

# ELLINGTON COPS BOTH CROWNS

## DOWN BEAT

CHICAGO, JANUARY 1, 1947 VOL. 16—No. 1  
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### Charge That TD Forced Barnet To Oust Saxist

Los Angeles—Serious charges have been filed with local musicians union against Tommy Dorsey by Bob Dawes, former TD saxman (baritone & alto) who says he was fired from Charlie Barnet's band on Dorsey's orders when Barnet opened at the Casino Gardens, beach dancery owned by Dorsey.

Dawes was ordered out of the Barnet band due to ill feeling TD had for the saxman over his leaving Dorsey last September. Dawes says Dorsey became angry because he felt that he had been given insufficient notice, despite the fact that the sax player had given him almost four weeks.

Said Dawes: "I actually gave Tommy four weeks notice, but he got sore about it and brought in another man before the notice had expired, which was all right with me."

Dawes says he does not blame Barnet, nor Kermit Bierkamp, TD's ballroom manager. Dorsey threatened to close the Casino entirely if Barnet opened with Dawes in the band.

Dawes is asking union to award him four weeks wages (around \$500) and to penalize Dorsey for assertedly defaming a fellow union member. Union can hang a heavy fine on Dorsey if he is found guilty.

### BG Has New Coast Outfit

Hollywood—A new band was assembled here for Benny Goodman by George Hill, radio orchestra manager of the BG-Borge NBC radio program, which moved here from New York with the Dec. 18 broadcast.

Some key men came west with Benny, among them Jess Stacy and vibist Johnny White.

Set for the band at this writing were: trumpets, Ray Linn; trombones, Lou McGarity, Tommy Pederson and Red Ballard; sax, Skeets Herfurt, Babe Rusdin, Helnie Beau, Jack Chaney and Chuck Gentry. Rhythm has Harry Babison, bass; Sammy Weiss, drums; and Barney Kessel, guitarist, with Stacy on piano.

### Garry to Las Vegas

Los Angeles — Vivien Garry Trio has been taken over by Noel Frederick agency (no relation to Frederick Bros.). Unit, now comprised of Miss Garry, bass and vocals; Arv Garrison, guitar; and Teddy Kaye, piano; was set for term at "Gold Nugget", Las Vegas, starting Jan. 2.

### Confusin'

Los Angeles—If readers find this little news item confusing, let them not worry; it's not clear to anyone else, either.

Kathleen (Forever Amber) Winsor, fifth—or is it sixth?—wife of Artie Shaw, was divorced by her husband, ex-marine Robert Herwig, former football star. Herwig was awarded \$10,000 as share in community property.

### Beneke Babe



New York—Featured with the Tex Beneke band at the 400 Restaurant here, and occasionally joining the Mello-Larks in vocal choruses is Ginny O'Connor.

### Wasserman MCA Prez

Chicago—Jules Stein, founder and president of MCA for twenty-two years, has resigned that position with Lew Wasserman elected as new president of the MCA companies. Stein becomes chairman of the board of directors, with the statement that he "will extend . . . personal efforts to the world wide expansion of MCA."

At the annual meeting of the MCA companies, held in Chicago Dec. 14 and 15, the following men were named to the board of directors: Jules Stein, chairman, Leland Hayward, Karl Kramer, Maurice Lipsey, Charles Miller, Taft Schreiber, Lew Wasserman, David Werblin. All other officers of the MCA companies have been re-elected for the ensuing year.

Wasserman, who was once a press agent for various bands and night clubs in Cleveland, got his foothold in the biz when he coined Kay Kyser's "College of Musical Knowledge" stunt as head of MCA's publicity department, his first post with the Stein firm.

### Thornhill Gets Sherman Return

Chicago—Line-up of bands for the Hotel Sherman's College Inn has Claude Thornhill following the current Cab Calloway on Jan. 17, with Victor Lombardo and Raymond Scott afterwards. There are no bands set after February.

Thornhill enjoys a quick return date, following a very successful two-weeker last September.

### Lena On Broadway?

New York—Lena Horne may play the role of Piyar, an East Indian girl, in *The Greatest Of These* a play by Max Wyllie about British policy in India. The producers, Richard Kollmar and Frank Satenstein, are reported dickered for Lena, who hasn't been in a Broadway play for over six years.

### Here's Our '46 All-Star Band

- Benny Goodman . . . leader (favorite soloist)
- Roy Eldridge . . . trumpet
- Ziggy Elman . . . trumpet
- Charlie Shavers . . . trumpet
- Bill Harris . . . trombone
- Lawrence Brown trombone
- Kai Winding . . . trombone
- Johnny Hodges . . . alto sax
- Willie Smith . . . alto sax
- Vido Musso . . . tenor sax
- Flip Phillips . . . tenor sax
- Harry Carney . . . . . baritone sax
- Buddy DeFranco . . . clarinet
- Mel Powell . . . . . piano
- Dave Tough . . . . . drums
- Eddie Safranski . . . . . bass
- Oscar Moore . . . . . guitar
- Billy Strayhorn . . . . . arranger
- Art Lund . . . . . male vocals
- June Christy . . . . . gal vocals

### Ina Ray Divorce From Sideman

New York—The music world's most luscious and well-rounded bandleader hit a marital discord last month that ended up in the divorce courts when Ina Ray Hutton was granted a split from Louis P. Parisotto, a former sideman in her band.

Ina Ray, the leader of the "band with a bosom," who wed Parisotto in October, 1943, charged cruelty alleging that Parisotto struck her blackening her eyes.

Like many another name leader last year, Miss Hutton recently busted her band. Late in 1944, she disbanded for a few months to reorganize early in 1945 using elements of the Bob Alexander band as a nucleus for her new crew.

### Desmond and Beneke Team Up Again

New York—Abandoning its policy of weekly guest bands, Mutual's *Judy, Jill & Johnny* show, featuring Johnny Desmond, will use the Tex Beneke orchestra on a "regular" basis. The Beneke stint, which began Saturday, Dec. 14th, will continue for at least 13 weeks.

In addition to this early Saturday afternoon shot, Beneke is doing the Treasury show later in the day and has six weekly remotes from the 400 club. The Treasury deal will run throughout his four weeks' stay at the 400 plus his following engagement at the Capitol theater.

### Certified!

Because an unprecedented number of ballots were received in the tenth annual Down Beat band poll, requiring the service of seven clerks to tabulate, the editors decided upon a test audit and have commissioned the Reuben H. Donnelley Corporation to certify to the total number of votes cast, as well as to the totals piled up by the first and second bands in both the swing and sweet divisions. These figures, which may be considered a representative cross section of the entire poll, will be published in the January 15 issue.

## Duke Sweeps Band Poll; Wins Swing And Sweet Titles

With a landslide of ballots from every section of the country Duke Ellington swept the tenth annual Down Beat band poll in unprecedented fashion and emerged with two crowns—swing and sweet.

Ellington cinched his double victory in decisive style, polling 2,846 votes against Stan Kenton's 1,884 in the swing division, and 2,476 tallies against Claude Thornhill's 871 in the sweet race.

Woody Herman, last year's king of swing, wound up third this year with 914 votes and Tommy Dorsey, 1945 sweet king, finished fourth with a total of 681 to Les Brown's third place bid of 750. Duke was second in swing and third in sweet last year.

There never has been a rule against a band competing in both swing and sweet divisions, but this is the first time in the ten year history of the poll that one band has won both titles. It is probable that contest rules hereafter will preclude such a possibility, placing all bands in one classification or the other, permitting individual leaders to select their own category.

Seven new names appear in the line-up of the all-star band, (see adjoining column) although one of them scored previously, Vido Musso on tenor sax in 1943. First time winners are Kai Winding, trombone; Eddie Safranski, bass; Billy Strayhorn, arranger; June Christy and Art Lund, vocalists with band, and Peggy Lee, single vocalist.

### Carney Tops Poll

Top scorer of the poll this year was bary saxman Harry Carney, who ran up 4,434 tallies, nearly double the totals with which his boss, Duke Ellington, won the band races. Johnny Hodges, a perennial winner, tabbed 3,887 on alto sax, while Spike Jones scored 3,835 as king of corn and June Christy ran away with the band vocalist field and garnered 3,146 votes.

The trumpet race was a close one, with Roy Eldridge forging ahead from second to first place at the last moment, nosing out Ziggy Elman by 1,228 to 1,144. This spurt occurred after the page lay-out of photos of winners was made, so it erroneously shows Little Jazz in second place and Ziggy first. Charlie made the section, landing in third place with a 580 total against a 570 for Taft Jordan of the Ellington crew.

### Regulars Repeat

Regulars who copped places in the all-star crew in 1945 and repeated this year included Bill Harris and Lawrence Brown, trombones; Willie Smith, alto sax; Flip Phillips, tenor sax; Buddy DeFranco, clarinet; Dave Tough, drums; Mel Powell, piano; Oscar Moore, guitar and Benny Goodman, favorite soloist. The King Cole Trio, instrumental combo, and the Pied Pipers, vocal combo, and Frank Sinatra, vocalist, repeated their prior victories with substantial margins. Joe Mooney and his quartet, "discovered" and touted by the *Beat's* Mike Levin during the year, made a surprising showing, finishing second among the small instrumental combos. Although the group has been on the radio repeatedly, its first Decca platters will not be distributed until January 2. Following are the final totals for all contestants:

### SWING BANDS

1—Duke Ellington . . . . .	2846
2—Stan Kenton . . . . .	1884
3—Woody Herman . . . . .	914
4—Boyd Raeburn . . . . .	681
5—Benny Goodman . . . . .	617
6—Randy Brooks . . . . .	571
7—Ray McKinley . . . . .	511
8—Les Brown . . . . .	489
9—Tex Beneke . . . . .	368
10—Lionel Hampton . . . . .	303
11—Earl Spencer . . . . .	282
12—Johnny Bothwell . . . . .	252
13—Count Basie . . . . .	237
14—Gene Krupa . . . . .	228
15—Harry James . . . . .	217
16—Dicky Gillespie . . . . .	208
17—Bobby Rich . . . . .	208
18—Tommy Dorsey . . . . .	195
19—George Auld . . . . .	188
20—Jimmy Dorsey . . . . .	188
21—Charlie Barnet . . . . .	182
22—Bobby Sherwood . . . . .	182
23—Glen Gray . . . . .	182
24—Elliot Lawrence . . . . .	182
25—Jay Burdhanil . . . . .	182
26—Louis Prima . . . . .	182
27—Dean Hudson . . . . .	182
28—Sam Donahoe . . . . .	182

(none under 15 listed)

### SWEET BANDS

1—Duke Ellington . . . . .	2476
2—Claude Thornhill . . . . .	871
3—Les Brown . . . . .	750
4—Tommy Dorsey . . . . .	681
5—Elliot Lawrence . . . . .	618
6—Randy Brooks . . . . .	495
7—Charlie Spivak . . . . .	385
8—Tex Beneke . . . . .	375
9—Harry James . . . . .	287
10—Boyd Raeburn . . . . .	200
11—Vaughn Monroe . . . . .	182
12—Gene Krupa . . . . .	173
13—Johnny Bothwell . . . . .	167
14—Ray Lombardo . . . . .	164
15—Ray McKinley . . . . .	164
16—Hal McIntyre . . . . .	164
17—Benny Goodman . . . . .	164
18—Charlie Pink . . . . .	164
19—Woody Herman . . . . .	164
20—Freddy Martin . . . . .	164
21—Lawrence Walk . . . . .	164
22—Stan Kenton . . . . .	164
23—Sammy Kaye . . . . .	164
24—Frankie Carlo . . . . .	164
25—Earl Spencer . . . . .	164
26—Bob Chester . . . . .	164
27—Glen Gray . . . . .	164
28—Dean Hudson . . . . .	164
29—Jimmy Anthony . . . . .	164
30—Jimmy Dorsey . . . . .	164
31—Johnny Long . . . . .	164
32—Carmen Cavallero . . . . .	164
33—Billy Eckstine . . . . .	164
34—D'Varga . . . . .	164
35—Ray Block . . . . .	164
36—Bobby Byrd . . . . .	164
37—Artie Shaw . . . . .	164
38—Eddie Howard . . . . .	164
39—Wayne King . . . . .	164
40—George Paxton . . . . .	164

(none under 15 listed)  
(Modulate to Page 20)

### Connie, Mickey On The Cover

That's Connie Haines playing "Dinky" on the cover of this issue, with the help of Mickey Rooney. "Dinky" is the character from Connie's song, *Dinky's Little Diner*, the lyrics of which were penned by the petite songstress herself, to a melody by David Holt. The ex-TD canary, who has been doing well as a single for several years, made a Mercury platter of her tune, and that's what she is trying to feed Master Rooney, with a ban! Connie and Mickey are touring theaters in the same stage show currently.

# Dave Garroway Grooms Joe Klee For His Thrilling Race



Chicago—Dave Garroway, whose sany 11:60 Club broadcasts at midnight over station WMAQ is one of Chicago's most popular record shows, decided to groom a dark horse vocalist for *Down Beat's* 1946 band poll. If you heard his airings of that weird Turkish chant, you know that his selection was Joe Klee. Joe didn't win the

poll, but he certainly got some swell grooming and a local reputation. A glamour portrait is a must for a man of such distinction as Joe Klee, so in the first panel we find Dave collaborating with Maurice Seymour on such a shot. Secondly, the disc jockey coaches his protegee on a bit of etiquette in an effort to make him the well-rounded man.

Next they try out Joe's vocal cords in the studio, with Whitey Berquist directing the orchestra, and because clothes make the man, Dave sees that Klee buys just the thing to suit his personality. As a result, in the final panel, bobby soxers scream and swoon, Garroway knocks himself out—and Joe still only polled 69 votes!

## Happy Goday Slugs—Now Cinch For Plugs

New York—Ignoring completely the edicts of the powerful Mike Jacobs, Happy (One Punch) Goday this week entrains for the coast in quest of tougher competition after cleaning up most of the contending lightweights along Broadway with his baffling "one punch" technique.

Goday, who weighs 135 wringing wet and with a pocketful of his latest plug tunes, cleaned up the lightweight field the other ayem in front of Lindy's when he kayo'd two taxi jockeys with one punch each.

Seems a'ite: one of his plugging buddies, Mickey Addy, was given some lip and a cut on the hand by a bottle of car polish, Goday stepped in and floored the foolish cabby. Next, another jock came running to his pal's aid from in front of the Roseland across the street and One Punch Goday leveled him in a like manner.

Before Goday could meet and defeat his next contender the late crowd that gathers in front of Lindy's upon such occasions intervened. Goday took Addy to the hospital where the latter received four stitches and some sound advice from One Punch.

West coast fight promoters

have been notified of Goday's fistic invasion. Most have agreed to plug his tunes. —ron

## Officers Back In LA's 767

Los Angeles — All incumbent office holders were re-elected at annual election held by Local 767, AFM, Negro musicians' union here. They include: Edward Bailey, president (for his 10th successive term); Leo Davis, vice president; Paul Howard, financial secretary; Florence Cadrez, recording secretary; and Leonard Davidson, sergeant-at-arms.

Chosen to represent local at coming AFM convention were Bailey, Howard, and Mrs. Fay Allen, music teacher and a former member of the Los Angeles Board of Education.

## 802's Blue Ticket Roll Back In Office

New York—The well-oiled Blue Ticket machine, incumbents since local 802, American Federation of Musicians, received its charter in 1934, swamped opposition candidates with unexpected ease in the Dec. 5 biennial election.

Boistered by its successful handling of the recent strike against hotels and night clubs, the Blues managed to take over all but two lesser positions on the executive board. These spots went to Al Manuti and Max Arons of the Unity ticket. Arons was presidential candidate in 1944 of the now extinct Square Deal ticket.

The Coalition Party, attacked by the Blues as Communist controlled, failed to place a single candidate.

Dick McCann, who succeeded the late Jack Rosenberg as local proxy, was re-elected, along with Sam Suber, v.p., Charlie Iucci, secretary and Emil Balzer, treasurer. Suber was former chief delegate and Balzer replaced Harry Suber, who quit the Blues to run for president as an independent. For secretary Iucci, it was a repeat engagement.

Over 9,000 of the local's 28,000 members voted, with the winners gaining most positions with pluralities. For the first time, voting machines were employed.

## WMA And FB In Herbeck Scrap

Los Angeles—Booking of Ray Herbeck into Culver City Meadowbrook by Frederick Brothers agency has precipitated a beef between FB and Wm. Morris office, which claims it had exclusive booking pact with the band-leader, set last October in Chicago.

Interesting facet of dispute is that Jack Archer, local rep for WM, says, he was working on deal for Herbeck at Meadowbrook at \$2,000 per week when rival agency came in and sold Herbeck for \$1,850.

Herbeck told *Down Beat* that he considered his booking pact with Wm. Morris office to have expired when agency failed to produce job within the six weeks period called for under AFM regulations. Squabble will have to be settled by union's International Board.

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## Condon Bashes Go On & On—Until May, That Is

New York—The night that the lights came on again all over Broadway, Eddie Condon presented the third in his series of monthly winter concerts at Town Hall offering about the same old faces and material that have been associated with the Barefoot Boy's cortege since the day Condon and party found the masses would enter a concert hall to hear jazz.

First set was a torpid shower of *At the Jazz Band Ball*, *After You've Gone*, *A Room with a View*, *It's the Talk of the Town* and *Royal Garden Blues* with Ernie Cacaes, Max Kaminsky, Freddie Ohms, Pee Wee Russell, Jack Lesburg, Gene Shroeder, George Wettling and Condon in the key slots. Wettling came through much too loudly especially behind the solos which were taken without use of a mike.

### Pat Flowers Featured

New-rave Pat Flowers was featured with his piano knucklings on *Honeysuckle* and *Hallelujah* and although he plays cleanly and with power he misses the humorous sparkle that marked the efforts of the late Fats Waller, to whom he is being compared.

Next, Wettling, Jess Stacy and Trigger Alpert backed Sid Bechet who showed his usual verve and taste on blues. Other pre-intermission sets showcased left-handed (or should it be left-footed) drummer Al Sidel, Shroeder, and Alpert backing Billy Butterfield on *Stardust* in a comparable effort to his Capitol recording; Jess Stacy, Alpert and Sidel behind Bobby Hackett on *Sugar*; and various mixings of the aforementioned artists on the going-out tune, *Sweet Georgia Brown*, which

Condon led with the snapping of fingers and clapping of hands.

### Stacy & Wiley On

After the intermission, Jess Stacy was backed by Wettling on the blues, after which Lee Wiley, Jess' singing Cherokeee wife, rasped some throaty efforts before Condon coupled his rhythm sections of Lesberg and Alpert on basses, Stacy and Shroeder on pianos, Sidel on drums (Wettling was missing), to back a parade of stars on the get-away number. Featured were Kaminsky, Bechet, Ohms, Cacaes, Butterfield and Russell.

Condon was his customary glib-tongued self, cracking wise at the spotlight operator, regular guests and instrumentalists. His next effort will be held at Town Hall Saturday, Jan. 4, followed by concerts the first Saturday of every month until May.

## Modernaires Change Hotel Pierre Policy

New York—The Hotel Pierre, one of the plushier spots in town, will switch over from its steady diet of society bands when the Modernaires open at its swank Cotillion room on March 4. The engagement, running four weeks with options, will probably begin a permanent policy of modern music at the hotel, which has heretofore featured sophisticated night club acts.

## BG Tosses One For Ted



New York — Benny Goodman threw a party at the Stork Club for Ted Husing, vet announcer who is now a WHN disc jockey. Admiring a gift Columbia gramophone of ancient vintage are, (left to right) Quentin Reynolds, war correspondent; Ted Husing, the victim; Benny Goodman, the host, and Manie Sacks, Columbia record exec. Below, Jo Stafford sings during the WHN broadcast of the festivities.

## Local 802 Has Lively Election



New York—With three tickets in the field, the recent election in Local 802 was the liveliest in many years. This staff photo by Bill Gottlieb shows some of the campaigners in front of the local's headquarters at 50th and the Avenue of the Americas.

# Posin'

by Bill Gottlieb  
THE POSER

Are young artists in the swing music field permitted to make the kind of music they, themselves, like?

## THE POSERS

Newly established performers.

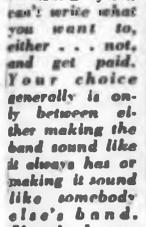
Chanced upon Eve Young & Jack Pleis breaking bagels at midday restaurant day after they lost their canvas because of Benny Goodman tent-folding. Spilled tear over lost jobs, the mope popped question.



Eve

"Band singers haven't a chance to do what they really want," volunteered Eve, thrush of the late Goodman band. "Girls who are catching on are catching on by singing re-bop stuff and if you want to get ahead, you've got to sing hip. Those of us who want to go straight (though with a beat) have to forget about using real voice technique. Have to forget about the melody, too. Band leaders who insist on these exaggerated vocal devices are hurting their own business... but just try to tell 'em that!"

Pleis, BG arranger & former pianist-leader with Jan Savitt, Jimmy Dorsey, etc., continued with ball:



Jack

"And you can't write what you want to, either... not, and get paid. Your choice generally is only between either making the band sound like it always has or making it sound like somebody else's band. Though I myself have had periods of relative freedom, especially with Savitt, I find that practically every band leader frowns on the introduction of revolutionary sounds, though that's just what music needs. Look at the completely original stuff that Alec Wilder writes; yet who's buying it?"

