

# Music Biz Just Ain't Nowhere!

## First Scattered Results Show An Open Race

Chicago—First half dozen ballots to be received in *Down Beat's* tenth annual band poll were mailed on November 2. Closest post mark was that of M. F. Goetzful, 140 W. Gorham street, Madison, Wis., at 8:30 p.m. on that date.

In Chicago, at 7:30 p.m., June Harris, 920 Wilson avenue, and Jimmy Weeks, 4535 Sheridan Road, mailed their selections, while Les Bunker, 1550 Prospect, Milwaukee, dropped his in the box in time for the 8:30 p.m. post mark. Alvin Herman, 1839 N. Whipple street, Chicago, at 9 p.m., and June Barr, 1311 South Ohio street, Columbus, Ohio, at 9:30 p.m. were the next early voters.

Although scores of ballots were received and tabulated by press service, the total number was so small in proportion to the thousands of tallies expected that there is no definite indication in the incomplete returns which show as to probable winners among individual musicians and bands.

From ballots received so far, two principal errors in marking were apparent. Many voters still were listing band leaders for winners in the all-star band, although it has been clearly stated that they are ineligible. And we neglected to make it sufficiently clear this year that only intact instrumental combos which do not form part of a larger unit may be selected in that division. In other words, Goodman sextets and Herman Woodchoppers may not compete against the King Cole Trios and the Louis Jordans.

### Merely Straw Vote

Following is the incomplete tabulation of ballots at press time. These totals should be regarded as merely a straw vote indication of how the favorites (Modulate to Page 21)

## James Drops Band For Two Months, Boys Stick in L. A.

Los Angeles—Harry James will alternate for two months, dropping all band work for that period at close of his radio stint on the "Spotlight Band" show. Last broadcast will be Nov. 23.

James denied reports that he was "breaking up his band". He said it was strictly a vacation and that he expected to have virtually the same personnel when he reorganizes next year. Meantime his bandmen will deposit cards here with aim of obtaining local union membership. Many of them are already local 47 members. Plan is to get band out of the "traveling band" status in this territory.

James likewise denied that he planned to curtail size of his organization when he resumes activity. He stated that instead of dropping string section as rumored he would probably add two more fiddles.

### Me, Too!

New York—Lovely chanter Betty George with the Sam Donahue band at the Aquarium had a \$250 winter coat, pearls and some black satin unmentionables stolen from her room at the Piccadilly hotel two weeks ago.

"Gee, with cold weather here, I've got nothin' to keep me warm," the tall brunet said. Offers are still coming in.



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## Woody Herman Herd Enjoys Recording Session



Los Angeles—Even checking an arrangement during a Columbia recording session provides kicks and laughs for Woody Herman, his vocalist, Mary Ann

McCall and his pianist, Jimmy Rowles. *Down Beat* will present Woody and his Herd in a concert on December 15 at the Civic Opera in Chicago.

## Illness Follows Thornhill Crew

New York—Germs banged away at the Claude Thornhill band as the pianist switched his crew from the Hotel Pennsylvania late in October to Frank Dalley's Meadowbrook, Cedar Grove, N. J., putting Claude under blankets for six days with sciatica and laying up trumpeter Rusty Dedrick and arranger Gil Evans with mumps and trumpeter Jake Koven with gripe.

Claude was off the stand four nights at the Penn and two at the Meadowbrook. Guest pianists and his arrangers filled in on piano during his absence.

Barney Spieler, ex-Goodman bassist, replaced Marty Blitz as the band started on a series of one-nighters before going into the Earle theater in Philadelphia Nov. 29.

Jimmy Dorsey followed Thornhill into the Meadowbrook.

## Chubby Jackson Injures Knee

New York—Bassist Chubby Jackson, who recently tried out a hip unit on 52nd street, has been recuperating at home the past month from a knee injury that sent the hefty ex-Hermanite into the hospital for five days following the mishap.

Although he is able to hobble about, doctors say that it will be a couple months before *Down Beat's* 1945 bass poll winner is out of the cast and back into action.

## Red Nichols Chirp To Bob Crosby Band

Los Angeles—Dottie O'Brien, who has been chirping with Red Nichols combo at the Morocco, has been tagged by Bob Crosby. Singer was to join band on their opening Nov. 12 at the Avodon. Red was still searching for a replacement at writing.

## Fifty Percent Increase For ET Musicians

New York—Musicians making electrical transcriptions will receive a 50 percent increase, retroactive to Oct. 20, according to terms agreed upon by the American Federation of Musicians and thirteen key producers. The new rate amounts to \$27 for a 15 minute transcription, plus \$9 for each additional 5 minutes. Musicians will be paid \$4.50 for each quarter hour of rehearsal time in excess of one hour.

NBC, World, Capitol, Standard and the other key e.t. companies held out for the same 37½ percent increase recently granted musicians on commercial records. A strike ultimatum by Petrillo eventually produced the final settlement. Petrillo was known to be anxious to hit transcriptions harder than records because of the role of the former in displacing radio musicians.

Original AFM demands on transcription and record companies called for increases in excess of 500 percent.

## Kenton Adds Fifth Tram

New York—Stan Kenton, currently at the Paramount theater with the King Cole trio, went back to a five-man trombone section two weeks ago when he added Skip Layton, former Bobby Sherwood tramist.

The section will now feature Skip along with Kal Winding. Arranger Pete Rugolo is working up special symphonic-concert and jazz material that will feature the expanded trombone group.

Vince Ferrini was subbing at press time for altoist Boots Mussulli, who was vacationing at his home near Boston.

## Mooney Quartet Signs With Decca

New York—Music observers are searching for a pistol as hot as The Joe Mooney Quartet. The group, after spirited bidding by every major record company, was signed to a Decca contract.

Mooney's first platter will be released country-wide as the first in a scheduled series early in January. His quartet and Hoagy Carmichael are the only new artists Decca has signed recently, with more than 20 others quietly released from their contracts.

Radlowise, his ABC sustainer 10:15 Mondays with Paul Whiteman continues, while dickering continues for an important commercial starting in several months. The quartet did a shot with Hildegarde and does a repeat on the Jack Smith show.

Business at Dixon's, West 52nd spot where the quartet is working, continues nothing short of amazing. On three weekday nights two weeks ago, the plush nightery grossed over \$4,000, with no let-up in sight!

## Artie Shaw Does It Again

Los Angeles—Artie Shaw's matrimonial affairs made the headlines again as the oft-wed band-leader and Kathleen Winsor, author of torrid novel *Forever Amber*, "eloped" to Mexico and took vows before a judge in Juarez.

Legal aspects of the marriage were a bit vague as neither Artie nor his bride, former wife of an ex-marine officer, had received final decrees under California divorce laws.

Newspapers reported the marriage as Artie's fifth, but friends say it was his sixth. Among his former wives were screen actress Lana Turner, Betty Kern, daughter of the late Jerome Kern; and screen actress Ava Gardner, the current Mrs. Shaw's immediate predecessor.

## Leaders, Men And Buyers All Hit Sour Notes

By MICHAEL LEVIN

New York—The music business was last seen going that way. That at least is the summary of the laments heard throughout the land. Everybody claims he is getting rooked by some or all—but no one is sure how or why.

Bookers point to the fact that west coast ballrooms are playing weekends only and to heavily curtailed attendance; that after Jimmy Dorsey's stay at the east coast Meadowbrook ends December 7, Frank Dalley is considering using only lesser name bands in this favorite top band sit-down spot; after Chuck Foster finishes at the Hotel New Yorker, Gardiner Benedict's 13 piece society-styled band will take over; the mid-west and east one-night promoters are disappearing almost faster than their names can be taken off mailing lists, with such experienced operators as Tom Archer shuttering some of their ballrooms. They say business is bad, strikes and inflation are striking home, and that there is nothing they can do about it.

Les Brown and Gene Krupa, only two of the top bands in the land, have faced reality—and not liked it. Les, after his NYC Capitol theater date and a month of one-nighters, plans to completely break up his outfit. A \$5,000 weekly nut is too much for him to overcome. Krupa has had almost a complete turnover of personnel within his band—and the talk is he's paying all but lead section sidemen a flat \$100 weekly. A new lead trumpet is allegedly drawing but \$135, which is half and less than the boys were asking a few months ago.

### Everyone Has A Gripe

The promoters say very bitterly that the leaders want so much money in guarantees that it forces them to jack admission prices to levels which customers won't tolerate. All they need is a rainy night with a Harry James and a \$4,000 guarantee and in many cases they are out of business.

The leaders say it's simple. "We aren't getting enough money to meet our payrolls—and if we don't pay the prices, we can't get sidemen, any sidemen, let alone good ones."

The sidemen retort, "We can't live on the road for less than \$125 these days—and we barely break even at that."

The public says, "We are getting too much bad music at too high prices. Therefore we're staying home or going to the movies. Period."

Business is unquestionably off. Bands which were used to demanding a \$1,750 guarantee and walking out with another \$2,000 from a 60% agreement, now find they (Modulate to Page 4)

## Django On the Cover

The serious countenance of Django Reinhardt, cover subject by Bill Gottlieb for this issue, is in deference to the great French guitarist's current concert tour with Duke Ellington. Django, who has built a tremendous American reputation through his waxings with the Quintet of the Hot Club of France, was brought from Europe last month by the William Morris Agency, and one of his first concerts in this country was the *Beat's* Chicago Civic Opera House concert earlier this month. He will appear with Ellington Nov. 23-24 at Carnegie Hall.

## British Leaders Dig Music Here On Visit

New York—Last month's maiden arrival of the *Queen Elisabeth* as a luxury liner brought the first four of what is hoped will be an ever-increasing flow of European and American musical interchange.

English band leaders Bert Ambrose, Jack Hylton, and Gerald Bright (better known as Geraldo) hit these shores for what they termed "vacations" and "look-see business trips". Along with them was famed French guitarist Django Reinhardt, here for a series of concerts with Duke Ellington. His first appearance was in Cleveland Nov. 4, then the *Down Beat*-sponsored concert in Chicago Nov. 10. The flashy stringster will be heard for the first time in New York City Nov. 23 and 24 when the Ellington group plays two Carnegie Hall concerts.

Reinhardt hit the gossip columns here when he asked for Dizzy Gillespie's whereabouts, being quoted as saying Gillespie was the greatest trumpet player of all time.

### Jazz Of 1950

Actual incident occurred in the office of Lou Wilson, Morris Agency booker, when Wilson phoned Billy Shaw, Gillespie booker, to ask where the Diz was playing, and Reinhardt said in the background, "C'est le jazz de dix-neuf-cents cinquante" (the jazz of 1950).

The story only got out after a considerable pressure had been brought to bear by Broadway columnists, inasmuch as Silence Shaw, so known to his intimates because of his non-loquacious Quaker upbringing, felt the compliment too unrestrained to publish.

Ambrose, upon being shown the *Beat's* recent series of articles about British music, agreed heartily with them and went on to criticize BBC, the English radio monopoly, in rather strong terms in a theatrical paper. Upon reading the interview several days later, Ambrose moaned that he would probably never play another BBC date, but that it was still a true statement of the situation.

### BBC Stiffes England

Hylton had several long talks with this writer in which he reviewed the English situation at length, agreed that BBC's slowness to accept any changes in pop music programming is what is holding up an expected revo-

lution of dance music there.

Hylton, famed for his middle thirties recordings here and a theater tour which introduced Alec Templeton to American audiences, went on to point out that the dance halls and night clubs in England pay very low wage scales, and that the hotels hire only small eight piece bands. In order to make a living a band must make recordings and work for BBC. BBC however will only pay a nominal sum for broadcasting, very seldom over \$200 for a whole band, so that the leaders are completely dependent on the song publishers who pay for plugs over the air.

Hylton, now primarily interested in theatrical productions, having come here to see about *Gypsy Lady* and *Annie Get Your Gun* for London presentation, said that if something could be done to liberalize the BBC, which would enable new bands to do better in theaters, England's entertainment main-stay, it was quite possible that there would be a rejuvenation of jazz in England.

All three of the leaders were gloomy about prospects for exchange of musicians and bands for anything other than concerts unless the AFM liberalized its regulations. Hylton added that if the AFM banned foreign record masters from this country the English union would not follow suit as the British companies are too dependent on American dance releases for the present to do so.

—mix

### Bothwell Band Into NYC's Roseland

New York—When Johnny Bothwell brings his band into the Roseland ballroom on Broadway, he'll have Kenny Schmidt replacing Andy Pastore on lead alto.

Currently on a series of one-nighters, Bothwell recently completed three weeks at the Monticello, Norfolk, Va. Johnny's stint at the Monticello inaugurated a new band policy for the southern spot.

### Eugene Plays For Her Nibs



Chicago—In town for a concert, Eugene List, the GI pianist featured in RKO's *Bachelor's Daughter*, called on Her Nibs, Miss Georgia Gibbs, and Danny Kaye backstage at the Chicago theater. Georgia and Danny are co-featured on a theater tour.

## Band Leaders and Disc Jockeys Get Together



Hollywood—Probably discussing the charms of Mary Nash, the new vocalovely with Jerry Wald are, left to right: Jerry himself, Tex Beneke, Al Jarvis, Skinnay Ennis, Carmen Cavallaro, and Peter Potter. Jarvis and Potter are platter spinners, the others are leaders, and the occasion was Wald's opening night at the Palladium. At the right is Mary, just so you can see what they were talking about.

### Gabler Bashes Back At Ryan's

New York—After a one year lapse, during which time the police barred Sunday afternoon jam sessions on 52nd Street, Milt Gabler resumed his traditional weekly Jazz Concerts at Jimmy Ryan's. Opening bash found over thirty top jazz musicians clamoring to display their wares before a sell-out audience of about 150. For programmatic reasons, Milt limited the performers to 15.

By the time of the second sessions, held the Sunday before press time, the initial excitement had died down and Gabler was able to present an orderly program with the scheduled musicians: Sidney Bechet, Joe Marsala, Al Nicholas, Lem Johnson, Bill Coleman, Marty Marsala, Joe Sullivan, Al Hall, Eddie Daugherty and Monette Moore. Before a repeat crowd of 150, Monette, a little heard New York gal vocalist, gave with pipings that tore up the joint. Pops Bechet, as usual, had the audience screaming in his corner, too.

Gabler, who is head of Commodore records and recording director at Decca, says the concerts will continue each Sunday from 5 to 8 p.m. till Easter.

### Jerry Wald Plans New Type Band

Los Angeles—Jerry Wald, who closed at Palladium recently after six weeks of less than so-so business (other spots here were also off at same time), is scrapping present outfit in favor of "new idea" ork containing eight or nine piece string section, usual rhythm section and a French horn. Only other melody instrument will be leader's clarinet.

### Nice Trick

Philadelphia—Don Criss, whose musical trio is doubling at two spots, might be said to be clicking at the Clock Bar and watching the clock at the Click Club.



### Eddie South Preems Unit

New York—Eddie South, fabled hot violinist who gave up his swing band some years ago to free-lance on radio and records, returned to nite-club life last month when he opened at Cafe Society Uptown. South hits Latin American rhythms heavily with his new unit and only occasionally heats his bow on the jazz that once made him a name here and in Europe.

Using three other violins, a

viola, cello, bass, piano and vibraphone, Eddie recently cut four sides for Pilotone featuring pop standards like *Deep Purple*. He's also made an album for Gold Seal, using the Shandor Gypsy Ensemble for backing.

### New Krupa Sidemen

Chicago—Gene Krupa picked up two local men during his stay at the Panther Room here, lead trumpet Eddie Badgley and guitarist Bob Leshner. Changes were in line with several switches by the Krupa personnel of late that cut down payroll expenses.

### Stan Greet English Leader



New York—Gerald Bright, better known as Geraldo in England, where he conducts a dance band, dropped in backstage at the Panmount theater for a visit with Stan Kenton. Left to right: Pete Dinklage, arranger for Stan; Geraldo and Kenton.



# Granz Bash A Caricature On Jazz

## Everything Bad In Jazz Found Here

By D. LEON WOLFF

Chicago—Of all the wretched music ever inflicted upon this earnest devotee of *le jazz hot*, nothing, I regret to say, has yet to equal Norman Granz's "Jazz at the Philharmonic" concert the night of Oct. 24.

Everything that is rotten in contemporary jazz was to be found in this musical catastrophe. Here it was in a nutshell—the depths, the very caricature of post-war small band swing. It showed what happens when all the cheap and banal tricks of trivial, facile musicians are paraded for the benefit of the lowest class of swing enthusiasts, namely those jerks who are heaven-sent only when a tenorman squeaks and yowls his way through C above high C.

Every hydrocephalic and congenital idiot in Chicago was on hand, apparently. Jazz appreciation has indeed fallen to the nadir when the wildest shrieks, the loudest applause and the most piercing whistles are reserved for the players' cheapest and most obvious tricks.

### Go For All The Tricks

Every time Illinois Jacquet (the loudest tenor in the country making over \$50 a week, barring none) honked and squeaked, every time Rex Stewart squeaked out a foul expression, every time Jackie Mills took a noisy break, every time the bass soloed, every time Ken Kersey repeated and repeated a flashy and senseless treble figure, every time Helen Humes reached the climax line of an off-color lyric, the audience flipped its collective lid.

Anyway, I paid three bucks to suffer through this mess, and here's what I got. (Ed. note: Writers George Hoefer and Paul E. Miller, one who got in on a free ticket and the other who slipped in back stage, will also add their comment for what and when it's worth.)

