

DOWN BEAT

CHICAGO, JANUARY 15, 1947 VOL. 15—No. 2
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Ellington Band To Get Awards On February 2

Chicago—Duke Ellington will receive his two crowns, and four winning members of his orchestra will get their individual awards at a special concert to be sponsored by *Down Beat* at the Civic Opera here on Sunday, February 2.

Duke will receive two plaques, one as winner of the swing band section, and the other as top man of the sweet band race in the tenth annual *Beat* band poll.

The winning sidemen are Harry Carney, baritone sax; Johnny Hodges, alto sax; Lawrence Brown, trombone, and Billy Strayhorn, arranger.

Arrangements are being made to broadcast a half hour of the concert, probably from 10 to 10:30 p.m. over a coast to coast network, during which period the awards will be presented.

Kenton Tries Recording In East Studio

New York—Whether the Stan Kenton band stays in the east for the next four months or swings back to the west coast will depend upon the results of its first recording session at Capitol's new recording studio here. The band was slated to cut its first sides here as *Down Beat* went to press.

If the effects of the newly-installed echo chambers and special equipment prove earful, the band will go no farther west than the Plamor ballroom, Kansas City, in early February. But, if the shake-down tests here come up no better than middling, the Kenton crew will cut a westward tack for the tested trappings of Capitol's Hollywood mill.

Should the band remain in the east, it, nevertheless, must skip cross country in order to take off its three-day date in Hawaii.

Kenton, who grabbed second place in the *Beat's* swing band class of the '46 poll, has been rolling up a surprising box office record in eastern theaters and one-nighters since he left the Paramount late last month.

During 1946, the popular leader appeared on more than 450 disk jockey shows in 43 states covered by the band.

Big T On Job

Hollywood—Defying doctor's edict that he take a rest of four to six weeks, Jack Teagarden has returned to job at the Susie Q where he was heading six-piece combo when stricken with pneumonia.

Thrifty!

Hollywood—*Down Beat* rep here, in process of locating poll winners for 1946, discovered Buddy DeFranco (clarinet) with Bill Gillett on the Hank McCane-Thrifty Drug Co. air-show on KFI, learned that DeFranco is not permitted to play clarinet on show. Reason: The Thrifty Drug Co. is so thrifty with budget on air there is no mulling money for musicians (25 percent extra under union scale), so DeFranco must stick to alto sax.

Poll Certified By Letter

THE REUBEN H. DONNELLEY CORPORATION

CHICAGO-NEW YORK-PHILADELPHIA-CINCINNATI-LOS ANGELES

150 EAST 22ND STREET-CHICAGO 18

Telephone: VC 9-5118

December 27, 1946

Mr. Ed Williams
Down Beat Publishing Company
201 North LaSalle Avenue
Chicago, Illinois

Dear Mr. Williams:

Under separate cover we are returning 9236 ballots which you forwarded to us for counting and tabulating certain information.

The exact total of all ballots received by us was 9236 -- as indicated above.

The breakdown of preferences for Duke Ellington in two different categories and for Stan Kenton and Glenn Miller in only one category each is as follows:

Total Count of Duke Ellington Votes

1. Swing Bands 2,806

2. Sweet Bands 2,120

3. Total 4,926

Total Count of Stan Kenton Votes

1. Swing Bands 1,618

Total Count of Glenn Miller Votes

1. Sweet Bands 800

All 9,236 ballots were inspected and found in order -- a name and address of voter appears at bottom of each ballot.

Very truly yours,

REUBEN H. DONNELLEY CORP.

R. H. Donnelley
Director Ball Division

E. V. Stone
cc

DIRECTORY PUBLISHERS DIRECT MAIL ADVERTISING MERCHANDISING SERVICE TRADE PUBLICATIONS

Above is a reproduction of the letter received from the Reuben H. Donnelley Corp., which specializes in the tabulation of polls and contests, certifying to the total number of ballots received in the tenth annual *Down Beat* band poll, as well as to the number of ballots for the three leading bands. Totals carried in the last issue were from 30 to 40 more than figures given here in each instance because a few scattered but valid votes were received and added after the bulk of the ballots had been turned over to Donnelley for tabulation.

Leo Coopers Call It Day

Chicago—With their final separation just after Christmas, Leo and Loma Cooper revealed to their friends that they had been divorced for a year, and that a twelve month trial had convinced them a reconciliation would be impossible.

Leo, one of the best known instrument repairmen in the country, married Loma, a talented musician on December 29, 1937. Their mutual decision to make the split permanent occurred on their ninth wedding anniversary.

Following their divorce, Mrs. Cooper continued her activity at the repair shop, 63 East Grand street, and largely was responsible for the organization of the Affiliated Musicians' Service, which now has more than 30 members among instrument repairmen in key cities from coast to coast.

Disabled Vets Build Band

Los Angeles—Johnny Catron heading band consisting mainly of vets with war-acquired disabilities was scheduled to open nation-wide tour starting with New Year's Eve date in El Paso.

Eventually Catron plans to fill every position in band with handicapped vets. Several slated for berths are still in hospitals, among them a legless girl singer. Present chirp, Terry Wayne, ex-Earl Carroll cutie, is strictly okay in all respects.

Dorsey Movie For Early Bow

Hollywood—Charles R. Rogers, producer of *The Fabulous Dorseys*, has left for New York to prepare special exploitation slanted at music world in connection with release of the Dorsey Brothers starrer, which will probably get first showings in New York and Los Angeles about Feb. 28.

Young Star



Hollywood—She has been giving piano concerts since she was 6 years old, so Paulena Carter, 16, featured on the CBS *Sparkle Time With Meredith Willson* on Friday evenings, doesn't believe that she is a particularly young star.

Analyzing The Poll For 10 Year Period

By MICHAEL LEVIN

New York—Now that the New Year is on, *Down Beat's* poll is over, and Duke Ellington has walked off with the bulk of the haul, leave us have at the records. Here are the past decade's topnotchers:

Swing Bands

	First	Second	Third
1937	Benny Goodman	Tommy Dorsey	Bob Crosby
1938	Artie Shaw	Benny Goodman	Bob Crosby
1939	Benny Goodman	Glenn Miller	Bob Crosby
1940	Benny Goodman	Duke Ellington	Woody Herman
1941	Benny Goodman	Tommy Dorsey	Duke Ellington
1942	Duke Ellington	Benny Goodman	Harry James
1943	Benny Goodman	Duke Ellington	Charlie Barnet
1944	Duke Ellington	Woody Herman	Harry James
1945	Woody Herman	Duke Ellington	Benny Goodman
1946	Duke Ellington	Stan Kenton	Woody Herman

Sweet Bands

	First	Second	Third
1937	Hal Kemp	Casa Loma	Guy Lombardo
1938	Casa Loma	Hal Kemp	Tommy Dorsey
1939	Tommy Dorsey	Glenn Miller	Casa Loma
1940	Glenn Miller	Tommy Dorsey	Jimmy Dorsey
1941	Glenn Miller	Tommy Dorsey	Jimmy Dorsey
1942	Tommy Dorsey	Glenn Miller	Charlie Spivak
1943	Tommy Dorsey	Charlie Spivak	Glenn Miller
1944	Charlie Spivak	Tommy Dorsey	Glenn Miller
1945	Tommy Dorsey	Charlie Spivak	Duke Ellington
1946	Duke Ellington	Claude Thornhill	Les Brown

Ellington's bullish climax was not as unexpected as you might think. While no other band has ever walked off with both divisions in the *Beat's* poll, take a look at the list of bands finishing highest in combined sweet-swing ratings for the past ten years, figured by averaging finishing positions in both divisions:

- 1937—Casa Loma, Tommy Dorsey, Woody Herman
- 1938—Casa Loma, Tommy Dorsey, Benny Goodman
- 1939—Glenn Miller, Tommy Dorsey, Jimmy Dorsey
- 1940—Glenn Miller, Duke Ellington, Benny Goodman
- 1941—Tommy Dorsey, Glenn Miller, Benny Goodman
- 1942—Duke Ellington, Tommy Dorsey, Harry James
- 1943—Duke Ellington, Benny Goodman, Tommy Dorsey
- 1944—Duke Ellington, Harry James, Tommy Dorsey
- 1945—Duke Ellington, Tommy Dorsey, Woody Herman
- 1946—Duke Ellington, Randy Brooks, Boyd Raeburn

Note that Duke's combined placings have put him first for the last five years. Only his bad showing in the sweet section in the late 30s, kept him from heading the all-time list of combined sweet-swing favorites, which for the last ten years runs:

1. Tommy Dorsey
2. Duke Ellington
3. Benny Goodman
4. Glenn Miller
5. Harry James
6. Woody Herman
7. Jimmy Dorsey
8. Gene Krupa
9. Artie Shaw
10. Casa Loma

Both the relatively later starts of Krupa and James were allowed for mathematically, as was the absence for some time of the Drummer Man and Benny Goodman from the baton-waving section.

Tommy Dorsey's excellent showing is accounted for by his consistent showmanship, danceability, and musicianship as well as good sidemen, vocalists, and choice of record tunes.

Dance Music Important

Some bandsmen, notably Count Basie and Artie Shaw, showed up as lower in the combined lists than their popularity would indicate simply because they were considerably shorter on the dance side than their instrumental prestige could balance.

Interesting to see also that as far back as 1937, Woody Herman's vocaling plus his band's blues style, gave it a third place. Glenn Miller's rating includes, of course, the showing made by Tex Beneke's band this year, which, while a sturdy ninth place (swing) and eighth (sweet), was not the smashing demonstration Beneke's winning of several radio pop polls would have indicated was in order.

Kenton Leads Way

As for this year's poll, Kenton's stout second-place finish in

swing was distinct encouragement to those musicians who believe the lean pianoman is on the way to better band music. Much the same for the astonishing Boyd Raeburn fourth place.

Most encouraging factor in the swing section was that the first 20 bands included only one group that, regardless of opinion, could be called anything other than a first class band musically. This is a far cry from the 1937 poll returns.

Sweet department conclusions show the same improvement in musicianship regardless of taste, with the approving eye halting only in slot 20, held down by Freddy Martin. In 1937, Guy Lombardo placed third, Freddy Martin fifth, Wayne King sixth and Horace Heidt seventh. Lombardo for the last ten years has hovered around 15th, with Martin just below him, and Heidt out of the picture all together.

Complexity Scores

As trends, bands of musical complexity rather than sheer jazz beat seem to have scored heaviest in the swing roster. This extends all the way down to the 11th place finish of Earle Spencer, west coast Kenton copy, and the 10th place accorded the rocking Lionel Hampton band.

Vaughn Monroe, Harry James, and Jimmy Dorsey all slipped badly, an indication of bad records. *Beat* polls have always foretold by about two years the rise or fall commercially of a dance band.

(Continued on Page 17)

Basie Eastward

New York—The Count Basie band, following a successful run at the west coast's Avedon ballroom, treks eastward on a series of one-nighters before starting a theater tour in Detroit Jan. 31 at the Paradise.

June Christy On The Cover

The year's most outstanding girl vocalist, June Christy, poses prettily for the cover of this issue. Succeeding Anita O'Day with Stan Kenton, lovely June has developed a style which has won admirers in every section of the country. In the recent *Beat* band poll she ran up the fourth highest total of the entire list of competitors. Despite a story that she was leaving, June intends to remain with the Kenton crew, at least until later in 1947, according to most recent reports.

Pin-Up Girl Song Brings Flocks Of Them Around Lucky Band Leaders



Somebody wrote a song called *Get A Pin-Up Girl*, and as a result enterprising press agents everywhere are turning flocks of models loose on defenseless band leaders (the lucky stiff). The caption from Philadelphia states that Myra Kirk, posing with Phil Sher-

dan, vocalist with Clarence Fuhrman's band, in the first panel above, was the original inspiration for the song. At any rate, she was given the official title on radio station KYW. The second photo shows Johnny Bothwell singing with a trio of models at the Roseland ballroom

in Manhattan, while in the third frame he directs a quartet of beauties playing instruments. Final panel reveals Claire Hogan, Johnny's vocalist, at the mike with a tram player. She wouldn't make a bad pin-up herself.

Beggars' Show Opulent Affair But Misses Hit

New York—After a long road try-out in New Haven and Boston, with last minute cast and director changes that included Libby Holman's exit and Bernice Parks replacing *Beggar's Holiday*, the musi-story (program bills it as a "parallel in tempo," term Duke has used before) with score by Ellington and book-lyrics by John LaTouche, opened last month to mixed and mostly unfavorable reviews.

Built from John Gay's *Beggar's Opera* of 18th Century English vintage, the tale revolved around the adventures of a suave N. Y. mobster, his three gals, and their various trials and tribulations with the law, ending with a trick electric chair sequence and a happy ending for all.

Ellington wrote over 25 songs which finally saw light of theater, with dance steps performed by Marie Bryant, Avon Long, Marjorie Belle, Paul Godkin, and a chorus including Archie Savage (who did the wonderful terp bit in *Jammin' The Blues*).

Staging included quite extensive use of Bill Dillard's horn on set throughout the first act finale, while Alfred Drake of *Oklahoma* fame held the male

lead to comedy overtones supplied by Zero Mostel.

No Smash Success

Show was an opulent production, and was estimated to have burned up \$250,000 before it opened.

This is one musical that should have been a smash success and isn't simply because it fails to hang together.

Ellington's music furnishes superb support to LaTouche's often-clever lyrics, but with only two or three exceptions (*Tomorrow Mountain*, *When I Walk With You Brown Penny*, and *Maybe I Should Change My Ways*) the music is completely subordinated to the words (which were written first) to the great loss of its melodic appeal.

Orchestrations, "under the supervision of Billy Strayhorn," showed much better command of muted brass and beat than is usually heard on Broadway, but were not as satisfying as the EKE-Sweet pea combo should produce.

Lead Talent Poor

Choreography was superior, and as might have been expected, dancer-singer Marie Bryant stole the show. Her vibrancy and infectious enthusiasm contrasted strongly with Avon Long's rather patent-leather mannerisms.

Leads Bernice Parks and Jet McDonald were terrible. One an ex-Copacabana singer, and the other with ensemble work in *Annie Get Your Gun* as her only previous background, both were uniformly stiff, shallow, and pos-

sessed of thin, inadequate voices for lead roles.

Zero Mostel, normally a very funny man, tried much too hard and ran his political satire right into the ground. Bill Dillard's horn bit was well-done and a pleasant surprise. The Oliver Smith sets were the best this season, including one of the electric chair that had the audience gasping.

Spirit of Gayety Lost

Main trouble with the affair was that LaTouche's book, overly concerned with being clever, very seldom caught any of the spirit of rollicking gayety it sought, nor did its trick introduction and endings using a *Voice Of Fate* work out—both leaving the audience simply confused.

Critics were undecided at the socially critical over-tones of the piece, and as to whether it was supposed to be modernization of the Gay opera or to stand on its own merits exclusively.

From conversations I have had with Duke, I suspect that LaTouche was merely trying to achieve good entertainment. With the wealth of color and talent available to him, it is a great shame greater directorial skill, economy of means, and more unified theatrical conception were not employed.

One Great Triumph

One enormous thing was achieved—and Ellington, LaTouche, and all concerned deserve the greatest credit for it. To my knowledge this is the first time whites and Negroes have been used on a musical stage with complete indifference to their colors, merely cast according to capabilities and treated on-stage as characters of their parts, nothing more.

The members of the brothel, the chorus, the dancers, and the leads were mixed with reference only to their role-ability; and most important of all, at no time during the play was the problem polemicalized in any fashion.

This is the greatest way in the world to fight prejudice: to show that an unprejudiced way of life is simpler and better for all concerned. This play achieves this so successfully that only one reviewer even made any comment on the mixed cast.

It is unfortunate that the LaTouche-Ellington theatrical results didn't equal their great social achievement.

—mfs

OTHER REVIEWS:

Winchell: Ellington's score biggest disappointment.

Atkinson, *Times*: Flaring musical play in modern style.

Barnes, *Tribune*: Has lively accents, but for the most part raucous and rather wearisome.

Coleman, *Mirror*: Left us cold.

Chapman, *News*: Most interesting musical since *Porgy and Bess*.

Watts, *Post*: Evening doesn't come off.

Brown, *Sun*: Tuneful, eye-filling, and colorful, but repetitious and uninspired in most of its back to the point of dullness.

Bagar, *Telegram*: A remarkable fusion of talents.

Garland, *Journal American*: If *Beggar's Holiday* had the courage of its unorthodox convictions, today's would be a different story.

Boyd Raeburn Opens Zanzibar In Late Jan.

New York—As predicted in the last *Beat*, the Zanzibar, famed Broadway night club and top Negro talent spot, was closed Jan. 3 and will re-open under the same management in late January with a white-talent policy. Opening show will feature the reorganized Boyd Raeburn band and an unnamed non-musical headliner. At press time, best bet for the club's new name is *Vanity Fair*, though other titles like *Cafe Broadway*, *Adam & Eve's*, etc., are in the running.

