

Petrillo Speaks On State of The Union!



(Staff Photo by Got)

(Ed. note: Following are quotes in part made by James C. Petrillo, president of the American Federation of Musicians, to a press conference he called two weeks ago in New York City.)

New York—"Well gentlemen, I called you here because we're ready to spend that canned music money they told us we were going to steal. . . We think the plan is a good one it's undoubtedly got evils, but we can only find those as we operate it. This is the plan the convention suggested and passed to the executive board for action. We appointed a special committee to consider the plan, which reported back to the board in January, and we are now going ahead with it.

"During the last three years \$1,756,000 has been paid into the Recording and Transcription fund from the sums paid by the record companies. What? Did this cause the price raise from 50 to 60 cents? Not to our knowledge and it certainly shouldn't have. According to our original agreement with the record companies, these monies were supposed to be paid solely by the companies out of profits and NOT passed onto the public in any way. Furthermore the sum paid in on 50, 60, and 75 cent records is the same, so factors other than this fund caused the price raises. If the record companies say this fund caused the raise, they are not keeping their word with the AFM.

Expects Banner Year

"Since the report was made up, an additional \$425,000 was paid in January alone, which leads us to believe that this year will be a banner year for the fund and permit us to expand activities even more than was hoped.

"We are dividing this money on the basis of June membership of the AFM (183,000), though membership is up another 22,000 men, with a pro-rata amount of \$10.43 per man to be paid to each local, with the exception of New York, Chicago, and Los Angeles which will get \$2.00 per man for each member over 5,000.

"Why are we docking those three locals when they make most of the records? Just because they do . . . We feel that

Topper!

New York—A few days after the Stan Kenton opening at the Avodon ballroom on the coast, Kenton slack Milton Karle was wording it around the Gateway that the Artistry pianist had topped Woody Herman's last opener at the same spot by more than 300 customers. Statement was getting customary nods and smiles until Karle spilled the story into Boyd Raeburn's ears. "So what," said Boyd, "I was there the night Woody opened and financially he laid an egg." Karle could be seen going thataway.

through no fault of their own, the memberships of these locals by making records, help contribute to the difficulties of the other locals with canned music. Since they make most of the money from recordings, we feel that a larger share of the fund should go to less fortunate locals.

To Use Best Men

"The money will be used for public concerts by musical units of all types to give pleasure to the public, whether it be in military hospitals, park concerts, or schools. The locals will submit plans 30 days in advance to the national office, and these plans must be approved. Men will be hired at scale, and only good musicians, not men who haven't touched a horn in 20 years, will be used.

"Only 5 per cent of this money can be used for administration here in the national offices. I have appointed J. Wharton Gootie, president of local 484, Chester, Pa., as supervisor of the fund, and told him to get himself a strait jacket. You know, there's nothing like the trouble you run into when you want to spend money. The locals must spend every penny for salaries and may not tax any part of it.

"You may remember that when the senate committee investigated me, Senator Worth Clark told me that they were going to investigate the recording companies, the radio business, and all the rest of those people. Well, they got through with me, and they stopped. They didn't keep their word.

"Well, we are. We promised the public that this fund would be used for cultural and music-promoting purposes, and it is. As soon as we have had time to see how it works, and to iron out some of the kinks, we'll report back to you on it."

BG Cuts First Capitol Wax

Hollywood — Benny Goodman did his first waxing session under his new Capitol pact early this month, a date on which he cut four sides using the same band that he has on his radio show.

Johnny Mercer and Matt Dennis do vocals on two of the sides. The others are instrumentals. Selections included two pops and two standards. Platters will be out in March.

Billy Eckstine Revises Plans To Keep Band

New York—Original plans for singer Billy Eckstine to junk his band and go into Billy Berg's as a single have been altered slightly as a result of his new pact with MGM records.

Eckstine will carry six of the key men of his former band into the Hollywood spot as a nucleus for a big band he will build for his first sides under the Metro banner. Sides reportedly to be cut sometime in May. Idea behind this reorganization period is for a general housecleaning of the be-bop book and a number of the high-salaried sidemen.

Eckstine will take arranger Jerry Valentine to the coast to pen the new book which is to be beamed closer to Billy's vesper-like vocals.

Billy's final bookings with his current big band ran out last week and Milt Ebbins told *Down Beat* Eckstine would take a 6-week vacation before going into Berg's with the small unit. Eckstine's opening has been set back from March 11 to April 3.

Early Raeburn Sides Scheduled

New York—Boyd Raeburn sides, originally made on the Guild label, will be pressed by Musicraft, which purchased the Guild masters when the firm went out of business. Raeburn, not satisfied with the musical quality of these early platters, has been trying unsuccessfully to prevent their reissue.

First Raeburn platters to go to retailers will be *March of the Boyds*, *Interlude (Night in Tunisia)*, *Boyd's Nest* and *Blue Prelude*.

Because of the production demands of its January release, Musicraft eliminated its regular February release. January sides included wax by Sarah Vaughan, Duke Ellington, Mel Torme and Dizzy Gillespie.

Future Musicraft offerings include a Dizzy album, Torme reissues, and singles by Raeburn, Ellington, Valdez and Paul Laval.

Rae Relaxes



Hollywood — Recently on a theater tour with Fred Lowery, Dorothy Rae is returning to the west coast for a well deserved rest. The 22-year old ex-Horace Heidt vocalist will spend her time writing songs and as a voice double in the flickers.

DOWN BEAT

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Mooney Mentor, Club Op Get Tough, Sign Peace

New York—Some heated discussion pro and con between Joe Mooney manager George Moffett and House of Dixon owner Freddy Lamb preceded the signing of the Herman Chittison trio, which opened two weeks ago in the club's bar.

Gets Grand An Hour At Grand

New York—Something of a record in hourly wage rates was attained by pianist Witold Malczuzski. He received \$3,000 for three hours work cutting the sound track for the movie *Deception*. A film actor will appear to be playing; though this isn't the reason for the pic's title.

BG Sells Art Lund To WMA

Hollywood—The William Morris agency has taken over Benny Goodman's interest in his former singer, Art Lund. *Beat* poll winner in singer-with-band division for 1946.

Under set-up being worked out at press time, Freddy Goodman, Benny's brother, who also owns an interest in the singer, will continue as his personal manager. Main play will be made for movie field in which several deals have been waiting for contractual affairs to be settled.

Lund will be heard as featured singer with Harry James on a platter to be waxed here shortly. However, there was no indication that his association with James was to be on a regular basis.

Sy Oliver Drops Mixed Ork Attempt

New York—Inability to get bookings with a mixed orchestra has forced Sy Oliver to replace white musicians Bill Granzow, Lyman Vunk, Skeets Reed and Gale Curtis. Sy, who originally chose his side men strictly on musical merit, was convinced it was a losing fight, once he got out into the cold world of one nighters.

