

802 Blue Ticket Faces Toughest Fight Since '34

New York—Weakened by the loss of its three most influential leaders, the Blue Ticket, on Dec. 5, faces its toughest election battle since gaining control of Local 802 in 1934. Sharpened by the music business slump, the traditionally bitter factional fight over the nation's most important single musical body has brought out more than the usual political manipulations and mud-slinging and may draw a record breaking 10,000 votes from among the 27,000 card holders.

The three-cornered race among the Blue Ticket, the Unity Ticket and the Coalition group was thrown wide open when Harry Suber, long-time union treasurer and the most regular vote-getter among the independents, quit the Blues to run as independent, with the endorsement of the Coalitionists.

Suber, who had frequently publicized differences with his fellow officers (including brother Sam Suber, chief business agent) took off on his own when the Blues rejected his bid to run for president on its slate. The Blues decided to stick to mild-mannered Dick McCann, vice-president who succeeded the late incumbent, Jack Rosenberg.

Needs Fresh Viewpoint
"I believe," Suber told the press, "that the union needs a fresh viewpoint. The present administration, as it now stands, is too much dead wood. It no longer looks at issues objectively and is too free to condemn suggestions because they come from outsiders." Suber is not a member of the Coalition party but agrees with them on most points.

The loss to the Blue Ticket of Suber and Rosenberg is aggravated by the absence of Bill Weinberg, former secretary, who last summer "crossed over" to accept a position with a booking office. These three were the pioneering leaders who had successfully defied the AFM in 1934 and thereby gained autonomy for Local 802 within the AFM framework. All three had run successfully for the key union offices in each biennial election held since.

Blues Confident
Despite these losses, the Blues are confident of remaining in office. Spokesman Charles Iucci, 802 secretary, told the *Beat* the present administration "keeps the interests of the membership paramount; and the members know it. It's been successful through peaceful negotiations and through strikes in obtaining major improvements for musicians. It will continue to act with equal success in the future."

Unity Ticket head this year, as in the past, is Calmen Fleisig, who announced: "The Local needs moral regeneration. It no longer has a militant, dynamic leadership operating the union on a democratic basis."

The Coalition group, formed less than two months ago, consists of various independent factions, principally Unity members and the tightly knit, aggressive Independent Committee, former Blue supporters. In the Independent (Modulate to Page 4)

DOWN BEAT

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Beauties Mob Mercury Man



New York—Eddie, the tiny Mercury man, visited Manhattan to present the new Mercury releases to various disc jockeys, get an unexpected lift from the beauties at the Latin Quarter. Glorious gal on the right is Thana Niles, wife of Duke Niles of Leeds.

Stan Has Name But No Group

New York—Stan Kenton's new vocal group is the Pastels—in name only, that is.

Everything is set. The publicity is out. Only one thing is missing—the band hasn't a vocal group as yet. Reliable informants close to the machinery say that at least a half dozen groups (among them one tutored by Dave Lambert) have been scanned from various angles but that none at present time could fit the title.

The group—when one is found—will join the Kenton clan after Stan's ten-week run at the Paramount ends Dec. 18.

Wags are wondering if the group is to be named after the Carlos Pastels.

Betty Hutton to Return To Capitol In '47

Los Angeles—Betty Hutton goes back on the Capitol label at the expiration of her contract with RCA-Victor Jan. 1. Good guess is that Buddy De Sylva, one of Capitol's founders and responsible for Hutton's first big break in piz, used his influence. Also significant is that she hasn't hung up a real hit since leaving Cap.

Hollywood—Slim Gaillard Trio returns here to open Dec. 19 at Florentine Gardens. Deal apparently ends long association with Billy Berg, at whose Vine st. spot Gaillard jumped from obscurity to national limelight.

Long Has Group But No Name

New York—Inversely with Stan Kenton, who has a name for a vocal group but no group, Johnny Long has added a vocal quartet which at press time remained unnamed. A contest to name the quartet is being run during Long's stay at the Commodore.

The group consists of three boys and a girl. The boys were in service together and met at Pearl Harbor where they also met the gal—chirping on a Honolulu radio station. They formed a quartet (one of the guys married the gal) and upon discharge came to the states where they worked as an act. Their engagement with Long is the first band stint for any of them.

Members are Natalie Shepherd, William Shepherd, Al Gross and Jerry Graff.

Long is booked by GAC.

Shirley Lloyd Sings Again

New York—Shirley Lloyd, who has chanted with Charlie Barnet, Les Brown and Ozzie Nelson, is the new songstress with the Sam Donahue band replacing Betty George, who left to complete negotiations to join the Xavier Cugat crew.

The Donahue band is playing one-nighter and college dates in New England. He is booked by GAC, records for Capitol.

Pee Wee at Condon Club

New York—In a hassle between Pee Wee Russell and Nick's, the famed clarinetist decided to remove himself from the fixtures at the Jazz spot, where he has been on display more or less regularly for the past 10 years. Pee Wee is now at Condon's, where he's long had a standing offer.

Crux of the differences with Mrs. Nick Rongetti, widow and successor of the club's founder, was a recording contract held by the Manhattan Music Corporation, a Rongetti enterprise. Pee Wee claims that Mugsy Spanier, Miff Mole and Pee Wee each had a year's contract with Manhattan to make records that were, until recently, to be sold only at Nick's. Terms prevented the artists from recording elsewhere but, says Pee Wee, guaranteed \$2,000 to each of the three, less \$100 in various charges. "In the past 16 months—four months beyond the contract date—I've been given only \$108."

Jack Russell, manager at Nick's, branded the whole story a lie and said that the money Pee Wee was to get from records, "something closer to \$1,200," was getting to him in proper fashion.

Pee Wee and his new boss, Eddie Condon, are known to be old-line feuders. But Russell expects no undue stress. "After all, I can always talk to Dave Tough."

Jack Tea Follows Trend; Junks Ork

Los Angeles—Along with Tommy Dorsey, Harry James and Benny Carter, among the nationally known leaders, Jack Teagarden has scrapped his big band. He then signed to open with a five-piece combo at the Susie-Q in Hollywood Nov. 22 with brother Charlie on trumpet.

With Big and Little Tea will be Bob Carter, piano; Art Lyons, clarinet; George Everbach, drums and Dale Jones, bass.

Carter scrapped his band last month and will either front a small unit or accept a post as movie studio conductor-arranger offered him.

TD is definitely junking his band to wait out the remainder of his MCA contract. James is, according to him, taking an extended vacation—as will Les Brown, who will disband later this month until next spring, when he will reorganize a sweeter-styled far less expensive outfit.

Kenton, Duke Taking Honors In 'Beat' Poll

While the national election last month seemed to be concentrated on putting an end to the new deal, this year's *Down Beat* band poll is rolling toward setting up another one. Some of the old favorites are still in the race, but new names are popping up all down the line.

While it is much too early to make any forecasts, and many of the contests are so close that it would be silly to do so, it is safe to say that many surprises are in store.

Stan Kenton, who got off to an early lead in the swing band division, is barely holding it against the strong advance of Duke Ellington, with Woody Herman, last year's winner, a weak third. Amazingly enough, Ellington also is scoring at this point a 120 to 107 lead over Tommy Dorsey, 1945 king, in the sweet band section.

Carney Top Scorer

Top scorer of the contest, on the ballots tabulated to date, is Harry Carney, with 488 tallies in the baritone sax contest, and next highest are Spike Jones for King of Corn, 438, and June Christy, with 400 votes for the vocalist with band. The King Cole Trio, with 398 in the small combo instrumental race, is not far behind.

In voting for girl vocalists, check the current listings as reference to find in what classification vocalists are eligible. Several of the better known singers are now on their own.

A lot of votes have been wasted because of the voters' unfamiliarity with the rules which disqualify all current leaders of bands and combos. 60 votes in the "trumpet" section alone going to Dizzy Gillespie and Howard McGhee, both of whom have obviously been leaders for practically all of the year, have been counted out. Among other leaders getting their share of votes, all of which do them no good, are: Charlie Ventura, Johnny Bothwell, Herbie Fields, Nat Cole, Buddy Rich, Slam Stewart, and Sy Oliver.

Other errors which have continued to pop up concern use of the King Cole Trio as both vocal and instrumental combo (also Joe Mooney and several others), when a combo is eligible for only (Modulate to Page 17)

Adelaide Hall Victim Of British Thieves

New York—Adelaide Hall, remembered as the star of several editions of *Blackbirds* and her chanting of *I Must Have That Man* from the show, has been reported here to be the latest victim of the London jewel and fur ring which pilfered her home of luxuries amounting to more than \$20,000—jewelry estimated to be worth \$12,000, an ermine coat and a silver fox fur.

Miss Hall has been wed to her English husband and has resided in England for more than eight years. Before leaving the States she also appeared in *Shuffle Along*.

The Hermans On the Cover

Woody Herman, with his wife, Charlotte, and their 5-year-old daughter, Ingrid, pose as a family group for the cover of this issue of *Down Beat*. With her toy clarinet, Ingrid plays a duet with her daddy. Sponsored by this newspaper, Woody and his orchestra will be presented in concert at the Civic Opera in Chicago on Sunday evening, December 15. Igor Stravinsky's *Ebony Concerto*, of course, will be a feature of the concert.

Charlie Barnet Flies Band to Hawaii For 3 Day Stand



Los Angeles—Charlie Barnet made history and set a new pattern for dance band bookings when he flew with his entire orchestra to Hawaii for a three night stand in the civic auditorium in Honolulu. Mrs. Hope McKenzie promoted the affair there, paid the Mad

Mab \$13,500 for the three dates, which figure included transportation costs. The air line hostess lays a lei on Charlie here, while his new wife and Betty Perry, vocalist, watch the proceeding.

New Schedule

Beginning with the January 1 issue, *Down Beat* will be placed on sale at news stands from coast to coast every other WEDNESDAY, instead of every other Monday as in the past. This is not a departure from our regular bi-weekly schedule, which will be maintained, but merely is a switch of sales date to overcome acute distribution problems.

Needlenose Nick's Book Offers Friendly Advice

By MICHAEL LEVIN

New York—Tin Pan Alley has no more better known nor widely beloved character than Nick Kenny, song-writer, columnist, versifier, protector of the fair sex, and now author. "Needlenose Nick", as he so roguishly calls himself, has just ground out a small stylishly printed tome entitled *How To Write, Sing, And Sell Popular Songs* which Hermitage Press is optimistically merchandising for \$2.

With more conservatism than the usual ecstasy, the book-jacket blurb states Nick was born in Astoria, Long Island, on a Sunday afternoon, and that his mother was a French church singer—obvious proof of the complete cosmopolitan Kenny character.

The publisher also proudly informs us that Nick's "only musical education was listening to his brothers and sisters singing around the piano in the family parlor. They could also play almost every musical instrument made, without having ever had a lesson." These facts furnish clear substantiation to Mr. Kenny's oft-repeated insistence on hard work and thorough study.

Evidently Mr. Kenny went into song-writing with great reluctance, since the book-jacket blurbs forth the information that "Nick was not inclined musically, but did write poetry." It goes on about Mr. Kenny's stints in the navy with his brother Charles, adding the pertinent information that Nick's songwriting ambitions were born because "he got tired of writing poetry which nobody read but his shipmates."

Here then is an artist who notes the overwhelming power of his material on his immediate circle of panting followers and feels constrained to donate his talent to the world. Such unlearned generosity and true pursuit of the esthetic should not go unrewarded—as it didn't.

Has Daily Column

Now the radio editor of the N.Y. *Daily Mirror*, Mr. Kenny has written several songs with his brother Charles and an Abner Silver. Among them are *Love Letters in the Sand*, *There's a Goldmine in the Sky*, *Blue*, and *Adventure*.

His daily column is a mirthful, chuckle-laden pot-pourri of wonderfully vintage jokes, spot news carefully culled, judicious plugs for performers Mr. Kenny feels have done enough to be deserving, and delightful flights into fragrantly-rhymed poesy.

Best known section of Mr. Kenny's column is a paragraph

devoted to birthday greetings. Music business oldsters fondly recall the legend that one friend of the column's, a winsome lass in her twenties, was cradled three times in one month.

In his new book on songwriting, Mr. Kenny has written some 50 pages of carefully chosen advice to amateurs, while the other 200 pages are filled up with words by such lesser lights as Irving Berlin, Dick Rodgers, and Cole Porter. Most of their contributions are either glowing accounts of their own career, or else are stated in the form of a short letter with the complete formula to diamond-studded success contained within a few dangling participles.

Some Open-Seasames

To help the serious reader or even the serious songwriter, we are reprinting some of the open-seasames:

Irving Berlin: "Don't ever pay money to have a song published."
J. Fred Coots: "Song-writing as a profession is a twenty-four-hour-a-day grind. You can't hold another job."

(Coots has evidently not learned his trade very thoroughly, as Mr. Kenny says on page 16: "Use songwriting only as a hobby. Anyone who leaves the security of a good job for the precarious career of a songwriter should have his or her head examined.")