Illinois Jacquet: His idea of "hot" is to (a) play a whole chorus on one note, lip-ping it, mauling and mop-mopping it, (b) get on a corny jive-riff and repeat it *ad nauseam*, (c) emit grunts a la bass sax, (d) emit piercing screams a la clarinet. This latter stunt, it is instructive to note, is the chief reason for his great esteem.

### Stewart's Exhibition

Rex Stewart: Granz, if he had the guts, should have yanked him off the stage during his second number, the most sickening and obscene demonstration ever perpetrated before a mixed audience. He played a mock-blues roughly on the order of Clyde McCoy, only far worse, in which he performed a sexual dialogue by grunting, half-valving and talking through his horn. A few filthy words were clearly deciphered by the delighted audience, and the applause was so terrific that he had to return for another ten minutes of the same. His only other number was the usual interminable rendition of *Boy Meets Horn*, featuring the usual clinkers. (Comment: Stewart's performance talked for itself. Granz should be equally reprimanded for the horrible taste exhibited.)

Coleman Hawkins: The Bean sounded like a little sewing-machine, playing everything at top speed and buzzing along with scarcely a trace of his old feeling for logically developed ideas and relaxed phrasing. More than

a trace of re-bop has crept into his playing. (Comment: Hoefer thought Hawk's playing was at times excellent.)

### Others Unimpressive

Buck Clayton: This trumpeter was his usual self—completely inadequate in the upper register, adequate but unexciting otherwise.

Ken Kersey: This guy has deteriorated badly. He sacrifices everything to a flashy, meaningless technique. His backing of soloists was delicate and unsubstantial, with a weak left hand, and his solos, except for a few superb spots, were just too-too cute.

Trummie Young: No complaints. Young was powerful, interesting and in wonderful taste throughout. Cut everyone else on the stand to shreds. (Comment: Disagreement here. Both Hoefer and Miller thought Young played erratic, particularly on the fast numbers, which Trummie fluffed badly. Hoefer said he played out of tune almost all evening.)

### Humes' Dirty Lyrics

Helen Humes: The gal has really got the stuff, but you'd never know it the night of the 24th. She sang five songs—two pops which weren't jazz, two breakneck stop-time blues (worthless blues of this sort have no emotional validity, no musical attraction, no justification whatsoever, except for the adolescent or mentally retarded drips who knock themselves out over the suggestive words), and one slow blues with the customary "outsights of town" melody and verbal nuances.

Roy Eldridge: Roy spent most of his time on long, elaborate intros and codas which showed off his range, technique and poor taste. In between, he played riffs

with Hawkins and a couple of solos full of sound and fury, signifying nothing.

The drummer, Jackie Mills, and the bass were satisfactory. Solos by each were relatively infrequent, thank heaven.

Two thirds of the tunes were strictly in memoriam. You might know that Hawkins played *Body and Soul*, Humes sang *E-Bobba Leba* (or whatever the idiotic thing is called), Jacquet played *Flying Home*, Kersey his usual fancy *Cocktail Boogie*, Stewart played *Boy Meets Horn*, Young played *Margie*, etc.

### Tempo Way Off

Almost everything was rendered in one of two tempos—either so dang fast that the boys had to work like little beavers just to keep up, much less do anything good, or so sickeningly slow that one almost fell asleep waiting for the droopy thing to end, and hoping that somehow the next number might be something resembling solid, middle-tempo, sincere small-band jazz.

Well, maybe you heard the thing. Maybe you thought it was great. Maybe I'm nuts. But I sat through it with two other lost souls who felt as I did—that this was the worst yet, that if

### Borrowed



New York—Victor has borrowed the blonde chanteuse, Marie Greene, from Signature records to make one side in an album they are preparing.

this was "jazz as it should be played" something is radically wrong.

### No Excuse Found

I can't figure it out. Every one of the musicians used to sound infinitely better. The audience was only a shade more repulsive than usual. The program was only slightly more ill-advised than you expect in these huge, pretentious, commercial affairs, which, after all, have to pander to listeners, 98 percent of whom have absolutely no understanding of worthwhile jazz. Maybe the enormous, almost cosmic, grandeur of the Chicago Civic Opera House is no place for a jam session.

Yet, for one reason or another, it all added up to tripe. I'm no alarmist, no musical reactionary, but where the heck is jazz going, anyway, when Jazz at the Philharmonic is supposed to be it?

Anyway, Granz did all right. The joint was jammed with cash customers, and from the sound of things they were crazy about the show. Or, you might say, crazy. Period. (Comment: Gross of the bash was \$4,300, which is considerably under the last gross

## Beat Sponsors Spike Jones In Chicago Show

Chicago—Under the sponsorship of *Down Beat*, Spike Jones, perennial winner of the King of Corn crown in the *Beat's* annual band polls, will present his musical circus at the Civic Opera here on Sunday afternoon, November 24. Advance ticket sales have been heavy.

It can hardly be called a concert, because it will feature such attractions as a roller skating act and a comedy juggler, but it will be presented in concert form, two sections with an intermission. Opening with *Der Fuehrer's Face*, with which the Jones boy originally won fame, the program will be as follows:

- 1—Hotcha Chornia
- 2—Leave The Dishes in the Sink  
Vocal by Tom Gordon
- 3—Dance Specialty  
By Tom Gordon
- 4—Old McDonald Had a Farm  
Dr. Horatio Q. Birdbath
- 5—Acrobatic Dance  
Betty Jo Houston
- 6—You Always Hurt the One You Love  
Doodles Weaver
- 7—The Dookums I Live In  
Candy Hall
- 8—Roller Skating Act
- 9—Liebestraum  
Dick Morgan

### (Intermission)

- 1—That Old Black Magic  
Tom Gordon
- 2—Comedy Juggler
- 3—Holiday For Strings
- 4—Dizzy Fingers  
Mickey Katz
- 5—Jama Polka
- 6—The Sheik of Araby
- 7—Helen Greco
- 8—Chico  
Doodles Weaver
- 9—Weaver Specialty
- 10—Minka  
George Rock (trumpet)
- 11—Wantsa Get Married  
Mairzy Doats
- 12—Aileen Carlyle  
Granada  
Glow Worm

### Basie For Europe

New York—Count Basie is scheduling a tour of Continental Europe for next spring. Labor restrictions will prevent him from playing England. Bookings are through the London office of the William Morris agency. (Comment: Gross of \$8,100. Granz probably just barely made expenses.)

## Blonde Beauty With Ameche



Hollywood—She has been singing professionally for only three years, but Joannell James, blonde and 18, is doing nicely in the vocalist spot on the Don Ameche radio show, heard Sunday evenings at 10 (EST) over the NBC network.

## 'Posin'

by Bill Gottlieb  
THE POSER

What gal vocalist puts on the best front?

### THE POSERS

Personalities outside the music business.

Abandoned customary jive line, she better to interview unbooted non-musicians. First posed poser to Russell Patterson, artist, illustrator & peer of pulchritude. Posthaste, Russell rustled up name of Milena Miller, Kraft Music Hall thrash.



Russell

"I first bumped into her while she was a Conover model trying out for *Mis America*. The contest rules required she show talent as well as beauty. So for three weeks she practiced one song. She became the *New York* and almost won the finals. She also found she had learned to sing."

Hence to eminent authority on gal fronts, Earl Wilson. Spake Post columnist:

"The vocalist with the best front



Earl

is Janie Ford, for reasons both of which are obvious. Here . . . run her pic. Need more be said?"

Leaving pic that spoke thousand words, visited Billy Rose at Diamond Horseshoe. Caught White-Way wit with his gag-writers down. Sober-voiced, he intoned:

"Girls with tricky adenoids whispering into mechanical doodle don't interest me. I'm an old fashioned fellow. I like my singers to be able to sing." And since none these days presumably do, Rose awarded no orchid to any lily.



Billy

Left Horseshoe & aimed for competitor. Jumped passing fire engine & alighted at Carnival where comic named Berle asked out neener living. Threw question at Milton who threw right back:

"The gal vocalist with the best front is Elleen Barton, especially when she sings To Each . . . Her Own."

## New Donahue Tram

New York—Former Benny Goodman tramist Leon Cox has joined the Sam Donahue band at the Aquarium restaurant here on Broadway. Cox replaced Kenney Melser who left to return to his home in Detroit.

# Leaders, Men And Buyers All Hit Sour Notes

(Jumped from Page One)

are getting nothing more than their percentages.

All the major booking offices report that while total number of dates has not dropped to an enormous extent yet, they are now having to fight to book dates at even lowered figures.

Despite the fact that Decca Records sold 8,000,000 records last year, the record business is definitely off. This is not only reflected in the desperate condition of many independents but figures from record stores all over the country indicate that disc sales of all types save children's records have taken a decided pre-Christmas sale slump. Much the same applies to sheet music.

Theaters using music as a till-tapper are noticing a lull at the cash register, as well as lowered straight movie grosses.

### Hotels Way Off, Too

Hotels all over the country are recording cover figures almost 40 per cent lower than corresponding periods last year. New York City's 52nd street, with the ex-

ception of Dixon's, is financially flat. Harlem night spots are so hard hit by business slumps and the new night club scales enforced by local 802 that three of them will probably be out of business by the time this hits print. In short, things ain't good.

But they aren't desperate yet and won't be if the music business as a whole will forget about its flossy war-time chariot, get down to what has always been a highly competitive, initiative-requiring field: the creation and merchandising of good music.

It may pay to recall a few pre-war facts. Glenn Miller at the top of his popularity refused to ask for guarantees of more than \$1500 against 80 per cent of the gross. Red Norvo in the late thirties had a ten-piece band which made records marveled at today by arrangers for coloring and breadth of tone. Good sidemen could get along on \$90 a week on the road, while band payrolls seldom went over \$1500 a week with name bands.

Life was cheaper, but the business a lot more competitive than it was during the war.

### Past Performances

During the past five years, sidemen were scarce and living more costly. Hence wages went up. Leaders making more money added men to bands, not only extra horns but sometimes whole sections, figuring that the cost of the sections would be deductible from what they would have

to pay out in taxes anyway. Leaders with doubled and sometimes tripled pay rolls hiked their guarantees. Promoters, hotel operators, and cafe owners with more business than they could handle hardly noticed the raises.

Bookers, faced with a shortage of bands and a plethora of promoters in war-activity areas, didn't book—they allotted bands to friends and those who would pay the most for them. Booking ceased to be a demanding profession and became a case of answering the telephone an hour a day.

Them days is gone forever. But the music business isn't gone with them—it simply means that all elements concerned must readjust their aims to not only a post-war economy but one which is inflationary at the same time.

### Inflation Hits Hard

The process as it works now is ABC and just as inevitable.

The sideman, unable to get a hotel room; and three meals for less than \$9 a day, demands \$125 a week, which the leader, whether he is Doaks or Dorsey, has to pay. The leader, forced by prevalent custom in the trade to play ballrooms with a 15-piece band plus vocalists has a payroll over \$2000 a week.

Tacking on his commissions, his press agent's fee, his transportation, and coffee for himself, he figures that he has to ask for a guarantee of at least \$1750 nightly to come out with anything at the

end of the week. The one-night operator faced with a large budget in front, hikes his admission prices to \$1.75 and higher a person.

Up to this point, everything has worked out well. However inflation has caught up with the public, and in this case cake comes before congas—so the public won't pay.

### Goes Down The Line

The promoter loses his shirt, and can't pay off the band—which makes things tougher for the other bands coming through the territory. The leader gets it thru his head that he can't keep putting promoters out of business and at the insistence of his bookers lowers his guarantees. But unwilling to take all the risk himself, he goes to his sidemen and says, "You gotta take a cut to \$90. I can't keep this up."

If the music business and its member musicians, bookers, and leaders are to get through this next half year, it's going to take some good common sense and hard work—otherwise everybody is going to have a very, very rough time.

The fine old art of working bands along carefully selected routes to minimize transportation, next to payroll a band's biggest expense, will have to be revived. Bands will need road managers who can handle press and everything else instead of having two or three men on the payroll.

Bookers are going to have to service clients, make sure that the accounts get proper bands at the proper prices—otherwise they aren't going to have anyone left to whom to sell.

The big-name leaders MUST realize they have a responsibility to the rest of the business. To my personal knowledge, some of Harry James' western dates last summer made it impossible for four other bands to play the territory and put some promoters out of business as well.

### Follow Miller Thesis

Big bands must be willing to follow Miller's thesis that if you are that big and that good, you don't need guarantees, and distribute the risk of bad dates more equitably. In fairness, it must be said that some leaders like T. Dorsey and Stan Kenton have split losses with legitimate promoters when they have occurred.

Promoters on the other hand must give those bands the best possible publicity buildup before they play the date. Press notices aren't only the band's worry, they are the promoter's—if he wants his risk partially assumed by the leader, then he must assume some of the effort.

All this is very fine for everybody including the big name band leaders—but what about the Randy Brooks, the Johnny Bothwells, the Jimmy Palmers and the others who have no firm foothold yet as band leaders? Present day starting leaders are bucking the Dor-

sey and the Goodmans for commodity—sidemen.

It's all very well to talk about lowering weekly price demands on guarantees, but what about payrolls? Undoubtedly as deflation sets in, wage demands will be lowered—but at this stage of the game the Beat doesn't think that any traveling leader can ask a sideman to take any less than \$100 on the road—living costs too much.

There is only one other avenue of economy and that is cutting the number of men. I suggested this to Buddy Rich the other day and he said, "You can't do it—people are too accustomed to big bands on the stand—they'll feel cheated with anything else."

### Cut Down Personnel

Mebbe so—but when it comes to being able to dance for a week to 12 guys or standing outside to two bucks and 20 guys, I'll take the former and so will a lot of people who go dancing.

Two new bandleaders might have the idea—ex-Lea Brown, tramist, Warren Covington, will soon front an eleven-piece crew for GAC, and pianist Billy Mated is reading a twenty-piece outfit. And both men are jazzmen, not society leaders.

In all the discussions of wages and means that you hear these days, many leaders have decided to play nothing but sweet music—feeling that that at least will make money. Lately Sam Kaye has done no better than Stan Kenton. Claude Thornhill did just as well as Vaughn Monroe in NYC hotels, and Duke Ellington did the best cafe business in NYC when he was here.

Sweet music of an excessively commercial sort has shown no better dividends than good dance music and jazz well executed. One exception: If you are going to play nothing but triple forte all evening long, you're going to get into trouble there too. The public has made it flatly evident that they want no part of noise, and is that so bad?

There are of course certain exceptions to the business picture right now. Undoubtedly part of the bad west coast attendance is due to the fact that Goodman, Kenton, Dorsey, James, Herman, and others had played the same territory too much. That California climate may be wonderful, but you can over-play a good band once too often.

Certainly the same is true for New York City's Fifty-Second street swing spots. Owners keep showing a particular group of names: Tatum, Hawkins, Ellwood, Brunis, Red Allen, and others who have been moving around from spot to spot on The Street for the past four years.

### 52 Street Story

The result of stale names, high prices, run-down interiors, and clip-joint procedures has been to keep Fifty-Second street from building any new names. At this writing three of the clubs on The Street are due for hearings



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before the Alcoholic Board of Control with regard to liquor and narcotic violations.

To put it briefly, musicdom is going to see worse times before it sees better. If all the components in the game are willing to work together, to artificially deflate the present price structure as much as possible, there is considerable hope that presently established names will get along with nothing but belt tightening.

If new names will use their heads and ingenuity to cut expenses and to turn out a maximum of music with a minimum of men, they will be able to make it too. There are plenty of places that can stand a \$1500 payroll a week, but very few that can take \$2500.

If bookers, managers, and operators will get off their complacent chairs and get out and look for new talent, and once they find it, really work on it, rather than letting it "grow like Topsy" as one MCA exec told me his agency did, then there are much better prospects for everyone.

The war is over, the buggy-ride done. The guys who are going to stay on, and make the top from now on will not only have to be good musicians and showmen, but also be willing to stand and watch their dough. And that goes for their managers, their bookers, and promoters too.

Beat as a monthly, which it hasn't been since 1939. He oughta know better than that! . . . Frank Dalley says he has no one booked to follow Jimmy Dorsey into the Meadowbrook in New Jersey, and that the band he picks will cost him a lot less than he has been paying, biz being what it is—or ain't . . . Publishers are mulling an increase in the price of sheet music.

Frederick Brothers will handle the new band of Benny Stabler, formerly in the Ray Herbeck trumpet section, when it bows the first of the year . . . June Christy, Kenton vocalist, will get Capitol records of her own in 1947, though remaining with the band . . . David Rose is making the Manhattan musical-spots with Betty Bartholomew, Conover model.

Hal Otis, that super fiddle man, is playing at the Capitol on State street, Chicago, where his talent is wasted! . . . Muscraft and Black & White read the recent Beat editorial on the subject, will list arrangers on their band platters hereafter, they say . . . Benny Carter has disbanded and will free lance in radio in California.

Rumors again have both the Harry James and the Tommy Dorsey bands breaking up, with Har-

### Pops Chins With Ellington



New York—Paul Whiteman, whose Stairway to the Stars show is heard over ABC on Sundays, drops into the Aquarium for a meal and a chat about music and radio with Duke Ellington.

ry's canary, Marion Morgan, making a stab at picture work . . . The Post Lodge in Westchester is enjoying the best business with the

### Steve Ellis Nabs Orks For Waxing Of Theme

New York—Local WMCA disc jock Steve Ellis, who recently was pacted with the station through 1947, has penned a new theme to identify his show. Tune is *An Old Fashioned Music Box* and Ellis plans to use a different recording of the theme each day.