Sy's bookers, the William Morris agency, were willing to keep trying to place the hybrid crew that Sy used at his Zanzibar opener; but all concerned finally cancelled the noble experiment.

New instrumentalists are Frank Galbreath, trumpet; Wallace Wilson, trumpet; Bud Johnson, tenor; Fred Robinson, trombone.

Vic Dickenson Is In Serious Condition

Los Angeles—Vic Dickenson, top-drawer slip horn stylist formerly with Eddie Heywood, is in a local hospital suffering from a serious internal ailment. The musician's condition was reported to be so grave at writing that he required nursing attention 24 hours per day. Doctors say he will require a major operation.

John Kirby In Bronx

New York—John Kirby's quintet has been working the 845 Club, Bronx. Pete Clark is on clarinet; Charlie Holmes, alto; Bill Benson, drums; Wallace Jones, trumpet. Billy Kyle, in between jobs with the Sy Oliver ork, has been holding down the piano spot.

No question of conflict with the Mooney quartet was involved, since they play the spot's main room; but Joe's contract permits him to approve other talent engaged for the spot, and manager Moffett felt he had insufficient notice of the Chittison engagement.

Lamb pointed out that Morris Agency booker Joe Wolfson, because of a death in the family, had been unable to huddle with him about an attraction to replace the Dardanelle trio, and that he was forced to discuss terms with Chittison on short notice.

At one point the argument became so hot that Moffett threatened to take the Mooney unit out of the club the next night and take down all the posters, whereupon Lamb, an equally tempestuous Irishman, told him to lay finger one on just one poster.

At press-time, observers, noting both men amiably having a drink at the bar, decided there are all kinds of ways of doing business.

Cole Hot On Theater Tour

Chicago—The King Cole Trio, currently knocking 'em over on one of the hottest theater tours in history, opened Feb. 14 at the State theater in Hartford; followed with week Downtown theater, Detroit, Feb. 20; RKO theater, Columbus, March 4-6; Palace theater, Cleveland, March 7-12; RKO theater, Cincinnati, March 13-19; Chicago theater, Chicago, March 20 for two weeks; Paradise theater, Detroit, April 12-17.

Unit just recently closed at a Philly theater with about 15 grand as their end of a record week's take, then at the D'Jais, Secaucus, N. J., more than tripled the usual take at the 350-seat club. Cops had to be called out to handle things.

Cole, Moore and Miller broadcast for Wildroot Saturday afternoons, 4:45 p.m. EST.

Foreign Wax Has Angles Same As Here

New York—The *Beat* has received a letter with more information on its January 29 article on European wax. The Belgian "Jay Clever" is actually a pseudonym for a Dutch band, monickered Pi Scheffer and his Sky-masters, who are under contract to Dutch Decca. Likewise "Kennedy Joy" is really Jan De Vries, billed as the Dutch Crosby. All of which proves there are as many angles in Flemish as there are in English.

Peggy Lee On the Cover

Another 1946 poll winner is our cover subject this issue, blonde Peggy Lee, who is a Capitol recording star. Peggy Lee rose to fame as vocalist with the Benny Goodman band when she waxed *Why Don't You Do Right?* She retired for awhile after her marriage to Dave Barbour, former BG guitarist, who heads the combos which back her these days on her Capitol discs. Her latest release is *Everything's Movin' Too Fast*, coupled with *It's Lookin' Time*.

Louis Is Superb In Carnegie Hall Concert

By MICHAEL LEVIN

New York—"Didn't he play wonderfully!," quoth a member of the audience, one Dizzy Gillespie, which about sums up the reaction to the Louis Armstrong concert here at Carnegie Hall two weeks ago.

Louis, supported by Ed Hall's six piece band, and his own large group for the last quarter of the show, turned out 25 pieces of jazz to lusty applause from NY critics and a three-quarters house.

Earl Hines, ballyhooed as supporting Louis in the second of Chicago section of the concert, was tied up in Nashville, Tenn., by bad weather and an uncooperative promoter and failed to show. Billie Holiday was brought on at the concert's close to fill the star-gap, joining Louis in New Orleans and her own Don't Explain. Audience liked her singing, but with the show running close to the 7:30 p.m. deadline as it was, the added number prevented Louis from getting a due measure of applause from a crowd there to hear him, not Miss Holiday.

Concert was produced by Robert Snyder and Greer Johnson, who handled the Holiday concert last year. The two promoters had to sweat through some 400 Armstrong records to pick the tunes for the concert, and did an excellent job. Only disagreements with the program, divided into Louis' New Orleans, Chicago, New York and Hollywood periods, were that I Can't Give You Anything but Love should have been done by the small group, and that the fourth section, loaded with tunes from Louis' current Victor records and forthcoming movie, was artistically unsatisfactory.

The producers said that the entire last section was completely picked by Louis himself and that he probably included his two vocalists rather than hurt any feelings. The audience, its feelings hurt, felt it had a right to hear Armstrong, rather than his vocalists.

Concert opened with a good production trick: the bands, led



(Staff Photo by Got) Louis Armstrong

by Armstrong, marched on and off the stage to an old New Orleans funeral march, and then the Hall group came back on to the quick-stepped Oh Didn't He Ramble.

Hall's little band generally supported Louis adequately, with Ed's big, vibrant-toned clarinet matching Armstrong perfectly, a tremendous job for a reedman in Carnegie Hall. Trombonist Henderson Chambers and hornman Irv Randolph fared okeh, for-

Ten Years Ago This Month

February, 1937

After six years in the Casa Loma sax section, Glen Gray took over band fronting duties. . . . Suit against fiddler Dave Rubinoff by a NYC hat check girl, who accused him of some heavy romancing, was thrown out of court. . . . Cornell U. was trested to a hang-up battle of bands, as Jimmie Lunceford and Bob Crosby played for five hours against each other.

Bing Crosby signed a new contract with Decca records, which wasn't too surprising inasmuch as he owned a good slice of the record firm. His Pennies From Heaven was a big seller cross country.

Paul Whiteman, basking in the Miami sunshine, was well cared for financially: a two-week date at a Miami club paid off \$15,000. With Paul were Jack and Charlie Teagarden and Frankie Trumbauer. Roy Bargy on piano and Linda Lee on vocals. . . . Peck Kelly was offered a huge salary (\$250, which wasn't hay, then) to join Whiteman—but fuffed it off, as usual.

CBS' Saturday Night Swing Club was going full blast. . . . Arnie Shaw followed Bunny Berigan into the Meadowbrook. . . . Jesse Owens, Olympic champ, started a band. . . . Jules Stein, MCA prexy, told off British musicians and bands, thereby helping the British-American dance band situation, which is still loused up to this day.

mer's best work coming on West End Blues, later with St. Louis Blues.