At the same time, the name Zanzibar and its old policies will be continued by owner Carl Erbe two blocks down Broadway at the site of the recent, short-lived *Ole South*. According to Erbe, the new Zanzibar will open in early February with the Mills Brothers, a small band (possibly Eddie Heywood's) and probably a six girl line.

In preparation for his engagement at the *Vanity Fair*, Raeburn gathered together 23 musi-

cians on the west coast and will have them east by early January for rehearsals and a shake-down tour through New England. At the time contracts were signed, Raeburn's band was not, technically, in existence, though the individual musicians were readily available in various studio locations.

Ray Linn, former star Raeburn horn man, will not be in the group but may join Raeburn later. Flying east with Boyd will be a full managerial and publicity staff together with a complete orchestra that includes Buddy De Franco, Corky Corcoran and Wilbur Schwartz on sax; Tommy Pederson, trombone; Frank Beach, trumpet; Al Schaeffer, piano; Tony Rizzo, guitar; Irv Kluger, drums, and Jack Cascales, bass. —got

ASCAP Dividend Upped Million

New York—The fourth quarterly serving of the ASCAP pie was cut and sent to all members late last month. The pie, one million bucks bigger than it was last year, reached \$9,000,000.

Society said distribution was made after certain percentages were set aside to meet contractual obligations with foreign societies.

Cinderella's Turkey Time



Chicago—Gloria Van, former Gene Krupa, Seat Davis and Hal McIntyre canary, tucks up a fat turkey in her all-electric kitchen, while Lynn Allison, Maurice Jackson and Howard Weaver drool through the window. The three guys sing with Gloria on a WBBM-CBS network program called "Cinderella And Her Fellas".

McKinley Charm Department



New York—Chris Adams, who sings well, too, is vice president in charge of charm for the Ray McKinley band, which will wind up a six week engagement at the Commodore hotel about January 26.

REEDS GILBERT

by Eddie Ronan



Posin'

by Bill Gutlieb

THE POSER

What musician, not yet widely recognized, deserves a big break in 1947?

THE POSERS

Musicians who got a big break in 1946.

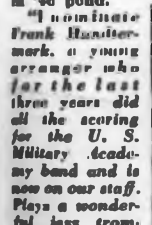
Finding cabs mobbed by holiday shoppers, had Superman sweep me from 24th floor, RKO bldg. to Paramount theater. Posed poser to Les Paul, former studio guitarist who in '46 gained fame with Bing, the Andrews Sisters, records and nite clubs.



Les

a gang of a piano and is ALL personality. She's doing a single on the coast just now, I think at Billy Berg's."

Continued down 7th Ave. to Penn & Elliot Lawrence, youngest of big bandleaders & major splash in '46 pond.



"I nominate Frank Harp, a young arranger who for the last three years did all the scoring for the U. S. Military Academy band and is now on our staff. Plays a wonderful jazz trombone, too, but won't leave his family to come play with our band."

Let crowds push me up to 5th Ave. Got off at 400 Restaurant where Tex Bencke, box office killer of '46, also chose staff arranger.



Tex

makes him tops with me. He did Falling Leaves, Gal In Calico, Woodchuck Song and dozens more."

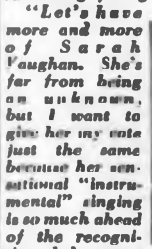
Thence to Long Island, no less, to catch George Handy, revolution-

ary arranger last with Boyd Raeburn:



George Raeburn, Jimmy Dorsey, Alvino Rey and Buddy Rich. Right now he's unhappy with the dance band field and is back at Juilliard studying."

Finished off with Mel Torme, fast-rising young singer.



Mel

Last Platters Made By Herd

Chicago—During the last week of their existence, Woody Herman and band had a two-day recording session at the CBS-WBBM studios here. Among the last platters cut, all sweet but one, were remakes of Woody's theme, Blue Flame, and his Decca best seller, Blues on Parade. Harp was used on some sides.

Woody stated to Down Beat that he was due to make a Columbia album early this year on the west coast, but as all the sides were sweet numbers, he'd use a pick up band of coast musicians.

Despite plenty of rumors that Herman would reform later on, there hasn't been anything more definite than just talk. If he does so, it's more likely it'll be a sweeter-styled crew, with few if any members of his late outfit. Key men of the unit were said to have turned down Woody's plea to change the band to a sweeter style, and this, with the bad response on his concert tour, made up his mind for the break-up.

Charlie Shavers To Start Six-Pc Combo

New York—Charlie Shavers, ex-TD trumpet star, will start a six piece combo as soon as he finishes his temporary engagement with TD at the Capitol theater. Arthur Michaud will manage the unit.

Four Spots Left, Jazz Blows Final Breath on 52nd Street

New York—Jazz blew with a death rattle in its throaty wailings as 1946 bowed out on 52nd street with two of the lane's famous name spots—Kelly's Stable and the Spotlite, which for the past month has been called the Famous Door—switching from jam to gam and inaugurating girly and gag show policies.

First to revamp from sax to sex was Kelly's Stable where mentor George Lynch dropped late in December the Mary Osborne trio, the final jazz outlet in the spot since the Stable released Red Allen. Kelly's, long known as one of the street's key jazz palaces, fell under its current transformation last fall when Lynch and his co-owner, Ralph Watkins, found themselves disagreeing on talent policy. Watkins wanted to keep the spot filled with jazz and its followers, while Lynch felt legs could pull more customers than lutes.

Lynch Takes Over

At the year's end, the partners disagreement came to a head with Watkins selling his share to Lynch and the latter executing his desires by dropping anything that sounded like jazz and debuting a comedy show package with some house girls worked into the blackouts.

Watkins plans to invest his stack in a new club and restaurant combination that will feature cornets and chops on an equal billing.

In mid-December when all talk along the street turned to closings and new owners, the Spotlite, which had become a great of the jazz dens, came under new ownership. The new chiefs, headed

New York—Tradesmen along 52nd street expect Georg Brunis to be back in Jimmy Ryan's blowing his big horn by the time this issue hits the street. The turbulent trombonist has been dividing his time between Eddie Condon's on Tuesday nights and Ryan's on weekends.

"He'll probably come in as an added attraction to Tony Parenti's New Orleanians who replaced Georg when he left here recently," Dick Kennedy told reporters at his weekly press conference.

Shortly before Christmas, Georg, Tony, Bobby Hackett, drummer Dick Brucato and pianist Bob Pavese were invited next door to play a special show at the ultra Club 21. They went, and nearly broke the place up

by Harry Holland, for some time a delegate for the local musician's union, fell in line with Lynch's thinking and looted a plan to replace Red Allen and Lennie Tristano, both of whose units were in the spot when the new mentors took over, and decided to reshuffle the policy to shows.

Allen Hit Twice

During the summer of '46, the Onyx club hit some trouble and shuttered. This move left the Red Allen band out on the street. And, it might be mentioned here, Red and his band have been hit by both policy changes; he was in Kelly's when it shifted policy and again in the Spotlite when it veered from the straight and narrow.

About this same time, the Key-board, next door to the Spotlite, took a fling at swing and intro-

with their torrid efforts. Looks like they may get a return command performance.

Billie, Art In Trouble

Across the street at the Downbeat club, Billie Holiday and Art Tatum may find contract problems forcing one of them out shortly after the first of the year, possibly Tatum, who may move down the street to the Three Deuces. Ruby Breadbar, club mentor, has been eyeing a package that will include Red Allen, Mary Lou Williams, June Richmond and a Tiny Grimes unit to follow la Holiday and Tatum.

Irv Alexander had Slam Stewart and John Simmons 8-piece combo in the Deuces as the Beat went to press, but also is looking for some new talent to back Tatum should the deal go through.

The Joe Mooney quartet continues at the House of Dixon.

Loaned To Les

New York—Jack Carroll, former Les Brown vocalist now recording as a single for National, was loaned to Les Brown for some Columbia records. The "indie" feels the publicity will enhance its own Carroll discs.

duced Wild Bill Davison as a featured attraction. This didn't last too long before the spot fell back to a doll policy which left only Jimmy Ryan's, the Three Deuces, the Downbeat club, Kelly's Stable and the Spotlite with jazz for sale. This was before the 18 club altered its name to House of Dixon and brought in the Joe Mooney quartet.

Remembering that it has been a number of years since jazz has been heard in the Hickory House, 52nd street today can be found with only four locations dispensing jazz in one form or another. They are Ryan's, Dixon's, the Deuces and the Downbeat.

Chicago Beauty Treks West For Fame And Fortune



Hollywood—Rosemary Lynne, a Gypsy lass who sings and dances, left her home in Chicago the day after Christmas to seek her fame and fortune here

on the west coast. She is neither singing nor dancing in this pose, just proving that she has what it takes for film work.

MPPA, 802 Come To Friendly Terms

New York—Arrangers, copyists and allied music paper-men will earn from 50 percent to 100 percent more than in the past according to an agreement between Local 802, AFM, and the Music Publishers' Protective Association that, at press time, appears certain to be signed.

Under present scales, for example, a 17 piece stock arrangement complete with score and extractions is worth \$67. New price will be \$120, and without extractions.

Other examples: The head supervisor of a music publishing house will now get \$125 as against \$103. An "additional"

arranger will get \$100, against \$67, while copyists, transposers, proof readers and pianists jump from \$45.75 to \$65. All work is based on a 35 hour week instead of the old 37 hour schedule.

Negotiations, notably friendly, were handled by Walter Douglas of the MPPA and Willy Craeger of Local 802. Secretary Charles Iucci and board member Robert Stern, both of the union, were also active in the transactions.

Returns To Stand

New York—Because it had not been given two week's notice, Ben Ribble and his orchestra, who had been relief band at the Aquarium, has gone back to the night spot for two weeks as a result of a ruling of Local 802, AFM. He replaces the Bill Davison orch.

Cuban Ork Suffer Heavy Fire Loss

New York—In a disastrous fire that leveled the Cabana Club of the Concord hotel, Kiamasha Lake, N. Y., the Lecuona Cuban Boys orchestra lost \$40,000 in instruments, costumes and arrangements, many of them irreplaceable relics.

Fire, traced to a cigarette, broke out at 1:25 a.m., shortly after the band and dancers had left the club. According to the band flack, two of the bongo drums lost were over 100 years old and were presented by Cuban provinces to the band of musical ambassadors. The orchestra's library, which had won grand prizes at the Paris and London

World's Fairs, was 90 percent the work of the band's sponsor, Ernesto Lecuona, top Cuban serious composer (*Mataguena*) and writer of many American hit parade ballads (*Carnival in Rio* score). Much of the manuscripts was in the handwriting of the famed composer.

The Concord hotel had been plugging the club in big ads that featured the slogan "Rhumba One Spot Of The East."

At present, the hotel intends to keep up its program by improvising dance floors from among its various dining rooms. The Lecuona orchestra has managed to pick up temporary instruments; and although its elaborate wardrobe of Cuban costumes was destroyed, most of the men had a tuxedo hanging in his hotel room, away from the fire.

Eckstine, Band, Lose Job After Brawl In Boston

Boston—Set off by alleged racial insults directed against Billy Eckstine by a white girl in the audience, a melee broke out between the Eckstine band and customers of the Rio Casino that required the action of police. Engagement of the ork was immediately cancelled, with one of its two scheduled weeks left to run.

Both Eckstine and the Rio have filed claims with the American Federation of Musicians, the



Billy

one for a week's pay, the other for about \$1,000 in damages.

Brawl broke out Saturday, Dec. 14, five minutes before closing time when, according to Jim McCarthy, Eckstine p.m., Billy told off a "drunken" girl who had been insulting him. Her escort, according to McCarthy, kicked Eckstine and Billy promptly flattened him.

At this point, chairs began flying, with the Eckstine forces claiming that they were used by the girl's party against the crooner and the Rio, through lawyer Ben Gilbert, claiming they were used by the orchestra against the customers.

Attorney Gilbert told the *Beat* that, in the confusion, half the big Sat. night crowd walked out without paying their tabs. In addition, some \$200 in furniture was destroyed and about \$350 in ads (for the following week) made useless.

Four suits have been filed against the club by patrons who were injured, one of which was settled for \$100. Were it not for fear of further physical damage, Gilbert stated, the band would not have been paid even the week's salary.

Gilbert pointed out that the Rio Casino and another spot, the Tic Toc, owned by the same management, had used a Negro name-band policy for years without previous difficulty but that there'd been trouble with Eckstine from the beginning.

"And his manager, Sid Fields, had no control over the band. There was almost a riot the day before at the bar when some of the band boys went for some drinks and got argumentative. The band refused to quit playing live. They kept using the front entrances after we explained that all employees had to come in through the rear. Because of the bad publicity it's given the Rio Casino, the management may be compelled to abandon its colored band policy."

A local house-band was put in the club following the incident and will remain until policy is determined.

Bestor Accused Of Shakedown

New York—Alleging that Don Bestor, leader currently at the Hotel Dixie just off Broadway, had been shaking down pluggers for a payola for playing their tunes on airshots, the board of Music Publishers Contact Employees union is investigating the complaint before moving into action against Bestor.

MPCE is also prying into information that a Westchester nightery is being backed by a local publisher in order that it could be used as an exclusive outlet for the pub's material.

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and the case of the . . . "Strangled" Reed!



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Band, After Boston

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One of the better sensations of 1947 will be the discovery of Christine Randall, pianist and singer, currently at the Tin Pan Alley on Oak Street in Chicago. She has the Wilson touch on the keyboard and only a certain delicacy separates her from Billie Holiday vocally. One of the recording firms will get smart soon. . . . Ray Anthony cut his band to 15 pieces, dropping three brass and guitar.



Clare Oldsen, who has been in charge of remotes at station WGN in Chicago for years, became the bride of Saxie Dowell, band leader, at the Bethany Evangelical Lutheran church in Chicago on New Year's Day . . . Mrs. Edna (Billie) Teagarden took Jack's

library away from him in an all-mony suit in Los Angeles and will acquire title to it unless the sheriff can sell it within 30 days.

Charles Wakefield Cadman, light opera composer, died in Los Angeles just before the new year was ushered in . . . Stan Kenton's Christmas cards were signed by everybody, including "Dorothy" who is the band's secretary and wife of saxist Bob Gloga . . . Winchell's wrong crack about Woody Herman running around with Ava Gardner made wife Charlotte exceedingly salty, needless to say.

Pat Lombard, band booker for the William Morris office in Chicago, resigned and will take a short vacation before announcing his next connection . . . Whether Benny Goodman will (or has) signed with Capitol records is a moot question. Capitol execs deny it, minor Columbia execs state they have heard creditable rumors . . . Jimmy McHugh, song writer, will get a presidential certificate of merit for his war service activities.

While he is waiting for the public to make up its mind about Beggar's Holiday, Duke Ellington is knocking off a few tunes for another musical show, backed by movie money, to be called Cole Black And The Seven Dwarfs. . . . The government has asked the supreme court to review the recent decision declaring the Lea (anti-Petrillo) act, unconstitutional.

Slicks are paying lots of attention to music lately, with a Jerome Kern article in the December 28 Collier's, a Bing Crosby piece in the January Fortune, a Dan Parker story on Nick Kenny called "Corn

Jo Baker Marries Paris Band Leader

New York—Famous French star Josephine Baker, who recently was decorated for her efforts during the war with the French underground, was married early last month to Jo Bouillon, a Paris band leader.

The French nightery queen was born in 1907 in St. Louis and got her cabaret start in Harlem clubs before leaving the country for Europe.

Doctor" in the January 4 Collier's, a Saturday Evening Post consideration of sidemen on December 28, with Alec Fife of the Elliot Lawrence band as subject, and a yarn about jazz in a recent New Yorker.

Freddie Slack and Don Brassfield were eye witnesses to the hotel catastrophe in Atlanta. They were standing right in front of the place during the fire.

. . . Down Beat gets a plug in Moonrise, best selling novel written by Ted Strauss . . . Joe Bostic is the first nonofay to become a director of the Boxing Writers' association . . . Peggy Lee, 1946 poll winner, is doing a single at Hotel El Rancho in Las Vegas.

Jarvis Pitches For The Kids



Hollywood—Al Jarvis (that's the gent behind that white hedge) tapped every voter in his annual popularity poll for a dime and turned it all over to the Los Angeles Children's hospital. Here he sits with Christmas Early (we ain't kidding) on his lap, the lucky dog, chatting with Nick DeLano, who records for Black & White and pulled in enough dimes to place second in the poll.

New York—Art Ford, WNEW after-dark disk jockey, is prepping with a professional concert manager a series of lectures that will take him as far as Chicago, if current plans pan out.