He has negotiated with major diskeries for a platter. Monica Lewis, who cut the theme for Art Ford's Milkman's Matinee, will wax the tune through Signature. It's said Perry Como and Sam Donahue have been contacted to groove the number for Victor and Capitol, respectively.

Agency over some waxings made by Ray Namee.

Alan Courtney, disc jockey, moved from New York to Colorado for his health, now is snow bound by 20 inches of the stuff . . . Eugenie Baird, ABC singing star, got some firm advice from Pops Whiteman before she left on her romance with tenor Dennis Day . . . Billy May tossed a house party, told coming guests he would leave a light on so they could find the place. He did, a searchlight normally used at film premieres, and everybody in North Hollywood found the spot.

STRICTLY AD LIB THE SQUARE

Chuck Foster was slated to wed Johnnie Johnson in Pittsburgh on November 10 . . . Frank Sinatra has signed to open at the Waldorf-Astoria in NYC on November 29 at \$5,000 weekly plus living quarters. That's one way to get a hotel room these days . . . Peter De Rose is worried about a phoney in New Zealand who claims to be him, the composer of *Deep Purple*.

The Raymond Scott band jumped 2,628 miles from Fresno, California, for its opening on Nov. 5 in Tune Town ballroom, St. Louis . . . Tommy Thomas went into the Hines veterans' hospital late last month for an operation . . . Trummie Young takes his tram back to Jimmie Lanecford when he gets through running around with Norm Crane.

Nick Kenny's book lists *Down*

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# Avodon To Drop Race Bars With Basie Opening

Los Angeles—All race bars will be dropped at Avodon ballroom when Count Basie comes in Dec. 10, an event marking first time this city has had a class-A spot welcoming Negro patronage. At same time ops will install something in nature of floor show featuring line of sepiä sweeties.

Prior to Basie's opening Avodon has several deals in which Negro organizations have taken over Monday nights for social blow-outs.

Barney McDevitt denies trade paper stories that Avodon owners are discouraged by losses on the venture and will sell out to the highest bidder. He said:

"We have been approached by several parties on subject of selling out. I said that the Avodon was for sale for \$500,000 but that doesn't mean that the owners are necessarily anxious to sell. It only means they will sell if they

## Just Balancing Five Guitars!



Hollywood—No wonder Ralph Bass, production chief for Black & White, is tearing his hair. He's only trying to mix and balance five guitars for the cutting of *Five Guitars In Flight!* Left to right, standing: Arv Garrison (composer) and Barney Kessel; seated: Gene Sargent, Irving Ashby and Tony Rizzi. Earle Spencer, holding trombone, is the leader.

get their price—and \$500,000 is their price."

Down Beat covers the music news from coast to coast.

## L.A. Local 47 In Lively Battle For Dec. Election

Los Angeles—Prospects of a lively ballot battle in this year's Local 47 general election (Dec. 16) increased as two groups formed to oppose the incumbent Spike Wallace administration, which has held office since 1940.

One group is headed by Ray Menhennick and Henry Roth, studio musicians who lead the successful campaign last spring for increased salaries for movie musicians.

### Ex-Kyser Man In It

The other is headed by Tommy Jones, former Kay Kyser trumpet player now heading his own band here. Jones is figured to have strong support from younger dance men and veterans.

Leaders of both camps were in confabs on possibilities of uniting the two factions to bring a stronger front against the incumbents. They'll need a strong front to accomplish anything at the election as incumbents, as most labor unions, are solidly entrenched by virtue of control of much potent political machinery, not to mention the local's official house organ.

### Mag Boomerangs

Latter, however, might be a boomerang this time, due to terrific amount of money spent on ineffectual mag, which failed to reach members this month in time to remind them of general meeting at which nominations were scheduled. Union official, with straight face, explained that it "was mailed on time but delayed by maritime strike."

## Disabled Vets on Tour With Own Ork

Los Angeles—Johnny Catron and his band, consisting mainly of physically handicapped vets, was slated to leave here Nov. 15 on a tour booked by Frank Foster. Catron says that eventually he wants band to consist 100% of ex-G.I. boys with disabilities and suggests applicants write to him c/o Los Angeles office of Down Beat.

## New Ork Goes Into Trianon

Hollywood—The new "Stardusters" ork, an offspring of the Teen-Agers band featured on last season's Hoagy Carmichael show, opened at the Trianon ballroom Nov. 8 for four weeks. Lillian Lane, until recently featured with Tex Beneke, is on vocals.

Stardusters outfit will be managed by the Teen-Agers mentor, Van Tonkins, who will keep the original outfit alive for juves too young for the hot spots. Teen-Agers will book on school dances and other one-nighters.

Pete Candoli, ex-Herman Herd high-noter, who is planning a band in this territory, will also be managed by Tonkins. Candoli outfit will probably break in on casual dates until the trumpeter has attained his local 47 membership.

## King Working

San Francisco — Saunders King, local bandleader who went to the hospital a while back has recovered and is now playing one-nighters in northern California.

## LOS ANGELES BAND BRIEFS

Plan to have Pete Candoli, ex-Herdsman, front the "Stardusters" ork, currently at the Trianon (still open but only operating two nights a week), was blocked by local 47 rule against traveling musicians. . . . Deal to place Peggy Lee, backed by husband Dave Barbour's ork, in Billingsley's Bocage, was postponed by Peggy, who felt she needed a rest. . . . Our item in Oct. 21 issue that Herman would pull Avodon out of red during his second week was too optimistic. The spot dropped \$3,000 on the second week.

Howard McGhee option picked up at Club Royale at end of first week. Charlie Parker, soon to be released from sanitarium, may join the McGhee group. . . . The Three Bits of Rhythm bobbed up at Billy Berg's, replacing the Bobby Trio. Still on deck at Ulcer Ark (Vine st.) hotspot are Edger Hayes-Teddy Bunn ork, Tremaine Twains, Martha Davis and Frankie Laine.

Eddie Beal has dropped comba work in favor of solo spot at the Jade. . . . Al Killian did a brief stand with small unit backing Billie Holiday at Savoy, live east side spot. Will probably return there with larger crew. . . . Maxwell Davis and local crew followed Billy Eckstine at Club Alabam. Sid Fields, Eckstine manager, saw red when local trade mag reported Eckstine closed minus "last week's salary of \$1400." Denies hotly that band failed to collect in full—and even more hotly that Eckstine's stipend was a meagre \$1400. . . . John Payne, of New York fame, we are told, doing solo piano stint at Bocage, replacing singer Clark Dennis.

Jimmy Leeper, onetime plug pusher for Fletcher Henderson at al, now peddling bands for Reg D. Marshall Agency. . . . Freddy Martin, due to pact with Victor, can't use own name when recording for his own plater, which puts out the Ambassador label—and so—have the "New Samba King—Felix Figueroa". What will happen if a stock of other name band leaders start recording for rival firms under assumed names?

## ARA Assets On The Block

Los Angeles—Assets of ARA, defunct plater, have been taken over by auctioneer okayed by the court and were to go on the block early this month. Court had previously refused to approve an offer of \$250,000 made for the company intact.

Sale will not include masters and accounts receivable. Latter properties will be retained by creditor group which believes larger amount can be realized in separate sales.

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By Charles Emge

### Les Paul on Theater Tour

Hollywood—Les Paul Trio, appearing at the Rounders Club here, has been tagged to accompany the Andrews Sisters on theater tour starting at Cincinnati's Albee theater Nov. 21. They'll play Detroit, Philadelphia and end up with a four-week stand at New York Paramount starting Dec. 18.

Trio, which is really a quartet in which Paul is assisted by Paul Smith, piano; Cal Gooden, rhythm guitar, and Bob Meyer, bass; will probably play a nitery spot while in New York. It will be Paul's first trip to Manhattan since he left Waring troupe there in 1941.

### Torme Vocal Four Inks With Gastel

Hollywood—Carlos Gastel, personal manager to Stan Kenton, King Cole Trio and other top flight music attractions, has taken over handling of Mel Torme, the one-time Ben Pollack drummer, singer and arranger who has pushed into top brackets during past year via his recordings for Musicraft with his

Yukl, trombone; Matty Matlock, clarinet; Eddie Miller, tenor; Lennie Berman, piano; Nappy Lamare, guitar; Ray Bauduc, drums; Manny Stein, bass. The arrangement was by Matty.

The musical style, was of course, of a later period than that represented in the picture, but was none the less excellent music.

#### Baker's Story Readied

Here's the latest on the adventures in Hollywood of Dorothy Baker's Bix-inspired novel, Young Man with a Horn: Originally slated for production by Milton Sperling, WB independent producer (U. S. Pictures), it has now been assigned to Jerry Wald (no relation to the bandleader). Wald has tagged Stephen Longstreet (The Jolson Story) to do the screen play and James Kern to direct it. Looks like they'll really get to it this time.

Nestor Amaral, the guitarist who can do more on four strings than most can on six, and his partner, Jose ("Joe Carloca") Olivera are organizing special unit for featured role in the Sam Coslow production Copacabana which, by the way, will star Andy Russell... Larry Adler recorded his own arrangement of Enesco's Rumanian Rhapsody for MGM picture tentatively titled The Birds and the Bees.

Those whose ears are sensitive to a good solid beat will find more of it than usual in the Warner Brothers technicolor musical, *The Time, the Place and the Girl*, which should be in first run houses by the time this column sees print.

I first mentioned this picture in this column over a year ago when it was in production because it presented Jack Carson in a musically interesting role of a trumpet-playing, singing bandleader.

The time-lapse that sometimes occurs between the completion of a picture and its release is one of the reasons why it is often difficult to identify the unseen recording musicians who contribute interesting musical bits to movies.

**Musicians Remembered**  
Thanks to Ray Heindorf, who is not only responsible for the outstanding quality of the music in this picture, but who is the kind of music director who does not forget the names of individual musicians, I can give credit to those whose solo performances add so much to this picture: Paul Gell, trumpet (for Jack Carson); Archie Rosate, clarinet; Stan Wrightsman, piano; Dave Matthews, tenor; Les Robinson, alto; Nick Fatool, drums; Tony Romano, guitar; Paul McLarand, flute (for S. Z. Sakall).

Jack Carson, though his synchronization is not perfect, does a wonderful job as the trumpet player—and he does his own singing. Janis Paige also does her own singing. Sally Mueller recorded the operatic arias for Martha Vickers. Carmen Cavallaro, his ork augmented with studio musicians, is effective in his own manner.

**Sound Stage Siftings**  
Many months ago while *The Jolson Story* was still in production I carried some lines here about the New Orleans sequence in which Jolson, standing outside a Crescent City nitery of the early days, hears jazz music for the first time. I neglected to mention it again later when reviewing the picture and several readers have requested information on it.

The Negro band seen in the picture did not record the music. The recording ork, all white, consisted of Manny Klein, trumpet; Joe

### Margaret Sings To The Cats



Hollywood—Margaret Whiting, featured on Eddie Cantor's NBC show, sings here to a group of the Cookie Fairchild cats. Left to right: Andy Secrist, trumpet; Sam Weiss, drums; Chuck Moll, sax; Happy Lawson, sax; Morty Friedman, sax.

vocal group, the Meltones. Coincidental with the signing, Torme took on four new singers, replacing all of the former members of his vocal outfit and changing combination from two girls and two boys to one girl and three boys. New members are Ellie and Bob Decker, Bob Parker and Allan Copeland.

### Petrillo Slaps Down Hwd. Studio Group

Hollywood — The Hollywood Studio Committee, a group of movie musicians organized last year to secure increase in AFM scales for studio musicians, has suddenly and unexpectedly been slapped down by Petrillo.

The order putting the Studio Committee out of business was received in a wire to the committee chairman, Ray Menhenick, which read:

"The president is directed to instruct the Hollywood Studio Committee to dissolve as a functioning entity. . . . The Federation cannot tolerate the functioning of a committee acting independently of a local. . . ."

The wire indicated that in the future AFM heads, who have control of the studio music situation, would give consideration to movie matters only via the AFM representative here, J. W. Gillette. Musicians represented by the Studio Committee have been campaigning for Gillette's removal from the office.

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Vertical text on the far left edge of the page, partially cut off.

### James Session At Columbia



Hollywood—Marion Morgan, who has clicked as the vocalist with the Harry James band, is seen here with her boss, The Horn, at a recent recording session for the Columbia label.

### Negro Talent Gets Philly Green Light

Philadelphia—Attempts of the Zanzibar and Coronet niteries here to feature Negro band attractions seem pretty well doomed to failure. Town seems to be doomed to colored bands, with not a single outfit in a long list of bands that have come out of Philly and on to success being a sepiian unit.

The scale here is as high as any spot in the country, so it isn't for the dough that the boys pull out of town so fast. It is possible that with the success of these clubs, who have recently showcased Slam Stewart; Lester Young, the tenor saxman; Cootie Williams; Tiny Bradshaw, and Jimmie Lunceford, that bookers will get off their pocketbooks and grab some of the stars floating around town.

Taking a quick look at national ork's there is Billy Kyle, piano man for John Kirby; Calvin Jackson, terrific piano man now arranging for MGM; Jimmy Hamilton, tenor and clarinet man for the Duke; Snooks Butler and John Brown, with Louis Armstrong; Berisford Shepherd, Cab Calloway's drummer man; the famous DeParish boys, Sidney and Wilbur; Charlie Shavers, trumpeting with Tee Dorsey, and enough others to fill pages, all Philadelphians by birth or adoption.

### Tex Beneke Ork Gets Mutual Show

New York—The Tex Beneke band joins Johnny Desmond Dec. 14 on the *Judy, Jill and Johnny* show that airs for a half hour Saturday noons over WOR and Mutual.

Beneke's crew currently can be heard on Mutual on its army recruiting program. The G-luring stint ends Dec. 7. On this show, the band has been picked up from Omaha, Tulsa, Houston, Atlanta and Raleigh.

### Sidney And Mezz In Philly



Philadelphia—Sidney Bechet and Mezz Messrow, who will be presented in a jazz concert by Paul Eduard Miller on December 1 at the Kimball Hall in Chicago, recently played a similar bash here. Left to right: Sidney Bechet, Sammy Price (promoter), Baby Dodds and Mezz Messrow.

### Douglas Ork Mishap

New York—As if traveling musicians haven't enough hazards, here's a brand new one to worry the one-nighter boys. Tommy Douglas, mid-western outfit, was driving to an engagement when, suddenly, the horn of a trailing car began to blow like Cat Anderson. They looked back to see their instruments on fire in the rear of their car. Seems sparks from the exhaust ignited the canvas covering their drums, etc. A mess of horns, and of course the drums, were lost.

### James P. Stricken, Condition Improving

New York—James P. Johnson, famed piano player and mentor of Fats Waller, was hospitalized at Bellevue by a tumor on the brain. Jimmie was stricken on Oct. 26. By press time, his condition was reported as satisfactory.

### Tulsa Tries Jazz Concert Idea, Nov. 30

Tulsa, Okla.—The southwest's first chance to see what goes on at a jazz concert will come on Nov. 30 when local and imported jazzmen get together on the stage at Convention Hall.

A two-hour program has been arranged for the group, which includes Harry Pettiford, Oscar's alto-playing brother, and Burdette Smith, Geechie's younger brother who plays a Blanton-like bass.

If the November date "takes" with the public, plans call for similar show each month through the winter season. Session is being produced by Bob Rutland.

### New Vocal Group

Hollywood—The "Starlighters" vocal group have been signed for featured spot on the Chesterfield airshow starting Dec. 11, when the Jo Stafford part of the show moves to Hollywood.

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# Mezz Mezzrow Returns To Chi After 20-Year Absence

Chicago—Mezz Mezzrow, Chicago-born clarinetist who preferred New Orleans jazz to his home town's hot style, after nearly a twenty-year absence returns here for Paul Eduard Miller's Dec. 1 concert at Kimball hall.

The amazing Mezz, who is big stuff in jazz today due to the success of his *Really The Blues*, already a best seller—he'll autograph copies of the book during intermissions at the concert—will be featured with Sidney Bechet. The veteran Bechet blew up a tremendous storm at a recent concert here, and it was about him that Mezzrow raved at great lengths in his book.

According to *Really the Blues*, Mezz left Chicago in 1927, when the town was in as bad a jazz way as it is now, to catch up with his Austin High buddies in New York City. Somehow or other, Mezz just never got back here again.

Also slated for appearances on the Dec. 1 bash are Milwaukee alto-clarinetist Jimmy Dudley and rhythm men Ray Dixon, tasty pianist; Quinn Wilson, veteran bassist; Joe Rumoro, guitarist; and Ken Smith, drummer who has been the backbone of several recent sessions. Bechet and Mezz will be featured in one group, Dudley in another with the rhythm section.

Not to be ignored in this concert are the facts that it will be held at Kimball hall, a cozy, acoustically-perfect 450-capacity hall and that Paul Miller is producing the affair. The hall is perfect for small group jazz, and Miller, in a period of horrible examples of how not to present jazz, has a perfect record of accomplishments.

—don

## Four Veterans Will Publish

New York—What is probably the first "mixed" publishing firm was established here when four World War II veterans opened the Imperial Music Co. Waverly Ivey, colored member of the group, has been associated with the Glenn Miller and Tex Beneke orchestras and is currently serving as p.m. for the J. C. Heard band.