Drummer Jimmy Crawford several times, particularly during Lazy River pulled a stunt few drummers do well: slowing tempo for an Armstrong entrance, and picking it up again after the first few bars. It's difficult to do without bogging down, but is tremendously effective when it clicks, as it did here.

Louis playing at the concert's head tended to be weak and uncertain, became much better as the concert went on and at spots (Save It Pretty Mama) it ranked with the best Louis has waxed, but at all times it was trumpet playing with grace, sincerity, and emotion-packed tone.

Teddy Wilson said, "If there is native genius in jazz, this man is it." The concert established once again Louis' long-felt influence on practically every jazz man in the business.

Younger musicians today claim they don't like his playing, that they find it old-hat, limited and too simple. Their arguments are undoubtedly much too extreme; but even in the dissents he inspires, Louis still continues to be a fountainhead of musical inspiration and guidance.

The big band's playing, with the exception of guest drummer Sid Catlett, was generally very bad. Brass section was sloppy and loud, and the reeds uneven, while on the softer spots, the guitar amplifier was up so high it gave a washboard effect to the rhythm.

Columbia Buys NYC Building

New York—Columbia records has bought an \$850,000 building at the southeast corner of Seventh ave. and 52nd street. The structure, about 80 years old, is currently occupied by music publishers and others in the trade. Columbia will concentrate its studios and offices in its new home. The first platter won't be cut for several months.

Mort Davis Opens Management Office

New York—Mort Davis, formerly with GAC band and act department, recently opened his own personal management office. Davis currently has Billy Maxted, Phil Moore and the Four Vagabonds under his banner.

New Station Tries Unusual Air Formula

Washington—"Music on station WQQW will not be music to read by or music to eat by or music to shave by. It will be music to listen to."

This, to quote Pierson Underwood, musical director of the month old Capitol city station, is the formula that has made WQQW the most unusual musical outlet since New York's WQXR hit the air.

Largely Classical

About two thirds of the station's program time is devoted to music. Most is classical; and "the response has been terrific in the town that is second in national record sales."

Station doesn't limit itself to the usual classical bromides but has plenty of time for chamber music and the moderns.

There's plenty of jazz and folk music, too. Underwood and station manager Ed Brecher have bent over backwards in press releases and programs to show their awareness of good jazz. . . . "the kind that appeals to serious musicians and listeners."

Hot Show Sunday

Emerson Parker, clerk for Supreme Court Justice Murphy, has a hot disc show at 3 p.m. each Sunday, opposite the Philharmonic. Emerson, a top collector of Ellingtonia, uses guest collectors on his airer.

Commercials are limited to one minute every quarter hour. Singing commercials are out, as are references to liquor, funeral parlors, etc.

Despite the "art" music and commercial restriction, more than a third of the available time has already been taken.

Barnet Mulls Europe Tour

New York—Mrs. Barnet's frantic boy Charlie may take off for Europe this spring accompanied only by his manuscripts and, possibly, a couple of pet monkeys. The deal will come off if the Mad Mab's braintruster, Lou Randall, can figure ways and means of getting that green stuff out of foreign lands. Charlie would organize a unit of natives in each country in which he'd operate, much as he organized an 802 group for his recent engagement at Loew's Strand.

Charlie expects to have his mind made up for him before he leaves the Strand for the Earle theater in Philadelphia. Should he decide against making like a tourist, he'll sit the next few dances out and reorganize a band next time there's a full moon.

Dorsey Picture Makes Its Bow

New York—Tommy and Jimmy's The Fabulous Dorseys gets its world premiere tonight (26) at Loew's Regent theater, Harrisburg, Pa., in addition to openings in 46 other states to commemorate Dorsey week, which will run through March 3.

The pic, caught by Down Beat in a New York sneak preview earlier this year, was tabbed as "not the greatest," dragging badly in spots, and with a hoked-up ending involving a very badly presented clarinet-trombone concerto written for the two stars and a Paul Whiteman concert band.

"Biographical details are reasonably accurate," the Beat's early story stated, "and Tommy and Jimmy turned in sterling performances, both showing none of the woodenness that too often bandleaders have considered stylish on the screen."

Both Jimmy and Tommy will appear in person at the Harrisburg premiere.

Posin'

by Bill Gottlieb

THE POSER

Would you want your children to become musicians?

THE POSERS

Musicians, of course.

"With me, that question is academic," spake Toni Parenti, piper of Jimmy Ryans "Though you may not believe it, my three kids are already 22, 25 and 26 years old. It's no longer a case of what I want but of what they've done. And, happily, they have not become musicians. All three, Vivien, Evelyn and Katherine, are girls. The music business isn't for women. Of course, if I'd had a boy, he'd have been a musician. Strictly dizieland, too."



Toni

Found gal who is in music business: one Dardanelle. The leader of Dixon's cocktail unit, caught on a low kick, mixed children of hers becoming musicians. "It's a vicious racket. I don't mean the part of being a girl in a man's business. Boy or girl, you've got to play piano with one hand and either throw or ward off baseball bats with the other. I'd like my future children to know music. It's a great thing. But when you make it your business, the joy of music flies off."



Dardanelle

Moved to other side of wall at Dixon's to grab clarinetist Andy Fitzgerald, whose Loretta and Andrea are 4 & 1. "My kids bang at the piano like mad, even now. I hope they'll get to know and understand music well. But I wouldn't like them to be careerists unless they proved great enough to be a concert artist or such. For girls, jazz would be out."



Andy

Finally got unqualified approval from Herbie Fields, leading band at Victor date. "My lil' David is 3 1/2, can blow a bugle, distinguish the 'old Benny' from the 'new Benny' and is ants about Louis' horn and Jo Stafford's voice. He can't wait for his first clarinet; and neither can I. Ever since he was an infant, we've had classics and jazz pouring into his ears. And we're having him blow that bugle to strengthen his lips. If he doesn't want to make music his profession, that's OK. But if he does, man that really is OK."



Herbie

Jazz Concert Package Tours

New York—A swing concert package featuring the Modernaires and jazz men Charlie Ventura, Peanuts Hucko, Johnny Blower, Chubby Jackson and Ralph Burns will be marketed by General Artists Corp. Cornell University is the first customer.

Duke, Sinatra, Pipers Get Awards



Chicago—(Top) Duke Ellington and his Down Beat award winners were presented their plaques at the Beat's Ellington concert at the Civic Opera House Feb. 2 by publisher Glenn Barrs. (Left to right): Johnny Hodges, for alto sax; Mr. Barrs; Duke Ellington, for top swing and sweet bands; Harry Carney, for baritone sax; Lawrence Brown, for second place, trombone; and Billy Strayhorn, for arranger. (Bottom) Presentations to Frank Sinatra and the Pied Pipers of their Down Beat awards for favorite male singer and favorite vocal group were made on the Sinatra Old Gold show Jan. 29. MGM star Jane Powell made the presentations. (Left to right): Hal Hopper, Clark Yukum, June Hutton, Chuck Lowry, Sinatra, producer Ted Sheridan.

