

Change Guard At Condon's Village Club

New York — Citing Georg Brunis' propensity for playing trombone with his foot and adding that when he plays legitimately it still sounds the same, drummer Dave Tough left Eddie Condon's shortly after Brunis entered on a full time basis.

Midst bad blood that could be spelled all the way over to Nick's, there was a changing of the guard at the Greenwich village club on Jan. 30, with Brunis, Wild Bill Davison, George Wettling, Morey Feld, Sid Weiss and Al Hall replacing Tough, Lesberg, Max Kaminsky and Freddie Ohms.

Bud Freeman, who was also recently added to the Condon crew and who is shortly scheduled to leave for Brazil, isn't involved in the hassel, nor is the ever-present PeeWee Russell.

Biz Was Bad

According to Tough, business at Condon's, as elsewhere, wasn't at old levels. Condon's silent partners "put Eddie over the barrel and made him make changes."

Eddie brought in Brunis and Davison, easing them in via a Tuesday night jam session turn, then adding them full time when the sessions pulled full houses. This soon put Maxie and Freddie on the outside. Dave and Jack Lesberg joined the pair, refusing to work with Brunis or Davison, whom Dave considers, respectively, "a clown and a musical gauleiter."

The four departing Barefoot Boys were involved in a *cause celebre* on *Down Beat's* pages some months ago when they struck out against the "antiquated dixieland" of their boss, Eddie Condon.

New Guys "Too Much"

"The *Beat* articles," according to Tough, "didn't create any new difficulties. It simply brought them to a head, gave the issues a name," made the arguments black and white. As a result, we had to give up most of the gains we made towards instilling modern music into Condon's routine. But Eddie is a good guy to work for; and things were satisfactory until these new dead-jazz characters were added. To keep up with them, I'd have to learn to drum while standing on my head."

Since the only existing traveling bands that Dave would care to work with—Kenton's and Raeburn's—already have good drummers, Dave says he'll have to get together with Max, Jack and Freddie, plus guys like Peanuts Hucko, and organize a small swing unit.

In the new Condon set-up, Wettling and Feld will alternate on drums while Weiss and Hall will split the bass chores. Joe Sullivan stays on as intermission pianist. —got

Billie May Have To Take Cut

New York — Fifty-second street's Downbeat club is negotiating for a 10-week contract with Billie Holiday at a 20 percent reduction, it was learned here at press time.

How Silly Can You Get?

The *New York Mirror*:

Bob Coleman's column: "Romberg is the first composer of note since Victor Herbert and John Phillip Sousa to tour with a concert band... The customers he says will come to hear music concert caliber, but they're fighting shy of the flitting boys posing as concert artists."

Frank Quinn's column: "Swing is on the way out, but Charlie Barnet increases in popularity because his band has that torchy blues lament."

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Oh, Brother!

New York—In an interview with the *News'* radio columnist Ben Gross, Eddie Condon explained his absence from the air by stating "my men are artists. They are high priced—at least \$135 a week. The average commercial band player couldn't do their stuff; but they (meaning his men, one might suppose) could easily do the commercial work. Yet, my boys prefer to be here (Condon's village club). That is why just merely being on the radio has no attraction for us."

400 Club Folds Owing Much \$

New York—Fifth avenue's 400 club folded late last month when it was revealed that bad biz had caught owner Nat Moss short—\$80,000 to the government for back taxes and some \$5,300 to the Tex Beneke band.

The Billy Maxted band was being pushed out by the shuttering, but the union stepped in, telling Moss to keep the band on for another week.

The spot is being taken over by Louis Salzman, who previously had the cocktail bar concession upstairs. He intends to change the name to Club Loyale.

Fire At Kelly's Closes Up Club

New York—A fire that broke out before dawn Jan. 6 in a second floor dressing room completely gutted the top two stories of the building on 52nd street that had housed Kelly's Stable, home of jazz from early prohibition days until just recently when the spot changed to a girlie policy. The fire did not reach the first floor but water from the fire fighters badly damaged the bar and club room.

The flames totally destroyed the costumes of the showgirls, an estimated \$18,000 liquor store, rest rooms and other storage rooms on the top two floors.

George Lynch told *Down Beat* he would reopen as a bar and grill, but with no music or entertainment. "I had the place insured for \$23,500," he said, "but I think the damages will run almost twice that."

No one was in the building at the time of the fire.

Hamp, Decca In Contract Tiff

New York—Lionel Hampton and Decca records are not seeing eye-to-eye on the little vibist's recording contract. Lionel's present contract calls for a minimum of approximately \$25,000 a year and has another year to run.

Pressure came when Decca recently offered the Hamp \$50,000 for the year and he said he wouldn't stand still for anything less than \$75,000. Lionel also insists on the right to use his choir on discs. Decca feels with sales high no band is worth that kind of loot and also looks with displeasure on the vocal choir. Parties are still negotiating.

McPartland Blowing

Chicago—Famed cornetist Jimmy McPartland has his quartet, featuring wife Marion Page on piano, at the Capitol Lounge here.

Hazel Scott Date with Three



New York—Recent Signature record date for Hazel Scott found Ernie Caceres, Charlie Shavers and Toots Camarata on the date. Toots had just returned here from arranging and conductor chores in England.

Networks All Wound Up With Censor Troubles

New York—You can hug and you can chalk, but not on NBC's air. That at least is the net's decision according to Edna Turner, lyric censor for the web, who says the words of *Huggin' An' Chalkin'* are "suggestive".

Previously Miss Turner had told Kermit Goell, one of the song's writers, that the song was being banned because it concerned a physical defect: fatness. *Mr. Five By Five* was mentioned as were several of the time honored gags about Harry Von Zell and Don Voorhees, noted for their portliness.

All to no avail. You just can't walk the straight and narrow on NBC's air—drawn with chalk that is.

Doin' What Comes Naturally can be heard at any time on NBC air. That song is cultural, son, and anyway Irving Berlin wrote it. You wouldn't be suggestin' nothin' would you?

Chicago—Eddie South, "Dark Angel of the Violin", has moved his trio into the Brass Rail, Randolph street boite.

On Her Way



New York—This is the young lady who threw up a \$500-per-week pic contract to marry civil engineer Bob Olson and is now busily eating her cake with a Copacabana stint, not to mention a hefty part in *Dream Street*, the pic from the novel about Broadway by NYC columnist Bob Sylvester. She's 24, started out as Miss Chicago when 16, sang for Hal Kemp, Jan Garber and Ben Bernie with some radio, movie and USO work thrown in. Name of this unusual package is Gayle Robbins.

Stan Kenton Tells Avodon To Kill Airtime

Chicago—Stan Kenton, on his way west to fulfill his Avodon hallroom date in Hollywood, told *Down Beat* that he sent word ahead to Barney McDevitt, Avodon chief, to take the airtime out of the spot during his engagement and spend the loot on other promotion, especially the disk jockeys.

Stan for months now has been singing the praises of the jockeys and has told anyone who would listen that, as far as he is concerned, airtime is nowhere.

To back his argument he cited the cases of so many bands, especially in and around New York, that had airtime to burn and yet ended up in the red.

Dough or For Free

"Why should a station in Arm-pit, Ohio, pick up a half-hour sustainer when the station can sell some or all of the time and play records for dough," Kenton said. "A station can't cut into a sustainer to shoot a plug here and there for the local druggist or jeweler, and as a result would rather drop the live show for discs and chatter."

Day by day more and more leaders are swinging toward Kenton beliefs on the subject. In Bill Gottlieb's *Posin'* column on page 2, Ray McKinley answered the question "What's most important in helping an orchestra get to the top: air time, records, the press, locations or one-nighters" with "Five years ago, a good radio wire was supposed to be the thing. But, even then, though few realized it, records were the most critical part of a band's buildup."

Kenton Tries Concert

Incidentally, Kenton caught the trade napping January 24 when he did his first concert at the Lyric theater in Baltimore to a capacity house of 2800 people with a \$4.40 top. Kenton did the date with a \$1500 guarantee against 70 percent of the gross.

Concert was unpublicized since Kenton felt that his band was not yet ready for large scale concert work and wanted to work out on a few sleepers first.

BG To Feature Accordionist

Hollywood—Benny Goodman plans to make Ernie Filice, young accordionist introduced recently on BG's airshow, a regular member of his unit. Filice will be featured on the air and on Goodman's Capitol records.

With accent on accordions growing out of interest in Filice and Joe Mooney, accordion manufacturers are preparing to launch a heavy drive in order to capitalize on the upswing.

Milt DeLugg, featured with Matty Malneck's band at Slapsy Maxie's, generally regarded as first to show instrument had a respectable place in swingdom, will get heavier publicity plugs at the nitery.

Want your band or combo listed in the Band Routes column? See page 22.

Red Norvo On The Cover

The personality of Red Norvo, vibraphonist magnificent, ex-handleader, late of the Woody Herman Herd, is well caught in this musicianly lens study by staff photographer Bill Gottlieb. Norvo, who loves the easy life, will shortly take leave of New York for sunnier Los Angeles, where he intends to obtain a Local 47 card.

Eckstine Band Folds, Billy To Do Single

Chicago—After more than two and a half years as a bandleader, singer Billy Eckstine will break up his band. He has placed all sidemen on two week's notice as of Feb. 5. The band will go into the Regal here for a week Feb. 7 followed by five one nighters that will take the band back to New York.

Billy, whose platters sold mostly because of his piping, is booked into Billy Berg's in Hollywood, March 11, as a single for eight weeks with an eight week option. Eckstine made every effort to become a known leader, but found success came only through the use of his terrific tonsils.

802 Asks 20% Airtime Hike

New York—For once James C. is stepping lightly. In recent preliminary negotiations with the four radio nets, the AFM prexy made several tactical concessions before coming up with an agreement to continue last year's terms as to working conditions and to leave price scales up to the locals. New contract runs from Feb. 1 to next Jan. 31.

Local 802, has already begun wage negotiations. Present weekly takes are \$131 for musicians working sustainers and \$160 for those on commercials. Suggested increases are 20 percent, approximately the same jump recently obtained for club tooters.

JD Due For Two-Week Rest

New York—Jimmy Dorsey goes on vacation shortly for two weeks before going into the RKO theater, Boston. During his stint at the Hotel Pennsylvania, JD was off the stand for several days, and under doctor's care with glucose injections for complete exhaustion. He's been ordered to take it easier from now on.

The Amazing Mel In Radio



Chicago—Mel Henke—front and arrears—thanks to this mirrored-angle shot. But still only 88 keys, which for the redoubtable Henke is sufficient for his controversial, highly-colorful pianistics. Mel, who has worked these many years at innumerable night spots all over the country, has recently roused at ABC in Chicago, where he and guitar flash George Barnes have worked up a gone instrumental trio featured on ABC air.

'Richard' Opens Door To Top Money For McVea

Los Angeles—What a best selling platter can do for a band is illustrated again in the case of Jack McVea, whose novelty rendition of *Open the Door, Richard* (Black & White) is still moving at rate of about 10,000 platters per day.

McVea, who has been heading his own combo around here since he left Lionel Hampton some years ago, did well to top scale by couple of hundred dollars for himself and the band on most engagements.

On his first theater date following the platter click, a week at the Lincoln, McVea and his band drew \$1,500. Stand at the Lincoln then brought an offer from San Francisco's Golden Gate theater of \$1,750. Following the Golden Gate date, which is tentatively set for Feb. 12, McVea is expected to move east on a theater tour at \$2,000 per week. The Reg Marshall agency of Los Angeles handles.

McVea's original recording pact with B. & W. called for one year, 24 sides, and gave the company an option of two more years at same terms. The *Richard* waxing was the 24th side on the first year's deal, and was tossed in as an after-thought just to fill schedule on the final session. B. & W. promptly snapped up the option when the platter hit the bull's eye.

Los Angeles—Seemingly muddled claims and what promised to be hectic court action on *Open the Door, Richard*, current national novelty sensation, has been settled quietly here.

Dusty Fletcher, comedian long connected with the routine, dropped his intended suit and is out of the picture completely as the claim of John Mason was established. Mason proved that he had used the material before Fletcher.

Mason will get 50 percent of McVea's royalties on the record and sheet music sales.

John Hammond Mulls Other Disc Offers

New York—John Hammond says he was offered a classical and standard position at Majestic, but preferred to leave, mulling other offers during the next few weeks. He was unhappy over the Count Basie deal, but even more so about firm's high price structure and inability to see eye-to-eye with the board and firm prexy on some operational phases.

Fate Marable, 56, Riverboat Jazz King, Dies In St. Louis

Chicago—Fate Marable, the "King of Riverboat Jazz", died of pneumonia January 16 at the Homer G. Phillips hospital in St. Louis. He had been working in St. Louis in recent years as pianist at the Victorian club. Burial was the following Monday in Paducah, Ky., where he had been born 56 years before.

Marable's accomplishments through four decades add an important chapter to the history of jazz music. He was pianist, leader, talent discoverer, and perhaps the man most responsible for bringing jazz up the river from New Orleans via the Mississippi river excursion steamers. He was rated as perhaps the greatest callope player on the river.

Worked With Many
Most of his lifetime was spent working for the Streckfus Steamboat Line, and the jazzmen who played under him read like an impressive who's who. Among them were Louis Armstrong, with him for two years, Baby and ohnny Dodds, Pops Foster, Johnny St. Cyr, Gene Sedric, Red Allen, Irv Randolph, Zutty Singleton, Boyd Atkins, Jimmy Blanton and many more.

Marable influenced many white musicians. Bix Beiderbecke, Pee-Wee Russell and Sterling Bose were among those who would haunt the riverboats when they visited Davenport and St. Louis. For several years the bands he led were composed mainly of white musicians.

Arrived in N. O. in 1907
Fate was born December 2, 1890, in Paducah. His mother, a music teacher, had taught him enough piano by the time he was 9 that he was able to pick up small change playing in saloons. A few years later he arrived in New Orleans and by 1907 was playing piano on the boats.

The man under whom he worked for so long, Captain Joe Streckfus, had taken the young musician in hand and was responsible for giving him a good education. One of his first jobs was on Streckfus' boat, the J.S., and in the usual piano-violin combination of those days he was accompanied by Emil Flindt, well known Chicago leader and composer of *The Waltz You Saved For Me*. By 1915 Marable was using full size combinations on the job.

Marable plied the Mississippi and later the Ohio year in and year out. He was the master of all situations aboard the ship. His band kept playing to calm hysteria caused by violent storms and knife fights. The band was noted for severe arrangements and sweet music without restraint on the jazzmen. Fate usually carried two trumpeters, one hot and one legitimate. Jim-

Former Cat Picks Backs



New York—If pair of former musician James T. Killeen ever wondered what cooks since he put aside his instrument, this is it. Jimmy is a chiropractor now and goes around selecting perfect backs, which ain't had work if you can get it. The 1947 specimen here belongs to Sherry Britten of the Broadway stage, who is helping him admire the X-ray photo.

Posin'

by Bill Gottlieb
THE POSER

What's most important in helping an orchestra get to the top: air time, records, the press, locations or one nighters?

THE POSERS
A variety of orchestra leaders,

Began quest for poser solution at very top. Nabbed Mr. Super-Draw, himself, Vaughn Monroe, as he was filling kid's piggy bank with gold pieces backstage at Loew's Strand. "At the moment, records are most important. Remotes used to be. But they proved too spotty. And once they're played, they're gone. Records are available any time, any place. When you do get air time, it's at 1:30 a.m. when the people you want to reach are in bed. Next to records in value are plugs in newspapers and magazines."

Scene change: The Commodore hotel. Fiddles in background. (It's intermission for Ray McKinley.) "Records!" was Ray's emphatic opinion. "There's no question. Get the public buying your discs and you're in. Everything else is keyed to that. Once the records appear to be moving over retail counters, the disc jockeys begin spinning, the agencies begin pushing, the promoters begin asking . . . and off you go."

Five years ago, a good radio wire was supposed to be the thing. But even then, though few realized it, records were the most critical part of your build-up."