Was joined at table by Lynn Warren, ex-chirper with Buddy Rich, Jerry Wald, Charlie Ventura & Leo Castle.



Lynn

"To hold a job, you seem to have to knock out the musicians in the band rather than the public. If you don't flare your voice at the end of each phrase, like a trumpet, you're nowhere with the leader. If you do, you're nowhere with the crowds. There's too much politics in music, too, if you know what I mean. It's especially rough in radio. There's less talent on the air than anywhere. But just look at all the silver foxes

# Billie Rogers Has New Unit

Los Angeles—Billie Rogers, femme trumpet player featured some years ago by Woody Herman, has returned to music business with new combo she is making in on week-end dates. She is using four rhythm (with amplified guitar), vibes as backing for her own trumpet.

Her husband, Jack Archer, who heads band department of Wm. Morris Agency here, is handling business affairs.

# Here's News Capsule Of Music World For 1946

By MICHAEL LEVIN

**JANUARY**—Woody Herman copped swing and T. Dorsey sweet honors in the *DB* poll with this year's bi-winner, E. K. Ellington finishing right behind them... GAC changed the *Amusement to Artists*... Jimmy McPartland and his piano-

playing wife Mariq went to England for six months... Rumor of the Groaner's death so strong dailies were printing denials... Glenn Miller's death was declared official... Fire damaged Vogue's Detroit plant... Jack Leonard made his first nightery appearance after the army... Larry Finley's suit against MCA started... Club Condon opened... Kansas City charges against Cab Calloway were dismissed... Amy Arnell replaced Connie Haines on the Abbott and Costello airtel... Jules Stein was rumored retiring as MCA head—

which he did THIS time... Ray Scott started again... Johnny Desmond and Jerry Gray took over the Philip Morris show... Bill Shaw moved to Gale... The Dorseys bought Casino Gardens... Tex Beneke debated at the Capitol theater... Al Jarvis took over a coast music shop... Fran Wayne out, Con Gozoo into the Herman herd. Both are now other places. Wayne in NYC with her husband Neal Hefli, Gos with Thornhill... Barry Gray omeletted at the Greenwich Village Inn, the jockey's first personal appearance... Al Jarvis exited from a coast record shop... Former *Beat* secretary Jo Ann Burton filled same job for Cosmo's Herb Hendler. She's now his

missus... Court ruled Spade Cooley's vocalist Ruth Reece was being "inherently improbable" when she claimed Cooley forced her to bite his ear and she had to crawl under a car to escape... George Auld to Arizona to rest.

**FEBRUARY**—Lou Fromm arrested on the narcotics charge... Earl Warren, Johnny Bothwell, Ray McKinley and Herbie Fields debbed new bands... The atomic age hit records with the debut of Atomic Records, now defunct... Vivien Garry Quartet's Sarcos Records started mucho comment... Lea bill passed the house... Billie Holiday broke it up at Town Hall... Sam Donahue finally went with GAC after much persuading... DAR refused to rent its hall to Eddie Condon... Shelly Manne joined Kenton.

**MARCH**—Billy Butterfield joined the new band through, while the Rainbo ballroom opened in Chicago... Daisy started his big band... Willard Alexander started Basis and Monros on paths separate from those of WMA. Basis is now back... Miklos Rosta grabbed two Academy awards for the Spellbound and Last Weekend scores... NYU started a Schilling course... Justin Stone started a firm called GI Records... The GAC ball team bought uniforms—at least they wanted to look good... Woody Herman's Carnegie hall concert rated a success, the same day the band's self-giveaway contest was announced... Ziegfeld Follies showed in Memphis minus Lena Horne due censorship... *Beat's* Milwaukee staff running around those studios!"

**APRIL**—*Beat's* April 8 cover with Glinnie Powell laid out all over it now a collector's item... ABC got into a big hassle, dropping Eddie Barefield at the same time Mutual hired Sy Oliver... Beneke dragged down \$10,000 in Richmond, more money than anybody's taken out of there since Grant... Joey Kearns took over Elliot Lawrence's WCAU (Philly) slot... Benny Goodman got into trouble for jamming with Hamp at the Aquarium and Artie Shaw got into an argument with customers there a few days later... Pearl Bailey broke up *St. Louis Woman* with her fine comedienne singing... Duke Ellington went to Musi-craft as Claude Thornhill started rehearsing... 802's windows showed up with a couple of holes... Charles Trenet arrived, smothered everybody with French, and acted temperamental... Leo Watson joined Slim Gaillard and Vine Street hid in terror... Concerto-styled Jack Fina cut out of the Freddy Martin band to start his own group... Jose Iturbide's daughter committed suicide.

**MAY**—The coal strike stopped the music business dead in its tracks, barring all shipment of sheet music and records, and making travel for bands extremely difficult... Marcia Dale won \$5,000 from the Hotel Taft when detectives burst into her room to find her nude stretched across a bed with a man, who, unfortunately for the Taft, was her husband... Claude Thornhill's post-war band opened... Dale Belmont showed up in the same sweater she was supposed to have given away a year before... Those picture platters finally went on sale... The Krupa trio stole the show from Eddie Condon at Town Hall... Ethel Smith and her husband Ralph Bellamy took their landlord for a \$3,000 rebate... Chubby Jackson left Herman... Big floor battle at the DAR convention about who was to use Constitution hall... Otto Hardwicke left the Duke, after a 20 year association, Russ Procope replacing... Jack Robbins sold out his interest in the firm to MGM.

**JUNE**—The Charlie Ventura band debuted, while the Onyx club closed... By Shribman died... Eddie Ronan, Bill Gottlieb, and Michael Levin had all cut out of the army and landed in the *Beat's* NY offices... Bess Myerson proved beauty's no beast at the piano in Carnegie Hall, while pianist Ike Carpenter flew to the coast with a horse just to get a ride... Petrillo lashed out at the Lea Act by calling a strike at WAAF (Chicago)... Duke Ellington screamed he wasn't slipping (and he sure wasn't, bub), and Harry the Hipster joined a stage show starring Mae West... Three west coast niteries closed, the start of the currently lean times the music business is experiencing... Sam Kaplan, ex-James string-ster, said most violins are nowhere in a jazz band, and neither are the men arranging for them... Ed Finckel and Boyd Raeburn got involved in a scuffle as to who wrote what tunes... Police and Carlton Powell were mixed up in a knifing mess still not cleared up... Ziggy Elman went with MCA... Willard Alexander yipped that the union's rulings were making it difficult for young bands to get backing... Sam Donahue's band opened to huzzahs... Bill Gottlieb said Susie Reed waddled like a duck and she still won't talk to him.

**JULY**—The express strike had *Beat* staffers getting out overalls to

unload freight cars... Artie Shaw refused to state whether he was living as man and wife with Ava Gardner in their little house. Sure is a repetitious guy... Shorty Sherock's band busted up, first of a wave of semi-name combo disolutions... In answer to what was keeping him out of the top brackets, Les Brown said, "Maybe things will open up this coming year". They did—and he broke up his band... The *Beat* started on its 13 year... The *Beat* flatly predicted the federal court would hold the Lea (*Petrillo*) Act unconstitutional—which it did... Woody Herman's band played Troy, N. Y. in the front yard of John Bachinsky, who won 'em in a radio contest... More Jim Crow stuff reported. Marshall Stearns resigned from Indiana U. and was appointed as an assistant prof at Cornell... The Modernaires were mixed out of the 400's fall opening... Jax Lucas became a pop and George Hoefler got married, following Don Haynes by several months. Ah, them Bentmen... A N. Y. judge ruled the band, not the spot was the draw in allowing the N. Y. Palladium to use the famed Hollywood name... The *Beat* listed over 350 record firms—wonder how many are left!

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# Cairo Chirp



Cairo, Egypt—Featured with the Dave Bee orchestra at the swank Heliopolis Palace hotel here as pianist and vocalist is Claude Alix, whose charms belie her masculine tag. She writes most of her own songs.

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Sonny

There's simply no dependable short cut to that ultimate goal."

"Man, these other three are so right. I've made up my mind... I'm getting on the commercial wagon and doing things sweet, simple and corny. Then, if I ever get a name and a pile, I'll try writing the things I really feel, no dependable short cut to that ultimate goal."

Songwriter Sonny Kane, who's working up a unit with Eve & Jack, fell in & offered 2c:

# Mel Torme Sings Just Like He Writes, Refreshing And Well

By MICHAEL LEVIN

New York—Pensive lad pictured here is the latest entry in the male throatalist stakes; and for your dough, is a cinch walk-away. Mel Torme's the monicker, and mark it well, because not only are you going to hear his larynx-gargling for the next months, but by the time he opens as a star at the Copacabana here in early May, he will have the truant officers going crazy trying to keep their young fem charges in school.

Torme first came to the attention of the *Beat* over five years ago when after writing a tune called *Lament To Love*, he joined Chico Marx's band on drums in Chicago, after getting bolaxed up on a bid by Harry James for the same berth.

When the band broke up in 1943, he went to the coast, did picture work, an army trick, and came out to form a vocal group

called the Mel-Tones which just finished fourth in *DB's* poll, and is now in NYC to start off on radio and records as a single.

The kid (he's only 21), in addition to having a load of brash charm, is a fine musician with intrinsically good taste and a real flare for singing his own ideas. A good vocal arranger as well as a drummer, Torme and his song-writing partner, Bob Wells, have turned out *Willow Road*, *Born To Be Blue*, *Four Months—One Hour Blues* (recorded by Kenton), and the topnotch *The Christmas*

## Song.

His singing style shows certain vague touches of Sinatra, but by and large it's a new style, in manner of phrasing and quality. Listen to *Get Out Of Town*, which he did with Shaw on *Muscraft* for the taste and ease of idea-selection he evinces. Little touches like his unconscious emulation of a following flute phrase not only add needed piquancy but give his singing real musicianly flavor.

Torme, if anything, lets his vibrato get a little too wobbly, specially when he is swelling on a held tone. His biggest difficulty will be with low tones which often are just a husky whisper without any actual tonal quality. You'll get the best sample of that on his *No Business Like Show Business*, done last month with the group.

On his first solo record though, due in a few days, with arrangements by Sonny Burke and Harold Mooney, and a top studio band working, you'll hear a *You're Driving Me Crazy* which should firmly establish the guy with every disc jockey in the country.

## Original And Refreshing

Granted a couple of clinkers, and his enunciation on words like "cloudy", this is still some of the most original and refreshing stuff put on wax by a singer in many months. And what a pleasure to have a vocalist around who knows more about music than just what his key is!

Incidentally *Crazy* has a couple of piano snatches in it of Duke's *Reminiscing In Tempo* which Torme allows is one of his fav records.

A blonde, blue-eyed, gum-chewing typical Hollywood young 'un, Torme is an excellent actor with the necessary streak of zainness to hold audiences. Add his tremendous vocal ability, capability in woo-zling the bare-knees element, genuine musicianship, and Milton Karle to drive the press crazy, he is my pick for the next big thing in what is laughingly called the music business.

Who says music isn't improving when, instead of lounge lizards, the future matinee idols are as hip as the lad Torme?



Mel Torme

## Part Of Redman Ork Stay In France

New York — Buford Olliver, drummer with the Don Redman orchestra that recently toured Denmark, fell out of his hotel window in Copenhagen and is now in a plaster cast in France, according to five members of the group that returned by boat at press time. Both his legs were fractured.

Though the returning musi-

cians, speaking through manager Jimmy Evans, insist that the trip was otherwise satisfactory, several Americans with friends in Denmark have received letters stating that the band's non-musical achievements were anything but appreciated.

One of the more curious aspects of the affair is that Redman and the bulk of his orchestra did not make the boat out of France but stayed on, supposedly with the thought of working in France. It was doubted that Redman and his men had possession of the necessary work permits.

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Ernie Byfield will not confirm it, but rumors persist that music policy will be discontinued in the College Inn of the Hotel Sherman in Chicago with Raymond Scott's closing on February 28... We hope that the new year will bring Lena Horne a realization of her fondest dream—to play Julie in *Show Boat* for MGM.

Spike Wallace and all other incumbents in the Los Angeles musicians' local were re-elected...

Verne Byers, territory band leader and former bass player with Teddy Powell and Tommy Tucker, purchased Farr's Rainbow ballroom in Denver, opening with his own band and Skippy Anderson to follow on January 24... Vic Engle, drum-



### Just Three Mustacheers



New York—Eddie Condon (left) and Max Kaminsky (right) give jazz clarinetist PeeWee Russell a bit of a ribbing here at the Club Condon in Greenwich Village, where all play nightly. PeeWee's lip adornment is the only genuine mustache in the group.

mer and manager for Harry Cool, left the band to work out some of his own ideas.

The fund for the support of the two children of the late Bunny Berigan, which Harry Moss has ably administered for three years, is running low. Send contributions to Harry Moss at the Lincoln hotel in New York, or to Bob Christenberry at the Astor hotel or Bob Wellman at the Paramount theater, both in Manhattan.

Joe Callan is back at his old post with Frederick Brothers in the Chicago office... Herb Hendlar walked out on his three year contract with Cosmo Records when the

company fell three weeks behind in salary and about \$2,500 due on percentage earnings... Carol Bruce replaced Libby Holman in the *Beggar's Holiday* east before it hit Broadway on December 26.

Nat Moss of the 400 Restaurant filed suit with the union, charging that Benny Goodman didn't observe his contract calling for his appearance with his band at specified hours... Charlie Barnett will drop his sidemen on the west coast, like TD, and play the Strand theater in Gotham with a Local 802 band, mixing transportation costs and stand-by tax for travelling bands... Mike

Nidorf bought Bullet Durgom's piece of Jo Stafford.

Allen Eager has replaced Johnny Angelo on jazz tenor with Buddy Rich, and Carl Warutch has moved into Tommy Allison's trumpet chair... Arnie Shaw's gum trouble may keep him from his clarinet for some time... Ray Pearl will go into the Casino in Quincy, Ill., on January 7 for three weeks, and will move to the Claridge hotel in Memphis on February 14.

Peanuts Hucko is slated to cut out from the Ray McKinley band late this month... Joe Sullivan is back at Condon's in Greenwich Village... Lucky Millinder and his wife have separated officially... Jimmy Hamilton, second to DeFranco on clarinet, was known as Joe Trump when he played trombone around Philly years ago... Now that Toots Shor has become prey of Majestic records, pals are wondering whether he'll install juke boxes in his classy eating place.

### Sy Oliver Too Busy To Keep Radio Show

New York—Sy Oliver and his Zanzibar orchestra lost the Saturday *Band For Bonds* show (Mutual) when Sy found it impossible to squeeze the necessary rehearsals and performances in his crowded week-end schedule and could not get Mutual to accept a transcribed performance.

Under the new set-up, a different band will now appear on the show each week.

### Introducing... DOWN BEAT'S new comic strip

### Reeds Gilbert

by Eddie Ronan

Beginning with the next issue, Down Beat offers its readers a "strictly music business" comic strip tabbed Reeds Gilbert. The strip will cover the biz concurrently with the Beat itself, picturing all the angles, gags and heartaches just as they happen to all of us. Cartoonist Eddie Ronan, associated with Down Beat since 1939, intends to keep the strip wide open and packed with action.



Reeds Gilbert

Reeds is an ex-band leader. He recently busted the band he organized after he got out of the service for the same reason Woody and Les and a gang of other guys broke theirs. He now spends his time with airshots, recordings and an occasional picture commitment. His current nemesis is Dusky Lane.



Dusky Lane

Dusky is not exactly a goody girl. Although to watch her you'd think she hadn't stepped her dainty toe off Park Avenue since she finished Miss Fletcher's finishing school—which she didn't. She's hot for Reeds but denies it even to herself. A clothes-horse, she'd rather spend her time before a mirror than a mike. She sings fine and knows it.



Durelle Small and Slick Gabber

Slick is personal manager for Reeds, and Durelle is his secretary and Gal Friday. He's truly the big-time operator with a million things to say and only three phones to say them over. Durelle is the gal who does everything but his talking for him. She is still wondering how she got mixed up in the music business.

Starting next week follow the adventures of **Reeds Gilbert** in every issue of **DOWN BEAT**

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A few issues back *Down Beat* carried a list of the top selling phonograph records of all time. It included the title *My Blue Heaven*, sung by Gene Austin. Since this was the first popular record to ever reach the million mark in sales, it probably deserves more than just a passing mention.

The song was written by Walter Donaldson and the late Dick Whiting, who was the father of a rising young vocalist of this generation, Margaret Whiting. The year was 1927 or 1928, probably the former, although it definitely was in the latter year that Joe Higgins, in charge of artists for Victor, toted a royalty check for \$49,000 to Gene Austin at the Forrest hotel on 49th Street.

**Louisiana Lad**

Gene's name actually is not Austin. He was born Lucas in Minden, Louisiana, and he came



Gene

north with a heart full of songs and an accent so drawing that many persons believed he was colored when his first records were released. This enabled him in the early days to pick up many a \$75 by cutting for Cliff Hess in the Aeolian race catalogue under phoney names. Back in 1925 Gene was hanging around the Mills Music office

**Sorry!**  
Sloppy editing in this department last issue eliminated subsequent reference to Herman Stark, mentioned as one of the three men responsible for the success of the Cotton Club. Herman was the ubiquitous manager of the club, front man, hirer and firer of talent, in case you are in doubt. Also Jimmy McHugh did not go from New York to Manhattan, but from Boston, match!

In New York with a tune called *When My Sugar Walks Down The Street*. He and Jimmy McHugh, then professional manager for Mills, eventually were credited with the writing.

Gene demonstrated the tune to Aileen Stanley, a Victor artist, accompanying himself on the piano. He took the second chorus in the style with which he later was to become identified, leaving the melody entirely and wandering around in the high tenor range, but still in harmony.

Years later a little old lady fan inadvertently tipped Gene off to what this style was. She said: "I think your *porto mento* is

wonderful!"  
"So that's what it is?" Gene told himself.

**Starts With Victor**

Aileen liked it so well that she asked Gene to come with her to Victor when she recorded *Sugar*, and give out behind her singing as a sort of obligato. That's how Gene met Nat Shilkret, who was to become his sponsor later, and Eddie King, top talent man for Victor, who didn't like Austin and signed him under protest.

Gene's first records for Victor were made under the acoustical system. They experimented with him for the eventual switch to electric recording with microphone and this was one of the factors contributing to his success. He worked for peanuts that first year, though his early discs, *Bye, Bye Blackbird*, *Yessir, That's My Baby* and others, sold very well.

Then they worked out a contract on a royalty basis, which paid Gene \$1,750 a record, plus a percentage. Victor officials figured him for a half million sale top, were astonished when his platters climbed to the million and million and one half mark.

**Makes Plenty Money**

During the three years or more that Gene Austin was the top Victor seller, he probably made more money than any other individual popular artist in recording history, before or since. Royalty checks in excess of \$100,000 were the rule rather than the exception.

Gene brought something more than an amazing tenor voice from the southland. This was a taste for gin. He was losing weekends years before anybody ever heard of Ray Milland. A portly gent at the time, he could tuck two square fifths of Gordon gin under the waistband of his trousers, button his coat across them, and still not exhibit a conspicuous bulge.

He gave Joe Higgins more headaches than that gentleman experienced in his entire 23 years at Victor, even more than Joe had during his brief span as office manager for Mills Artists, when he could never catch the 5:15 for Whitestone, because the boss didn't get in until 6 o'clock. Joe is back in his old routine now at Columbia records, acting as buffer between Manie Sacks and the music publishers.

**Starts Music Firm**

On his first theater tour, Gene met up in Chicago with a couple of songwriters named Marty Bloom and Ted Koehler. With Austin, they knocked out a number called *The Voice Of The Southland* and started a publishing firm, Austin, Bloom & Koehler. When they moved to New York, Teddy didn't want to leave Chicago, so it became Gene

**Big Tea Health Bad, Takes Long Rest**

Los Angeles—Jack Teagarden, who scrapped his big band recently to head a small combo at the Susie-Q, Hollywood hottery, is off the job for an indefinite period following an attack of pneumonia.

In bad health when he opened, Teagarden now faces possibility of having to take a long rest, completely away from his horn, before playing again, if he is to avoid a more serious lung ailment.

Brother Charlie has taken over band at Susie Q. Ziggy Elmer (not to be confused with Ziggy Elman), a former Krupa bandleader, has taken over the alip horn spot.

**New Harlem Show Has Bryant Emcee**

New York—Bandleader Willie Bryant is doubling as emcee of *Harlem Hospitality*, Mutual network audience participation show that emanates from the Savoy ballroom Monday thru Friday at 3:30 to 4 p.m. Other regular in the cast is the Lou Mel Morgan Trio.

Show spotlights "name" guests (Lionel Hampton, Georgia Peach & the Duke of Iron during first week) and uses standard audience interview and give-away gimmicks.

Austin, Inc., when offices were opened in the Brass Rail building on Seventh avenue.