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by Eddie Ronan



If New Orleans Jazz Isn't Dead Now, Blesh, Faddists Are Killing It

By BILL GOTTLIEB

New York—For some reason, which no doubt can be explained by the metaphysical lingo of the cult, New Orleans faddists are able to present bad music and call it good just because their brand happens to be the real, the original, the only jazz . . . or so they say.

A case in point is the Rudi Blesh show, *This Is Jazz*, which can now be heard Saturdays, 2:30 to 3 p.m. on the Mutual net.

Blesh's idea of presenting something different in the way of authentic New Orleans jazz is sound from the viewpoint of good music and of unusual entertainment. Old time jazz can be great. It can make colorful listening. But only if it's well played. On Saturday, Jan. 18 (when the show was still part of the Mutual experimental program, *For Your Approval*) the music was not well played.

Antiquated Players

Unfortunately, most promoters of N.O. jazz bashes choose to dig up antiquated players who have lost their technique and power, assuming they ever had either. Withal, said promoters lay down a rhetorical smoke screen. They introduce instrumentalists (as Blesh introduced inadequate, aged Punch Miller) as "the great Punch Miller, a trumpet player known to jazz fans all over the country for his great power."

There's a yak in every line of that intro. Did you ever hear of Punch Miller? If you heard him that afternoon, were you im-

pressed with his power?

After introducing Punch, Blesh passed lightly over Max Kaminsky, best musician on the Mutual theater stage, saying something about Max also being a trumpet player! (It so happened that even Max played badly that day, jointly dragged by the broadcast and, even more so, by a squabble with the Eddie Condon club.)

Script Commendable

Blesh's script, considering that he was forced to cram about five program's worth of coverage into one, was commendable. He showed the chronological-geographical development of jazz, spotting his talk with representative pieces of music played by Punch and Max (trumpets), Mezz Mezzrow and Albert Nicholas (clarinets), Georg Brunis (trombone), Lucky Roberts (piano), Cy St. Clair (tuba), Baby Dodds (drums) and Wellman Braud (bass).

Unfortunately, Blesh's delivery didn't do the script justice. His voice dropped in amateurish fashion at the end of each sentence and otherwise made concentration difficult over the longer passages.

Among the instrumentalists, Albert Nicholas, always a delight,

Blesh Lashes At Gottlieb Story, Rips 'Beat' Apart

By Rudi Blesh

(This is Mr. Blesh's reply to the accompanying article on Blesh's jazz radio program, *This Is Jazz*, by Bill Gottlieb.)

New York—Let's put our cards on the table. As everyone knows by now, *Down Beat* doesn't like New Orleans jazz—even if it's good. Why? Because *Down Beat* is all Tin Pan Alley, unreservedly committed to music as a business and not as an art. The *Down Beat* boys crab in every issue about the low, uninspired state of commercial swing today (when even the Joe Mooney quartet sounds good) but when New Orleans music comes on the air, they all unite like a squabbling family does when an outsider steps in. Why? Because the way that New Orleans music, with its honest spirit, shows up swing, with its smooth, empty precision—is just too bad.

Bill Gottlieb is a nice boy. On his own he might like jazz. At the broadcast he certainly looked like a man enjoying himself. But writing about it, later, in the office—the policy boys keep looking over your shoulder. Bill has twinges of conscience. He

was in top form, though the Young Man with a Typewriter, Mezz Mezzrow, took most of the play from Nicholas by mugging lightly when he should have been tending to his clarinet. Brunis, impatient for television, was frolicking like he was in a circus ring. Baby fumbled occasionally, Roberts was from another world and St. Clair, the tuba player, actually took a solo on a Fats Waller tune, which was a double miscarriage . . . once because he took it on a song with modern associations, twice because a tuba solo is corny no matter which way you blow it.

Such Improvisation!

Most annoying part of these N.O. jazz presentations is the verbal emphasis on improvisation, demonstrated for example, at the place on *Dippermouth* where, by some miracle, all nine musicians are simultaneously inspired to about "play that thing!"

New Orleans improvisation is a powerful thing. At least a dozen cats in the audience could be seen whistling, in unison with the performers, the various choruses to *High Society*.

It was all wrapped up neatly by the WOR publicity woman who called the *Down Beat* office to tell us about this wonderful, spontaneous music.

"The music," she said, "is completely unprepared, unpremeditated, and not played from any written or unwritten arrangements. And if you'd care to take any pictures, please send your photographer to the rehearsal at 4 p.m."

Super-Scores A Foul Ball To Band Vocalists

By FRANCES WAYNE HEFTI

(Ed. note: Mrs. Hefti, wife of well known trumpet-playing arranger Neal, a bonspiel singer in her own right, having sung with Charlie Barnet and Woody Norman, wrote the following after reading a recent *Down Beat* band review.)

New York—Being just a small part of this music world, I usually just do as well as I can, keep my eyes open and my mouth shut.

Since I've been put in the category of experienced singers, I really want to take some time out to help other singers who don't yet have the time to speak for themselves.

Qualified Critics

From where I sit, Bill Gottlieb is not a music critic of sound or qualified judgment. *Down Beat* is a newspaper; and, until it sees fit to employ qualified critics, such articles should be kept in the field of straight reporting.

Straight and accurate reporting would have said:

1. That the music—except for isolated traditional passages—was improvised.
2. That the music was plain terrific.
3. That Punch Miller, the "aged" (he is really about Louis Armstrong's age) was powerful with power in reserve. And that Brunis will still be a top tallgate trombonist even if he plays standing on his head.
4. That the theater audience was wildly enthusiastic.
5. That over a thousand letters were received in two weeks and only two were against the program, and that this is over four times the mail on any previous *For Your Approval* program.
6. That it is this response that has put real jazz on the air again. (Incidentally, the State Department will short wave this program thruout the world.) It would pay the *Down Beat* staff to listen carefully to it while 52nd street goes dark and the swing bands are falling apart all over the place.



Frances

That naturally makes for tenseness and strained singing produces flat tones.

Should Bring Out Best

I don't condemn intricate backgrounds, but I do condemn the faults in the bandleader's judgment and the arranger's writings that do not bring out the best in their performers.

Is an arranger writing well (Modulate to Page 4)

Four Years on a Good (!) Job



Chicago—What a lovely way to celebrate an anniversary! Coo Davideon, band leader for four years at the Rio Cabana, poses with a couple of the lasses from the club's show—Mary Tuttle (left) and Pat Pletonaux.