Heard more of same from Lee Castle: "If you want Richard to open the door, you'd better do it with records. Look what Marle did for Tommy and Begin the Beguine for Artie. After one record hit, the way to further successes became easier because you get the choice of subsequent material. My one big aim is one big record."

Record theme built up to fugue when, via phone, Stan Kenton also insisted platters were IT. "Have a few top records plus some press support and you can let everything else take care of itself. I especially want to emphasize the role of disc jockeys in putting records across. The jocks are the king pins of the whole set-up. If your records really have something, they are the boys who can get the idea across to the public."

Hip Hip Hooray Dept.
New York—Local 802 is permitting the Experimental theater, new outfit here, to operate with one musician in the pit of the Princess theater instead of the customary four.



Fate my Blanton was a graduate of Fate Marable's Cotton Pickers, an Ohio river band, around 1939.

Made But One Record
The only recording ever made by a Marable band was cut in New Orleans in 1924. It is a collector's rarity today and is valued around twenty dollars for a good copy. The disc was made by the old Okeh company and features the New Orleans cornet of Sidney Desvigne. They made Roy Barge's *Piano Stage* and the famous *Frankie and Johnnie* number.

Louis Armstrong was always Fate Marable's boy and, according to Fate, Louis was carved on trumpet. When asked about boogie woogie Fate said, "I can play it, but I have to be good and drunk."

Up and down the rivers, in Natchez, Vicksburg, Memphis, St. Louis, Quincy, Cairo, Pittsburgh, Davenport and even up in St. Paul there will be many who will remember and regret the passing of Fate Marable. There are also many musicians playing in name bands across the country who will miss their first leader.

Fate is survived by his wife, Isadora; a daughter, also named Isadora, 22; two sons, Fate Jr., 20, and Harold, 18. He also has two brothers and three sisters. His family resides at 3047 Centre ave., Pittsburgh.

Hearing Due On Hazel Scott Suit

New York—Hearings of the \$25,000 breach of contract suit against Hazel Scott has been set for next week. The hearing had been adjourned from early last month after the pianist through her attorney lost a motion to have the plaintiff, a New Jersey concert promoter, post a security bond for the cost of trial when it was discovered the latter was a resident of the State of New York. Out-of-state residents in such cases can be made to post such bonds.

The suit was filed by Benjamin Kutcher, Trenton, N. J., concert promoter, on the ground that Miss Scott had failed to fulfill a contracted engagement for him in December, 1945.

Hazel's attorney claimed the pianist was unable to play the date due to the impending birth of a child. The attorney stated that they had offered the promoter a substitute date according to contract policy but that Kutcher had refused.

New York—Gene Goodman, Benny's brother, and wife Kay had an eight-pound girl the other day. Dad is with Regent music.

New York—Eddie Howard has signed with World transcriptions.



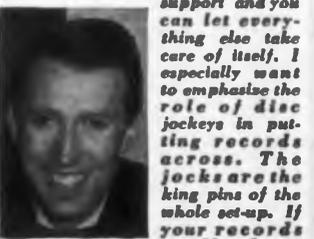
Vaughn the people you want to reach are in bed. Next to records in value are plugs in newspapers and magazines."



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REEDS GILBERT

by Eddie Ronan



Jacquet Crosses Top Even His High Notes



Fats Navarro, trumpet, and Jacquet

Chicago—Screech-tenorist Illinois Jacquet, who first saw fame as a sideman in the early Lionel Hampton band and later became known as a member of the Norman Granz Jazz at the Philharmonic crew, has been burning up the colored theater and ballroom circuit during the past few weeks with a six-man unit that has the business skeptics taking to the bottle.

Working under a \$750 guarantee and percentage, Jacquet began his whirlwind financial rampage late last year by grossing more than \$3,600 for a one-nighter at Elate's ballroom, Philadelphia, and kept well over the \$1,500 on one-nighters during the month of January at spots in Atlantic City, Camden, N. J., Newark, Baltimore, Boston, Trenton, N. J., Wilmington, Del., topping the whole thing off by jamming 2,368 customers into the Renaissance ballroom, Harlem.

Soaking Plenty

Considering that his only costs are salaries, which run about \$150 a night, 15 percent commission to his agent, the Moe Gale agency, and transportation, the wild little saxist is salting away a sockful of loot—and all for himself.

And for a reason. Illinois Jacquet wants and will have a big band one of these days, so he says.

To prove this Illinois points out his recent recordings with a 17-piece band. He cut four sides recently for Alladin records and just the other day waxed an additional eight sides to be used in an album for Apollo—a date he had contracted for before he signed his Alladin contract. Close observers to his record sales feel that he is the new hope since Hamp went flying home to score.

Might Be 'The' Boy

With his sensational record on one-nighters and his popularity in the disc field, it is believed by

those who watch things closely that Jacquet has found the key to the door Richard has been trying for years to open. The torrid little tenorist has been doing more than his share of biz with conditions as they are.

Following a week at the Paradise theater in Detroit, Jacquet will bring his mad mob into the Pershing ballroom here. After which the band will return to New York for more recordings with Alladin.

—RON

BG Signs New Paper With Capitol Firm

Hollywood—Benny Goodman signed a long term contract with Capitol Records January 17, effective immediately, bringing to an end one of the hottest artist scuffles in recent months. Deal ended a seven-year association with Columbia.

The clarinetist will be allowed full leeway in selecting material and musicians for all his work, varying from jazz trio and sextet stuff to semi-symphonic groups. Goodman remains in Hollywood until at least April, during which time a big batch of wax will be cut. First release is expected on the market about March 1.

Negotiations were handled between Goodman and Capitol proxy Johnny Mercer. It marks the first time in Capitol's history that a top artist was taken from a rival recording company. Previously all talent had been discovered and built by Capitol.

Goodman is the second attraction to forsake the Columbia label this year, Count Basie having moved to RCA Victor. With the Harry James, Les Brown and Woody Herman bands inactive and two bands lost, the Columbia situation is not exactly rosy at the moment.

South Side Chi Spot Jumps With Jazz

Chicago—Stuff Smith, electric violin and trio, is sharing the Jump Town band stand with the George Davis' quartet and vocalist Jackie Cain. Spot, on the southwest side, is doing capacity business, due to the excellence of the music, Jackie's fine singing and commercials on the Dave Garroway program.

Switcheroo on an Old Custom



New York—Hold it, Jack—wants get your mug in Down Beat? Hey, wait a minute—ain't this backwards? Anyway, Buddy Morrow does a turn-about, and takes pics of the dancers from the Roseland stand—and here we always thought it was the other way around.

Prefers Jazz



Chicago—One of the latest British musicians to invade this country is Marion Page, now Mrs. Jimmy McPartland. Marion, a pianist, has been playing piano since she was 3, had a promising concert career interrupted when the jazz bug bit. She and her trumpet-playing husband met while she was touring the continent with the USO. Believing they can combine business and marriage, Marion is working with her husband's group at the Capitol here.

Latest Granz Unit On Tour

New York—Norman Granz hit the road for the fourth time last week when his Jazz At The Philharmonic opened another national tour at the Brooklyn Academy of Music here.

Currently at the Howard theater in Washington, the all-star group hits the Big Town again February 15 when they play a midnight concert at Carnegie Hall.

Stars of the show are: Coleman Hawkins, Buddy Rich, Willie Smith, Roy Eldridge, Trummy Young, Buck Clayton, Flip Phillips, Kenny Kersey, Benny Fonville (bass) and Helen Humes (vocals).

Granz is once more including in all his contracts the clause that there can be no discrimination in the sale of tickets nor segregation in seating arrangements.

Guy Moves Gold Cup Event To Long Island

New York—Exercising his prerogative as defending Gold Cup champion, Guy Lombardo, holder of the top speed-boat title, will move the site of the 1947 race (Aug. 10) from Detroit to Jamaica Bay, L. I. Guy has selected a location that will permit the event to be viewed by an unlimited "subway" crowd. He expects a turnout of a half million.

Louis Jordan Recovering From Stabbing

Los Angeles—Combo leader Louis Jordan, severely slashed with a knife by his wife after an early-morning quarrel, left the hospital here several days ago in good condition for a long rest.

The cutting episode occurred Sunday morning, Jan. 26, after Jordan returned from work at Billy Berg's club to his Pasadena apartment. His wife, Fleece Ernestine Jordan, was held on charge of assault with a deadly weapon.

Jordan received several cuts on his hands and face and one gash missed his heart by about an inch. His left hand was cut badly, with the possibility he may lose the use of the fingers. He also received a three-inch cut starting at the corner of his mouth and running diagonally downward.

Stabbed In Bed

The popular leader told a Down Beat writer: "We had a quarrel when I came home from work. I got into bed and turned out the light. Next thing I knew I felt the knife going into my chest."

"This is the second time Fleece cut me. There's not going to be another time."

The Jordans have been married for three years, have no children.

Timmie Fronts

Timmie Rogers has been fronting the Jordan crew at Billy Berg's, and Tiny Brown, ex-Slim Gaillard partner, was brought in with his new trio to bolster the bill. Jordan had been doing excellent business at the Vine street club.

Louis and his doctors were unwilling to predict when he would be able to work again. Louis himself stated that he felt it would be several weeks, that he was shaken up and didn't feel like working for a long time.

Wild rumors had been circulating through New York, Chicago and other cities that Jordan had died. Even Louis' daughter, in Chicago, had to call the Berle Adams office, Jordan's mentor, to find if the reports about her dad were true.

Arcadia Has Randy Brooks

New York—Switching to a name-band policy, the Arcadia Ballroom, Broadway dancery, will open Feb. 13 with Randy Brooks' ork. Randy, coincidentally, will be jumping over to the Arcadia from the Roseland, competitive spot located a couple of blocks down the main stem.

Brooks will use a 13 man lineup plus vocalist. Spot is set for two Mutual wires weekly.

Raeburn Band Does Wax, Airtime

New York—Boyd Raeburn, whose band opened late last month at the new Vanity Fair, will cut one transcription a month and 12 sides for Jewel records while in the east.

The band is not using strings on the VF date as previously reported and at press time had been able to find no desirable harpist to play the book. Boyd told the Beat he was trying to get Adele Kincade for the spot. The Hal Otis trio reportedly came in from Chicago to back Gertrude Niesen.

Band members include Pete Candoll, Conrad Gozzo, Wes Hensel and Gordon Boswell, trumpets; Dick Noel, Hal Smith and Randy Bellerjean, trombones.

Abe Markowitz, Buddy DeFranco, Frankie Socolow, Hy Mandell, Shirley Thompson and Sam Spumberg, saxes; Vince Dimino and Lloyd Otto, French horns

Rhythm has Hal Schaefer,

piano; Irving Kluger, drums; Sam Herman, guitar, and Clyde Lombardi, bass. Jay Johnson and Ginnie Powell, vocals, and Johnny Richards, arranger.

Band has been signed to play the Treasury bandstand Wednesday shows on CBS and may take over the Saturday stanza after Tex Beneke leaves the Capitol.

Watkins Opens Eatery In Old Onyx Site

New York—Ralph Watkins, former co-owner of Kelly's Stable (he sold out to partner George Lynch late last year), has opened a restaurant in the location that formerly housed King's steak house and before that the Onyx club.

Spot, called Ruby's, opened the end of last month and looks to be a new hang-out for the trade. Watkins set the hours from 11 a.m. to 11 p.m. and says he isn't interested in the late-hour mob. Place features home cooking and non-52nd street drinks.

Watkins is building plans for a nightery as soon as biz perks up.

Joins Towne



New York—Former Tommy Tucker chirp, Mary Ann Wayne has joined the warbling department of the George Towne band in the Green Room of the Hotel Edison. She replaced Sue Jackson, who went back to Texas to teach school.

Bud Freeman To Rio Club

New York—Bud Freeman, tenor man recently returned to Eddie Condon's saloon, will fly down to Rio with pianist Joe Bushkin and bassist Herbert Ward. The trio will play an unlimited engagement at the Copacabana, swank nightery and former gambling house. Take-off is set for Feb. 16, with the opening Feb. 21.

Final arrangements here were made by Jorg Guinle, one of the Copa owners. At press time, contract was winging towards Rio, with final signing assured.

Project was originally dreamed up several years ago by Jack Crystal of the Commodore Record shop. Guinle, a jazz fan, was given the idea by Crystal when the Brazilian visited the record shop on his trips to this country. Crystal had several units lined up but was thwarted by the war and transportation problems. He hopes to make further contacts in Brazil for other jazz units.

19 Esquire Jazz Critics Resign Board

New York—In a letter addressed to David Smart, publisher of Esquire, 19 of the best known critics in American jazz indicated their complete disgust with the 1947 Esquire Jazz Book, edited by Eddie Condon manager Ernest Anderson, and announced their complete disassociation as members of the book's board of experts from this year's edition, or any future books without policy change.

The letter pointed out in considerable detail the tremendous disparity in treatment accorded Condonites and the Esquire poll winners, the former being given pages of features and a conservative 180 mentions, while the poll winners, on which the book has been sold in previous years, were merely listed on two pages.

The 19 writers, including every type of opinion in the country, went on to label Anderson's procedure as "unethical" and "to make it clear to the public our complete disavowal of any connection with Esquire's 1947 Jazz Book and its treatment of the poll and its winners."

Only Four Left

Only four members of Esquire's board were not included in the mass disassociation. Two of these, the Timmie Rosenkrantzes, were overseas and could not be reached in time.

Charles Edward Smith told Down Beat that he felt he could not sign the letter since he did not wish to imperil his relationships with Esquire publisher David Smart; and that Condon and his musicians included some of his closest personal friends.

Dave Dexter, on Capitol Record's promotional staff, said that he felt that this was purely a case of critical disagreement and that "it is not my privilege or right to point a finger at Ernie Anderson or David Smart and arbitrarily declare 'you are wrong.'"

Anderson's Statement

Anderson said that with one exception all signers of the complaint were authors of short manuscripts submitted to him as editor. He said only one piece was editorially acceptable; that written by John Hammond. Shown Anderson's statement, Hammond said his article was "printed in part only and contained at least one remark I am not sure I remember including."

Anderson's statement still evades the fact that the book was devoted to and written for Eddie Condon. Also the fact that the poll was completely disregarded.

He told Down Beat that while many of his photographs did appear first in other publications, he considered newness no essential part of good photographs and that he frankly considers his editorial judgment and writing ability greater than any or all the writers involved.

He added that he had received a \$500 bonus for his work and considered that proof in full that the book had accomplished its purpose. He denied knowledge that all of the bandleader articles were written by press agents. The critics felt that should Anderson (Modulate to Page 5)

Open The Door, We're In, Richard

New York—Several weeks ago a leading theatrical weekly here printed a story with a poll stating that rhythm tunes were on their way out, that none were doing well, nor had any done well all year.

Pass the malteds and open the door, Richard!

Want your band or combo listed in the Band Routes column? See page 22.

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Woody Herman, if plans materialize, may drop band leading permanently and take over as emcee of a radio show. His Hollywood disc jockey role is said to be a tune-up for further radio chores. . . . Ted Lewis will be at the Latin Quarter in CHI for only six more months. . . . Glen Island Casino, now owned by Shep Fields, will re-open in mid-May with Tex Beneke on deck for two weeks. . . . Jack Egan out front again for Spike Jones' latest tour.

Bill Harris found a Flushing apartment and has six weeks in on his 802 card. Says he's thinking about a small group. . . . Sid Harris resigned William Morris in Chicago to open his own agency. First account is the vivacious Dottie Dotson. . . . The war is over but where are those heavy green mantle record jackets?

Charley Ventura, who junked his large band, will probably not rejoin Krupa. The 1945 Beat ace tenorman has been keeping busy jobbing with Chubby Jackson and a small group. . . . Jackie Searl, ex-Raeburn vocalist, landed nice staff spot with WBBM-CBS in Chicago. Engineers said his was the best audition in five years.