About the only number they published that met with any success was a tune by Al Sherman and Al Lewis called *Wear A Hat With A Silver Lining*. Marty rushed down to meet a boat that was bringing Ted Lewis back from Europe and sold him a bill of goods. Ted stuck a silver lining in his famous top hat and began to sing the song. He still uses it occasionally.

Gene probably was responsible for the creation of the public address system. His voice was so thin without amplification that theater audiences wouldn't believe that he was the singer they liked so well on records. When he was booked for the Brooklyn Paramount in 1928, Victor engineers rigged up for him the first p.a. set ever to be used in public. Rudy Vallee dropped his megaphone and got one for himself.

**Passes Radio Chance**

Today Gene, with his third wife and her sister, is singing in various west coast spots, most frequently in Las Vegas. What probably was a turning point in his career was his failure to accept a 7 to 7:15 p.m. air shot on CBS which was especially created for him at the height of his popularity. Victor officials, because NBC was in their family, objected to his appearance on an opposition network.

This one particular radio spot made more stars than any other single program at that time, including such names as Kate Smith, the Mills Brothers and others. They selected a chap named Morton Downey when Gene Austin turned it down. And they tell me that he did all right.

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Your musical instrument dealer has both De Armond mandolin and guitar mikes in stock or can secure them for you quickly. Get one today! Satisfaction and pride of ownership remain long after cool is forgotten. Buy De Armond! Buy the original! Why buy an imitation!

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## Barnet Still In Record Spin

New York—Charlie Barnet, who since leaving Decca has had record contracts drawn with every diskery in the country except the ones who make skating tunes, has now been reported pacted by a newcomer, Cardinal Records. Like all the other rumored Barnet deals, this one, at press time, has not been consummated and may well fall through, even though his lawyer, Lou Randell, is treasurer of Cardinal.

Should Charlie sign, Cardinal has already arranged for permission from RCA-Victor to release new versions of *Redskin Rhumba* and *Cherokee*, which were originally cut on Bluebird. The new masters were waxed several months ago at Guild under the supervision of Cosmo. Or have we lost you?

Also set to be released through

Cardinal, should Barnet sign, are some west coast masters he recently cut, featuring Martha Raye, under a pseudonym, at vocals. Special angle to the Raye platters is that Martha is set for a big build-up as Charlie Chaplin's newest leading lady.

Cardinal, headed by former Cosmo proxy Harry Bank, will tie in with George Pal's *Puppetunes*. National Records will press the firms platters.

## Monied Man

New York—Maybe the dim-out of Times Square is to blame. At any rate, James J. Cusick of Dunmore, Pa., was offered the choice of a fancy trip to New York City or \$500 in cash for winning the Jo Stafford "Cindy" Contest given by the Chesterfield "Supper Club" program. He chose the cash.

## Covington Inks Band With MCA

New York—Ex-Gene Krupa trombonist and vocalist Warren Covington has signed his band with MCA. Covington recently organized his 10-piece unit and has been test-running the band in out-of-town spots.

Under the MCA banner he expects to settle in a break-in location, Ainsley hotel, Atlanta, in mid-January before debuting locally at the Meadowbrook.

Band is made up of five saxes, one trumpet, two trombones and three rhythm.

His pianist, Charlie Naylor, is arranging. Charlie worked as a scribbler for Claude Thornhill.

If your newsdealer doesn't carry *DOWN BEAT* send us his name and address.

## Musicraft Shuttles Hollywood Offices

Hollywood—Offices set up by Musicraft in quarters near Hollywood Blvd. & Vine St. have been closed and clerical staff dismissed. Bobby Weiss, who has been handling Coast affairs for plattery, said business would be carried on from Olympic Record Co. plant in down-town Los Angeles, a Musicraft holding. Weiss headed for New York.

## Lips Page Wife Succumbs In NYC

New York—Myrtle Page, wife of noted trumpeter Hot Lips, died Dec. 12 in New York.

Page, who came into fame as a bandleader after being featured hot trumpeter with the Artie Shaw band, accompanied his wife's body to Montgomery, Ala., for burial.

## Benefit Date Stirs Tempest At Jazz Spot

New York—A tempest, kicked up when the J. C. Heard band returned to Cafe Society Downtown a half hour late after playing a benefit, subsided when club owner Barney Josephson "withdrew" before the Executive Board of local 802, AFM.

Heard, who had been fired outright by Josephson, then given two weeks notice instead, will now continue at the club until Feb. 12, 1947, when his present contract expires.

The commotion arose out of the Heard band's appearance on Friday, Dec. 6, at the annual Harlem Benefit given at the Apollo theater by the *New Amsterdam News*. According to Buddy Basch, J. C.'s manager, the orchestra, which had never given a benefit in the 42 weeks it had been at Cafe Society Downtown, was given permission to make the trip to the Apollo between the second and third shows. All parties, Basch claims, realized that Heard could not have made the round trip in the hour and a quarter between shows. Basch said it was agreed that the intermission pianist would keep playing 'til the musicians returned.

Five minutes before departure time, according to Basch, manager Harold Johnson told Heard that Josephson had phoned in and directed that the band cancel the between-shows appearance and leave at 3 a.m., after the last show. Heard then decided to take off, anyway, since a police escort was waiting and announcements had been run.

Heard brought the case before the musicians' union, which, if it had decided in favor of Heard, could have forced Josephson to retain the orchestra or have his Downtown and Uptown clubs and his forthcoming play, *Barnaby*, struck by the union.

All parties appeared at the union hearing, which was conducted by president Dick McCann the following Tuesday afternoon. Music business people regarded the hearing as a critical test case since a decision against Heard would have placed in jeopardy any units making benefit or guest appearances.

In the charges and counter charges that flew, Josephson and Johnson claimed they'd notified Heard of the change in plans an hour in advance, not five minutes. However, just prior to the Executive Board's retirement to obtain a decision, Josephson put on his hat and left the chamber, thereby implying that he'd decided to skip the whole incident and continue working with Heard.

## Kenton Back To Palladium Spot

Hollywood—Maurice Cohen, manager of Hollywood Palladium, recently returned from band shopping tour of east, has set Vaughn Monroe and Stan Kenton to follow Charlie Spivak, current attraction.

Kenton was set after Avodon, asked for release from a February commitment, because of a heavy guarantee plus percentage. Kenton readily agreed to drop the booking providing he could connect with Palladium about same time. Les Brown and Gene Krupa, who were to have followed Monroe, agreed to set back their appearances.

## Joe Back At Condon's

New York—In again, out again Sullivan has returned to Eddie Condon's after an absence of several months. The noted virtuoso will replace Pat Flowers on the relief shift and will join Sidney Bechet as one of the regular "extra added" attractions at the Tuesday night jam sessions.

# A STATEMENT OF POLICY

In view of the abnormal conditions existing in the band instrument industry today, we feel it is important for us to make this public statement of policy for the information of musicians and music merchants.

## PRICES

New and finer post-war model Martin Alto and Tenor Saxophones, Trumpets, Trombones and Cornets are still being offered on the basis of pre-war price list published October 15, 1941, covering corresponding models. Obviously, we cannot guarantee to maintain these prices for any length of time because of uncertainty as to future costs. However, when a musician places a bona fide order with a Martin dealer who registers the order with us immediately, he will not only be protected against any increase in price—but we will see to it that his new Martin is delivered promptly. Our first and foremost consideration is for the musician who demonstrates his interest and confidence in the new post-war model Martins by placing his order with a Martin dealer. In appreciation of this interest and confidence, we give these orders top priority, which means that delivery is invariably made within a very short time.

## GUARANTEE

Very few Martin dealers have samples of our post-war model Martin instruments because of the above-mentioned policy of accord-ing first consideration to musicians and to dealers who have sales already made. However, no player runs the least bit of risk by placing his order with a Martin dealer "sight unseen." If the instrument doesn't come up to his expectations, or if something happens to prevent his purchasing it, the dealer can always sell it readily to some other customer. So, tell your Martin dealer NOW to get you a new Martin—and insist that he write us about it immediately.

## ADVERTISING

Our ability to sell is currently drastically limited by the shortage of material and manpower to produce these fine instruments. That is why you do not at present see Martins widely advertised. For the time being our advertising must take the form of enthusiastic approval by those fortunate enough to obtain Martin instruments.

That is why Martin dealers are instructed to sell new Martins only to those players who are sufficiently proficient to recognize and appreciate the super excellence of a fine musical instrument.

We look forward eagerly to the day when we shall be able to supply everyone who desires a Martin instrument without delay.

THE **MARTIN** BAND INSTRUMENT COMPANY  
Elkhart, Indiana

# 'Humoresque' Has Some Excellently Done Music



By CHARLES EMGE

*Humoresque*, completed months ago but released just in time to be a last-minute entry for 1946 Motion Picture Academy Awards, is Hollywood's latest venture into the realm of "serious" music. As I have warned before, the movie makers are just getting started on this kick, so don't blame me if I have to devote an increasing amount of space to the use of symphonic stuff in pictures. At their worst, these pictures are bound to be superior to those run-of-the-movie-mill filmicals that seem to roll endlessly from the lots.

In this new version of *Humoresque* (the first was a silent picture of twenty-some years ago) the original Fannie Hurst story has been revamped, and much improved. Garfield Actually Plays It is a better-than-average picture, and one reason is the notable success with which the illusion is created that John Garfield is actually playing the violin, unquestionably the greatest feat of this kind accomplished on the screen to date. Some of the credit rightfully goes to Garfield for his excellent impersonation and ability to absorb coaching by Harry Zagon, Warner staff violinist.

The real palm goes to the technicians who worked out the photographic tricks (for some long shots a visible double, wearing a mask resembling Garfield's features, was used) which make it appear that the arms and hands playing the violin are Garfield's. Of course, they are actually Garfield's arms and hands in many shots; the trick lies in the skillful interspersing of the trick shots with the "real" shots.

The music Garfield appears to play was recorded by Issac Stern, a promising young concert violinist brought to Hollywood especially for the job. It will be interesting to see what effect this ghost-playing assignment has on his box-office draw. Although his connection with the picture will not be publicized by Warner Brothers, the studio is not trying to make a secret of it, and he is bound to benefit by word-of-mouth credit.

**Music Excellent**  
In preparing the score for *Humoresque*, music director Franz Waxman almost completely disregarded the literature of the violin and chose instead to fabricate many of the solo pieces from familiar melodies from *Carmen* and other sources. For purely musical value the excerpt from Lalo's *Symphony Espagnol* is probably the high point, but for dramatic effect the interpolation of the *Liebestod* from *Tristan und Isolde* in the final scenes of the picture tops a new peak in movie scoring.

Oscar Levant is, as usual, at his best playing and acting like Oscar Levant (in the role of "Sid Jeffers"). That's Peg LaCentra, both seen and heard, in a minor role as a night club singer.



George Bassman, one of the first of the former dance band and radio arrangers to carve out a career for himself as a movie composer-conductor, has left MGM after many years on the Culver City lot. Says he wants to free-lance because it will give him an opportunity to choose his subjects.

George, now mainly concerned with the serious side of motion picture scoring, has an interesting background. He is the composer of Tommy Dorsey's theme song, *Getting Sentimental Over You* (his name is on the music but he never got a cent out of song because it was just considered part of his job as a salaried employe of Irving Mills at that time); he arranged Benny Goodman's *Let's Dance* signature selection, and did much of the arranging that made Andre Kostelanetz famous as a radio conductor.

Alexander Korda, in Hollywood for confabs with Orson Welles on their forthcoming production of *Salome*, tells us he will use a script closely following the Oscar Wilde-Richard Strauss operatic story of the gal head-hunter, but none of the Strauss music will be used.

*The Andrews Sisters and Bing Crosby*, who have been teamed on many a platter, make their first movie appearance together in Paramount's next Crosby-Hope "Road" opus, this one to be entitled *Road to Rio*. Hope, by the way, will be seen in the role of a trumpet player in this one . . . Pearl Bailey will make her screen debut in Paramount's *Variety Girl*, one of those "inside show business" pictures.

## Green Eyes



Montreal—This Canadian thrush, vocalist with the Johnny Holmes band, is Terry Lyons, and she is nineteenish, with chestnut hair and green eyes.

Both Ellington and Herman completed their recording assignments on the shorts here last summer. Duke did excerpts from his *Perfume Suite* and Herman did an original by Ralph Burns. Both subjects were expected to mark big advance in motion picture treatment of jazz music. Another ambitious musical subject for which score has already been recorded, by a symphony-size orchestra, is Pal's contemplated "Puppetoon" treatment of the platter hit, *Tubby the Tuba*. This too is to be scrapped if Pal goes ahead with plans.

## Duke, Herd's 'Puppetoons' To Be Shelved

Hollywood—There is more than a probability that three *Puppetoon* shorts of more than passing musical interest, which have been in the making or planned by Paramount producer George Pal, will never be completed.

Pal says he intends to scrap his entire *Puppetoon* program, including the partially completed Duke Ellington and Woody Herman subjects, and to switch to live action shorts rather than meet demands of Screen Cartoonists Guild for wage increases amounting to an asserted 66 percent.

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(D) Bb Clarinet or Bb Tenor Sax.	1.00	(H) Drums	1.25
(I) Piano Accordion			

*Kammen's International Dance and Concert Folio No. 9*  
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(L) Eb Alto Saxophone	1.00	(O) Piano Accordion	1.25

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### Coast Unit To Chi Spot

Los Angeles—Chuy Reyes, who has been heading Latin-rhythm mambo here at Mocambo, was signed for Chicago's Copacabana to open Dec. 26. He boosted band to 14 men for date.

# DOWN BEAT

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## Anti-Petrillo Block Readies For The Kill

The Chicago federal court has held the Lea Anti-Petrillo act unconstitutional for reasons given in our news story page one last issue.

Thus ends the first round in the attempt of the National Association of Broadcasters to run James Petrillo and the AFM out of business. For that is what the situation is despite any statements the supporting congressmen and NAB members may make, piously attacking Petrillo while supporting music unionism in the same breath.

*It didn't take much ability with a crystal ball to see that the court would take this action. When the act was first passed, Down Beat, in company with other hardly more expert back-room lawyers, pointed out that it undoubtedly would be thrown out for the very reasons the court cited.*

It's more than a little amusing to see the same groups which ten years ago were depending on the courts to defend them against what they called New Deal depredations, now finding these same courts using the same legal principles to uphold a labor union against the dire ire of congress.

### MERRY-GO-ROUND IN THE COURTS

It is also a sterling example of what makes this country an excellent place in which to live. Even Representative Lea admitted that the opinion "was in line with a number of court decisions in recent years".

*What the court said in essence was it is none of our business if you want to get Petrillo; but just make sure you get him legally, and this act isn't constitutional in most of its sections. The court added that "this court does not hold that congress is powerless to act or that the declared objectives of this law are beyond the reach of federal legislative control".*

There, kiddies, is the crux of the matter. We will have a republican congress with us in January. Regardless of your politics, you can rest assured that they will be out to smear Petrillo and the AFM if for no other reason than to show that "he can't do that to us".

And this time no legislative tyro like Representative Lea will write the bill. It will be done by a smart conservative lawyer who will make sure that it will pass lower courts and perhaps even get by the supreme court. And that will be that.

*The AFM and its prey Petrillo have ridden out the first round. Any smart winner promptly starts figuring out from whence the next punch instead of sitting back and taking it easy.*

### TOO MUCH WRONG WITH THE A. F. M.

*There is plenty wrong with the AFM, and that includes its prey Petrillo. Make no bones about it: there is much not only arbitrary and undemocratic about the AFM's functionings, but even a shade illegal by its own by-laws.*

Despite these facts, and our oft-expressed strong feelings about them, we feel Petrillo, the AFM, or anyone is entitled to due process of law—which the Lea act very definitely is not.

But unless you and other members of the AFM get on the ball in the next few months to force some interior changes in the union itself, you may find yourself with a sadly crippled organization to fight an increasingly difficult job outlook.

*Let Petrillo know that you're glad he garnered a deserved win from a fair and democratic court—and that it now behooves him to get on the ball and take advantage of that chance to make some democratic changes in his own organization. Or do we have to go through that bill of particulars again?*

## Red's Birds



Cleveland—The Cleveland Browns have something that no other professional football team has, and that is a 30 piece all-girl band, directed by George "Red" Bird. The girls do precision marching and dancing while they play between halves, and put on quite a show.

## CHORDS AND DISCORDS

### A Reply To A Reply

Chicago, Ill.

To the Editors:  
I have recently emerged from a crying-jag, lasting 24 hours, induced by Norman Granz's merciless diatribe concerning myself and my deathless prose.

After some bitter deliberation interrupted by occasional fainting-spells and fresh bursts of tears I have decided to reply as follows:

Any man who appears before several thousand people clad, among other things, in ankle-length trousers and orange-colored socks is obviously a bounder and a member of those lower classes with whom my mother has absolutely forbidden me to engage in discussion of any kind.

D. Leon Wolff

### Sidemen Buried

Portland, Maine

To the Editors:  
Why do you keep all the sidemen in big bands buried? Who are they, where do they come from, how long have they been playing with big bands? I have to dig and dig to even get a clue to who any of my favorite sidemen are. Most of those boys are real great musicians, yet they are kept way in the background.

I for one, am plenty tired about reading about the old cats. I want to know about the musicians of today, who are giving us the wonderful music we are enjoying now.

How about giving them a break and giving your readers a lot of valuable information?

Jacqueline Daughty

### Much Ado

Cleveland, Ohio

To the Editors:  
In the words of the Bard, "Much ado is made about nothing" by some of the kerriekters who litter your pages with vociferous argument about the merits of this and that horn torturer, and how the "good jazz" is definitely on its way to hell in high gear.

I don't know a diminished ninth chord from an Eighteenth Century harpsichord, but I was born for music, and sated by listening to most of the boys who blow for a living and not to manufacture clinkers.

I've hit all the towns, listened to what they had to offer; good, bad, and indifferent—and survived. Ninety-nine percent of

them I enjoyed. If they stunk out the joint, I moved—as should some of your writers who were crucified esthetically at the clam bakes they attended. Some of these kerriekters must become addicted to a particular style and cannot appreciate a musician, no matter what his talent, unless he plays the way they like.

On one count I will agree, in regard to the smut which will now and then rear its head in the course of some performances. A definite stop should and must be put to this. Most newspaper readers are convinced that all musicians are nursed on loco weed. Lousing up public performances with filthy utterances won't help the matter a bit.

If Chicagoans think the Windy City is in a rut, they should hit Cleveland. One night of the Polka Circuit here would make Aeolus hack up his harp with the first handy axe. Juke Box Junction would be an apt handle for this burg, but good.

Keep the pot berling and your presses rolling, chums. Yours for more music and less griping.  
E. J. Flocker

### About Art And Skip

Chicago, Ill.

To the Editors:  
I think that there's a group of musicians and a singer here that deserve some praise. They are Art Van Damme and his outfit and a crooner named Skip Farrell.

Van Damme's combo really jumps and I think Skip has the rest of 'em hollering for help. They're on a program called *The House Party* and it rates number one with me.

Elmer J. Kaltenhauser

### Middle Course

c/o Pm., San Francisco, Cal.

To the Editors:

For the last few years I have been sitting on the side lines of the present scuffle involving certain principles of musicianship inherent in the art of musical expression known, for want of a better name, as jazz.

I for one have never been able to grasp the finer points of this discussion, which has ranged from pure polemic down to sheer invective to rhetoric of the worst sort. In short, it has never, by any stretch of the esthetic imagination, been criticism of any sort.

The dialectic would seem to center around the thesis that one type of musical expression is better than another interpretation. Also that the style which is the oldest must be poorest, or conversely that which is new and experimental, must of necessity be the poorest, and lacking of any qualities worthy of the discerning ear to hear. That this is pure nonsense can easily be shown in an example from another or mode of expression. It would be as if I should claim that because Shakespeare wrote in the 16th century and used many outmoded plot devices he is inferior and his works are worthy of no study at all compared to those of say, George Bernard Shaw. This would seem to the intelligent reader merely a sheer piece of nonsense by a person of absolutely no knowledge of artistic worth, and of absolutely no critical ability.

I fall to understand why I cannot appreciate the work of Bunk Johnson and Dizzy Gillespie at one and the same time. They are both, to me, intellectually satisfying. Their only difference is in their approach to the artist's problem of esthetic expression.

After all both types of musician are merely trying to express a certain type of emotion or thought in their music. One has a different approach to the presentation of material than does another. Louis Armstrong will use his brand of lyricism, Gillespie that of the classic line, reminiscent of the lines of Greek architecture without the superfluous lines of the other styles.

Both of these musicians are great but, they use two different modes of expression, both equally effective and both artistically

## RAGTIME MARCHES ON

### TIED NOTES

MEIER-PLEASANT—Walter H. Meier, Jr., to Virginia Lee Pleasant, vocalist, Miss Cincinnati of 1945, Dec. 6, in Newport, Ky.

MEYERS-BOYLE—Eddie Meyers, Stan Kenton saxist, to Mary Boyle, Dec. 7, in New York.

SALVATORI-COLLIER—Paul Salvatori, songwriter, to Tracy Collier, Dec. 4, in Chicago.