Million Dollars Worth of Sax



New York—This million dollar sax section was an added feature of Boyd Raeburn's Vanity Fair opening last month. (Left to right) the talent stacks up with Tex Beneke, Johnny Bothwell, Boyd Raeburn, Johnny Richards and Charlie Barnet. Richards, ex-leader, is Boyd's arranger.



Piper Lawsuit Still Up in Air

Hollywood—The almost forgotten lawsuit filed by Johnny Huddleston, onetime member of Pled Pipers, against that group, demanding re-instatement, accounting of earnings, etc., is still enmeshed in the processes of the law.

Case has been boiled down to two separate suits, one of which has been tentatively set for trial Nov. 12.

Attorneys for both sides are endeavoring to get a settlement either in or out of court.

Scores Stein Opera

New York—Virgil Thompson, NY Herald Tribune music critic, will score the music for the late Gertrude Stein's opera, *The Mother Of Us All*, completed just before her death. Thompson also scored her first, *Four Saints In Three Acts*.

Dunham In Flint

New York—The Sonny Dunham band opened Monday (24) at the Athletic club, Flint, Mich., for a week to test possibility of the club running a name band policy. Band recently swung through the east playing a series of prom dates.

Victor To N. O.

New York—While Guy Lombardo is busy with customers at this city's Hotel Roosevelt, brother Victor Lombardo is preparing to move into the Hotel Roosevelt in New Orleans. Victor opens March 18.

Hipster Corralled

New York—Harry "The Hipster" Gibson has been captured and will be put to work on the 20th Century-Fox show, *Kiss of Death*. The mad one will also do an album for Diamond records.

Two Join Hudson

New York—Kenny Martin, former tram man and vocalist with Jack Teagarden and Roy Morasco, former bass with Bobby Byrne, have joined Dean Hudson. Hudson opens Flagler Gardens March 4.

for \$11,000 wound up as a claim for \$838 before the executive board of the musicians' union, which threatened to list him as unfair if he continued with the civil action . . . After the Adams theater date in Newark, Alvin Roy will take his band to the west coast for several months of location work.

After 19 months in a coast sanitarium, Maria Karson, who broke up her all-girl band when she became ill, kept a wedding date in Chicago with Dr. R. R. Bidwell of New Jersey and went east with him to make her home . . . Decca factory execs in NYC were given an ultimatum maturing March 1: improve record surface quality or look for new jobs.

Frank Sinatra now carries a pistol, to protect his gold, he sees . . . Irving Fazola pulled out of the La Fante club in New Orleans after an argument about the band's personnel . . . Richard Kollmar, producer, says he has a part on Broadway for Linda Keene, who went to New Orleans to wed Barleigh Smith, radio announcer.

Complete library of Jerome Kern's 344 published songs has been given to the University of California in Los Angeles. Manager McCabe of the Hotel Pennsylvania proposes as relief for the Carle band, Lee Keener, who plays electric guitar with foot attachments operating high hat cymbals, maracas, ratchet and bass drum . . . And they say that Fabien Sevitzky, while conducting the Indianapolis Symphony, carefully waited for two long, loud chords from the horns—then blew his nose simultaneously!

Cab's Bus Damaged

New York—Cab Calloway's 44 passenger bus was damaged in an accident on icy highways below Philadelphia, Feb. 5. No one was hurt. Cab and his band were on their way to Richmond, first stop on Cab's current southern tour. Date had to be cancelled.

The Weaker Sex!

New York—Decca advertising head Ed Manning was hospitalized for several days last month with three broken ribs, suffered when a couple of femmes crowded him up against a bus turnstile.

Columbia Veepee's New Book On Stands

New York—Don't miss *Three For Bedroom C*, written by Columbia Records vice-prexy Goddard Lieberson. It's a wittily done, amusing little set piece of a chemistry prof, traveling on government war work, who finds a well-rounded cinema star and her daughter in his bedroom, sans tickets and an imperative haste to get to the coast.

Three For Bedroom C by Goddard Lieberson. Published by Doubleday & Co. \$2.

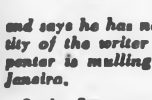
Laine For 14 At Morocco

Hollywood—Blues singing Frankie Laine, gradually becoming one of the hottest attractions on the coast, has been inked for another 14 weeks at the Club Morocco here. Spot, once a white elephant, has been doing capacity business with Laine and Red Nichols combo.

Laine, who records for Mercury, will have his first album on the market in a week or two.

John R. Lee, representing Vogue records, declares that the company is not for sale at any price, and that recent rumors concerning same have caused them embarrassment with their artists, distributors and retailers . . . Nita Moore, Jimmy Dorsey's secretary for years, now working for Spike Jones as aide to Ralph Wonders, GAC west coast exec.

Cross Courtney, new head of the William Morris band dept., is confused by a stream of poison pen letters to band leaders, music columnists and Jimmy Petrillo, alleging that Cross will do nothing for bands in which he does not have a "piece". He denies the accusation, of course, and says he has no clue to the identity of the writer . . . Thelma Carpenter is mulling a trip to Rio de Janeiro.



Jack Lawrence has filed in U. S. district court against Deems Taylor and ASCAP for 30 gees, the difference between a Class A and Class BB rating. He also asks the court to order a rating of writers on strict number of performances, instead of the "vague and unfair" system now in effect . . . Frankie Carle was so concerned about his showing at the Hotel Pennsylvania that he paid for his own newspaper ads.

Ding Bell, well known musician and comedian who has been in semi-retirement for some years, has joined Spike Jones for the latter's current concert tour . . . Stop squawking, tabsmen! Consider Ray Bauduc, who packs, unpacks and sets up two complete acts of traps at each stop with the Bob Crosby band, which is travelling sans band boy.

Option on Andy Russell, who has been on the Hit Parade since June, 1945, was picked up by his sponsor for another cycle, plus star billing . . . Benny Strong is back at the Trianon in Chicago, his fourth engagement there in two years . . . Abe Olman of Robbins-Felst-Miller grabbed a sleeper on the coast, *I Wonder, I Wonder, I Wonder*, by Darryl Hutchins, and expects a hit.

Promoter Dave Salmon's suit against Stan Kenton in Syracuse

No Double, She




New York—An easy way to Hollywood for this lass would be as Ingrid Bergman's double, but Mindy Carson can stand on her own visual and vocal talents. She's featured on Paul Whitman's Wednesday eve ABC airer.

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LOS ANGELES BAND BRIEFS

Bits-about-bands: Dick Stabile is doing the week-end stint at the Tramon, which reopened recently following a brief shuttering for redecoration (they said). . . . Henry King took over at Ciro's, replacing Jerry Wald's "new idea" ork, which was apparently a bit too advanced for the Sunset Strip crowd. . . . Xavier Cugat currently sharing the Aragon handstand week-end with

Denny Beckner. Bobby Sherwood's ticket at the Casino Gardens extended well into March. . . . Eddie Le Baron and his rhumba crew share the music assignment at the Mocambo with Eddie Oliver's unit, following departure of Phil Ohman, a long-time fixture at Mocambo.