Coots again, this time with better advice:

"You are welcomed into the ASCAP fold. You become a member of The Songwriters' Protective Association. You are making some real money. But you aren't out of the woods yet. Not by a long shot. For this is just about the time you might feel you are the fair-haired boy or girl and decide to relax a little and spend a month at Miami Beach, or enjoy a little fling at the race track betting on the horses. This gets you into some bad habits, that if not immediately corrected will spoil all the fine things you have done."

Quotes From Others

The foregoing grim paragraph justifies the price of the book in itself.

Oscar Hammerstein II: "Imitate the form and simplicity of successful songwriters, but get the substance of their songs."
Cole Porter: "A songwriter should write as he feels and never compromise."

Harry Warren: "Take the title of different songs and try and see how many different ways you can write them—that's good practice."
Harry Link: "Remember when I encouraged you to carry on and write some of your best songs, after you had been kicked around on Tin Pan Alley . . . ? I

Ten Years Ago This Month

December, 1936

Joe Sullivan, pianist with the Bob Crosby band, collapsed at the Hotel Roosevelt in New Orleans and was rushed to a sanitarium in California . . . J. C. Petrillo, president of the Chicago local, announced that he would ban all recording in this city on February 1. Some years later, as national proxy, he did it—but from coast to coast, as they say.

Fred Waring, Glen Gray and Guy Lombardo were the leaders in a poll conducted by the Paramount theater in Manhattan . . . The Chicago Rhythm club presented Red Norvo, Mildred Bailey and their band in a concert at the Blackhawk restaurant . . . Bennett Stidham returned to the post of manager at the Pla-Mor ballroom in Kansas City.

Rita Rio (now Donna Drake of the films) took her all-girl band into the Governor Clinton hotel in New York . . . Buddy Rogers got a commercial for his band and announced his intention of wedding Mary Pickford. Andre Kostelanetz and Lily Pons made a similar announcement . . . Roy Eldridge, with Zutty Singleton on drums, was playing at the Three Deuces in the Windy City.

Murray McEchtern, then playing with BG, was presented with a baby son by his wife . . . Charlie Green of Consolidated Radio Artists bought out Kenneway, Inc. . . . Joy Hodge left Ozzie Nelson and joined Jimmie Grier in Hollywood . . . And a singing mouse was discovered in the cancer research lab of the Chicago University and put on the air over NBC.

remember when Irving Berlin was kicking around in the old days, trying to get a break . . . The day is not so far off when Hollywood producers will gamble on insensitivities as they gamble on scriptwriters and horses."

Irving Caesar: "Don't be afraid of the unusual in your writing—but don't go out of your way to be unusual."

Paul Lavalle: "When I first hear a song, I automatically break it down to a set formula and from that produce some hundred or so arrangements on one particular theme."

Gems Of Wisdom

Turning now from these succinctly expressed keys to fame and riches, we can peruse some of Mr. Kenny's delightful gems of wisdom:

"If you have a trained voice, try to hide the fact from your listeners. . . Do you want to become a successful singer? The whole secret can be summed up in one word: Sing! . . . Don't believe that publishers don't examine all songs sent to them. Lots of hits have come out of the mail bag (page 75, Ervin Drake, who should know better, says: "Don't mail manuscripts to publishers. They rarely—very rarely—are reviewed.") . . . "Poetic license may be allowed for poetry but not popular lyrics. Don't rhyme 'wind' with 'kind', 'right' with 'write' . . . The vast majority of rhythm tunes are based on some popular instrumental phrase played by a musician during a jam session or while playing a free improvisation on the band stand. If you listen carefully, you may be able to pick an original and attractive phrase and develop it into a tune. That's how they all do it."

Having read and re-read this book, I have picked out several original and attractive phrases which I have developed into the lyric printed below. Bandleaders such as Sammy Kaye or Guy Lombardo, desirous of a cover on *Down Beat*, will find me most approachable if they can set a melody to my lyric and record it. That's how they all do it—and my Uncle Nick told me so.

If there's money in the moon then there'll be honey in the spoon And the cry of the loon marries the goon in June

Bea Wain And Andre Baruch On WMCA

New York—Andre Baruch and chirper Bea Wain have been signed by local station WMCA to do a disc jockey show as Mr. and Mrs. Music. Show is skedded to run two hours daily, from noon to 2 p.m. Team is said to be receiving \$850 weekly for the stint. WMCA reportedly is gunning for two other big-name jocks to fill out its stable. Platter twister Steve Ellis was recently signed to a lengthy binder by the station.

Gabler Revives Jam Sessions



New York—Milton Gabler has resumed his Sunday afternoon jam sessions at Jimmy Ryan's on 52nd Street, and this group of youngsters broke it up at a recent bash with terrific imitations of Louis Armstrong and Sidney Bechet. They are: Bob Wilber, soprano sax; Johnny Glazel, cornet; Dick Wellstood, piano; Charlie Traeger, bass; Ed Phye, drums. (Staff photo by got)

Kids Crowd Oldtimers With Their Jazz Style

New York—Milt Gabler's regular Sunday jam session at Jimmy Ryan's had a healthy line-up of stars Sunday, Nov. 10. But the big talk was generated not by Joe Sullivan or J.C. or Hot Lips but a bunch of kids (16 to 20) who broke things up with a combo that sounded straight off a collection of record collectors' items. The hornman, Johnny Glazel, blew a cornet so much like Louis' older recorded stuff that he even played Louis' mistakes. What's more, he sported a handkerchief at all times in his left hand like guess who?

The reed man, who studies under Sidney Bechet, played soprano sax and clarinet so much like Pops it scared you. Pianist Dick Wellstood was alternately on a Waller and Sullivan kick and drummer Ed Phye was the poor man's Dave Tough.

Pop Was With Pops

Spokesman for the unit, bassist Charlie Traeger, slaps his strings just like Pops Foster only more so. Charlie's father was Doc Traeger, the med student who played his way to a medical degree by slapping bass for Paul Whiteman and Sam Lanin's Red Heads recording group. (The old man is now a big New York diagnostician.)

The group is generally referred to as "the boys from Larchmont High School," though actually some are from Greenwich, Ct. and Scarsdale, with Charlie out of H.S. and at Columbia and Julliard studying music.

All Collect Wax

All the gang started out as record collectors, with most of

them New Orleans specialists. Drummer Phye, who likes big band jazz, is the black sheep. But as Condon says of Tough, "He's so damned good, we keep him anyway."

The combo all intend to stick to music and have their union cards. Mostly they work dances but occasionally hit concerts like the Gabler bash and a Sammy Price session in Philly Dec. 1.

When the *Beat*, after discussing the Armstrong-Bechet sounds that the band so faithfully reproduced, got around to discussing the band's general style, Traeger blandly revealed: "We just play the way we feel"

New NYC Jazz Club

New York—The New York Jazz Club, a Bob Maltz enterprise, has lined up a series of gimmicks built around a "jazz school" idea. Club will have jazz instruction classes conducted, according to Maltz, by Pop Foster, Bahi Dodds, George Wettling, Al Nicholas, Tony Parenti, Sidney Bechet, Marty Marsala and Joe Sullivan. Club will use various music texts and will promote Book-Of-The-Month and Disc-Of-The-Month deals. There will also be forums and jazz movies

Down Beat covers the music news from coast to coast.

Making Platters For Victor



New York—Caught at a recent recording session for Victor was Mary Osborne, guitar; Al McKibbin, bass, and Shelley Manne, drums. Mary currently is appearing at Kelly's Stable with her own trio.

Reunion At Chicago Concert



Chicago—Jimmy McPartland and his pianist-wife, Marion, both of whom met and played with Django Reinhardt frequently in Paris during the latter part of the war, went backstage at the Civic Opera here for a reunion with the star guitarist, who appeared in concert with the Ellington band. The photo was made by Joseph Moros of the army photo corps, who knew Django in Paris, too. Jimmy, his wife and his combo are playing at the Taba club in Chicago.

Posin'

by Bill Gottlieb

THE POSER

Only 500 of the 27,000 members of Local 802, AFM, are required for a quorum. Why have some years passed without a quorum appearing at a single monthly meeting, with attendance sometimes below a dozen persons?

THE POSERS

Local 802 members.

Opened issue with Dave Freed, chairman of volunteer committee for membership activity in local 802 & Coalition candidate for secretary in Dec. 5 election.



Dave

"The present administration discourages participation by the rank and file. It doesn't want interference with its dictatorial methods. When a few hundred members do show up for meetings, the officers refuse to discuss any business but walk out because there's no legal quorum. Our activity committee is trying to get the missing thousands to attend by showing them that it's the men who don't come who control a meeting. We believe in membership initiative, activity and responsibility."

Sought retort from Charles Lucet, 802 secretary and candidate for reelection.

"The present administration is anxious to secure large turnout at meetings. We want the members to assume some of the responsibility. Meetings are announced in advance in our newspaper. To help those who work odd hours, monthly meetings are held alternately at 10 a.m. and 3 p.m. We can't go further and drag members in by their coat collars, can we? This lack of attendance indicates general approval of the administration. Otherwise the membership would come to protest. Unfortunately, many who would like to participate in meetings refuse to continue coming because they're fed up with



Charles

Scott Protege



New York—Dorothy Collins, blonde and 19, is more than just the featured vocalist with the Raymond Scott orchestra. She is the personal protegee of the leader, and has been tutored in singing by him ever since he discovered her five years ago. Scott had some theories about the development of what he calls an "American" style, and Dorothy has helped him test them out.

People's Songs Give Pre-concert Party For Josh White



Chicago—In advance of Josh White's concert at Orchestra Hall here early last month, he was guest of honor at a party arranged by the People's Songs organization. Josh is seen in the first panel above, while the center shot is Woody Guthrie and Janice Kingslow, who

played the leading role in *Anna Lucasta* during the latter part of its Chicago run. At the right is Leadbelly and the photos of all are by courtesy of Stephen Deutch.

trouble makers who show up just to jam discussions."

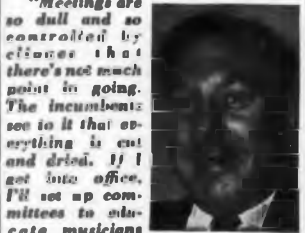
Drummed up answer from Shelley Manne, Stan Kenton's skin man.

"In my particular case, I can't go to meetings because I'm practically never in New York. Those who are here usually find they're so busy working or looking for work or studying or living some home life that they get to the union offices only when they have to go there to pick up a check. Also, I suppose most musicians feel that, somehow, this union business isn't for us. But it really is."

Topped issue with Topper (Henry Cohen), song pluggie & independent candidate for presidency.

"Meetings are so dull and so controlled by citizens that there's not much point in going. The incumbents see to it that everything is cut and dried. If I got into office, I'll set up committees to educate musicians about the importance of unionism and the necessity for increased participation."

Shelley



Shelley

Topper

Topper

A Jerk of All Trades— Or, How a P.A. Works(?)

San Francisco—During my soup days I made an eager living handling publicity for dance bands. If it's true that a press agent is a guy who's hitched his braggin' to a star, I've got celestial dandruff an inch thick.

I've beat the drums for baton wielders with roped shoulders so big they had to hang their coats in the closet sideways. I've lied to columnists about maestros who didn't know their brass from a hole in a board. I've even extolled the character of one bandleader who lugged an eighty pound granite bust of himself around for display in hotel lobbies.

It's been estimated that I've cuffied 2,442 dinners for that many newspapermen, and have been responsible for the tilting of 12,871 highballs and three mickles.

All I've got to show for it is the finest technicolored ulcer ever previewed on a physician's private projection screen.

And an absolute copyright to my formula for developing a two story nervous breakdown in ten days—to wit:

Three of San Francisco's Class-A hotels are the Mark Hopkins, St. Francis, and the Palace. Because their orchestras compete heavily with each other for the dancing trade, it is considered unethical for any flack to sell his pearl gray services to more than one leader at a time.

Handles All Three

At one time in the giddy, stinking days just before the Great Interruption, three nationally known music vendors took their places on the bandstands of these three hotels and started to trade request tunes for cover charges. We shall call these maestros Glen, Dick, and Bob because that's their real names and I would want to embarrass them. I cast tradition aside, and in order to increase my coveted collection of current American coins, made separate deals to handle publicity for all three leaders.

A review of how I went about my daily chores without any of them finding out that all three had exclusive rights to my praising talents could revive Ribley, and I've got no fingernails to prove it.

In order to give Glen, Dick, and Bob the important hand holding treatment, I would walk into the Palace hotel with Norma (that's the woman my daughter takes care of), snag a table and let Dick know we were there for the evening. After two rumbas, I'd excuse myself, and leaving Norma anchored to the table, catch a cab to the Mark Hopkins, walk up to Glen and announce that his boy was checking in for the evening. He'd give me a grin that cost nothing

and we'd discuss his next publicity stunt, at that time a plan to audition Rocky Mountain canaries to be featured on a new recording of his called *I Couldn't Believe What I Heard When You Gave Me the Bird*.