Another partner, Paul Secon, was with *Billboard*. Secon and another partner, Larry Coleman, are doubling as writers. Fourth member of the firm is Murray Sporn. Imperial is temporarily operating in the Gene Krupa orchestra offices.

## Condon Group Comes On, But Not With Music

By George Heefler

Chicago—Condon's barefoot boys pranced across the wide open stage of the symphony hall in a minor romp. Ernie Anderson, the Sol Hurok of jazz, stood watch at the on-stage portal as the original Peavey jazz bandit brought out his performers individually and in groups. Back home in Chicago, the Indiana born Condon had replaced his guitar with a rum bottle checked with Ernie and a "call me at the Palmer House attitude".

It was to be a gala night for the Princeton, Yale and Harvard alumni. What constituted a well behaved-best dressed audience was on hand from the North Shore suburbs. They came from a nostalgic impulse, those who remembered Princeton Triangle Shows, Bix Beiderbecke and The Wolverines, fraternity house parties and late nights at Nick's in the Village. But they found the rigors of the road were too much for the flat footed ones.

### Several Missing

Missing were Americondonists Pee Wee, Maxie, Dave Tough, Casey, Brad Gowans, Wettling, Freeman, even Muggsy and Brunis. On hand were Condon associates Bobby Hackett, Jess Stacy, Lee Wiley and the old Mound City Blue Blower, Jack Bland.

## Band Box Sticks To Sepia Orks For Draw

Chicago—The Band Box, Randolph street nightery, will bring in either a Billy Eckstine-Ella Fitzgerald or Andy Kirk-Eddie South show as the next attraction, starting Dec. 5. Current band is Johnny "Scat" Davis.

Spot, which has done badly with such bands as Hutton and Slack, may stick to a Negro band policy. Seems like there are practically no white bands that draw more than flies.

## Fairteens Meet Russ Brown



Chicago—Rating him as one of their radio favorites, members of the Fairteens club invited Russ Brown to one of their meetings. Posing with him are Leatrice Miller (at piano), Mimi Thompson, Lorraine Searpell, Adrian Falcon and Jeannie Thompson.

who confined himself to selling tuoso, Cliff Jackson, piano man programs. Rounding out the Condon concert band were Buster Bailey, John Kirby's clarinet virtuoso, Cliff Jackson, piano man from Cafe Society; Al Hall, ace string bassist once with Teddy Wilson; Joe Thomas, new star

Negro trumpeter; Charley Castaldo, trombonist from the radio studios; Ernie Caceres, clarinet and baritone sax, and finally Al Sidell, a drummer who resembles Leon Errol.

Musically, nothing exciting happened. There were relaxed solo bits that were to be expected from the above instrumentalists that were fine. But the lid didn't come off and the hall didn't echo with the strains of *Nobody's Sweetheart*. Lee Wiley's vocalizing of *Sugar* and a couple of Gershwin tunes seemed to draw most of the applause.

### Condon Flops At Mike

Master of the concert, Eddie Condon, whose verbal improvisations standing at a bar can't be topped, doesn't get over back of a microphone. His introductions fall flat and it seems rather incongruous to announce the composers of each and every tune especially when the rendition is to be what Eddie calls *free-wheeling* with any similarity to the original melody purely incidental. Also since when does a jam session require a monitor to allot the solos?

Musical highlights were Jess Stacy's *Sweet Lorraine*, Ernie Caceres' *Man I Love* and the closing *Blues in E-flat* by the entire company.

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## Jazz Criticism Lags, Frenchmen In Lead

When you first read Charles Delaunay's crack in the current Hot Clubs of France Review that he found no critical material comparable to Panassie's books in this country, the immediate reaction is "Just where does this French character get off making cracks like that?"

But when you sit down to think it over, there is a large measure of truth in what Delaunay says. The best work, the most serious, painstaking research has been done on American jazz by foreigners: Swedes, Englishmen, Frenchmen, Lowlanders.

True there are the Winthrop Sergeants and the Charles Edward Smiths; but they are even more evident by their paucity in numbers, while it must be admitted that their books in large part are special pleadings for restricted viewpoints rather than objective, critical studies of the field as a whole.

This does not mean that Down Beat's editors think that Hugues Panassie is the last word on American jazz. Far from it. But there can be no gaining the large body of intelligent research which Panassie and Delaunay have done on a music form not native to their own land—and the fact that there is very little of it done by American writers here.

In almost every case, books written about jazz here have failed miserably for one of two reasons: the author either lacked the thorough grounding in technical information so necessary, or else was hopelessly biased for or against one particular phase of jazz as it is played in this country.

This of course is not peculiar to the writers. Musicians and fans themselves are confused about criticism as evidenced by the mail we get asking us why we don't consign all New Orleans musicians to oblivion, or how is it that we permit news of bebop musicians to sully our pages.

It's an old, old story in art that wherever the art of criticism lags, the art will lag with it. It's not that artists derive inspiration from criticism as much as they have more clearly laid out for them a set of reasonable do-nots.

No man can tell another "This way lies creation!" The most he can hope to do is to say, "These are things which would seem rather obvious rules for artistic performance as we know it now—go on from there".

Practically all writers working for periodicals or writing books now are publicists campaigning for particular musicians or movements. Almost nowhere is the calm detachment, the knowledge, and the desire to appraise things as they are now for that reason alone.

Down Beat itself tries to be objectively critical. But no newspaper staff can possibly achieve the type of critical emotionlessness open to the man writing a book. Deadline pressures are too imminent to permit always the type of research and careful writing which this country's popular music so desperately needs now.

We will continue to do the best possible. And some day, like all newspapermen, we want to write That Book. But in the meanwhile, it would be a lot nicer if Mr. Delaunay were less right when he accuses us of lack of critical ability.

Music would be much better off in this country for a group of writers, both on and off periodicals, who were interested in the future of the art itself and its improvement, rather than their own slightly angled axes.

### Edmund Hall Returns To Cafe Society

New York—Edmund Hall, who

left Cafe Society Uptown early this month to open at the Savoy in Boston, has been called back by Barney Josephson to reopen CSU Dec. 2.

### Miss Emily



Hollywood—We're not going to call her a hep cat, because Meredith Willson doesn't play that kind of music on the Maxwell House program over NBC. But Miss Emily has spent all of her 16 years in the Willson household and is a pal of the maestro.

### CHORDS AND DISCORDS

#### All Jazz in Hollywood

Sierra Madre, Calif.

To the Editors:  
I read with tears in my eyes about the scarcity of good jazz in Chicago, and knew it to be all too true. But the screams of anguish from New York have me puzzled. Could it be that the vaunted "Swing Street" and "Village" are also entering a period of stagnation?

Have roamed Chicago's Loop and surrounding terrain in a fruitless hunt for listenable music, and personally been given the fast shove-around by New York's bistros, I believe I speak with some authority on the subject when I say Los Angeles is now the leading music center of the country. The jazzmen now enjoying our sunny climate, and the bands that spend most of their time here, read like a Down Beat jazz poll. Why, it would take weeks to cover all the joints in L.A. and Hollywood that feature top musical fare.

No, I don't belong to the Chamber of Commerce, but for one who has tried all three cities, I honestly believe here is the best for good kicks.

George W. Anderson  
According to stories this issue and last, the "Street" and most other parts of New York City are but good and dead; Chicago is perhaps at an all-time jazz low, there is practically nobody around—but there certainly are a mass of fine jazzmen around Hollywood and Vine streets.

### Credit To Arrangers

Los Angeles, Calif.

To the Editors:  
After being discharged from the navy a year ago I started a band. Since then I have recorded 18 sides for Black & White Records, and played a few local dates.

I read your article in the Oct. 21 issue about arrangers. We all have gripes and dischords of which I could write a book on mine, but instead I would like to commend you on the article. It is true that an arranger makes a band, but like you say, few people realize it. But for every arranger that makes a band, there are a hundred that destroy a new band.

My book has about 150 arrangements, of which I could throw away about 50 of them (at around \$75 per). As a leader I could gripe about the expense of those 50 arrangements, but as a result of your article I will do what little bit I can towards publicizing my arrangers. Hereafter, all records that we make and the ones that the labels are not already on, I will insist upon the arranger's name being put on. I would like to give the true facts about the arrangers who

have helped me. They are Bill Gillett, Harry Wham, Morty Corb and Frank Erickson. The others not listed are the arrangers who wrote the 50 arrangements costing \$75 per.

Earle Spencer

Spencer has gained considerable comment in a short time with his new band, which he declares is "futuristic and progressive yet keeping a danceable beat".

### Needs Arrangements

Borinquen Field, Puerto Rico  
A.P.O. 845, c/o Miami, Fla.

To the Editors:  
Our crew, being connected with the 776th AAF Band here, is in a very sad way for music. Our only arranger was discharged about a month ago, and of course took his whole book with him. Not being proud at all, and not having an arranger, we would appreciate your relaying our sad state of affairs to a few top-flight outfits in the hope that they would consider to forward us few of their old scores.

It is absolutely impossible down here to obtain any kind of music at all, and as we offer the only continental style of dance music on this island we would like to stay on a good kick.

Most of us have always acquired our info from the Beat and we are sincerely hoping that you can help us.

"The Borinquen Commanders"

Here's a worthy cause and there's the address. Fire away.

### Thornhill Is Tops

Wind Gap, Pa.

To the Editors:  
With regard to your review Oct. 21 concerning "Claude Thornhill Band of Year?", I'd like to say that this is my opinion.

There isn't any other band-leader who can come up to Thornhill's fine music, whether it's sweet or swing.

I feel sure that he would have reached the very top in 1942 had he not broken up his band to go into service. I definitely think he will be the band of the year because I'm certain there are a great many other persons who admire his music as much as I do.

Harriet G. Laubach

### Jazz Is Jazz Is Jazz

New York City

To the Editors:  
Jazz is jazz is jazz, is the way Gertrude Stein could say it and be understood. Her brevity is a jewel. So many so called jazz critics waste your time, my time, the composer's time, paper, etc., in spouting forth with what jazz is. Apparently each critic has a different version of a different feeling for jazz. Interesting, but not the final word. We know it's Americana, it's a mood of both musician and listener. It can be lively and exhilarating, or blue and depressing. It can be a will o' the wisp or a street march. It can be studied or spontaneous. When it's bad, it's not jazz but an attempt at jazz.

Frequently, unknowing critics knock themselves out in research and their efforts to impress are fruitless. They are disciples of certain names about whom they write with reverence. They ignore new and old jazz musicians thereby causing lack of interest to the reader or hot empty discussion. They do more harm than good. Their blatancy is horrible and their repetition is Hitlerian. Everything pertaining to jazz becomes a very cozy little

### Oh, Brother!

Chicago—From the Hotel Sherman news bureau, an amazingly consistent source for this sort of thing:

"Augmenting the music-entertainment bill will be Phil Gordon, pianist supreme, who transposes from one key to another, changes rhythms, and invents new wizardry. Much of the fun in listening to him comes in knowing you won't hear the song as it was written—Gordon can't read music."

## RAGTIME MARCHES ON

### TIED NOTES

DELZELL-EDWARDS—Bill Delzell, lead trumpet with Sammy Haves ork, to Harry Edwards, Oct. 11 in Grand Island, Nchr.  
SHAW-WINSOR—Artie Shaw, bandleader, to Kathleen Winsor, Forever Amber scribbler, Oct. 28, in Juarez, Mexico.  
SULLY-TEEMAN—Joe Sully, MCA, to Eleanor Teeman, dancer, Oct. 19, in Hollywood.  
CARLTON-PARKER—Jack Carlton, Southern music, to Betty Parker, secretary of Russ Morgan ork, recently, in Beverly Hills.  
BUTOSKY-COHEN—Gene Butosky, WING violinist, to Sylvia Cohen, recently, in Philadelphia.  
ANTHONY-JORDAN—John Anthony, Amusement booking association, to Ruth Jordan, actress, Oct. 16, in Detroit.

### NEW NUMBERS

HIGAKI—A son, Paul Fumio, to Mr. and Mrs. Paul Higaki, Sept. 30 in San Francisco. Father is trombonist formerly with Jimmie Lunceford and Lucky Millinder.  
MARTIN—A daughter, Laurie Anne, to Mr. and Mrs. Tommy Martin, Sept. 26 in Chicago. Father is with Eddy Howard ork.  
JOLLEY—A daughter, Joy Louisa, to Mr. and Mrs. Dale M. Jolley, Oct. 16 in Chicago. Father is sax man with Freddy Nagel.  
LITTLEJOHN—A son to Mr. and Mrs. Rudolph N. Littlejohn, Oct. 18 in New York City. Father is arranger and bassist.  
DONALDS—A daughter to Mr. and Mrs. Edward Donalds, Oct. 6 in New York City. Father is bandleader.  
BAUMGARTEN—A daughter, Judy, to Mr. and Mrs. Dave Baumgarten, Oct. 18 in Chicago. Father is MCA location band booker.  
BARTH—A daughter, Lynne, to Mr. and Mrs. Bill Barth, Oct. 26 in Chicago. Father is CBS band remote chief.  
WEITMAN—A daughter to Mr. and Mrs. Robert Weitman, Oct. 16, in New York. Dad is managing director of the Paramount theater.  
JAREMA—A daughter to Mr. and Mrs. Frank Jaroma, recently, in Pittsburgh. Dad is with Mark Lane band.  
MILLER—A daughter to Mr. and Mrs. Bill Miller, recently, in Pittsburgh. Dad is with the Harry Walton ork.  
CATZONE—A son to Mr. and Mrs. Ray Catzone, Oct. 19, in Pittsburgh. Dad is member of Al Marsico band.  
GREEN—A daughter to Mr. and Mrs. Jack Green, Oct. 10, in Pittsburgh. Dad manages brother's Bill Green nightclub.  
FARRELL—A son, Craig, to Mr. and Mrs. Dick Farrell, Oct. 21, in New York. Dad is Ray Anthony drummer.  
LEEBRON—A son, Peter, to Mr. and Mrs. Goddard Lieberman, Oct. 26, in New York. Dad is pres in charge of concert artists and repertoire for Columbia Recording corporation; mother is former Vera Zorina.

### FINAL BAR

CLEMENT—Henry T. Clement, 64, violin teacher, recently, in New York.  
BYRMAN—J. Tim Bryman, 66, composer, teacher and arranger, recently, in the Bronx.  
SOURKES—Max Sourkes, former nightery Oct. 16, in Montreal.  
BERTON—James H. Berton, 60, Memphis nightery op, recently, in Columbus, Ga.  
MUELLER—Edward J. Mueller, 67, pianist and organist, Oct. 19, in Milwaukee.  
GOTTLIB—Jacques L. Gottlieb, conductor and musical director for USO and Jewish welfare board, recently, in Brooklyn.  
CARUSO—Ada Gaichetti, wife of the late Enrico Caruso and a former opera singer, Oct. 16, in Rio de Janeiro.  
DUBINSKY—David Dubinsky, 68, Philadelphia symphony violinist, recently, in Philadelphia.  
LINN—Harry Linn, 68, former nightery owner, Oct. 15, in Philadelphia.  
McHENRY—C. W. McHenry, 68, former circus musician, Oct. 19, in Chelsea, Okla.  
VAIL—George W. Vail, 58, pianist-composer and conductor, Oct. 18, in Philadelphia.  
TERBUNE—Grace Terhune, musician, recently, in Excelsior Springs, Mo.  
SCHWANK—James L. Schwank, 61, former assistant to the president of RCA-Victor, Oct. 22, in Philadelphia.  
NEUHOFF—Mrs. Estelle M. Neuhoff, 60, vocalist, Oct. 16, in Detroit.

clique. Jazz is too universal for that, and these critics should reach puberty, at least in their criticisms.

They write ultimatums continuously. If we, the readers, do not care for Joe Zilch's band we are just dumb or lost. Perhaps when we heard the band it was not "good." Maybe we were not in the mood. So we go again to hear it and it is not what we want. But if we want to be right people, we should agree and accept the final word—Joe Zilch is jazz.

Critics forget that we and they themselves have a capacity to interpret, enjoy and understand. Each man's capacity differs. Just say a simple sentence, "look at the moon", and each one of us will feel a different reaction or sensation. Capacities for jazz are varied, and critics should write for us, not at us.

There is one thing we must all learn, i.e. the difference between jazz critics and jazz touts.

Ruth Reinhardt





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# Jan August Hot With Recording Of 'Misirlou'

By Sharon A. Pease

This summer *Down Beat* published a list of some two-hundred new recording companies. The pressure of competition has already forced a number of these companies to leave the field and many more are destined to the same fate. The scramble for survival has created an unusual situation. The recording companies are desperately seeking new talent and as a result scores of hitherto unknown musicians have acquired fame and fortune.



Jan August

The Diamond Record Corp. has made a strong bid for permanence by their discovery of a new piano sensation, Jan August. Jan is a talented musician who has been playing professionally for many years and although he had earned a splendid local reputation his rise to national prominence was achieved through his recordings for Diamond.

The sale of his records, especially the rumbas, *Misirlou* and *Bahalu*, have been phenomenal and have proved the public appeal of his *Piano Magic*. Now basking in the national limelight his present concern is to select the most attractive proposition from the deluge of offers that are pouring in.

### Self Instructed

Jan was born in New York City 34 years ago. At the age of 5 he began picking out melodies at the keyboard. His family was not in a position to pay for musical instruction so Jan developed the ability to play by ear. This early

self-instruction was quite effective because he had disciplined himself to listen carefully to other performers and imitate the effects they achieved.