Jive Jottings

With departure of Louis Jordan's men, who held forth at Billy Berg's for a few days under nominal fronting of Timmie Rogers, Gerald Wilson brought his new band into the Vine street hottery. Rogers remains as a single, sharing solo billing with Mabel Scott. Also on deck at Berg's is the new Tiny Brown Trio. . . . "Cee Pee" Johnson com-

bo replaced Wilson at the Downbeat Club.

The Hollywood Four Blues are doing intermission stint at the Aedon during Stan Kenton's run. . . . Wind Beauty soloing at the Club Stanley (formerly the Pirate's Den). . . . Jimmy Nolan's "Down Beaters" off to Reno. . . . Nappy Lamare heading nucleus of the former Ray Bauduc band at the Hi De Ho, a snug little nook on Western ave. . . . Barney Bigard, backed by a rhythm section, is holding forth at the Melody Club on Slauson. . . . Slim Gaillard bobbed up as a single at the Toddle House on Washington Blvd., near Culver City.

Notings Today

Addie Hanson and Maynard

Sloate are the impresarios for the Tuesday (off-night) "Celebrivities" at the Morocco, an interesting variation of jam session and celebrity night idea, launched auspiciously with the Barney Kessel Trio, Benny Carter and Herb Jeffries. Forthcoming nights promise to be equally interesting.

The Teagardens have just about taken over the town. We have Jack and Charlie at the Susie-Q, Sister Norma leading her band at a Long Beach spot. Jack's brother, "Cobby" T., leading at same spot on Norma's night off. Jack T. Jr. is in town and playing casuals while awaiting membership in Local 47 (he plays trombone but not like his pop, as yet). Not playing but

seen about town is Jack's mother, and, it seems to us, in addition to the present Mrs. Jack Teagarden, there are two ex's hovering around. (Yeah, there's another of Jack's sons — Gilbert (trumpet) — in the army. He'll probably be in town any day.)

Hal McDonald, who played drums with the original White-man band and is now a top studio man here, has opened a drum shop on Cabuenga ave. in partnership with George Way, formerly a top exec with other drum companies.

Chicago—Jack Fina's new ork goes into the Palmer House here March 20 for a 12-week engagement. Fina is the former Freddy Martin pianist. Band is booked by MCA and records for Mercury.



by Charles Emge

Visited Jerry Wald on the recording stage at Columbia, where Jerry is doing a bandleader bit in an opus called *Broadway Baby*. He'll have some dialogue and play his clarinet with the Columbia studio staff ork, which was recording the sequence under the direction of George Duning, the former Kay Kyser arranger. Noted Jean Porter, who will have femme lead in *Broadway Baby*, recording her own vocal part so now I know she doesn't need a voice double.

The Time, the Place and the Girl was covered rather extensively in this column a while back but so many requests for identity of solo men in the recording ork have come in seems a good idea to run it again. They are: Paul Geil, trumpet (for Jack Carson); Archie Roate, clarinet; Stan Wrightman, piano; Dave Matthews, tenor; Les Robinson, alto; Nick Fatool, drums; Tony Romano, guitar; Paul McLarand, flute (for S. Z. Sakall) . . . Attention Spike Jones fans: Ladies Man, made a long time ago but just released, has Spike and his capering crew doing two of his platter hits, *Cocktails for Two* and *Holiday for Strings*.

Richard Wagner and his music will get the big play in a forthcoming Paramount production tentatively titled *Midnight King*, based on Ludwig II of Bavaria, the "mad monarch" who was the composer's chief patron. The story, oddly enough, will picture Wagner as he was, a heartless, selfish egotist who cared for no one but himself—and his music.

Joan Barton, the ether chirp, has drawn an interesting singing-acting role in *The Other Love*, Enterpric production in which Barbara Stanwyck will appear as a pianist (recordings have been made by Anis Dorfman, brought here from New York especially for the assignment) . . . Morris Stoloff, Columbia's music chief, was borrowed by Enterpric to conduct the recording ork for scoring of *Arch of Triumph*, for which original music was composed by Louis Gruenberg, one of the few established composers who write for the movies. . . . Russ do Panderio, noted Brazilian guitarist, will be seen and heard in the Sam Coslow production *Copacabana* (featuring Andy Russell, Carmen Miranda, Gloria Jean). . . . And Vicente Gomes, leading Spanish guitarist will be heard (but not seen) in a sequence in *Captain from Castile* accompanying a dance scene.

Miklos Rozsa's score to *The Red House*, Edward G. Robinson starrer, will be recorded and released in album form by Capitol; Hollywood platter's first venture into this field. . . . *Carnegie Hall* is almost ready for release. Musicians featured: Walter Damrosch, Bruno Walter, Lily Pons, Gregor Piatigorsky, Rise Stevens, Artur Rodzinski, Jan Peerce, Ezio Pinza, Jascha Helfetz, Fritz Reiner, Leopold Stokowski—and oh, yes, — Harry James and Vaughn Monroe. We'll probably have to run our "review" as a serial.

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'Man I Love' Hints Of An Awakening To Jazz

By CHARLES EMGE

Every now and then out of Hollywood comes a movie which, though it won't stand up under severe criticism, shows a growing awareness of the movie makers that there is something in jazz worthy of attention. Something of that was in mind when the idea back of *The Man I Love* was born. But, as usual, the idea was so badly mangled by the formula-enclaved movie millers that it was barely discernible by the time the picture was completed.

The Man I Love is the story of a little night club singer (Ida Lupino) who finds time between her own troubles to assist a flock of relatives to solve their problems. Ida's own problem is a pianist (Bruce Bennett) who has played his way into her heart before she meets him with his recording of *The Man I Love*. The pianist's problem is an ex-wife he can't get out of his system, even with the aid of his ever-helpful little Ida.



Charlie

Musically Weak
The greatest weakness in *The Man I Love* lies right in the piano sound track, and it hurts me to say it because it was recorded by one of Hollywood's ablest and most respected musicians—Ray Turner. He will be recalled as the pianist who ghosted for Robert Alda in *Rhapsody in Blue*. Why say more?

But it's all so strange when any number of pianists could have been found within a few blocks of Hollywood and Vine who could have injected that musical ingredient so notably missing.

Bennett (he's a new heart throb, for you gals) is very good in the visual interpretation, and thanks to careful coaching by Victor Aller, Warner ork chief, he does well enough in his keyboard shots.