Confusing, Isn't It?

After waiting two dance sets, I'd excuse myself pleading the need for a drink, and phone Norma at the Palace. She in turn would worry over my absence and tell Dick she was going to look for me in the lobby. Instead she would cab it to the St. Francis, corner Bob behind the bandstand and inquire about her husband. Bob would lift one shoulder, meaning he didn't know, and escort her to a table with built-in champagne bucket. At that moment I'd walk in the front door, apologize all around, and Bob would give the down-beat convinced that his press releases were in good hands.

Two dances and I'd leave the table, walk back to the Rose Room, and laugh with Dick over the fact that Norma probably got lost in the Palace lobby looking for me. Norma, still at the St. Francis, would tell Bob she was going to make a phone call—and instead would cable car up to the Mark Hopkins, ask

Glen where I was and then leave to search the bar. Then she'd double back to the Palace (I'd already left for the St. Francis), laugh with Dick over the fact she missed me, and then duck out to the Mark again. (See any good map of S. F.) I would join her there after telling Bob I had to check the headwater for some names.

It Couldn't Last

By now it should be obvious this routine couldn't continue. It ended one evening when I dropped my brief case in Glen's room and several publicity pictures of Dick fell out on the floor. Glen was hurt, distrustful. He phoned Dick who was miffed, angry. They both talked to me and I was fired, canned.

To this day, though, I'm not sure if Bob ever discovered I was a triple throat man. In fact, just last week he returned to the coast for another engagement and immediately called me up.

"Say, who you handling publicity for now?" he asked. "Nobody," I answered. "That's good," he said and hung up.

—Jerry Bundeon

Basie Gets Air From Avodon

New York—Count Basie returns to the airlines Dec. 10 when the band goes into Los Angeles' Avodon ballroom for a four-week engagement. Shots will be over ABC and Mutual.

Basie is currently on a one-nighter and theater tour down the Pacific coast.

During his stay at the Avodon, the Count is skedded to make a pair of musical shorts for Columbia.

One Way To Start A Band



Los Angeles—Frank Morehead, clarinetist, got out of the army recently and tried to organize a band, but with little success. Then fate landed him and his wife on the Art Linkletter *People Are Funny* show over CBS and they were awarded \$1,000 in cash. Now Frank has a band and a job for it. This is how Mr. and Mrs. Morehead looked at the mike when Art gave them the grand.

Jazz Bassman Goes Long-hair Twice Weekly

New York—Twice weekly, bassist Jack Lesberg puts on his long hair and changes his sweater for a tuxedo. That's on Mondays and Tuesdays when the Eddie Condon rhythm man proves he owns two basses by playing with the New York City Symphony under the spectacular 28-year-old conductor, Leonard Bernstein.

Jack, who is assistant first bassist in the symphony orchestra, admits getting more of a boot from jazz.

"The other day we played William Schuman's Third Symphony. I enjoyed it on Monday and liked it on Tuesday. If we had to repeat on Wednesday, I'm not so sure. Jazz requires greater personal talent. There's enough freedom to keep any one number from wearing thin after only a few playings.

He's One of Six

"Classical bass playing requires more technique and pains. Fol-

lowing the complex rhythm changes of some of these modern composers is a real task, though in jazz we go through as many changes . . . but in a way that comes out naturally."

Lesberg thinks symphony orchestras would be better off if more jazz men were to play in them. "Some of these modern works use jazz figures and rhythms. Most of the legitimate men just can't get the accents in the right places."

There are six basses in Bernstein's orchestra. Lesberg reveals that, as with six-trumpet sections in big swing bands, the mass of instruments are there merely for added volume rather



(Staff Photo by Got)

Bernstein & Lesberg

than added harmony. "All six of us generally play the same thing."

Conductor Is Hep

Conductor Bernstein, a hep jazz man, incidentally, especially impresses Lesberg. "Take that job we did on Bartok a few weeks ago. As strange and tough a piece of music as you can find. If one of the major, established orchestras were to play it—and very few would attempt it in the first place—they'd spend the better part of a week in rehearsals.

"We have a total of only 10 hours rehearsal for our entire week's performance, at least half of which consists of new, unfamiliar music. In only four hours, Lennie was able to get us to put on a very creditable job on the Bartok piece. Some day he'll be recognized as the country's top conductor." —got

Bob Crosby Changes

Los Angeles—Two new men, both from Gene Krupa band, were in Bob Crosby camp when Crosby band opened at Avodon. They are Joe Triscari, trumpet, who replaced Earl Collier; and Elmer Snyder, trombone, who replaced Dick Noel. Nelson Riddle, formerly a Tommy Dorsey arranger, has been added to scoring staff and will come to the coast to work here.

802 Blue Ticket Faces Toughest Fight Since '34

(Jumped from Page One)

pendent Committee is found the few prominent jazz men (Teddy Wilson, Sid Weiss) who take an active interest in union affairs.

Chairman of the Coalitionists is Phil Ingalls, who declined the presidential nomination in favor of independent Harry Suber and is running, instead, for treasurer.

Dictatorial Methods

Heart of the attack of both the Unity and Coalition groups is their objection, in the words of Coalition candidate Dave Freed, to "the dictatorial methods of the present officials . . . their desire to do everything their own way and to refuse outside advice

merely because it comes from others than themselves. They didn't want an advisory committee during the last strike. And when we forced one on them, they paid it only superficial attention. They make no special efforts to get men to meetings and when a few manage to show up, they filibuster until enough people have wandered off to insure less than the necessary quorum of 500. Then they take a vote, call off the meeting, turn out the lights and forbid discussion among those who are still in the hall."

Charles Iucci, speaking for the administration, countered these accusations by stating: "We welcome greater membership participation but few bother to attend meetings . . . sometimes only a half dozen men, outside of officers. This would indicate approval of the administration's actions, else more would come to meetings in protest (ed: see Posin', page 3, for more on this).

Other Differences

Other squabbles exist on such issues as the fostering of borough symphony orchestras and getting social security coverage for musicians working in "non-profit" orchestras (most symphony units, for example). The administration maintains it's acting on such questions and the opposition says it isn't.

The striking similarity in philosophy between the Unity and Coalition groups nearly ended in an amalgamation between them. Unity, the longer established group, was only willing to give the newcomers three positions on the combined slate. The Coalition party held out for half and the whole thing fell through.

Cavanaugh Trio To NYC With Sinatra

Los Angeles—Page Cavanaugh Trio has received release from commitment to the Tommy (Betty Lou) Riggs airshow in order to accompany Frank Sinatra to New York for his engagement at Waldorf's Wedgewood Room starting Nov. 29.

Members of unit are Cavanaugh, piano; Al Viola, guitar; and Lloyd Pratt, bass.



AL MORRIS

This handsome singer of songs has been out of service less than a year, but he already has regained



most of the prestige he held as a vocalist before the war. He is a native son of California, is said to have been tossed out of a Catholic college there for playing jazz on the huge pipe organ in the chapel without permission, and began singing professionally with the dance band of Tom Geran, which also featured a couple of vocalists named Genny Simms and Woody Herman. He spends most of his time these days in Hollywood and is a Mercury recording star. You know him as:

Tony Martin

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OTTO C

Gene Krupa Fans Buy His Lunch In Philadelphia



Philadelphia—During Gene Krupa's recent engagement at the Click here, his local fan club, one of the most loyal and active in the country, held a luncheon in his honor. Left to right, back row: Gene

Alyn Anderson, Rose Marie Kocsak (president), Gene Krupa, Alice Alkone (treasurer), Fred Lemmon; front row: George Kocsak, Nancy Spota, George Moiresey, Jean Chlimento.



Jacobson, the partner of the late Johnnie Neblett . . . Herb Jeffries goes into the Million Dollar theater on the coast December 10 for his first stage appearance since Ellington days.

Five members of the Tex Beneke band married recently and three of the band have become fathers. Freddy Gerritt, Bobby Gibbons and Grahame Young . . . Mel Torme will do a solo on four new Musicraft sides . . . Dottie Reid traded her temporary spot with Dean Hudson at the Roseland to Naomi Wright for her place at Miami's Fiesta club.

Lynn Stevens, former Georzie Auld and Woody Herman canary, is singing with Vido Musso now . . . Local 4 in Cleveland reprinted the Beat review on Ray Anthony, since both Ray and reviewer Mix are members . . . Vaughn Monroe is adding strings as one more step toward a Horace Heldt-type show band . . . A young clarinet player suggests a tune title—Boyd Meets Bunk.

King Cole's agency is making script revisions so his Wild Root radio program will not show signs of rumored censoring to prevent Nat from talking with his great stars . . . Blue Drake, blonde-tressed songstress who adorned a Beat cover four years ago, has dark hair now and is living quietly at a mid-Manhattan hotel, modeling for her living.

Decca, which made a \$1,300,000 profit during the last nine months, split its stock two weeks ago, two

for one . . . Don Darcy, the singer, and Al Hall, the bass player, are new dads, with a son for Don and a daughter for Al . . . Glen Garr, midwest band, goes into Donahue's in New Jersey on December 5 . . . John O'Hara, rough, tough writer, has been asked to dramatize *Really The Blues*.

Curtis Mosby, operator of the Club Alabam in L.A., was convicted of concealing assets in his bankruptcy case of three years ago . . . Roberta Lee, ex-Les Brown chanteuse, is doing a date of blues for Sonora records . . . Harry Lim is off to Europe to record some units lined up by Delaunay and arrange European distribution for Keynote platters.

Arlo Shaw recently picked his list of the ten most beautiful women—and it did not include Kathleen Winsor . . . When an east-bound train split into two sections, Phil Spitalny found himself on one and his wallet on the other. The conductor let him ride without a ticket, but he couldn't borrow a buck for a meal . . . Guy Lombardo will stick on the Coca Cola radio show to help boost army recruiting.

Jean Taylor, vocalist, got a divorce in Los Angeles on November 12 from Jimmy Grier, leader . . . Joseph Cherniavsky, the conductor has teamed up in radio production with Morton

Oh, Brother!

Detroit—From a release from Dorothy Allen, Director of Public Relations, Music Hall here: "The RCA Victor Record company gives Tommy Dorsey credit for being the leading factor in the come-back of the recording industry."

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Tommy Jones Dark Horse In LA Dec. Election

Los Angeles—Tommy Jones, ex-Kyser trumpet man, who is a candidate for presidency of Local 47 at the Dec. 16 election, is waging a vigorous campaign, and those who were inclined to regard the former AAF sergeant's opposition to the redoubtable Spike Wallace with amusement are beginning to wonder.

Jones, who, it develops, had considerable administrative experience during his leadership of several service outfits, is plugging for better representation of

dues-payers in union government, establishment of union contracts covering employment of orks in dance spots, a comprehensive, modern-style audit of the local's books every quarter ("an audit that will tell not only how much was spent, but exactly where the money went and why"), and many other progressive and much needed measures.

Those running on the "Jones ticket" include Frank Williams for vice president, Leonard Green for financial secretary; Don Ricardo, Tommy Bassett, Ham Cunningham for trustee.

Full line-up of candidates on the Jones ticket was to be announced early in December. Ray Menhennick and Henry Roth, studio musicians who were expected to head another ticket opposing the incumbents, had not announced intentions at this writing.

Keynote Goes Hollywood

Hollywood—Keynote's base of operations will be switched to the film capital, according to Eric Bernay, president of the outfit. At the same time a deal was pending between Keynote and Eddie Laguna's Sunset label, that would enable Keynote to take over.

Keynote has already acquired two pressing plants here and is currently dickering for other mechanical facilities.

Also associated with the firm is Charles Delaunay, French jazz enthusiast, who has returned to Paris to line up foreign talent. Harry Lim, recording chief for Keynote, has gone to Holland for the same purpose.

Palladium Offers Percentage Deals

Hollywood—Palladium's top man, Maurice Cohen, currently on a band buying tour of the east, is offering guarantee-plus-percentage for first time since Glenn Miller played the Hollywood terperly four years ago.

At that time Miller took out so much money for his end that Cohen vowed percentage deals were taboo from then on. Trade figures that competitive band buying by Tommy Dorsey's Casino Gardens, the Aragon, and Avodon have forced the Palladium's hand, with Avodon's grabbing of Stan Kenton (opening Feb. 4) the final blow.

Jeannie Waxen



Hollywood—In addition to her own daily radio show, Jeannie McKeon has cut four sides for the Black & White label, backed by the Al Sack ork. Titles are *You Keep Coming Back Like A Song*, *I May Be Wrong*, *Why Does It Get So Late So Early?* and *You, So It's You*.

Come Back or Quit Biz, Says BG to Lund

Los Angeles—"Benny is being very unreasonable if not downright unfair about this situation. I can't understand his 'whole hog or none' attitude."

So spoke Freddy Goodman, brother of bandleader Benny, and personal manager of Art Lund, Benny's erstwhile singer, who is currently on a "sit-down" strike here.