To further his self-instruction plan, while in high school, he obtained a job selling programs at Lewishon Stadium. This enabled him to hear and profit by the work of such pianists as Horowitz, Rubinstein and Schnabel.

At about this time he began experimenting with the piano accordion and worked his first job on that instrument shortly after graduation from high school. The job was with a trio at McGinnis', Sheephead Bay and proved to be a turning point in his career.

### Studied Extensively

One evening when the piano player failed to show up Jan took over and has been playing piano professionally since that time. He has studied extensively

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with prominent teachers in New York and has worked with various combinations — dixieland groups in Greenwich Village and solo spots at numerous night clubs and hotels in Brooklyn and Manhattan.

Jan's big break came as the result of a music publisher and promoter having acquired a case of insomnia. Irv Gwirts, unable to sleep one night, started a tour of night clubs which terminated at Bradley's, an exclusive club hidden away in the East 50's. There he was impressed by the piano stylings of Jan August and asked Jan to join him at his table. Twenty minutes later a contract had been drawn on the tablecloth. Today that contract is framed and hangs in the executive's office of Diamond Records, of which Irv Gwirts is president.

### Jan's Piano Style

The accompanying example of Jan's piano styling is the last chorus from his latest recording, *Dark Eyes*, Diamond 2079. The distinctly unique innovation in this arrangement is the clever retention of the original melodic effect without the usual variation techniques that weave around the melody. In fact this variation is a new composition that uses the important identifying characteristics of the original.

A point of special harmonic interest occurs in the third measure where the tonic (minor key) with the addition of a minor third below the root starts a quick modulation with the total effect of a leading tone seventh (key of B flat). The return is made to C minor in the fourth measure through a diminished seventh with augmented fifth. Measure nine starts a new idea

featuring a duo melody; sustained effect right hand 18va with triple rhythm melody left hand 8va. This is typical of Jan's frequent use of the intense and penetrating extreme treble register.

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

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

## Cavanaugh Trio Set For New Radio Spot

Hollywood—Page Cavanaugh Trio, currently appearing at Borage room here, has been signed as regular feature on new Tommy (Betty Lou) Riggs-ABC show. New airer was slated to open Nov. 11. Judy Stevens has the vocal spot.

With Cavanaugh (piano) are Al Viola, guitar; Lloyd Pratt, bass. Unit is handled by Bulett Durgom.

## Kay Plays Three At Once



New York—Appearing until December 15 at the Hotel Dixie here, charming Kay Hammond plays three instruments simultaneously, organ, piano and celeste. Next month Kay will take her talent to a spot in Florida for the balance of the winter, lucky girl.

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# News From Overseas Thru French 'Review'

New York—Copies of the *Review of the Hot Clubs of France* running from February through October have just reached Beat offices. We thought you might be interested in some of the printers' ink spilled over jazz on *francais*.

From French Indo-China, HCF's correspondent reports that in Cho-leo there is a Chinese orchestra which is "tres hot", while otherwise all to be heard are military bands featuring accordions (undoubtedly Joe Mooney's brother).

From Spain, there is nothing "particularly palpitating" to report. The Swiss column mutters about the lack of knowledge of jazz and complains bitterly about French radio as being especially backward. Holland is talking about Leslie Hutchinson's band, while Czechoslovakia is agog over the eight brass, five sax, and four rhythm of Ladislav Habart.

Italy's report is that jazz there is generally still lamentable because the musicians' taste indicates their lack of experience.

### Panassie Articles

Hugues Panassie writes a rave about Count Basie and a long article extolling Carter, Hodges, and Smith as the great altoists, and quotes Jimmy Dorsey to support his views.

In a rave writeup about Dizzy Gillespie, his small band is compared to the famed Armstrong Hot Five of the twenties, while Charles Delaunay in another article says that the earlier hot jazz is the "cry from the heart" as opposed "to the intellectual music" of present day musicians. He very carefully adds however that merits of both are considerable and decries cultism. He adds in an article written after his recent trip to the States that no critic in the States has written a serious work of criticism comparable to the work done by Panassie.

Panassie states in an article on Goodman that while BG technically and mechanically is supreme, his music comes from the fingers, not the head or heart, and gets real salty with him for having taken Cootie Williams away from Duke Ellington in 1940.

Somebody else adds that present day jazz harmony is at about the stage of development classical music reached 40 years ago.

### HCF Poll Results

DB readers now voting in the 1946 poll will be interested in the results of the HCF's poll, con-

cluded several months ago:

Trumpets: Louis Armstrong three to one over Tommy Ladnier and Cootie Williams . . . Trombones: Dicky Wells two to one over J. C. Higginbotham and Tricky Sam Nanton . . . Clarinets: Sid Bechet nip and tuck with Barney Bigard with Noone and Mezzrow following. Goodman was a bad sixth . . . Altos: Hodges by a good deal over Carter and Smith . . . Tenors: The same for Hawkins over Chu Berry and Gene Sedric . . . Piano: Fats Waller way over Hines and Basie . . . Guitar: Teddy Bunn, Casey, and Oscar Moore . . . Bass: Jimmy Blanton, followed by Pops Foster and Kirby . . . Drums: Zutty Singleton by a nose over Chick Webb and Cozy Cole . . . Singers: Bessie Smith, Ella Fitzgerald, and Billie Holiday for the gals and Louis Armstrong and Jimmy Rushing for the men . . . Arrangers: Duke, Sy Oliver, and Count Basie . . . Fave Orchestra: Duke two to one over Basie and Lunceford.

French section of the poll found two results of interest to Americans: Philippe Brun topped the well-known-to-GIs Alme Barelli on trumpet while Hubert Rostaing beat out Andre Ekyan on clarinet. Ekyan is the alto man on the Coleman Hawkins all-star sides released here on Victor.

### Sensible Writing

Interesting paragraph for those who remember the hair-splitting purism of Hugues Panassie's jazz tomes is in the April issue:

"Amateurs, critics, musicians who read me, believe me, like modern jazz over old jazz or vice-versa, that's your right. But drop these oppositions, these absurd condemnations (referring to the moldy fig arguments). Recognize musical beauty wherever it may be found. There is not jazz nor swing, there are not advanced musicians and reactionaries, there are only inspired musicians or mediocre ones, only good and bad jazz."

This is some of the most sensible writing yet heard from France or anywhere else for that matter. —mix

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

Jazz discophiles in the past have been too active collecting Oliver, Bix and Armstrong items to worry about label mistakes and peculiarities of certain records that make them real, rare collectors items. The stamp collector will pop his cork if he comes upon a stamp with an infinitesimal error visible only by magnifying glass. In fact, collecting labels (could be as fascinating as stamps or match cases with all the different types over a thirty year period) has been frowned upon as is autograph collecting by the dyed-in-the wool discophile. The music is the thing.

Just in case there are some who might become fascinated by the collecting principle and subsequently derive an appreciation of jazz music from their activity let us mention a few peculiarities taken at random. We are quite familiar with the collector who picks out a favorite tune and endeavors to obtain every recording of that par-

ticular tune.

There was one collector who had accumulated over three hundred versions of *St. Louis Blues*. The latter is a tune that allows for a lot of hunting as probably every known instrument down to the musical saw has been used to play *St. Louis*. Others collect *High Society*, a tune with comparatively few versions. For instance, Ray Grow of Chicago recently located a recording of *High Society* by Prince's Military Band on the old Columbia A 1038.

There are quite a few mistakes being made on current jazz record labels. In April album *A-I Boogie Woogie* by Bob Moody record number 1003 is labeled as a boogie piano solo by Moody. Actually it is an instrumental with a blues singer and a re-bop trumpeter and sax. The tunes are Bobbie's Boogie (S1129) and Beggin' The Blues (S1128).

Harry Lim, Keynote recording supervisor, admits Coleman Hawkins' version of *Night and Day* on Keynote 611 is not that tune at all but an improvisation on *My Gal Sal*. There is also Howard McGhee's *Mop-Mop* on Philo 118 which turns out to be a slow tune instead of the riff opus. It is not at all uncommon for the artist or the tune to be disguised on the label. Coleman Hawkins recorded *Body and Soul* on Apollo 751 as *Rainbow Mist*.

The famous Dizzy Gillespie appears on records as Gabriel, John Birks, B. Bopstein and both Benny Goodman and Mel Powell have been listed as Shoeless Joe Jackson.

Returning to older records we find an interesting coupling by Emmett Miller and His Georgia Crackers on Okeh 41135 *Take Your Tomorrows* (401116) and *Dusky Stevedore* (401117). These sides were made close to the time the Frankie Trumbauer Okeh's of the same tunes were made. Tram's *Dusky Stevedore* is master number 400990 while *Take Your Tomorrows* is number 401133. The former issued on Okeh 41100 while the latter came out on Okeh 41145. Miller the singer has a definite hill billy style but the accompanying band sound modern for the time of recording. In fact, the Cracker instrumentation sounds like the Trumbauer outfit to such an extent that is probably imitative. Warren Plath of Oak Park has several of the Emmett Miller Georgia Cracker jobs where the instruments are puzzling.

The Jazz Appreciation Society in England announces a triple activity. A bi-monthly magazine called *Jazz* edited by Bill Kinnell and James Aman, a new discography *Recorded Jazz* by Eric S. Tonko, and a new collector's label *Jazz* on vinylite.

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# Dexter's 'Cavalcade' Too Packed With Personnels And Listings To Be Alive

By MICHAEL LEVIN

*Jazz Cavalcade*, new jazz book written by Dave Dexter Jr., is listed as "The Inside Story of Jazz".

Insofar as it is merely an 'outside' anthology, it fails to achieve Dexter's stated purpose: to write a volume explaining jazz to the laymen. Only in a few spots through the book where Dexter draws on his own background and associations with musicians for the past 15 years does the text come to life for any other than those readers interested in constant documentation by name, place, and band of the growth of jazz over the

past forty years.

Dexter's text suffers stylistically from his constant repetition of the necessity for relativism in judging music, picking bands, and getting along with jazz and people generally. It's a point with which any careful listener is in complete agreement, but the manner of repeated telling impedes the flow of the book.

### What, Where & Who

Most glaring difficulty is Dexter's apparent inability to make the book more than a list of what happened where with who. Whole sections of the chapters on New Orleans, Chicago, New York, and swing are mere lists of bands and their personnels. Both reading and understanding would have been facilitated if some of this material could have been relegated to footnotes or a separate appendix.

How badly the book needs color and descriptive material for the layman becomes apparent in the section on Kansas City. Dexter grew up in the town, and his description of the way the Pendergast machine made possible the growth of music in the town is both interesting and indicative

of what the rest of the book needs.

### No Backgrounds Material

He is at great pains to explain the tremendous effects felt by the business as a result of Goodman's Palomar smash success in 1935—but gives the reader none of the detail and background material surrounding the westward trek of the BG group, the calamitous stops in Milwaukee and Denver (which old debt inspired BG last month to play his head off at a concert there), and the final tremendous success, which left Goodman and the entire band happily flabbergasted.

The Goodman Trio is mentioned, together with the influence it had on the growth of "jazz chamber music," but again with none of the anecdotal material which would make the chapter meaningful and interesting to the non-hip peruser is included.

### Avoids Arguments

Throughout the book, it is obvious that Dexter is sensibly trying to avoid the interminable and slightly silly arguments about "who cuts who" which have characterized so much jazz writing in the past decade. But in so doing, there are many times when he has hampered the fluency of his writing and the ease of reading by "on-the-other-hand" constructions.

There is much useful factual material in the book, though most of it has appeared in this paper, books such as *Jazzmen*, and other music publications. This is no slam at Dexter—he makes no claims to be doing a special research job.

There are, however, some few points that struck this writer as being not fully documented. While Goodman undoubtedly carried the business up on the wave of his own popularity, it doesn't seem quite true that he paved the way for the Casa Loma

## Fair Eugenie



New York—Evading the wolves of Hollywood by the simple expedient of moving to Manhattan, Eugenie Baird, former Casa Loma vocalist, has her own radio program in addition to being featured on Paul Whiteman's *Stairway to the Stars* show on Sundays over the ABC network.

and the Dorsey Brothers orchestras as Dexter states. As I remember 1933-4, Casa Loma's *Camel Caravan* broadcasts were the only musicianly spot on the air, while the Dorsey Brothers were certainly starting to click in 1935 at Glen Island Casino before their classic break-up. I can remember the Decca representative for the Midwest saying that this was going to a big money band for the company.

### Slices The 'Beat'

Then again, lamenting *Down Beat's* demise from a fighting, yowling, lusty sheet to what he feels is successful commercialism, Dexter says, "It now applauds and endorses the music of the Russ Morgans and Clyde McCoys which it condemned so viciously in the past."

Viciously maybe in the past under other editors. Endorse now musically, no—and journalist Dexter should know better. *Down Beat* prints news about anyone who makes it—wherefore this review. It endorses only that which it finds good by impersonal, non-devilous standards. Exit Morgan and McCoy.

There are a few other disagreements of fact or interpretation in the book. By and large though, you will find it a very useful source of reference facts, an al-

## Vocal Changes In Tex Beneke Crew

Hollywood—New vocal group with the Tex Beneke outfit is the Mello-Larks, featuring ex-Mel-tone Ginny O'Connor. Unit joined Beneke last month at the Million Dollar theater here.

Crew Chiefs, group replaced, remain in Hollywood. Artie Malvin, featured singer, will take a crack at radio and pic work. Steve Steck, another featured singer and trumpeter, also remains in Celluloid Junction.

New names with the new group are Tommy Hamm, Jack Beirman and Bob Smith, plus Miss O'Connor. Garry Stevens is the new featured male singer.

most chronologic listing of happenings in jazz.

However it is a great pity that Dexter, an exceptionally able writer who made his name in this field by colorful journalism, chose to write a book avowedly for the general public so devoid of that which he does so well, the now-it-can-be-told facts which any good newspaperman saves for that book he always wants to write.

Paradoxically, because of the top-heavy accumulation of biographical data and listings, the book will be of more use and interest to people already interested in jazz than to those meeting Emmett Hardy for the first time, the neophytes who Dexter hoped to interest.

### Missed Too Much

He should do another book and feel free to neglect the complete factual history and cover instead such periods as the growth of the old Norvo band, the golden era of NYC's Forrest Hotel, Harlem in its musical hey-day, how Jimmy Dorsey became a money-maker, Stan Kenton's painful battles for success, the classic sessions at the Three Deuces, and all the other jazz period-pieces which he is so completely equipped to write well.

His writing here is a trifle too carefully academic, and yet doesn't have the organization or supporting data to qualify it as anything more than an able summary of work done to date by others. By writing a straight journalist's tale, Dexter could make a real contribution to jazz literature, and one which is sorely needed.

*Jazz Cavalcade* by Dave Dexter, Jr., published by Criterion Music Corp., RKO Building, New York 20, N. Y., \$3.



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The recent disinclination of colored dance bands to play dates in southern states (Duke Ellington cancelled a Texas tour which had been set up), reminded me that back in the early thirties I booked the first colored name band which ever ventured south of the Mason and Dixon line.

The band was Cab Calloway and the facts surrounding his tour, plus what happened to the next colored attraction that tried it, might make a little story.

It began in the Mills office, of course, although at that time it was the Mills-Rockwell office, during the period that Tom Rockwell and Irving Mills were partners. They represented some important attractions, with such bands as Duke Ellington, Casa Loma, Cab Calloway, Don

Redman, the Mills Blue Rhythm Band and others, and such artists as Bing Crosby, Ruth Etting, Belle Baker, the Boswell Sisters, the Mills Brothers and who else do you want?

There came to New York a lady from North Carolina. Mrs. Virginia Nowell, who wanted to buy a couple of bands. She had an option on the new municipal auditorium in Raleigh, then nearing completion, for its opening night. She had a charming personality, a gracious manner, a definite Carolina accent—but she had never booked a band before.

**Insists On Calloway**

As trouble shooter for the Mills attractions, I wound up with the problem and the lady from the south. She wanted two bands, one white and one colored, one to play until midnight, the other to carry on until dawn. To offset transportation costs, she proposed to farm out the two bands to promoters in Norfolk and other neighboring towns for four days before the big double event. She particularly wanted Cab Calloway as the colored attraction.

We worked out a proposition for something like seven thousand for six dates played in five days, then began to discuss security. Mrs. Nowell had no cash

to place on deposit, but she offered a deed to some property which she owned in Raleigh. I didn't think this was sufficient, so she agreed also to have the cashier of her bank co-sign the contract with her.

**Cab Balks At Tour**

Our next problem was Calloway himself, who never had been south of Baltimore and had no intention of doing so. Mrs. Nowell brought three boys and three girls from the Carolina university to New York (two of them were her sons) and we took them to the Cotton Club. They convinced Cab that he would be welcome in Raleigh.

Mrs. Nowell bought Ben Bernie from MCA as her second band, and the tour started. There were no untoward incidents to mar Calloway's trip, in fact he was so well received at all stops and did such fine business that this tour inspired and made possible his later booking on the circuit of theaters through Texas, which never had played a colored attraction.

**Sepia Names For D.C. Spot**

New York—Billy Eckstine and Eddie Heywood are tentatively penciled into the blue prints for the late December opening of the Music Hall in Washington, D. C., according to word received here at press time.

The hall, a large, air-conditioned ballroom located at 9th and V streets, will unshutter with a non-discriminatory policy. Spot will be mentored by Goldi, one time host at Marie Kramer's Green Room. Ops say the Music Hall, Washington's only modern colored dancery, will bring in new bands weekly.