Ford, who is having a portable turntable built for the trek, will lecture on the phenomenon of the disk jockey, the why and

Hampton Cats Sing It Out

New York—Lionel Hampton, who for months has been carrying two girl vocalists, late last month dropped Madeline Green leaving the burden of the femme thrushing on the curved shoulders of Wini Brown.

The band, which left the Aquarium Jan. 9 to begin a tour of eastern theaters, has been shifted from straight instrumental to a vocal chorus on various numbers. Under direction of Herman McCoy, who Lionel discovered in Denver, the entire band has been rehearsed to present adaptable numbers in choral form—something new that Lionel has been eager to try.

New boy singer with the band is Sammy Jennings. McCoy directed choral groups while in service at Great Lakes naval training station.

wherefore of jazz and like subjects with the platters at his elbow spinning his proof.

Bookings will be for two-day periods since Ford is off only Sundays and Mondays. He reportedly will merchandise his package at \$500 a lecture.



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LOS ANGELES BAND BRIEFS

By HAL HOLLY

Bandramblings: Charlie Spivak's Dec. 26 opening at Palladium was second only to Tex Beneke's in box-office draw. Noted Bob Carter, last spotted here with Jack Teagarden at Susie Q, playing piano with Spivak. Seems he flew all the way back to New York to join up and then returned immediately to Hollywood with the band.

Alfredo Garmo rumba crew, replacement for Pee Wee Hunt's intermission ork at Palladium, appeared to catch on with the cash customers . . . Art Kassel, whose ork often sounds like Lombardo's playing better than usual, held over at Aragon, where week-ends will be bolstered with extra-added attractions such as Desi Arnaz (Jan. 17 to 19), Xavier Cugat & Co. (following two week-ends).

Bobby Sherwood was slated to take over at Casino Gardens Jan. 11, following a short run by Earle Spencer, who may be brought back later on strength of show.

Wald Debuts His New Ork

Hollywood—Jerry Wald's new band, unusual dance combo containing one trumpet, French horn, string section, and rhythm section with electric guitar, was signed as one of three bands slated to replace Desi Arnaz at Ciro's Jan. 1. The others are orks of Eddie Le Baron and Don Alfredo.

Ing. . . . Nick Cochrane was tagged to replace Will Osborne at Trianon, opening Jan. 3. . . . On his last night at the Avodon, Jan. 6, Count Basie commemorated 11th anniversary of forming his own ork. Original members still with him are Jo Jones, drums; Walter Page, bass, and Freddie Green, guitar, the section that still supplies the most solid beat in dancedom.

Jive Jottings

Zutty Singleton opened with Slim Gallard Trio at Florentine Gardens, but departed a few nights later. Without Zutty's spark, the Gallard unit's need for new material shows up more than ever. . . . Joe Liggins moves from Downbeat Club soon to the

Trades Tram For Concrete



Hollywood—Neal Reid, who played tram in the old Woody Herman band, is building swimming pools for the music colony now. Here he is assisted by Bill Jolly and Ted McMichael of the Merry Macs, as he constructs a pool at Ted's home. Judd McMichael and Imogene Lynn, remaining members of the Macs quartet, were taking bricks out of camera range when this shot was made.

Savoy, with probability that Downbeat's next attraction will be Gerald Wilson, who is rehearsing a new seven-piece combo featuring Melba Liston, gal slip horn stylist.

Eddie Real set by Billy Berg as intermission soloist in his Vine at hottery with opening of Louis Jordan unit Jan. 15. . . . Benny Goodman among the Johnny White fans who turned out at Rounders Club for debut of Johnny's new quartet. . . . Jimmy Nolan's "Downbeaters" (Jimmy, piano; Eddie Bee, bass; Johnny Caleffie, guitar; Mitsi Triola, vocals) drew another hold-over at the Tabu.

Hugh Hudgings, former band manager (and featured tenor man) with Horace Heidt, fronting new combo at Friar's Club here. Features Tudy Williams on vocals. . . . Errol Garner Trio doing Thursday night (Teagarden's off-nite) stint at Susie Q.

Notings

Bill Gillett, a very busy guy

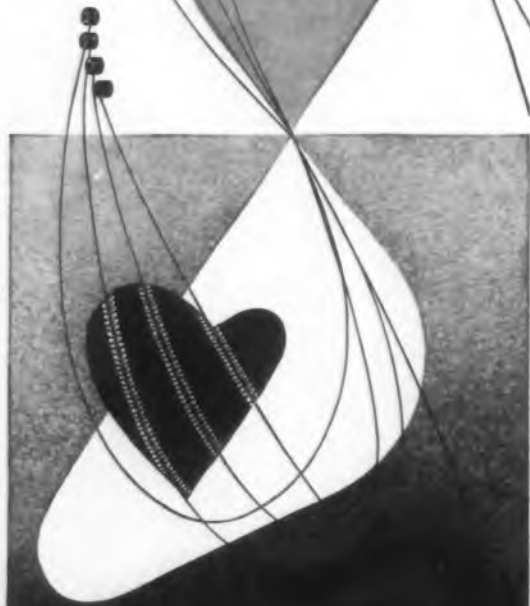
Barnet Folds, Rebuilds Ork

Los Angeles—Following lead established recently by Tommy Dorsey, Charlie Barnet dissolved group of coast bandsmen he has been heading here at close of his run at Casino Gardens.

Barnet will put together new outfit in New York composed of 802 card-holders for his stage stint at the Strand theater starting Jan. 24. Dorothy Claire will go in the Strand with Barnet as featured chirp.

who leads a band (on a KHJ commercial), writes arrangements (for Earle Spencer et al), and runs a publicity mill, is staging Sunday sessions at Lennox Inn in Inglewood. . . . Singer Hal Munbar re-joined Ray Herbeck (Meadowbrook) recently after five years in army, making Herbeck crew 100 per cent vets.

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Gibson
FARMADISE, MICHIGAN



By Charles Emge

Frank Sinatra, who has been agitating at MGM for a serious movie role without success, will get his wish at Warner Bros. He will do a re-make of *The Jazz Singer*, which George Jessel did on the stage, and in which Al Jolson made history in the first successful sound picture.

Woody Herman expected in Hollywood any day to get under way with his movie plans. Looks like Artie Shaw, who wanted to be the first bandleader to turn picture producer, will have to bow to Woody. Shaw, so far, has been unable to interest backers, and right now he's too busy honeymooning. . . . Very probable that Igor Stravinsky will contribute to Woody's first picture venture. So far Mr. S. has refused to write for the movies.

Long-awaited biographical of Tchaikowsky in production at last on the Monogram lot under title of *Tragic Symphony*, with Nat Finston, longtime music chief at MGM, co-producer with Benjamin Glazer. . . . Jose Iturbi's brother-in-law, Stephen Hero, cast in role of concertmaster in MGM's forthcoming supermusical, *The Birds and the Bees*. . . . The Pied Pipers, our poll winning vocal combo, made a hit with Walt Disney in *Make Mine Music*. He has signed them up for two more pictures.

Coast Flackery Invades Gotham

Hollywood—Publicity firm of Schooler, Bundy & Macfie, specializing in music and dance business accounts, opens offices in New York this month. Harry Schooler goes back with June Bundy to set up headquarters there. Auriel Macfie remaining here to handle Hollywood contacts during absence. Firm has Hal McIntyre, Merry Macs, Herb Jeffries, Earle Spencer and Exclusive records.

Bel-Tone Records In Folding Act

Los Angeles—Another of coast's minor platteries was scratched as entry in post-war race for survival as Bel-Tone, headed by Bob Cook and Dick Elwell, closed its Sunset "Strip" offices and returned key to landlord.

One Bel-tone master, an Artie Wayne vocal, has already found its way to the new label tagged "The Hucksters."

Benny Ork To Fly

Hollywood—When entire cast of Jack Benny-Lucky Strike airshow is moved to Honolulu via plane for two broadcasts in May, it is believed entire band playing show will be included in junket. It is considered unlikely musicians could be lined up in Honolulu who would be able to handle show.

Mrs. Hinshaw Dies

Los Angeles—Final curtain on domestic tragedy involving William Hinshaw, well known French horn player, and his former wife, Ellen (McAdoo), the granddaughter of President Wilson, came as Mrs. Hinshaw died here of an over-dose of sleeping tablets. Couple's troubles were frequently in daily papers.

Ory Pianist Sick

San Francisco—Buster Wilson, pianist with Kid Ory band at Gene Williams' Green Room, was in hospital with serious attack of pneumonia at press time.

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Two Players From 'Nocturne'



Hollywood—Joseph Pevney, recently of the New York stage, plays the night club pianist in RKO's *Nocturne*, assisted by Buddy Cole's recording of the numbers. Virginia Huston, shown with him here, has the role of a singer, with her songs actually sung by Martha Mears.

Miss Good Musical Chances In 'Nocturne'

By CHARLES EMGE

Nocturne, a good "B" picture which RKO is trying to palm off as an "A", presented plenty of opportunities for the introduction of interesting music that could have been combined logically with the story elements. That producer Joan Harrison, one of Hollywood's most alert movie makers, took so little advantage of these opportunities is surprising.

The story opens as a Hollywood songwriter is found under his piano bench with a bullet hole in his head and a gun, bearing his own fingerprints, in his hand. Our detective, George Raft, smells murder. It seems as if the deceased had too much to live for, including an almost completed new song.

Musical Punch Lacking

Good sequence, with punch, is where the sleuth encounters a night club pianist who plays the uncompleted song. Otherwise the musical side of *Nocturne* isn't as

fully developed as it could have been.

Pianist in the story is strictly cocktail lounge. A barrelhouse man would have been more interesting. Recording work here is by Buddy Cole, not a jazz pianist but highly competent, and who could have well supplied any type of piano. Drab, too, is the night club singer's role, enacted by Virginia Huston and ghost-sung by Martha Mears.

Scoring Is Good

Piece of music from which the picture gets its title (or vice versa?) was written by Leigh Harline. He also did the underscoring, a neatly integrated job,

thankfully not over-laden with creepy musical effects.

For those who have a special interest in background scoring, pay special attention to the skill with which the background music is introduced at just the right spots, omitted entirely in others.

Teaches Jazz

New York—Elliott Grennard, jazz writer and former *Billboard* music critic, is prepping a jazz course to be given late this month at the People's educational center, Hollywood. Course will be called *What Is This Thing Called Jazz*.

Blowers' New Band

New York—Johnny Blowers, CBS house drummer who has handled the skins for Eddie Condon, Bunny Berigan and Bobby Hackett, has formed a recording band for the new Ca-Song label that features Toots Mondello, Ernie Caceres, Chris Griffin, Sanford Gold, Carl Kress and Bob Haggart.

Joins Casa Loma

New York—Patsy Castaldo, trombonist in his brother Lee Castle's band, cut out at press time to join the Casa Loma band currently on tour.

Beryl Davis Is Due In States

London—Beryl Davis, country's top vocalist, was due to leave England Jan. 5 on the liner "America" to begin a new career in the states. She has signed a personal management contract with Willard Alexander and a booking paper with the William Morris Agency.

At 22, she has already over 13 years professional experience, including radio, dance bands and West End stage parts. She is also a champion tap dancer.

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transcribed from the Trio's Capitol Records! They'll give you a kick multiplied by three, for whether played as solos, in any duet combination, or in trio, these books present individually and collectively the great styles of Nat, Oscar, and Johnny — the King Cole Trio!

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This We Will Call Our Cafeteria Department



They seem to be eating in Cincinnati as well as in Beverly Hills. The first photo shows Phil Brito, Musicraft star, sampling some swell pizza concocted by his host, Burt Farber, whose band has held the



job at the Netherland Plaza hotel there for six years. In the west coast picture, Andy Russell tempts Joan Edwards at a party for the Hit Parade cast after the initial broadcast from California.

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Jazz collectors . . . those canny cats . . . have discovered that the best phonograph needle for their valuable records is the ACTONE TRANSCRIPTION NEEDLE. Disc jockeys used to have an "exclusive" on this needle. Each Actone is individually "shadowgraphed" which means only perfect points are released . . . and that means maximum tone—minimum record wear!

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Point with Pride Department: Frankie Carle parlaying his "Rumors Are Flying" with another Columbia hit, "It's All Over Now" . . . Tex Beneke giving "A Gal in Calico" a big rush on Victor . . . Stan Kenton's best-selling Capitol album—"Artistry in Rhythm" — it's big, beautiful, and terrific!

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This advertising column is maintained by Robert Holley and Co., Inc. for its clients. Address inquiries and comments to Box 97, Times Square Station, New York, N. Y.

Chicago Barren Of Jazz; Mickey Prevails

Chicago—This town, which has fallen from riches to rags in musical talent in the last twelve months, is about due to hit bottom with the folding of the Hotel Sherman's College Inn and the Band Box as name band spots.

Previously holding a fair balance between jump and sweet, it's currently all the latter, with Bill Karzas' big Trianon and Aragon ballrooms featuring Dick Jurgens and Lawrence Welk, and the hotel rooms saturated with mickey. Down to even clubs and lounges, the combos (left working steadily) have toned down, and while not always smoother are at least not the uninhibited war variety.

The College Inn, after Raymond Scott's date ending Feb. 28, will be remodeled into an atmospheric dinner room, thus bringing to an end what has been perhaps the oldest hotel room in the country steadily featuring name bands. The room has operated in the red during 1946, and with the general bad biz, operator Ernie Byfield decided on the switch.

Missing Names

Band Box, operated as part of a chain by Schwartz and Greenfield, hasn't been drawing successfully with a big band policy in the last six months. Either despite or because of an exclusive booking affiliation with Joe Glaser and his Associated Booking Corp., the Band Box in that time has offered only one top name outfit, opening with Lionel Hampton. Since then they have used semi-name bands that have failed completely in holding up business, and other top names were said to be unavailable for dates. Even Hampton was unobtainable for a return appearance. Club is currently featuring Red Saunders' sextet and a floor show.

By-product of the policy changes will be a reshuffling of air time, both the Band Box (which has already cancelled) and Sherman using considerable remote time on WBBM-CBS.

Jazz in Bad Shape

Hot jazz has taken the worst beating in town, at the moment the digits of one hand will number the good hot units working around the Windy City. Randolph street, usually the mecca for music hot, is almost barren. What happens here besides Red Saunders combo are two nice little units at the Brass Rail next door, including a fine tenor man in one (Jimmy Nuzzo) and a truly wonderful bassist (Wallich

Dean) in the other. And that's about all.

Even last ballroom venture to feature name outfits here, Rainbow Gardens, suffered a quick and untimely death. All ballrooms are now heavily sweet-styled.

Current slump has done a couple of good things, however, started prices down, which will eventually hypo business and call for more music; and brought into the spotlight several excellent pianists—Mel Henke, Rozelle Gayle, Johnny Costa, Christina Randall, Hank Shanks, Rudy Kerpays among others.

Only Chicago stopping-off places left for swing bands is the theaters—Oriental, Chicago and Regal, and the first two book bands too infrequently.

Randle Back To Jazz Records

Detroit—Bill Randle's desertion of jazz was short-lived. After two brief but corny weeks on the plush-lined WXYZ JL Hudson show (devoted largely to style notes and the slusher forms of pop music) Bill got a good grip on his nausea and went home for a rest.

He's happier now—kind of con-valescing on his old jazz show over WJLB. "It's good to be back," he sighed, relating a weary tale of dreary "policy conferences", reshapes of continuity, close scrutiny of recorded material chosen for shows—and a restriction against use of any colored artists. Latter was more than he could stomach, Bill said.

WJLB welcomed Bill back with open arms and plans to increase his air-time, pushing starting time of show to 3:30 and run it to 4:15 in direct competition to the very popular Jack The Bell Boy program of WJBK. Decided to buck "Jack" based on theory that his following has fallen off lately. The competition should be interesting as where Bill makes no compromises with the taste of the public—sticking to what he feels is best in jazz—"Jack" mixes everything from Vaughn Monroe to Mel Torme into his air-shot.

—Low Cramton

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Detroit Sparked By Jazz Sessions

Detroit—Three regular sessions a week highlight the local jazz picture. Even enthusiasts of two-beat get a chance with Sunday dixie sessions at Cappy's Bar, built around a competent core of Whitey Myrick (cornet), Eef Kelly (clarinet), Mickey Steinke (drums), ex-Norvo man Red McGarvey (guitar) and prominent local collector Frank Gillis (piano).

Wyoming Showbar bashers still continue on Mondays with capacity crowds. Newer development is the Wednesday brawls at the Club Zomble. Red Saunders crew took the place of the Les Young gang there and the Willie Anderson Trio are house regulars.

Una Mae Carlisle is popularly received on Adams. Doug Mettomie, young Diz-inspired trumpeter, left town to join Billy Eckstine in Boston.

—Low Cramton

Jazz Combo Flies To Spain

New York—Diminutive Dave Sternberg, press agent and booker, flew in late last month from Spain where he had signed and delivered a jazz combo, thus establishing himself second only to Don Redman in presenting American jazz to European ears.