Lund, who has in his hand several lucrative radio and movie contracts, but cannot accept any because of his contract with Goodman (which has over a year to run), has refused to go back with the band. He says that he has offered Goodman a "reasonable" deal in return for release from his pact as band vocalist.

Goodman, now in the east, could not be reached for comment. It's understood he has insisted that the singer either return to the band for duration of the pact or quit working.

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By Charles Emge

The musical side of Walt Disney's *Song of the South*, his first — and notably successful — attempt to combine the animated form with a straight, or semi-musical screen play, is distinguished by the technical skill that marks everything that comes out of the Disney plant.

But whereas the picture itself represents an advance, or at least a new tangent, in the movie formula, the scoring is mainly along the lines of the old, familiar film musical pattern.

Nevertheless, the songs are bright, the spirituals, worked up by Foster Carling and Ken Darby from authentic melodies, are expressive. The voices, as in most pictures, are too well schooled and the arrangements too academic.

Paul Smith, an old hand at this type of work, scored the animated sections, and actually out-Disneyed himself with his sharply punctuated musical imagery on this occasion. Daniele Amphitheatrof's scoring of the photoplay sections is conventional and adequate.

What a job Charles Wolcott, over-all music director, must have had in welding the work of his numerous colleagues (there were at least 10 songwriters alone on the picture) into a finished product! I can feel the headaches from here.

And while my job is to comment on the musical side of movie-making, let me recommend that all Academy awards for this year be lumped together into one huge, solid gold "Oscar" and presented to Jimmy Baskett for his portrayal of Uncle Remus.

Sound Stage Siftings

Some notes on *Deception*, the Warner Brothers' most recent venture into the heavy-music screen drama field: That's Conductor Einar Neilson himself who appears in the picture as Einar Neilson. Bette Davis, who played the piano a bit some 15 years ago, brushed up on her fingering under the coaching of Shura Cherkassky, who also did the recording work (Shura did the same chore for Francis Lederer in *Voice in the Wind*); Eleanor Slatkin recorded the cello passages which appear to be played by Paul Henreid.

Producer Seymour Nebenzal has purchased the screen rights to Puccini's opera *Madame Butterfly* and will do a picture combining the opera with an original screen play. . . . Spike Jones' next movie appearance will be in Paramount's *Verdict Girl*. . . . Anyone notice that, generally speaking, the movie makers have stopped buying name bands for picture assignments?



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Laugh Week Heads Seek Top Laugh-maker

New York—The National Laugh Week Foundation, foundation to end all foundations, will present a plaque to the man in music who has contributed most to the laughs of the Nation in 1948. The award has been donated by Kenny Delmar, "cymbal" of the south, and it all adds up to the screwiest promotion since Benny Goodman gave the New York press a lobster dinner to celebrate his record of *Pity the Poor Lobster*.

It may be hard to believe, but the contest to choose the award winner is on the level and all votes should be sent to George Lewis, National Laugh Week Foundation, 347 Madison Ave., N. Y. 17, N. Y.

Lewis reports that the top candidates to date are Al Trace, Spike Jones, Mousie Powell, Korn Kobblers and Joe Reichman.

New Jazz Wax Shop

Los Angeles—Michael Paul, writer and critic, has established a record shop at 4349 Crenshaw Blvd. carrying jazz labels exclusively. Miss Paul was formerly associated with Tempo Music Shop, Hollywood jazz center.

Fastie

New York—Here's a night club that opened with Vaughn Monroe and closed within three days. It was over on 10th ave. and was called the Club Vaughn Monroe.

Getting down to facts, place was a "dummy" set up for a night club scene for the movie, *Carnegie Hall*. The customers, at this club, had to be paid to come. Not because of Vaughn's music, mind you. The union that governs movie extras insisted.

Before And After Cutting



New York—At the left is our peppy young maestro, Ray Anthony, just starting a waxing routine for good old Sonora. And at the right is a view of the same rather beat leader, after the final groove was cut. Ray and his band just finished at the Sherman in Chicago.

Tony Parenti's Dixie Combo Bows On Stem

New York—That business along 52nd street currently is way wide of its mark and that dixieland along the same stem has long been on its last legs meant little to the ops of Jimmy Ryan's where two weeks ago they debuted a new 5-piece dixie combo—Tony Parenti's New Orleansians—replacing in part the band of the turbulent-tromboning George Brunis.

Parenti, clarinetist under the patronage of Brunis and in his own right well-known among the tallymen of jazz shops, inherited the band at Ryan's after Brunis simultaneously handed in and was given his notice. Retrenching, Parenti added the corneting of Marty Marsala, the pianoing of Don Girard and the tromboning of Munn Ware to fill the gaps left by Al Aston, Bob Pavese and Brunis, respectively. He retained, of course, his own clarinet as well as the drumming of Dick Brucato.

Using an original, *Pratties*, as his theme, the heavy-eyed little clarinetist intends to feature the old rags (like those of Scott Joplin) and age-worn dixieland tunes that haven't been heard to any extent out of New Orleans since the jazz pilgrims came north to replace the more-standard dixie tunes that predominated the Brunis repertoire.

Revives Old Faves

Among those featured will be the old New Orleans spiritual and march *When the Saints Go Marching In*; an old Storyville house number, *Bucket's Got a Hole in It*; favorite of the New Orleans Rhythm Kings, *Eccentric*, and the-almost-unheard-of *Grace and Beauty*. Standards like *High Society*, *Panama*, *Milenberg Joys*, *Clarinet Marmalade* and Scott Joplin's *Maple Leaf Rag* will also have a place in the book, Parenti promised.

Opening night critics as well as the jazz tyros found Munn Ware, who studied dixieland in New England on cornet before turning to trombone, a weak replacement for the lusty blowing of Brunis, although some agreed that the heavy lead of cornetist Marty Marsala balanced the loss. Also, they felt Don Girard's piano unsteady in the rhythm backing. Girard has been away from dixieland since his days with brother-in-law Joe Marsala (Joe is married to Adele Girard, the harpist).

Bouncing Brunis Missed

Jazz undergrads and the unformed, for their part, were more shocked by the absence of Brunis' bouncing personality (Georg had been at Ryan's since early summer) than they were by the want of his music.

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Mamie Smith Joins Immortals Of Blues

By EDDIE RONAN

New York—Blues singer Mamie Smith has joined the immortals.

The full-voiced gal, who pioneered recorded blues with her Jass Hounds in the early '20s, was buried Nov. 9 in the Fredrick Douglass memorial cemetery, Staten Island. She had died four days earlier in the Harlem hospital following several months illness.

Jazz historians credit Mamie Smith with being the first blues singer on records when "she recorded with her Jass Hounds for Okeh in 1920." This time is concurrent with the first recordings of the King Oliver band and as many as four to five years ahead of the first cuttings of Ma Rainey and Essie Smith.

Mamie led a long line of blues-singing Smiths, none of whom were related, and many of whom later surpassed her in popularity. Following Mamie, they were Essie, Laura, Clara and Trixie and many an argument has been fanned into red heat over the respective merits of the five. But few disagree that Mamie was first.

Her Jass Hounds

Her Jass Hounds later were more closely associated with cornetist Johnny Dunn. In his *Hot Box* column in the Feb. 15, 1941, issue of the *Beat* George Hoefler reports:

"... Dunn was born down Memphis way ... when W. C. Handy's *Dixie to Broadway Revue* left Memphis many years ago. It carried in its entourage three names familiar to hot jazz collectors. There were Johnny (Dunn), Buster Bailey and the washboard wizard, Jasper Taylor. ... Johnny cut out from W. C. in New York and joined forces with Perry Bradford (pianist for Mamie's Jass Hounds) on gigs and recordings. Soon the dapper cornetist felt that Perry was taking him, so he left Manhattan with Mamie Smith's Jass Hounds. ... after two years

Crazy Blues were responsible for establishing her as an early standout in the field. She also is noted for some outstanding sides on Columbia.

Perry And Jo Launch Series

New York—Next week Perry Como and Jo Stafford begin a new 26-week series on the Chesterfield *Supper Club*—Perry on Mondays, Wednesdays and Fridays from the NBC studios here and Jo Tuesdays and Thursdays from the coast.

Martin Block, who also leaves for the coast, will be Jo's emcee at that end. Filling in for Block in the eastern slot will be Mel Allen, pop sports commentator, who will work with Perry.

The western setup will be identical to the eastern airing, with Jo backed by a harmony quartet and a known band.

Congratulations To King Cole



Hollywood—Carl Kress, guitarist extraordinary, and Johnny Mercer, who writes and sings songs, runs a record company, etc., congratulate Nat (King) Cole upon his new radio program, sponsored Saturdays at 5:45 p.m. (EST) over NBC.

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Straighten Up And Fly Right, Band Biz Theme

It didn't take a national election to straighten out the music business—or maybe that's what did it, we don't know. At any rate, without exactly going to the polls, John Q. Public has expressed his convictions about dance music in no uncertain terms and the most successful orks in the immediate future will be softer, if not sweeter.

The public has expressed itself in ballrooms, hotels and cafes from coast to coast by staying away in droves from the louder and brasher combinations, still giving moderate to liberal patronage to the bands that are playing melody occasionally and relegating most of the screaming riff tunes to the back of their books, if they had any.

Dance bands will be smaller, too. The general economic situation and the will of promoters and other band buyers has seen to this. Few leaders will be able to sustain that eight brass, six reed and four rhythm set-up which has become almost standard in the dance band field. Those big productions of 25 and 30 pieces will be mighty scarce, too.

The smart and money-making leaders for the next year or two, at least, will be those boys who trim down to an 11 or 12 piece outfit, or organize a new unit on that basis. They'll be able to get better men by paying a little more to the individual, still command steady booking in good spots because of the reduced total out. Their music may not have as much coloring, but after listening to what some of the chaps are accomplishing with three and four pieces, we think that some of them will surprise us.

The dance band biz is getting right down to the fundamentals after the big happy joy ride of the last few years. And everybody in it, leaders, managers, bookers as well as sidemen, had better get down to fundamentals personally if they want to survive. The industry itself is certain to survive, because there are enough smart apples in it to assure this. But there will be some torn pants and bruised fingers along the way.

The majority of returned service men, leaders tell us, are converting themselves into fair and sensible sidemen. The real prima donnas today, who are holding out for the fantastic scales of last year and year before and are making other unfair and unreasonable demands, are the cats who either didn't get into uniform at all, or who eased themselves into soft berths in domestic camps and even did some civilian jobbing on the side.

Salaries must come down, of course, at least down from the high levels of the war years when musicians were scarce, except in military bands. There is no reason why they should drop to a point at which the individual is unable to meet the increased living costs which confront him today, at home as well as on the road. This is why half a dozen name bands have been broken up in the last month, or a "vacation" of two months or longer has been announced by the leader.

Musicianship will triumph, however. Good sidemen, especially star soloists and lead men for sections will be in demand, and even the leaders who have broken up to reorganize will again pay equitable wages to obtain the men they really want. Competition will be keener, inasmuch as the supply of available good men will be considerably larger than before.

Leaders will have to be on their toes, and will need sound business management more than ever before. They must demand smaller guarantees from band buyers, be more content to gamble with promoters on a percentage basis, still supply a quality and style of music which will bring in the cash customers and assure a pay-off for everyone down the line. This will tax his ability as a musician. If he is blessed with a competent manager, that will give him more energy to devote to the primary task of developing a good dance band.

With a dearth of name bands in prospect, the general situa-



Ivie And Phil
Hollywood—First recording date for Ivie Anderson, the former Ellington canary, in a year was this one with Phil Moore at the Black & White studios. Others on the session were Irving Ashby, guitar; Lucky Thompson, tenor and Lee Young, drums.



Seek Tempo
New York—Best way for a band leader to keep up on good dance tempos is to shake a foot himself occasionally, Dean Hudson believes. Accordingly, he grabs his attractive vocalist, Frances Colwell, and steps it off.

CHORDS AND DISCORDS

About Arrangers

New York City

To the Editors:
While glancing through someone's discarded *Beat*, I saw your article on those maltreated melody men—the arrangers. (Oct. 21) As I read that article, I was forced to brush aside a tear, for it is all so sad—but all so true. I too feel the pangs of receiving no publicity for my efforts, and as for my wallet, it is approaching the bitter end.

A side man is paid every week for his products—an arranger once, for a product that is used weeks on end—possibly years. Why not pay the arranger a commission for every performance of his score? Such is the case in the legitimate field. Or-

tion will give an opportunity to territory and local bands which they haven't enjoyed for years. This might not be a bad thing, as bands of this type were the original developing and proving ground for new individual musicians and the supply from this source had begun to dry up long before the war.

would arrangers still be taken for a ride—say—by road bands? It is a grave problem—but it shall not mar my esthetic sense. Not as long as I have one bit to further Joe Leader's cause.

There isn't time to discuss it further for I must go back to my score pad and knock out four originals, seven pops and a show opener—must pay the rent this week, you know.