**traction.**

I drove down to Raleigh for the big event because Cab and the office held me personally responsible for the success of the unprecedented booking—and the payoff. The road manager hadn't collected all of the loot due, but more than enough came in through the doors of the new auditorium during the first or Bernie's half of the evening to make up the balance.

The patrons, a colorful Carolina crowd, were dressed informally during the first part of the evening. Just before midnight they began to slip away by twos and fours, returning in formal attire for the dance until dawn. Calloway literally knocked them out.

**Here We Go Again**

The following month Mrs. Nowell came back to New York. She wanted to have a fling on a promotion with another colored attraction. This time she wound up with the Don Redman band and the Mills Brothers as a special added attraction. It was Rockwell property, so the deal was worked out with Cork O'Keefe, who handled dance bookings for that side of the office.

The lady from Carolina again posted the deed to her property, but this time the banker did not co-sign the contract. The tour didn't pan out too well financially, Mrs. Nowell was unable to pay off and that, kiddies, is how Tom Rockwell became the owner of a cemetery for colored folks in North Carolina.

**Costa 88 Impresses**

Chicago—Johnny Costa, talented young pianist from Arnold, Pa., is working the Club Moderne on the north side currently, his first local job. Kid shows an amazing talent on a Tatum 88 kick.

**Philly Ramblings Among Jazzmen**

Philadelphia—Jimmy Golden, the re-bop Steinway squatter, last with Billy Eckstine, returned to town and rounded up some of the muscats with whom he worked earlier at Nat Segall's Downbeat jam spot. With Charlie Rice on skins, Shrimpy Anderson picking the doghouse and Al Steele on tenor, Golden bowed with his rhythm combo at the new Club Mocambo, newest musical bar in the northend Harlem sector of town.

Sacrosanct portals of the staid Academy will again ring out with righteous rhythms this month when Duke Ellington checks in for his third annual jazz concert on November 28. Again it's a Reese DuPree promotion. On the other two trips, Duke packed the

3,600-seat concert hall.

Spain-bound as soon as plane reservations come through are maestro-tenor saxer Jimmy Adams and pianist Leonard Henry. Localads have been lined up with George Johnson's Quintet for a Madrigal run. Johnson formerly played alto with Raymond Scott and John Kirby.

Charlie Ventura will make a homecoming pitch on Dec. 7. He'll bring in his band for a one-nighter for the Italian-American War Veterans at the Broad & Wharton Armory.

Frank Palumbo's Click, burg's newest after-dark spot, carries on with its name band policy. Lineup for the remainder of the year includes Woody Herman, Jimmy Dorsey, Frankie Carle and Ina Ray Hutton. Name band policy, calling for week and fortnight stands, will carry over next year, with Palumbo already inking in Harry James for a mid-summer stand.



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# And This Kinda Stuff Will Kill Jazz Dead!

New York—If the second monthly concert and meeting of the New York Jazz club held Oct. 26 at Local auditorium was indicative of what is to come, the club might better close its books and untether its members and bedfellows to graze in the field of jazz where they find it. The organization, as (mis)led by prexy Bob Maltz, stirred a pot-pourri of competent jazz names into a potage so distasteful and distorted that even jazz' closest followers were perplexed that night about what was (or wasn't) going on.

Opening a half hour late and to a half-empty house, the first set presented a five-piece unit exemplifying New Orleans style using Eddie Edwards, trombone; Tony Sbarbaro (misspelled "Spargo" in the billing), drums; Tony Parenti, clarinet; Marty Marsala, trumpet, and Joe Sulli-

van, piano.

Following the first set, Sbarbaro was billed to speak on "The Dixieland Band." He did by introducing Edwards, who, he said, knew more about it than he (Sbarbaro) did. In spite of the build-up, Edwards was none too enlightening. He said that the press had always been good to them, that after starting in vaudeville they found it easier to invent their own style than play other styles. To this bit of erudite lecturing he added that "they liked us in Chicago and New York and London" and that they recorded. After which, he

concluded with something like "not playing from the eye but from the heart." Group went out on *Fidgety Feet* with Sbarbaro featured on a kazoo chorus.

### Dodds Throws Curves

Second group used Baby Dodds, Pops Foster, Art Hodes, Claude Jones, Sidney DeParis and Sid Bechet. Dodds was slated to speak on "Oliver, Louis and Morton" but was satisfied to ramble about himself, his brother and gin. Here Maltz interrupted to ask Baby who he "played with in Storyville." Baby answered by saying that he gave Louie his start. Flustered, Maltz covered: "Tell us about the Lincoln Gardens in Chicago."

"That was just some more bottles," Baby explained.

Other speakers of the night were Tony Parenti, who read a prepared note that revealed that he didn't leave New Orleans until 1927, and Albert Nicholas, who apologized for not knowing that he was to give a "Report on Ory" and who filled in his time by mentioning that recently while on the west coast he had jammed with the Lu Watters band in San Francisco. Partially because he is a shy guy and partially because of the bad stage lighting, Parenti's written talk was wobbly, lacked conviction but was, nevertheless, the best of the evening. At one point he gave a nice plug to the efforts of the National Jazz Foundation in New Orleans.

### Blooper After Blooper

Maltz, who emceed the concert, pulled blooper after blooper in presenting talent that could have been moulded into a good session. Topper was when Maltz, whose amateurish mike technique sent most of his announcements as far as the third or fourth row, interrupted a Sidney Bechet solo to drag Monette Moore from the audience to the stage. Bechet graciously bowed out for Maltz to introduce Miss Moore, who with the aid of Bechet and the boys did an admirable job on the blues despite the bungling of Maltz.

Added to all this disarray, two dated short films were shown adding only to the length of the program.

Other musicians sandwiched into the session were Sandy Williams, Harry Carney, Wilbur DeParis and Jim Monahan.

# Tragedy, Triumph For New London Leaders

London—Tragedy and triumph for two of Britain's newest bandleaders is headline news in the music world on this side of the ocean just now. One-time buddies in Geraldo's orchestra, trombonist Ted Heath and tenor sax-arranger-vocalist George Evans now have bands of their own that are giving the British swing hungry fans something to shout about. But while one goes on from success to success, the other has been ceaselessly dogged by tragic ill luck.

Ted Heath did a Woody Herman this year. Not only has his twelve month old band been voted top swing band and number two sweet band, but Ted has been voted as the country's most popular bandleader by over 12,000 readers of our English contemporary, the *Melody Maker*.

### Sidemen Cop Poll

Added to this, the Jack Parnell Quartet—a unit from the big Heath band—was voted top small outfit, while five of his men—Norman Stenfalt (piano), Jack Parnell (drums), Kenny Baker (trumpet), Charlie Short (bass) and Johnny Gray (tenor)—headed the polls in the sections devoted to the individual instrumentalists.

After a record breaking season at the holiday resort of Blackpool, they are currently touring Denmark, Norway and Sweden. Leslie MacDonnell, the man who has negotiated the tour, is the same man who has arranged to present the Ellington band in Scandinavia next spring.

Decca Records, who now rate Heath as their top band, have arranged their biggest publicity campaign to coincide with this tour, and Heath records are selling all over Scandinavia, Holland, Belgium and France in the thousands.

### Tragedy Of George Evans

The tragedy of George Evans is one of the unhappiest stories of recent years. After spending a long time in the army, during which time he played in the Welsh Guards band and arranged for the George Melachrino British A.E.F. band (counterpart of the Glenn Miller crew), he was discharged on medical grounds.

Just as he was about to or-

ganize his own band he was stricken with illness and forced to postpone his plans until he quit the hospital. He then found that all the top musicians were either playing for his old friend Ted Heath or scattered in other well paid jobs, so he decided to build a name band from young semi-pro musicians.

This band was not only novel in its youthful personnel but unique in its instrumentation. George had long had dreams of a ten sax—five trumpet—four rhythm orchestra and this is what he built. Experts scoffed and managers said it would never make a go, but George got his youngsters together and put them through months of secret and intense rehearsal until he made his debut last January.

### Builds Firm Rep

Although the band was not sensational so far as musical precision was concerned, youth and keenness were on their side and they made such rapid progress and improvement that they soon secured a twelve week season at Hammersmith Palace where they built up a firm reputation.

George, however was still not satisfied and worked his boys like mad until, unable to stand the strain any longer himself, he collapsed with tuberculosis and was forced to quit the business for, at the very least, six months.

Although his brother, Lt. Evans, a saxophone teacher, has taken over the leadership of the band in George's absence, there is feeling in the profession that the band will not achieve the heights set by its stricken leader. Britain needs such a band badly, the George Evans Orchestra is too good to break up just because of the temporary retirement of its inspirational head!

—Stuart S. Allen



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# NOTES between NOTES

By Michael Levin

Two weeks ago in PM, NYC daily, Eddie Condon, night club host, had some bitter things to say about Mezz Mezzrow and his book, *Really the Blues*.

Condon's principal beefs are that Mezz exaggerates as to his musical influence on other jazz men, and that the jazz dialect used is typical and in particular insulting to a lot of Negro musicians.

Down Beat staffer Bill Gottlieb gave the book a fine sendoff last issue. Condon disagrees with him; after reading the book, I agree with Condon in some part.

But his attitude and his writing, whether done by him, his mentor, Ernie Anderson, or someone else, is extremely objectionable. The Condon crew and all its hangers-on have for years been insisting that to be properly appreciated, their spirit must be understood, even if occasionally some of the boys did play a little out of tune.

So now Condon turns around and says, "When Mezz plays the clarinet and the saxophone, please send me to Pontiac. He hasn't even got a chance to tune up." He also adds, "Mezz says he also gave professional help to Bix Beiderbecke, Frank Teschemacher, Fats Waller and other talented musicians who I doubt would have talked to Mezz musically. Socially? I don't know. But I'd be surprised if any of them were ever in the same penitentiaries as Mezz."

*Fair is fair, and this isn't even within sight of the belt. There are many, many snide cracks that might be made about Condon which out of respect to good taste and fairness are not. However right Condon may be as to sections of the*

Mezzrow book, his desire to be funny leaves only a bad taste in the mouths of those who might otherwise agree with him.

Alan Courtney, NYC disc jockey, who moved to Denver and KYMR for his sinus, wrote an impassioned letter to tell about Benny Goodman's concert-dance date there last month in the Denver Auditorium. He said in part:

"Tonight, BG gave Denver and jazz a hypo out here that will last for months to come. The concert was promoted with a lot of emphasis on Lou McGarity, Mel Powell, and Art Lund, none of whom showed. But Benny kept 3,000 listeners enraptured and excited he had the community clapping like I haven't heard since 1936 at the Paramount in NYC. What was even more noteworthy was Benny's genuine happiness at the response of the crowd."

What Alan evidently forgot is that in Denver, at Elitch's Gardens, in 1935, Benny's first band laid such a frightful egg that Benny was ready to give up and go back to New York to be somebody's high-priced sideman. This in a sense over a decade later was revenge, for a week earlier Yehudi Menuhin had played the same hall to the sound of gently settling omelets.

Right after the Denver date, BG opened at the 400 Club in New York. The same night Sam Donahue moved into the Aquarium Restaurant. I landed at the Aquarium to find Sambo justifying his original *Down Beat* review and everything else good that has been written about him. Band was danceable and stacked with musical enthusiasm. Any time you can notice a band on C *Jam Blues* when Ellington closed the spot the night before, you know they're playing well.

On a similar kick, Randy Brooks who previously had one of the loudest and stiffest bands I've heard has quieted down not only with respect to volume but also with respect to ease of manner in front of his band. Working hard for tonal fullness and an easy two-beat dance style, Brooks sounds now as though he could earn himself some dough.

### Frame Finals

New York—Buddy Johnson, who's been getting some fine publicity play from his "Miss Fine Brown Frame of America" contest, will stage the finals at the Golden Gate Ballroom, Dec. 27, with Joe Louis, Lena Horne and Paul Robeson slated as judges.

### Joins Teddy



Chicago—Connie Gale, who left the Saxie Dowell band just before it closed at the Blackhawk restaurant here, has joined the rising young band headed by Teddy Phillips.

### New Disc Show Solid In Philly

Philadelphia—Although the local airlines are loaded with disc jockeys, Dolly Banks, program chief of station WHAT scored a real coup in putting a pack of needles in the hands of a septia lad, Ramon Bruce. And coming over the air as "Ravin' with Ramon," it offers the first septia disc jockey for staid Philadelphia. Not only has young Ramon proved an instant click, judging from the mail pulled by his after midnight stint, but he has also grabbed off a sponsor.

For a half hour nitely after the midnight hour, Bruce is sponsored by the Sherman Record Shop, operated by Sophie and Morris Sherman, in the Harlem sector of town. Lad jumps at the mike with a jive spiel and his choice of platters run the gamut from low-down blues to re-bop. Announces all the selections in hep style, making it hard to tell where the

### Dubbing Method New Wax Deal

New York—Following the recent dubbing of Artie Shaw's clarinet to masters cut by his band, Musicraft just the other day added the second dubbing twist by "cutting in" a vocal by Teddy Walters on a pre-cut track by the Sonny Burke band. Walters, tied up with a cold, was unable to make the original date.

Due to the success of these two tries, Musicraft declares it will make use of this recording technique whenever necessary.

Released this month are two Musicraft sides featuring Forever Shaw, his orchestra, Mel Torme and his Mel-Tones. First side is the 15-year old standard *Gully*, backed by a jazz version of *Anniversary Song* from the Columbia film, *The Jolson Story*.

Musicraft is working a tie-up with Fred Gretsch drummery whereby orks waxing for the label will use Gretsch tubs and in return Gretsch will prep ad campaigns, music store gimmicks and give-aways of miniature drumsticks with leaders' and drummers' sigs imprinted.

gab ends and the needle begins. And the listeners love it, even though only the super-hep can dig all of his jive.

Bruce shares the late hour needling chores with Bill Smith, who led a band of his own around Kingston, N. Y., from the drum seat before turning to radio.

# who, dat

DOLLY LOEHR

This petite pianist and movie actress was just 20 years old last month and is a native of Los Angeles. She broke into films on the Paramount lot as a piano player, went there to accompany a friend who was to play a violin in a Sasanna Foster picture. The director snagged her as accompanist for Sasanna in *The Hard-Boiled Canary*, then wrote a speaking part for her into the script before the movie was finished. She since has played piano solos on several network radio shows and her most recent screen role was opposite Sonny Tufts in *Easy Come, Easy Go*. You know her best, of course, as:



*Diana Lynn*

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This is Artie Shaw week with a vengeance. Victor flooded the market with nine records by Amber's Artie, while Musicraft has two up for public consideration. Victor released them at one time, without sending them to reviewers incidentally, since Shaw was no longer part of the stable, but his contract required that all masters made under it be released.

First of the nine, whose numbers ran from Victor 20-1929 through 20-1937 is by the Shaw

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**Symbol Key**

- ♪♪♪ Taps
- ♪♪ Tasty
- ♪ Pleasing
- ♪ Boring

suffers from muddy rhythm balance and slightly loggy reeds. Touch of good alto and trumpet though. Shaw can certainly make straight melody sound more important than most reed men around.

**Imogene Sings**  
For the third, *They Didn't Believe Me* and *Can't Help Lovin' That Man* get needed. *Me* starts out with the muted brass that everybody has been using on this song lately. Bad lead trumpet wobble at the end of the first chorus. Piano, trumpet, and trombone spots are good; latter is backed with some ascending sax triplet figures that should have been more cleanly played. *Man* is sung by Imogene Lynn, wife of Mahlon Clark, no mean clarinetist himself.

Next come *Kasbah* and *Lament*, two Ray Conniff originals. First is usually spelled with a C but then again maybe this is another town the MP's won't let you in. It's a pretty ordinary now-we-play-it, now-we-repeat-it side. *Lament* has much the same cadence as *Summertime*, played by Shaw and worked over by unison trumpets. Both arranger and leader can do better. Shaw sounds a little like Jerry Wald imitating Artie.

**Good Shaw Staff**

*I Could Write A Book* (from *Pal Joey*) and *A Foggy Day* (from *Damsel In Distress*) are fifth, both underplayed tunes from well-known scores. This is the sort of thing Shaw does so well: slick, briskly-moving dance music. *Book* has a double-time, long meter chorus under a trumpet chorus that's noteworthy. *Day* spots some restrained middle register horn with the well-known Armstrong influence so good to hear.

Sixth are *I Can't Get Started* and *Easy To Love*. Tempo on the former is a little too far up for my dough—takes all the lyricism out of the tune. Same beef against *Love*.

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  - Novelty**  
Flaglapa by Timmie Rogers (Majestic)

*Lucky Number*, which has gotta be the seventh one, natchrally. It spots Roy Eldridge as do most of these sides, and more of that bad rhythm balance. Side doesn't thrill, and uses that brass-plus clarinet bounce up to the tone that Shaw has waxed to death. *Number* is credited to Conniff and is built on a be-bop figure. Get the reed voicing with Shaw on top right after the trumpet chorus with trombone reinforcement—it's a good effect.

*No One But You* and *Just Floatin' Along* are the eighth up. You sounds like a phrase from *I Cover The Water Front*. Last chorus brass with stem mutes against reeds with Shaw leading blends well. *Along* is another in a thousand reed union bits which bands like Miller's did over ten years ago. It ends on a brass flare dying out, by count the third side in this group ending in the same fashion.