Sternberg booked a five-piece unit into the Lamoga club, Barcelona, flew the combo last November from the states to Madrid where the boys made a national broadcast before continuing on to their engagement at the Lamoga.

The unit, led by altoist George Johnson, former Rex Stewart arranger, is made up of tenorist Jimmy Adams, pianist Leonard Henry, drummer Al (Skippy) Saunders, and trumpeter Claude Dunson.

Band will return to the states late in May.

Roble Trio Invasion

Chicago—Chet Roble's jazz trio invaded the dignified atmosphere of the Lake Shore Athletic Club for a Sunday afternoon jazz concert Dec. 29. Trio will open at the Cairo Club on the north side Feb. 11.

With Waples



Jacksonville, Florida—Charles Moyse is the blonde chanteuse with the Buddy Waples band, which succeeded the Sonny Dunham ork at the Peacock club here for an indefinite run.

Joy's Air Shots Feature New Stars

Chicago—Jimmy Joy's band, at the Martinique on the far south side, is pulling a good amount of air time with nine CBS-WBBM air shots weekly.

Featured on the broadcasts and shows at the new club are Joy's new discoveries, both attracting interest, Patti Page, 19-year Tulsa singer, and Bill Usseton, 21-year old tenor saxist.

Band continues at the Martinique through this month.

Star Of 'Teentimers' Has Wardrobe Grief

New York—Gordon McCrae, ex-network page boy now starring on the Teentimers radio show, has got himself a \$1,000 personal effects policy with the American Surety Company. Seems the tenor has been getting his buttons, ties, shirts, and coats mangled so regularly on leaving the show that he decided to let someone else supply the wardrobe.

Strasek In 11th Month At Alpine

Cleveland—Frank Strasek band now in its eleventh month at the Alpine Village. Dick Skinner arrangements are featured, as is Mickey Aaronson's clarinet and Charlie Forsythe's cornet.

Johnny Joyce Jr., who worked at Chin's for a couple of years with the Jimmy Foster band, is back on the same stand, but this time with Gene Erwin's band. Meanwhile, Foster is working as solo pianist at the Fenway Hall hotel's Congo room, practically next door. M.C.A., who should know better, let Foster's smooth tenor band go by, though the pianist still has his book and most of the men are available. Tsk, tsk, Mr. Barton.

Plenty of small combos working around, though the town is definitely on the quiet side. Tony Anzalone, one of the best accordionists in-or-excluding Joe Mooney, has his box and quartet at the Italian Village. . . . Freddie Sharp trio again featured at Chin's Lounge, has received some nice newspaper publicity (deserved) . . . Monday night combo has Sammy Finger, clarinetist, with Dick Cutlip, bass, and Dick Lurie replacing the brilliant young Billy Dinasko on piano.

Norm Kay quartet still at the Cow Shed; Red Ryan, late of the Billy Butterfield crew, now bassist with Norm Brill at the Mayflower Grille; and Hank Avelone goes into Jim's Place this month.

—Art Cutlip and don

400 Suit Awaits Benny In NYC

New York—Claiming that Benny Goodman habitually came to work late, and left early during his recent engagement at the 400 Restaurant, owner Nat Moss has filed a complaint with Local 802. Moss claims that Benny antagonized customers who came to see BG and, in case of dinner audiences rushing to an 8:30 show, left without a glimpse of the clarinetist.

Charles Lucel, secretary of Local 802, said it could take no action until Benny Goodman was available in New York. Goodman, who broke up his band after the 400 engagement, is now on the coast.

Bottom Man

New York—No photos being handy at the time, you'll have to be satisfied with a verbal description of the latest muscular exploits of motorcycle-aviator-band-leader Vaughn Monroe. It seems Vaughn had the Acromanias, acrobatic team, on his latest theater tour. He began working out with them backstage. Finally, at the Albee theater in Cincinnati and the Palace theater in Cleveland, he muscled in on the act by working as bottom man in one of those pyramid spectacles.

New White Combo

Hollywood—Johnny White, rube man featured by Benny Goodman on his airshow, is heading newly organized quartet at Rounders Club, Sunset blvd. nitery. With White, who also plays piano, are Rollo Garberg, bass; Johnny Smith, clarinet; Guy Scallise, guitar. Art Whiting office is booking combo.

Bill Harris, Bechet For Chi Bash 26th

Chicago—Another in the hand-selected series of Paul Eduard Miller's jazz concerts at Kimball Hall comes up 26th of this month (Sunday afternoon, 3 p. m.) with Bill Harris and Sidney Bechet featured.

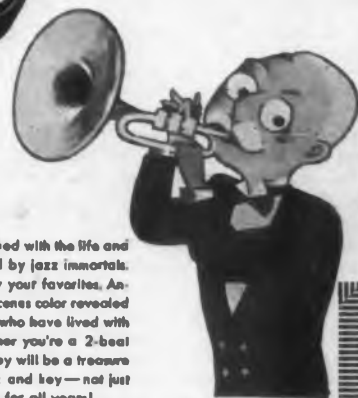
For Bechet it will be a second return performance within a short time, for Harris his first appearance "on his own" since the Herman Herd fold-up. Also, it will serve as occasion for presentation to trombonist Harris of his Down Beat 1946 poll award.

Miller, all of whose Kimball Hall concerts have been artistic successes, again says he needs a full house to come out even financially. Tickets, which were sold out for his last Bechet-Mezzrow bash, are \$1.80 to \$3, and are on sale in advance.

Rhythm section is still to be selected, will definitely include drummer Ken Smith. Another horn man may also be added.

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It's A New Year, Not Yet New World

Joy of musicians and Beethoven hangers-on generally over the Allied Denazification Committee's release of Wilhelm Furtwaengler so that he could once again lead the Berlin Philharmonic should be tempered by a little sober afterthought.

Furtwaengler, the committee decided, couldn't possibly be guilty of nazism—after all, he saved a Jew's life; he only played at four Nazi party functions; and "Goebbels told me that I can stay in Germany as an unpolitical artist."

Some of his best friends were undoubtedly Jews and Frenchmen, he didn't play at all of the party's functions, and, after all, a man in Goebbels' position doesn't toss promises around lightly.

As much as Furtwaengler's conducting is to be admired, his "I am no more guilty than a potato peeler who continued to sell potatoes in the Third Reich," can't be accepted with the same ease manifested by the Denazification Committee.

No more than you can accept the top Nazi generals' lament that they were only following orders, or Hjalmar Schacht's heart-rendering plea that he was only a poor, struggling banker trying to get along, or Hitler's explanation that the wages of a house painter were so poor that he had to turn to politics—as a sideline.

If Sinatra and Toscanini can keep their thumbs out of their respective artistic navels and shoulder the burden of a responsible citizen, then other artists should look up and take notice. "I am a musician" is no more exemption from development of a moral sense than is the statement "I dun what I was told."

If we cannot expect anymore from Furtwaengler than a potato merchant, we should not be forced to accept anything less from him. Men of a preeminence, whose actions and opinions are heard and respected, pay for that position with the responsibility of making the world a slightly rosier hue for others of less prestige and opportunity.

If this is too much to ask, then better finesse that marriage you were planning next year. This is the Atomic Age, you know.

Furtwaengler's acquittal, without even a mild reprimand, gives an extremely dangerous tradition further enhancement and protection.

The snobbish notion of too many artists that merely because they are not plumbers (not always true, by the way), grants them the key to a duplex white ivory tower would be laughable, if it weren't so dangerous.

Many of Petrillo's lads and lassies have had a rough five years or so recently. If gentlemen of such positive opinions or lack of ability to have opinions as Mr. Furtwaengler can put you in unattractive clothes, then maybe they and their ilk are worth worrying about.

Furtwaengler was willing, not only to put up with the Nazi regime, but to take advantage of it to such an extent as to incur the high praise of top officials as Georing, all the while retaining his presidency of the Berlin Music Chamber and his position as head of the Philharmonic.

He also learned enough of Hitler's methods and felt sufficiently secure in his post to appeal to the Management of Orchestra and Opera to punish an unfriendly critic.

When, ironically enough, they refused, Furtwaengler has admitted he appealed to the Ministry of Propaganda, Goebbels' office!

The trial is over. Furtwaengler has been officially tried. The intent of this editorial is not to re-try him, but to point out that every musician has a couple of arms, legs and heads just like everyone else.

He can talk, write, even vote.

See you behind the barricades on 52nd street.

Spike Wins



Los Angeles—Spike Wallace, president of Local 47 for the last seven years, was re-elected for two more years and carried his entire slate back into office with him.

Weds Tubman



Los Angeles—Diana Jannetta, hep singer at Lockie's music store here, became the bride of drummer Bill Norfolk on December 15. Photo and info reached us via Miami, courtesy of Dottie Reid, vocalist.

CHORDS AND DISCORDS

Humor Needed

Hollywood, Calif.

To the Editors:

Since any serious consideration of the scientific merit contained by the two songs, *Hokey Pokey* and *She's a Rank Chick*, is obviously ludicrous, I can only conclude that Mr. Horace R. Cayton, although far from being a dull individual is nonetheless lacking a sense of humor. That sense of humor, I might add, which is prerequisite toward the understanding and appreciation of the entertainment world, not to mention criticism thereof.

At the risk of misinterpreting the intent of Mr. Cayton's little essay for *Down Beat* (Dec. 16, p. 8), I must admit that I am flattered to be an object of interest to the author of a five dollar book, *Black Metropolis*. After all, it is only once in a while that a guy like me, who has devoted his life to composing music and entertaining people, is afforded the honest to goodness belly chuckles

Lea to Propose New Anti-AFM Bill

New York—Although he is "confident the supreme court will reverse the Chicago federal district court ruling" that his anti-Petrillo law was unconstitutional, democratic representative Lea of California revealed late last month that he will propose new legislation along similar lines to prevent "the music czar's coercive practices affecting radio," as he put it.

The original Lea law was passed by the last congress following hearings which charged Petrillo, through the power of his position as president of the AFM, could even defy the government. The law provided maximum penalties of one year imprisonment and \$1,000 fine for anyone convicted of "coercive practices against radio stations such as forcing them to employ musicians they didn't need."

Federal Judge Walter J. LaBuy, after a hearing in Chicago, found the law to be in violation of the First, Fifth and Thirteenth amendments, and thus unconstitutional.

Petrillo purposely violated the act when he attempted to force radio station WAAF to employ more musicians than the station felt was necessary for operation of the outlet.

In the appeal before the supreme court, Petrillo opposition is asserting that the bill stemmed from repeated congressional investigations representing what congress felt was a needed block against "evils in the radio industry."

that I derived from this incident.

Incidentally, the addition to my library of Mr. Cayton's magnum opus *Black Metropolis*, and the consequent pleasure and enlightenment derived from its perusal was made possible by the earnings of my slender contributions. This fact I believe has genuine social as well as economic implications. . . . You dig?

Inasmuch as Mr. Cayton's references to me and my tunes were based primarily on information which he obtained from an article whose journalistic merit was proven to be questionable (Bill Gottlieb's "Fouls on every line" in *Collier's* article, *Down Beat*, Oct. 21, p. 4), his misconception is partially justified.

Sorry, Mr. Cayton, the "Shoo Shoo" doesn't fit.

Phil Moore

Musso Snubbed?

Hollywood, Calif.

To the Editors:

Although 90 per cent of the time I agree with the editor's opinion of the latest disc releases, in your Dec. 16 issue I think you pulled a boner, and I don't think I'm alone with my thoughts.

On Stan Kenton's newly released album: how is it that each record rated three or four keys—yet the most prized and by far the best side suffered a poorly under-rated "Pleasing." Namely: *Come Back to Sorrento*, with Vido Musso taking the solo on tenor. This is a record that many a Kenton fan has patiently looked forward to after hearing it played on the west coast, and it definitely lives up to its expectations of a terrific sax solo. As for the high-noted tenor coda, could you please name other tenor records expressing the same; I'd love to add them to my collection.

Bill Hemphill

Quoth record reviewer Mix: "The background figures . . . detract from the continuity of the solo line rather than enhancing it. As for the high-noted coda, there have been a great many tenor records doing the same thing." Mix is not mainly concerned with the popularity of the particular number, but more so the musical values. *Sorrento* was the only two-noted side in the album.

Need Sidemen

Ft. McClellan, Ala.

To the Editors:

Due to the demobilization program, army musicians have found it increasingly difficult to organize or maintain combos. Finding it practically impossible to play dance jobs with one reed and one

RAGTIME MARCHES ON

FINAL BAR

NORTON—George F. Norton, British composer, last month, in London.

BRADLEY—LeRoy Bradley, 47, pianist at the Southern Outing club for more than 10 years, last month, in Pittsburgh.

BROWN—Carl Brown, 54, songwriter (*On the Day of Hitler's Funeral and I'm Just a Fool*), early last month, in Mobile, Ala.

CARBELL—Susette Carbell, 72, accompanist, last month, in Phoenix.

CROWLEY—Timothy Crowley, 89, charter member and organizer of the Hartford (Conn.) musicians' union, recently, in Hartford.

MONROE—Mrs. Dorothy Dean Monroe, 51, wife of Harry G. Monroe, musician and composer, recently, at Rochester, N. H.

RUDISILL—Ivan Rudisill, 64, radio music conductor, last month, in St. Petersburg, Fla.

GILLESPIE—Marian Gillespie, 57, one of the early women members of ASCAP (*When You Look Into the Heart of a Rose, Bring Back the Golden Days*), Dec. 26, in New York.

JAENICKE—Bruno Jaenicke, 59, French horn player and soloist with New York Philharmonic from 1921 until retirement in 1948, Dec. 25, in New York.

DANZ—J. Nicholas Danz, 57, 17 years president of New London (Conn.) musicians' union, Dec. 11, in Groton, Conn.

WELLING—Richard W. Welling, 55, organizer of NYC symphony society, Dec. 17, in New York.

BOND—Carrie Jacobs Bond, 84, composer of some of the country's best-loved songs (*A Perfect Day, I Love You Truly* and more recently *My Mother's Voice and Someone is Waiting for Me*), Dec. 18, in Hollywood.

BALDWIN—Carolyn Oona Baldwin, 52, concert pianist (London, Cleveland and San Francisco symphonies), Dec. 28, in San Francisco.

PAGE—Myrtle Page, wife of trumpeter Hot Lips Page, Dec. 13, in New York.

TIED NOTES

COPLEY-BRODES—Ardie Copley, music librarian at KWKW, to John Rhodes, recently, in Pasadena.

CROSBY-WOLFKETH—John Crosby, NYC Herald-Tribune radio columnist, to Mary Beatrice Wolfketh, last month, in Wynnewood, Pa.

LEXOW-STEWART—Robert Lexow to Margaret Stewart, vocalist who recently returned from troop entertainment overseas, last month, in New York.

BETNUN-STEPHEN—Sol Betnun, Los Angeles saxophonist, to Lillian Stephen, non pro, Dec. 22, in Los Angeles.

DOWELL-OLDBEN—Saxie Dowell, orb leader, to Claire Oldben, in charge of room at radio station WGN in Chicago, January 1, at the Bethany Evangelical Lutheran church, Chicago.

BOUILLON-BAKER—Jo Bouillon, Paris band leader, and Josephine Baker, famed American-born French star, recently, in Paris.

NEW NUMBERS

PACKHAM—A son to Mr. and Mrs. Eldridge Packham, last month, in New York. Dad is director of Jo Stafford show.

WALTERS—A son to Mr. and Mrs. Sammy Walters, recently, in Pittsburgh. Dad is member of Nixon theater band.

WEISS—A son, Stephen Mark, to Mr. and Mrs. Lou Weiss, last month, in Brooklyn. Dad is with William Morris.

ZALKIN—A daughter, Karen Ann, to Mr. and Mrs. Bill Zalkin, recently, in St. Louis. Dad is back for St. Louis municipal opera and symphony.

GRASSI—A daughter to Mr. and Mrs. Johnny Grassi, recently, in New York. Dad is with ABC staff.

YELVINGTON—A daughter, Marie Theresa, to Mr. and Mrs. Paul Yelvington, on Dec. 14, in Memphis. Dad is former Dean Hudson, Jimmy Palmer tenor man.

WIDMER—A daughter, Anna Lou, to Mr. and Mrs. Bus Widmer, Dec. 26, in Jens, La. Dad is bandleader.

GEORGE—A daughter, Cynthia Geneva, to Mr. and Mrs. Forrest George, Nov. 1, in Centralia, Ill. Dad is former Chicago and K.C. drummer.

RANDOLPH—A son, Curtis, to Mr. and Mrs. Popie Randolph, photographer, formerly band boy for Benny Goodman, Dec. 21, in New York.