Bill Gannon

Credit To Don Ewell

Los Angeles, Calif.
To the Editors:
It was a pleasure to read about Don Ewell. At least one of the younger New Orleans pianists is receiving due credit for good piano playing.

It's too bad Johnny Wittwer and Knocky Parker continue to be overlooked—for they too are exponents superb of New Orleans piano.

While Wittwer beats it out unnoticed in Seattle, Parker teaches English at the University of Nevada.

Margaret Riggsby

Too Much, Too Much

Dayton, Ohio

To the Editors:
What is this thing called swing? Believe me, I'm beginning to wonder. I've been reading about it, playing records thru the days of Casa Loma, BG, the Dorseys, Duke, Shaw, James, Miller and up to the present with Herman, Kenton, Raeburn, Hampton, Thornhill and Lawrence. What's happened to it? It seems like all the present day scores are over-arranged, over-blown, over-played and over-bearing. And don't get me wrong, I'm not a square.

The best example of my beef is Stan Kenton's ork. I've been following him since the old days at Balboa Beach. My interest in Kenton has always been with the idea of "what a great band he could have". I still think so. I've seen him twice in the last month and was both impressed and disappointed. Impressed with the wonderful talents of the talent in the band. Disappointed with the over-blowing and arranging.

Stan gets all he wants and more out of the guys. I've never seen such command as he obtains. And he's really proven that a band leader can win success with his own ideas.

To my ears he could be so much more outstanding with but a few alterations. Tone the brass and rhythm down, more arrangements spotlighting himself (he has no right to be modest), more of the sax quintet and forceful trams and perhaps for good measure a sizeable portion of Red Dorris' sensational sax and blues vocals (as in the old days).

R. L. Taylor

RAGTIME MARCHES ON

NEW NUMBERS
BENKE—A son, Erich Richard, to Mr. and Mrs. Melvin (Mal) Hanks, Oct. 20, in Chicago. Dad is pianist.
SMITH—A daughter, Sandra Victoria, to Mr. and Mrs. Leonard Smith, Oct. 2, in Detroit. Dad is musician and bandmaster of Detroit federation of musicians' band.
MIGAKI—A son, Paul Fumio Jr., to Mr. and Mrs. Paul Higaki, Sept. 30, in San Francisco. Dad is ex-trombonist with Jimmie Lunceford, now bandleader on the west coast.
BETTS—A daughter, Sherry Faun, to Mr. and Mrs. Dick Betts, Oct. 22, in Detroit. Dad is organist with Sberaton hotel chain.
ESHBROUGH—A daughter, to Mr. and Mrs. William Eshbaugh, Nov. 6, New York. Dad sings under name of Bill Russell.
MORGAN—A daughter to Mr. and Mrs. Duke Morgan, Oct. 29, in Philly. Father is a songwriter.
BURKE—A son, William John, to Mr. and Mrs. Mal Burke, Oct. 28, in New York. Mother was former singer known as Terry Jean; father sings with the Les Chanteaux quartet.
DIMILESI—A son to Mr. and Mrs. Pete Dimilesi, Oct. 14, in Detroit. Pop is band man in Don Michele's ork.
LEWIS—A son, Eugene George, to Mr. and Mrs. Gene Lewis, Oct. 21, Petersburg, Va. Dad formerly was a drummer in the band with Cetin and Wilson shows.
FAVERQUIST—A son, Thomas Eric, to Mr. and Mrs. Don Faverquist, Aug. 25, in Worcester, Mass.

TIED NOTES
GREEN-COBB—Johnny Green, (combo leader, to Lorita Cobb, ex-Jan Garber vocalist, Oct. 27, in Boise, Idaho.
DESCALZI-FRANK—John DeScalzi with Don Trimarkie ork, to Jane Frank, nonpro, Oct. 22, in Pittsburgh.
GROVE-DONOHUE—Ralph Grove, band leader, to Beatrice Donohue, nonpro, Oct. 10, in Pittsburgh.
POSTER-JOHNSON—Chuck Foster, band leader, to Frances Elizabeth Johnson, nonpro, Nov. 9, Pittsburgh.
BALLARD-MARTIN—Edward Lane Ballard, nonpro, to Nell Rose Martin, concert singer, Nov. 12, in Las Vegas.
COOK-JACKSON—Ira Cook, Hollywood disk jockey, to Virginia Jackson, nonpro, Nov. 2, Las Vegas.
NEWBURY-HAMELIN—Waldo S. Newbury, organist at Heublin hotel in Hartford, Conn., to Florence G. Hamelin, nonpro, July 8, Washington, Conn.
SAGEN-RAMSEY—Carroll Sagen, bassist with Drex Broome combo, to Elin Ramsey, vocalist with group, Nov. 5, in Los Angeles.

LOST HARMONY
WESTON—Lella Weston, saxophonist in Phil Spitalny's ork, from William E. Weston, nonpro, Oct. 1, Detroit.
CUGAT—Carmen Castillo Cugat, nonpro, from Xavier Cugat, ork leader, Oct. 3 in Los Angeles.

FINAL BAR
BURNS—Joseph Burns, 57, associated with Harms music publishers, Nov. 8, in New York.
FETZER—Ray Fetzer, 46, staff musician at Union W.W.W., Oct. 3, in Cincinnati.
STOJOWSKI—Sigmund Stojowski, 78, Polish pianist and composer, Faderewald student, and teacher of Oscar Levant, Nov. 5, New York.
MARKUSH—Fred Markush, 63, Hungarian composer (Take Me in Year Arm), general manager of Hungarian society (ASCAP) here to attend recent congress of International Confederation of Performing Rights Societies, Oct. 31, in New York.
TRUDA—Angelo Truda, member of Worcester theater ork, Oct. 19, Worcester, Mass.
ERDMAN—Ernest Erdman, 66, song writer (Nobody's Sweetheart Now, No, No Nara), early ASCAP member, recently Felt Chi chief, Nov. 1, in Rockford, Ill.
SMITH—Mamie Smith, most famous of the early blues singers, Nov. 12, in New York.

New York—Heather Alison MacRae, 2-week-old daughter of singer Gordon MacRae, makes her camera debut with an assist from her dad, her mother, formerly Sheila Stevens, and her 2-year-old sister Meredith. A Muscraft record star, MacRae starts November 23 on the Teentimers radio program.

Chicago, December 2, 1940

A COLLEGE

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

Here we have one of the weirdest stories to crop up in record collecting annals. It all started back in 1930 when a young Englishman arrived in Hollywood from London to work in the movies. His name was Shep Landes and he was interested in American jazz. He immediately struck up a friendship with a studio pianist by the name of Danny Donohue, who introduced him to the late Blx Belderbecke. Blx was on the coast to work for Whiteman in The King of Jazz, one of the first of the infamous talking musical extravaganzas, but Blx had not been able to do much playing on account of bad health. He insisted he was all right but Mr. P. W. felt otherwise and discouraged him from working with the band.

Donohue told Landes he was planning a recording session and hoped to have Blx, Joe Venuti, an English sax player, a studio boy on hot fiddle, Joe Gish on tuba, Vic Moore (Wolverine drummer) on tbs, and a banjo player. Blx and Venuti were not supposed to play the date because of contract restrictions imposed by Whiteman. Danny said the boys had agreed to do the job providing everybody kept the facts under their hats. Shep Landes promised not to say a word until he left America which he never intended to do at the time. Now after sixteen years this avidly honest British hot fan has returned to London to reveal his tale. It is published in the London jazz magazine Jazzology—October 1948 issue.

Venuti Mixed Session Joe Venuti didn't make the session due to shooting on PW's movie but Blx was on hand. The English sax player sounded so much like Trumbauer that Blx ribbed him about it. The deal lasted four hours and four sides were cut with the boys arguing constantly with the sound engi-

neers who had said they did not want any hot music in the studio as the air was plenty warm already.

The boys opened the wax fest with their sweet number Loveless Love and out of three masters cut two were spoiled by the fiddle player who hit so many sour ones that Danny thought about firing him on the spot. Next they lit into Hoagy Carmichael's Papa's Gone with Danny doing the vocals. Everyone was beginning to feel the spirit by this time and Blx played so hard he was sweating out gin as fast as he was taking it in.

The third number No Trumps was composed by the banjo player in collaboration with the English saxist. The former's name failed to appear on the label making him very unhappy later. Shep relates he sat there spellbound by Blx's playing on this rendition.

Plenty Of Blx To cap the date they did an original blues by Danny Donohue named Danny's Blues which came out Danny's Blues on the label because Danny's vocal was all about Daniel and the Lion's Den. Danny took his vocal chorus right at the start with Blx shooting some great licks in between Danny's knocked-out phrases. Landes asserts that there is so much of Blx on the side that anyone with half an ear could not fail to realize who it was.

Charles Delaunay will exclaim, "Mon Dieu", Ralph Venables should pen a new Blx Discography. Sully Sullivan of Chicago will say, "I told you so". Ken Schram will fall into Lake Michigan. Orin Black-

Vet Ork Chirp



Bethlehem, Pa.—Terry Rae is the vocalist with the all-veteran dance band of Hal Haley, numbering 10, which currently is playing college dates in eastern Pennsylvania, New Jersey and Delaware.

stone of New Orleans will head for Texas on 219, and the Hot Box will dim its coals in shame. All because of the biggest Belderbecke

scoop since Les Zabelle fell into a warehouse full of disguised Wolverine records on Claxtanola.

So it was Blx Belderbecke playing on the two Okehs by Fred Gardner's Texas University Troubadours. The English sax player's name was Fred Gardner and the records were made under his name to avert suspicion. Danny Donohue was from Houston, Texas, hence the reference to Texas University in the band title. The four Gardner sides were issued as follows: Okeh 41440 Loveless Love (404099a) and Papa's Gone (404101a); Okeh 41458 No Trumps (404101b) and Daniel's Blues (404102b).

Apologie- In Order Apologies are in order to the many collectors who have asked about the horns on these discs. The only explanation available is that Blx was not well and consequently his horn didn't ring as clear and sure as it does on other records.

The Bixologists as well as the regular collectors will have to scurry some now to retrieve those Gardner Okehs buried in discard piles. The "Now It Can Be Told" Englishman didn't go back on his word, but isn't it wonderful he went back to the Isles or this Blx item would have never been discovered?