Happy over the Herb Jeffries Magenta Moods album reception, Exclusive will albumize Johnny Moore's Three Blazers. . . . Doris Day set with a Columbia Records

pack. . . . A society combo and a Latin crew replaced the name bands at the Aquarium. . . . Art Van Damme quintet inked for another year at the Chicago NBC outlet. . . . The Club Alabam in L.A., which has caused Curtis Mosby so much grief, has been sold to an investment corporation, who might tempt fate by trying again.

Alvino Rey has been working with a brace on his back, suffering from a slipped disc, BG's old trouble. Rey may have to undergo an operation. . . . Sy Oliver signed with WMA, goes on a theater tour with Johnny Moore's Three Blazers. First date is the Detroit Paradise March 21.

Columbia will re-issue Claude Thornhill's theme Snowfall and Autumn Nocturne this month. . . . Dizzy Gillespie did so well at NYC's Apollo theater that manager Schiffman came through with a big bonus. . . . Joe Mooney walked off his Monday night ABC spot when his program men were dropped, but the net promised to be good and

all's happy again. . . . Cat Anderson, no longer with Duke, will be backed by his ex-leader in a small combo. . . . Two disc jocks have bought into Signare. Nice way to assure your platters air plays. . . . BG bassist Harry Babasin and trumpeter Nelson Shilledy were arrested in Hollywood on tea charges. How those L.A. dailies love it!

Mel Powell will be at Saranac recoping for some months yet. . . . Connee Boswell finally cutting out of Decca with no future plans. . . . New Orleans business men are prepping a million dollar, 5,000-person ballroom for name band

Ziggy To Manhattan

New York—The new Ziggy Elman band, following a six-week's shake-down road tour, comes back into Manhattan late this month to cut a batch of transcriptions for Langworth and some records for MGM before sanning a local spot to squat.

bookings in that city. . . . West coast disk jockeys have organized to combat musicians dropping out of the playing end to spin platters.

Stan Kenton proved a little too hot for Chicago—a one-nighter (Tuesday, at that) at a colored ballroom drew a record-breaking total of over 4,300 admishes at \$2 per head. Surpassed the Cole Trio-Benny Carter year-old record by nearly a full thousand. . . . Georgie Auld is out on the coast, waiting for his Local 47 card and operating a record shop. There's a man who really gets around! . . . Sinatra and the Pied Pipers received their Down Beat trophies on the Jan. 29 Old Gold show.

Trade is watching Lyle Thayer, Jack Whittemore, Russ Fachine, Arthur Michaud and Howard Christianson and rumored plans for a huge personal management combine. Latter two are Dorsey brother mentors, first three recently walked from MCA's plant.

19 Esquire Critics Resign Board

(Jumped from Page 4) person have been disassociated from Condon, they still would have felt the book a critical absurdity and completely unfair in its supposedly catholic representation of American jazz, but perhaps not as "unethical" and inadequate as in its present form. Writers signing the letter included:

- Mal Braveman . . . Dan Burley . . . Brick Fleagel . . . Leonard Feather . . . Norman Granz . . . John Hammond . . . Don C. Haynes . . . George Hofer . . . Harold Jovien . . . Bob Laughlin . . . Michael Levin . . . Harry Lim . . . Paul Eduard Miller . . . J. H. T. Mize . . . Frank Stacy . . . George Simon . . . Bob Thiele . . . Walter (Foots) Thomas . . . Barry Ulanov.

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Anita, Hubby Run Club

Hollywood—Anita O'Day and her husband, Carl Hoff (not the radio conductor), have taken over the Swanee Inn, La Brea ave. spot in which the King Cole Trio first came to light, and are operating it on a percentage deal. Couple had been planning to establish a nitery on Sunset 'Strip' but have given up idea temporarily due to building difficulties.

Singer is backed at the Swanee, an intimate little spot which provides excellent showcase for her, by the Max Miller Trio, with Miller on piano; Tom Sully, bass; and Jack Flannigan, guitar. Miller also plays vibes but is not on this date because the stand will have to be remodeled to accommodate the instrument.

Nets Ban Theme Of Coast Band

Los Angeles—Earle Spencer's *Boogie in Boogie* (whose only relation to Ravel's *Bohero* is the common use of the bolero rhythm, Spencer claims) has

Wald with Studio Men



Hollywood—Jerry Wald, while at work on the Columbia sound stage, where he has a part in *Broadway Baby*, joins staff men Lee Young, drums, and Manny Klein, trumpet, in an informal session. At left is musical advisor, Paul Mertz, the same who played with Bix on many collectors' items.

been banned by the major nets as an infringement on Ravel's piece. Spencer's band is currently do-

Bond Will Shows High Royalties

Los Angeles—Filing of will of the late Carrie Jacobs Bond, who died here recently at age of 84, revealed that her royalties, earned largely by *I Love You Truly* and *End of a Perfect Day*, still ran as high as \$10,000 per year.

Truly was written over 50 years ago and published as a private venture when pubs turned it down. *Perfect Day* was written over 30 years ago.

Newill Radio Break

Hollywood—James Newill, co-starred with June Havoc in musical version of *Rain*, was signed to replace Allan Jones for four weeks on ABC net's *Hollywood Music Hall*, starting Feb. 2. Newill broke into business as singer with Gus Arnheim's band here in early 'thirties.

ing the Friday-Saturday stint at the Meadowbrook. Spot has no air outlet at present so issue hasn't come up there. ABC refused to carry the signature number when Spencer band appeared recently at Casino Gardens.

LOS ANGELES BAND BRIEFS

Most of the chatter in the swing circles here is about the Johnny White Quartet, held over again at the Rounders' Club (across from NBC) at this writing and ripe for a recording pact. Johnny is known, of course, for his work with BG, with whom he was featured until recently.

With the vibe (and piano) ace are Johnny Smith, clarinet; Rollo Garberg, bass; Gus Scalise, zitar. It's no off-the-cuff outfit; their stuff is an interesting combination of improvised solos and written arrangements turned out by Johnny. Agent Art Whiting heralds the White unit as "Hollywood's challenge to the Joe Mooney Quartet". Any answers?

Jive Jottings

Roy Milton at the *Last Word* club, formerly an after-hours spot but now running on conventional nitery schedule; and **Gerald Wilson** at the *Downbeat* room are fighting it out for the Central ave. business now that the *Club Alabam* is out of the picture. . . . **Joe** ("Honey-dripper") **Liggins** a strong draw at *Club Savoy* in the southeast outskirts of town.

Joe Union curtailed activities of sitter-inners on the "Jam with Jack (Teagarden)" night, Mondays, at the *Susie-Q* on contention spot was getting too much good free music. Union clamp-down does not affect Maynard Sloate's sessions on Thursday nights and Sunday afternoons, which are conducted in accordance with union rules covering jam sessions (non-paid sit-ins must not outnumber salaried men on job). . . . Build-up given Joe Alexander by Capitol ought to stimulate business out at the Pico Club, where Joe holds forth nightly with his five-piece combo.

Notings Today

Nick Cochrane, following recent date at the *Trionon*, abandoned plans for large band and opened with small unit at *Larry Potter's Supper Club*, sharing billing there with the *DeCastro Sisters*. . . . **Clarence** ("Nellie") **Nelson**, L.A. trumpet player, discovered in Houston, Texas, where he is registering a clean click with his own band at the *Rice Hotel*. It's modeled after that of the late *Orville Knapp*, with whom Nelson played lead trumpet. For billing purposes "Nellie" has changed his first name to *Cole*.

Dave Jacobs, former band aide to *Tommy Dorsey*, is now in charge at local office of *Embassy Music Co.*, TD's publishing firm. . . . **D'Varga** (*Johnny Anderson*) and combo drew bandstand assignment at the new *Club Stanley*, formerly the *Pirate's Den*.

Want your band or combo listed in the *Band Routes* column? See page 22.

"Radio Kings" are Versatile!

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It's a typical "gag" shot—Maestro Frankie Carle stepping momentarily away from his famous piano to cock an appreciative ear in the direction of Evie Vale's percussionalists. But it's no gag that as each new band zooms into prominence, as has the fine Carle band, its drummer invariably is solidly entrenched—but **SOLIDLY**—behind a set of the magnificent **SLINGERLAND "Radio Kings."**

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Kern Biog Bores Emge, But Will Kill The Public

By CHARLES EMGE

Till the Clouds Roll By is one of those pictures that causes extreme anguish to professional movie viewers. I caught it at a relatively early morning hour and while I sat there trying to keep awake I was conscious of the fact that the audience around me obviously found this picture eminently satisfying. That won't keep me from stating that a movie supposedly based on the career of composer Jerome Kern, whose professional life spanned one of the most interesting eras in our history, could have been made much more interesting.

However, MGM's treatment of Jerome Kern is far superior to Warners' opus on Cole Porter in that there is less downright distortion of fact. What dramatic action there is in the Kern picture has been built around wholly fictitious characters—Kern's arranger-friend (Van Heflin) and the latter's daughter (Lucille Bremer). It is hardly necessary to state that in the screen story there is no mention of his daughter or her marital venture with Artie Shaw.

Little of Significance

The only musical significance in *Till the Clouds Roll By* is the opportunity it affords to trace the extraordinary growth of Kern's musical stature as an artist, as measured by his early

songs, which were only a cut or two above Tin Pan Alley standards, and the valid musical structure of his *Show Boat* music. Could Kern have written such music in his early days if he could have found a market? Why did he reach his peak with *Show Boat* and stop there except for the writing of a few more excellent popular ballads? A good story might have been built around those questions.

A cast studded with top names provides box-office insurance for *Clouds Roll By*. Tony Martin and Kathryn Grayson do *Make Believe*, Lena Horne does *Can't Help Lovin' That Man*, and Kaleb Petersen (an excellent Negro baritone who doesn't get screen credit) does *Old Man River* in the *Showboat* excerpt. Dinah Shore does *They Didn't Believe Me* and *The Last Time I Saw Paris*, the latter against a montage of authentic shots of Paris.

June Allyson appears in a production number built around the title song. Judy Garland, representing Marilyn Miller (one of

the greatest dancers and poorest singers who ever appeared in musical comedy), does *Look for the Silver Lining* and *Who*. Lucille Bremer and Van Johnson do a song and dance to *I Won't Dance*. Miss Bremer's songs are recorded by a vocal double (tentatively identified as Trudy Erwin, the only important vocal doubling in the picture.

Where's the Clarinet?

On the Bremer-Johnson number there is some very fine clarinet solo work, but I searched in vain for a clarinet player in the night club orchestra that is supposed to be supplying the accompaniment, a form of carelessness in scoring that most producers have eliminated.

The finale, in which Sinatra does *Old Man River* and Lena Horne does *Can't Help Lovin' That Man* is so meaninglessly

and pretentiously "colossal" that it is actually a satire. Sinatra's unquestionable sincerity, a quality in this guy that no one can write off, and the voice-boosting he gets from the sound men (they do the same for Lena Horne), carries him through *Old Man River* in great style.

Coast Spot In Slump

Los Angeles—Culver City Meadowbrook, which experienced a brief box office flurry during last days of 1946 with Vido Musso ork, is in the doldrums again.

With departure of Ray Herbeck band, operators cut schedule from six nights a week to two (Friday and Saturday), cancelled out Will Osborne and Jan Garber units, which had been set to follow Herbeck, and installed Earle Spencer for the week-end stand.

Avodon Asks Lower Scale

Los Angeles—What might possibly signify a change in policy of the Avodon ballroom was seen as the down town dancery applied for a reduction in scale to the musician's union. Move should mean that the operators are eyeing the possibility of booking local or semi-name bands instead of name units, where a lower minimum might be taken advantage of in the switch.

The Avodon claims their minimum is \$82, which doesn't line up with the nearby Figueroa ballroom (\$61) and the Aragon and Casino Gardens (\$70).

Ballroom currently features Stan Kenton.



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Sonora's 39c Label Starts Trade Furor

New York—Announcement by Sonora of a forthcoming 39 cent label produced a furor in record circles last month, with competitors uniformly denying that Sonora could make money on the deal and Sonora insisting they could and would.

With all major record companies, except Columbia, upping prices or moving production to more expensive labels, Sonora's drastic reversal of field had all the platterbrains talking at once, none of them in calm tones. Officials of various platteries pointed out that Decca, with its tremendous volume and efficient production, made a profit measured in mills on its 53 cent discs; that Columbia's President Wallerstein told Petrillo his firm lost money on each 53 cent platter; that Victor would lose over 5 cents a side if it revived the Bluebird label, a move comparable to Sonora's forthcoming maneuver.

Publicity Or Profit?

Competitors guessed, among other things, that Sonora, subsidiary of the large radio firm of the same name, was using the device to publicize the firm's name. But Sonora prexy Joseph Gerl emphatically insisted that the record subsidiary would make a profit on all operations. A key Sonora record official told the *Beat* the radio concern had originally turned to records during the war to keep the name before the public, since radio production was non-existent; but he, too, added that the 39 cent label was planned as a money maker.

About 60 per cent of the company's production will go to the cheaper, black label, the rest to its standard, red 53 cent discs. Total output, officials say, will exceed 20 million platters a year, with 72 presses at Sonora's Meriden, Conn., plant turning the trick. Physical quality of the black and red labels will be

"Identical."

Only known cost advantage now held by Sonora is on talent, with the independent sticking to lower priced artists and scrupulously eschewing contracts that have fancy guarantee clauses. It's also thought that some of its talent was accepting less than the customary five per cent royalties.

Signed for the black label series are Roy Smeck, George Towne, Snub Mosley, Roberta Lee and a hillbilly team, Jerry and Sky. Ray Anthony, Saxie Dowell, Bob Chester, Jerry Wald and D'Artega remain on the red label. Sonora records are distributed through jobbers handling the parent firm's products. At the retail level, wide use is made of department stores like Sears dealing with "family trade," a group that tends to be more interested, relatively, in price and tunes than in big names and musical treatment.

Hit Parade Guest Vocals

New York—Dinah Shore became the first of a series of guest stars on the *Hit Parade*, Saturday, Jan. 25, in an initial format change of the ancient musical program. Andy Russell stays on as a male lead, and Mark Wainwright still has the orchestra. Ginny Simms is set to follow Dinah's four scheduled appearances.

May Tax NYC Jukes

New York—This city's 30,000 juke boxes will be taxed \$10 a year each, if the city council agrees to a new revenue plan submitted by Benjamin Fielding, commissioner of licenses. Fielding pointed out that Chicago, Buffalo and Syracuse were currently taxing the record machines.

Martyr

Philadelphia—Bobby Roberts, the sax man, went to Baltimore, Md., last weekend to play an exclusive dance at the Alcazar ballroom there. Somehow the signals got mixed. Bobby arrived at 9 p.m. and found the dance floor crowded, but none of the other band members (a Meyer Davis unit) on hand. Roberts tooted his sax solo for one hour until his fellow music makers arrived.

Ray Anthony MCA To GAC

New York—Ray Anthony, opening here February 18 at Roseland with a 15-piece band, has escaped from his MCA contract and signed with GAC. Anthony when queried about his reasons for departing the MCA fold said, "They undoubtedly did something for me, but offhand I can't quite remember what."

Gomez Film Work

New York—Vincente Gomez has resigned with Mills Music. The Flamencan guitarist, who recently completed an engagement at the Blue Angel, did the musical score for the movie, *Blood and Sand*, and was heard playing his own works on *Duel in the Sun* and the forthcoming *Carnival in Costa Rica*.

JD, I Sign

Hollywood—Recently dep. Hal McIn have been est of the Dorsey reportedly on produc from Dec The M for two MGM wa viously, I man, Ray rest, Kate Gallard, Horne, M Johnston. Firm is claim or when the with the First M

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Jam Session



Hollywood—This trio helped launch the new Sunday afternoon jam session policy at the New Lenox Inn in Inglewood. Trumpet belongs to Jimmy Salke, ex-Harry James hornman, while Corky Corcoran and his tenor partially cover Buddy DeFranco, *Down Beat* poll winner on clarinet.

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JD, McIntyre Sign At MGM

Hollywood—Jimmy Dorsey, recently departed from Decca, and Hal McIntyre, ditto from Cosmo, have been signed by MGM, newest of the diskeries.