RICHARDSON—A son, Albert Gerald, to Mr. and Mrs. "Doc" Richardson, Nov. 16, in Englewood, New Jersey. Pop is Ray McKinley's manager, mom an ex-NYU.

rhythm, we would appreciate any information you could furnish us pertaining to a small organized combo which is eligible for draft.

Sgt. R. M. Jackson

Sgt. P. H. Hyatt

Oh, We Gussed!

Spokane, Wash.

To the Editors:

The other day I picked up a new album—never before have I ever heard a more outstanding album of music. It has everything—arrangements were perfect, band was tops and soloists were all very good. I would give the album a one hundred per cent rating.

In case you haven't guessed who it is by, the name is Stan Kenton, my nomination for the band of the future.

Barry Greenberg

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30 Years In KC, Julia Lee Nabs National Fame

By Sharon A. Pease

Many of the now famous names in the music world got their start in Kansas City. Included are Mary Lou Williams, Andy Kirk, Count Basie, Pete Johnson, Joe Turner, Jay McShann and others. Now we must add to that list Julia Lee who recently skyrocketed into the national limelight as a result of her work on Capitol records. Dave Dexter, former associate editor of *Down Beat* and now affiliated with Capitol Records, was recently placed in charge of blues and jazz recordings for Capitol and gave Julia her big break. Apparently this opportunity was all she needed. The sales of her recordings have been phenomenal and many critics have acclaimed her one of the most colorful, original and refreshing stylists in recent years. Her success is the result of an unusual blending of vocal and piano talent.

Julia was born in Kansas City shortly after the turn of the century. Her father, an accomplished violinist, headed a popular string trio. "I began singing with that trio when I was four," she recalls,



Julia Lee

"and just kept on singing." Julia's parents acquired a piano when she was 10. She began experimenting at the keyboard and learned to play the blues and some popular tunes before starting her formal piano training, which included advanced work at Western University.

With Brother's Band

In her early teens Julia played and sang at high school, church and house parties. Later she worked at a skating rink, then joined the seven-piece orchestra headed by her older brother, George E. Lee, who played saxo-

A Medium Boogie Tempo

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phone. This association continued for 17 years, during which they worked in Kansas City and toured throughout the middle west.

In 1933 Julia began working as a single at Milton's Tap Room in Kansas City. She has been there since except for seven weeks in 1939 when she worked the *Off Beat* in Chicago and 13 weeks in 1943 when she played engagements at the Beachcombers in Omaha and the Silver Frolics and *Down Beat* room in Chicago. Throughout these years Milton's has been one of Kansas City's most popular night spots. Now, due to Julia's success on records, it is more popular than ever and doing capacity business night after night.

Likes Travel

Julia is not particularly anxious to travel and will probably continue to make her headquarters in Kansas City. However, she and her personal manager, Johnny Tumino, realize that something will have to be done about the numerous offers that are pouring in. Julia is now making a series of 72 numbers on transcriptions and when this assignment is completed she will probably make a tour of theaters and do several guest spots on network radio shows.

As previously mentioned, Julia's popularity has resulted from an unusual blending of vocal and piano talent. Although her vocal renditions have been an important factor in her success certainly those artistic happy piano figures have contributed to the refreshing elements that characterize her work. She has chosen to illustrate this technique through an original composition entitled *Julee Boogie*.

The selection opens with a four-measure introduction that follows the modern trend—

bounce melody with sustained left hand. The choruses are artistic examples of good taste and a feeling for exact form. Julia's sensitivity to rhythmic balance is especially noticeable in the carefully worked out figures she applies to the phrase and sentence endings. The harmonic pattern follows the regular blues sequence. The treble line is equally as effective when played with a tenth-chord style bass.

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

Click Clicks In Philadelphia

Philadelphia—Frank Palumbo's Click, giant nightery, becomes the choice band spot in the land with the new year giving the room six choice radio remotes weekly. Significant is that the remotes are split evenly among the audiences of the ABC, CBS and Mutual networks. Walter Palumbo, who with his brother, Frankie, operates the nightery, said the heavy remote schedule was taken on to make it more inviting for the few remaining bands to ink in dates for the spot. Palumbo has had to tear up contracts for Woody Herman and Harry James.

In addition to the remotes, Palumbo has launched a policy calling for a double feature on the bandstand when a top name isn't on tap. As a result, Bobby Sherwood was coupled with Milt Britton, and currently, Hal McIntyre shares the stand with Victor Lombardo. Bands come in on a two-week kick, and following the McIntyre-Lombardo run, Palumbo brings in Frankie Carle on January 27, followed in two weeks by Gene Krupa and then

New 88 Flash In Chicago

Chicago—Meteor or star is being asked of the future of young Johnny Costa, piano flash who has aroused interest of musicians here in a couple of brief night club stints.

Costa, after a brief holiday vacation, reopened at the Club Moderne middle of the month.

Twenty-year old Costa, who is another of a lengthening line of capable 88ers from the Pittsburgh region, is directing his efforts toward the perfection of solo work and his current styling shows much of the Tatum and modern influences. His exceptional ability, while largely in the formative stage, is reflected in his unusual technical resources and creativity. He uses many original compositions, classical themes, show tunes and background mood music from motion pictures as well as popular standards of the modern jazz idiom.

Whatever happens, right now this Costa boy has the solid and brilliance to indicate the ascension of a new name in jazz circles.

by Tony Pastor.
Click got an extra break when they bought Jimmy Dorsey last month. For when Jimmy took off in New York and couldn't make his second week, brother Tom rushed down with his troupe to lead the band.

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NOTES between NOTES

By Michael Levin

George Frazier, a writer best known to these pages for casually stating some years ago that "Martha Tilton stunk," wonders in a *Variety* of some weeks ago, "Why do hot bands feel compelled to restrict themselves to standard tunes?"

In discussing the Eddie Condon Decca album, he goes on to say, "Albums like these just don't sell very well and part of the reason may be that they rarely go in for current tunes. There seems no valid cause why they should cling to an archaic repertoire. Some of the most enduring hot faces of all time are the ones Louis Armstrong made for Okeh. It should not be without a certain significance that he recorded any number of tunes that were hits of the moment—*Exactly Like You*, *Walkin' My Baby Back Home*, *I'm In The Market For You*, to cite the first three that suggest themselves. We think there would be interest in Condon and/or Spanier treatments of some of the better current melodies. Jazz bands—that is, small improvisational groups—have a way with show tunes and it is a shame that they wax them so infrequently."



Mix

This is a very interesting paragraph. That it is true can be easily ascertained with a few moments checking in any record company's catalogues. The reasons are something again, and involve an argument I once had at Toots Shor's bar with George F. on the function of criticism. Mr. Frazier maintained, with his customary wit and éclat, that as far as he is concerned, he calls 'em as he sees them, worrying in

Gray Bounced

New York—After a prolonged verbal feud with newspapermen Les Mortimer and Leonard Lyons, blusterous Barry Gray, the town's most talkative and talked-of all-night disk jockey, was jerked off his 2 to 5:30 a.m. airer by station WOR for refusing to retract statements said against the newsmen on recent programs. *Down Beat* was told at press time. Gray will retain his Saturday afternoon show.

the main about the emotional effect that a record has on him, and letting the technicalities fall where they may.

This very praiseworthy attitude, I suspect, derives in very slight part from a group of writers popular during the past few years: Raymond Chandler, James Farrell, George Frazier, and others. The leave-us-love-'em-and-leave-'em-Gorlie school of reviewing, to be precise.

There are many things to be said for writing of this sort. In both Frazier's case, and far more so in the case of Otis Ferguson, it has resulted in some classic articles on jazz.

However this same devotion to the back-room, to the smoky playing of yesteryear has served to stultify a particular group of musicians and keep them playing the same things in the same way for so long, no matter how well, that it is a moot question if they could do differently now.

Eddie Condon plays old tunes because he grew up with them, liked them, has pleasant memories associated with them. Because many critics and jazz aficionados over a period of years have praised him for this, he and many other musicians like him, have neglected their own musical development to the point, that no matter how fine they may be intrinsically as artists, they are sadly lacking in the necessary technical development.

I strongly suspect that an Eddie Condon prefers not to play a Kurt Weill score because he feels stiff and ill at ease in the twists and convolutions of its harmonies, and so returns in relief to the pleasant, well-worn changes so winsomely expressed by *The Sheik of Araby*.

Mind you, it's not being claimed that a Mr. Condon couldn't play Kurt Weill if he wanted, but merely that he doesn't feel at home with it, and prefers things of an earlier and more home-

grown vintage.

In a sense, therefore, George is partially to blame for the defect about which he is very sensibly and honestly complaining. This same defect is what is causing a quite disastrous cleavage between the older and younger jazz musicians in this country.

Disastrous because the younger musicians in their criticism of the obvious neglect of technical development by the older group, fail at the same time to absorb the mellowness and ease of structure which this same older group has learned through long years of playing.

Each group has much to give the other. If writers such as Frazier keep on this same track, it is quite possible that much

Red Caps Cut For Mercury

New York—Mercury records late last month signed Steve Gibson and his Red Caps, currently playing in Philly, to a disc contract and a week later cut four sides with the vocal-instrumental group.

Waxed were *San Antonio Rose*, *Bless You*, *Jack You're Dead* and *You Can't See the Sun When You're Crying*.

musical progress can be made in settling a lot of fruitless controversy, and at the same time open the way to better jazz.

Stabile Forms Unusual Combo

Los Angeles—Dick Stable, former coast guard bandleader, unveiled something new in dance orks during his recent appearance at Aragon, where he shared stand for four weeks with Art Kassel.

The new outfit, organized here by Billy Harwick, contains one trumpet, one trombone, three French horns, five saxes who provide such doubles as two flutes, oboe, clarinet and bass clarinet; and three rhythm. Leader, of course, adds his alto sax solos to ensemble on occasion.

Rinehart

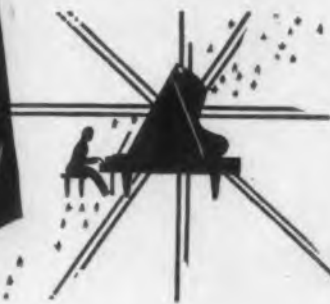
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Sy Oliver No Personality Kid, But Band Has Talent

By BILL GOTTLIED

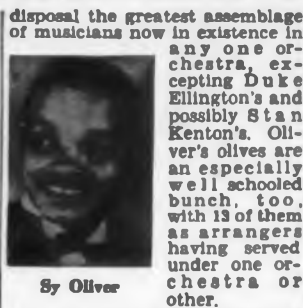
Reviewed at the Zanzibar, New York City

Trumpets: Bill Coleman, Lamar Wright, Lyman Funk, Steve Reed
 Trombones: Dickie Wells, Henry Wells, Gus Chapelie, Bill Granzow
 Reeds: George Dorsey, alto; Freddie Williams and Gale Curtis, tenors; Willard Brown, baritone; Eddie Barefield, clarinet.
 Rhythm: Billy Kyle, piano; George Duvivier, bass; Wallace Bishop, drums; Aaron Smith, guitar.
 Vocalists: Henry Wells, Dickie Wells, Sy Oliver.
 Arrangers: Sy Oliver, et al.

If the most promising new band of 1946 is to realize its potential, Sy Oliver, its leader, will have to learn that there's a great deal more to successful music than the way the notes are played, especially in these deadly, egg-laying days. Musically, of course, Sy can't miss. As the power behind the Tommy Dorsey orchestra, as the only Negro conductor of network shows and as the habitual winner of the arranger's award in the *Down Beat* poll (until he became ineligible this year), Sy has proved himself a great creator and executor of music and a man who's respected by the sidemen under him.

Ewing Forms Unit

Columbus, Ga.—Bill Ewing, sax and clarinet man, with Fon Lasater, drummer, and Buddy George, bass and trumpet, all formerly with the Buddy Vaughn combo, have formed the Bill Ewing quartet with Charlie Fry on piano. Unit continues at Vaughn's old spot, Chickasaw club here.



Sy Oliver

Sy has been working slavishly on the musical details of his enterprise. But he has utterly neglected all else, especially the build-up of his own personality. Sy has an infectious singing voice and plays spectacular growl horn. But he never attempted either on the many nights caught by this reviewer. Instead, he waved his baton, generally with his back to the audience and with a completely dead pan. Not since the time of the old Lunceford band has a leader scored without the aid of a prominently displayed instrument, voice or wise crack.

Ignores Names

Table hopping is not for Sy, either. One night a big agency scout, a prominent band-leader, a band backer and a magazine writer paid for a ringside table at the Zanzibar and sent word to Sy that they'd like to say hello. Oliver, absorbed in his music, failed to absorb the message and never showed up.

Ironically, the band leader was Boyd Raeburn, who is slated to replace Sy and cut short the long engagement he had hoped to have for building his new orchestra.

As Stan Kenton is amply demonstrating, the best way for a music minded bandleader to sell his band is by neglecting the non-musical details—but by going out of his way for the radio jockeys and the press, by selling his personality, and by meeting appointments, by not getting lost in half notes and valve oil. These prosaic matters are so beneath Sy that five days after a very favorable review of his band appeared in an influential trade publication—the first review his orchestra had ever received—he admitted he hadn't read it though he knew it had appeared!

Sound, But Conservative

Apart from business tactics, the Oliver orchestra is on a sound if somewhat conservative basis. Sy, as those of you familiar with his arranging would suspect, is from the pre-war jazz school. He's anti be-bop and has little taste for the modernisms of Kenton, Raeburn & co. He's out

to make solid, relaxed swing in the tradition of Lunceford or Dorsey "but done to perfection, with skillful musicians who can get everything just right."

Sy went to considerable length to get men who were, simultaneously, top technicians and good jazz men. To his credit, he ended up with four white men "because they were the best men available."

Sy feels that other jazz bands have been unable to get top locations not so much because of the nature of their music or their color but because they just aren't skilled enough. Working with studio musicians gave him new ideas.

"My Mutual band could put on a half hour show, all of it new material, with only an hour and a half rehearsal. I don't see why a dance band couldn't operate on the same technical level . . . and swing, too."

Still Too New

With only a month of life under its collective belt, the Oliver band hasn't really had a chance to demonstrate its theories. With all his concentration on musical details and with all his 13 arrangers, he's still so bogged down with the basics of organization that he's had to buy most of his book from outside sources. Consequently, it's hard to appraise the band in terms of what it ultimately should become.

Because of the paucity of arrangements, he has not, for example, been able to make listeners aware of his brilliant stars. Established jazz giants like Dickie Wells, Bill Coleman and Billy Kyle are still under wraps, though Sy assures us this will no longer be the case as soon as he can line up the proper material. Sy also intends to spotlight some of the newer or lesser known names, like his friend Eddie Barefield or the 23-year-old bassist George Duvivier, who has the rest of the band all excited. Wright, Granzow and Bishop are others worthy of a build-up, and Sy is sure to give it to them.

Wells Featured

Only Henry Wells, prime exponent of the "straightforward" delivery of ballads, has been given the proper push to date. Henry's vocals come often and with the benefit of rich, arresting accompaniments.

The band's biggest headache, so far, has been the trumpet section. At least one and sometimes three of the four regulars have been out at one time with split lips. Cole-

man and the others simply aren't accustomed to the long floor shows. The results are ragged, with the trumpets often dragging the rest of the orchestra down with it.

Reeds, Trams Solid

First section to "find" itself has been the reeds. Led by George Dorsey and sparked by versatile Eddie Barefield (now concentrating on clarinet), the five man team hit together and with a real rock. Its solidity lays the foundation for the whole Oliver structure.

Most of the individual sparkle comes from the trombones, with Dickie Wells' wicked horn handling the rough jazz and Bill Granzow's smooth tram working the ballads. As a group, the trombones have not yet made themselves felt.

The rhythm section is a delight. Billy Kyle's Hines-like piano is superb on solos and a kicker on rhythm. Duvivier has a big, penetrating bass tone and drummer Bishop is a fine rhythm man who doesn't bother with spectacular displays. Ditto for guitarist Aaron Smith.

DOWN BEAT'S DECISION

Here's an outfit that can develop into one of the musical greats . . . if it stays in business long enough. If it is to survive, Sy Oliver will have to learn how to be an orchestra leader instead of a rehearsal director.

Sy Oliver Replies:

I'm an arranger and not an actor. The orchestra will have to be built as a unit, and not just around me. I'm not interested in being a big operator, personally. I realize I can't do without publicity and will look for all the plugs I can get that will let me keep my dignity.

I feel that if our band is good musically, that'll be all that's really necessary to get us all the business we need.

The musical appraisal of the band is exactly right, though it doesn't point out any defects we're not already aware of and working to correct. As was pointed out, our biggest limitation is the obvious fact that we've been in existence for only about a month.

Popsie Again

New York—Popsie Randolph, who became one of the most famous band boys in the country by tracing his name on dressing room walls (and that was before Kilroy), became a pop for the second time Dec. 21 when his wife presented him with a 6-pound boy at Sydenham hospital here. Popsie is now working as a photographer. Son was named Curtis.