HOT JAZZ FANS! CHECK THESE FAST SELLING ALBUMS

- CHARLIE VENTURO SAX ALBUM—Red Callender, Barney Bigard, etc. THE MAN I LOVE (2 parts); STOMPIN' AT THE SAVOY (2 parts); CHARLIE BOY; I DON'T KNOW WHY I LOVE YOU LIKE I DO 3-10" records—\$3.99
SOLID DRUM SOLOS BY BABY DODDS —Tom-Tom Workout, Rudiments; Maryland My Maryland, Careless Love, 2-10" records—\$3.14
ERROL GARNER PIANO SOLOS ALBUM—Embraceable You, Sometimes I'm Happy; Lovin' Come Back To Me, I've Got You Under My Skin; I Can't Get Started With You, 3-10" records—\$3.15
ERROL GARNER'S BILLY KYLE—Piano solos with Joe Kirby and Jimmy Shirley, LADY BE GOOD, DON'T BLAME ME; I GOT A RIGHT TO SING THE BLUES, MAN O' MINE; ALL THE THINGS YOU ARE, I WANT YOU, I NEED YOU, 3-10" records—\$3.15
TENOR SAX STYLISTS ALBUM—Charlie Kennedy, the Quebec, Charlie Ventura, Illinois Jacquet, Vido Musso, Don Byas, Alan Eager, Dexter Gordon, GIL OF MY DREAMS, DON'T BLAME ME; SEPTEMBER IN THE RAIN, YOT'S DAT, BIG DEAL, MY JO-ANN, DEXTER RIDES AGAIN; I CAN'T GET YOU ANYTHING, BUT LOVE BABY, 4-10" records—\$3.99
TENOR SAX ALBUM Vol. 1—Coleman Hawkins, Fats Waller, Emmett Berry, Cozy Cole, ON THE SUNNY SIDE OF THE STREET, STOMPIN' AT THE SAVOY; I DON'T STAND A CHANCE, A CHANCE, LESTER'S FANTASY; JUDY DON'T, WHAT DO YOU WANT WITH MY HEART; HONEYSUCKLE ROSE, BLUE SKIES, 4-10" records—\$3.99
TENOR SAX ALBUM Vol. 2—Don Byas, Ben Webster, Coleman Hawkins, Lester Young, I SURRENDER DEAR, KAT'S FUR; LESTER'S BLUES, BACK HOME AGAIN IN INDIANA; WORRIED AND BLUE, RIFFIN' AND IVIN'; FLAT ROCK, RIDIN' THE RIFF, 4-10" records—\$3.99
Roger Kay's FANTASY FOR CLARINET and STRINGS ALBUM—starring Barney Bigard, A LULL AT DAWN, WRAP YOUR TROUBLES IN DREAMS; A PORTRAIT OF LOUISE, SOFT AND WARM, 2-10" records—\$5.25
JAZZ AT THE PHILHARMONIC ALBUM (No. 1)—Garland Finney, Red Callender, Ulysses Livingston, Joe Guy, Illinois Jacquet, Howard McGhee, Charles Ventura, Willie Smith, NOW HIGH THE MOON (3 parts); LADY BE GOOD (3 parts), 3-12" records—\$4.05
JAZZ AT THE PHILHARMONIC ALBUM (No. 2)—Lester Young, Howard McGhee, Charlie Parker, Arnold Ross, Willie Smith, Al Killion, Lee Young, Billy Madrott, etc. BLUES FOR NORMAN (Granz); I CAN'T GET STARTED, 2-12" records—\$4.05
JAZZ AT THE PHILHARMONIC ALBUM (No. 3)—Lester Young, Charlie Ventura, Willie Smith, etc. CRAZY RHYTHM (two parts), SWEET GEORGIA BROWN (2 parts), 2-12" records—\$4.05
JAZZ AT THE PHILHARMONIC ALBUM (No. 4)—Illinois Jacquet, Tenor Sax; Les Paul, Guitar; Lee Young, Drums; under personal supervision of Norman Granz, LESTER LEAPS IN (3 parts); BLUES (3 parts), 3-10" records—\$4.05
OPERA IN VOUT ALBUM—Slim Gaillard and Bam Brown—Presto Con Stomp, Andante Contabile in Mod de Blues; Pasticcio o Finale, Indrozzatione Pianissimo, 2-10" records—\$3.15
GEMS OF JAZZ ALBUM (Vol. 1) Gene Krupa, Jess Stacy, Izreal Crosby, Meade Lux Lewis, Bud Freeman, Mildred Bailey, Joe Marsala, Bobby Mackett, HONEYSUCKLE ROSE, SQUEEZE ME, HONEY TONK TRAIN BLUES, DOWN HEARTED BLUES, LEATHERED AMENT, TILLIES DOWN TOWN NOW, WHAT IS THERE TO SAY, etc. 6-10" records—\$3.95
GEMS OF JAZZ ALBUM (Vol. 2)—Benny Bergin, Benny Carter, Cozy Cole, Benny Gooden, Bobby Mackett, Gene Krupa, Joe Marsala, Jess Stacy, etc. THREE LITTLE WORDS, BLUES OF ISRAEL; JAZZ ME BLUES, THE LAST ROUND-UP; BLUES, I'M COMING VIRGINIA; YOU TOOK A TANTAGE OF ME, CHICKEN AND WAFFLES; OCEAN MOTION, TEMPO DI JUMP; IN THE DARK, FLASHES; BARREHOUSE, 6-10" records—\$3.95
GEMS OF JAZZ ALBUM (Vol. 3)—Henry Red Allen, Benny Carter, Sidney Catlett, Bud Freeman, Benny Goodman, Horace Henderson, John Kirby, Adrian Rollini, Joe Venuti, Joe Sullivan, SWEET LORAINE, JAZZ ME BLUES; OLD FASHIONED LOVE, MINNIE THE MOONIE'S WEDDING DAY, HAPPY FEET, I'M RHYTHM CRAZY NOW, ARABESQUE, QUEER MOTIONS, IN-DE-RUFF, 6-10" records—\$3.95
GEMS OF JAZZ ALBUM (Vol. 4)—Coleman Hawkins, Benny Carter, Fletcher Henderson, "Chu" Berry, Teddy Wilson, Max Kaminsky, etc. STAR DUST, WELL, ALL RIGHT THEN; LOST IN A POC, I AIN'T GOT NOBODY; IT'S THE TALK OF THE TOWN, NACASAKI; I'VE GOT TO SING A TANTAGE OF NIGHT LIFE; BLUE INTERLUDE, ONCE UPON A TIME, SOMEBODY LOVES ME; PARDON ME, PRETTY BABY, 6-10" records—\$3.95

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Connee Meets Disc Jockey



St. Louis—Connee Boswell, the thrush, was a recent guest of Rush Hughes on his two hour 'Song and Dance Parade' record program over station KXOK here.

Vancouver Fans Keep Jazz Happy

Vancouver, Canada—Vancouver jazz fans again enjoyed themselves at the Howden Ballroom on November 4 when the B. C. Society for Jazz Promotion held their monthly jam session with all star local musicians and the yearly election of officers.

The 1947 staff of officers elected are: Jack MacArthur, president; Frank Baker, vice president; Johnny Gardener, program director; Bruce Lowther, publicity director; Teddy Kuster, librarian and Fred Wilmott, secretary-treasurer.

The "High Society" or directing officers elected are: Alex Cowie, chairman; Herb Pease, public relations director; Harry Nunn, business director and Ross Stroud, chief librarian.

Paper Doll!

In the November 4 issue of *Down Beat*, a list of all time best selling records included the Mills Brothers' disc of 'I'll Be Around.' Herb Marks, publisher, points out that this sale was really due to a little number on the reverse side of the platter, called *Paper Doll*. Dave Kapp of Decca confirms his suspicion, says the latter number still is in heavy demand.

Anita WMA Offer

Los Angeles—Charlie Wick of Wm. Morris office is offering package comprised of Anita O'Day and "Alvin's Little Band." Latter is an interesting instrumental group containing trumpet, drums, accordion, guitar, bass and is headed by Alvin Weisfelt on reeds.

Fatha' Hines Regains Sight

New York—Earl Hines has almost completely recovered from the auto accident that left him temporarily blind. The Fatha', who recently put in a couple of days at Nola's rehearsing new material, was still sporting dark



glasses; but he hopes soon to discard these completely.

Hines has fixed up a concert routine that he uses on the second half of his theater programs. Routine features special arrangements on American classics like *Show Boat*, *Porgy and Bess*, *Rhapsody in Blue*, and Handy, Porter and Waller medleys. Fatha' uses French horns, oboes and flutes in the big deal and has taken on staff arrangers Shep Shepherd and Tad Dameron to augment the clefing of Buggs Roberts.

Morgan On Jewel

Los Angeles—Marion Morgan, Harry James chirp, has been borrowed from him during his vacation period by Jewel platters. First discs were cut with unusual instrumental combination consisting of harmonica (Leo Diamond), harp and organ.

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NOTES between NOTES

By Michael Levin

Elsewhere in the Beat, you will find a news story about the gradual crack-up of some of the lesser name bands in the country. At this writing every critical observer in the business feels that the January-April period is going to be one of the toughest the trade has seen in 15 years. The bands which get through it are going to be the ones that deflate

and trim their sails now, while the going is good, instead of waiting for trouble.

One more word on the point: if the good jazz bands give up and say only the Lombardos can succeed—not true incidentally since Guy laid a series of eggs on his recent Southern tour just like every other band—then indeed the business will lose many of the artistic gains it has made over the past decade.

Which is why there is good cause to be furious at Benny Goodman. Goodman for the past ten years has lived off of the fat of the music business. He is now financially and artistically secure for life. No matter what remarks may have been addressed by various writers at Goodman bands in the



Mix

past few years, there is no questioning the fact that he himself is a superlative musician.

There is also no question that he owes this business more than just picking his tacit and stealing off to the west coast to bask in the light of studio dates and record programs.

In the first place, this business needs the musical inspiration which Goodman can provide for it. His other faults aside, he is a sterling technician—and of good technique, there is a profound deficiency these days. When he wants to, Goodman can play climactic jazz.

So now he will be buried in the loggy depths of a studio band for his radio program and record dates. It has worked for Artie Shaw only to the extent of letting him turn out good commer-

cial dance sides—nothing of any great musical merit.

It's understandable that Goodman would be worried with the licking his band took on the road in several towns, and the bad business he has done at the 400 Club in New York City. But on the other hand his band, both from the standpoint of the rigidly conservative book on which Goodman insists, its playing spirit was a very sad one.

Granted that life will physically be easier for Benny in Los Angeles without a band to worry about. But it also should be granted that he has a certain debt to the public which made it possible for him to make that move.

Goodman is an established fig-

ure. His financial worries are far fewer than many other leaders. Ergo instead of merely competent band work as we have had from Goodman bands in the past few years, Goodman should get himself a smaller, more flexible band and concentrate on a few more musical ideas of new note.

Inflation or deflation he is one of the few men who can get away with it—and even Fletcher Henderson is wearing a bit thin ten years later. Musicdom is in great need of demonstrated flexibility with a smaller band than used by most names now. Goodman could not only do it but have himself a ball doing it. There can't be much left in mu-

sic for him to do but experiment. He has certainly made all the money and had all the glory that any one man can want—so perhaps he could afford to spend a little time on something both he and jazz need: progression in the type of chamber playing at which he is a specialist.

All of this would leave him time for the classical work that he wants to do, both in recording and the symphony hall. Who knows it might give his playing the spark of performance that it sometimes lacks now.

In any event the King can still make one mistake—and that is feel he owes his subjects no obligation. Rousseau or wrong, that's still noblesse oblige.

Jerry Wald's New Band In Rehearsal

Los Angeles—Ruby Raksin, brother of 20th-Fox composer Dave Raksin (Laura) is writing book for Jerry Wald's new band, now in rehearsal here.

Wald's instrumental combination has six violins, two violas, one cello, one trumpet, French horn, clarinet (Wald) and four rhythm, including electric guitar.

Heir Expected

New York—Mr. and Mrs. Bill Gottlieb, he's the Down Beat photog and Manhattan staffer, were expecting an addition to the family as this issue went to press. They have one daughter.

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Did I know vander pende has been Goo ha comity actor. It was old Sil 48th st among prohib Marden among Berryyn brothe ty well Dan practic way, h show it to be included Farris, super-l blonde Mrs. R head of most d of a 2 The dir waver. J Dancing to Bernie the HOT Lombard al Cans ago), V D JO Solo D R I \$3.



Did you ever hear of the Van & Schenck orchestra? Yeah, I know that they were one of the most famous song teams in vaudeville, that they used a piano in their act and only depended on the pit orchestras for finales and bows. Poor Joe has been dead for years now, but Gus has continued as a single, recently made his debut as a legit actor.

It was in the fall of 1927, in the old Silver Slipper supper club on 48th street in New York, a queen among the clubs in that golden prohibition era. Bill Duffy, Ben Marden and Harry Block were among the owners, and George Berryman was the head waiter, brother of Albert, who was pretty well known as a greeter, too.

Joe Swings Baton

Dan Healy, who later became practically the mayor of Broadway, had produced a new floor show in which Gus and Joe were to be the featured stars. It included such talent as Dolores Farris, the toe dancer, and the super-lovely Vercell Sisters (the blonde half of that team is now Mrs. Ralph Wonders, Hollywood head of GAC). And eight of the most dazzling show girls outside of a Ziegfeld production.

The band actually was under the direction of Tommy Gott, a trumpet player with considerable local reputation, but it was billed as the Van & Schenck orchestra, and Joe Schenck would pick up the baton for the opening number of each show and conduct the group through a flag waver.

Dance bands were just beginning to mean something. Ben Bernie was still the big thing at the Hotel Roosevelt in that pre-Lombardo era (Guy and the Royal Canadians were still in Chicago), Vincent Lopez was carry-

ing on at the last of his own clubs he ever operated, a newly decorated spot above the Winter Garden, and B. A. Rolfe was blasting the air waves with the frantic break-neck tempos which became identified with his radio program, the first Lucky Strike series. Loud and fast, that's how George Washington Hill wanted it!

Anything For Laughs

What gave Joe Schenck the idea that he wanted to lead a band, I'll never know, and I was the first (and last) press agent the team ever engaged personally. Joe was a whimsical fellow, who believed in having fun where ever he could find it, and probably at that particular time, waving a baton seemed like fun.

Both Gus and Joe liked a good gag, and usually could be found in the middle of one. They had a daily game which they played with Joe's father, Pop Schenck, who acted as valet for the team in theaters. The singers were noted for their wardrobe, wore striped trousers, cutaways and white spats at matinees, tuxedos for supper shows, and white ties and tails for evening performances, with meticulously matched hats, gloves and accessories for each.

It was the daily delight of the boys to wait quietly in the dressing room until they were practically "on", then grab the wrong hats or walking sticks and make a dash for the stage, which never failed to force Pops to pick up

the proper *accoutrement* and chase them frantically, screaming at the top of his voice.

That Monogram Stuff
Speaking of their wardrobe, I never saw so many initials and monograms in my life. Everything they possessed, shirts, shorts, handkerchiefs, toppers, walking sticks, hair brushes, etc., etc., were elaborately marked. I recall that I once asked Joe Schenck about this penchant for monograms and he replied:

"This is a private feud between Gus and myself as to which of us can put his initials on the most belongings. This week Gus is one up on me—he has V's in his toe nails!"

The boys were always good for laughs, like at the Christmas in the club when they bought roller skates for all of the waiters, and toy Tommy-guns for the captains and head waiter; and sometimes created some anxious moments, like the contest between the New York and Philadelphia casts of the same show.