LEES-FRASER—Lester Lees, Mutual music C&I branch head, to Dodi Georgia Fraser, recently, in Chicago.

RICHARD-REHILE—Russ Richard, bassist with Reggie Childs, to Betty Behle, vocalist, Nov. 18 in Reading, Pa.

### NEW NUMBERS

DODSON—A son to Mr. and Mrs. Bert Dodson, Dec. 1, in Hollywood. Dad is a musician.

RUBINSTEIN—A son to Mr. and Mrs. Artur Rubinstein, Dec. 9, in Hollywood. Father is concert pianist.

GOTTLIEB—A son, Steven Merrill, to Mr. and Mrs. Bill Gottlieb, Dec. 10, in New York. Dad is *News* Best New York star and photographer.

CAVANAUGH—A son, Daniel Joseph, to Mr. and Mrs. Dave Cavanaugh, Nov. 28, in Hollywood. Dad is former Bobby Sherwood saxist; mother, former Mildred Wax, is office manager of Capitol Songs, west coast branch.

BACHMAN—A son to Mr. and Mrs. John Bachman, Nov. 25, in Pittsburgh. Dad is With Tommy Carlyn band.

PRICE—A daughter to Mr. and Mrs. Erwin Price, recently, in New York. Father is Pittsburgh symph trombonist.

RYERSON—A son, Arthur, Jr., to Mr. and Mrs. Art Ryerson, Nov. 16, in New York City. Dad is guitarist.

DAVIS—A daughter to Mr. and Mrs. Augie Davis, recently, in Pittsburgh. Mother is former Johnny Long vocalist, Helen Young.

WALLACE—A daughter to Mr. and Mrs. Glenn Wallace, recently, in Hollywood. Father is vice grexy of Capitol records.

MALNECK—A son to Mr. and Mrs. Matty Malneck, recently, in Santa Monica. Dad is bandleader.

WATTENBERG—A daughter to Mr. and Mrs. Sidney Wattenberg, recently, in New York. Dad is music biz attorney.

TOTARO—A son, Michael Charles, to Mr. and Mrs. Mike Totaro, Dec. 5, in Oneta, N. Y. Mother is former Evelyn Adams, singer, and daughter of Curly Adams, songwriter.

### FINAL BAR

RANDEGGER—Aldo Randegger, composer, pianist, teacher, recently, in New York.

SASSOLI-RUATA—Ada Sassoli-Ruata, 58, harpist, Dec. 8, in Rome, Italy.

TRAVIS—Arthur J. (Doc) Travis, 65, former music director and teacher, recently, in Cold Springs, N. Y.

GUMBLE—Al Gumble, 68, songwriter associated with Rensick music (17th St. & All Ovey Agrad, Winter, On Sweetheart Bay), recently, in New York.

SCHWAR—Oscar (Papa) Schwarz, 71, 43 years drummer with the Philly symph ork, recently, in Philadelphia.

CAPWELL—Phillip S. Capwell, 59, composer and songwriter (Madeline), recently, in Bridgeport, Conn.

JOHNSON—Joseph C. Johnson, 75, founder of kiddie and businessmen's orchestras in New Haven, recently, in New Haven, Conn.

CARELL—Mme. Susette Carell, 76, songwriter, worked with USO shows, recently, in Phoenix, Ariz.

### LOST HARMONY

HUTTON—Ina Ray Hutton, bandleader, from Louis P. Parrinotto, former Hutton sideman, Dec. 8, in Calumet City, Ill.

RONAN—Eddie Ronan, *Down Beat* New York staffer, from Francis Westphal, recently, in Seattle.

valid and worthy of genuine critical consideration.

I am not partisan of dixieland, nor am I a partisan of re-bop; rather, I love jazz as a whole and the dividing of it up into narrow departments is merely trying to sound the death knell when the time is to really approach a newer and finer criticism.

I love jazz as a whole living art and that to me means men like Gillespie, Dodds, Muggsy, Harris, Bessie, Billie, etc. I have no time for that narrow man who has never heard anything beyond Jelly Roll Morton but, equally I have no time for he who has heard only Gillespie and has no time for the greatness of other artists since past.

I am sending this to you, at *Down Beat*, because I have always respected your efforts never to take sides in the controversy. I have the satisfaction of knowing that I have tried to bring a small amount of tolerance into a form of artistic criticism that is being butchered by a small school of narrow fanatics. One must remember that fanatics have never made good artists arbiters.

Henry A. Woodfin, Jr.

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

### Granz Fugitives Continue At Berg's

Hollywood—Roy Eldridge and his fugitives from Norman Granz continue on at Billy Berg's until Louis Jordan comes in Jan. 15. It appeared that footloose Anita O'Day would depart earlier.

Roy has quite a line-up with Ken Kersey, piano; Trummie Young, trombone; Willie Smith, alto; Jackie Mills, drums and Charlie Drayton, bass.

Interesting feature is that all seem to play so much better here than on the concert stage. There must be a psychological handicap in the pretentiousness of the concert hall. Maybe jazz doesn't belong there, after all.

Help your newsdealer regulate his order. Get your **BEAT** at the same stand every issue.

### Jazz Group Backs Singer



New York—For her Joe Davis platters, Betty Thornton, blues singer from Hampton, Va., has the backing of such instrumental stars as, left to right: Phil Napoleon, Hank D'Amico, Felix Giobbe, Chanancy Morehouse and Frank Signorelli.

### Lines Form Now For USO Shows

Los Angeles—USO-Camp Shows heads, who once begged musicians and entertainers, now report a long line of applicants forming for the units being built here and still sent out from time to time.

Large bands are no longer being booked, but John Butler, USO-Camp Show booker here, says trios of musicians who can do some entertaining themselves as well as supply musical accompaniment for acts, dancers, singers, etc. who make up the units, are still being signed on for six months tours.

Salaries, which were often snooted by musicians during the war, are a pretty good deal nowadays for anyone. Scale is \$85 per week for side men, \$125 for leader, with all expenses.

Jazz record research runs into many trying dead ends. For example, consider the disc by J. C. Johnson & His Five Hot Sparks on QRS 7064 *Crying For You* (347) and *Red Hot Hottentot* (348). Confusion has been rampant as to the exact identity of J. C. Johnson. The *Hollywood Premium Record Guide* lists the above record under J. P. Johnson while the only other listing of the item is in Orin Blackstone's *Index To Jazz*. The latter gives unknown personnel except for Omer Simeon on clarinet and sax.

Sam Meltzer of New York decided to re-issue the sides on his Century label and with the help of Max Mesrow finally located J. C. Johnson in Harlem. Johnson composed *Red Hot Hottentot* in collaboration with Andy Razaf. When the record was played for J. C. he not only could not give the personnel but did not remember ever making either side. He added that he had never recorded with Omer Simeon or with Jabbo Smith whose name has been advanced as the trumpet with the Sparks. In fact, J. C. had never heard of Jabbo.

It is possible that some comparatively unknown combo waxed the date and since J. C. Johnson was a popular song writer of the day his name was merely placed on the label to give the record prestige.

J. C. Johnson was born in Chicago where his mother was a choir singer who discouraged his musical ambitions. Nevertheless he pursued the piano and in 1922 made his first record accompanying Ethel Waters on J. C.'s own composition *You Can't Do What My Last Man Did*. This inaugurated a long career of songwriting and playing the piano accompaniment to many blues vocal records on which his original compositions were introduced. He attained membership in A.S.C.A.P. in 1932 after composing many well known popular tunes.

A few of his better known numbers are: *Dusky Stevedore*, *Louisiana*, *Travlin' All Alone*, *When, Guess Who's In Town*, *Dip Your Brush In Sunshine And Keep On Painting*, *Somebody Loses, Somebody Wins*, and many others. He wrote night club routines for the late Texas Guinan, music for *Brown Buddies* in 1931, and his number *Way Up North In Southland* was a memorable feature of the *Cotton Club Revue* of 1933.

In addition to his musical proclivities, J. C. Johnson is a prominent civic leader in New York's Harlem where he is president of several welfare organizations. He also writes authoritatively on many subjects for newspapers and magazines. This all doesn't answer the question as to who made the recording by the Five Sparks but does furnish some light as to who J. C. Johnson happens to be.

**MISCELLANY:** The Hot Box obtained the following personnel from Junie Cobb to apply to the *Windy Rhythm Kings* record on Paramount to be re-issued by Sam Meltzer. Junie Cobb on clarinet, Jimmy Bertrand—drums, Prince-Piano, Jimmy Cobb—cornet, Ernie Smith—baritone sax.

The University of Michigan Hot Record Society has been formed at Ann Arbor with John G. Whitcomb as Vice President. Main interest of the group is to persuade Victor and Columbia to re-issue more of their older jazz masters.

Jazz record labels in Australia are as follows: William H. Miller puts out Ampersand Records, G. Ian Turner heads the Jelly Roll indie, and William Holpock intends to issue sides on the Memphis label. Max Kaminsky recorded on Ampersand 1 Don Robert's Wolf Gang *Ja Da* and Roger Bell's Jazz Gang, *Oh That Sign*.

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# The 'Iggidy Song'—Or Where There's Gold There's Ire

By MICHAEL LEVIN

Item clipped from the Dec. 26 Utica News:  
*The Rialto Ballroom informs us that Joey Harding and his orchestra, featuring blondeloquent Bess Darling on vocals, opens tonight.*

**SIDEMAN:** How does Harding find these wonderful holes? . . . how can any one band sound so lousy in so many lousy spots in so many lousy towns . . . used to be for kicks at least before that jerk manager came in . . . he's got Joey so silly the character doesn't know whether he plays clarinet or comb . . . that stinking second valve is sticking again—after I paid that lug \$25 to go over the whole horn . . . wonder if Darling looks as imposing from the front as she does from the rear . . . GeeGee said last night her vocal positions reminded him of a drunken camel trying to walk sober . . . have to get her out for supper tonight . . . heaven knows I'm not making any loot or learning anything playing with these silly saccharine characters . . . oh migawd, *The Iggidy Song* . . . He did it eight times last night . . . doesn't that fool reed-splitting front man realize brass can't be played muted that long that high without spit-tonsils . . . my pants hurt, too—mormon's fat probably . . .

**BALLROOM OWNER:** Great love to tell Irma her ever-



Ballroom Op

band . . . 70 people in the joint . . . one of these days OAC and all its agents will lie themselves right into jail . . . I'd take ten per cent of the sentence to book it . . . even with mutes on those morons sound like 14 disappointed bloodhounds . . . nothing in the books at a decent dance tempo . . . that little blonde in front looks all right—real healthy looking . . . gotta watch that stuff though . . . everybody in this town would love to tell Irma her ever-

## Fiddling With The Fan Mail



Chicago—Answering the flock of fan mail brought in by his best-selling discs isn't much of a chore for Louis Prima, because he has the capable assistance of an exceedingly pretty and personable secretary, Tracy Barrett.

loving was out for San Quentin . . . why doesn't that fool Harding learn how to front a band and be friendly with customers . . . all he does is stand up there with a silly grin and play noises on a clarinet . . . he should have been in this business in the days when a leader had to

work for his dough . . . I shoulda been in this business when it made dough . . . lord look at that floor—if those fools don't kill themselves, they'll splinter the boards down in a week . . . I told Harding he wasn't to play that *Bliggidy Song*, muted or fluted . . . there must be a conspiracy between band-managers and leaders to keep all of us from making a living . . . I need a drink . . . or so the doc doesn't tell me . . .

**BOY-SINGER:** Man, I'm tired . . . shouldn't have stayed up so long this morning . . . terrific party though . . . kind ma would raise Cain about . . . whatta ya goin' to do—go back to a greasy, smelly hotel room with decorations by a diner's neon light . . . nuts to that . . . what do they expect you to do for relaxation at 3 a.m.—crochet? . . . this sure is a great business for staying in condition . . . every part of me feels like it was held together by wet twine . . . cute chick out there on the floor . . . looks unhappy with her date . . . funny thing no matter how many you have had, other side of the fence still looks greener . . . why does Harding give me such crumb tunes to sing—must be falling for Darling—gets every decent tune in the book—uses her on records . . . dame can't even sing in tune either . . . wonder if that pimple on my cheek shows . . . Calvert's sure is no complexion lotion . . . *The Iggidy Song* again—doesn't that Darling wench ever get enough spot-light to sult her . . . that chick's smiling at me again . . . might as well go to work . . . got no date tonight anyway . . . looks expensively dressed . . .

**BAND MANAGER:** No business again . . . we needed a percentage to meet the pay-roll, too . . . Bet that apple tries to stall me off . . . well it's his headache . . . he and his "dance-time" tempos . . . we're losing \$350 a week as it is—and Amalgamated hasn't given us one air-shot earlier than one a.m. . . . why the devil doesn't Joey play *The Iggidy Song* more often? . . . who does he think is going to plug his records if he doesn't . . . my back hurts . . . hope I'm not getting rheumatism . . . did I check that new trumpet-man's union card . . . Phillips is a rotten delegate too . . . probably'll want a knock-down to Bess . . . next thing I'll be booking stag parties . . . bet it's an easier living . . . have to pay the band with a California check and wire the dough on to cover Monday . . .

**DANCER:** Gee, this is a good band . . . play fine for dancing—

not like most of the slush crews they've had here lately . . . s'about time . . . it costs enough to get in . . . bet I didn't button my collar . . . Helen'll scream about that . . . whadaya have to look like a shirt ad to go dancing for . . . wish I played horn well

enough to fit in a band like this . . . those guys must have a ball . . . nothing to do all day but sit on a stand and blow . . . and that singer . . . brother, how stacked can you get? . . . imagine traveling around with that all the time . . . can't ever get her to wear anything like that . . . she oughta relax once in a while . . . *Iggidy Song*—sa stinking tune—but oh does she look chesty on it . . . have to ask for it again when Helen's out in the powder room . . . Gee, she'll need a quarter for that . . . looks like no lunch Monday . . .

**DANCER'S DATE:** Why doesn't Al learn how to dance . . . and why does he always have to look as though he just fell out of a pool room . . . I know he's nice and loyal, but he's such a lunk-head too . . . why can't he look slick, well and, sort of mysterious like that singer . . . gee, I'll bet he dances good—and doesn't get his feet mixed up with the brake when he necks either . . . gosh, I'm sick of all the boys at school—they're so clumsy and so silly and they smell bad . . . that singer looks so smooth . . . love a date with him . . . mother would have a fit . . . well I'm no child . . . wonder if my bra strap is holding . . . hunch, that gal singer should worry plenty . . . bet she's stuffed with handkerchiefs . . . cheap as they come . . . didn't get her job by singing . . . Look at Al leering at her . . . well, I know one guy who's going straight home tonight . . . she ought to be ashamed of the way she jiggles on that *Iggidy Song* . . . Al just loves it too . . . well, that singer doesn't like her—he's got some taste . . . forgot to buy those

# ABOUT GIGGERS

Andre Previn, brilliant 17 year old pianist featured each week on Frank Sinatra's Wednesday nite Old Gold program, has signed to record for Victor. He will soon cut an album of eight sides and is making the arrangements for an eight-piece group that will include Ray Linn, Buddy DeFranco and other top west coast musicians. Andre is scheduled for one of our regular piano features early next year.

Julia Lee, new Capitol recording star, received top billing in the annual *Cavalcade of Boogie Woogie* staged recently at the Kansas City Civic Auditorium. Joshua Johnson (Pete's cousin) was also featured . . . Jay McShann interrupted a string of midwest one-nighters to cut four sides for Mercury in Chicago . . . Buddy Eanell, fine 21 year old pianist with Gene Krupa, hails from Paterson, N. J. He recently completed a three-year hitch in the army.

Ex-merchant marine Eddie Bonemere has been engaged by Calypso songstress, Muriel Gaines, to do her piano accompaniments at New York's LeRuban Bleu niteroy. . . Robert Crum, whose *Gold Seal* album is now available, is currently at the Lounge of the Sheraton Hotel . . . Piano playing maestro Frank Roth has added Milt Orent, formerly associated with Duke Ellington, to his arranging staff . . . Henry LeTang, popular Broadway dance instructor-director, has hired a staff of six pianists, all ex-G.I.'s, as accompanists for tap routines. . . Broadway producer, Edgar Levy, is looking for an amateur pianist good enough to do a number in one of his forthcoming shows. Those interested may contact Levy at 67 W. 44th St., N.Y.C.

Phil Moore, who just completed a six-week tour of theaters as accompanist for Lena Horne, expected back in Hollywood to resume his activities as popular music director for Black and White records.

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

Band Mgr.

(Modulate to Page 13)

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# The 'Iggidy Song'

(Jumped from Page 12)

socks today . . . wonder how he'd like me in them . . .

**JOEY HARDING:** Why didn't I stay in James' band . . . made 4 Cs a week and no headaches . . . another week of this and I'll pass cloud 58 . . . manager tells me play one thing, the owner another . . . band's screaming about playing with wraps on, Bess says they play too loud . . . If she sang more in tune it'd be less noticeable . . . Oh, oh, hit that one flat—I can't even play any more . . . Auld's new record was wonderful . . . like to play like that if I could . . . gotta make them hold the tempo up . . . Phil wants me to play that Iggidy thing all the time . . . its a foul score but the crowd seems to like it . . . what'll I do tonight . . . Don't know anybody, there's no decent food, the shows are all closed, I can't get drunk again, there isn't even any place to jam . . . oh brother, I forgot to send the clarinet into Sammy's to be fixed, and I'll have to return this one to Fitzgerald when I get back . . . Darling missed her entrance again . . . why can't you have a band without vocals . . .



Joey

**DARLING:** I hate you, I hate you. I hate all of you . . . sounds like the broken record . . . that's what I feel like . . . what makes these jerktown hicks think that for \$1.50 they have the right to look at you as though you were Eve's teacher . . . look at that stupid little red-head . . . stop glaring at me sister . . . I'm not interested in your boy friend—any part of him . . . Jeeps, there are times when I'd like to strip to buff and tell 'em to look at it once and for all . . . they all think that's all you do anyway . . . the sidemen think you romance the leader, the leader thinks it's the brass section, the crowd looks at the circles under your eyes and says "unhuh, those NY vocalists," and I can't even find time to wash my stockings . . . this is certainly a whacky way to make a living. You have a reputation like Salome and nothing to show for it . . . stop looking at me that way, girl . . . I made this dress myself and I fill it myself—all of it . . . I'll have a big evening tonight—feed the pigeons by the fountain before I put the padlocks on that cell they're selling for \$6 a night . . . Iggidy Song . . . I'd like to sing 'em a real Iggidy Song . . . hope I get paid tonight . . . It's a great deal—the AFM collects for a guy who can't read the spots in front of his eyes . . . I have to pretend to be nice to everybody in front of, on, and behind a bandstand before I can even get a chance to sing—and what chance do you have to do that on an Iggidy Song, while that Kream ad model next to me cops all the good ballads . . .



Darling

**NEWS ITEM FROM DEC. 27 Ulica News:**  
The Rialto Ballroom will be closed for several days for needed repairs to its bandstand, damage being caused during a fight last night between patrons, members of the band, and the management. Police were unable immediately to ascertain the reasons for the disorder, said to have started after a patron requested an encore of The Iggidy Song, currently popular nonsense song.

**Lester To New York**  
Hollywood—Jerry Lester, long-time local rep for Tommy Dorsey's Embassy Music Co., has resigned to take similar job in New York for Freddy Martin's publishing house. He planned to report in New York shortly after Jan. 1.

# Wax From Russia Arrives In U.S.A.

New York—First shipments, totaling some hundreds of thousands of records, have arrived by ship from Russia, in William Morris Jr.'s attempt to make culture and commerce walk hand in hand with his new Compass Record firm.

Specializing at this point in operatic, symphonic, folk, and jazz albums plus single records. Mr. Morris, head of the worldwide theatrical agency bearing his name, told this reporter that he hopes to expand activities to include every country of the globe, bringing the genuine folk music to American record shops.

He feels it not only commercially feasible, but from the

standpoint of culture and peace, the best possible means of breaking down national barriers.

First album immediately available was a program of songs recorded by the immortal bass, Feodor Chalapin, including the evergreen *Song Of The Volga Boatman*, and with the original Russian labels affixed.

The company at present is importing the records directly, but hopes soon to be able to bring in stampers and press the records in this country.

Jazz sides listed in the catalogue include *St. Louis Blues* by Eddie Rosner (recently reported on by *Time* as having been censored by the Russian government for bad music), *Who by Tzfarshman's Jazz Orchestra*, and *Partisan Beard* by Leonid Utesov's Jazz Orchestra. Last named is undoubtedly Chubby Jackson without commission.

# New Gimmick

New York—The *Beat*, following up what looked like more than a coincidence, got hold of a new press agent's gimmick—plugs in inquiring photographers' columns. After noting, in rapid succession, the faces and names of Dean Hudson, Dardanelle and Buddy Morrow in *What Do You Think?*, the *New York Post's Posin*, the *Beat* called p.a. Dixon Gayer and learned that Dix had invited the guy who conducts the columns to visit his office. The result was not only plugs for the above clients and The Great Scott, but pictures and copy for Dan Haber and Dashka Howarth, both of whom work for Gayer, and for the two doctors from whom Gayer rents his office space!