Dorsey deal runs two years and reportedly gives JD a better break on production than the band got from Decca.

The McIntyre paper was also for two years. Also signed by MGM was Sy Oliver, and previously, Blue Barron, Ziggy Elman, Raymond Scott, Helen Forrest, Kate Smith, Dave Rose, Slim Gaillard, Buddy Weed, Lena Horne, Mark Warnow and Johnny Johnston.

Firm is expected to have first claim on MGM movie talent when their respective contracts with other diskeries expire.

First MGM releases, according

to prexy Frank Walker, will hit the market March 1. Opener will be an album taken from sound tracks of parent company's film, *Till The Clouds Roll By*. Sound tracks gimmick will be used extensively by the platter firm.

Company's principle pressing plant is at Bloomfield, N. J.

Finley Opens Office For E.T. Accounts

Los Angeles—Larry Finley, former ballroom operator who is now suing MCA for three million dollars damages under the anti-trust act, has opened local office here for his transcription firm. Finley will headquarter here and take personal charge. Among better names on Finley's roster of radio waxers are Desi Arnaz, Gene Krupa, Tony Pastor, Marlon Hutton. Finley has also formed a company to market television sets here.

Jimmy's Joy



Chicago—Patti Page is the young singer who was getting all that fine air time with Jimmy Joy's band out at the Martinique club on Chicago's far south side last month. Patti is 19 and formerly of Tulsa.

Desmond Finds New Sponsor

New York—Johnny Desmond, who recently was dropped from the Judy-Jill frockery ailer, debuted last month a new show for the Carr-Consolidated biscuit company.

Eye-catching factor of the stanza is that it is electrically transcribed in the manner of the Bing Crosby show. Programs are cut before a live audience for mob reaction. With Desmond on the show are the Clark sisters (formerly Tommy Dorsey Sentimentalists), the Tony Mottola band and emcee John Reed King.

Desmond's *Judy, Jill and Johnny* show was taken off the air as an economy move. Sponsors were stores throughout the country merchandising the thread and merchants found the nut to be too big and asked that the stanza be discontinued.



RECORDS

Columbia denies it was seriously considering reviving its Okeh label, pointing out it's having a tough enough time making a profit from 53¢ platters. They are ready to press 250,000 platters a day . . . Tom Scott is scheduled to make folk records for Signature . . .

Recording officials feel the majors will be getting more and more business, with the indies dropping off . . . Capitol dropped Cootie Williams . . . Victor seems certain to capture Tony Martin from Mercury . . . Vogue is reported for sale for almost a million . . . Mercury has parted Glen Gray . . . Apollo crossed off Ray Eberle and the Loumel Morgan trio, while adding Pancho, Baby Dee and others . . . Modern records has purchased the plant of the bankrupt ARA label . . . Pastor is cutting loose from Cosmo.

National has signed the Coleman Brothers, spiritual group . . . Monica Lewis offered recordings of her *Rainy Night in Rio* to the first 100 ticket holders at the Adams theater in Newark during week she appeared on bill . . . Harry Sultan, New York retailer, has been named general manager of Musicraft Distributors . . . Edward Wallerstein, Columbia recs prexy, was elected to the board of directors of CBS . . . Columbia has 14 unreleased sides by Count Basie, now with Victor. No decision, yet, as to their disposition . . . Pee Wee King of NBC's *Grand Ole Opry* has been signed by Victor, which is joining the mass move towards hill-billy music.

Signature is running a contest in conjunction with *Scholastic Magazine*. Prizes will go to the writers of the best serious and the best pop music submitted. Winner of latter division will have tune waxed by Johnny Long.

LOCATIONS, ETC.

Bob Martin's ork opened Jan. 10 at the Village Barn in N. Y. His vocalist is Judy Towers . . . The Place, Village club, features the Sol Yaged trio. Sol's on clarinet, Sherman Edwards on piano and Nat Ray's on drums. Week-ends, Louis Magnano, joins on vibes . . . Allan Craig, formerly alto with Chuck Foster (under the name Herman Bell), has started his own ork, featuring arrangements by Max Adkins and ex-aidemen from the Teagarden, Hutton and Palmer bands. The unit, comprised of 5 sax, 5 brass, 3 rhythm, opens in Pittsburgh next month . . . Garland Wilson and Eddie Steele are playing double piano at Cerutti's, NYC.

Margaret Phelan, Havana-Madrid songstress, is translating the top pops into Spanish . . . D'Artega is conducting a program aimed at aspiring composers: *Compose Yourself*, WNEW, Thursday nights . . . Robbins has published six new piano works by Ferde Grofe, Matty Malneck, Walter Gross, Elliot Lawrence and Dana Sussac . . . Steve Pheasant, Chi booker, has gone in to the personal management business.

Want your band or combo listed in the Band Routes column? See page 22.

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HOLLYWOOD, CALIFORNIA



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Help Not Wanted: Requiem Writers

In the past year, some of the country's most promising young musicians have died or suffered complete physical collapse. Caused directly by their own inability to take care of themselves, their troubles can also be traced to a peculiar streak of irresponsibility prevalent in the musicians with whom they work, and the band buffs who hero worship their horns.

Beat staffers in the past few months have picked up constant stories about good bands in which instrumentalists got mixed up with cliques whose one interest in life was to have a ball.

These buckos claim that if you're a musician, you are licensed to raise Cain in any fashion available. That indeed if you don't, you will never be a really great jazz musician worth his salt—beg pardon, tea.

Instances have been reported to us from one well-known band where a hornman found himself being excluded from solos because the "boys" decided he wasn't conducting himself in a suitably "hip" fashion after working hours.

Another of a reed man who married the band's vocalist and tried to settle down to some reasonably comfortable family life, only to find a large element of the band snarling at him because he wouldn't use a needle for purposes other than sewing on buttons.

If these morons, talented musically as they are, weren't through their own personal publicity, exerting some influence amongst young musicians and music fans, they could be treated as the circus buffoons that they are, and allowed to frolic to their heart's content before the law or their own health grabbed them.

Moralizing is at best an uncomfortable profession; for us, a downright annoying one. This paper has always felt that any man's way of life was his own business, and that if he wanted to carry on wild orgies it was his affair alone.

This particular matter however is getting out of hand. Musicians start their working careers at an extremely impressionable age, usually early teens. They look up to and respect more experienced musickers who are recognized topmen on their particular instrument. They note the way of life of these same men, and emulate it, figuring that down that road lies the path to musical glory.

It would be bad enough if these kids, for such they are, followed of their own volition the various small insanities practiced by one group of musicians in this country.

It is far worse when this group attempts, out of sheer egomania, to force other musicians, young and old, to live as it lives, because it has the right way, Jack, and any other way is old-hat, and very, very square.

Down Beat makes the flat statement from its accumulated experience and observation, that no musician plays better when drunk or under the influence of any narcotic. That he merely thinks he does—actually often plays worse.

Musicians by and large start heavy alcohol or narcotic consumption because they are over-worked and over-tired with little time or inclination for relaxation and exercise. Physical condition and not artistic achievement is the big reason for too much elbow-bending of one kind or another.

We also feel that unless a lot of musicians straighten up and fly right, there are going to be an increasing number of deaths in the next few years, due simply to rotten living.

A human carcass is still worth only 79 cents on the open market, whether it housed a musician or a stock-broker. If you take care of it, you may stick around to hear a little more, play a little more, and perhaps even become a better musician.

We say bluntly to the maniacs who, at present in groups centered mostly on both coasts, are attempting to put music-

CHORDS AND DISCORDS

Missed Les Brown

To the Editors:
Looking over the combined sweet swing ratings I find that you omitted Les Brown's fine orchestra. Les should have been listed behind Ellington and in front of Brooks on the basis of his 8th place in swing and his 3rd in sweet. This beats Brooks' 6th and 8th. Les also received 959 votes, almost 200 more than Randy's 766.

Frank Kennedy

Miz's face should be red—the proofreader's is.

Now We're Confused!

Arnold, Pa.

To the Editors:
Charlie Shavers and Roy Eldridge do look alike, but I'd say that the pictures are reversed in your poll winners' page in the Jan. 1 issue. No. 13 is Roy. No. 12 is Charlie.

A. J. Kuhn

Most of the comment on the similar pics have them both Roy. We still think we were originally right, but are less sure about it than at first. Maybe Roy and Charlie would know.

Fluffs Muggsy

Bristol, Conn.

To the Editors:
I think something is wrong when a record reviewer reviews a record without even mentioning the artist's name. I refer to Muggsy Spanier's Whistling The Blues. Mix mentions every artist on the record except Muggsy. How about giving the dixielanders a break?

Bette Duffy

Music On Radio

Mishawaka, Ind.

To the Editors:
May I enter a plea for the return of a really musically appreciative America?

Days were (1940-42) when one could snap on their radio at night and enjoy really fine dance bands from all over the country. But what has happened? Are all the famous dance spots closed? Are radio broadcasting facilities limited?

At present listening is confined strictly to truly unknown micky mouse or hershey bar bands from spots that only through short wave could you be able to hear.

Mark Taplin

This Never Ends

New Brunswick, N. J.

To the Editors:
In the record column Jan. 1, you referred to the Harry James album as "trash." When you start calling pieces like the Jumps and You Made Me Love You trash, then you're ice skating on water. I have to admit that in the past year or so James has put out some sad discs, but these old ones were stepping stones to fame and deserve un-

biased recognition. If You Made Me Love You is boring, then one million three hundred thousand bored people bought that record. You should rate these pieces on the type of music they are and on the feeling which the musician is trying to express and how well he does it, not on the type you'd like them to be.

Robert Sauer

Music Lover Speaks

Ft. Worth, Texas

To the Editors:
I have just finished reading my last copy of Down Beat. I would never open the cover of such a biased-non-news-giving magazine again if I were sent same, subscription paid. Did it ever occur to you that there are some people who like to read about music, musicians, etc., who don't like to confine their information to "jazz" and the few certain-type orchestras that you seem to cater to?
From now on I'll take the two bits I've been spending on Down Beat and buy an old worn-out Sammy Kaye or Russ Morgan record—it'll provide a lot more pleasure and twice as much information.

Jimmy Lowe
Station KWBC

Musicians Play Left-handed?



Brooklyn—You'd think that Artie Powell, sax, and Blimpy Blanc, trumpet, of the Mousie Powell band, were left-handed cats, but that's just because the photo of them with the band's vocalist, Terry Leonard, was reversed in printing.

RAGTIME MARCHES ON

NEW NUMBERS

- BISHOP—Twin girls to Mr. and Mrs. James Bishop Jr., last month, in Hollywood. Dad is band booking exec in MCA Hollywood.
- CRICHTER—A son, Gary Glenn, to Mr. and Mrs. J. Crichtester, recently, in Chicago. Dad is Sol Foola band drummer.
- DAVIS—A daughter, Donna Kay, to Mr. and Mrs. Richard D. Davis, recently, in Jacksonville, Fla. Dad is former Dean Hudson and Tommy Reynolds trumpeter and vocalist.
- THOMAS—A daughter, Nona Sue, to Mr. and Mrs. Tommy Thomas, recently, in Chicago. Dad is NBC drummer.
- PRIEST—A son to Mr. and Mrs. Dan Priest, recently, in Brooklyn. Dad is Signature disc's press agent.
- GUARNIERI—A daughter, Eileen Claire, to Mr. and Mrs. Leo Guarnieri, last month, in New York. Dad is ex-Bed Norvo and George Paxton bassist.
- KINSEY—A daughter, Sherry Lynn, to Mr. and Mrs. Tommy Kinsey, recently, in Texarkana, Ark. Dad has 8-piece combo at Club Dallas there.
- PALMIERI—Twins to Mr. and Mrs. Remo Palmieri, last month, in New York. Dad is CBS guitarist.
- GILFORD—A son to Mr. and Mrs. Cal Gilford, last month, in New York. Father is bandleader.
- AVERRE—A daughter to Mr. and Mrs. Dick Averre, last month, in Cincinnati. Dad is bandleader.
- MARTIN—A son to Mr. and Mrs. Charles Martin, recently, in New York. Mother is former Jean Kelly of ASCAP staff.
- CARLTON—A son, James, to Mr. and Mrs. Ben Carlton, Jan. 27 in Chicago. Dad is with Jimmy McPartland quartet.

TIED NOTES

- RABINOWITZ-STEWART—Max Rabinowitz, RKO musical director, to Barbara Stewart, dancer, last month, in Hollywood.
- SMITH-KEENE—Burligh Smith, radio announcer, to Linda Keene, famed jazz vocalist, Jan. 21, in Shreveport, La.
- BURKE-PRILLIPS—Paul P. Burke to Jean Phillips, press agent, recently, in New York.
- HEIFETZ-SPIEGELBERG—Jascha Heifetz, concert violinist, to Mrs. Frances Spiegelberg, recently, in Beverly Hills, Calif.
- MERRICK-ALLEN—Dick Merrick, musician, to Kay Allen, Handy Brooks vocalist, recently, in New York.
- STOLL-BALSLEY—Allan Stoll, drummer in the George Winters band, to Doris (Jerr Adams) Balsley, vocalist with Winters, recently, in Cincinnati, Ohio.
- LAVERTE-BERGEB—Mac LaVette, guitarist, to Betty Jo Bergers, recently, in Kansas City, Mo.
- FIELDS-FELLOWS—Freddy Fields, artists rep. to Edith Fellows, Hollywoodian, late last month, in New York.
- O'CONNOR-TORCH—Fat O'Conner, Elliot Lawrence front-man, to Elaine Torch, recently, in Cleveland.
- PETERSON-LAINE—John (Twee t) Peterson, trumpeter, formerly with Shaw and Pastor, to Betty Laine, vocalist, Jan. 21, in Hartford, Conn. Both are with Al Gentile's band.

FINAL BAR

- MARABLE—Fate Marable, 56, pianist and "father" to many a young musician who received his schooling on the Mississippi river boats, Jan. 16, in St. Louis.
- SAMPSON—Noble Sampson, viola with MGM staff org. last month, Venice, Calif.
- CAMPBELL—Albert C. Campbell, 74, one of the first singers to make records during the early development of the phonograph, last month, in New York.
- BARTH—Mrs. Harry K. Barth, wife of Harry Barth, ex-Vinson Lopez bassist, recently, in Matches, Miss.
- BERMAN—Saul (Sonny) Berman, 22, former Woody Herman trumpeter, last month, in New York.
- CARLISLE—Ella Carlisle, 50, former opera singer, last month, in San Francisco.
- GORDON—Ada Lillian Gordon, musician, last month, in Detroit.
- MOORE—Grace Moore, 48, noted opera singer and private teacher to many young vocalists, Jan. 28, in Copenhagen, Denmark, air crash.
- HEIFETZ—Mrs. Anna Heifetz, 69, mother of concert violinist, Jascha Heifetz, last month, in New York.
- HILKER—Mrs. H. M. Hilker, music teacher and member of Music Teachers federation of Toronto, last month, in Vancouver, B. C.
- PICKENS—Mrs. Patti Pickens, 64, mother of vocalist Pickens sisters, last month, in Bucks county, Pa.

LOST HARMONY

KENTON—Violet Peters Kenton from Stan Kenton, bandleader, this month, in Nevada.

Anti-Petrillo Law To Supreme Court

Washington—The Justice department last month filed an appeal with the supreme court, asking for an immediate review of a previous holding the Lea act—the so-called anti-Petrillo law—unconstitutional.

Ruling by Judge La Buy of the U.S. district court in Chicago had made a clear-cut victory for the AFM prexy. The act was ruled to have violated three constitutional amendments.

The appeal told the Supreme court that the Lea act "represents the deliberate judgment of congress as to the existence of an evil affecting the broadcasting system of the nation, and as to the best method of remedying such evil. The very fact that the decision here nullifies an act which congress deemed necessary for the welfare of the nation, in itself establishes the substantiality of the question involved."

If the high court grants the request the case will be brought directly to it, by passing the customary review by the U.S. Circuit court of appeals.

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A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOEFER, Jr.