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Brings Harmony To Wharf



New Orleans—Pat Spiese of the National Jazz Foundation sold the officials of the Delta Line the idea of bringing harmony to the Harmony wharf by engaging jazzmen to serenade steamship passengers. Here she chats with Captain Hart, while George Lewis, clarinet; Oscar "Papa" Celestin, trumpet, and William Matthews, trombone, play. Not shown are Paul Barbarin, drums, and Richard Alexis, bass.



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THE CARNATION KID

Sunday nights at the old Cotton Club up in Harlem back in the early thirties were always "celebrity nights". I don't know who started it, although Ben Bernie had considerable success with an identical stunt at the College Inn in Chicago

at about the same period. It was fashionable for the stars of stage, screen and radio to flock to the Cotton Club on Sunday nights, and since it was a supper club, didn't open until 10:30 p.m., it was convenient even for those who had chores to perform earlier in the evening.

Dan Healy, who at the turn of the twenties was the hoofing

star of a Broadway musical show with the late Charlie Butterworth and boop-a-dooping Helen Kane (he later married her) in the cast, always was on hand as the official master of ceremonies. There was a local remote radio pick-up from the club around midnight, and after the first floor show Dan would intro-



Irving

Monica On Stage

New York—Monica Lewis, Signature recording star, opened her fire vaude date Jan. 9 with an appearance at the Adams theater, Newark, N. J.



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duce the various guest celebrities over the mike. Most of them would just stand at their table and take bows, with a spotlight played on them, although a few confirmed hams, like the Ritz Brothers or Georgie Raft, would occasionally permit Danny to coax them to the floor for a song, dance or gag. Those really were star-spangled audiences and the names that Dan would recite each Sunday, always with a flourishing compliment, sounded like a Who's Who of show business.

Healy Misses Night

Healy had a benefit to play one Sunday night. I suspect that he and his erstwhile zany pal, the late Jack White, have played more of 'em than any two guys in the biz. But Dan couldn't get up to the Cotton Club for his usual stint, so the introductory task fell to the lot of the band leader, Cab Calloway. This was Cab's first engagement at the Cotton Club, and he hadn't acquired the *savoir faire* and the ability to ad lib which came to him in later years of experience at a microphone.

On this particular evening one of the world's most famous and beloved songwriters, Irving Berlin, was a guest at the club. He rarely was, or is, seen in night clubs and always has had the reputation of being a retiring, shy individual who shuns spotlights and anything savoring of notoriety or acclaim. His sincere modesty never has been questioned.

Levants With Berlin

At his table were Oscar Levant, a pianist who frequently was Berlin's companion in that era, and Mrs. Levant. Mrs. Berlin, the former Ellin Mackay, never was seen with her husband on his own infrequent appearances in night spots.

A list of the guests present was prepared on cards by the head waiter, the captains and others, as usual, and presented to Calloway for his guidance in making the introductions. Cab got along fine for the first few moments, even slipping in a typical Healy compliment to someone's talent now and then.



Cab

Then he introduced Mr. and Mrs. Irving Berlin!

Necks craned in all directions, because the professional crowd there never had seen Mrs. Berlin in public. The head waiter and the captains got frantic, and Herman Stark, the manager, came charging out of his private office.

Everybody Disturbed

Before they could signal his highness of hi-de-ho, he already had introduced Oscar Levant at Berlin's table, and neither of them would arise to acknowledge the introduction.

Finally Kid Griffin, the suave custodian of the portals, called Calloway to the side of the floor and slipped him a card rectifying the error.

Cab returned to the microphone and apologized to his audience, to the listeners on the air as well as to the other guests in the club.

"It seems I made a very serious error in my last introduction," he explained.

"The lady with Mr. Berlin is not his wife!"

That halted the broadcast and the introductions for the evening. Dan Healy came back the following Sunday night.

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Analyzing Band Poll

(Jumped from Page One)

Small Combo (Instrumentals)

Year	First	Second	Third
1937	Red Norvo	Scott Quintet	Joe Marsala
1938	Goodman Quartet	Adrian Rollini	Crosby Roberts
1939	Goodman Sextet	Crosby Roberts	Adrian Rollini
1940	Goodman Sextet	John Kirby	Crosby Roberts
1941	Goodman Sextet	John Kirby	Crosby Roberts
1942	Goodman Sextet	John Kirby	Norman Woodchoppers
1943	Ray Eldridge	John Kirby	Toddy Wilson
1944	King Cole Trio	Louis Jordan	Benar Goodman
1945	King Cole Trio	Louis Jordan	Eddie Heywood
1946	King Cole Trio	Joe Mooney Quartet	Louis Jordan

Repeat victory, and a muchly deserved one for the King Cole Trio. The Rollini Trio didn't even finish this time, while Joe Mooney's astonishing second place (he drew third in another poll) is the highest a new outfit has ever scored in the Beat's poll. Look out this year for Mooney and Les Paul, whose small group has improved enormously.

Small Combo (Vocal)

Year	First	Second	Third
1938	Andrews Sisters	Merry Macs	Mills Brothers
1939	Andrews Sisters	Merry Macs	Ink Spots
1940	Andrews Sisters	Ink Spots	T. Dorsey's Sentimentalists
1941	Merry Macs	Andrews Sisters	Modernaires
1942	Pied Pipers	Ink Spots	Mills Brothers
1943	Pied Pipers	Ink Spots	Mills Brothers
1944	Pied Pipers	Mills Brothers	Ink Spots

Those Capitol recordings kept the Pipers up there, while Mel Torme's young and now extinct Meltones pushed them with a savage fourth. The Andrews Sisters slipped to an eighth place cave. Vocal work is becoming more demanding all the time: open voicings, tough harmonies and counter-rhythms are giving the young blood more of a change.

Male Vocalist (With Band)

Year	First	Second	Third
1937	Kenny Sargeant	Jack Leonard	Louis Armstrong
1938	Jack Leonard	Kenny Sargeant	Pee Wee Hunt
1939	Jack Leonard	Bob Eberly	Bon Bon Tunnell
1940	Bob Eberly	Frank Sinatra	Bon Bon Tunnell
1941	Frank Sinatra	Bob Eberly	Ray Eberle
1942	Frank Sinatra	Bob Eberly	Ray Eberle
1943	Bob Eberly	Dick Haymes	Ray Eberle
1944	Bob Eberly	Buddy DeVito	Jimmy Rushing
1945	Stuart Foster	Buddy Stewart	Al Hibbler
1946	Art Lund	Buddy Stewart	Al Hibbler

Male Vocalist (Not With Band)

Year	First	Second	Third
1937	Bing Crosby	Joe Turner	Buddy Clark
1938	Bing Crosby	Joe Turner	Joe Turner
1939	Bing Crosby	Joe Turner	Joe Turner
1940	Bing Crosby	Joe Turner	Joe Turner
1941	Bing Crosby	Joe Turner	Joe Turner
1942	Bing Crosby	Joe Turner	Joe Turner
1943	Frank Sinatra	Bing Crosby	Perry Como
1944	Frank Sinatra	Frank Sinatra	Dick Haymes
1945	Bing Crosby	Frank Sinatra	Dick Haymes
1946	Frank Sinatra	Bing Crosby	Perry Como

Most interesting facet in these two lists is that the band singer of yesterday is the vocal soloist of tomorrow. The same thing is even more evident with the gals. Ten years ago the only prominent male vocalist was Bing. This year Sinatra beat him by a good third of the votes—first time he has ever walloped him so extensively. Incidentally, how many of you remember blues-shouter Joe Turner?

Girl Vocalist (With Band)

Year	First	Second	Third
1937	Ella Fitzgerald	Mildred Bailey	Martha Tilton
1938	Ella Fitzgerald	Mildred Bailey	Billie Holiday
1939	Ella Fitzgerald	Mildred Bailey	Billie Holiday
1940	Helen O'Connell	Helen Forrest	Marion Hutton
1941	Helen O'Connell	Helen Forrest	Anita O'Day
1942	Helen Forrest	Helen O'Connell	Anita O'Day
1943	Jo Stafford	Peggy Lee	Helen Forrest
1944	Anita O'Day	Kitty Kallen	Carolyn Gray
1945	Anita O'Day	Francis Wayne	Doris Day
1946	June Christy	Kay Davis	Ginelle Powell

Girl Vocalist (Not With Band)

Year	First	Second	Third
1937	Connie Boswell	Maxine Sullivan	Billie Holiday
1938	Connie Boswell	Maxine Sullivan	Ella Logan
1939	Connie Boswell	Maxine Sullivan	Frances Langford
1940	Billie Holiday	Dinah Shore	Mildred Bailey
1941	Billie Holiday	Dinah Shore	Mildred Bailey
1942	Billie Holiday	Dinah Shore	Mildred Bailey
1943	Billie Holiday	Dinah Shore	Lena Horne
1944	Dinah Shore	Helen Forrest	Jo Stafford
1945	Jo Stafford	Billie Holiday	Dinah Shore
1946	Peggy Lee	Jo Stafford	Billie Holiday

Poll here shows some tricky returns. June Christy's throaty semi-scating undoubtedly gave her the edge over Kay Davis' well-trained voice with which Ellington has been experimenting as part of an instrumental group. Hubby Dave Barbour's marvelous instrumental backings, good

tunes, and a warmer tone helped Peggy Lee in the battle with Jo Stafford. Latter technically is still one of the best fems in front of a microphone today. Wonder when Miss Holiday is going to attempt some current ballads—and why Ella Fitzgerald, who can sing anything, finished so badly (eighth)?

King Of Corn

Year	Henry Jones	Carmen Lombardo	Wayne King
1937	Henry Jones	Clyde McCoy	Wayne King
1938	Henry Jones	Clyde McCoy	Wayne King
1939	Clyde McCoy	Wayne King	Wayne King
1940	Wayne King	Glenn Miller	Wayne King
1941	Wayne King	Glenn Miller	Wayne King
1942	Wayne King	Wayne King	Wayne King
1943	Wayne King	Wayne King	Wayne King
1944	Wayne King	Wayne King	Wayne King
1945	Wayne King	Wayne King	Wayne King
1946	Wayne King	Wayne King	Wayne King

State division in the poll: same guys always finish there. Votes for Miller and James are probably an expression by the musickers who feel big bands are a drag on the market.

(Ed. Note: In the next issue (January 22) Mike Levin will discuss the various trends in music which these indicate.)


Max Wayne Joins Otis Trio

Chicago—Max Wayne, former Stan Kenton bassist (*Southern Scandal*), has just joined Hal Otis' trio at the Capitol Lounge here. He is replacing Bill Fleming, who left to form his own unit.

Otis is the amazing electric fiddler who received a rave *Down Beat* review in the March 25, '46 issue. He's booked by the Mutual agency.

Down Beat covers the music news from coast to coast.

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Hot Jazz

Louis Armstrong and His Dixieland Seven
Louis Armstrong and His Orchestra

♪♪ *Do You Know What It Means to Miss New Orleans*
♪♪ *Endie*

The record doesn't come off. Planned to reproduce Louis' famed small group style and including Barney Bigard (clary), Kid Ory (trombone), Charlie Beal (piano), Bud Scott (guitar), Minor Hall (drums), and Red Callander (bass), there just isn't the fire and punch necessary to

make this sort of jazz go. While most of the men have their groundings in New Orleans jazz, the rhythm section during Louis' horn solo is playing a rather limpid four beat background, against which Kid Ory's tram smears sound incongruous as well as out of rhythm.

Orleans, written by pianosultist Louis Alter and Eddie DeLange, is no terrific tune, and even Louis' usually humorous vocaling can't help much, though his trumpet still has life and color even with this lack-lustre support.

Endie, done with Louis' big band, surprisingly enough is more like it. Life of any kind in any beat is preferable to careful but dead reproduction of an authentic style. (Victor 20-2087)

New 52d Street Jazz

- ♪♪ *Allen's Alley*
- ♪♪ *Night In Tunisia*
- ♪♪ *52d Street Theme*
- ♪♪ *Anthropology*
- ♪♪ *Ol' Man Re-Bop*
- ♪♪ *Spotlite*
- ♪♪ *Say It Isn't So*
- ♪♪ *Low Flame*

First four sides are by a group including Dizzy Gillespie, Don Byas, Milt Jackson, Al Haig, Bill DeArango, Ray Brown, and J. C. Heard; while the others are under Coleman Hawkins, with Allan Eager, Pete Brown, Charlie Shaver, Jimmy Jones, Mary Osborne, Al McKibbin and Shelly Manne.

Avowed purpose of the album is to present 52nd street jazz as it has developed in the past five years, or our old friend be-bop. *Tunisia* has been better recorded at least twice before, while on both *Theme* and *Tunisia*, Milt Jackson's awful tone of vibes obviates any good ideas he might play. Don Byas has a creamy chorus before DeArango's guitar starts flying on *Theme*. Other two sides have some "A" sections, but once again, bad tones and uncertain phrasing hinder otherwise striking ideas.

Spotlite (*Just You, Just Me*)

Symbol Key

- ♪♪♪♪ **Tops**
- ♪♪♪ **Tasty**
- ♪♪ **Pleasing**
- ♪ **Boring**

shows De Arango as being a fast-guitar player than Mary Osborne, and Jimmy Jones' truly astonishing harmonic sense on piano. His arrangement of *So* gives Hawk a chance to show once again that *Body And Soul* was not only no freak, but that he still is a masterful musician in any style.

Leonard Feather's notes state that Hawk's choruses show little if any be-bop influence. Record a complete disagreement here. Listen to the old *Body And Soul* and then this, and you will note that there is a complete shift in harmonic and accent usages.

Hawk has been influenced by be-bop, most obviously in his use of constant implied double time, but is so artful and polished a musician as to use and absorb rather than just merely copy. That's the difference between a man who knows his horn and a guy who merely knows somebody

BEST BETS

Hot Jazz

Say It Isn't So
by Coleman Hawkins (Victor)

Swing

Borderline
by Ray McKinley (Majestic)

Vocal

The Low With A Delicate Air
by Josh White (Decca)

else's horn.

Flame is conventional blues except for the intro and closing, while Brown, Miss Osborne and Shavers play very well on it. *Allen* gives Peter and Les Youngist Alan Eager a chance, though bad balance shades Mary Osborne's solo.

Two things of interest about this album: how seldom pure bebopists play at medium or slow tempos, and the notes which say amongst other things: "(Dizzy) was raised mostly in Philadelphia"... "Leonard Feather is one of the most prominent of present-day jazz critics, commentators and record reviewers. He is also a well-known musician and composer and has written numerous jazz compositions, one of which is *Low Flame*, a high spot of this album." (Victor HJ 9)

Hot Club Of France Quintet

- ♪♪♪ *Nuages*
- ♪♪♪ *Love's Melody*
- ♪♪ *Belleville*
- ♪♪ *Liza*

At least two of these sides were previously released on American Decca, and are being reviewed here since British Decca is shipping to this country. Interesting that they can re-release sides for export that American Decca, as led by impresarios Kapp & Kapp, can't even supply to dealers here.

Nuages is a delightful melody with Stephen Grappelly's violin and Django Reinhardt's guitar doing the exploring. Much of the same for *Melody*. Both sides will give you a better slant at Django's melodic improvisational ability than up tunes *Belleville* and *Liza*. (British Decca F8604, F(41010))

Illinois Jacquet

- ♪♪ *She's Funny That Way*
- ♪♪ *12 Minutes To Go*

Nothing wrong with this platter except that there have been too many quickie tenor sax record dates, made with just rhythm sections or their equivalent, and this one despite Joe Newman and Trummie Young doesn't have enough to take it out of the "just-another" category. Go is one of the "da-da... daaaaaaaa" riffs that Illinois likes and used with Hampton and Basie constantly. He ends the side on the third with nobody holding the tonic below him, sounding a little silly in the process. (Apollo 764)

Georgie Auld

- ♪♪ *I Can't Get Started (Part I)*
- ♪♪ (Part II)

Bad surface and balance makes it difficult to tell what the band is supposed to be doing back of Auld. The vibrato gets a little wide, but some of his ideas are well worth hearing even if it is another "tenor" record. (Apollo 763)

Gene Sedric

- ♪♪ *Lonely Moments*
- ♪♪ *Bootin' And Swingin'*
- ♪♪ *Music To My Sorrow*
- ♪♪ *Forgot It*

Here's the sax man from the old Fats Waller band with his drummer Slick Jones, a trumpet, piano and bass. *Moments*, a

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Mary Lou Williams score, is taken a shade fast, while *Swingin'* is devoted to piano locked figures. *Sorrow*, which has a lyric and melodic line something like *Music Maestro, Please* is a pleasant ditty with a vocal backed by celeste. Lacking a three way voicing and a Fats at the piano, these are merely other waxings. They need more of the intimacy and infectiousness with which Fats invested everything he did. (Harmonia 1806-7)

Muggsy Spanier's Ragtimers

Whistling The Blues
The Lady's In Love With You
This is the McGarity-Russell-Schroeder - Haggart - Condon - Grauso (drums) wing of things, with McGarity sounding so much like Teagarden, Big Gate probably is wondering if he remembered to pick the check up at the union. Whistling is by Winnetka Haggart, who hopes to make enough royalties from this date to get his two front teeth straightened. (Commodore 578)

Lester Young

She's Funny That Way
Lester's Bo-Boo Boogie
This way is easier to take than *That Way* by Jacques because of the more conservative quality of Young's tune, and his better knit ideas, even if here he isn't playing as well as usual. Pianist Joe Albany on the reverse executes a difficult run perfectly and then fluffs a simple triplet figure following. Moral is: you can play well trite ideas you've memorized but the occasional ad lib ones aren't so easy unless you have a genuinely facile technique. (Aladdin 138)

Don Byas

Don't You Know I Care
You Go To My Head
Gloomy Sunday
More Than A Mood
Byas again! This time with Beryl Booker, Slam's gal pianist, John Simmons (bass), and Freddy Radcliffe (drums). Sides are even more restrained than the Savoy album, but with better surfaces and balance. Clarinetist Tony Scott plays piano on the last side. (Gotham 131-2)

Mary Lou Williams

Humoresque
Waltz Boogie
Three gals: Mary Lou, June Rotenberg (bass), and Bridget O'Flynn (drums) with some fine music, and just incidentally (get those names) a fine democracy pitch. La Williams still has that dainty touch with the rolling

rock that keeps going here when she is playing lag legato behind the trio's beat.