# Pluggers Ask For AFM Help In LA

Los Angeles—There is little likelihood that Music Publishers Contact Employees, songpluggers' union and AFL affiliate, will get any appreciable support from AFM in its "war" with local niteries that have cut the tune peddlers from their free-lists.

A recent meeting of pluggers association was called to protest action of Casino Gardens and Avodon, where the pluggers now have to pay regular door charge. Leaders of "revolt" stated that they would call upon AFM to "pull bands" from niteries failing to co-operate.

**AVOID DISAPPOINTMENT.** Reserve each copy of the *BEAT* at your local newsdealer's.



Big, genial Ralph Tilken of the superb Hal McIntyre band has a simple explanation for his preference for Slingerlands: "I've tried all makes and my Slingerlands have the best tone."

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Take a sage word of advice from the drum stars you admire most—the Gene Krupas, Ray McKinleys, Alvin Stollers, etc.—and pay your local Slingerland dealer a visit. See for yourself why Drum Kings play . . . "RADIO KINGS."

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# Lion Tracked To His Lair— Or Willie Smith's Story

by BILL GOTTLIEB

New York—I first met The Lion in 1938, down on 52nd st. Wingie Manone's band was working the spot and Willie Smith, The Lion, was playing during intermissions.

"Just to help out the owner," The Lion assured me, "we're old friends."

It was repugnant for The Lion to be anything but head man. I never heard The Lion say he worked for anyone. He was always helping a friend.

Once he went into Nick's in the Village "to help out Eddie Condon, who led a band there." The Lion lasted one set. It seems shortly after he began playing, the late Nick, as was his wont, sat at another keyboard for some two-part harmony. The boss was known as a good guy but a sad pianist. The gesture so humiliated The Lion that, after deliberately screwing up Nick by constantly changing keys (Nick played only in G), he disappeared. Two hours later, Condon got a call: "Eddie, this is The Lion. The Lion is home and he's quit."

Willie, in God-like third person, refers to himself as The Lion, even in his most private moments. When I recently tracked him to his 151st st. lair to learn what he's been doing with himself, I peeked at a note lying near his phone. "At three," he had written himself, "Bill will come to interview The Lion."

#### Ill for Past Year

On my visit I learned that The Lion hadn't been tossing his shaggy mane around the jazz spots for the past year because

he had been seriously ill. High blood pressure, infected teeth and miscellaneous complications had cost him over 25 pounds. Though he had regained half, the missing pounds still gave his suit a floppy, over-sized look.

My first formal question concerned the origin of his name, The Lion. I've asked him this every time I've ever seen him. But he forgets and, each time, obliges anew . . . with a different explanation. This time, he said, simply, that he got the name from Jimmie Johnson (the great James P., who is now at Bellevue with a brain tumor).

"Jimmie gave me the title (he doesn't refer to it as a nickname) because of my spunk and enterprise. The Lion named him The Brute. Later, we gave Fats Waller the name Filthy. The three of us, The Lion, The Brute and Filthy, plus a guy called Lip-py, used to run all over town playing piano."

#### Lion's Other Versions

Here are a couple of other sagas concerning his name that he's given me: "During the first war, I was one of the few to volunteer to go to the front and fire a French 75—and of those who did, few returned. I stayed at the front for 51 days without relief. I was known from that



Willie Smith

time on as Sgt. William H. Smith, The Lion."

And another time: "I wanted to become a rabbi. (He's part of a congregation of Jewish Negroes living in Harlem.) I got as far as becoming a cantor. Because of my devotion to Judaism, I was called 'The Lion of Judea,' later abbreviated to 'The Lion.'"

With this, he showed me his calling card. It was printed in Hebrew, except for the words "Willie 'The Lion' Smith, Greatest Piano Player in the World."

#### Writing Jewish Numbers

Willie, incidentally, is very religious. I first tried to arrange an appointment with him on what proved to be Yom Kippur eve. He was home when I called but, because of his orthodoxy, didn't pick up the phone. The Lion once played the Jewish Theaters and got to know Paul Muni well. Right now, he occasionally collaborates with a Cantor Goldman on Yiddish compositions. His latest The Lion tells

me, *is Wus Geven Is Geven*, which Willie translates as "Gone—Never To Return."

Willie Smith has always been more "the lion regal" than "the lion ferocious." His pomp and dignity are impregnable. I once watched him conduct his orchestra on a Potomac River boat cruise on which a riot had broken loose. The president of the mid-western state society sponsoring the trip had his head opened by a flying bottle. Yet, as the bottles flew in the melee, The Lion stood poised on the podium, one arm bent across his vest in studied grace, the other deliberately raised to indicate the beat. His mien refused to take cognizance of the disrespectful fracas. He simply ducked bottles with a dignified stoop, straightened his crown and wrapped his ermine more closely about him.

#### Never Rolled In Dough

Though unquestionably one of the giants of the piano and a composer of ASCAP standing, The Lion has never hit big money. The preceptor and paragon of a distinguished line of keyboard men from Duke Ellington through Mel Powell, Willie has never had the commercial success of any of a dozen proteges.

Pianists as diverse in style as Walter Gross and Joe Bushkin swear by The Lion. Gross calls him "One of the real greats. A man who started so much of the things we have now. Up in a class with Louis Armstrong."

Duke Ellington, when referring to his early struggles in New York, always talks reverently of tagging after The Lion.

#### Pianists Acknowledge Debt

In a book about famous pianists, *88 Keys To Fame*, written by the Beat's Sharon Pease, man after man—Joe Bushkin, Milt Raskin, Howard Smith—trace their beginnings to The Lion.

Mel Powell tells me of The Lion's role in taking him in hand and getting him on the right track. "He spent months on me. Never cared about getting paid for the lessons. Just an occasional small bottle of absinthe with a lump of sugar."

Newest of The Lion's charges is Jack O'Brien of Hartford, "a terrific piano player; but he doesn't want to leave Hartford."

It was The Lion who gave a big push to early Decca musical units when The Lion worked as a kind of "house" pianist. Milt Herth has told me he was floundering for a good idea when Willie passed his studio, suggested a trio with himself on piano and the late O'Neill Spencer on drums. That was the first Milt Herth Trio. The Kirby band got a big push as the cubs of *The Lion And His Cubs*, a Decca recording unit.

Willie was leader of the Jazz Hounds who backed Malmie Smith in 1921 and led the rhythm section on Mezzrow's collectors' classics like *Apologies*.

#### Got Fats His Break

Artie Shaw, Claude Thornhill, Mary Lou Williams and Shorty Sherock are a few of the others who were in The Lion's court at one time or other. It was Willie who got Fats Waller his break, too. Fats once came along with The Lion to some party attended by an NBC executive. The exec was struck by Fats' boldness delivery and, after due apologies, told Willie that although he realized The Lion wanted a radio spot, he thought Fats was his man. "And would you try to see that Fats gets to rehearsals and broadcasts? I hear he's not too dependable."

"If that's the man you want," said The Lion, "that's the man you'll get." For months he saw to it that Fats toed the line.

Willie Smith, The Lion, finds solace for his lack of commercial success in a strange pair of forces: religion and astrology. The former gives him patience, faith and an acceptance of fate. "Why, The Lion might have been dead," he explains, referring to a recent illness.

#### Astrology Hoond

Astrology gives Willie his optimistic outlook. "This will be

The Lion's year," he guarantees. "The planet Mars has been in my house since 1918. It runs in 30-year cycles and is now on the way out. Nothing happens when Mars is around, especially when you were born under Saturn, the get-it-the-hard-way planet. Jupiter will be with me the next two years. That's the money planet. Look out, now, for The Lion."

There's a good chance Willie may be reading his stars right. A private piano recital in his third floor apartment convinced me of what my memories of Willie and my rehearsals of his old Commodore album of piano solos made me suspect . . . that The Lion, though still playing as he always has, is still more advanced harmonically and technically than most the present big names. And with his characteristic delicacy, he's right in line with the move in swing towards softer and sweeter sounds.

#### Beauty In Works

The Lion's fragile music, so much in contrast with his bombastic personality, is startling in its melodic beauty. As lovely as the titles of the songs he writes is his playing on *Passionette*, *Echo Of Spring*, *Fading Star*, *Rippling Waters*, *Morning Air* and the less euphonious *The Boy In The Boat*.

His inventions on standards like *Tea For Two* are remarkable, though, sometimes, as in *The Devil And The Deep Blue Sea*, his overdevelopments have him falling off the deep end. Willie can be robust, too, on his *Finger Buster* and especially when he's playing rhythm for a big band.

The Lion hopes soon to get set with a band at some location. Meantime while regaining his health he's been active leading pick-up bands at jazz concerts in Canada. A devoted Canadian fan named Dave Gerrand, who fortunately happens to be a promoter, has been keeping him in bookings.

#### Composing Again

The Lion has also returned to composing with renewed vigor. Newest composition, *A New Kind Of Song*, is being waxed by Walter Gross on Musicraft. Shorty Sherock has it, too.

His most active collaborator right now is Mrs. Rosalind Freeman, a New York City school teacher who respectfully addresses letters to: "Mr. William H. Smith, The Lion; Composer, Artist and Lecturer; 300 W. 151 st." Their latest joint effort is *One Little Tear Drop*.

The Lion's most lush period came after the first world war in a speakeasy named Pod's and Jerry's, up on 133rd st. in Harlem. As Mohammedans go to Mecca, jazz musicians went to hear The Lion . . . Benny Goodman, the Dorseys (his favorite band, incidentally, has always been TD's), Bix Biederbecke, Eddie Condon . . . the whole gang.

Show people came, too, like Talullah Bankhead. Writer Howard Deltz did his first musical comedy at a table in Pod's and Jerry's. He listened nightly to Willie, wrote a little and left a \$5 tip.

#### His Left An Influence

Next to his pretty ideas, the thing that most drew the musicians was The Lion's mighty left paw. (The emphasis on the left hand was Willie's biggest contribution to his many disciples.) The Lion says he developed his left "because I was always using my right for drinking."

The Lion's drunks were protracted and chronic. "If all the Sixth avenue subway conductors didn't know The Lion and where to dump him off, he never would have gotten home nights."

He stopped heavy drinking when, one night on a subway train, "The Lion cracked his eyes open wide enough to see some bum switching shoes on him!" Willie is still immoderate about cigars, which he takes with him to bed, showers and work. He says he started smoking cigars at 12 and swears he sings better when one is in his mouth.

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# Kenton's Popularity No Accident, His P.A. Proves

New York—Bud, if you want to hear why Stan Kenton is not only turning out good music, but standing second in *Down Beat's* poll, talk to the press agents of two of his hottest rivals. The two sacksters, just arrived in town from road

## Bob's Beauty



Chicago—Jo Ann Tally is the winsome vocalist with the Bob Strong band, now touring the middle west and east.

## Music Firm Wins Appeal On 'Parade'

New York—The long-disputed obduracy of the *Lucky Strike Hit Parade* in its rating and selection of songs was shaken last month when the New York court of appeals handed down a decision that Advance Music corporation had cause for action against the American Tobacco company for misrepresentation of the popularity of songs.

Advance, a unit of Freres Warner holdings, claimed the *Hit Parade's* selection of tunes said to represent the ten top tunes in the nation to be inaccurate to which Chief Judge Loughran and members of the bench agreed in opinion and decided there was cause for action.

Last year the appellate decision, a lower court, reversed a previous decision in an action involving Advance's *Don't Sweetheart Me* after deciding the action to be proper against the tobacco company. Advance at the time was asking \$200,000 damages. The court of appeals has had the suit since.

## Capitol's Ad Dept. Abolished

Hollywood — Advertising department maintained by Capitol Records has been abolished, with all matters now in hands of Dunn-Fenwick & Co., agency which has been handling magazine space for plattery for some time.

## Kenton's Trams Get Thirsty



New York—Lined up for their turn at the drinking fountain backstage at the Paramount theater are the following members of Stan Kenton's trombone section, left to right: Bart Varsalona, Milton Bernhart, Kai Winding, Harry Forbes and Skip Layton.

their recording companies and disc jockies are out of their minds. These guys can make you—and mostly they are real good joes who want to help.

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"We've discovered that some plain ordinary good manners, and some honest explanation of what our music is trying to do nets us more returns than all the fancy gifts and gags in the world. "It isn't enough to make good music—you've got to sell it too—and we believe we have an obligation to the people that listen to our stuff and buy it. The day we stop believing that, is the day we'll be out of business."

If the above paragraphs could be condensed like vitamin tablets and crammed down the craws of Benny Goodman, Tommy Dorsey, Harry James, Charlie Spivak, and some others, they, and the business would be a lot better off.  
For sheer guts, hard work, and perseverance in the face of difficulties, Kenton, Karle, and company deserve all that comes their way. There may be times when we disagree with the music, but whatta guy the Stanley is!

## Satchmo' Slated For Concert

New York—Louis Armstrong will appear at Carnegie Hall, Saturday, Feb. 8, in what promoters Leonard Feather and Bob Snyder call Satchmo's "first American concert."

Event will be tied in with *New Orleans*, the movie starring Armstrong that will be premed in the Crescent City during Mardi Gras week. Louis will probably be backed by Ed Hall's band. Format of concert will be the presentation of the various music phases through which Louis passed, from his early recording periods to the present.

## Capitol Snares New Recording Studios

New York—With all the newer record companies frantically searching for recording facilities in New York, Capitol quietly completed a deal that gives it exclusive use of the newly built RKO-Pathe movie studios on 106th st. and Park ave. The nine story brick building, formerly an Odd Fellows Hall, will be used for movie shorts and sound track cuttings and has the most modern equipment yet designed.

Capitol execs figure the special movie sound equipment, like long mike booms, will make the remodeled studios the country's finest for producing records.

## Corky on Jewel

Hollywood—Corky Corcoran has been signed to head unit of his own for waxings on Ben Pollock's Jewel label. Will do first four sides early this month using Harry James rhythm section.

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# NOTES between NOTES

By Michael Levin

There's been a lot of raven-croaking lately about the mess the music business is in. However there has been too much you-done-iting and not enough whatta-we-do-about-iting.

One great trouble is the dearth of musical brains at the various agencies scattered through the country. These offices, which control multi-million dollar investments in music, probably know less about the techniques of making music than their squarrest clients.

There must be exceptions. But off hand, neither I nor anyone else in the office can think of them.

"Mike, I don't pretend to know anything about this musically, but it certainly is commercial" is the opening line of what is practically a music business anthem.

"Now why in heaven should only writers and musicians be expected to worry about music, while the offices worry only about the bucks?"

In the first place, I claim that this modest little disclaimer is a cover-up for laziness and inexcusable lack of knowledge; and in the second place, agencies would stand to make MORE money if they know more about the product they are selling.

Simply because you know when a section is in tune, doesn't mean that you can't assess that section's box-office appeal, and it may mean that you will know how to make suggestions that will not help the musicality of an orchestra but also make it more saleable.

One of the big reasons for friction between agencies and leaders is that the leaders consider the agencies not only musically stupid, but utterly incap-

ble of understanding what they, the leaders, are trying to accomplish.

So from the stand-point of contracting and keeping artists it would pay agencies to have musically capable men on their staffs.

There has been much discussion about the necessity of having new blood in the trade: new names, new ideas. One of the NYC offices of a large agency has been wrestling with a band along different lines than the ordinary dance group.

It isn't clicking either musically or commercially—but there isn't a man in the agency who knows enough music to help the leader straighten the group out.

The result is that the leader feels bitterly that the agency is trying to hamper him, the agency that the leader is a prime fool, and the public is losing the chance to hear a quite worthwhile musical idea.

So from the standpoint of making their "product" saleable, the agencies could afford to have some musical talent on their executive rosters—and I don't mean trumpet players from the middle twenties either.

Right now, agencies are screaming about the size of band-leaders' payrolls, telling them they must either hire cheaper sidemen or else cut down the size of their bands.

The leaders quite naturally feel that they don't want to impair the musical quality of their organizations unless they have to, and they resent agencies walking in and destroying with one speech what musically may have taken two or three years to build.

The offices insist that the leaders hire young, talented, less experienced but more inexpensive sidemen. They are quite right. There are times when the bands have looked as though they were playing musical chairs with some of their sections. The same men would be in four or five different bands in one year—each time with a \$15 raise.

However, a leader frantic with arguing with his office, trying to watch his band, get publicity, work, and travel, is in no shape to look for sidemen. He neither has the time nor the resources.

However the agencies could, if they had on their roster men capable of judging musicianship—which they don't. By that, I don't mean just solo virtuosity, which often will rap you on the noggin with its own forcefulness, but the ability to find good third altomen, capable guitarists, and adequate accompanying piano men.

By performing such service, the agencies could not only raise the level of performance of their

## Smiling Stars Seen At Simplan



New York—Posing at the Simplan, one of the more popular Manhattan dining spots, are, left to right: Tommy Dorsey, ork leader; Ann Southern, film star; Patti Andrews, of the famous Sisters. Larry Finley, west coast promoter, and Gary Cooper, movie star.

bands, but also make them a cheaper package for public consumption—certainly a prime factor these days.

In addition to all these dollars-and-cents arguments for some technical ability in the offices, having a few men around who know that a \$ sign can be a sforzando as well as a back, would remove some of the odium from that "of course we don't know, but it sells" statement.

Don't forget (exception Lombardo) every top band today, sweet or swing, commercial or not, has made a tremendous improvement musically. Sammy Kaye, Horace Heidt, and Kay Kyser discovered that whatever brand of music you were selling, it still paid to try to play it well.

Making money and music are not at opposite ends of the scale, as many agency men would have you believe. Both are possible if done with intelligence, moderation, and a little initiative, backed up by the necessary of knowledge of both brackets of effort.

The following suggestion is made therefore to the large offices: don't scare your personnel by trying to make them learn something about music. Hire yourself one man in each office who is familiar with booking and its problems, but who is a genuinely good musician and arranger as well.

Let him be the liaison between you and your clients. When you don't like what a leader is playing, talk it over with him first. Let him explain to you exactly what you can expect from each band, and let him help sell specific promoters the bands which they need.

Give him a hand at scouting new talent, both sidemen and organized combinations. Give your clients on both sides the truthful impression that you are interested in making an honest buck, not a fast one, and that you are sincerely desirous of helping each one. The Webster definition of agent

## Maxted Crew Proves Stuff

New York—The band that has had the music apostles around the Nola studios talking in their sleep was given a trial run recently when Billy Maxted unveiled his highly-talked-of crew in the 400 club which had an open week between Benny Goodman and Tex Beneke.

Although Maxted's week at the 400 came too late for a review, those who heard his rehearsals agree that Maxted is working on something that may be one of the answers to the current beef against the stagnancy of the current dance band trend.

On Maxted's 400 club break-in, the pianist-leader used a 14-piece band made up of five strings, three brass, two saxes and four rhythm. Close observers believe that as soon as Billy can insert more moving voices in his strings, which consist of four violins and a cello, to replace the organ and unison voicing he'll be on the road to something new and desirable in reduced bands.

Playing with Maxted are Johnny Nampton, Don Plumby and Don Cavanaugh (trumpets), Fran Ludwig (tenor sax), Al Walters (alto and clarinet), Ted Prashina (bass), Al Perlliss (guitar), and Paul Richter (drums). Billy plays piano and fronts and Julie Hewitt handles the vocals.

Nat Moss, 400 club owner, has offered to feature the Maxted band for an extended date early next year.

is "one who acts for another." The business is getting back to its pre-war competitive state. It behooves agencies to help themselves by helping their clients.

The quality of mercy is not strained—nor does it lose money.

## Catlett In Detroit

Detroit—Big Sid Catlett recently began a four week stint at the Zombie Club with a five piece combo that features tenor stylist Eddie Davis. Continuing its policy of featuring small "name musician" aggregations, the Zombie has pactured Rex Stewart to follow Catlett.

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## Benny Plans Russian Trip Next Spring

New York—Benny Goodman's proposed two week musical tour of Russia has not been cleared, after several months of negotiations with the Russian Embassy in Washington, but Benny and his p.a., Hal Davis, are still hopeful of getting the iron curtain lifted. Benny made many Russian friends playing Russian Relief benefits and hopes this will produce the necessary gimmick. Davis is betting he'll soon have a picture showing Benny at clarinet and Stallin at drums.

It plans click, Benny will fly to Moscow with a drummer and pianist. He'd play jazz concerts and work as a guest artist with Russian symphony orchestras. No money would be involved in the deal, the whole thing being put on the basis of "cultural exchange."

Goodman plans may also include a stopover in Scandinavia. Commercial offers for Benny have already been received from the north countries.

According to Time magazine and recent Associated Press reports, jazz music has been condemned by Russian officialdom. But, the Goodman office points out, it's probably because the Russian version of our jazz—reportedly a very sad imitation—is so bad it deserves an axing.

Chances of Goodman getting the necessary O.K.'s are lessened by our recent run-in with visiting Russian singers who we insisted must register as foreign agents. They refused and left America without singing. The USSR may choose to retaliate by nixing Benny's newest adventure.

Goodman, incidentally, commissioned a clarinet piece some time ago from the great Russian composer, Prokofiev. To date, there has been no delivery.