Ida Lupino's synchronization to Peg La Centre's vocal tracks is a genuine achievement, with the credit divided between Ida and sound man Sid Sternstein. I could have been fooled, myself. In fact, the voice-matching is so good that I was fooled.

Jam Session Bits

Someone was trying hard to get something across in the jam session sequences. For instance, in the sequence in which Tony Romano (guitar) sings *If I Could Be with You*, Tony and four other musicians who did the recording are actually seen. They are Archie Rosate, clarinet; Frankie Zinzer, trumpet; Stan Wrightsman (he should have done the music for Bennett); piano; Nick Fatool, drums. The musicians seen in the opening (39 Club) session are visual only.

Credit someone for using a fine collection of songs in the picture

Exposed!



Hollywood—Ida Lupino does a little fancy piano sitting for Bruce Bennett in *The Man I Love*, reviewed in Charlie Emge's column. Actually, the vocalizing is by Peg La Centre and the piano work is done by Ray Turner. Just an old Hollywood custom!

The Man I Love, Liza, Why Was I Born?, Body and Soul, If I Could Be With You. That's real progress over the usual method of engaging a songwriter to whip up a mess of new pops. Hollywood is beginning to get a sense of musical values, and this picture, despite its faults, proves it.

New York—Jimmy Grier, United Artists staff arranger, has been signed at GAC. Grier had a band a decade ago with a Miss Harriet Hilliard as vocalist.

Pederson Ork Debut In L.A. 'Bird' Parker Working Again

Los Angeles—The William Morris agency will put heavy pressure on build-up for new band headed here by Tommy Pederson, trombone star formerly with Woody Herman. Tommy Dorsey, Gene Krupa and other top names.

Billie Rogers, gal trumpet player who has been leading a small combo in this territory, has dropped the venture to take a featured spot in Pederson's brass section.

The new band was slated to make its debut on Feb. 24 as Monday night attraction at the Palladium, replacing Ople Cate's crew.

Personnel is studded with star men. The line-up at this writing: trumpets—George Seaburg, Micky Mangano, Joe Triscari, Vern Arslan, Billie Rogers; trom-

bones—Tex Satterwhite, Charlie Larue, Ollie Wilson and Pederson; saxes—Jimmy Rudge, Willie Schwartz, Corky Corcoran, Charlie Brosen, Herb Stowe; piano—Dodo Marmarosa; bass—Ed Melhelick; drums—Max Albricht.

Pederson and Hugh Brown, are doing most of the arranging.

Los Angeles—Charlie Parker has been released from the California sanitarium after several months confinement. He suffered a nervous breakdown here last fall.

The be-bop altoist had no immediate plans, but it is likely he will return to New York after a couple of recording sessions for Dial with Howard McGhee.

McGhee has had Parker working with him recently and he says "Bird" is playing as well as ever.

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TRADE TATTLE



(Shows all hot record company and publishing firm news and stuff directly to the Trade Tattle column, Down Beat, 2415 RKO Building, New York.)

RECORDS

Ethel Waters is waxing for Victor . . . The Korn Koblbers, while at Jack Dempsey's bar, cut sides with MGM . . . Illinois Jacquet screeched off *For Europeans Only* and *You Left Me All Alone* for Aladdin . . . Claude Thornhill's option was picked up by Columbia . . . Columbia execs Wallerstein and Sacks planned to California to break ground for their company's second west coast plant . . . Eleanor Roosevelt's story, *Bobby and Betty in Washington* (based on her grandchildren) will be recorded in album form by Monarch, firm that recently published album about the late president's dog, *Sketches of Fala*. Part of sales returns go to the infantile paralysis fund.

The anticipated merger between *Apollo* and *Musicraft* will not materialize, though *Car Wood* industries, whose money is behind *Apollo*, has a financial tie-up with *Musicraft*. . . *Harry Bobbit* will continue with *Mercury* despite fact he's back with *Columbia* artist *Key Kyser*. . . *Joe Bihari*, *Modern Music* records head, has bought most of the *ARA* equipment sold by court order and will expand his pop line. . . *Oster Jimmy Wakely* has switched from *Decca* to *Capitol*. . . Composer *Jack Lawrence* will turn singer on *Rainbow* records which recently signed *Larry Clinton* and *Bobby Byrno*. *Dick Todd* and the *Jesters* have signed with *20th Century*.

PUBLISHERS

Triangle's *Mickey Garlock* has doubled efforts on *Maybe You'll Be There*, firm's latest plug. Tune was penned by *Sammy Gallop* and *Rube Bloom*. . . *Loew's* west coast subsid *Harry Warren* music was elected to membership in *ASCAP*. *Abe Olman* is general manager. . . *Mills* music added *Jack Spina* to its pro staff. . . *Mood* music now has *Mickey Addy*, ex-campbell *Porgier*. . . *Doc Berger*, *Leeds* midwest rep. is now in charge of firm's special and standard department.

Shoot music prices are on their way up according to current plan of most of the major pubs. . . *Buddy Rich's* brother and former manager, *Carl Richie*, has opened the *Richie* pubbery and has applied for an *ASCAP* license. *He Like It—She Like It* by *Leon Carr* and *Leo Corday*, will be the firm's first tune. . . *John Frye* back to work after a lumbago attack. . . *New King Cole* tune, *I've Got to Change My Ways*, is being pubbed by *Tone*

Teagarden Crew At Susie-Q



Hollywood—The Jack Teagarden crew, currently at the Susie-Q here, lines up (left to right) with pianist Don Owens, Jack, George Everback, drums; Charlie Teagarden, trumpet; Dale Jones, bass; and Art Lyons, clarinet.

Oh, Brother!

New York—Seen in a music trade journal: "Former Herman arranger *George Hardy*, weary of one-nighters, switching to radio writing, until *Woody* reorganizes."

The name is *Handy*, not *Hardy*. He was with *Raeburn*, not *Herman*. He's doing work for *Freddie Slack*, not radio. *Woody* has stated decisively that he won't reorganize.

music. Tune was written by *Irene Higginbotham*, *Mary Schaefer* and *Simon Sandler*.

Mills music renewed writing pact of *Vincente Gomez*, the guitarist-composer. . . *Buddy Morris* bought *Walter Gross' Tenderly*. *Gross* is *Musicraft* musical director. . . *Associated Music Publishers* renewed agreements with 24 radio stations across the country in addition to binding new pacts with *New York's WHOM*, *Joplin's KSWM*, *Lansing's WJLS* and *Nanticoke's WEWL*. And that's in *Pennsylvania*.

STUFF

Hornes Heldt will retire from retirement and come back as an ork leader soon. . . *Don Hudson* will have a month or more at *Flagler's Garden*, *Miami*. . . *Russ Birdwell* will handle a pre-Hollywood build-up for *Vaughn Monroe*. . . *Buddy Bash* has added *Johnny Long* to his publicity roster. . . *Buddy* is handling punctuations for radio columns being written by account *J. C. Heard* in the *Ringside Reporter*, *fight journal*, and *Listen*, *D.C. radio sheet*.