Contest Causes Trouble

All of the musical numbers and dance routines set by Dan Healy for the Silver Slipper were duplicated in a Philadelphia gay spot, and the same type of acts appeared in both clubs, except that there was no Van & Schenck in the Quaker City, of course. Joe

Schenck's wife, Lillian, held the spot in Philly which was filled in New York by Dolores Farris, who was a protegee of Frankie Marlow, one of the Slipper owners.

I wouldn't call Frankie a gangster, because I don't know that he was. But when he was taken for a ride within a few months of the similarly sensational demise of another Slipper owner, Harry Block, the daily newspapers did call him that.

They said that it was Joe's idea to bring the Philadelphia floor show to New York on its night off and put on a double show at the Silver Slipper, letting the acts compete for the applause of the patrons, since they were doing the same numbers and routines. If so, it was an unfortunate inspiration, since the competition between Lillian Schenck and Dolores Farris brought on a situation that obviously worried even the most hardened of the staff.

Tense Situation Eases

Joe and Frankie fell out over the respective talent of the for-

mer's wife and the latter's protegee. Frankie was rated as a cold-blooded proposition and Joe had a reputation of being afraid of nobody, with or without a gun.

It was so strictly a personal affair that Joe's partner and best pal, on the one side, and the other owners of the club, on the other, decided not to interfere. Or at least, by the time they had decided that somebody ought to do something, Joe and Frankie were immersed in a corner by themselves, and the crisis was over!

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SAM DONAHUE ORCHESTRA

SAM DONAHUE, leader, tenor sax, trumpet, arranger: Born March 8, 1919, in Detroit. Studied clarinet, dropped it for the sax at the age of 11, formed his first band while attending Redford high school in the Motor city. Joined Gene Krupa for two years in 1938, then jumped through Harry James to Benny Goodman. Re-formed a band of his high school buddies, opened at Brooklyn's Roseland ballroom followed by the Glen Island casino.

On the edge of success, Donahue enlisted in the navy, toured the Pacific as leader of the navy liberation forces band, returned in 1945. Sambo, as the men in the band call him, has become known for his arrangements, won't tolerate a clarinet or a guitar in his band, is married and has a three-months old son. He is booked by GAC, records for Capitol, is currently doing one-nighter and college dates in the New England states. His current Capitol cuttings include *A Rainy Night in Rio*, *Suicide Leap*, *Dinah*, *Take Five*, *Scuffin'* and

Anybody's Love Song.

TONY DINARDI, trumpet: Age 22. Single. Began trumpet six years ago, has played with Fletcher Henderson and Clyde Lucas. Fave soloist in Roy Eldridge, fave band basic. Wants to buy a bar. Home is in Hyde Park, Mass.

MITCH PAUL, trumpet: Age 26. Began with Sam's high school band in Detroit. Doubles on fiddle. Is single and recently got out of service. Likes snooker pool and Sam Kenton's band, next to Sam's.

LYMAN VUNK, trumpet: Age 30. Has been with most of the big bands including Barnet, Scott, Shaw and Powell. Says he doubles on Carstairs and considers Bunny Berigan his favorite soloist. Single, he is composing a number, *Beeperack*, at his

Quintet Popular In Portland



Portland, Ore.—The Johnny Parker Quintet is attracting trade to The Paddock here. Personnel, left to right: Niel Alden, bass; Rip Robinson, trombone; Russ Hackett, trumpet; Johnny Parker, drummer and leader; Al Forte, piano, and Marcy Dreyer, vocalist.

home in Charlie's Tavern.

HANK CARON, trumpet: Age 23. Calls Lewiston, Me., his home. Got his start there in territory bands. Played in GI bands in Europe. Likes gambling, Billy Eckstine and Harry James' trumpet-ing. Single.

DICK LeFAVE, trombone: Age 32. Only brass man married. Wife's name is Gladys. Has been playing trombone 14 years. Has been with Ruby Newman, Benny Goodman and was with both Artie Shaw's and Sam's navy bands. Calls Rockport, Mass., home. Likes to cut hair and listen to the tromboning of Jack Jenny.

LEON COX, trombone: Age 25. Started on trombone at the age of seven in Kansas City. Was with Bob Chester, Gene Krupa, Ina Ray Hutton, Herbie Fields and Benny Goodman before joining Sam. Thinks Bill Harris is the top trombonist.

HARRY DIVITO, trombone: Age 24. Single. Played with eight name bands including Les Brown, Georgie Auld and Harry James before joining Donahue. Has been playing trombone for 12 years and calls the be-hopping of J. J. Johnson "tops." Also wants to buy a bar. From the Bronx.

EDWARD FROMM, trombone: Age 22. Points to Ocean avenue in Brooklyn as his home. Single. Been blowing since he was 12. Played with Charlie Barnet for three years before Donahue. Likes the antics of Spike Jones next to the tromboning of his partner, Divito. Doubles on bass.

JIMMIE BENNER, tenor sax: Age 23. Single. Calls Buffalo, N. Y., home. Studied sax as a boy. Got most of his experience playing "three long years" in army bands. Wants to arrange and make piles of money. Likes Ellington, collecting records and

the boss above Coleman Hawkins on tenor.
BILL NICHOL, alto sax: Age 28. Also from Detroit and was a member of Sam's high school band. Is still single. Thinks Willie Smith blows a storm. Reads in his spare time when not listening to Hank's sides. The third guy in the band who wants to buy a bar. Doubles on clarinet but not with Sam.

HARRY PETERSON, alto sax: Age 30. Got interested in the sax at 15. Not married. Was with Donahue before the war. During the fracas was with the Fifth army band in Africa and Italy. Nothing suits him better than sleeping, eating and golf unless it's Benny Carter's toasting.

JOHN FORYS, alto sax: Age 31. Another Detroitier who played with Sam before the war. Alan, a stint with Sonny Burke. An ex-paratrooper, he is wed to a former army nurse. Doubles on clarinet and violin. Enjoys photography. Wants to "make more money." (Who don't?)

DON BRINDLEY, baritone sax: Age 22. Single. Has been playing six years; the past year with Sonny Dunham. Doubles on flute. Says he's from St. Louis. Likes music as a hobby, and Ellington.

RAY ROSSI, piano: Age 19. Found his instrument at the age of nine. Played with Alvino Ray and Johnny Richards. Single. From Milford, Mass. Prefers King Cole on piano, and working with much liberals.

JOHN CHANCE, bass: Age 27. From Philly. Is married to a girl named Eunice. Has been thumping bass for 12 years. With Scot Davis, Bob Chester, Sonny Dunham, Will Osborne and Charlie Barnet. Wants to raise kids, go into the photography business, listen to Oscar Pettiford on banjo.

HAROLD HAHN, drums: Age 27. Left Sam's high school band in '39 to join Sonny Burke. Rejoined Donahue until the war when he went with Les Brown followed by Charlie Barnet. Married. Is a camera fan. Chooses J. C. Heard as his fave drummer.

SHIRLEY LLOYD, girl vocalist: Age twentyish. Has worked with Ossie Nelson, Charlie Barnet and Les Brown and as a single. Is singing for radio. Biggest kicks come from bicycling, roller skating and theater lodges. Thinks Billy Eckstine sings better than any girl vocalist.

BILL LOCKWOOD, male vocalist: Age 26. Discovered by Sam in the navy. This is his first big band assignment. Married, he has one child. Calls Berkeley, Calif., home ground. Ace to him is Frank Sinatra and wants to follow his footsteps.

PETE NORRIS, road manager: Age 27. Single. From Boston. Started with Sam in '42 and with exception of war years has been with him ever since. His hobby is chicks. Favorite band is Donahue, fave soloist is Donahue, fave everything is Donahue, match.

JIM MCCARTHY, press agent: Age 28. Came into the biz from Jersey City, N. J. Has been a p.a. for seven years starting first with Bob Chester. Has worked with Vaughn Monroe, Jimmie Lunceford. Now has Count Basie, Billy Eckstine, Buddy Johnson and Sam in his stable. Worked hardest as an advance man and on record promotion. Single. Writing is his hobby, but doesn't intend to write that book.

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3-Lou
4-Cleod
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Kenton, Duke Taking Honors In 'Beat' Poll

(Jumped from Page One)

one classification and not both. Actually, it's been a long, long time since the Cole Trio has done vocal work as a unit to any extent; also small groups from within a large band are not eligible as small instrumental groups.

The figures themselves speak more eloquently than any written copy, however, so here are the totals to date. Since the poll does not close until December 10 at midnight, additional upsets may be expected, and these should not be regarded as final:

Swing Bands

1—Stan Kenton	349
2—Duke Ellington	342
3—Woody Herman	185
4—Benny Goodman	88
5—Boyd Raeburn	66
6—Lionel Hampton	57
7—George Auld	25
8—Les Brown	25
9—Dizzy Gillespie	25
10—Tommy Dorsey	23
11—Count Basie	22
12—Johnny Bothwell	21
13—Harry James	21
14—Tex Beneke	19
15—Gene Krupa	15

(none under 15 listed)

Sweet Bands

1—Duke Ellington	120
2—Tommy Dorsey	107
3—Les Brown	94
4—Claude Thornhill	91
5—Elliot Lawrence	81
6—Charlie Spivak	69
7—Tex Beneke	67
8—Harry James	53
9—Benny Bricker	30
10—Guy Lombardo	25
11—Vaughn Monroe	23
12—Boyd Raeburn	22
13—Hal McIntyre	17
14—Woody Herman	16
15—Freddy Martin	15

(none under 15 listed)

Small Combos (Instrumental)

1—King Cole Trio	398
2—Louis Jordan	93
3—Joe Mooney	67
4—Eddie Heywood	64
5—Three Suns	59
6—John Kirby	51
7—Les Paul	17
8—Slim Gaillard	16
9—Red Allen	15
10—Slim Stewart	15

(none under 15 listed)

Small Combos (Vocal)

1—Fied Pipers	215
2—Ink Spots	93
3—Mill Brothers	74
4—Mel-Tones	64
5—Modernaires	48
6—Andrew Sisters	35
7—Delta Rhythm Boys	33
8—Merry Macs	23
9—Town Circle	22
10—Golden Gate Quartet	15

(none under 15 listed)

Contest Rules

Send only ONE ballot. All duplicate votes will be eliminated.

In selecting your all-star band, do NOT vote for musicians who were recognized band leaders during the year, and vote ONLY for girl and boy singers actually working with a band as vocalists.

DO vote for band leaders in the swing or sweet divisions, and as King of Corn or as favorite soloist (if you wish).

Under the heading, "Favorites of 1946", vote ONLY for male and girl singers who are NOT identified with a dance band now, but who are working as singles.

Every living musician is eligible.

Mail your ballot to Contest Editor, Down Beat, 203 North Wabash, Chicago (1), Ill., to be postmarked before midnight, December 10.

Male Singers (Not Band)

1—Frank Sinatra	323
2—Bing Crosby	169
3—Perry Como	155
4—Dick Haymes	64
5—Andy Russell	28
6—Frankie Laine	27
7—Herb Jeffries	17
8—Johnny Desmond	15

(none under 15 listed)

Girl Singers (Not Band)

1—Peggy Lee	128
2—Jo Stafford	121
3—Billie Holiday	108
4—Anita O'Day	103
5—Doris Day	93
6—Belen Vaughan	66
7—Dinah Shore	58
8—Ella Fitzgerald	57
9—Margaret Whiting	52
10—Monica Lewis	25
11—Frances Wayne	18
12—Mildred Bailey	17
13—Gene Krupa	17
14—Kay Starr	16
15—Kitty Kallen	15

(none under 15 listed)

King of Corn

1—Spike Jones	488
2—Guy Lombardo	185
3—Sammy Kaye	39
4—Harry James	33
5—Vaughn Monroe	22
6—Korn Kobbiers	19
7—Louis Prima	16

(none under 15 listed)

Favorite Soloist

1—Benny Goodman	164
2—Bill Harris	55
3—Harry James	39
4—Red Norvo	37
5—Dizzy Gillespie	34
6—Johnny Bothwell	28
7—Gene Krupa	27
8—Artie Shaw	20
9—Tommy Dorsey	19
10—Vido Muses	19
11—Art Tatum	17
12—Lester Young	17
13—Lionel Hampton	16
14—Coleman Hawkins	16

15—Woody Herman	16
16—Johnny Hodges	16
17—Louis Armstrong	15
18—King Cole	15
19—Illinois Jacquet	15
20—Buddy Rich	15
21—Huggo Spanier	15
22—Charlie Ventura	15

(none under 15 listed)

ALL-STAR BAND

Trumpet	
1—Ray Eldridge	118
2—Ziggy Elman	96
3—Charlie Shavers	71
4—Taff Jordan	61
5—Pete Candoli	53
6—Cat Anderson	44
7—Jimmy Zito	28
8—Neal Hefti	28
9—Bobby Hackett	24
10—Sonny Berman	23
11—Murray Spitzer	23
12—Ray Wetzel	21
13—Chico Alvarez	20
14—Roy Nance	15
15—Max Kamahn	15
16—Yank Lawson	15
17—Ray Linn	15