—got

## Philly News

Philadelphia—James (Coatesville) Harris, one-time skin-beater with Louis Armstrong, recovered from a serious illness, returned to Jerome Ashford's band. He took over the seat held down by Bert Hall, who after 13 years as a drummer boy, says he will hang up his skins. Ashford, holding forth at Joe Pitts' bar, also brought in Arthur Stroman to take over the piano bench from Lloyd Whitley.

Smiley Trotman, who left Snub Mosley, appearing as a piano single here at the Ambassador. Trombonist Herbie Collins making his first local pitch with his band at the class Warwick hotel.

George Auld bowed his six-piece band at The Click, sharing the bandstand with Ina Ray Hutton, and scored solidly. With the smaller unit, there was beaucoup of George's saxology. Bobby Byrne, for a single week at DiPinto's, failed to bring in the younger set and the nitery returned to floor shows instead of following thru with a band policy.

King Cole set for the January 10 week at the Earle theater with Vaughn Monroe already linked in for a spring week at the playhouse, indicating that the house will carry on with a band policy for the new year.

## New Barton Flack

New York—Flack Jim McCarthy has added Barton music to his string of accounts. For the pubbery, McCarthy will handle record promotion to the disk jockeys on tunes dubbed by Barton. First two numbers he is to work on are Peggy Lee's *Just My Kind* and Andy Russell's *I Go Out with Somebody Else*. Both are Capitol records.

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## Hot Jazz

### Bernie Leighton

- ||| *Have You Met Miss Jones*
- ||| *Moten Swing*
- ||| *Things Are Looking Up*
- ||| *Beyond The Moon*
- ||| *I See Your Face Before Me*
- ||| *Waiting For Leighton*

The 88ing of Leighton is backed here by Trigger Alpert (bass), Hy White (guitar), Dave Tough (drums), and on *Waiting*, Peanuts Hucko's clarinet is added while J. C. Heard replaces Tough. With such good men and such excellent tunes, there should be more happening. Main fault is the completely mannered feeling Leighton's playing gives, as though he never wants to come out from under wraps. Jones is a Wilsonian treatment while *Swing* depends in large part on locked-hands or single finger ideas. There are also too many places where a weakness of left-hand invention is noted. *Things* is more fertile in the Garner mode, and has some quite delightful ideas ala Teddy. Even here though Leighton's faults of slightly inflexible beat and lack of harmonic resolvency show. It's always very good piano, but it just never is quite completely natural piano. Bernie is reportedly an admirer of Myra Hess. His excellent tone would seem to show it. The rhythm section, save for one dragged opening on *Face*, unostentatiously jumps in perfect taste. Surfaces are bad. (Keynote A-133)

### Don Byas

- ||| *Cynthia's In Love*
- ||| *They Say It's Wonderful*
- ||| *St. Louis Blues*
- ||| *September Song*
- ||| *Old Folks*
- ||| *London Donnie*
- ||| *Maria*
- ||| *I Found A New Baby*

Savoy certainly loves the tenor sax—this is the third or fourth album they have turned out this year devoted to the instrument. Backed by rhythm trio, Byas goes through the assorted pops very adequately, though lacking some of the delicacy and lightness he has shown previously on wax. *Blues* is taken with at a wierd rhumba beat backed by be-bop piano shifting into straight rock styling, and Byas muddling several phrases with respect to tempo. Bass, on this side particularly, is over-balanced. Best playing is on *Folks*, a Willard Robeson tune, while *Donnie* with author line reading: "A copy-righted arrangement" is actually *Danny Boy* or *A Londonderry Air*, which original title was *Would God I Were a Tender Apple Blossom*. *Baby* is at the expected fast pace and not much more. Byas can, even commercially, do better. (Savoy S-505)

### Bud Freeman

- ||| *Midnite At Eddie Condon's*
- ||| *Ten For Two*
- ||| *Honeysuckle Rose*
- ||| *Sentimental Baby*
- ||| *Inside On The Southside*
- ||| *Town Hall Blues*

Made with various musicians who work Condon's concerts, this album is no great shucks for jazz. *Midnite* starts with a tired riff, partially saved by Ed Hall's virile playing, and a Vernon Brown trombone chorus which Teagarden played a few years back. The album notes say you should note Davey Tough's slight-beat drumming back of Brown—why I don't know. From superbly quiet drumming in the Leighton to this rushing, noisy pounding is a little hard to believe. Freeman plays a lot of good ideas on too if you can just for-

## Symbol Key

- ||||| Tops
- |||| Tasty
- ||| Pleasing
- || Boring

to scream for good ideas as it does for Jaquie's screaming. This is probably the most successful concert side ever recorded.

*Lester* (1) bludgeons but doesn't get too far. 2 has a superlative half side played by Nat Cole: rough, driving jazz of the sort Hines used to do. Throughout this entire album Nat shows himself not only a superb soloist but a rhythm man capable of driving and yet holding down even such madmen as Jacquet who squeals rather inanely on the last side.

Despite its very bad editing, exorable balance, abortional taste, and poor surfaces, there are spots in this album which justify the concert theory of recording at least in part. (Disc 504)

## Jazz Concert At Eddie Condon's

- ||| *Impromptu Ensemble No. 1*
- ||| *Sheik Of Araby*
- ||| *Farwell Blues*
- ||| *Stars Fall On Alabama*
- ||| *Just You, Just Me*
- ||| *Atlanta Blues*
- ||| *Way You Look Tonight*
- ||| *Some Sunny Day*

This problem of resins is getting serious. With Decca, records practically fall apart in your hands and the surface quality is laughable. First is a fast blues with a fancy title and a Jack Teagarden vocal. Not bad either. *Sheik* uses the tag vocal Big Gate has recorded to these many times, while he sounded better on his original *Stars*. The last four sides are by the Condon house band at normal numbers, with Max Kaminsky demonstrating his unsurpassible vitality on trumpet. Best side is *Way* even does badly miss one change. *Atlanta* is engagingly sung by Bubbles, with the appeal more sentimental than technical however. Max's missing one change badly and a lack of rhythmic punch give *Day* the upturned thumb over *Way* for the album's best side.

One other small item: Paul Smith's notes say something about "it is not Condon's fault that he has been good for quite a while."

I am perfectly willing to admit that Eddie is a very friendly fellow around a bar, and a fast man with a witty word. But if you will listen to the Freeman album

get that fine fish-horn tone, but the wax is so bad you can hardly hear. Essential fault with this album is that this brand of jazz is sold for its "fire" and its "poignance". Neither quality is overly present on the first four sides. *Southside* is a hodge-podge of styles with Hall, Bud, and Charlie Shavers represented, and yet has more life than any of the other sides. Same goes for *Blues*, with Carl Kress' guitar and Bob Haggart's bass playing a nicely smokey beat. There are certainly tendencies in this album of which Eddie Condon can hardly approve. (Keynote A-127)

## Jazz At The Philharmonic—Vol. 4

- ||| *The Blues (1 & 2)*
- ||| *The Blues (3) and Lester Leaps In (1)*
- ||| *Lester Leaps In (2 & 3)*

All six sides here were recorded by tenormen Jack McVea and Illinois Jacquet, J. J. Johnson (trump), and a rhythm section with King Cole ("Shorty Nadine" is his wife's nickname), Les Paul (guitar), Lee Young (drums), and Johnny Miller (bass). Fourth of the Granz efforts, it's the first he's made on 10-inch wax. Balance is just as bad as it was on Volume 3, though the surfaces are a little better.

Blues starts off fast with Cole soloing, and Lee Young playing much too loudly. Would like to hear J. J. Johnson play sometime against Snub Moseley. Both have light, short-noted styles, and good techniques, though I think Moseley's tone is better.

Jacquet plays on the next side, and while he's noisy and out-of-taste, you can feel the excitement he generates on the stand and in the crowd. If he would only temper some of his more extremely bad inspirations and stick to a few less tin whistle phrases, he could be a musicianly reed man as well as a show-stopper. With the cut between 2 and 3 as an example, it's about time Granz got his technicians to learn where choruses stop and start. 3 has a series of really fascinating chase choruses between Paul and Cole because of their originality and also sense of humor. It's interesting to note that the audience seems as ready

where Kress plays guitar and then cock an ear Condonwards, you will hear why I feel as a practicing musician, Eddie is a fine raconteur. (Decca A-490)

### Albert Ammons

- ||| *Swames River Boogie*
- ||| *I Don't Want To See You*

Badly recorded boogie with a shaky first chorus showing only Albert massively powerful left hand and controlled right hand tremelo. Flipover has a Jack Cooley vocal. (Mercury 8022)

### George Barnes And His Sextet

- ||| *Blue Lou*
- ||| *Quiet—2 Gibsons At Work*

Barnes grooves here some of the pyrotechnics that have made him a byword amongst radio guitarists. Second chorus on *Lou* suffers a little from dropped ideas. Be interesting to hear Barnes, Les Paul, and Django Reinhardt play in a session together—how fast can ya play! *Work* is a very technical but pretty figure (built up on an Irish jig) taken at a moderate romp. Despite its quite complicated runs, the easy relaxed beat really sells it. (Keynote 646)

### Herbie Haymer

- ||| *Sweet And Lovely*
- ||| *I Saw Stars*

Herbie, backed by some Hollywood studio men, is running tough competition on this tune, as Flip Phillips already did it for Signature in much the same manner. Doesn't detract from the lacy quality of the Haymer tone or ideas though. Clyde Hurlley helps with a low-register, Berigan-like solo, while Heinle Beau plays with exquisite clarinet tone and choice of patterns. A mellow side. *Stars* goes at an easy two-beat bounce with the kind of fluffiness to the rhythm you almost never hear these days. Listen to the Tommy Todd piano which sparkles like Mary Lou Williams often does, but with completely different conception. Here is one leader pressed all the way by his sidemen on two much

## BEST BETS

- Hot Jazz**
- ||| *You Can Depend On Me* by Joe Thomas (Keynote)
- Swing**
- ||| *Scarlet And Amber* by Hal McIntyre (Cosmo)

above ordinary sides. (Keynote 640)

### Joe Thomas

- ||| *You Can Depend On Me*
- ||| *Black Butterfly*

From time to time, you have heard me rave about Joe Thomas (in company with plenty of others) and the first chorus of *You* is a perfect sample why. Member Benny Carter's famous trumpet chorus on *More Than You Know* with the full round tone, the floating phrasing, and the complete surety of conception? That's what you'll hear here. Why, why, oh why don't more brass men have some of this same quality of utter ease in their musicianship? Funny thing, Hilton Jefferson's alto chorus sounds much like Carter too. As does Tyree Glenn's trombone. Reverse, the old El- (Modulate to Page 18)

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(Jumped from Page 17)  
lington tune, misses the richness in harmonics which the Ellington band gave it, but Thomas still plays just as lyrically.

You will notice one thing about the Barnes, Haymer, and Thomas sides: all the men on the three dissimilar discs think as do the other men on the date with them. This is the toughest job of the recording supervisor: and with these three records, Harry Lim, no particular friend of mine, has done a magnificent job. (Key-642)

**Johnny Blowers**

- ||| *Gi*
- ||| *Rainbow Serenade*

These sides, part of a date put together by the owner of the company to record his tunes, were recorded by a bunch of NYC radio stars for a change including Tootie Mondello (alto), Ernie Cacaes (clary), Chris Griffin (trumpet), and a rhythm

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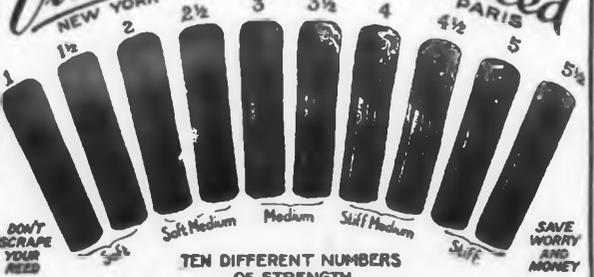
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section with Sanford Gold, Bob Haggart, Carl Kress, and Blowers. The riffs are well-played and the solos certainly competent. (Ca-Song 101)

**Bill De Arango Sextet**

- ||| *Mister Brim*
- ||| *Dark Corners*

Two sides by hipper 52nd street members including Bill's guitar, Tony Scott on clary, Ben Webster, and Sid Catlett's batterie. *Brim* is a slow blues with Ben wailing the intro. De Arango, a Cleveland six-string contribution to the jazz hot, plays more restrained here than usual, as does Webster on his chorus. *Corners* is more conventional bebop on *I Found A New Baby*, but with less clinkers and more ideas than usual. Both Scott and trump- etist Graham help make the side come off. (Haven 803)

**Be-Bop 1947**

- ||| *Curstone Scuffle*
- ||| *Bird Lore*
- ||| *Be-Bop*
- ||| *Lover Man*
- ||| *Confirmation*
- ||| *Dialogue*

These six sides, recorded by various be-bopists, are stated by Tempo Music Shop's Ross Russell to be a definitive anthology of be-bop, ranging from the "volcanic" Be-Bop recorded just before Charlie Parker flipped his lid to the *Curstone* written out by Sonny Berman.

This column has already covered be-bop, pro and con at some length, and doesn't propose to do so again.

*Scuffle* is recorded by the Herman Herd's more revolutionary elements with Sonny Berman, Flip Phillips, Serge Chaloff, Don Lamond, Chuck Wayne, Bill Harris and Artie Bernstein taking part. Berman plays well, as does Ralph Burns. Serge Chaloff gets off a surprisingly flexible baritone be-bop bit and the disc

closes with the half tone progressions that started it.

*Bird* is *How High The Moon* or the third master of the previously released *Ornithology*. Compare them to note the lag in playing energy and also how closely the solos stick to one set mold. This however is not so peculiar to be-bop—happens at most recording sessions. Best solos are by Lucky Thompson, Miles Davis, and Charlie Parker.

*Be-Bop* is taken at an absolutely frantic tempo, with the rhythm fighting to stay up. Bird drops the last six bars of his chorus completely, while McGehee tears off some of the most startling forensics I've heard, including Dizzy.

Charlie's *Lover Man* is marred by a ragged entrance, but enhanced by good pacing of accents. *Confirmation*, written by Parker, spotlights Dizzy, Ray Brown (vibes), and Lucky Thompson's tenor. It swings more than any of the others, and has a melodic line less like Raggedy Ann at the end of a string. Dizzy's solo is excellent, with one long swooping phrase well-worth the price of admission.

*Dialogue* uses Burns' pet device of diminished fifths revoiced and used consecutively: a play on the phenomenon used to use the sevenths of consecutive fifths (try *Nice Work If You Can Get It*). There is also Serge Chaloff, proving that Carney isn't the only agile bary man in the business, and Don Lamond transposing be-bop riffs for drums.

Ross is to be congratulated for having turned out the best be-bop collection on wax. There are a lot of pretty ideas, and some quite thrilling solos. I am still bothered by a repetitiousness of dynamics and ideas, plus a continued frenzy of tempo. But as the men playing the music mature in it, that will probably change too. (Dial 1)

**Tiny Grimes Swingtet**

- ||| *Flying Home*
- ||| *(Parts I and II)*
- ||| *Tiny's Boogie Woogie*
- ||| *C Jam Blues*

This cuts Hampton—certainly for speed. These guys are playing so fast my hands get tired beating half time. Special mention to Eddie Nicholson (drums) and Jimmy Butts (bass) for staying with the beat. Trummie Young quarter-times a couple of choruses, after which John Hardee blows his head off on tenor. Cleanest jazz on the sides played by Marlowe Morris (piano) who incidentally keeps a full beat left hand going, a small trick I would like to know myself at those prices. Grimes cuts loose himself on *Part II*, after which some riffs are casually tossed off. Maybe at

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half time it would swing better though—huh?

Hardee makes more sense on *Boogie*, getting some of the Chuvian roll into his notations. *C Jam* is at ye wilde patee again, but slow enough so that Trummie Young gets onto his best solo of the four sides. (Blue Note 524-5)

**Swing**

**Harry James**

- ||| *Ciribiribin*
- ||| *Sleepy Lagoon*
- ||| *One O'Clock Jump*
- ||| *Two O'Clock Jump*
- ||| *You Made Me Love You*
- ||| *Music Makers*
- ||| *Flight Of The Bumble Bee*
- ||| *Concerto For Trumpet*

No use in going over these numbers—you know them all—from *Ciribiribin* in the second non-waltz version as sung by Frank Sinatra (not too well incidentally), through the sobbings of *Lagoon* (with its introduction swiped from *Daphnis and Chloe*) and *Love*, and the trumpet-flashes in the *Jumps*, *Bee*, and *Trumpet*. The only side with any shade of beat and tonal quality is *Music Makers*, and it's no gift. It's a great shame that James, a marvelous trumpet player, threw away so much of his own and his band's talent, so that a reissue album calls forth only trash like this. (Columbia C-117)

**Benny Goodman**

- ||| *Oh Baby I*
- ||| *Oh Baby II*

This record should have been busted before it was issued. Not that it's bad—it isn't—for 1933—but not now. Arranged by Mel Powell this is the tune BG has been using in theaters and is complete here with his vocal, the initial choruses by the sextet, and the big band echo choruses of Benny's clarinet riffs.

There is also not one discernible iota of improvement in the band's musicianship between 1936 and now. I played *Walk Jenny Walk* and *Stealin' Apples*, one dating from 1935, the other from 1940 and *Oh Baby* for three good musicians and they all assured me that the first two post-dated *Baby* by at least five years!

How can a musician of Goodman's tremendous personal ability countenance a band which has showed no progress, no improvement, no nothing? The signs of change instilled by Eddie Sauter some five years ago have completely disappeared. Arrangers bringing scores in are told what they may and may not include.

The result is that the Goodman band which just broke up was a dixieland band—pure, simple—and bad. The same old tricks: brass and reed echoes, clarinet against brass, trombone flares into staccato trumpets while reeds hold a unison figure—all the things which Benny has used for 12 years. I've been defending BG for

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years now to the people who claimed he was a musical reactionary. I still think his personal musicianship is impeccable. But I must admit that this record is the final straw so far as his taste in bands and arrangements goes.

This is no question of being commercial. Hal McIntyre, who is busily occupied with building a commercial sweet band, has a sound twice as modern as this. When you have a record sounding exactly like one you made six years before—only not so well (*Stealin' Apples*), and spend half a 12-inch face between simple clarinet licks repeated by brass with a real bang-up dixie finish, why not quit and start jamming at Condon's—there's much more spirit there.

Benny sang a vocal once before "apologetically" when Billie Holiday couldn't do a scheduled date with his band. He should apologize profusely for this one—he has neither the showmanship nor the sense of phrasing necessary to carry it through.

It's a pretty bitter disappointment to see a man as talented as Goodman, responsible for much of the growth of jazz-interest in this country, standing still for no necessary reason except his own stubbornness and unwillingness to spend time on improvement. (Columbia 55039)

Will Bradley

- Stude Brutus
If I'm Lucky
Turn The Knob On The Left To The Right
Sooner Or Later

Stude and Right are Billy Mated scores while the two pops are sung by Phil Hanna. Stude is a tidy little job with touches of Temptation running through it against an arpeggio figured in the reeds. Bradley shows once more why Glenn Miller used to say he was the best lead man in the business. Note that while his tone has the silkiness of Dorsey's, it has an increased vibrato which gives it more warmth. Right is more of the scored boogie-woogie that Bradley seems to like, with a perfect example of the consecutive fifths mentioned earlier. Later has a Tootie Mondello lead also solo. (Signature 15048-9)

Hal McIntyre

- Scarlett And Amber
(Parts I and II)
The Count Meets The Duke
The Things We Did Last Summer

These are the two records Mac pointed to in his answer to Beat criticism that his band had no style musically. He has since admitted that perhaps he was falling over a little backwards last winter. If so, these are certainly ample redemption. Arranged by Sid Schwartz, they show off once more the suave Mac lead alto, Willie Baker's gliding tenor, and Ken Harriidy's tasteful read-

Buzzy Drootin In Come-Back



Boston—A featured tubman with Al Donahue, Ina Ray Hutton, Bud Freeman and others before the war, Buzzy Drootin was forced into temporary retirement by illness, made a stirring come-back recently in an Eddie Condon concert here. Buzzy is playing regularly with brother Al Drootin's trio at the Crawford House lounge. This shot of the Buz, with Jack Lesberg on bass, was made by Red Wolf.

ing of the Errol Garnerish piano scorings. The entire conception of S and A with its slow and fast sides is not completely new: both Barnet and Kenton, not to speak of Duke have done similar things. The shift between Garner and Kenton style piano writing on the two sides is interesting as is the band's shadings. Go trumpet is handed to Bobby Guyer, who doesn't drop it.

Count was intended strictly to an exercise to use Ellington color with a beat, says Schwartz. Opening is very much like voicing Duke used years ago on Way Low. Rhythm balance could be slightly crisper.