A writer's integrity must be maintained or else his efforts are likely to be discredited. An English Bixologist has put himself on a wax inferno by delving into fantasy for ulterior purposes.

After the Hot Box in the December 2, '46 Beat appeared quite a few Texas collectors averred Hoefer was as high as the moon, all due to the Boxer's reporting of a story included in the October 1946 issue of *Jazzology*, a London pocket mag.

Here's the deal from straight down in the heart of Texas. Allen Klaus played with Fred Gardner's Texas University Troubadours shortly after their famed recording date in Austin, Texas, on portable

equipment brought down by Otch. Allen remembers the date when *Loveless Love*, *Papa's Gonna*, *No Trumps* and *Daniel's Blues* were etched. He gives the personnel definitely as follows: Tommy Howell—trumpet, Chester Seekatz—clarinet, Fred Gardner—tenor, Bill Lewis—trombone and banjo, John Gardner—tuba, Tommy Domahue—piano and Jay Bird Thomas—drums and vocals.

Fanaticism in jazz appreciation has evidenced itself publicly from time to time in several forms, be it an over zealous jitterbug in the aisle or a record collector bouncing his head off of a table while nursing a stale stein of ale. But the Shep Landes story *Now It Can Be Told* in the English magazine takes the golden crossed Gennett.

English Criticism

Jazz music has attained considerably more prestige in Europe comparatively. French people are alert to jazz emotionally while the English collecting fetish is

quite whimsical. It has gotten into a state of fantastic cultism. There is a jazz society on every moor and a jazz magazine in every lunch pail.

An English former known to all jazz record collectors as R. G. V. Venables has spent over a decade writing letters to American musicians, penning redundant articles in numerous jazz magazines and compiling discographies like crazy. Most, if not all, of the articles pertain to white jazz, ignoring completely the great American heritage of jazz given to us by Negro musicians. In the *British Isles*, there is a jazz magazine editor, Charles Harvey, who puts out *Jazzology*. Possibly, he had been giving too much credit to the origins of jazz, at any rate he incurred the enmity of one R. G. V. V.

Venables Letter

Quoting from a recent letter from Venables sent after he saw the Box of December 2nd, "the harm *Jazzology* is doing is incalculable, what to do about it? I talked to jazz authority Derrick Stewart-Baxter and we hatched a little plot to expose the absolute ignorance of Charles Harvey." The plot was to submit three articles to Harvey under the names of Shep Landes (Venables) and George Lucien (Dexter-Baxter). The articles were to be so inaccurate that their appearance in print would prove Harvey's incompetence as a jazz editor."

Two more stories followed in the November and December issues. The former was entitled *A Meeting With Marty* by George Lucien and covered another mythical Beiderbecke original named *Bix's Tune*. This story was supposed to have been related to Lucien by the drummer on the recording, one Marty Mendoza. A phony snapshot of a man and woman dressed in the turn of the century style was included to dress the story up and the caption read, "Marty Mendoza with Don Murray's sister in 1919". Murray never had a sister.

Wild Story

The third and last story, *Further Revelations On Bix*, by Landes again was wilder still.

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Decca Dough

New York—General slump in the amusement field seems to have no influence on the recording industry—the majors, at least. Decca Records reported for 1946 sales totaling 30 million dollars, practically twice that of the previous year. And December, 1945, had a record four million.

And with Hoagy Carmichael and Joe Mooney now on its artist list, the Decca total should go still higher in 1947!

Sedric Into Cafe Society

New York—Gene Sedric, the Honey Bear who played tenor sax and clarinet with Fats, followed J. C. Heard's orchestra into Barney Josephson's Cafe Society Downtown Feb. 10 with a five-piece crew.

Personnel was Slick Jones, drums; Danny Settle, bass; Fred Jefferson, piano; Link Mills, trumpet. Remaining Cafe Society acts, Phil Leeds, Olivette Miller and Cisco Houston, will remain.

Lunceford, J. C. Heard Signed By GAC

New York—The Jimmie Lunceford and J. C. Heard orks placed themselves under the General Artists Corporation wing early last month. Heard's band, closing Cafe Society Downtown, is set for a Loew's State date later this week.

Also signed by GAC last month are folk singer Elton Britt and Olivette Miller, harpist caught by GAC wheels when they went to Cafe Society to make final arrangements with Heard.

By the time the Boxer read the third deal where Beiderbecke was constantly referred to as Bixie, he became thoroughly be-bopped and re-bopped, and when R.G.V.'s letter arrived it wasn't enough of a surprise to tilt the lid off any more than it already was blown.

The Hot Box has given considerable space to English jazz magazines and collectors. From now on material will be double checked before used in this column.

Reichhold Deals Help Detroit Ork

Detroit—Henry J. Reichhold, fabulous Detroit chemical manufacturer currently on a music business kick, has become board chairman of Vox, a classical, and kiddie disc platter. Reichhold, who is president of the Detroit Symphony ork and owner of the Detroit Music Hall, will use the auto city symphony on Vox records.

Recently, the chemical magnate broke precedent by buying air time for a symphony. Program, the Sunday Evening Hour, plus the magazine *Musical Digest*, former pocket size periodical that has been remodeled under Reichhold ownership. The several happy deals arranged by the Detroit Symphony's angel has made that orchestra the only self sustaining large classical unit.

Reichhold also gets an interest in a European diskery, Polydor, through its parent company, Vox. Polydor records the Vienna Symphony and other major orchestras.

The Detroit business man plans to have his own artists' bureau plus a chain of his own theaters and concert halls. Playing the business vertically as well as horizontally, Reichhold will use his own chemicals to insure an adequate supply of raw materials for the non-breakable discs he intends to produce.

Musicraft Has More Duke Due

New York—Musicraft plans to wax the Duke's *Deep South Suite*, *tour de force* of Ellington's last concert series, have been abandoned. Instead, *Happy Go Lucky Local*, movement from the larger opus, was released as a single side. The February Ellington platters, released in album form, are devoted to shorter items played at the concert: *Overture to a Jam Session* (two sides); *Beautiful Indians* (two sides); *Sultry Sunset*, *Jam-A-Ditty*, *Golden Feather* and the concert hit, *Flippant Flurry*, featuring clarinetist Jimmy Hamilton

Other high point of the Musicraft release is Artie Shaw's three record album of *The Pied Piper of Hamelin*.

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Dawn Club Folds Up

San Francisco—Uncle Whiskers moved in on the Dawn Club, the city's leading jazz haunt, not long ago and politely asked for money due in back taxes (the amount is said to have totaled \$18,000). Result: the club is now the quietest spot on Market street—a considerable change of pace from the old days.

Lu Watters and his Yerba Buena Jazz Band are looking for a new job. After four years at the spot (three pre-war years and most of '46) the Yerba Buenas had built up a solid following.

The band lines up now much as it did before the war, which found most of the boys in the navy. Lu and Bob Scoby team on cornet and Turk Murphy continues to play tailgate tram. Bob Helm is on clary, Wally Rose on

piano. Harry Mordecai on banjo and Dick Lammi on tuba. Bill Dart handles drums and the faithful wood block, and even strokes a washboard occasionally. Two Yerba Buena alumni, both singing banjoist-guitarists, have prospered elsewhere. Russ Bennett is now leading a swing combo at Oakland's Lake Merritt hotel and Clancy Hayes is featured on his own ABC radio show, while the profits from his song, *Huggin' and Chalkin'* pile up inspiringly.

Lu has some money in his pocket too—from sales of his eight recent record releases by the West Coast Recording outfit. Unable to make the disks in the low-ceilinged Dawn Club, Lu located an empty ballroom for the cutting of forty numbers. Whether the others will be released soon is anybody's guess, since the West Coast concern is tied up somewhat with the unhappy management of the Dawn Club.

—Dave Houser

Camarata Does British Score

London—Tootie Camarata, musical supervisor for the Wesley Ruggles' British produced *London Town*, has been refused permission to re-enter Britain for further film duties and to direct sessions for Decca recordings here because of musicians union objections. Camarata, former Jimmy Dorsey trumpeter and arranger, has been musical director for Decca in the states.

Camarata, in his scoring of the Burke-Van Heusen music for *London Town* (including *So Would I* and *My Heart Goes Crazy*), used sections of the London Symphony and London Philharmonic orchestras. Musicians do not appear in the pic, having actors double the parts.

Down Beat covers the music news from coast to coast.

Art Keeney Gets Kicked



Fredericksburg, Va.—Three of the Franc Notes, Bill Witte, Tony Vincent and Joe Staton, gang up on Art Keeney, leader of an ex-GI dance band, and give him his kick in an automatic booting machine.

Stabile's New Ork Has Unusual Setup

Hollywood — The new Dick Stabile band, which opened at the Aragon ballroom, Ocean Park, recently, has an unusual instrumental line-up. Outfit, 13 pieces, with arrangements by George Sitravo and Calvin Jackson, boasts one trumpet, one trombone, three-man French horn section, five saxes, three rhythm and gal singer.

Outfit is fronted by Dick Stabile, road managed by Charlie Stabile, personal managed by Joe Stabile. MCA overlooks.

Good Buys

Hello, everybody . . . G.B. has a lot of tip-top material to tell you about this month, so let's go!

No transportation problem on this trip. You can go for a wonderful ride on Louis Jordan's "Choo Choo Ch'Boogie" . . . a streamlined train-load of fast-travelin' boogie that's just been added to the new LOUIS JORDAN SMALL ORCH SERIES (arrangements for groups of three to eight instruments).

Hey, reedmen, look what's back! RICHARD REEDS . . . prized for their perfect playing performance! They're made of the finest French cane . . . and are available in popular strengths and at popular prices.

For piano solo publications that are guaranteed to give new life to those eighty-eight keys, delve into the new folio, HERMAN CHITTISON PIANO SOLOS. It contains five cobweb-removing originals by the pianist-leader of the famous Herman Chittison Trio.

Nobody, to our knowledge, has ever taken a poll of mute preferences of the nation's top instrumentalists . . . but it's a safe bet that if one were taken, HARMON MUTES would garner a landslide of votes. To most musicians, "Harmon" means mute! And musicians are giving the Harmon Company an extra pat on the back for the "Tripl-Play" . . . the mute that is really three mutes in one, and a winner any way you use it!

Watch for: PIED PIPER MODERN ARRANGEMENTS FOR FOUR VOICES. It's a super folio containing five of the Pied Pipers' most popular numbers in their own ultra-modern four voice arrangements . . . all complete with piano accompaniment. Publisher promises it will be out in a week or two.

Point with Pride Department: Woody Herman's sensational new record album, "Woody Herman and his Woodchoppers," containing 8 sides of Woody at his rhythm-ful best (Columbia) . . . Mel Torme singing "You're Driving Me Crazy" on Musicraft Records . . . Count Basie's Victor recording of "Open the Door, Richard!"

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This advertising column is maintained by Robert Holley and Co., Inc. for its clients. Address inquiries and comments to Box 58, Times Square Station, New York, N. Y.

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Scandal Set To Break On BBC Music

London — A scandal of far-reaching proportions is slowly breaking through the heretofore impenetrable facade of the mighty British Broadcasting Co. The national press as well as the B.B.C. itself have commenced investigations into alleged bribery of departmental heads in the corporation and there has been considerable heated debate in Parliament on renewing the B.B.C. charter continuing its monopoly for another five years. Inquiries have been opened here by Sir Valentine Holmes, special investigator appointed by Parliament. The inquiry, which will involve many B.B.C. executives, is expected to last about a month.

Main target in the investigation is the dance music division and its director Mrs. Tawney Nelson, an ex-song plugger. Both the division and its director are exceedingly unpopular in the profession. Choice broadcasting time is given insignificant bands



Hollywood—Two famous mothers, each of them beloved in the music world, get together for a chat about their sons. Mrs. Dorsey (left) is proud of her band leading sons, Tommy and Jimmy, while Mrs. Julia A. McHugh has a "Jimmy" to praise, too, songwriter Jimmy McHugh.

and bad musical outfits. Opinion of musicians is that the B.B.C. needs a radical cleaning immediately.

Jazz Kept Alive In Philly Clubs

Philadelphia—Altho the bands are absent, jazz interest is being kept plenty alive. Instead of the bands, the devotees are getting their favorite soloists, which is all the more desirable.

Greatest interest was centered at Watt's Zanzibar, musical bar located in a Harlem Uptown quarter. And while the room has featured such stars as Slam Stewart, Coleman Hawkins, Lester Young and Illinois Jacquet, the spotlight is centered on pale-face potents this month. Guesting with Jimmy Oliver's little house band is tenor sax ace, Charlie Ventura, local lad who returned home without his band. And with Ventura is Chubby Jackson, Woody Herman's former bass slapper.

Other jazz activity is on the concert level. Sammy Price's jazz concert promotions running high in enthusiasm with his latest on Jan. 26 at the Academy of Music Foyer finding Eddie Condon heading a contingent from his Greenwich Village boite.

U. S. Wax Big Hit In Russia

New York—Phonograph records and the Sears, Roebuck catalog are the most powerful pieces of American propaganda in Russia, according to Eddy Gilmore, Associated Press chief in Moscow, in an article written for the Jan. 18 Liberty. Gilmore states that American records are constantly played over the Russian radio. He says composers like Kern, Gershwin and Rodgers have the admiration of the Russians and lists Benny Goodman, Teddy Wilson, Harry James, the Dorseys, Lionel Hampton, PeeWee Russell and Gene Krupa as the instrumental favorites.

The writer further testifies that jazz has made an overpowering impression on dance and concert orchestras alike and that "jeetaboug" is now part of the Russian language.

Reichman Flies

Honolulu — When the Royal Hawaiian hotel re-opened Feb. 1, after five years as a navy rest and rehabilitation center, featured dance outfit was Joe Reichman's. Band flew here for the formal re-opening.

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Blesh's 'Shining Trumpets' A Sadly Misguided Commentary

Rudi Blesh has written a book on jazz, *Shining Trumpets*. More correctly, Mr. Blesh has written a treatise of his arbitrary views of what he designates jazz music.

If the writer, one of the leaders of the pseudo-intellectual mob of jazz devotees, had confined his literary urge to New Orleans music, a subject on which he has considerable if biased knowledge, and left what has gone on otherwise in hot music to those qualified to interpret and discuss, the book might have then come to at least no less than the many previous inadequate manuals published on hot jazz. As it is, because of its fanatical, completely untruthful approach, *Shining Trumpets* will merely make the author ridiculous to those acquainted with the subject and spread much misinformation and personal opinion masquerading as fact among novices who blunderingly spend five bucks for it.

It is seldom that a book writes its own review. This one does. Actually no editorial comment is needed to point out how Blesh's biased, non-factual and completely opinionated writings disqualify him for the task he so seriously took upon himself. . . . that of writing a history of jazz music.

Approach Is Phoney

Without deviation, Blesh catalogues all jazz into Negro and white divisions, the last invariably bad. His approach to subject is that of the intelligent scholar and he sets his opinions down as irrefutable. But the approach is completely phoney, too much of his basic data is incorrect and what might be factually right is inadequately interpreted.

The saxophone, theoretically, may not have a proper place in jazz—merely, we assume, because it wasn't there in the beginning. But to say that use of the sax on recording dates has lowered the rhythmic and musical results in every case, is stupid, completely unfounded except in the dungeons of Blesh's jazz-perverted mind.

For Mr. Blesh jazz has no meaning or depth except as played in its original form 40 years ago. Any changes since are banal and shallow. No schooled jazz lover could argue with him on the merits of Ma Rainey and Bessie Smith in their day. They were great. But according to Mr. Blesh blues singing stopped with them. The following is his dismissal of Bille Holiday:

Holiday, Wilson & BG

"Bille Holiday is not a real blues singer, but merely a smart entertainer. That is why her popular songs, trivial material at best, recorded with effete Negroes like the pianist, Teddy Wilson, or technically flashy but strictly non-jazz players, like the white clarinetist, Benn, Goodman, are her most characteristic work."