(none under 15 listed)

Trombone	
1—Bill Harris	342
2—Lawrence Brown	122
3—Kai Winding	53
4—J. C. Higginbotham	43
5—Lou McGarity	41
6—Trammie Young	29
7—Vic Dickerson	25
8—J. Johnson	23
9—Tommy Pedersen	15

(none under 15 listed)

Alto Sax	
1—Johnny Hodges	377
2—Willie Smith	172
3—Frank Parker	127
4—Boots Maselli	24
5—Toots Mondello	17
6—Sonny Stitt	15

(none under 15 listed)

Tenor Sax	
1—Vido Muses	127
2—Phil Phillips	121
3—Coleman Hawkins	81
4—Ted Nash	70
5—Al Sears	59
6—Illinois Jacquet	59
7—Lester Young	53
8—Ben Webster	47
9—Don Byas	25
10—Eddie Miller	15

(none under 15 listed)

Baritone Sax	
1—Harry Carney	488
2—Ernie Caceres	78
3—Eddie Steibe	32
4—Bob Clug	22
5—Sergio Chaloff	21
6—Chuck Gentry	15

(none under 15 listed)

Clarinet	
1—Buddy DeFranco	162
2—Jimmy Hamitto	147
3—Barney Bigard	52
4—PeeWee Russell	46
5—Hank D'Amico	40
6—Abe Most	30
7—Irving Fine	28
8—Tony Scott	28
9—Aaron Sachs	28
10—Buster Bailey	21
11—Sidney Bechet	20
12—Peanuts Hucko	15
13—Redy Rutherford	15

(none under 15 listed)

Piano	
1—Mel Powell	114
2—Teddy Wilson	88
3—Jazz Stacy	74
4—Dodo Marjanov	72
5—Johnny Guarnieri	72
6—Arnold Ross	44
7—Art Tatum	43
8—Joe Bushkin	33
9—Eryl Garner	24
10—Ralph Burns	19
11—Al Haig	17
12—Teddy Napoleon	17
13—Milt Buckner	15

(none under 15 listed)

Drums	
1—Dave Tough	235
2—Shelley Manne	142
3—Sonny Greer	83
4—Jo Jones	77
5—Sid Catlett	35
6—Roy Harris	33
7—Louis Bellson	33
8—Cozy Cole	23
9—George Wettling	21
10—Alvin Stoller	20
11—Eddie Benart	19
12—Don Lamond	17
13—Jackie Miller	17
14—Dick Farrell	15
15—Max Roach	15

(none under 15 listed)

Bass	
1—Eddie Sefranicki	248
2—Oscar Pettiford	182
3—Chubby Jackson	138
4—Bobby Haggart	38
5—Junior Raglin	38
6—Sid Welas	26
7—Artie Bernstein	17

(none under 15 listed)

Guitar	
1—Oscar Moore	230
2—Dave Barber	55
3—Tiny Grimes	38
4—Billy Bauer	33
5—Dodo Marjanov	33
6—Mike Bryan	30
7—Mandell Lowe	28
8—Barney Kessel	25
9—Django Reinhardt	25
10—Chuck Wayne	24
11—Freddy Guy	21
12—Herb Ellis	21
13—George Van Eps	19
14—By White	19
15—Freddy Green	17
16—Bill DeArango	15

(none under 15 listed)

Arrangers	
1—Ralph Burns	167
2—Billy Strayhorn	137
3—George Handy	131
4—Eddie Benart	93
5—Pete Rogale	55
6—Neal Hefti	38

1—Eddie Pinckal	28
2—Jerry Gray	21

(none under 15 listed)

Male Singers (With Band)

1—Smart Foster	147
2—Buddy Stewart	127
3—Art Lund	114
4—Al Hibbler	92
5—Jimmy Rushing	84
6—Jimmy Saunders	34
7—Buddy DeVita	26
8—David Allen	24
9—Don Darcy	23
10—Harry Price	20
11—Jack Haskell	20
12—Buddy Huggan	15
13—Gene Howard	15

(none under 15 listed)

Girl Singers (With Band)

1—June Christy	198
2—Carolyn Gray	35
3—Lillian Lane	33
4—Ginny Powell	32
5—Dottie Field	30
6—Marion Morgan	20
7—Mary Ann McCall	20
8—Fran Warren	18
9—Kay Davis	18
10—Lucyann Folk	17
11—Kay Allen	16

(none under 15 listed)

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.....	Drums
.....	Bass
.....	Guitar
.....	Arranger
.....	Male Singer
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.....	Girl Singer (NOT working as a band vocalist)
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A
Abbott, Dick (Pere Marquette) Peoria, Ill., h
Anderson, Wally (Sherman's) San Diego, nc
Anthony, Ray (On Tour) MCA
Armstrong, Louis (On Tour) JG
Arnez, Deal (Bob Hope Show) NBC, Hollywood; (Ciro's) Hollywood, r

B
Barnet, Charlie (Casino Gardens) Ocean Park, Cal., Opng. 12/18, nc
Barron, Blue (Clio) Phila., 12/2-7, nc
Basie, Count (On Tour) WM
Benke, Tex (400 Rest.) NYC, Opng. 12/12, no
Bishop, Billy (Trocaadero) Evansville, Ind., Clng. 12/12, h
Blom, Walter (Casino) Quincy, Ill., 12/3-8, nc
Bothwell, Johnny (Roseland) NYC, h
Bradshaw, Ting (On Tour) MG
Brandwynna, Nat (Stater) Washington, D. C., h
Brewer, Teddy (Stork Club) Council Bluffs, Iowa, nc
Brooks, Randy (On Tour) GAC
Brown, Les (On Tour) MCA
Buss, Henry (Plantation) Houston, Clng. 12/7, nc
Byrne, Bobby (On Tour) GAC

Mason, Sully (On Tour) FB
Masters, Frankie (On Tour) MCA
McIntyre, Hal (Palace) Canton, Ohio, 12/8-11, t; (Duke University) Durham, N. C., 12/13-14, h
McKinley, Ray (Strand) NYC, Clng. 12/12, t
Millinder, Lucky (On Tour) MG
Monroe, Vaughn (RKO Albee) Cincinnati, 12/5-11, t
Morgan, Russ (Biltmore) Los Angeles, h
Morran, Buddy (Terrace Em.) Newark, Clng. 12/9, nc

N
Nagel, Freddie (Peabody) Memphis, Tenn., h

O
Oliver, Eddie (Mocambo) Los Angeles, nc
Olsen, George (On Tour) MCA

P
Pablo, Don (Palm Beach) Detroit, nc
Pastor, Tony (On Tour) GAC
Pearl, Ray (On Tour) FB
Petti, Emile (Versaille) NYC, nc
Phillips, Ted (Tuna Town) St. Louis, 12/16-15, h
Prima, Louis (Adams) Newark, 12/5-11, t; (Walnut Grove) Baltimore, Opng. 12/12, nc

R
Reichman, Joe (Fairmont) San Francisco, h
Reid, Don (On Tour) FB
Reisman, Leo (Beverly Hills Country Club) New Orleans, nc

S
Sands, Carl (Touraine) Boston, h
Scott, Raymond (On Tour) WM
Sherman, Bobby (Downtown) Detroit, Mich., 12/5-10, t
Sigloff, Eddie (Golden Campus) Columbia, Mo., nc
Slack, Freddie (Earle) Phila., 12/12-19, t
Smith, Stuff (Forest Park) St. Louis, h
Snyder, Bill (Ballerina) Kansas City, Mo., Opng. 12/6, h
Spivack, Charlie (On Tour) WM
Stone, Eddie (Belmont Plaza) NYC, h
Straeter, Ted (Biltmore) NYC, Opng. 12/5, h

T
Strong, Benny (On Tour) MCA
Strong, Bob (On Tour) MCA
Sykes, Curt (Trilanon) Seattle, Wash, h

U
Thornhill, Claude (Palace) Columbus, Ohio, 12/13, t; (Chase) St. Louis, Opng. 12/12, h
Towne, George (Edison) NYC, h
Tucker, Orrin (Casino Gardens) Ocean Park, Cal., nc
Tucker, Tommy (Palladium) Hollywood, h

V
Ventura, Charlie (Spotlite) NYC, nc
Vera, Joe (Continental) Chicago, h

W
Waples, Bud (Peacock) Jacksonville, Fla., nc
Watters, La (Dawn Club) San Francisco, nc
Wayne, Phil (Sheraton-Belvedere) Baltimore, Clng. 12/11, h
Weems, Ted (Stevens) Chicago, h
Welch, Bernie (Eagles Club) Lima, Ohio, Clng. 12/30, nc
Wolk, Lawrence (Trilanon) Chicago, h
Whitman, Paul (ABC) NYC
Williams, Cootie (On Tour) MG

Singles

Anderson, Ivis (Streets of Paris) Hollywood, nc
Carpenter, Thelma (Zanzibar) NYC, nc
Corno, Perry (Supper Club) NBC
Davis, Martha (Billy Berg's) Hollywood, nc
Duchin, Eddy (Kraft Music Hall) NBC, Hollywood
Fixerack, Ella (On Tour) MG
Flowers, Pat (Club Condon) NYC, nc
Gayla, Roselle (Tailspin) Chicago, nc
Henke, Mel (Airliner) Chicago, nc
Holiday, Billie (Downbeat) NYC, nc
Houston, Bob (Staton WHN) NYC
Lane, Frankie (Billy Berg's) Hollywood, nc
Mills, Sinclair (Argyle) Chicago, nc
Read, Kemp (Embassy) Brockton, Mass, nc
Rocco, Maurice (Latin Quarter) NYC, nc
Roddie, Vin (Hickory House) NYC, nc
Rodgers, Gene (Florentine Gardens) Hollywood, nc
Stafford, Jo (Supper Club) NBC
Sullivan, Maxine (Three Deuces) NYC, nc
Williams, Sandy (Gibby's) Chicago, r

Combos

Allan, Red (Kelly's Stables) NYC, Clng. 12/4, nc
Barnes, George, ABC Chicago
Bauduc, Ray (Babalu) Hollywood, nc
Beal, Eddie (Streets of Paris) Hollywood, nc
Beck, Chester (Brass Ball) Chicago, nc
Busbell, Garvin (Tony Pastor's) NYC, nc
Camp, Red Quartet (Keyboard) NYC, nc
Chitizon, Herman Trio (Village Vanguard) NYC, nc
Cole, King (Paramount) NYC, t
Columbar, Chris (Small's Paradise) NYC, nc
Davis, June Quartet (Tailspin) Chicago, nc
Dinning Sisters (WGN) Chicago
Ferguson, Danny (Partridge) Augusta, Ga., h
Froeba, Frank (Victoria) NYC, h
Four Blasers (Randini's) Hollywood, nc
Gaillard, Slim (Florentine Gardens) Hollywood, nc
Garry, Vivian (Tabu) Hollywood, nc
Hayes, Edgar (Billy Berg's) Hollywood, nc
Heard, J. C. (Cafe Society Downtown) NYC, nc

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PENNSYLVANIA HOTEL, New York—Elliot Lawrence
ROSELAND BALLROOM, New York—Johnny Bothwell
SHERMAN HOTEL, Chicago—Harry Cool; Opng. 12/6, Glen Gray
STEVENS HOTEL, Chicago—Ted Weems
TERRACE ROOM, Newark, N. J.—Buddy Morrow

Heywood, Eddie (Downbeat) NYC, nc
Hunt, Pee Wee (Palladium) Hollywood, nc
Ink Spots (Zanzibar) NYC, nc
Johnson, J. J. (Spotlite) NYC, nc
Keyes, Laurence Trio (Downbeat) NYC, nc
Lixinga (Downbeat) Hollywood, nc
Malneck, Maltz (Tabu) Chicago, nc
McParland, Jimmy (Slaps) Chicago, nc
Mole, Miff (Nick's) NYC, nc
Mooney, Joe (Dixon's) NYC, nc
Morgan, Loumel Trio (Downbeat) NYC, nc
Nichols, Red (Morocco) Hollywood, nc
Oliver, Andy (Ry's Place) NYC, nc
Osborn, Mary Trio (Kelly's Stables) NYC, nc
Parent, Tony (Jimmy Ryan's) Picadilly Pipers (Three Deuces) NYC, nc
Riley, Mike (Swing Club) Hollywood, nc
Robie, Cbet (Delta) Chicago, nc
Smith, Geechie (Crickat Club) Hollywood, nc
South, Eddie (Cafe Society Uptown) NYC, nc
Stewart, Slam (Victory Supper Club) Detroit, nc
Teagarden, Jack (Susie-Q) Hollywood, nc
Thompson, Ken (DiNapoli's) Waterbury, Conn., r
Young, Lester (Three Deuces) NYC, nc

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