One criticism should be appended. These are excellent records, including the ballad side with the Frankie Lester vocal. But while well conceived and well scored, they swing a little too precisely the way Casa Loma used to, or shall we say, a band that doesn't get much chance to play jazz sets. Ah, there, Moffett. (Cosmo 509,515)

Frankie Carl

- Easy Pickin's
What've You Got To Lose

A saunter-gaited casing for Carl piano, Easy shows the band has at least a trombone man and a lead alto-man with a feeling for beat. This in any event is not the ordinary Carl piano, is in far better taste, probably won't sell anything therefore, and pass the biscuits, Mirandy. Twistover is a Lombardo tune—a delightfully banal little bit. It must be awful to be a leader or vocalist and be saddled with deals like this you have to do. (Columbia 37194)

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

Union Rules On Dramatic Plays

New York—The insertion of a few bars of music during the actual performance of the American Repertory theater's revival of Henry VIII upped pit-band scales from \$84 to \$92 a man when local 802, AFM, ruled the production "drama with music" instead of straight drama. However, the producers were permitted to keep the number of musicians employed to the usual nine instead of the sixteen generally required for musicals.

This was the second such decision in two months. First was Anita Loos' play Happy Birthday.

Olston Returns

New York—Ovie Olston's orchestra, a permanent fixture at Roseland until a couple of months ago, should be back at his old stand by publication time. Olston, whose crew held down the "relief" spot at Roseland for years, was scheduled to return to the Roseland simultaneously with the opening of Buddy Morrow's orchestra, Dec. 24.

Pops Jr. Fronts

New York—Paul Whiteman jr., son of the famous Paul sr., opened with his band at Broadway's Iceland restaurant, Sunday Dec. 22. This marked young Whiteman's debut as a band-leader.

Gillette Opens School

Hollywood—Mickey Gillette has taken over top floor of Fife & Nichols building here and has established music school featuring staff of teachers who are all vets. Gillette, himself a vet, is the nationally known sax teacher.

Archer Heads Coast Morris

Los Angeles—Re-organization in local Wm. Morris Agency office puts Jack Archer in top spot in band booking department, with Jack Flynn, who has been sharing ork selling assignment here, leaving firm to make new connection.

Morris office has Basie at the Avodon, Charlie Spivak coming in Palladium Dec. 26, Henry Busse doing one-niters and set for return date soon at San Francisco's Palace, and Earl Hines heading for this territory within next month or so for theater dates and one-nighters.

Trio Loses Spot After Seven Years

New York—After a seven-year engagement, probably one of the longest stands in town, the Jimmy Flora trio was dropped Saturday (28) by the Hotel Pennsylvania. Unit played relief for the band in the Cafe Rouge and doubled in the cocktail rooms. Flora told Down Beat that his stay was cut because of the recent scale raises and the biz slump.

The trio, which had become as much a part of the hotel as room-service, is booked by GAC and consists of Jimmy Flora, piano; Hetzi Shulman, violin, and Bill Stack, guitar

New Chirp

New York—Sandy Owens has taken over the vocal spot with Art Paulson's orchestra. She recently signed with the Hy Green agency.

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JAZZ CONCERT AT EDDIE CONDON'S featuring Jack Teagarden—STARS FELL ON ALABAMA, JUST YOU, JUST ME; ABEY, THE WAY YOU LOOK TONIGHT; FAREWELL BLUES, THE SHEIK OF ALL-SOME SUNNY DAY; ATLANTA BLUES, IMPROMPTU ENSEMBLE NO. 1. 4-10" records—\$3.95
HARRY JAMES ALBUM—Oom O'Clock Jump, You O'Clock Jump; Christmas, Spirit Of The Drummer; You Mean Me Love You, Concerto For Trumpet; Music Makers, Sleepy Lagoon. 4-10" records—\$2.91
STAN KENTON ARTISTRY IN RHYTHM—Artistry In Rhythm, Artistry In Blues; Fantasy, Pans In Fantasy; Artistry In Percussion, Ain't No Mistry In Me; Salsabani, Willow Weep For Me. 4-10" records—\$3.31
BEBOP JAZZ ALBUM—Ralph Burns Quintet—DIALOGUE; Charlie Parker Sextet—BIRD LORE, LOVER LIPS; Dizzy Gillespie Sextet—CONFIRMATION; Sonny Boroman Big 8—CURSTONE SCUFFLE; Howard McGhee Quintet—BEBOP. 3-10" records—\$4.05
PEE WEE RUSSELL'S JAZZ ENSEMBLE ALBUM with CHH Jackson, Pianist—MUSKOGEE BLUE, SINCE MY BEST GAL TURNED ME DOWN; ROSIE (Make It Rony For Me); TAKE ME BACK TO THE LAND OF JAZZ; RED HOT MAMA, I'D CLIMB THE HIGHEST MOUNTAIN. 3-10" records—\$3.30
GLENN MILLER ALBUM—Song Of The Volga Boatman, American Patrol; Tuxedo Junction, In The Mood; Midnight Serenade, Little Brown Jug; Star Dust, Pennsylvania Six-Five Thousand. 4-10" records—\$3.31
EARL SPENCER PERCUSSIONS IN BOOGIE ALBUM—E.S. Boogie (Part 1 and 2); Spontaneous Theory (Part 1 and 2); Rhapsody In Boogie (Part 1 and 2). 3-10" records—\$3.30
SOLID DRUM SOLOS BY BABY DODDS—Tom-Tom Workout, Rhythms; Maryland My Maryland, Carolee Love. 2-10" records—\$3.14
ART TATUM PIANO IMPRESSIONS ALBUM—Poor Butterfly, Lover; Hallelujah! Memories Of You; Yesterdays, Reminiscent Wild; Song Of The Vagabond, Kerry Dance. 4-10" records—\$4.06
CHARLIE PARKER SEPTET with GABRIEL ON TRUMPET (Dixie Gillespie)—A NIGHT IN TUNISIA, TRUMPET AT TEMPO; DIGGIN' FOR DIZ; WHEN I GROW TOO OLD; MOOSE THE MOOCHER, ROUND ABOUT MIDNIGHT; YARDBIRD SUITE, etc. 4-10" records in album—\$5.50
CHICAGO JAZZ ALBUM—Bud Freeman, Joe Marsala, Jim Stacey, Poo Woo Bassini, Eddie Condon, etc.; NOBODY'S SWEETHEART, THERE'LL BE SOME CHANGES MADE, CHINA BOY, JAZZ ME BLUES, BUGLE CALL RAG, SISTER KATE, I'VE FOUND A NEW BABY SUGAR, THE DARTOWN STRUTTER'S BALL, etc. 6-10" records—\$3.95
KANSAS CITY JAZZ ALBUM—Lester Young, Joe Turner, Mary Lou Williams, Andy Kirk, Doc Byan, Buck Clayton, Aho Bolar, Count Basie, SOUTH, DOGGIN' AROUND, I WANT A LITTLE GIRL, TWELFTH STREET RAG, BABY BEAR, PINEY BROWN BLUES, HARBONY BLUES, THE COUNT, MOTIN'S SWING, GOOD MORNING BLUES, 6-10" records—\$3.95
GEMS OF JAZZ ALBUM (Vol. 1)—Gene Krupa, Jim Stacey, Irvell Crosby, Maudie Lee Lewis, Benny Goodman, Mildred Bailey, Joe Marsala, Bobby Hackett, HONEYSUCKLE ROSE, SQUEEZE ME, HONKY TONK TRAIN BLUES, DOWN HEARTED BLUES, FEATHERED LAMENT, TILLIE'S DOWN TOWN NOW, WHAT IS THERE TO SAY, etc. 6-10" records—\$3.95
GEMS OF JAZZ ALBUM (Vol. 2)—Bunny Berigan, Benny Carter, Cary Cole, Benny Goodman, Bobby Hackett, Gene Krupa, Joe Marsala, Jim Stacey, etc. THREE LITTLE WORDS, BLUES OF ISRAEL, JAZZ ME BLUES, THE LAST ROUND-UP, BLUES, I'M COMING VIRGINIA; YOU TOOK ADVANTAGE OF ME, CHICKEN AND WAFFLES; OCEAN MOTION, TEMPO DI JUMP; IN THE DARK, FLASHES; BARRELHOUSE. 6-10" records—\$3.95
GEMS OF JAZZ ALBUM (Vol. 3)—Henry "Red" Allen, Benny Carter, Sidney Catlett, Bud Freeman, Benny Goodman, Moraca Henderson, John Kirby, Adrian Rollini, Joe Venuti, Joe Sullivan, SWEET LORAIN, JAZZ ME BLUES, OLD FASHIONED LOVE, MINNIE THE MOOCHEER'S WEDDING DAY, HAPPY FEET, I'M RHYTHM CRAZY NOW, ARABESQUE, QUEER NOTIONS, IN-DE-RUFF. 6-10" records—\$3.95

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Helping With His Homework
New York—Fred Robbins, who is taking over Martin Block's Columbia Record Shop show, gets an assist with his homework from his lovely better half, Lucille. Fred has been a disc jockey on station WOR for several years.

# Duke Cops Both Crowns, Carney Total Is Tops

(Jumped from Page 1)

## Small Combo (Instrumental)

1—King Cole Trio	3511
2—Joe Mooney Quartet	864
3—Louis Jordan	767
4—Eddie Heywood	278
5—J. C. Heard	278
6—Three Suns	245
7—Les Paul Trio	154
8—John Kirby	154
9—Vivian Gary Trio	154
10—Johnny Raymond	138
11—Slim Gaillard Trio	124
12—Page Cavanaugh Trio	85
13—Red Allen	55
14—Wingy Manone	55
15—Sham Stewart	54
16—Three Blazers	54
17—Gene Sedric	54
18—Red Nichols	22
19—Red Saunders	22
20—Joe Lagima	16
21—Herman Chittison Trio	15
22—Miff Mole	15
23—Jimmy McPartland	15
24—Billy Samuel Trio	15
25—Lennie Tristano	15
26—Ray Vore	15

## Small Combo (Vocal)

1—Fled Pipers	1936
2—Mills Brothers	1045
3—Ink Spots	840
4—Mel Tormé & Meltones	764
5—Hendriens	722
6—Delta Rhythm Boys	322
7—Merry Macs	194
8—Andrew Sisters	134
9—Charlotiers	123
10—Golden Gate Quartet	118
11—Deep River Boys	76
12—The Barclays	76
13—Dinning Sisters	56
14—King Sisters	33
15—Blue Moods	31
16—Brown Dots	31
17—Crew Chittis	25
18—DeMare Sisters	25
19—Satisfiers	25
20—Stardusters	19
21—Starlighters	19

## Male Singer (Not With Band)

1—Frank Sinatra	2546
2—Bing Crosby	1674
3—Perry Como	963
4—Dick Haynes	454
5—Herb Jeffries	454
6—Johnny Desmond	371
7—Andy Russell	251
8—Frankie Laine	161
9—Bob Eberly	73
10—JOE KILPATRICK	73
11—Tony Martin	33
12—Buddy Clark	33
13—Danny Ryan	33
14—Jerry Abbott	26
15—Johnny Mercer	26
16—Frank Gallagher	26
17—Jack Leonard	20
18—Joe Turner	20
19—Josh White	20
20—Teddy Walters	20
21—Bobby Doyle	18
22—Harry Bobbit	18
23—Billy Daniels	16
24—Gene Williams	16
25—Phil Brito	15

## Girl Singer (Not With Band)

1—Peggy Lee	1145
2—Jo Stafford	1027
3—Billie Holiday	830
4—Dinah Shore	730
5—Anita O'Day	685
6—Sarah Vaughan	479
7—Margaret Whiting	478
8—Ella Fitzgerald	473
9—Amanda Lane	282
10—Etta Jones	242
11—Helen Forrest	142
12—Mildred Bailey	128
13—Manics Lewis	112
14—Francis Wayne	99
15—Kay Starr	79
16—Dorothy Clark	78
17—Kitty Kallen	76
18—Mona Allen	74
19—Ginny Simms	72
20—Lena Horne	65
21—Pearl Bailey	61
22—Martha Tilton	61
23—Ethel Waters	52
24—Patti Clayton	49
25—Ivie Anderson	48
26—Connie Baines	42
27—Pam DuPray	24

## And They're Still Coming In

Chicago—As if it wasn't bad enough that a staff of five girls, plus the entire editorial staff here, were on the job for two weeks counting the tremendous last minute influx of ballots for the *Down Beat* poll, nearly 500 extra ballots came in postmarked after the Dec. 10 midnight deadline. All those, despite the obvious rules to that effect. They weren't counted, of course.

Having the honor (?) of mailing the latest ballot in the contest (we printed the earliest voters in the Nov. 18 issue, and call turn-about fair play) is Mrs. Robert Griffith, of Lima, Ohio.

28—George Gibbs	34
29—Lee Wiley	29
30—Myrtle Allen	26
31—Lily Ann Carol	26
32—Thelma Carpenter	17
33—Peggy Mann	17
34—Ella Mae Morse	17
35—Betty Rhodes	17
36—Diana Mason	17
37—Eugenie Baird	16
38—Frances Langford	15
39—Liza Morrow	15

## King of Corn

1—Spikes Jones	3835
2—Guy Lombardo	1222
3—Harry James	482
4—Sammy Kaye	387
5—Vaughn Monroe	338
6—Louis Prima	241
7—Spade Cooley	191
8—Korn Kobblers	150
9—John L. Johnson	148
10—Ted Lewis	44
11—Kay Kyser	42
12—Elliot Lawrence	32
13—Bobby Kaye	32
14—Barrie Spivak	28
15—Jimmy Dorsey	25
16—Tommy Dorsey	25
17—Benny Goodman	24
18—Dizzy Gillespie	23
19—Slim Gaillard	22
20—Jimmy Dorsey	22
21—Lawrence Walk	18
22—Woody Herman	17
23—Tex Benke	15
24—Art Kassel	15

## Favorite Soloists

1—Benny Goodman	1231
2—Bill Harris	368
3—Duke Ellington	324
4—Gene Krupa	324
5—Harry James	286
6—Dizzy Gillespie	271
7—Johnny Hodges	246
8—Art Tatum	244
9—Johnny Boldwell	184
10—Artie Shaw	184
11—Vido Musso	171
12—Benny Carter	169
13—Muggsy Spanier	139
14—Tommy Dorsey	139
15—Randy Brooks	136
16—Lester Young	136
17—Nat "King" Cole	134
18—Lionel Hampton	123
19—Ray McKinley	120
20—Tex Benke	118
21—Red Norvo	105
22—Coleman Hawkins	101
23—Illinois Jaquet	100
24—Charlie Ventura	94
25—Woody Herman	92
26—J. C. Heard	91
27—George Auld	77
28—Louis Armstrong	72
29—Stan Kenton	72
30—Joe Mooney	68
31—Ted Nash	59
32—Step Wadsworth	58
33—Errol Garner	52
34—Herbie Fields	51
35—Abe Most	51
36—D'Varga	51
37—Buddy Rich	51
38—Tony Parenti	50
39—Slam Stewart	41
40—Roy Eldridge	34
41—Sidney Bechet	30
42—Francis Carter	29
43—Carmen Cavallera	29
44—Charlie Spivak	29
45—Claude Thornhill	27
46—Lawrence Brown	27
47—Chas. Fisk	27
48—Flip Phillips	27
49—Ray Nance	26
50—Dexter Gordon	26
51—Billy Eckstine	25
52—Pat Flowers	25
53—Don Byas	24
54—Frankie Trumbauer	23
55—Django Reinhardt	23
56—Harry Klee	22
57—Jack Teagarden	22
58—Charlie Barnet	21
59—Harry Carney	19
60—Charles Shavers	19
61—Count Basie	18
62—Teddy Wilson	18
63—Elliot Lawrence	17
64—Jazz Stacy	16
65—Harry Brooks	16
66—Wesley Weathers	16
67—Kal Winding	16
68—Page Cavanaugh	15
69—Eddie Heywood	15
70—Howard McGhee	15
71—Louis Prima	15

## ALL-STAR BAND

### Trumpet

1—Roy Eldridge	1226
2—Ziggy Elman	1144
3—Charles Shavers	990
4—Taft Jordan	770
5—Pete Candoli	449
6—Harold Baker	328
7—Muggsy Spanier	308
8—Ray Linn	281
9—Ray Nance	248
10—Cat Anderson	240
11—Jimmy Zito	196
12—Bobby Hackett	189
13—Sonny Berman	180
14—Joe Newman	171
15—Neal Hefti	114
16—Al Killian	113
17—Ray Wetzel	108
18—Alec Fila	106
19—Max Kaminsky	99
20—Yank Lawson	99
21—Chico Alvarez	60
22—Buck Clayton	58
23—Red Rodney	49
24—Marty Marsala	41
25—Buddy Childers	40
26—Miles Davis	39
27—Dominic Geraci	38
28—Mel Eddy	36
29—Harry Edison	35
30—Shorty Rogers	31
31—Irving Markowitz	26
32—Dominic Geraci	26
33—Chuck Peterson	25
34—Eddie Badgley	23
35—Jimmy Speer	23
36—Paul Lopez	22
37—Conrad Gozzo	20
38—Joe Tricoli	17
39—Herman Austry	17
40—Don Fagerquist	17
41—Stubby Pastor	16
42—John Best	16
43—Bill Davison	15
44—Easty Deitch	15
45—Kenny Williams	15

## Trombone

1—Bill Harris	2546
2—Lawrence Brown	1765
3—Kal Winding	488
4—Lou McGarity	350
5—Trammie Young	343
6—C. Higginbotham	343
7—Tommy Pederson	301
8—Leon Cox	230
9—Dickie Harris	187
10—Vic Dickenson	175
11—J. L. Johnson	143
12—Earl Swope	127
13—Juan Tizol	127
14—Vernon Friley	52
15—Eddie Kusby	52
16—Dickie Wells	44
17—Harry Brown	33
18—Will Bradley	33
19—Warren Covington	27
20—Munn Wars	21
21—Dick Noel	19
22—Bon Ejoy	18
23—Johnny Rice	18
24—Walter Robertson	23
25—Dave Maser	22
26—Miff Mole	22
27—Ollie Wilson	20
28—Freddie Ohio	20
29—Vern Whitney	20
30—Britt Woodman	20
31—Al Lorraine	19
32—Dick Taylor	16
33—Les Robinson	15
34—Murray McEwen	15

## Alto Sax

1—Johnny Hodges	3867
2—Willie Smith	1495
3—Charlie Parker	754
4—Boots Mussulli	392
5—Les Robinson	326
6—Toots Mondello	158
7—Sonny Stitt	102
8—Ray Beller	65
9—Charlie Kennedy	61
10—Rudy Williams	51
11—Gene Krupa	51
12—George Kennon	30
13—Ben Fusell	28
14—Don Stival	28
15—Tab Smith	25
16—Jack Seligson	18
17—Lou Frishy	18
18—Johnny White	18
19—Ted Goddard	17
20—Rymie Schertzer	17
21—Boyer Brown	16
22—Herbie Cotton	16
23—Gene Allen	15
24—Pete Brown	15
25—Frank Castle	15
26—Willie Schwartz	15

## Tenor Sax

1—Vido Musso	1420
2—Flip Phillips	877
3—Coleman Hawkins	722
4—Al Sears	648
5—Lester Young	622
6—Ted Nash	585
7—Bill Webster	569
8—Illinois Jacquet	569
9—Lucky Thompson	209
10—Eddie Miller	195
11—Don Byas	181
12—George Nicholas	174
13—Harold Land	174
14—Boonie Richmond	87
15—Corky Corcoran	82
16—Buddy Wise	56
17—Bud Freeman	47
18—Stan Getz	40
19—Arnette Carter	40
20—Eddie Edell	34
21—Babe Russin	30
22—Red Dorris	30
23—Pennsus Hacko	30
24—Ally Fitzgerald	28
25—Bob Anderson	28
26—Dexter Gordon	28
27—Marty Lewis	28
28—Charlie Kennedy	26
29—Mac McDonaghd	24
30—Herbie Cotton	23
31—Don Lodice	22
32—Johnny Angelo	18
33—Carl Rand	17
34—George Stuyvesant	17
35—Charles Tompans	17
36—Herbie Cotton	16
37—Skippy Williams	16

## Baritone Sax

1—Harry Carney	4434
2—Ernie Caceres	860
3—Serge Chaloff	463
4—Frank Sinatra	411
5—Bob Gloger	385
6—Ry Mandell	161
7—Eddie Slezko	129
8—Willie Jackson	89
9—Earl Carruthers	53
10—Eddie Shomer	49
11—Teddy Lee	36
12—Dick Komenda	34
13—Marty Berman	30
14—Johnny Dee	30
15—Serge Chaloff	15
16—Joe Koch	15
17—Danny Banks	17
18—Morrie Freedman	17
19—Skippy DeSair	16
20—Joe Ranshon	16
21—Eddie Swoboda	15

## Clarinet

1—Buddy De Franco	1782
2—Jimmy Hamilton	1530
3—Barney Bigard	814
4—Hank D'Amico	428
5—Irving Fainla	411
6—Fee Wee Russell	385
7—Abe Most	278
8—Tony Scott	260
9—Aaron Sachs	177
10—Andy Fitzgerald	159
11—Feanus Hacko	148
12—Sidney Bechet	148
13—Buster Bailey	141
14—Rudy Rutherford	116
15—Johnny Mince	111
16—Tony Parenti	110
17—Heinie Ben	49
18—Bob Stegmeyer	25
19—Bob Walters	23
20—Seville Brown	23
21—Omer Simon	22
22—Jimmy Williams	22
23—Mablon Clark	22
24—George Porum	19

## Piano

1—Mel Powell	1249
2—Teddy Wilson	1249
3—Jazz Stacy	572
4—Johnny Guarnieri	562

5—Art Tatum	483
6—Doc Eames	406
7—Arnold Ross	297
8—Ralph Burns	271
9—Jimmy Jones	239
10—Joe Bushkin	185
11—Erroll Garner	167
12—Al Haig	154
13—Hal Schaeffer	139
14—Wini Beatty	132
15—Teddy Napoleon	103
16—Al Logan	97
17—Bill Burdette	83
18—Eddie Beal	73
19—Step Wharton	54
20—Louis Stein	52
21—Jimmy Rowles	52
22—Oscar Clarkson	46
23—Geoff Clarkson	46
24—Joe Crisari	44
25—Pat Flowers	44
26—Art Hodes	41
27—Johnny Potoker	37
28—Eddie Finckel	36
29—Marty Napoleon	36
30—Lennie Tristano	35
31—Tony Aless	32
32—Miff Mole	32
33—Conny Berry	32
34—Fred Otis	30
35—Ken Kersey	23
36—Lenny Love	23
37—Alan Login	19
38—Mary Lou Williams	16
39—Buddy Ennell	15
40—Buddy Ennell	21
41—Billy Kyle	21
42—Tommy Todd	19
43—Bud Powell	17
44—Andre Pravin	15
47—Jack Russin	15

## Drums

1—Dave Tough	1882
2—Sonny Greer	1069
3—Shelly Manne	1053
4—Jo Jones	767
5—Cozy Cole	249
6—Sid Catlett	265
7—George Wettling	158
12—Jackie Mills	106
9—Louis Bellson	118
10—Don Lamond	150
11—Alvin Stoller	120
12—Irving Kugler	123
13—Jackie Miller	123
14—Joe Munn	16
15—Buzs Bridgeford	92
16—	



# Where the Bands Are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; r—restaurant; t—theater; cc—country club; FB—Frederick Bros. Music Corp., RKO Bldg., NYC; MG—Moe Gale, 48 West 48th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; JG—Joe Glazer, 745 Fifth Ave., NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; HFO—Harold F. Oxy, 424 Madison Ave., NYC; SZA—Stanford Zucker Agency, 420 Madison Ave., NYC; WMA—William Morris Agency, RKO Bldg., NYC.