Of Duke Ellington he writes:

"Ellington is an eclectic rather than a creator, a fanciful rather than an imaginative man. An adroit technician, he produces seemingly complex arrangements. . . . Ellington's hodge-podge montages of sound effects have complexity without meaning, are glittering structures without function, form-aggregates without developmental logic."

By count there are 12 references to Duke Ellington and his music; not one of them is even slightly complimentary in tone.

Swing Dismissed

Swing music and its exponents are glibly dismissed:

"It (swing) is supposed to be modern and this modernity is alleged to be a remarkable development from the 'crude, early stages of New Orleans jazz.' Swing musicians, like Goodman, Tatum and many others are esteemed to possess fabulous instrumental techniques which make the old New Orleans players by comparison, 'fumbling, inept and uncertain'."

"This remarkable viewpoint is completely unsupported by facts. Swing is a reactionary music which sacrifices the truly modern tendencies of polyphonic jazz. And swing techniques are largely mythical. Dexterity is less than complete technique. It utilizes the obviously impressive while avoiding the unimpressive, truly difficult things. . . . The present-day solo is esteemed modern and full of ideas in direct proportion to the more unrecognizable it makes the melody. Such 'getting off' conceals lack of true invention or the ability to produce logical variations. . . . Swing has steadily deteriorated and is now reaching a nauseous state of disintegration more and more apparent to the public. Its champions are slowly being discredited.

Just to be inconsistent, one of

his more obvious characteristics, on page 19 Blesh laments the fact that modern musicians have an increased tendency toward "straight playing of melody". Confoosin', and in a five buck splash so seriously undertaken, not the least amooosin'.

Hawk Meaningless

More, this time on Coleman Hawkins:

"His (Hawkins) saxophone playing, a tour de force masquerade, has had an incalculably bad influence not only on saxophone style but on jazz as a whole. . . . his fast style, a glib

outpouring of unmetrical, meaningless scale arpeggios, a series of rising and descending multi-note outbursts interspersed with drawn-out, whinnying tones. This style has invaded and deteriorated that of other instruments." And so on and on, through some 365 pages. By such comments can one judge the book for itself.

Despite his elaborate attempt, this book is not for those who approach jazz seriously and with clear heads. If it's a must, it's for the trash can. Mr. Blesh should stick to interior decorating.

Shining Trumpets, published by Alfred A. Knopf, Inc., New York. Price \$5.

—Dale and Don Haynes.

New Capitol Singer

Hollywood—Joe Alexander, former member of Floyd Ray's band, who has been playing small clubs around here for long time without attracting any special attention, has been signed to long term contract by Capitol.

Roz Gayle, Blazers Hot at Chi Club

Chicago—The Tailspin, north side hotery, has hit upon a lucky talent combination that seems likely to continue for many months. Spot features clever piano-vocal work of Rozelle Gayle and the instrumental stuff of the Five Blazers. Gayle has been at the spot 14 months, the Blazers two months.

Jack Gardner Solo at Columbus Niter

Chicago—Jack Gardner, former Harry James pianist who has been jobbing around Chicago, went into the Grandview Inn, Columbus, Ohio, earlier this month on a four-week date. Spot has been using jazz soloists, previously featured Joe Sullivan and Art Hodes.

Music Dealers For Education Plan

Los Angeles—Promotion of sales by support of program of musical education was the keynote of the convention of National Association of Music Merchants, held here latter part of January.

Tradesmen, in speeches before the entire group and in smaller meetings, were almost all optimistic at outlook for heavy sales in all lines of musical merchandise, but it was also admitted that to date the industry had been slow in catching up with production curtailed during the war.

There was heavy emphasis on record merchandising. Major platterles staged an all-star show featured by appearance of Bob Hope and other top names at banquet held at Ambassador hotel.

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DIGGIN' the DISCS WITH MIX

Hot Jazz

Woody Herman Woodchoppers

- ||| Someday Sweetheart
- ||| I Surrender Dear
- ||| Four Men On A Horse
- ||| Lost Weekend
- ||| Nero's Conception
- ||| Igor
- ||| Steps
- ||| Pam

With the exception of the first two sides, following sidemen play on these discs: Woody, Red Norvo, Bill Harris (trump), Flip Phillips (tenor), Sonny Berman (trumpet), Jimmy Rowles (piano), Chubby Jackson (bass), Billy Bauer (guitar), and Don Lamond (drums). Joe Mondragon replaces Chubby on *Someday-Surrender*, as does one Charles Jagelka, Billy Bauer. Mr. Jagelka's playing sounds like Chuck Wayne.

Someday opens with be-bop "bluup" into various choruses, best of which are played by Flip Phillips and to-be-sadly-missed Sonny Berman. Latter's chorus is worthy of special attention since it is completely melodic be-bop. Ending, even-eighths, sprinkled a la Stravinsky, is also good.

Surrender is Norvo playing pretty—and nothing will ever convince me that he sounds as good on vibraphone as he did on xylophone—not even he can make the instrument have the same roundness of tone. Usual routine of slow and double-time choruses is followed.

Four is Chubby Jackson's experiment for a rhythm section in shifting patterned ideas. Balance wasn't perfect as some of the drummed sections are missed. Despite a few sloppy sections and some aimless wandering, this is a good side as an effort to get away from pure straight four-four beat playing.

Weekend, credited to Phillips, is a wild little ditty. Mark the item that Woody, band boss, takes only an eight bar solo on the side. *Nero*, *Igor* and *Steps* are all credited to Shorty Rogers and Red. *Nero*, a delightful idea, has one of the most astonishing trombone entrances yet waxed. Opening of *Steps* sounds very much like one of the old Barney Bigard sides, close-muted group backing, and Woody's tone getting the hollow wail so characteristic of the New Orleans jazz star.

Pam, scribbled by Bauer, spots the vastly-improved Herman alto sax and more pretty Berman trumpet playing dueted with Phillips' tenor.

Critics of the Herman Herd who say they play only wild, frantic jazz should listen to these well-contrived, tightly-scored sides. Only thing keeping them from four star ratings, is that with a few exceptions most of the soloists, while playing well, have been better heard on other platters. These are however excellent discs with much inventiveness applied to a small group's playing and scoring. Required listening and buying. (Columbia C 121)

Louis Armstrong

- ||| Mahogany Hall Stomp
- ||| Where The Blues Were Born In New Orleans

Same group as was on *Endie*, playing here is much better, perhaps because of a more familiar tune-style. Kid Ory enters his chorus with a muted tram growl so broad as to leave instrument-identity in doubt for a few bars. After Louis' solo, Red Callender has a bass solo which because of bad balance is partially buried. The record's close before the milks were cut waxes someone saying, "I dug that".

If you'll listen to any of the old Armstrong versions of *Mahogany*, you will hear that his own playing isn't as good on this, partially because of a too-long held high note which unlike the older records doesn't build into the last part of a solo—and a dearth of ideas. With due respect to the other musicians on the date, whoever supervised this date could have given Louis more solo space—after all, it's his famous tune.

Playing here adds up to more jazz because of the feeling of enthusiasm which was absent on the previous disc.

Blues goes on with Louis giving

BEST BETS

Hot Jazz

The Woody Herman Woodchoppers Album (Columbia)

Swing

Emanon by Dixie Gillespie (Musicraft)

Vocal

Capitol All-Star Jerome Kern Album (Capitol)

Dance

Sonata by Claude Thornhill (Columbia)

Novelty

Music of Alec Wilder (Columbia)

Symbol Key

- ||| Taps
- ||| Tasty
- ||| Pleasing
- ||| Boring

a long introduction to the band such as the Lunceford band used to with *Rhythm Is Our Business*. Final walk-out chorus really struts, and whatever technical deficiencies and lack of modernity in these men you may deplore, you must admire the spirit that goes into their playing. (Victor 20-2028)

Johnny Guarleri

- ||| My Gal Gal
- ||| Beyond The Moon
- ||| Believe It Beloved
- ||| Flying Home
- ||| Stars Fell On Alabama
- ||| Temptation

New album by pianist John with brother Leo on bass and Morey Feld drumming. Once more his good tone and restraint (Modulate to Page 18)

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Bishop Chirp



Chicago—Opening with boss-man Billy Bishop at the Melody Mill ballroom here soon will be Alice Mann, featured chirp.

New York — Station WOV's annual piano scholarship for students is open. Winners get six to 12 lessons from Teddy Wilson.

Hendler Back In Recording Biz

New York—Herb Hendler, currently engaged in suing Cosmo Records for backpay and royalties, jumped back into the record business as v.p. in charge of recording for Rainbow Records, a new firm with offices in the Sardi building here.

Bankrolled by Harry Fromkes, an ex-insurance man who made a loutful from the *Glass Menagerie*, Broadway play which paid him one-third of its earnings, the company will specialize in standards and albums with no pop tune recording planned for some time.

Hendler stated that there will be no contract artists such as McIntyre was with Cosmo, pointing out that their demands made recording too inflexible, and that the firm would start from the bottom and expand later.

Fromkes, a New Orleans jazz fancier and chamber music lover, also appointed Eddie Heller, a Hender Cosmo sidekick, as v.p. in charge of sales. Recording will start next week with first releases in March.

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By David Gonsky and Ben Fong

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FOR TENOR AND ALTO SAXOPHONE

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All-Stars Prep For Air Show

New York—A change in format for the Saturday *Teentimers Club* (NBC 11 a.m.) was indicated when music director Jerry Jerome and an all-star studio combo replaced the usual name band guest on the Jan. 25 program. Should the nationwide mail response be sufficient, the studio unit will take over on Feb. 15, end of the current 13 week contract cycle. Program currently has been featuring different top-drawer attractions like Tex Benek's Glenn Miller orchestra.

Members of Jerome's dream band include the entire reed section of the early Goodman orchestra—Toots Mondello, Hymie Shertzer, Arthur Rollini and Jerome—plus Wolf Tannenbaum, ex-Savitt ace, and Paul Ricci. Rhythm section has Dave Tough, Teddy Wilson, and Bob Haggart. Brass uses Chris Griffen, Dale McMickle, Yank Lawson, Will Bradley, Vernon Brown and Jack Lacey. There are also six strings headed by Ieo Kruczek.

The January 25 shot featured *Boy Meets Horn*, spotlighting Chris Griffen, and *One O'clock*

Brazilian Hot Club Stars



Santos, Brazil—Local jazz club series of jazz sessions came up with this group at one of their recent bashes. (Left to right) are: Rogelio Robledo, piano; Booker Pittman (alto) who has played with many bands; Isidoro Longano, tenor; Isaac Sion, clarinet; Francisco Assis, trumpet. (Front l to r) are: Nerval Lemos, drums; Paul Bernils, drum; and Gabby Sion, bass.

Jump. Should the ork land a permanent spot, sweet music will also get a play.

Jerome, who is also music director of Apollo records, says the remarkable collection of stars

will operate as a coordinated unit and not as individual prima donnas.

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Diggin' The Discs—Mix

(Jumped from Page 17)

show up. On *Sal* and *Temptation*, playing with Tony Mottola's guitar, joined by Bob Haggart (bass) and Cozy Cole (drums), Guarneri shows off some agile double finger ideas. Throughout these sides you will hear capable piano; but also, if you have heard Guarneri in the meager flesh, you will have the feeling that he is holding back on these sides, and could be playing more if he wished. Explanation could possibly be that Majestic is attempting a Frankie Carle with a "keep the melody going" sign hung above the mike. Certainly there isn't enough drive and variation in idea here for a pianist of JG's ability. (*Majestic M-11*)

Dave Barbour

♪♪♪ *Forever Paganini*
 ♪♪♪ *Forever Nicki*

Recording quality and technical excellence of all concerned would sell those to me. Barbour's usage of a trombone section to give fullness against Ray Linn's trumpet, Heinie Beau's clary, Buddy Cole's piano, and his own guitar gives the less hip ear relief from constant solos. High spots are the ensemble on *Pag* with Ray Linn as apt as usual, while *Nicki*, dedicated to Dave's child, jumps lightly—and how unusual this is in these over-

played days. Good guitar, Herbie Haymer tenor (*Nicki* has full reeds) and the pretty sax section deal put this high on the hook. (*Capitol 358*)

Swing

Dizzy Gillespie

♪♪♪ *Emanon*
 ♪♪♪ *Things To Come*

Recorded in late '46, *Emanon* is the best attempt yet to catch the "whomp" of the big Gillespie band on wax. Unfortunately it doesn't quite come off, though there are some good strings of Dizzy phrases played by himself and the four Dizzylites in the trumpet section. Balance is muddy, and the band's reading isn't as clean as it should be and has been in person. *Things* is one of the wildest arranged sides you will ever hear. Dizzy used to use it to close his *Spotlite Club* shows, but it was much more effective then simply because it was played better. Milt Jackson's vibes still are ideal but bad-toned, Dizzy himself playing excellently. Small gold cup to Ray Brown for keeping a bass beat going through all the weirdings. (*Musicraft 447*)

Charlie Barnet

♪♪♪ *Cherokee*
 ♪♪♪ *New Redakin Rhumba*

First sides by the new Cardinal Record firm, which, suspiciously enough, has Barnet's attorney Lou Randell as one of its officers, these are approximate re-doings of sides Barnet previously made famous on Bluebird. Interesting to note on *Cherokee*, Barnet slurs so long on the notes he plays as lead sax, careless listeners will think he is playing flat. *Rhumba* is of course an extension of *Cherokee*. Cuttings are good, swing more than the old versions, but don't capture the gutsy brilliance the band displayed in NYC, where these were cut. Surfaces good. (*Cardinal 25001*)

Harry James

♪♪♪ *The Man With The Horn*
 ♪♪ *Jalousie*

Be-bop in the James band! Yas—tis true. *Horn*, the old Jack Jenny—Eddie De Lange tune is a Willie Smith alto specialty which opens with a few suspiciously Gillespian bits before progressing to more usual James. Band's sound is richer than usual, even HJ is weeping all over. *Jalousie* opens with every scorer at Warner Brothers falling out of the record and, surprise—moves into a James muted chorus with 4/4 background. When you have a Tizol in your band who Duke thought was good enough to play South American things, why not give him at least

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more than four bars on a tune built to order for him? Last brass chorus swings, even if Harry makes a half-clinker on the runoff. (Columbia 37218)

Tommy Dorsey

- Tom Foolery
Snootie Little Cutie

Arranged by west coast pianist Tommy Todd, this is more tightly-played, precise Dorsey music, with a screaming trumpet chorus that somehow makes all its points and keeps to a phrase—sounds like Shavers. Ending, trombone section riff certainly comes as a volume contrast. Cutie is a re-issue with Sinatra and Haines, issued about five years ago. Vocals with Pied Piper help, move right along. (Victor 20-2116)

Jimmie Lunceford

Reviewers' bait, these two records. First disc is two Decca sides made ten years back, while latter double was made a few months ago by Lunceford for Majestic. Only a few men made both dates: featured soloist Trummie Young (trump), Joe Thomas (tenor), Ed Wilcox (piano) and Lunceford. The difference is both interesting and pathetic. 1937 Lunceford was light, swinging and possessed of a powerful back beat. 1947 Lunceford is heavy, with bad intonation and an uncertain attack. John Hammond, now Majestic recording director, used to tell me that the old Lunceford band was a machine that never played good jazz. Mebbe so, but I wish there were more machines around like that today. There has never been a band that played more complicated arrangements with better taste and sense of humor. Tommy Dorsey has been trying to copy it for eight years and still doesn't have it down. Trummie Young plays his famed solo note for note the same on both Margie versions. His stinging sounds a little tired on the newer one, though. Interesting to note that Decca released its reissue at the same time Majestic came out with the new one. Also that on the original Decca, Trummie was listed as "Johnny" Young and the re-

issue continues the mistake. Get the Willie Smith lead on Heaven and sympathize with Kirk Bradford in his oversize alto shoes. (Decca 25016, Majestic 1103)