There's an extremely interesting effect in the *Waltz*. Mary Lou and the bass are playing 3/4 time while drums play six even eighths back of it, which later switch to the straight boogie. The effect then becomes playing four bars of three beats for a 12 count against a right hand impelled three bars of a four beat. (Victor 20-2025)

Wild Bill Davison

Baby Won't You Please Come Home
At The Jazz Band Ball
The old mob: Davison, Edmund Hall, the group with Georg Brunis working around underneath. But the bite you need to sell sides like *Baby* just isn't there. *Ball* gets with it more adequately with Brunis and Davison showing more of the old moxie. Afraid that this was just one of Milt Gabler's dates that didn't jell. (Commodore 575)

Jazz At The Philharmonic

Lady Be Good
(Parts I and II)
With Smith and Parker (altos), Lester Young (tenor), Al Killian and Howard McGhee (trumpets), and Arnold Ross (piano), Billy Hadnott (bass), and Lee Young (drums), this disc was an experiment by Moe Asch to find out if his album issues would also sell as singles. First side is evenly split between Parker and Young, second to the trumpets and Willie Smith. Solos all have some good spots, but none of them are in the best manner of each of the names. (Disc 2005)

Leo Watson

Jingle Bells
Snake Pit
Bells opens with Dickerson growl trombone and a piano (plus mandolin attachment) backing. Then Watson talks one of his wild scat choruses, making Calloway sound like a hymn singer. *Pit* (actually *I Found A New Baby*) with Dickerson and Arv Garrison (guitar) taking solo shots. Side's morceau de stuff is a chase chorus between Vic's horn and what Leo calls his voice. (Signature 1004)

Pee Wee Russell's Jazz Ensemble

- Since My Best Gal Turned Me Down
- Muskogee Blues
- Rosie
- Take Me Back To The Land Of Jazz
- Red Hot Mama
- I'd Climb The Highest Mountain

Strictly a Village gathering including the Russell clarinet, Muggsy, though unlabeled, Spanier, Cliff Jackson (piano), Joe Grauso (drums) Vic Dickerson (trumpet), and Bob Casey and Francis Palmer (basses). Album spotlights debut vocals by Russell and Jackson. Charlie Smith remarks in his album notes that Pee Wee sings just like he plays. If I were Pee Wee, I would smite him dead for that crack. Dickerson certainly is an amazingly versatile trombonist, fitting in with a Watson session and this album too. Rhythm is enthusiastic, and Spanier-Russell in better than usual form for their fans. From where do they remember those tunes through! (Disc 632)

Swing

Ray McKinley

- Borderline
- Tumblebug

Ralph Burns-Bill Harris fans should direct their attention to *Borderline*, composed and arranged by Eddie Sauter with Vern Friley trombone. The McKinley band is finally reading Sauter's stuff properly, with feel for its dynamic contrasts and colorations. Musically and commercially, this is an A-1-A band, with everything to hand necessary. *Borderline* repeats several times the Sauter trick of mad brass phrases interspersed with tram solos settling down to lovely melody by reeds, plus some passages crammed with more moving voices than I've heard this year. Here is the antidote to all the riff records with simple section blaring that you've heard the past twelve months. Listen especially to Sauter's habit of repeating phrases with different

rhythmic inflection. You'll note it especially on *Tumblebug*, back of Mundell Lowe's guitar. There are a few passages in it with touches of what Benny Goodman threw away when he decided *Superman* was not the right thing to stay in his books.

You have heard this column yip repeatedly about the inability of arrangers to use the various instruments individually rather than as sections, and to keep more than two voices moving as one. You probably remember the remarks addressed to people like George Handy, admiring their talent but regretting their lack of restraint and economy in the use of a dance band.

Take *Borderline* home for the kiddies, folks. It's that practically faultless. (Majestic 7206) (Modulate to Page 20)

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(Jumped from Page 19)

Jerry Gray

- ||| Russian Patrol (Meadowland)
- ||| (Parts I and II)

This is much the same arrangement of the famed Red Army Cavalry song which the Miller AAF band used to play in Europe. Opens with a clever use of strings to imitate the shell horse-beat which the Red Armymen used to do with their hands, and moves on to screaming brass and the main theme.

Recorded with many of the musicians Gray uses on his Philip Morris commercial, the disc doesn't quite make it for me simply because I heard a Red Army choir do it once, and no 30-piece band can ever sound like 125 husky guys bellowing. It simply doesn't build to the dynamic climax that a marching song of this caliber demands. Part of the trouble is tubby rhythm balance which detracts from the section's drive. Best solo bit is by 88er Bob Kitzis. (Mercury 5005)

Benny Goodman

- ||| Benny's Bubble
- ||| The Gal In Calico

Real interesting—Joey Bushkin made this arrangement, right after he told some friends of mine he didn't like arrangements. Probably just being polite. This tune is like a very refined version of a football march. Goodman's solo as always is perfectly played, with éclat and distinction. Last chorus is wonderful: union trombones—big, rough tones—just love 'em like that, with the trumpets playing the last bar of the four, and a big flare ending. Golly mom where's the calliope? (Columbia 37187)

Charlie Ventura

- ||| How High The Moon
- ||| Please Be Kind

Charles could have recorded a better tune than one that has been as hacked to death as this one. He shows a slight tendency to squat too heavily on his held notes. I like him better when he is playing more restrainedly. Band is balanced shallowly, but sounds as though they have been on 52nd street a time or three. Lily Ann Carol should be told that phrasing a vocal means that there must be some definite point of arrival and departure for a tone—she's trying too hard to be ornately jazzy. (National 7015)

Sonny Dunham

- ||| Scheherazade
- ||| Save Me A Dream

The first is much ado with tom-toms and a grande melange of themes from that grand pot-pourri by Rimsky-Korsakoff. Reverse is written by Milton Berle, Nick Kenny and Abner Silver. A guy by the name of Tschai-kowsky wrote a tune something like it—they should sue him for royalties due. (Vogue 774)

Johnny Bothwell

- ||| To A Wild Rose
- ||| My Old Flame

Wildly flurried flutes at the beginning and some clever use of baritone sax against the Bothwell lead make this worth hearing. Don Darcy sings the rearing. Funny how much alike he and Herb Jeffries sound, save for the latter's greater resonance. The guy sings a fine song. (Signature 15059)

Yank Lawson

- ||| Sugarfoot Stomp
- ||| Yank's Two Day Toot

Sounds a little incongruous to hear Yank Lawson with a big four beat band back of him on something that is essentially a two-beat tune, and he a famed two-beat jazz man. Backing is a boogie score by Deane Kincaide, complete with unison clarinets.

There's a bad engineering lapse where a piano is brought in on a separate mike, and when it is joined by trumpet faded down so fast that it sounds as though it is two studios away. Record closes with Two O'Clock Jump applied to boogie. (Signature 15044)

Erskine Hawkins

- ||| After Hours
- ||| It's Fall Or It Ain't Noood

This is a repressing of the famed Avery Parrish piano solo which Ace Harris now plays. Seconding is about what might be expected from the title. (Victor 20-1977)

Peewee Hunt

- ||| After You've Gone
- ||| Someone Else—Not Me
- ||| Basin Street Blues
- ||| Muskrat Ramblo
- ||| On The Sannyside Of The Street
- ||| Royal Garden Blues
- ||| I Got Rhythm
- ||| The Preacher And The Bear

This is the first time I've heard the big guy since he hauled his trombone out of the Casa Loma band. This is a little dixie combo with someone playing good-listening cornet, specially on Rhythm, while P.W.H.'s tramping on the ensembles seems a touch uncertain. Recommended for two-beat fans and those who remember the halcyon days of the Casa Loma band, these records should have gone well in San Francisco. (Mirror 44-7)

Dizzy Gillespie

- ||| Oop Bop Sh'Bam
- ||| That's Earl, Brother
- ||| Our Delight
- ||| Good Dues Blues

First two are with Diz' small band, second with the large. On Bam, he plays two six bar ideas that justify the two clinkers he makes. Earl's tempo starts out a little uncertainly. There is a shift from unison to part writing during the middle of a phrase transition that will surprise you. I still want to hear some better tone from all concerned, from Dizzy on down.

Our Delight, scored by Tad Dameron, has a feel and sound similar to Donahue at the inception. The recording doesn't convey the awe-ful smack this band can have when it is really swinging. Dizzy sounds sure of what he's doing but the brass feels a little worried. Alice Roberts' vocaling on the blues sounded shallow and uncertain. Be-bopping back of her is contrasting, but it must be murder for a singer to work against. (Musicraft 383, 399)

Jimmie Lunceford

- ||| Shut Out
- ||| Them Who Has—Gets

A Joe Thomas score, this is heavy and noisy to not much effect. Gets is the sort of thing Thomas and Willie Smith used to do so well. Lunceford desper-

ately needs a rhythm section that plays lighter than his present one. (Majestic 1077)

Eddie Heywood

- ||| I Can't Believe You're In Love With Me
- ||| Love Me Or Leave Me
- ||| Dood I Do
- ||| Just You Just Me

All four of these sides were cut in early '44, when Doc Cheatham, Lem Davis, and Vic Dickenson were still with Heywood. Love uses a clever shuffle riff against Doc's horn, and gives Vic and Lem ample chorus space. Cheatham's trumpet on Me is in the same woodshed as the last-issued Joe Thomas—would there were more. All four of these sides are slick swing, nothing colossal, but pleasant to have around. (Commodore 577-8)

Boyd Raeburn

- ||| The Man With The Horn
- ||| Hip Boys
- ||| Prelude To The Dawn
- ||| Duck Waddles

This is the "revised" Raeburn band Boyd talked about last issue. First and third sides were arranged by Johnny Richards, second by Ralph Flanagan, and the last by Eddie Finckel. Main kick with Man is that lead theme is carried by oboe in its lower and most nasal register, possibly a contrast Richards wanted, but not clicking here. There's a good use of harp back of it second time around.

Boyd starts on a piano theme with waltz implications in spots, moving into bass against brass voiced low(!). Sax solo against conventional brass leading into fine trumpet, and a repeat of the riff dying away.

Dawn, a Jo Myrow tune, shows some pretty alto and flute, integrated with skillful use of harp. Duck is a Raymond Scottish Huckleberry Duck done with more flexibility and taste.

There is no doubt that Richards is a man what knows his way round harps, heckelphones, and what have you. Raeburn's dynamic control sounds better on these, and there is less straining for effect. On the other hand, there are passages where the discs sound a little colorless too. He and Richards still have to huddle to evolve themselves a style that is strikingly colorful enough to register yet not unnecessarily wild and out of sight from the standpoint of volume of sound. (Jewel GN-10003-4)

Buddy Rich

- ||| Oop Bop Sha Bam
- ||| Ready To Go Steady

So Dizzy spells it one way, Buddy another. There's a good trumpet solo ATM (After The Master) (Rodney), and Finckel scored the "a fuga mop" in the proper dizzynant fashion. It's one of Rich's better tries. His vocal on the reverse is easy and relaxed as is the band—a very pleasant relief—and honest. Mercury left the sand off these sides! (Mercury 3037)

Billy Butterfield

- ||| Jalousie
- ||| The Steamroller

Quasi-tango intro, and off to the trotting races with some Kenton reed voicings tossed in. Butterfield certainly manages to play the Spivak style lead and yet inject the heart Charlie too often forgets is necessary to music. I would rather forget the flipover—it's going to be a bit anyway. The fends that think up tunes like this should be forced to listen to all the records of them I have to. (Capitol 335)

Herbie Fields

- ||| Blue Fields
- ||| Huggin' And A Chalkin'

There are spots in Fields, including the intro, which sound

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OTTO

...iously like *In The Mood*, Herbie is much too good a musician to mess around thusly. This is an okeh one, with Fields' lead work and clary solo the high points. His *Huggin'* reflects the Carmichael trend. (Victor 20-2066)

Tommy Dorsey

- ||| At Sundown
- ||| To Me

Sundown sounds as though 60 men were recording in a bathtub—lacks the crisp brilliance of sound and rhythm which other TD sides have shown. Beat drags badly just before the tenor solo, while the usually perfect trombone section sounds luggy. T'other one, likewise from the *Fabulous Dorseys* pic, has Stuart Foster hitting the first two words of the song like a saw biting wood, and generally not singing to best advantage. (Victor 20-2064)

Woody Herman

- ||| Sidewalks of Cuba
- ||| Stars Fell on Alabama

A couple of old tunes which Mitchell Parish helped write. Cuba has a trumpet solo starting with part of *The Bee* which listens like Sonny Berman. Good guitar and some virtuoso bits from the brass section top things off. Band plays fine swing.

Reverse etching is done with the vocal group on the oldie *Jack Teagarden* has favored for so many years. Group's blend could be better, though Herr Herman sounds as soulful as always. Get the pattern of eighths repeated which build in the brass and rhythm back of the first chorus vocal: it's an example of good integrated arranging, as is the use of solo baritone against moving trams and reeds. (Columbia 37197)

Vocal

Josh White

- ||| I Gave My Love a Cherry
- ||| The Lass With a Delicate Air
- ||| Evil Hearted Man
- ||| Nobody Knows You When You Are Down and Out
- ||| Frankie and Johnny
- ||| John Henry
- ||| Sometime
- ||| Strange Fruit

Here is one of the truly great performers on the American scene. His voice and style combine humor, tragedy, sex, and the gardenic flipness that has characterized all good balladeers since the days of Villon. Listen especially to the humor in *Lass* and the singing essay, *Sometime*, backed by Blind Son Terry on harmonica. Brownie Magee, JC Heard (drums) and John Simonson's bass. *Fruit* was a little more effectively recorded by Billie Holiday ten years ago because she under-did it so completely lyrically. (Decca 4447)

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Bobby Gregory

J Hobo Songs

Novelty stuff much on the Freddie Fischer kick with six sides built around the plight and life of the noble American bum. (Apollo A-4)

Mabel Mercer

- ||| Just One of Those Things
- ||| You Are Too Beautiful
- ||| The Cherry Tree
- ||| The Twelve Days of Christmas

Listen very, very carefully to these sides. Here is a tradition that seems to be disappearing from American singing. Mabel Mercer is a singer's singer, her nightly stint at Tony's in New York a must stop-over for every visiting singer.

Reason? She is one of the few on the vocal scene who sings songs with respect to their lyrics rather than treating them as mere appendages of a melody. Her slight Anglicisms and occasionally faulty intonation may bother you, but disregard these things and notice what she does with the words—it's perilously close to art-singing of a kind you don't hear anymore. (ARC 102, 1001)

Herb Jeffries

- ||| Flamingo
- ||| Solitude
- ||| All of Me
- ||| I Don't Want to Cry Anymore
- ||| Basin Street Blues
- ||| These Foolish Things

Casual memory of the Ellington *Flamingo* indicates that Jeffries' vocal here is trickier with more gadgets but less resonance of tone. Several of his falsetto attempts on the side are flat too.

All of the sides show real ability as a singer, but an occasional tendency to over-torch. Buddy Baker's backings done with a string and dance unit are excellent, amongst the best of the year.

Jeffries could be a tremendous popular singer, with the pub-

lic and musicians too, if he would just sit on himself a little and make his phrasing and tone a little less pretentious.