**A**  
Abbott, Dick (Pere Marquette) Peoria, Ill.  
Arnew, Charlie (400 Club) Ft. Worth, nc  
Allen, Red (Spotlite) NYC, nc  
Anderson, Wally (Sherman's) clang 1/2  
San Diego, nc  
Armstrong, Louis (On Tour) JG  
Arnas, Deel (Ciro's) Hollywood, Cal., nc

**B**  
Back, Will (Schroeder) Milwaukee, h  
Banka, Jimmy (Cavalier) Virginia Beach, Va., h  
Bardo, Bill (Commodore Perry) Toledo, h  
Barnet, Charlie (Cainna Gardens) Ocean Park, Cal., nc  
Barron, Blue (On Tour) MCA  
Basie, Count (Avodon) Clang. 1/6, Los Angeles, h  
Becker, Denny (Plantation) Dallas, Clang. 1/4, nc; (Plantation) Houston, Opg. 1/5, nc  
Beneke, Tex (460 Rest.) NYC, nc  
Benham, Ray (Pelham Head Inn) Bronx, N. Y., nc  
Bloom, Walter (Iroquois Gardens) Louisville, Ky., Clang. 1/8, nc  
Bothwell, Johnny (Auditorium) Worcester, Mass., 1/10-11, h  
Brandwynne, Nat (Statler) Washington, D. C., h  
Brewer, Teddy (Stork Club) Council Bluffs, Iowa, nc  
Brooks, Randy (On Tour) GAC  
Brown, Les (On Tour) MCA  
Bryce, Bobby (On Tour) GAC

**C**  
Calloway, Cab (Sherman) Chicago, h  
Campbell, Hal (Adams) Phoenix, h  
Carle, Frankie (Chase) St. Louis, h  
Carlyle, Russ (Blackhawk) Chicago, nc  
Cassell, Allyn (Trianon) San Diego, h  
Cavallaro, Carmen (Mark Hopkins) San Francisco, Clang. 1/5, h; (Million Dollar) Los Angeles, 1/8-14, t  
Chester, Bob (On Tour) MCA  
Clancy, Lou (Belvedere) Shreveport, La., nc  
Claridge, Gay (Chez Paree) Chicago, nc  
Coleman, Emil (Waldorf Astoria) NYC, Clang. 1/15, h  
Cool, Harry (Colonial) Hollendale, Fla., h  
Courtney, Del (Palace) San Francisco, h  
Crosby, Bob (On Tour) MCA  
Crump, Bill (Club Monaco) Buffalo, nc  
Cugat, Xavier (Flamingo) Las Vegas, Nev., h  
Cummins, Bernie (Trocadero) Evansville, Ind., Clang. 1/2, nc

**D**  
Dale, Avon (Melody Hill) Riverside, Ill., nc  
Davidson, Cee (Rio Cabana) Chicago, nc  
Davia, Johnny "Scat" (Howard) Washington, Clang. 1/2, t  
Donahue, Al (Avodon) Los Angeles, Opg. 1/7, h  
Donahue, Sam (On Tour) GAC  
Dorsey, Jimmy (Pennsylvania) NYC, Opg. 12/25, h  
Dorsey, Tommy (Capitol) NYC, t  
Dunham, Sonny (Topper) Cincinnati, 1/4-5, nc

**E**  
Eberle, Ray (Post Lodge) Larchmont, N.Y., nc  
Eckstein, Billy (Apollo) NYC, 1/10-16, t  
Elgart, Lee (Meadowbrook) Cedar Grove, N. J., nc  
Ellington, Duke (Rosal) Chicago, Clang. 1/2, t; (RKO) Boston, 1/9-15, t

**F**  
Fisher, Buddy (Trianon) Philadelphia, h  
Flindt, Emil (Paradise) Chicago, h  
Foster, Chuck (New Yorker) NYC, h

**G**  
Gillespie, Dizzy (On Tour) MG  
Glasser, Don (Rainbow) Denver, h  
Goodman, Benny (Victor Borge Show) NBC—Hollywood  
Grag, Glen (On Tour) MCA

**H**  
Hampton, Lionel (Aquarium Rest.) Clang. 1/9, NYC, nc  
Hawkins, Erskine (Tune Town) St. Louis, 1/7-12, h  
Hayes, Carlton (Lake Club) Springfield, Ill., nc  
Hayes, Sherman (Muehleback) Kansas City, Mo., Opg. 1/2, h  
Henderson, Fletcher (DeLia) Chicago, nc  
Howell, Buddy (Plantation) Mt. Vernon, Ill., Clang. 12/5, nc  
Hudson, Dean (Birmingham) Birmingham, Ala., 1/2-2, t  
Hummel, Bill (Pleasure Club) Lake Charles, La., h

**I**  
International Sweethearts (On Tour) JG

**J**  
Jahns, Al (Providence Biltmore) Providence, R.I., h  
James, Jimmy (Indiana Roof) Indianapolis, Ind., h  
Johnson, Buddy (Apollo) NYC, 1/3-9, t  
Jones, Don (Washington Inn) Mamaroneck, N. Y., nc  
Jordan, Louis (Billy Berg's) Hollywood, Opg. 1/15, nc  
Joy, Jimmie (New Casino) Ft. Worth, Tex., Clang. 1/4, nc  
Jurgena, Dick (Aragon) Chicago, h

**K**  
Kanner, Hal (Piazza) NYC, h  
Kasael, Art (On Tour) MCA  
Kenton, Stan (State) Hartford, 1/2-5, t; (Capitol) Washington, 1/3-15, t  
King, Henry (Claridge) Memphis, Clang. 1/2, h  
Kirk, Andy (Band Box) Chicago, Clang. 1/2, nc  
Kisley, Stephen (Edgewater Beach) Chicago, Clang. 1/15, h  
Krupa, Gene (Adams) Newark, 1/2-3, t; (Aquarium) NYC, Opg. 1/16, nc

**L**  
LaBria, Lloyd (Club Castel) Bayville, La., Opg. 1/4, nc  
LaSalle, Dick (Carlton) Washington, D. C., h

## Key Spot Bands

**AQUARIUM, New York**—Lionel Hampton; Opg. 1/10, Gene Krupa  
**AVODON, Los Angeles**—Count Basie; Opg. 1/7, Al Donahue  
**BAND BOX, Chicago**—Andy Kirk; Opg. 1/3, Red Saunders  
**CASINO GARDENS, Ocean Park, Cal.**—Charlie Barnet  
**COMMODORE HOTEL, New York**—Ray McKinley  
**400 RESTAURANT, New York**—Tex Beneke  
**MEADOWBROOK, Cedar Grove, N. J.**—Les Elgart  
**NEW YORKER HOTEL, New York**—Chuck Foster  
**PALLADIUM, Hollywood, Cal.**—Charlie Spivak  
**PENNSYLVANIA, New York**—Jimmy Dorsey  
**ROSELAND BALLROOM, New York**—Buddy Morrow  
**SHERMAN HOTEL, Chicago**—Cab Calloway  
**STEVENS HOTEL, Chicago**—Clyde McCoy

Lawrence, Elliot (State) Hartford, 1/10-12, t; (Paramount) NYC, Opg. 1/15, t  
Lewis, Ted (Latin Quarter) NYC, nc  
Lombardo, Guy (Roosevelt) NYC, h  
Lombardo, Victor (Beverly Hills Country Club) Newport, Ky., Clang. 1/2, nc  
Long, Johnny (Roosevelt) New Orleans, h  
Lopez, Vincent (Taft) NYC  
Lunceford, Jimmie (Apollo) NYC, Clang. 1/2, t

**M**  
Martin, Freddy (Ambassador) Los Angeles, h  
McCoy, Clyde (Stevens) Chicago, h  
McIntyre, Hal (Click) Philadelphia, 1/3-15, nc  
McKinley, Ray (Commodore) NYC, h  
Millinder, Lucky (On Tour) MG  
Moore, Vaughn (Strand) NYC, Clang. 1/16, t  
Mooney, Art (Rustic Cabin) Englewood, N. J., nc  
Moore, Eddie (Rariton Yacht Club) Perth Amboy, N. J., t  
Morran, Russ (Biltmore) Los Angeles, h  
Morrow, Buddy (Roseland) NYC, h  
Mulliner, Dick (Sherman's Cafe) San Diego, Opg. 1/3, nc  
Munso, Vido (Meadowbrook) Culver City, Cal., h

**O**  
Oliver, Eddie (Moambo) Los Angeles, nc  
Osborne, Will (Trianon) Southgate, Cal., h

**P**  
Pablo, Don (Palm Beach) Detroit, nc  
Palmer, Jimmy (State) NYC, 1/9-15, t  
Pastor, Tony (Paramount) NYC, Clang. 1/14, t  
Pastor, George (Beachcomber) Miami, nc  
Pearl, Ray (Casino) Quincy, Ill., Opg. 1/7, t  
Petti, Emile (Veranille) NYC, nc  
Prima, Louis (Earle) Phila., Clang. 1/9, t

**R**  
Reichman, Joe (Fairmont) Clang. 1/13, San Francisco, h  
Reisman, Al (Beverly Hills Country Club) New Orleans, Clang. 1/7, nc  
Ruhl, Warner (Flame) Duluth, nc  
Russell, Luis (On Tour) MG

**S**  
Sands, Carl (Touraine) Boston, h  
Sigloff, Eddie (Golden Campus) Columbia, Mo., nc  
Slack, Freddy (Circle) Indianapolis, 1/3-15, t  
Spivak, Charlie (Palladium) Hollywood, h  
Stabile, Dick (Aragon) Ocean Park, Cal., h  
Stone, Eddie (Belmont Plaza) NYC, h  
Straeter, Ted (Biltmore) NYC, h  
Strong, Benny (Last Frontier) Las Vegas, Opg. 1/3, h  
Sylvia, Curt (Trianon) Seattle, Wash., h

**T**  
Thornhill, Claude (On Tour) WM Towne, George (Edison) NYC, h  
Tucker, Orrin (Last Frontier) Las Vegas, Nev., Clang. 1/2, h

**V**  
Van, Garwood (Statler) Detroit, Mich., h  
Vera, Joe (Continental) Chicago, h

**W**  
Waples, Bud (Peacock Club) Jacksonville, Fla., nc  
Walters, Lu (Dawn Club) San Francisco, nc  
Wayne, Phil (Sbaroto-Belvedere) Baltimore, h  
Welch, Bernie (Earle Club) Lima, Ohio, Clang. 12/30, nc  
Welk, Lawrence (Trianon) Chicago, h  
Williams, Cootie (On Tour) MG  
Williams, Griff (Palmer House) Chicago, h  
Winstow, George (On Tour) FB  
Wright, Charlie (Victoria) NYC, h

## Alabam Dark Again

Los Angeles—Club Alabam, city's leading sepi spot, has folded again. Curtis Mosby, operator, is awaiting sentence on conviction of federal charge in connection with his bankruptcy case.

## Patron Of Musicians In Orient



Chicago—Jimmy James, one of the most popular Yankees in the Orient—not the mid-western handleader, visited this country recently to relate his experiences of 25 years of association with most every musician in Shanghai. Jimmy, who introduced hot dogs, hot cakes, ham and eggs, popcorn and Maxwell House coffee to the Chinese, is known as the father of the pre-Pearl Harbor Shanghai musicians association and owner of Shanghai's famous Mandarin club. He says musicians, particu-

## Wax Pic Dark, Musicraft Grief

New York—This week's crop of record biz grief finds Musicraft closing down in coast offices. Bel-Tone folding and Gotham up for sale . . . with no takers. Musicraft, which boasts an impressive stable of talent (Ellington, Snaw, Gillespie, Vaughan, Brito, Torme, Rocco, etc.), revealed it had dropped over a half million dollars because of high production costs. In a retrenchment drive, its California offices and plant were shuttered. Meanwhile, artists like Frances Wayne and Dean Hudson were reported on the way out so that all production could be centered on a few top names. Hampton, the Lionel Hampton project that was tied in with Musicraft, has been dissolved. The shaky status of Musicraft is reported to be delaying RKO money that was to have reinforced the platter firm.

## Ella Mae Marries

Los Angeles—Friends of Ella Mae Morse have been informed singer was married in Boston on Dec. 6 to Dr. Martin Gerber. It is Miss Morse's second marriage.

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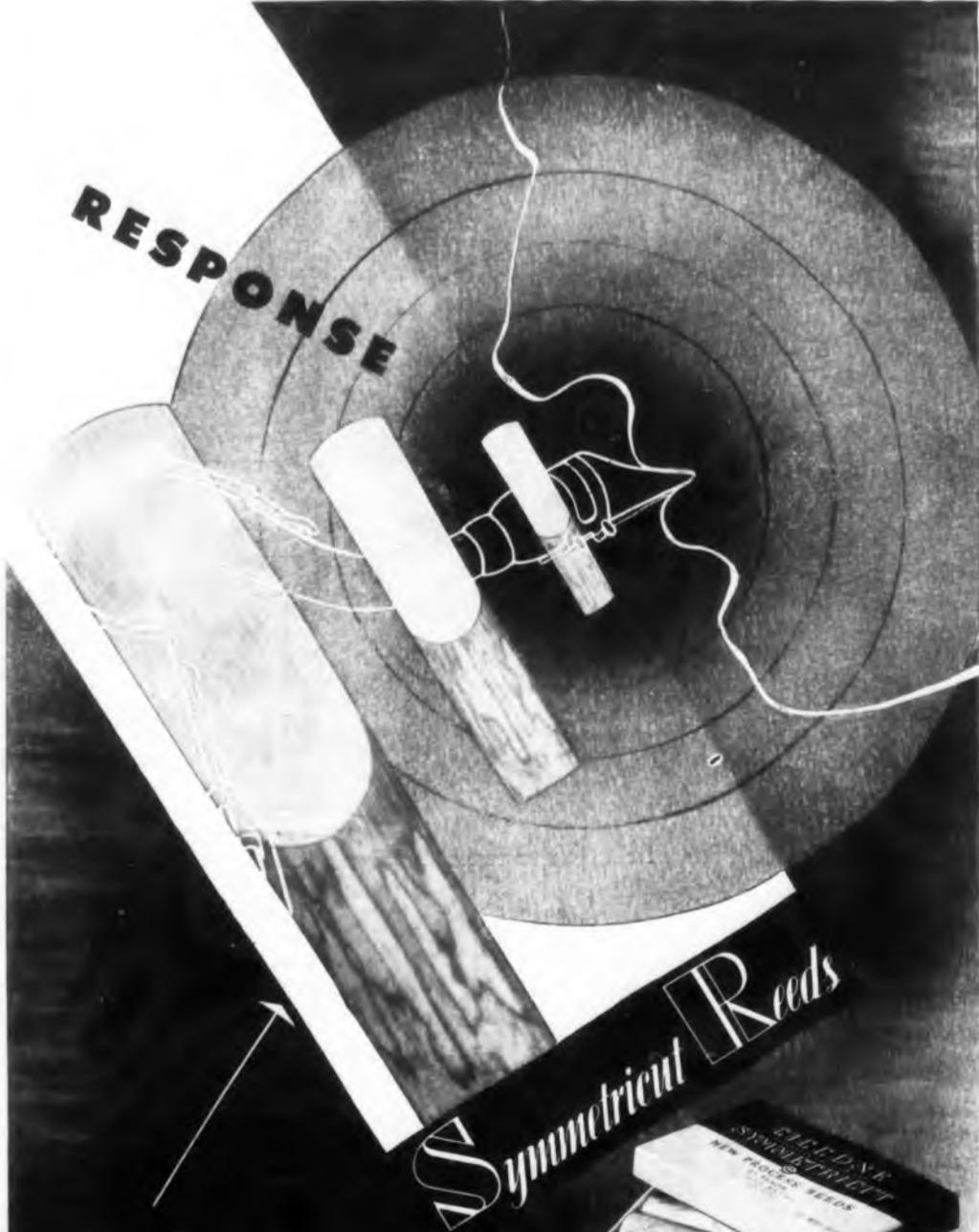
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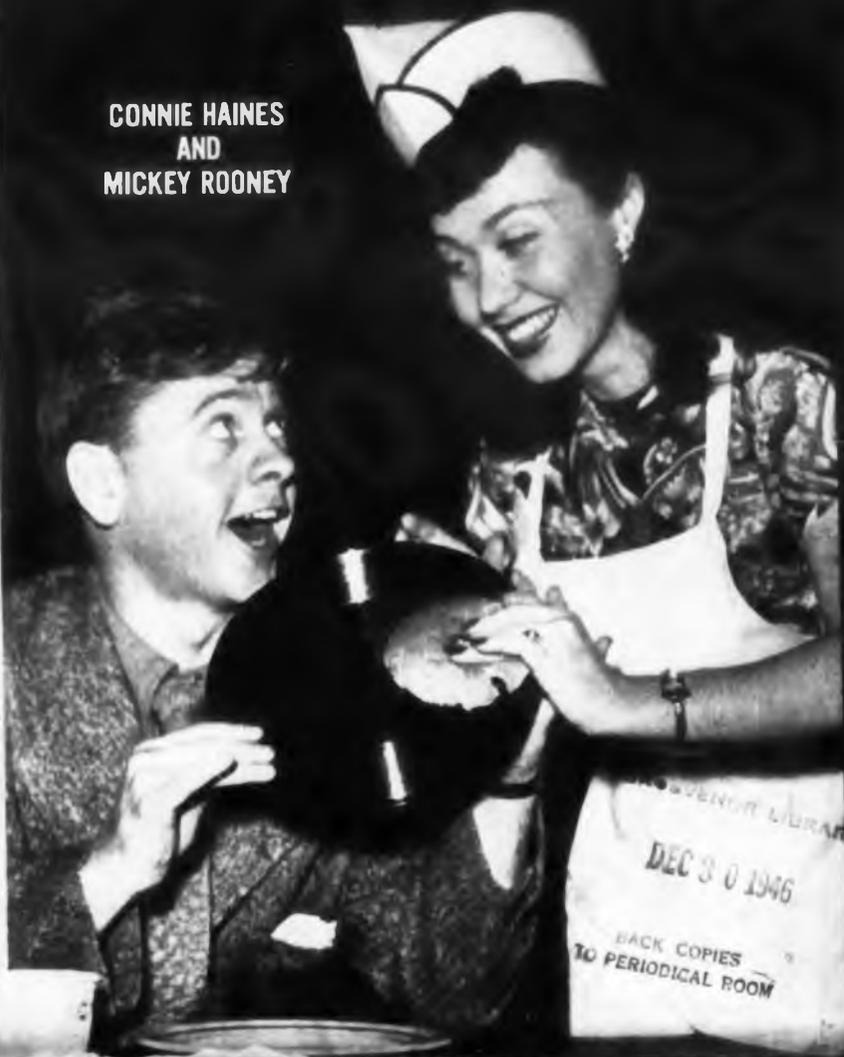
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