Lionel Hampton Septet

- Robbins In Your Hair
Blow Top Blues

Despite some scuffling in the rhythm, Robbins (dedicated to the WOV disc jockey, first name Fredbelly) is by far the most interesting record Hamp has made in a long while. Instead of depending on sheer rock crushing power, there are some clever bebop ideas and Hamp ripping off doubled-up mallet solos against them. The electric bass and guitar used for rhythm sound pretty shallow, though. More of this by Hampton, a welcome change from Flyin' Home. Fine tenor on the blues, sung by Dinah Washington. (Decca 23792)

Herbie Fields

- Cherokee
Moon Nocturne

Herbie is in rough company on this one: Basie and Barnet. His arrangement is an approximate copy of the old Barnet. Score is helped out by some guitar-piano figures in the middle, but lack of brass punch detracts from the side. Nocturne is the tune which Hilton Jefferson and Tab Smith have done and recorded to some years. There are some more Barnet voicings on this one, and some Jimmy Dorsey tonguing! Evidently Herbie is following commercial instructions to the tee. (Victor 20-2054)

Sam Donahue

- My Melancholy Baby
I Can't Believe It Was All Make Believe

Baby is the same score Sam used with his navy band, starting out with low-pitched reeds into full brass at a slow jump. Recording isn't as good as usual for Capitol with tones lacking clarity and fullness. Excellent Jenny-like trombone solo. Last part of Believe after Bill Lockwood's vocal swings viciously. (Capitol 357)

Duke Ellington

- Happy Go Lucky Local (Part I)
Happy Go Lucky Local (Part II)

This is Part IV of the Deep South Suite which Muscraft originally intended to issue as an

album. Reviewed before, both sides are light, frothy train blues with some good natured kidding by members of the brass section. You'll catch strains of things you heard before in Way Low, Daybreak Express, and Echoes of Harlem. Specific recommendations: the train whistle effect closing side one, and Duke's old-fashioned but still effective double-time piano on side two. (Muscraft 461)

Roy Eldridge

- It's The Talk Of The Town
Les Bounce

Little Jazz finally coming up with some wax symptomatic of what he can play. This is more like the playing that scared away horn men in Chicago ten years ago, but has been in the doldrums for the past couple of years. Bounce is heavy and uninspired save for Roy himself. Get especially his four bar pickup in the record's midriff. (Decca 23873)

Dance

Claude Thornhill

- Sonata
A Sunday Kind Of Love

Clever first piano chorus molded after the configurations of Beethoven's famed Moonlight Sonata (no father to this tune). This sort of restraint is what sets Thornhill apart from most piano-playing leaders. Buddy Hughes' vocalling continues to improve—listen to how light, unpretentious and listenable his stuff is here. Love is Fran Warren's Thornhill disc debut. Faults noticed were weak low tones (can't) and a little harshness on top tones. Her conception is musicianly and individualized however—half the battle for any singer. Note the coda—most bands would give it a straight dixie approach—check on what Claude does to it. (Columbia 37219)

Ray Anthony

- Margie
I'll Close My Eyes
Please Be Kind
Isn't This Better Than Walking In The Rain

First sides by the ex-navy band leader. Margie is the kind of tight, precise lipping bands use when emulating Lunceford. There's an ensemble vocal chorus

backed by bounce rhythm. Ray's horn quality on Eyes gets a little piercing at the opening, but otherwise it's substantial dance music. Dee Keating sounds nervous on Kind, unaccountable in a vet band singer, while Rain shows some good use of French horn behind Bill Johnson's vocal. All in all, for firsts, good dance sides. (Sonora 3034-7)

Jack Fina

- Save Me A Dream
I'll Close My Eyes

Adaptation week! This time the last movement of Tschalkovsky's Fifth Symphony, as used by the brothers Kenny. Gee, that means they must be able to read music too. Fina is the pianist who did the Tschalkovsky transcriptions that made Freddy Martin famous. Band has a fat toned brass section, but not the lugubrious tenors associated with Martin. (Mercury 3046)

Freddy Martin

- Save Me A Dream
There's No Holding Me
Rainbow's End
The Funny Thing Called Love

Now here is a band, no pickers they, who do two adaptations, one from Tschalkovsky, and the other (End) from Beethoven's Sonata Pathetique. Very shortly ASCAP will have a special classification for gentry specializing in this sort of thing. There is nothing wrong with adapting classics—probably makes them better known—but why always use the same things over and over? For (Modulate to Page 20)

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Diggin' The Discs—Mix

(Jumped from Page 19)

free: try Schubert's *C Major Symphony*—you'll find about eight good pop tunes in it. In fairness to Martin, it must be said that his band, while the tenors do moan and moan, plays in much better taste than many of the same sort—at least, in tune. (Victor 20-242, 20-2108)

Woody Herman

- \$\$\$ *Wrap Your Troubles In Dreams*
- \$\$\$ *If It's Love You Want*
- \$\$\$ *Romance In The Dark*
- \$\$\$ *Uncle Remus*

Reed voicings on *Dreams* back of the Mary Ann McCall tonsling are swell. She incidentally is singing much more than she ever sang eight years ago when she was with the old Herman band. Good vocaling by Woody and the Harris trombone fill up *Want*. *Dark* is the old tune by Bill Broonzy and Lil Green, which used to be known as *In The Dark*. A frantic intro, Miss McCall's vocals, some brass flippies and a speeded tempo ending handle that. *Uncle Remus* is a favorite of Red Norvo's, he likes the vocal group The Blue Moods on it. He himself plays well, as does drummer Don Lamond. There are a

All-Stars Wax For Columbia



New York—Caught between takes in the Columbia recording studios are the following all-stars recently selected by a contemporary music publication: Coleman Hawkins, Johnny Hodges, Harry Carney (seated far left); Frank Sinatra and Buddy Rich (center); Lawrence Brown and Eddie Safranski at the right.

flock of arranging ideas on the side. (Columbia 37160-2)

Desi Arnez

- \$\$\$ *Carnival In Rio*
- \$\$\$ *Carniceo*
- \$\$\$ *Mi Vida*
- \$\$\$ *Another Night Like This*
- \$\$\$ *I'll Never Love Again*
- \$\$\$ *Tia Juana*
- \$\$\$ *A Rainy Night In Rio*
- \$\$\$ *Through A Thousand Dreams*

Rio is the record that started all the fusa about Lucille Ball suing Victor for unauthorized use

of her name—she sings a nonsense bit about "Peter Piper". Hearing Elsa Miranda (Carmen's sister) on the other side, you can understand her perturbation, even if it was only for publicity. Miss Miranda sings. All the other sides save *Tia* are sung by Jane Harvey, ex-Goodman vocalist who was at the Copa in Hollywood with Arnez. Her voice is small but fresh. Listen to *Another*, right after the vocal, if you want to hear strings really out of tune.

Tia is a tune that Raymond Scott helped write and used to play. Despite the hesitant playing of some of Arnez's sidemen, it is still an effective bolero side. (Victor 25-1071, 20-2052, 20-2020, 20-2094)

Les Brown

- \$\$\$ *You Should Have Told Me*
- \$\$\$ *My Number One Dream Came True*
- \$\$\$ *Sooner Or Later*
- \$\$\$ *Years And Years Ago*

The expected: Ted Nash tenor, Doris Day and Jack Haskell vocals and Les Brown suavity of treatment. *Years* is adapted from Toscelli's *Serenade*. It's well-played, but aren't the Alley boys getting a bit lazy when they have to publically announce their pirating? (Columbia 37208, 37153)

Elliot Lawrence

- \$\$\$ *Once Upon A Moon*
- \$\$\$ *Sympathy*

Woo!—this time an adaptation and a dance tempo version. First is from the Tchaikovsky *Piano Concerto*, while the second is from Friml's *Firefly*. *Sympathy* uses the be-bop brass choked glass that Lawrence has made his trade-mark. Last chorus moves for a change. (Columbia 37199)

Maya and His Orchestra

- \$\$\$ *Mi Bamba No*
- \$\$\$ *Por-Cause De Las Mujeres*
- \$\$\$ *Rumbomba*
- \$\$\$ *Cu-Tu-Gu-Ru*

This is a little more like it—at least during these rumbas and guarachas, somebody bestirs himself a little. (Sonora 3031-25)

Vocal

Jerome Kern's Music

Johnny Mercer and Martha Tilton, Pied Pipers, Margaret Whiting, Clark Dennis, Hal Derwin, King Cole Trio, Peggy Lee and Paul Weston's Orchestra

- \$\$\$ *A Fina Romance*
- \$\$\$ *Who*
- \$\$\$ *Look For The Silver Lining*
- \$\$\$ *All The Things You Are*
- \$\$\$ *The Touch Of Your Hand*
- \$\$\$ *Smoke Gets In Your Eyes*
- \$\$\$ *She Didn't Say Yes*
- \$\$\$ *The Way You Look Tonight*

Capitol Records can certainly dream up the packages! This collection of Kern, done by every star on the label except Kenton, is their answer to the threat of MGM Records competition. Each singer does one side, starting with the Mercer-Tilton *Romance* and finishing with an instrumental *Tonight* by Weston, who backs all the sides save for the usual Peggy Lee-Dave Barbour team on *Yes*.

Outstanding are Mercer's usual ebullience, the Pipers taking *Who* at a much slower (and more musical) tempo than usual, and Weston's ability to conduct with rather than against the singers.

The King Cole Trio has taken *Smoke*, an always overdone pot boiler which has been on my index for years because of the caterwaulings of too many sopranos, and given it treatment worthy of study by every small group in the country. Starting from the long-metre first chorus with its suggestion of waltz tempos through the slick two bar change to straight time, the trio plays melodically but with fine jazz feeling. This is music that sells without getting sold down the river.

Peggy whispers in an attractive fashion, while Dave comes up with more superb background fashioning, particularly the humorous ending to the vocal.

Would that all the album collections were as good as this one! (Capitol GD-41)

Sarah Vaughan with Teddy Wilson

- \$\$\$ *September Song*
- \$\$\$ *Moonlight On The Ganges*

Sarah demonstrates lovely vocal sounds and sings a completely

straight chorus, save for a few inimitable touches she manages to sneak in. Rest of the platter is split between Wilson and a tenor sax. Ganges sports some more electric guitar turned up while playing rhythm. The solo that follows is topnotch, as is Teddy's. (Musicraft 446)

Billie Holiday

- \$\$\$ *Good Morning Heartache*
- \$\$\$ *No Good Man*

A couple of Irene Higginbotham tunes, of which *Morning* is the better. Billie's ideas are a shade too candy-cute these days; play some of her sides with the Wilson pickup bands and you'll mark the difference. (Decca 23676)

Maxine Sullivan

- \$\$\$ *Come Rain Or Shine*
- \$\$\$ *Skylark*
- \$\$\$ *Taking My Time*
- \$\$\$ *Miss Otis Regrets*
- \$\$\$ *Legalise My Name*
- \$\$\$ *Summertime*

This album is sheer delight to listen to, for here is a singer singing songs—nothing more. There are very few Sarah Vaughns in this world, and too many young singers trying to sound like her. Maxine Sullivan has a small, clear voice, and a very intelligent command of lyric-meaning. Backed in 1937 by Claude Thornhill when she made her first hit, she is accompanied here by the Ellis Larkins Trio. Its leader is one of the best young pianists in the country.

In other words, she sings simply and depends on her musicians for furbishments. These songs are sung easily and with taste. They are required listening for those vocalists who feel that unless you have 21 men back of you while you flat diminished fourth intervals, you are no singer. (International Vol. 16)

Frank Sinatra

- \$\$\$ *Soliloquy (from Carousel)*
- Part I
- Part II

Gotta give the man credit—he can put heart in a song. *Soliloquy* was done previously for Decca by John Ratt who holds the Broadway part. His voice is much bigger than Sinatra's and technically far more competent—but Sinatra wins in a walkaway by his simple and quiet approach to the lyrics of an improvising young man waiting for the arrival of his first-born. A few years ago Sinatra couldn't have done this. Despite the mistakes, the occasional wobbles, and the smallness of his voice, he deserves great credit for coming out top dog in a match with a tough piece. (Columbia 7492-M)

Dardanella Trio

- \$\$\$ *September Song*
- \$\$\$ *When A Woman Loves A Man*

Here's a gal musician I really admire. She sings well, plays good piano, excellent vibes, picks sets perfectly for a crowd, and yet satisfies musicians. Song has

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Mr. Col plain tur family ba piano on (Capitol

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a couple of imaginative spots, while Man's only fault is that the vocal quality is a little nasal. (Victor 20-1993)

Peggy Lee

It's Lovin' Time
Everything's Movin' Too Fast

More of the "shut-out-the-lights" Lee tone, backed by hubby Dave Barbour. Fast is a Lee-Barbour tune, and knowing the two of them, the lyrics certainly fit. Half the time with these discs I never know whether I am voting for the fine music or Peggy's simple, under-stated vocals. Both these should be big juke box tunes. And get the ending on Fast! (Capitol 343)

Buddy Stewart

Kitroy Really Was Here
Was It Infatuation

Number of unusual things about this record: it's the first effort by Paul Nero's new record firm. It includes Nero and a bunch of other fine string men: Eric Siday, Dave Schwartz, Izzy Guskoff and Doc Goldberg. The arrangements were by Paul Villegaigne, and he is listed on the vinylite label, as is engineer Rudy Steiner. The company is owned by these gentry, with everybody getting a piece.

Also unusual that a company trying voice with strings plus the oboe of Harold Gomberg, a pure symphonic musician, would include a novelty song like Kitroy for one of its efforts. On the first chorus, Nero overdoes his lead, slurring through a series of portamentos that make you wonder if he isn't slightly demented.

Stewart knocks off some scat of the sort he did with Krupa, and Gomberg plays some truly incredible oboe for a man unfamiliar with dance work. Infatuation shows Nero to better advantage, but Gomberg's counter lines were much more melodically done. (Nero 1-2)

King Cole Trio

I Want To Thank Your Folks
You Should Have Told Me

Mr. Cole takes Folks, an overly plain tune, and makes a tasty family ballad from it. Plays some piano on the flipover as well. (Capitol 356)

The Melody Masters

Wig Blues
My Baby

This is more like it—finally a group singing blues with some of the changes that have characterized instrumental playing of the classic form. Four boys and a guitar kick up a storm with some amusing, well conceived scat work, no capon tenors and a jumping beat. Baby is more on the Mills Brothers kick, but with some original ideas and good descending chromatics. (Apollo 379)

Page Cavanaugh Trio

All Of Me
The Three Little Bears

Me has a group vocal of the sort done by the Mooney Quartet. Lacking Mooney's distinctive instrumental approach, Cavanaugh relies on some very tasty chord-piano work interspersed with guitar much in the Cole fashion. Stuff is fine, whatever its influence. Bears, written by Bob (Daddy) Troup, is a beat version of the fairy tale, including the line for the wee bear, "Bear-ba-ba-re-bear". (Victor 20-2085)

Mildred Bailey

Me And The Blues
I'll Close My Eyes

First good disc by la Bailey in almost a year. There are still few singers in the land who can stay with her conception and utter bareness of tricks. (Majestic 1093)

Novelty

Frank Sinatra Conducting

The Music Of Alec Wilder

This music has been reviewed before in the Beat, when sections of it appeared on V-Discs. There are six sections: Airs for Oboe, Bassoon, Flute, and English Horn plus a Slow Dance and Theme and Variations. There is an exquisite jade-like element to the airs which you will find in some sections of Debussy. Mitch Miller's oboeing and English horning practically shade his pal Wilder, they are so superb. How much conducting Frank did, and how much the orchestra had been rehearsing with score, I don't know. Point is you will enjoy the music, more and more on rehearing.

Only light protest can be one that formally and from the standpoint of construction, his music doesn't get anywhere. It's not too desperately important—what he writes is melodically so pleasing we will send the form book over to Morton Gould—He needs it. (Columbia M-637)

Paul Wing with Russ Case

Pea Wee The Piccolo

This kids' album was written by George Kleinsinger, who did Tubby The Tuba. Not quite as clever as Tubby, it reflects the same Shostakovich influences heard in other Kleinsinger writing. It does use all instruments of the orchestra, in such a fashion as to teach a youngster (and yourself) more about instant recognition of the instruments. (Victor Y-322)

Woody Herman

Ebony Concerto

This Stravinsky work in three movements was given a lengthy review at the time of the Herman Carnegie Hall concert. Here it is,

much better played, with the parts really down, and Stravinsky himself conducting.