Last coupling is *I Can't Escape From You* and *Keepin' Myself For You*. *Escape* suffers from the same machine-like tempo that killed *Easy To Love*. *Beat* staffer Eddie Roman remarks that all these sides sound as though they were made at one session, in a big hurry, and with a metronome held at the same setting all the way through. You was done by the Gramercy Five about six years ago. It's more mellow here, with the only tenor solo on all the sides.

**Gramercy Five Beat**  
Best of the whole batch are the two Gramercy Five tunes and *A Foggy Day*. Better buy 'em now if you want them because Victor certainly won't press many.

The Musicraft sides include *How Deep Is The Ocean* and *The Hornet* (a Buster Harding score), and *Changing My Tune* and *For You, For Me, For Evermore*, both George and Ira Gershwin tunes from *The Shocking Miss Pilgrim*. Victor should be ashamed of itself when it compares these waxings—the recording here is that much better.

Hal Stevens vocal on *Ocean* is a shade over-done in sections—"to be where you are" for example. Trumpet on *Hornet* sounds like Ray Linn, while Artie stops worrying about literachoor long enough to do some creditable clarinet. The brilliancy of the strings on *Changing My Tune* is something to hear—gives them tremendous "bite" without forcing. Vocal is by Mel Torme and the Mel-Tones. Torme sings very well though his voice is a little lacking in fullness, and he has a habit of attacking the second word in each phrase softly and then swelling. (*Musicraft* 409,412)

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Here's the perennial problem: traditional jazz, technically deficient in spots. You will note Albert Nicholas' clarinet, playing what I find intonation-specked but still interesting ideas. The Hodes piano solo, much like some

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things Stacy plays, is tasteful here. Baby Dodds' drumming is too heavy though it certainly carries the group. While this isn't my fare, it is undeniably sincere playing, and in that alone, more interesting than some of the facile riffs whip-creamed around these days. Baby indulges in some drumnastics on Love though, that are very, very unnecessary. (Blue Note 518)

Billy Butterfield

Stardust Sooner Or Later

Another proof of Butterfield's amazing flexibility—his ability to play almost any kind of horn necessary. This is a continuation of what he played on the Shaw record of the same tune. Sonny Dunham and some of the other shrill screamers should listen to the quality. This solo has ease, taste, tone, and technique. Only thing which keeps it out of that very highest level is a certain mannered quality about the ideas which makes you think that they are a little too patly done. Reed chorus is done well, though the accents are hit uncertainly in a few spots. Flipover is sung by Pat O'Connor. (Capitol 305)

Teddy Wilson

I Want To Be Happy Don't Worry About Me

Bad surfaces here, but Billy Taylor's bass and J. C. Heard's drumming keep things moving. Buck Clayton and Don Byas play not up to their best, and Teddy sounds a shade heavy. Ensemble playing could be a lot cleaner. Worry shows more of that incredibly accurate Sarah Vaughan ear—the gal takes chances no other singer would think accomplishable. (Musicraft 421)

Swing

John Kirby

Samson And Delilah Natches Ball

The Kirby suavity again with Kyle's piano, Bailey clarinet, Hilton Jefferson alto, Bill Beason (drums), and Clarence Brereton (trumpet). This outfit very seldom makes mistakes, but the formula and the voicings do wear a shade thin after ten years. (Apollo 762)

Duke Ellington

Swamp Fire Just Squeeze Me

Haven't heard Swamp Fire since Jimmy Dorsey and Mooney (Harold) quit playing it. Here the opening is duet for bassist Oscar Pettiford and Duke. Listen to the trumpets in the middle release and you'll notice what seems to be a slight thinness of tone. The piano Duke's using sounds like it had carefully been de-tuned for the occasion by the way. Al Sears has himself a chorus on tenor, and Sonny Greer takes a conventional drum break (a little unusual in this band). Side doesn't sound as well executed nor as full as some of the things Duke has played lately. Me is an adaptation of a tune Rex used to do and recorded with an Ellington combo some time ago. Here it is sung by Ray Nance. Balance doesn't give enough rhythm back of the vocal. Following chorus has the three way brass voicing Duke has used for years, and even tacks on some lovely Hodges alto and the William Tell Overture lick that the band breaks things up with during a show. (Victor 20-1992)

Eddie Heywood

You Made Me Love You Heywood Blues

You is another of these drag-tempoed things that Heywood has been waxing lately, with the left handed piano tenths featured again. Trimming is by Vic Dickenson, just as alitering and

Butterfield Cuts A Couple



Hollywood—Taking advantage of his presence on the west coast for a club engagement, Billy Butterfield had a recording session at Capitol. Pat O'Connor, seen here with him, did the vocal on Sooner Or Later. Billy's managers are counting on the reverse side, Stardust, with a trumpet solo by the leader, to make the nation Butterfield-conscious.

worth hearing as ever. The Blues is a re-scoring of the bit the band did in the film Dark Corner. It showcases the Heywood piano but for jazz interest can't stand up to the You. (Decca 23677)

solo bits, and Woody singing with his characteristic sincere simplicity. Stop has been banned from the nets, as being too suggestive. It's done here as a light two-beat tale, with musical honors going to the Bill Harris tram passage. Get the Herman ver-

(Modulate to Page 20)

Dance

Woody Herman

Heaven Knows No Don's Stop

Knows has some fine script ideas: moving bass figures, and unison counter-moving reeds very unobtrusively against organ brass; again a choked reed flare swelling and dying. Good use of unison voices to back a too-brief Red Norvo vibes passage—and how I wish he would go back to xylophone—the tune is so much prettier. This is fine ballad work; original treatment, good

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(Jumped from Page 19)

sion of: "Baby I'm hip you got eyes for me." (Columbia 37094)

### Hel McIntyre

- September Song
- Summer Night

Looks as though *Song* is getting a much deserved revival. This version is a leisurely paced tempo using Mac's favorite effect of Willie Baker's floating tenor against cup mute brass. It's an excellent side, though there are harmonic possibilities in the tune which McIntyre didn't use—and he certainly underplayed his own lead alto, perfectly adapted for a song such as this. He gives himself a better break on *Night* and it comes out as topnotch dance music. There are plenty of bands who could afford to emulate McIntyre's taste and restraint on this disc. (Cosmo 505)

### Sam Donahue

- A Rainy Night In Rio
- It's Anybody's Love Song

Rio is the kind of rumba rhythm tune they usually assign to some out-of-tune gal vocalist. Relief to have it done here by Sam Donahue himself, who ain't got the greatest verve in the world but at least knows what to do with it. He also knows what to do with a sax (see last chorus for sample). More of that two-beat I've been yipping about on *Song*, helped out on records by an aided guitar. Vocal is by Bill Lockwo. (Capitol 325)

### Vocal

#### Hoagy Carmichael

- Huggin' And Chalkin'
- I May Be Wrong

Done with Vic Schoen and the Chickadees, this is listed here merely to note that Hoagy has waxed another hit. Done in the usual Dixie Schoen fashion, the music ain't much, but Hoagy's vocal is. Coupled with the novelty lyrics, this one will be driving you crazy for months. Revived first by Frankie Laine,

## Keynote Records Tristano



New York—The piano wizardry of Lennie Tristano, who first attracted attention around Chicago before coming east, has finally been waxed by Keynote. Backing Lennie on his first platters were Billy Bauer, guitarist, and Clyde Lombardi, bass.

*Wrong* is getting a big play, with Hoagy singing first 16 bars against a fake Bach background. He's done better elsewhere. Doesn't Vic Schoen ever get tired of the same voicings? (Decca 23675)

#### Pat Flowers and Bunty Peadleton

- Ain't That Just Like A Woman
- Horizontal

I understand Bunty feels a little aggrieved because CBS barred the lyrics to *Horizontal*.

### Sammy Too!

New York—Maybe he figures the band business is going to pot or maybe he has enough spare cash to make like Crosby. At any rate, Sammy Kaye wants to purchase a yearling out of *Swing And Sway*, a nag from the Mrs. Payne Whitney stables. He expects to call it *Swing And Sway II*.

Hunh, I lock my door before I play it. She has an inflectional quality much like Lee Wiley, but needs the beat she gets from her own pianings to put material like this across. Reverse is with piano and vocal by Flowers, who is billed as the successor to Fats. He certainly lacks that master's singing piano tone, and his humorous vocalings. Clarinet sounds very much like Gene Sedric who worked with Fats' little band. (Victor 20-1980)

#### Louis Jordan

- If It's Love You Want Baby, That's Me
- Ain't That Just Like A Woman

Jordan does *Woman* as a boogie, but his never-falling showmanship and vocal charm carries the thing through. Surfaces aren't sandy, they're rocky. *Me*

### If Soap Were Only as Plentiful as Shellac!

Los Angeles—The end is not yet here. Another record label is being launched, with first release two sides by Artie Wayne and disc carrying trade mark of "The Hucksters".

Promoter Jack Beekman, who knows radio business, evidently figured he could catch some of heavy exploitation given best-seller of same name.

is another one of those wonderful material songs which Jordan does so well. Funny thing—he talks the second chorus. We hear Jolson do it and we say it's old fashioned. Let Jordan do it with present day phrasing and slang and it kills the assembled felines. Shows to go ya. (Decca 23669)

### Novelty

#### Guy Lombardo

- Tales From The Vienna Woods
- Humoresque

Complete with the ricky two pianos, barrel-housed (that's the way the tone sounds) clarinets, the fatly-blown trumpets, and the ad lib mellophone, this is typical of Lombardo at his best. Personally I get a tremendous bang out of this side, especially the flute modulation. Boy how those two piano men love to hit seconds and minor thirds at the same time! *Woods*, if listened to carefully will give you some inkling of the source of the Carle-type piano. No collection is complete with these records—and don't forget that *Guy IS* a speedboat champ! (Decca 18919)

#### Timmie Rogers

- Flapdop
- Good Whiskey (And A Bad Woman)

It's a tremendous shame that Timmie didn't do this on one of these discs with photographs on it—you must see that infectious smile of his to appreciate his humor. Be that as it may, this record is great fun and makes the Basie version run for a corner. Listen to the way he ends the record and you'll note that he worked at Cafe Society when Sarah Vaughan was singing there too. *Whiskey* is one of Timmie's legends about the worser life and how much more fun it is. (Majestic 9000)

### Horne Cuts For Black & White

Los Angeles—Lena Horne, who split with Victor a while back, presumably to line up with new MGM plattery, is waxing for Black & White label. Probably not just coincidence that singer's personal musical director, Phil Moore, is also music advisor and conductor for B. & W. here.

Lena's first B. & W. chores were two sides for a single release and an album of eight sides to be titled *Little Girl Blue*, for which Moore assembled an unusual combination consisting of two brass (Gerald Wilson, trumpet; Murray McEachern, trombone), two reeds (Willie Smith on alto and clarinet, Marshall Royal on tenor and clarinet), and a rhythm section comprised of Moore, piano; Irving Ashby, guitar; Red Callendar, bass; Lee Young, drums.

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# First Scattered Results Show An Open Race

(Jumped from Page One)

will run, and upsets may well be expected. In addition, scattered votes have been received for many more musicians and bands than here listed, but space will not permit printing those who received less than 10 votes so far:

**Swing Bands**

1—Stan Kenton	43
2—Duke Ellington	34
3—Woody Herman	29
4—Byrd Bashara	27
5—Lionel Hampton	26
6—George Auld	23
7—Disc Gillespie	22
8—Tex Beneke	21
9—Count Basie	18
10—Les Brown	16
11—Buddy Rich	15
12—Ray McKinley	10

(none under ten listed)

**Sweet Bands**

1—Claude Thornhill	39
2—Harry James	26
3—Duke Ellington	24
4—Les Brown	23
5—Charlie Spivak	22
6—Tommy Dorsey	22
7—Elliot Lawrence	20
8—Tex Beneke	18
9—Hal McIntyre	15
10—Gene Krupa	11

(none under ten listed)

**Small Combos (Instrumental)**

1—King Cole Trio	49
2—Modernaires	33
3—Joe Mooney	17
4—Eddie Heywood	13
5—Three Bana	11

(none under ten listed)

**Small Combos (Vocal)**

1—Fied Pipers	44
2—Modernaires	33
3—Mills Brothers	25
4—Merry Macs	21
5—Ink Spots	14
6—Mid Tones	10

(none under ten listed)

**Male Singer (Not Band)**

1—Frank Sinatra	33
2—Bing Crosby	23

## NYC Net Outlets Change Call Letters

New York—Blown in on a gale of newspaper ads and air plugs, local outlets for two major networks—NBC and CBS—changed their call letters early this month.

NBC's Gotham voice, previously known as WVEF, is now identified as WNBC. The CBS outlet, formerly WABC, is WCBS.

Mutual's Manhattan station will continue as WOR as will ABC's as WJZ.

## Spotlight Bands Leaves The Air

New York—After four years on the air, Coca Cola ends its sponsorship of *Spotlight Bands* this Friday night (Nov. 22). Recently the program has been aired three times weekly featuring the bands of Guy Lombardo, Harry James and Xavier Cugat.

During the war, programs originated from army camps and naval bases and during eight weeks last summer the show was army sponsored as part of its recruiting campaign.

## Form New Trio

Los Angeles—Red Callendar has dropped his own trio to line up with Errol Garner in new three-way unit now in rehearsal here. Other member is Harold West, drums. Combo made its debut as Monday night attraction at Club Royale.

## "COMPACTO" Cymbal Floor Stand

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1—Perry Como	33
2—Dick Haynes	18
3—Joe Bonomo	18
4—Andy Russell	18
5—Johnny Desmond	13

(none under ten listed)

**Girl Singer (Not Band)**

1—Peggy Lee	31
2—Billie Holiday	26
3—Lena Horne	25
4—Sarah Vaughan	21
5—Dinah Shore	20
6—Margaret Whiting	16
7—Billie Holiday	14
8—Anita O'Day	13

(none under ten listed)

**King of Corn**

1—Spike Jones	54
2—Sammy Kaye	23
3—Gay Lombardo	18
4—Louis Prima	18
5—Harry James	11
6—Vaughan Monroe	10

(none under ten listed)

**Fave Soloist**

1—Benny Goodman	28
2—Gene Krupa	25
3—Bill Harris	17
4—Artie Shaw	18
5—Art Tatum	15
6—Muggsy Spanier	14
7—Dizzy Gillespie	11
8—George Auld	10

(none under ten listed)

**ALL-STAR BAND Trumpet**

1—Roy Eldridge	23
2—Ziggy Elman	17
3—Charlie Shavers	15
4—Pete Candoli	14
5—Muggsy Spanier	14
6—Billie Holiday	13
7—Cat Anderson	10
8—Max Kaminsky	10

(none under ten listed)

**Trombone**

1—Bill Harris	34
2—Kai Winding	17
3—Lawrence Brown	17
4—Lou McGarity	14
5—Tommy Pederson	11

(none under ten listed)

**Alto Sax**

1—Johnny Hodges	33
2—Willie Smith	30
3—Charlie Parker	14

(none under ten listed)

**Tenor Sax**

1—Flip Phillips	31
2—Vido Musso	28
3—Ted Nash	12
4—Ben Webster	11
5—Lester Young	11
6—Coleman Hawkins	10

(none under ten listed)

**Baritone Sax**

1—Harry Carney	41
2—Ernie Caceres	13
3—Serge Chaboff	10

(none under ten listed)

**Clarinet**

1—Buddy DeFranco	25
2—Irving Fazola	15

1—Barney Bigard	13
2—Jimmy Hamilton	12
3—Aaron Sachs	11
4—Johnny Mince	11
5—Andy Fitzgerald	10
6—Blank D'Amico	10

(none under ten listed)

**Piano**

1—Arnold Ross	29
2—Mel Powell	23
3—Jess Stacy	22
4—Teddy Wilson	21
5—Al Haig	13
6—Joe Bushkin	12
7—Dodo Marumaron	13
8—Ralph Burns	10
9—Johnny Guarnieri	10

(none under ten listed)

**Drums**

1—Dave Tough	39
2—Shelley Manne	21
3—George Wettling	18
4—Jo Jones	17
5—Sonny Greer	17
6—Max Roach	11

(none under ten listed)

**Bass**

1—Eddie Sauter	37
2—Chubby Jackson	33
3—Bobby Hoggart	24
4—Bill Miller	16
5—Oscar Pettiford	16
6—Trigger Alpert	13

(none under ten listed)

**Guitar**

1—Oscar Moore	35
2—Reno Palmeri	29
3—George Van Eps	18
4—Chuck Wayne	18
5—Barney Kessel	15
6—Jack Rotop	14
7—Tiny Grimes	11
8—Mike Bryan	10

(none under ten listed)

**Arrangers**

1—George Handy	28
2—Ralph Burns	17
3—Billy Strayhorn	23
4—Eddie Finchel	20
5—Jerry Gray	15
6—Pete Rugolo	15
7—Dave Matthews	12
8—Eddie Sauter	12

(none under ten listed)

**Male Singer (With Band)**

1—Buddy Stewart	36
2—Jimmy Saunders	32
3—Al Ribbler	27
4—Stuart Foster	24
5—Buddy DeVito	20
6—Art Land	16
7—Buddy Hughes	12

(none under ten listed)

**Girl Singer (With Band)**

1—Jane Christy	41
2—Ginzie Powell	29
3—Dottie Reid	25
4—Marion Morgan	27
5—Carolyn Gray	23
6—Mary Ann McCall	16
7—Lucy Ann Folk	14
8—Lillian Lane	11
9—Fran Warren	10

(none under ten listed)

## Names Hypo Omaha, TD Bash Fails To Draw

Omaha—Benny Goodman played Ak-Sar-Ben ball drawing 8,000 dancers. BG got \$5,000 for one-nighter. . . . TD Concert at ancient Omaha City Auditorium drew a disappointing 1500. TD told *Down Beat* scribe big money picnic all over. None of top names killing them. . . . Elliot Lawrence made first appearance locally at Tom Archer's Chermot ballroom to good biz.