Basin Street with its opening street cries by Vivien Garry and Leon Rene will probably impress you most of all these sides. (Exclusive 1)

Tony Pastor

- ||| Cotton Wood Corners
- ||| Old Pigeon-Toed Jond
- ||| Old Folks
- ||| Peaceful Valley
- ||| Sharecroppin' Blues
- ||| Moonlight Mississippi
- ||| Poor Louie Jean (Parts I and II)

At long last some attention to a great song-writer: Willard Robison. He's been writing tunes of the South for many years with a deftness and artistry almost unknown in these celluloid days. Tony Pastor, not the greatest vocalist we have, never-the-less sings these songs with a quiet sincerity that makes them tremendously convincing. (Cosmo DMR 103)

John Jacob Niles

- ||| Early American Carols

Sad to relate, the finest folk singer of them all, seems to be losing his voice. On these records, at least, the crystal clarity of high tones and the almost ghostly ease in tonal shifts just isn't there. (Disc 4732)



RECORDS

Charlie Barnet has finally signed—with Cardinal... Capitol will re-release *Doctor, Lawyer, Indian Chief*, now that Betty Hutton is back in the fold. Item was dropped when she switched to Victor last year. Hoagy Carmichael, who penned tune and waxed it for ARA, will recut side for new boss, Decca... Johnny Long has been pacted by Signature, which has also renewed the Ray Block, Johnny Bothwell and Monica Lewis contracts... Jamboree records are down from \$1 to 75c... Majestic is cutting long-hair sides... Composer Darius Milhaud will record his film score from *The Private Affairs of Bel Ami*.

Sonora is reported to have spent over \$50,000 preparing a build-up for Saxie Dowell. Saxie's first big seller is *Rumors Are Flying* coupled with *The Old Lampfighter*. Ray Anthony and George Towne are the latest Sonora signees... Majestic is moving its main plant from St. Charles, Ill., to Elgin, Ill. Eddie Dean and Mildred Bailey have been signed to Majestic contracts after several single platter

deals. Moe Asch will again issue records under the Asch label. Name was dropped when he started Disc... Musicraft has sold its subsidiary, Union Aircraft Products, to concentrate on records... National reports the sale of blues, westerns and hill-billy records holding up... Duke Ellington finished his fourth recording date for Musicraft. First release, *Happy Go Lucky Local* (two sides) was issued Jan. 1.

LOCATIONS, ETC.

All Postal has been appointed music director and contractor of the Hi-Ho Casino, N. Y., and is also handling the orchestras of Frank Roth, Nat Rand and Don Caballero... Hal Davis, B.G. publicity master-mind and agency flack, is writing a children's record column for PM newspaper... Buddy Basch is leaving Banner and Groff, publicists, and is opening his own flackery at 17 E. 45th st., N.Y.C... Eddie Masters is the new Hal McIntyre press agent.

The Terrace ballroom in Newark is down to a week-end schedule because of poor business and high guarantees, according to the management... Jim McCarthy, band flack, has added Barton Music to his account list... Robbins is pushing *There Is No Breeze* by Alstone, composer of *Symphony*.

Bobby Sherwood will open the Casino Gardens in L.A. Jan. 11 with a Local 47 band... Ziggy Elman will break in his new ork at the Club Madrid in Louisville, starting Jan. 10... Lester Lees, ex-Jerry Wald manager, is now in Chicago with Mutual Music.

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Abbott, Dick (Pete Marquette) Peoria, Ill.
 Agnew, Charlie (Showland) Dallas, nc
 Armstrong, Louis (New Music Hall) Washington, D. C., Clang. 1/18, nc
 Arnat, Sam (Bob Hope Show) NBC, Hollywood

Back, Will (Schroeder) Milwaukee, Clang. 1/20, h
 Banks, Jimmy (Cavalier) Virginia Beach, Va., h
 Barnett, Charlie (Casina Gardens) Ocean Park, Cal., nc
 Benson, Ray (Pelham Heath Inn) Bronx, N. Y., nc
 Brandwagne, Nat (Statler) Washington, D. C., h
 Brewer, Teddy (Starck Club) Council Bluffs, Iowa, nc
 Brown, Les (On Tour) MCA
 Bardo, Bill (Beachcomber) Newport News, Va., nc
 Barron, Blue (Meadowbrook) Cedar Grove, N. J., Clang. 1/27, nc
 Basie, Count (On Tour) WM
 Beckner, Denny (Plantation Club) Houston, Clang. 1/18, nc
 Beneke, Tex (Adams) Newark, 1/23-29, t
 Bishop, Billy (Music Box) Omaha, Neb., Clang. 1/27, nc
 Buses, Henry (Palace) San Francisco, Opng. 1/21, h
 Byrne, Bobby (Roseland) NYC, Opng. 1/20, h

Campbell, Hal (Adams) Phoenix, h
 Carlyle, Russ (Blackhawk) Chicago, nc
 Casel, Allyn (Trionon) San Diego, h
 Chester, Bob (On Tour) MCA
 Clancy, Lou (Belvedere) Shreveport, La., nc
 Claridge, Gay (Chez Paree) Chicago, nc
 Cool, Harry (Colonial) Milledale, Fla., Clang. 1/22, h
 Courtney, Del (Palace) San Francisco, Clang. 1/20, h
 Crump, Bill (Club Mongolo) Buffalo, nc
 Cugat, Xavier (Flamingo) Las Vegas, Nev., Clang. 1/24, h
 Calloway, Cab (Regal) Chicago, 1/17-23, t
 Carle, Frankie (Chase) St. Louis, Clang. 1/20, h (Clack) Philadelphia, Opng. 1/27, nc

Dale, Avon (Melody Hill) Riverside, Ill., h
 Davidson, Cee (Rio Cabana) Chicago, nc
 Donahue, Al (Avodon) Los Angeles, h
 Dorsey, Jimmy (Pennsylvania) NYC, h
 Dorsey, Tommy (Capitol) NYC, Clang. 1/21, t
 Davis, Johnny "Scat" (On Tour) JG
 Donahue, Sam (Howard) Washington, D. C., 1/23-25, t

Eberly, Ray (Post Lodge) Larchmont, N. Y., nc
 Eckstine, Billy (Music Hall) Washington, D. C., 1/19-25, nc
 Ellington, Duke (Royal) Baltimore, 1/16-22, t; (Paradise) Detroit, 1/24-30, t

Ferguson, Danny (Tommy's Supper Club) Lake Charles, La.
 Fisher, Buddy (Trionon) Philadelphia, h
 Flindt, Emil (Paradise) Chicago, h
 Foster, Chuck (New Yorker) NYC, h

Glaeser, Don (Prom) St. Paul, h
 Goodman, Benny (Victor Borge Show) NBC-Hollywood
 Gillespie, Dixie (Apollo) NYC, 1/17-23, t

Hayes, Sherman (Muehleback) Kansas City, Mo., Clang. 1/25, h
 Henderson, Fletcher (DeLia) Chicago, nc
 Howell, Buddy (Plantation) Mt. Vernon, Ill., Clang. 12/5, nc

Hummel, Bill (Pleasure Club) Lake Charles, La., h
 Hampton, Lionel (Stanley) Utica, 1/21-23, h
 Hawkins, Erskine (Rumbogie) Chicago, Opng. 1/24, nc
 Herbeck, Ray (Meadowbrook) Culver City, Cal., Clang. 1/29, nc
 Hines, Earl (On Tour) WM
 Howard, Eddy (Commodore) NYC, Opng. 1/30, h
 Hudson, Dean (On Tour) GAC

International Sweethearts (On Tour) JG
 Johns, Al (Providence) Baltimore, Providence, R. I., h
 Jones, Don (Washington Inn) Mamaroneck, N. Y., nc
 Jordan, Louis (Billy Berg's) Hollywood, nc
 Jurgens, Dick (Aragon) Chicago, h
 Johnson, Buddy (On Tour) MG
 Joy, Jimmy (Martini) Chicago, nc

Kanner, Hal (Plaza) NYC, h
 Kasal, Art (Aragon) Ocean Park, Cal., h
 Kaye, Sammy (Fox) Atlanta, Ga., 1/23-29, h
 Kenton, Stan (Adams) Newark, 1/16-22, t
 King, Henry (Flamingo) Las Vegas, Nev., Opng. 1/23, nc
 Kirk, Andy (On Tour) JG
 Krupa, Gene (Aquarium) NYC, nc

LaBrie, Lloyd (Club Castel) Bayville, La., h
 Lange, Bill (Club Royal) Toledo, nc
 LaSalle, Dick (Carlton) Washington, D. C., h
 Lewis, Ted (Latin Quarter) NYC, nc
 Lombardo, Guy (Roosevelt) NYC, h
 Lopez, Vincent (Taft) NYC
 Lawrence, Elliot (Paramount) NYC, t
 Lombardo, Victor (Sherman) Chicago, Opng. 1/21, h
 Long, Johnny (Roosevelt) New Orleans, Clang. 1/30, h; (Birmingham) Birmingham, Ala., 1/24-27, t

Martin, Freddy (Ambassador) Los Angeles, h

McCoy, Clyde (Stevens) Chicago, h
 McKinley, Ray (Commodore) NYC, Clang. 1/29, h
 Millinder, Lucky (On Tour) MG
 Mooney, Art (Rustic Cabin) Englewood, N. J., nc
 Moore, Eddie (Bariton Yacht Club) Perth Amboy, N. J., r
 Morgan, Russ (Belmont) Los Angeles, h
 Morrow, Buddy (Roseland) NYC, Clang. 1/19, h
 Musso, Vido (Meadowbrook) Culver City, Cal., h
 McIntyre, Hal (On Tour) WM
 Monroe, Vaughn (Strand) NYC, Clang. 1/22, t
 Mulliner, Dick (Sherman's Cafe) San Diego, Cal., nc

Nagel, Freddy (Schroeder) Milwaukee, Opng. 1/21, h

Oliver, Eddie (Morambo) Los Angeles, nc
 Osborne, Will (Trionon) Southgate, Cal., h

Pablo, Don (Palm Beach) Detroit, nc
 Paxton, George (Beachcomber) Miami, nc
 Pearl, Ray (Casino) Quincy, Ill., Clang. 1/27, nc

Petti, Emil (Versaille) NYC, nc
 Pastor, Tony (On Tour) GAC
 Ruhl, Barney (Flame) Duluth, nc
 Bachorn, Boyd (Vanity Fair) NYC, Opng. 1/28, nc
 Sands, Carl (Touraine) Boston, h
 Sigeloff, Eddie (Golden Campus) Columbia, Mo., nc
 Spivak, Charlie (Palladium) Hollywood, h
 Stabile, Dick (Aragon) Ocean Park, Cal., h
 Stone, Eddie (Belmont Plaza) NYC, h
 Straker, Ted (Biltmore) NYC, h
 Strong, Benny (Last Frontier) Las Vegas, h
 Sykes, Curt (Trionon) Seattle, Wash., h
 Sanders, Joe (Lake Club) Springfield, Ill., Opng. 1/17, nc
 Scott, Raymond (On Tour) WM
 Slack, Freddy (Palace) Akron, Clang. 1/19, t; (Palace) Youngstown, 1/20-22, t; (Tune Town) St. Louis, Opng. 1/28, t
 Snyder, Bill (Bellevue) Kansas City, Mo., h

Towne, George (Edison) NYC, h
 Thornhill, Claude (Sherman) Chicago, Opng. 1/17, h
 Tucker, Orrin (Mark Hopkins) San Francisco, h
 Tucker, Tommy (On Tour) MCA

Van, Garwood (Statler) Detroit, Mich., h
 Wanles, Bud (Peacock Club) Jacksonville, Fla., nc
 Watters, Lu (Dawn Club) San Francisco, nc
 Wayne, Phil (Sheraton-Belvedere) Baltimore, Clang. 1/19, h
 Weik, Lawrence (Trionon) Chicago, h
 Widmer, Bus (Silver Slipper) Eunice, La., nc
 Williams, Griff (Palmer House) Chicago, h
 Wright, Charlie (Victoria) NYC, h
 Williams, Cootie (Music Hall) Washington, D. C., Opng. 1/25, nc
 Winslow, George (City Auditorium) Beatrice, Neb., Clang. 1/30, h

Combos

Barnes, George, ABC Chicago
 Bennett, Buster (Brass Rail) Chicago, nc
 Brunis, George (Jimmy Ryan's) NYC, nc
 Chittison, Herman Trio (Village Vanguard) NYC, nc
 Columbus, Chris (Small's Paradise) NYC, nc
 Dardanelle Trio (Dixon's) NYC, nc
 Estrellitos (Brass Rail) Chicago, nc
 Ferguson, Danny (Partridge) Augusta, Ga., h
 Five Blazers (Tallapo) Chicago, nc
 Froeba, Frank (Victoria) NYC, h
 Gallard, Slim (Florentine Gardens) Hollywood, nc
 Gardner, Polson (Streets Of Paris) Hollywood, nc
 Hayes, Edgar (Somerset House) Riverside, Cal., nc
 Heard, J. C. (Cafe Society Downtown) NYC, nc
 Heywood, Eddie (Downbeat) NYC, nc
 Hunt, Floyd (El Grotto) Chicago, nc
 Jordan, Louis (Billy Berg) Hollywood, nc
 Ligrina, Joe (Savoy) Hollywood, nc
 Malneck, Matty (Slap) Maxie's) Hollywood, nc
 Merry Macs (Golden Gate) San Francisco, Clang. 1/20, t
 Mole, Miff (Nick's) NYC, nc
 Mooney, Joe (Dixon's) NYC, nc
 Morgan, Loumell Trio (Downbeat) NYC, nc
 Nichols, Red (Morocco) Hollywood, nc
 Otis, Hal (Capitol) Chicago, nc
 Parenti, Tony (Jimmy Ryan's) NYC, nc
 Rupp, Mike (Swing Club) Hollywood, nc
 Robie, Chet (Delta) Chicago, nc
 Saunders, Red (Band Box) Chicago, nc
 Smith, Geechie (Cricket Club) Hollywood, nc
 Teagarden, Jack (Suste-Q) Hollywood, nc
 Thompson, Ken (DiNapoli) Waterbury, Conn., nc
 White, Johnny Quartet (Rounders Club) Hollywood, nc

Singles

Bailey, Pearl (Chez Paree) Chicago, nc
 Beal, Eddie (Down Beat) Hollywood, nc
 Carpenter, Thelma (Low's State) NYC, 1/16-22, t
 Conno, Perry (Supper Club) NBC

Key Spot Bands

AQUARIUM, New York—Gene Krupa
 AVODON, Los Angeles—Al Donahue
 CASINO GARDENS, Ocean Park, Cal.—Charlie Barnett
 COMMODORE HOTEL, New York—Ray McKinley
 MEADOWBROOK, Cedar Grove, N. J.—Blue Barron
 MEADOWBROOK, Culver City, Cal.—Ray Herbeck
 NEW YORKER HOTEL, New York—Chuck Foster
 PALLADIUM, Hollywood, Cal.—Charlie Spivak
 PENNSYLVANIA HOTEL, New York—Jimmy Dorsey
 ROSELAND BALLROOM, New York—Buddy Morrow; Opng. 1/20, Bobby Byrne
 SHERMAN HOTEL, Chicago—Claude Thornhill
 STEVENS HOTEL, Chicago—Clyde McCoy

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Costa, Johnny (Moderne) Chicago, nc
 Duchin, Eddy (Kraft Music Hall) NBC, Hollywood
 Fitzgerald, Ella (Music Hall) Washington, Opng. 1/28, nc
 Flowers, Pat (Club Condon) NYC, nc
 Gayle, Roselle (Tallapo) Chicago, nc
 Henke, Mel (Arliner) Chicago, nc
 Holiday, Billie (Downbeat) NYC, nc
 Houston, Bob (Station WRN) NYC
 Laine, Frankie (Morocco) Hollywood, nc
 Mills, Sinclair (Argyle) Chicago, nc
 Randall, Christmas (Tin Pan Alley) Chicago, nc
 Reinhardt, Django (Cafe Society Uptown) NYC, nc
 Rocco, Maurice (Latin Quarter) Chicago, nc
 Rodde, Via (Elkory House) NYC, nc
 Rodgers, Gene (Florentine Gardens) Hollywood, nc
 Stafford, Jo (Supper Club) NBC
 Stewart, Slam (Three Deuces) NYC, nc
 Sullivan, Maxine (Three Deuces) NYC, nc
 Tatum, Art (Downbeat) NYC, nc
 Williams, Sandy (Gibby's) Chicago, r

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* Source: *Encyclopedia Americana*

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Bliver working in the craft
of Charles Wilson, who has
worked for some years since 1911



Oliver Marsh, another Bliver
working at the same time as
Bliver, is shown in the photograph



Henry Brewster, who joined the
Bliver team in 1911, is shown in
the photograph