You will find that on repeated listening this still bears no relation to the jazz influence as we know it. But there is some remarkably clever usage of particular lines repeated over and over again with different rhythmic emphasis completely changing the way they sound.

I still find the Second Movement with its "blue" theme sounding like Three Blind Mice still the weakest part of the work; but the whole thing bears careful listening. Don't let what may seem to be strange sounds from the Herman Herd keep you from hearing it at least five times. (Columbia 7479-M)

Billy May

Rusty In Orchestralville

Using the Sonovox, a device for superimposing human voice on other sounds, Billy May has written the music for a charming fantasy. A kid who refuses to play piano falls asleep and meets all the instruments talking through their normal tones. Result is he determines to study the piano. There are some fine solos including those by pianist Ray Turner, bassist Artie Bernstein, trumpeter Del Staigers (doing Carnival of Venice, of course)

and Ed Kusby on trombone. The idea is clever, and should fascinate kids. (Capitol BC-35)

Billy May

Base The Clown

Another clever kid album, this one about the circus, with cues from the clown on the discs by whistle so the moppets can turn the illustrated pages included with the album. The four sides go through the major animals in the circus. Pa, pas; the lemonade. (Capitol BBX-34)

Leonard Bernstein

Fancy Free

The very excellent music from which came the successful musical, On The Town. This album directed by author Bernstein, who as a sideline is assistant conductor of the NY City Symphony. This is smart-cracking, snapping music by one of the few young

American composers who likes, uses, and understands jazz. Indeed, the Prologue to the album is sung by Billie Holiday. Though naturally ballet music is better seen than heard, you ought to give this one a thorough spinning. (Decca DA-406)

Russ Case

Finian's Rainbow

Probably the first time anyone has produced an album of show tunes before the show opened on Broadway, this one should go since some of the tunes are excellent and the just-opened show is set for months. Giocca-Morra is already well-known. My fave is one called When I'm Not Near The Girl I Love, I Love The Girl I'm Near—love that sentiment! Russ Case's conducting is just okeh this time—some of the tempos drag and the scorings could have been more sprightly. (Victor P-167)

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Want your band or combo listed in this column? All that's needed is a post card to the "Band Routes Editor", Chicago office. Make certain that current and future bookings, with opening and (if known) closing dates and the name and location of the job, reaches us about three weeks before the date of issue. (Deadline for the March 12 issue, then, is about Feb. 19.) Also list booking office affiliation, if any. Locations will not be listed for more than two issues without further notification.

A
 Agnew, Charlie (Showland) Dallas, nc
 Alfredo, Don (Ciro's) H. v. nc
 Anthony, Ray (Roseland) NYC, Opg. 2/18, h
 Armas, Desi (Bob Hope Show) NBC, Hollywood
 Arnold, Arnie (Mayflower) Akron, h

B
 Beck, Will (Mushback) Kansas City, Mo.
 Bafia, Emil (Florentine Gardens) Hwd., nc
 Banks, Jimmy (Cavalier) Virginia Beach, Va., h
 Bardo, Bill (Commodore Perry) Toledo, O., Clang. 2/22, h
 Barnett, Charles (Strand) NYC, Clang. 2/13, t
 Barron, Blue (Edison) NYC, h
 Basie, Count (Tune Town) St. Louis, Mo., Clang. 2/16, b; (Regal) Chicago, 2/21-27, t

C
 Beckner, Denny (Aragon) Ocean Park, Calif., h
 Benedict, Gardner (Netherland Plaza) Cincinnati, h
 Bencke, Tex (Capitol) NYC, Clang. 2/19, t; (Adams) Newark, 2/20-26, t
 Benson, Ray (Pelham Heath Inn) Bronx, N. Y., nc
 Bishop, Billy (Schroder) Milwaukee, Opg. 2/18, h
 Bothwell, Johnny (State) Hartford, 2/21-23, t
 Brandwynne, Nat (Capitol) NYC, Opg. 2/20, t
 Brewer, Teddy (Skyway) Texarkana, nc
 Brown, Bandy (Arcadia) NYC, Opg. 2/13, h
 Buase, Henry (Palace) San Francisco, h
 Butterfield, Billy (Donahue's) Mt. View, N. J., nc
 Byrne, Bobby (Roseland) NYC, Clang. 2/16, h

K
 Kenton, Stan (Avodon) Los Angeles, h
 King, Henry (Flamingo) Las Vegas, Nev., h
 Kirk, Andy (On Tour) JG
 Kinley, Stephen (Sheraton-Belvedere) Baltimore, h
 Krupa, Gene (Click) Philadelphia, Clang. 2/22, nc

L
 Lange, Bill (Plaza Gardens) Toledo, nc
 LaSalle, Dick (Carlton) Washington, D. C., h
 Lawrence, Elliot (On Tour) GAC
 LeBaron, Eddie (Ciro's) Hwd., nc
 Lewis, Ted (Latin Quarter) Chicago, nc
 Lombardo, Guy (Roosevelt) NYC, h
 Lombardo, Victor (Cocacabana) Detroit, 2/14-27, nc
 Long, Johnny (Meadowbrook) Cedar Grove, N. J., Clang. 2/24, nc
 Lopez, Vincent (Taft) NYC
 Lunceford, Jimmie (On Tour) GAC

M
 Mack, Johnny (On Tour) Arnold Agency, Atlanta
 Martin, Freddy (Ambassador) Los Angeles, h
 McCoy, Clyde (Circle) Indianapolis, 2/18-19, t; (Palace) Akron, 2/20-23, t; (Palace) Columbus, 2/24-26, t
 McGrane, Don (Stevens) Chicago, h
 McIntyre, Hal (On Tour) WM
 McKinley, Ray (On Tour) GAC
 Millinder, Lucky (On Tour) MG
 Molina, Carlos (Claridge) Memphis, h
 Monroe, Vaughn (Palladium) Hollywood, h
 Mooney, Art (Rustic Cabin) Englewood, N. J., nc
 Moore, Eddie (Rariton Yacht Club) Perth Amboy, N. J., r
 Morgan, Russ (Biltmore Bowl) Hwd., nc
 Morrow, Buddy (On Tour) MCA

N
 Nagel, Freddy (On Tour) MCA
 Noble, Leighton (Tranon) Southgate, Cal., nc

O
 Ohman, Phil (Mocambo) Hwd., nc
 Oliver, Eddie (Mocambo) Hwd., nc
 Olsen, George (Aragon) Chicago, Ill., h
 Olsen, Jack (Belvedere) McKeesport, Pa., nc

P
 Pabis, Don (Palm Beach) Detroit, nc
 Pastor, Tony (Click) Philadelphia, Opg. 2/24, nc
 Paxton, George (On Tour) JG
 Petti, Emile (Versaille) NYC, nc
 Pruden, Hal (St. Francis) San Francisco, h

R
 Reburn, Boyd (Vanity Fair) NYC, nc
 Reichman, Joe (Royal Hawaiian) Honolulu, h
 Reisman, Leo (On Tour) MCA
 Rubi, Warner (Elihu) Duluth, nc
 Ryan, Tommy (Makaka Roadside) Brooklyn, Opg. 2/25, nc

S
 Sanders, Joe (Club Martinique) Chicago, Clang. 2/18, nc
 Sandoz, Carl (Touraine) Boston, h
 Schaffer, Charles (Moore) Kalamazoo, Mich., nc
 Scott, Raymond (Sherman) Chicago, Opg. 2/24, t
 Sigoli, Eddie (Jeffersonian) Jefferson City, Mo., Opg. 2/15, nc
 Snyder, Bill (Bellevue) Kansas City, Mo., nc
 Spencer, Earle (Meadowbrook) Culver City, Calif., nc
 Spivak, Charlie (On Tour) WM
 Stable, Dick (Aragon) Ocean Park, Cal., h
 Stone, Eddie (Belmont Place) NYC, h
 Strater, Ted (Stater) Washington, D. C., nc
 Strand, Manny (Earl Carroll's) Hwd., nc
 Strong, Benny (Tranon) Chicago, Opg. 2/18, h
 Stronek, Frank (Alpine Village) Cleveland, P
 Sudry, Joseph (Bismarck) Chicago, h
 Sykes, Curt (Tranon) Seattle, Wash., h

T
 Thornhill, Claude (Strand) NYC, Opg. 2/14, t
 Tully, Orrin (Mark Hopkins) San Francisco, h
 Tucker, Tommy (On Tour) MCA

V
 Van, Garwood (Stater) Detroit, Mich., h
 Viben, Henry (Terrace) Newark, h

W
 Wald, Jerry (Ciro's) Hollywood, Cal., nc
 Waples, Bud (Peacock Club) Jacksonville, Fla., nc
 Wasson, Hal (Club Royale) Savannah, Ga., nc
 Weema, Ted (Roosevelt) New Orleans, h
 Welch, Bernie (Toplight) Ada, Okla., Clang. 3/22, h
 Walk, Lawrence (On Tour) MCA
 Widner, Bus (Silver Slipper) Eunice, La., nc
 Wilber, Jimmy (Lochloa House) Covington, Ky., nc
 Williams, Coccie (Paramount) NYC, t
 Williams, Griff (Palmer House) Chicago, h
 Williams, Lee (Pla-Mor) Kansas City, Mo., Opg. 2/19, h
 Winslow, George (Melody Mill) Riverside, Ill., nc
 Wright, Charlie (Victoria) NYC, h

Key Spot Bands

AVODON, Los Angeles—Stan Kenton
CASINO GARDENS, Ocean Park, Cal.—Bobby Sherwood
CLICK, Philadelphia—Gene Krupa; Opg. 2/24, Tony Pastor
MEADOWBROOK, Cedar Grove, N. J.—Johnny Long
MEADOWBROOK, Culver City, Cal.—Earle Spencer
NEW YORKER HOTEL, New York—Chuck Foster
PALLADIUM, Hollywood—Vaughn Monroe
PENNSYLVANIA HOTEL, New York—Frankie Carle
ROSELAND BALLROOM, New York—Bobby Byrne; Opg. 2/17, Ray Anthony
SHERMAN HOTEL, Chicago—Victor Lombardo; Opg. 2/14, Raymond Scott

Singles

Bailey, Mildred (Blue Angel) NYC, nc
 Bailey, Pearl (Chez Paree) Chicago, nc
 Beal, Eddie (Cricket Club) Hwd., nc
 Beatty, Wini (Bar of Music) Reno, nc
 Beeny, Bobby (Beachcomber) Miami, nc
 Churchill, Savannah (Scott's) Kansas City, 2/14-20, nc
 Como, Perry (Supper Club) NBC
 Costa, Johnny (Moderne) Chicago, nc
 Denny, Dorothy (Bossert) Brooklyn, h
 Duchin, Eddy (Kraft Music Hall) NBC, Hollywood
 Fitzgerald, Ella (Paramount) NYC, t
 Gayle, Roselle (Tailspin) Chicago, nc
 Harvey, Jane (Ciro's) Hwd., nc
 Heywood, Eddie (Zanzibar) NYC, nc
 Jeffries, Herb (Cricket Club) Hwd., nc
 Knight, Evelyn (Rox) NYC, t
 Laine, Frankie (Morocco) Hollywood, nc
 Martin, Tony (Chez Paree) Chicago, nc
 Mills, Sinclair (Argyle) Chicago, nc
 O'Day, Anita (Swanee Inn) Hwd., nc
 Randall, Christine (Tin Pan Alley) Chicago, nc
 Rigby, Tommy (Tabu) Chicago, nc
 Roddie, Vin (Hickory House) NYC, nc
 Shay, Dorothy (Palmer House) Chicago, h
 Stafford, Joe (Supper Club) NBC
 Sullivan, Joe (Cotton) NYC, nc
 Torme, Mel (Boogie) Hwd., nc
 Williams, Sandy (Gibby's) Chicago, r

Combos

Alexander, Joe (Pico Club) Hollywood, nc
 Ansellone, Tony (Italian Village) Cleveland, nc
 Barnes, George (WENR-ABC) Chicago
 Berkeley, Bob (Washington-Yours) Shreveport, La., h
 Brown Trio, Tiny (Billy Berg's) Hwd., nc
 Burns, Vince (Marine Room) Stuart, Fla., nc
 Casella, Danny (Capitol) Chicago, nc
 Cato & Fiddle (Club Astoria) Baltimore, Clang. 2/20, nc
 Cavanaugh Trio, Peter (Boogie) Hwd., nc
 Chetison, Trio, Herman (Village Vanguard) NYC, nc
 Coco (New Ripside) Chicago, nc
 Columbus, Chris (Small's Paradise) NYC, nc
 Coty, Red (Crown Propeller Lounge) Chicago, nc
 Dardanelle Trio (Dixon's) NYC, nc
 Davis Quartet, George (Jump Town) Chicago, nc
 DeLug, Milton (Slapsy Maxie's) Hwd., nc
 Down Beaters Quartet (Tabu) Hwd., nc
 Ewing, Bill (Chickasaaw) Columbia, Ga., nc
 Ferguson, Danny (Partridge) Augusta, Ga., nc
 Five Blazers (Tailspin) Chicago, nc
 Fleming, King (Club Maromba) Chicago, nc
 Froeba, Frank (Victoria) NYC, h
 Gardner, Poison (Streets Of Paris) Hwd., nc
 Garry Trio, Vivian (Lindsay's) Cleveland, nc
 Hall, Edmund (Cafe Society Uptown) NYC, nc
 Hayes, Edgar (Somerset House) Riverside, Cal., nc
 Heard, J. C. (Loew's State) NYC, nc
 Hendershot, Hayd (Zephyr Room) Cleveland, nc
 Henderson, Ken (Bamboo Room) Kenosha, Wis., nc
 Howard, Paul (Virginia's) Hwd., nc
 Jordan, Louis (Billy Berg) Hwd., nc
 Kent, Peter (New Yorker) NYC, h
 Korn Kobblers (Jack Dempsey's) NYC, r
 Liggins, Joe (Savoy) Hwd., nc
 Manners, Bob & Music Makers (Hutton's Grille) Cleveland, nc
 Moffett, Daks (Ka-Soo) Toledo, Clang. 2/23, nc
 McPartland, Jimmy (Capitol) Chicago, nc
 McVea, Jack (Red Feather) Los Angeles, nc
 Miller Trio, Max (Swanee Inn) Hwd., nc
 Milton, Roy (Last Word) Hwd., nc
 Mole, Miff (Nick's) NYC, nc
 Mooney, Joe (Dixon's) NYC, nc
 Moore's Three Blazers, Johnny (Rhumbogie) Chicago, nc
 Nelson, Cole (Rice) Houston, h
 Nichols, Red (Mocambo) Hwd., nc
 O'Brien, Hack (Club Algers) Hwd., nc
 Osborne, Mary (The Chateau) NYC, nc
 Ota Trio, Hal (Vanity Fair) NYC, nc
 Parenti, Tony (Jimmy Ryan's) NYC, nc
 Reley, Chet (Swing Club) Hwd., nc
 Roberts, Chet (Cario) Chicago, nc
 Rose, Hal (Club Diana) Union, N. J., nc
 Samuels Trio, Billy (Paeleto's) Chicago, nc
 Saunders, Red (Band Box) Chicago, nc
 Sealey, Gene (Cafe Society Downtown) NYC, h
 Shivers, Charlie (Three Deuces) NYC, nc
 Smith Trio, Stuff (Jump Town) Chicago, nc
 South Trio, Eddie (Brass Rail) Chicago, nc
 Teagarden, Jack (Suzie-Q) Hwd., nc

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 Vias, Nick (Huddle Inn) Chicago, nc
 Vops, Tay (Duluth) Duluth, Minn., h
 White, Quartet Johnny (Boudiers Club) Hwd., nc
 Wilson, Gerald (Downbeat) Hwd., nc
 Young, Lester (Club Rivers) St. Louis, Opg. 2/21, nc

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