Tex Beneke, first here at Chermot, then in concert at Ak Sar Ben, coming to Orpheum theatre for stage show.

Tony Pastor skedded for Chermot. First time here.

The Duke booked for winter concert at Auditorium.

—Art Olson

## Return To Kaycee

New York—Blues singer Julia Lee and drummer Baby Lovett, Kansas City institutions, returned home after a two week recording date in Hollywood for Capitol records. 12 sides were cut, including *On My Way, Love for Sale* and *Julia's Blues*.

# VOTE HERE!

For your favorite musician and band and send your Selection to Contest Editor, *Down Beat*—303 N. Wabash, Chicago (1), Ill.

## PICK YOUR ALL-STAR BAND

(Do Not Vote for Band Leaders Here)

.....	Trumpet
.....	Trombone
.....	Alto Sax
.....	Tenor Sax
.....	Baritone Sax
.....	Clarinet
.....	Piano
.....	Drums
.....	Bass
.....	Guitar
.....	Arranger
.....	Male Singer
.....	Girl Singer

(Vote Only for Singers Who Are Working With Bands as Vocalists)

## YOUR FAVORITES OF 1946

(Leaders Are Eligible for Votes Here)

.....	Swing Band
.....	Sweet Band
.....	Small Combo (3 to 8 pieces) (Instrumental)
.....	Small Combo (Vocal) (Trios & Quartets)
.....	Male Singer (NOT working as a band vocalist)
.....	Girl Singer (NOT working as a band vocalist)
.....	"King of Corn"
.....	Favorite Soloist (Best instrumentalist, leader or sideman, and regardless of what instrument he plays)
.....	Your Name
.....	Street Address
.....	City
.....	State
.....	Professional Musician? Yes <input type="checkbox"/> No <input type="checkbox"/>



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### Where the Bands Are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; n—night club; r—restaurant; t—theater; ce—country club; fb—Frederick Bros. Music Corp., RKO Bldg., NYC; mc—Moe Gale, 48 West 48th St., NYC; gac—General Artists Corp., RKO Bldg., NYC; jc—Joe Classer, 745 Fifth Ave., NYC; mca—Music Corp. of America, 745 Fifth Ave., NYC; mfo—Miffo, 8848 Sunset Blvd., Hollywood, Calif.; sz—Stanford Zuckers Agency, 429 Madison Ave., NYC; wma—William Morris Agency, RKO Bldg., NYC.

**A**  
Abbott, Dick (Pete Marquette) Peoria, Ill.  
Anthony, Kay (Sherman) Chicago, Clang. 11/21, b  
Armstrong, Louis (Golden Gate) San Francisco, 11/21-7, t  
Arnaz, Desi (Bob Hope Show) NBC, Hollywood; (Cleo's) Hollywood, r

**B**  
Bardo, Bill (Beechamber) Newport News, Va., nc  
Basie, Count (On Tour) WM  
Benke, Tex (On Tour) GAC  
Benon, Ray (Stalter) Detroit, b  
Bishop, Billy (Trocadero) Evansville, Ind., Opng. 11/29, b  
Bloom, Walt (On Tour) FB  
Bothwell, Johnny (Roseland) NYC, Opng. 11/25, b  
Bradshaw, Tiny (On Tour) MG  
Brandwynne, Nat (Stalter) Washington, D. C., b  
Brooks, Randy (On Tour) GAC  
Brown, Les (On Tour) MCA  
Buebe, Henry (Plantation) Dallas, 11/22-30, nc  
Byrna, Bobby (On Tour) GAC

**C**  
Calloway, Cab (Plantation) St. Louis, Mo., Opng. 11/29, nc  
Cambell, Hal (Adams) Phoenix, h  
Carle, Frankie (Capitol) Washington, D. C., 11/22-27, t; (Capitol) NYC, Opng. 11/29, t  
Carlyle, Russ (Blackhawk) Chicago, nc  
Cassell, Allyn (Trianon) San Diego, b  
Cavallaro, Carmen (Mark Hopkins) San Francisco, Opng. 11/21, h  
Chester, Bob (On Tour) MCA  
Claridge, Gay (Chez Paree) Chicago, nc  
Coleman, Emil (Waldorf Astoria) NYC  
Courtney, Del (Palace) San Francisco, h  
Crooby, Bob (Avadon) Los Angeles, b  
Cummins, Bernie (Marinique) Chicago, nc

**D**  
Davidson, Cee (Rio Cabana) Chicago, nc  
Davis, Johnny "Scat" (Band Box) Chicago, nc  
Donahue, Al (On Tour) MCA  
Donahue, Sam (Aquarium) NYC, Clang. 11/29, nc  
Dorsey, Jimmy (Meadowbrook) Cedar Grove, N. J., Opng. 11/19, nc  
Dorsey, Tommy (On Tour) MCA  
Dwell, Saxe (On Tour) GAC  
Dunham, Sonny (On Tour) GAC

**E**  
Eckstine, Billy (Paradise) Detroit, 11/23-28, t  
Eliart, Les (On Tour) GAC  
Ellington, Duke (On Tour) WM

**F**  
Fisher, Buddy (Trianon) Philadelphia, b  
Flindt, Emil (Paradise) Chicago, b  
Foster, Chuck (On Tour) GAC

**G**  
Garber, Jan (Aragon) Ocean Park, Cal., b  
Gillespie, Dixie (On Tour) MG  
Goodman, Benny (400 Rest.) NYC, nc  
Gray, Glen (Skirvin) Oklahoma City, Okla., 11/20-24, h

**H**  
Hampton, Lionel (Strand) NYC, Clang. 11/21  
Hawkins, Erskine (On Tour) MG  
Hayes, Carlton (Lake Club) Springfield, Ill., nc  
Hayes, Sherman (On Tour) MCA  
Henderson, Fletcher (DeLia) Chicago, nc  
Herbeck, Woody (Schroeder) Milwaukee, b  
Herman, Woody (On Tour) GAC  
Hines, Earl (Rivers) St. Louis, Mo., Opng. 11/22, nc  
Howard, Eddy (Aragon) Chicago, b  
Howell, Buddy (Plantation) Mt. Vernon, Ill., nc  
Hudson, Dean (Roseland) NYC, Clang. 11/24  
Humber, Wilson (On Tour) FB  
Hutton, Ina Ray (Clic) Phila., Opng. 11/25, nc

**I**  
International Sweethearts of Rhythm (On Tour) JG  
**J**  
Johnson, Buddy (On Tour) MG  
Jordan, Louis (On Tour) GAC  
Jones, Don (Washington Inn) Mamaroneck, N. Y., nc  
Joy, Jimmy (Pappy's Showland) Dallas, nc  
Jurgens, Dick (Trianon) Chicago, b

**K**  
Kasell, Art (On Tour) MCA  
Kaye, Sammy (New Yorker) NYC, Opng. 11/29, b  
Kenton, Stan (Paramount) NYC, t  
King, Henry (On Tour) MCA  
Kirk, Andy (Royal) Baltimore, 11/28-28, t  
Kinley, Stephen (Edgewater Beach) Chicago, b  
Krupa, Gene (Palace) Akron, 11/21-24, t; (Keith) Dayton, 11/28-12/4, t

**L**  
LaBrie, Lloyd (Club Castle) Bayville, La., nc  
Lawrence, Elliot (Pennsylvania) NYC, Opng. 11/25, b  
Lewis, Ted (Latin Quarter) NYC, nc  
Lombardo, Guy (Rooftop) NYC, h  
Lombardo, Victor (Chase) St. Louis, Clang. 11/21, b; (Clarridge) Memphis, 11/22-12/4, h  
Long, Johnny (Commodore) NYC, Opng. 11/21, h  
Lopes, Vincent (Taft) NYC  
Lumford, Jimmie (Rio Casino) Boston, Clang. 11/23

**M**  
Martis, Freddy (Ambassador) Los Angeles, h

Mason, Bully (On Tour) FB  
Manera, Frankie (On Tour) MCA  
Mays, Junie (Frevue) New Orleans, nc  
McIntyre, Hal (Topper) Cincinnati, Opng. 11/30, nc  
McKinley, Ray (Strand) NYC, Opng. 11/22, t  
Millinder, Lucky (Howard) Washington, D. C., Opng. 11/22, t  
Monroe, Vaughn (Commodore) NYC, Clang. 11/29, h; (Palace) Cleveland, Opng. 11/28, t  
Mooney, Art (On Tour) GAC  
Morgan, Russ (Biltmore) Los Angeles, h  
Morrow, Buddy (Terrace Em.) Newark, nc

**O**  
Oliver, Eddie (Mocambo) Los Angeles, nc  
Olsen, George (New Yorker) NYC, Clang. 11/28

**P**  
Pablo, Don (Palm Beach) Detroit, nc  
Palmer, Jimmy (Donohue's) Mt. View, N. J.  
Pender, Tony (Tune Town) St. Louis, 11/26-12/1, h  
Paxton, George (On Tour) JG  
Pearl, Ray (On Tour) FB  
Petti, Emilie (Versaille) NYC, nc  
Prima, Louis (Palace) Youngstown, Ohio, 11/25-27, t; (Palace) Rochester, N. Y., 11/28-12/4, t

**R**  
Reichman, Joe (Fairmont) San Francisco, Opng. 11/19, h  
Reid, Don (Trocadero) Evansville, Ind., Clang. 11/28, nc  
Reisman, Leo (Beverly Hills Country Club) New Orleans, nc  
Rich, Buddy (On Tour) MCA

**S**  
Scott, Raymond (On Tour) WM  
Slack, Freddy (RKO) Boston, 11/21-27, t  
Slade, Ralph (On Tour) FB  
Snyder, Bill (Radison) Minneapolis, h  
Spivak, Charlie (Pennsylvania) New York City, Clang. 11/24, h  
Stone, Eddie (Belmont Plaza) NYC, b  
Strong, Benny (On Tour) MCA  
Sykes, Curt (Trianon) Seattle, Wash., b

**T**  
Teagarden, Jack (Sherman) Chicago, Opng. 11/22, h  
Thornhill, Claude (Earle) Phila., Opng. 11/29, t  
Tomlin, Pinky (On Tour) FB  
Towne, George (Pelham Heath Inn) Bronx, N. Y., nc  
Tucker, Orrin (Casino Gardens) Ocean Park, Cal., nc  
Tucker, Tommy (Palladium) Hollywood, b

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

**W**  
Wald, Jerry (On Tour) GAC  
Waples, Bud (Peacock) Jacksonville, N. C.  
Waters, Lu (Dawn Club) San Francisco, nc  
Wayne, Phil (Sheraton-Belvedere) Baltimore, h  
Weeks, Anson (Music Box) San Francisco, nc  
Weems, Ted (Stevens) Chicago, h  
Welch, Bernie (Eagles Club) Lima, Ohio, nc  
Wells, Lawrence (Trianon) Chicago, b  
Wendover, Jack (Utah) Salt Lake City, Utah, h  
Whiteman, Paul (ABC) NYC  
Williams, Cootie (On Tour) MG  
Wilson, Gerald (On Tour) FB

### Singles

Anderson, Ivis (Streets of Paris) Hollywood, nc  
Carol, Lily Ann (State) NYC, t  
Carpenter, Thelma (Zanzibar) NYC, nc  
Casey, Al (Three Deuces) NYC, nc  
Como, Perry (Supper Club) NBC  
Davis, Martha (Billy Berg's) Hollywood, nc  
Duchin, Eddy (Kraft Music Hall) NBC, Hollywood  
Fitzgerald, Ella (On Tour) MG  
Flowers, Pat (Club Condor) NYC, nc  
Gaye, Rosella (Tailspin) Chicago, nc  
Henke, Mel (Arliner) Chicago, nc  
Houston, Bob (Station WHN) NYC  
Laine, Frankie (Billy Berg's) Hollywood, nc  
Mills, Sinclair (Argyle) Chicago, nc  
Reid, Dottie (Kelly's Stables) NYC, nc  
Rocco, Maurice (Latin Quarter) NYC, nc  
Roddie, Vin (Hickory House) NYC, nc  
Rucker, Laura (Tia Pan Alley) Chicago, nc  
Simms, Ginny, CBS Hollywood  
Stafford, Jo (Supper Club) NBC  
Sullivan, Maxine (Three Deuces) NYC, nc  
Valdes, Miquelito (Strand) NYC, t  
Williams, Sandy (Gibby's) Chicago, t

### Combos

Allen, Red (Kelly's Stables) NYC, nc  
Barnes, George, ABC Chicago  
Beck, Eddie (Streets of Paris) Hollywood, nc  
Beck, Chester (Brass Rail) Chicago, nc  
Brown Dots, (Paradise) Detroit, 11/15-21, h  
Brown, Pete (Three Deuces) Man-Tues; (Kelly's Stables) Wed-Thurs, NYC, nc  
Brunis, George (Jimmy Ryan's) NYC, nc  
Bunell, Garvin (Tommy Pastor's) NYC, nc  
Camp, Red Quartet (Keyboard) NYC, nc  
Cavanaugh, Page (Boogie) Hollywood, nc  
Chittison, Herman Trio (Village Vanguard) NYC, nc  
Cole, King (Paramount) NYC, t  
Columbus, Chris (Small's Paradise) NYC, nc

### Key Spot Bands

AQUARIUM, New York—Sam Donahue  
AVODON, Los Angeles—Bob Crosby  
BAND BOX, Chicago—Johnny "Scat" Davis  
CASINO GARDENS, Ocean Park—Orrin Tucker  
COMMODORE HOTEL, New York—Vaughn Monroe; Opng. 11/21, Johnny Long  
400 RESTAURANT, New York—Benny Goodman  
MEADOWBROOK, Cedar Grove, N. J.—Jimmy Dorsey  
MEADOWBROOK, Culver City, Cal.—Vido Musso  
NEW YORKER HOTEL, New York—George Olsen; Opng. 11/29, Sammy Kaye  
PALLADIUM, Hollywood—Tommy Tucker  
PENNSYLVANIA HOTEL, New York—Charlie Spivak; Opng. 11/25, Elliot Lawrence  
ROSELAND BALLROOM, New York—Dean Hudson; Opng. 11/25, Johnny Bothwell  
SHERMAN HOTEL, Chicago—Ray Anthony  
STEVENS HOTEL, Chicago—Ted Weems  
TERRACE ROOM, Newark, N. J.—Buddy Morrow  
TRIANON, Southgate, Cal.—Stardusters

Davis, June Quartet (Tailspin) Chicago, NYC  
Dinning Sisters (WGN) Chicago  
Floyd, Chick (Town House) Long Beach, Cal.  
Froeba, Frank (Victoria) NYC, h  
Gailard, Slim (RKO) Boston, 11/14-20, t  
Gardner, Poison (Susie-Q) Hollywood, 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, nc  
Malneck, Matty (Slapsy Maxie's) Hollywood, nc  
McFarland, Jimmy (Rose Bowl) Chicago, nc  
Miller, Max (Club Congo) Chicago, nc  
Mole, Miff (Nick's) NYC, nc  
Mooney, Joe (Dixon's) NYC, nc  
Morpan, Louel Trio (Downbeat) NYC, nc  
Nichols, Red (Morocco) Hollywood, nc  
Oliver, Andy (Ry's Place) NYC, nc  
Osborns, Mary Trio (Kelly's Stables) NYC, nc  
Riley, Mike (Swing Club) Hollywood, nc  
Roble, Chet (Delta) Chicago, nc  
Smith, Geechie (Cricket Club) Hollywood, nc  
South, Eddie (Cafe Society Uptown) NYC, nc  
Stewart, Slam (Victory Supper Club) Detroit, nc

### Hodes Wax Firm Cuts Four Albums

New York—The Art Hodes band, currently at the Ole South on Broadway, is cutting a history of jazz in a series of four albums, each album consisting of two twelve inch discs with a spoken as well as musical script on each side.

The interpretative script will be recited by Dewey (Pigmeat) Markham and Juano Hernandez. The first album, which is being readied for Christmas trade, features *Camp Meetin'* and *New Orleans Cuttin' Contest* on one platter and *Storyville, Birthplace of the Blues* and *New Orleans Dances* on the other.

Later albums will trace the development and transformation of jazz from New Orleans to New York.

Hodes has formed a corporation for the venture.

### Hillard Brown Into 2nd Year at Chi Club

Chicago—Hillard Brown's six-piece combo went into their second year at Joe's Deluxe club this month. Outfit has the leader on drums; Bill Martin, trumpet and vocals; Simeon Hatch, piano; Dolphus Dean, bass; Moses Tant, tenor sax; and Bert Patrick, alto sax.

### Jazz Quiz Aired

New York—A jazz quiz program, under the title "American Portrait of Familiar Jazz," was introduced by Jockey Albert Black on WINS, Friday, 10:30 to 11 p.m. Show is a live-talent affair sponsored by the Tremont Terrace in the Bronx and featuring the Kaye Brothers, currently at the Tremont.

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