William Morris said to be dropping *Slim Gaillard*. . . *Cab Calloway's* autobiography, *Hi-De-Ho-Man*, will be published by *Hermitage Press*. . . *Sammy Yates* replaced *Joe (Red) Kelly* on trumpet in the *Jack McVea* band. *Rudy Vallee* is booked into *Chi's Copacabana* as a single at a reported \$7,500 weekly.

New Tax Woes For Big Tea

Hollywood—*Jack Teagarden*, still going strong at the *Susie-Q* despite poor health and problems arising from financial controversies with his former wife, found himself with another headache as *Uncle Sam* stepped in and attached his salary for asserted failure to pay \$1,700 due on income taxes for former years.

The slip horn ace stated that he knew nothing of the matter as he had entrusted payment of the taxes to an accountant and thought it had been straightened out.

Granz Pitches Against Race Seating Ban

New York—Promoter *Norman Granz* of *Jazz At The Philharmonic* is hard at work once more to popularize the anti-segregation seating clause in his contracts.

Taking his cue from the current fight led by 36 leading playwrights and members of *Equity* to prevent their plays and talents

Kid Drummer Ork Plans No Go

Hollywood—Plans to build a band around 10-year-old drummer flash *Joey Preston* have been abandoned by the *Wm. Morris Agency* due to the state law covering the working hours of minors.

The *Morris* office intended to work the kid in spots not handling liquor and sticking to weekend dates, but failed to get around the edict prohibiting youngsters working past 10 p.m.

Office, with *Joey's* manager, *Ted Ryan*, may have to confine booking to radio and movie work and early evening guest appearances. Final fate of the band is undecided.

Young Preston has sat in with several name bands, and has continually amazed musicians with his ability.

from being used in theaters where segregation is practiced, *Granz* pointed out in a letter to 30 top band leaders that "we must find some comparable method whereby we can add our voice against discrimination."

V Discs

Lot of disc collector stuff on the newest *V* discs, if you can con a *GI* friend to send you a dub. The *JJ* set has four *Handy* originals played by the old *Boyd Raeburn* band including *Dalva-tore Sally*, *Hey, Look I'm Dancin'*, *Grey Suede*, and *Key F*. The *KK* has two parts of *New World A Comin'* by *Duke Ellington*, which haven't appeared anywhere else.

Pianist *Andre Previn* has sides from his album in both sets, while *Herb Jeffries* better *Exclusive* pop sides are reproduced. *Edgar Hayes*, whom *Hoagy Carmichael* credits with repopularizing *Stardust*, has a new version.

Sinatra's excellent *The Girl That I Marry* and *The Song Is You* heads a batch of vocals by *Crosby*, *Georgia Gibbs*, *Marie Green*, and *Skinny Ennis*, while *Claude Thornhill's Twilight Song* is smartest of the dance platters.

Jimmy Mundy rips off two *Fiestas*: *Brass and Blue*. *Brass* sounds like one of the old *Goodman* screamers, but there's no lack of drive here. *Blue* has already been done by *Goodman* and *Basie*. Sides are backed by *Quiet Riot*, with *Buddy Rich* leading his band in his wildest and best recorded drum solo, and *Back Bay Boogie*, which ain't a boogie but a flagwaver by *Benny Carter's* ork.

Small groups include *Benny Goodman Quintette* on *Lady Be Good*, the *Les Paul Quartette* (that's what it is these days) playing three pretty tunes, the *Vivien Garry Trio*, the *Tommy Todd Trio* playing an original of the 88-man's *Spanish Omelette*.

Mad division is handled by *Slim* and *Leo Watson* doing *Fried Chicken O'Rounee* from the *Fried Bird O'Rounee*, while classical hounds are placated with *Sibelius' Finlandia* as done by the *NY Philharmonic* and a four sided *Stravinsky Firebird* waxed by the *NBC Symphony*.—ms



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McPartland Blows Better Than Ever--Not All Dixie

Reviewed at the Capitol cocktail lounge, Chicago

Jimmy McPartland, leader, trumpet, vocals.
Marion Page, piano.
Ben Carlton, bass.
Chick Evans, drums.

Trumpeter Jimmy McPartland, an Austin high school gang original, is back in town fronting one of the best small bands he's been associated with in years. Jimmy is back with a stronger lip, a clearer eye and a firmer grasp on the future than he had some six years ago when he said "so long" to the Loop and left town in the brass section of the big Jack Teagarden band.

A one-time great among jazz trumpeters, McPartland was last heard here leading a dixie crew that included Pee Wee Russell, Eddie Condon and Georg Brunis among others and will admit, himself, that during this time he was struggling to maintain his place in the jazz spotlight. During the late '30s and early '40s, a fast pace had worn his powerful style thin—to the point where clinkers came as often as the strong, true notes of his earlier days. His lip was gone.

Now, six years later, McPartland is back in town and the night caught was playing the greatest trumpet he had in the last ten years. And, this has an unusual slant. The present McPartland is not limiting himself to dixieland. Many are still in the book, of course, but he is also taking musical advantage of worthy pops. And, he is playing the pops with the same verve and taste that marked his earlier jazz efforts.

It is with this variety of material that Jimmy feels his road back to the top is paved.

In two sets, the combo played *I Don't Know Why*, *How High the Moon*, *Girl in Calico*, *For Sentimental Reasons*, *Ain't That Just Like a Woman*, Rachmaninoff's *Second Piano Concerto (Full Moon and Empty Arms)*. Of course, *Muskat Ramble* and other dixie standards were present.

Jimmy's interpretation, mixing open and muted horn, was jazz all the way and of a quality that hasn't been associated with the husky trumpeter since his earlier days. Jimmy handled pleasing vocals on *I Just Can See For Lookin'* and *Reasons*. Still, Mel Torme needn't worry.

Both drummer Evans and bassist Carlton stick to straight rhythm behind solos. Improvement might be for Carlton to work closer to the background counter melodies of pianist Marion Page. Marion, Jimmy's wife (they met and married in Europe after McPartland was discharged from the Second division), through association has acquired good taste in jazz to add to her classical background. Her solos are of imaginative quality and she plays behind soloists with similar power and drive to that which marked Mary Lou Williams.

Combo opened cold with no

DOWN BEAT'S DECISION:

Unit, if it keeps moving in same groove, can be musically one of the top small combos around. Jimmy has mike ease in introing his material, but should drop his cuts capers and limey slants to his English wife, Marion. Startling effect of jazz-dom's McPartland playing muted solos and backgrounds is good. Add some presentation polish and the unit is ready for any market.

McPartland's Reply:

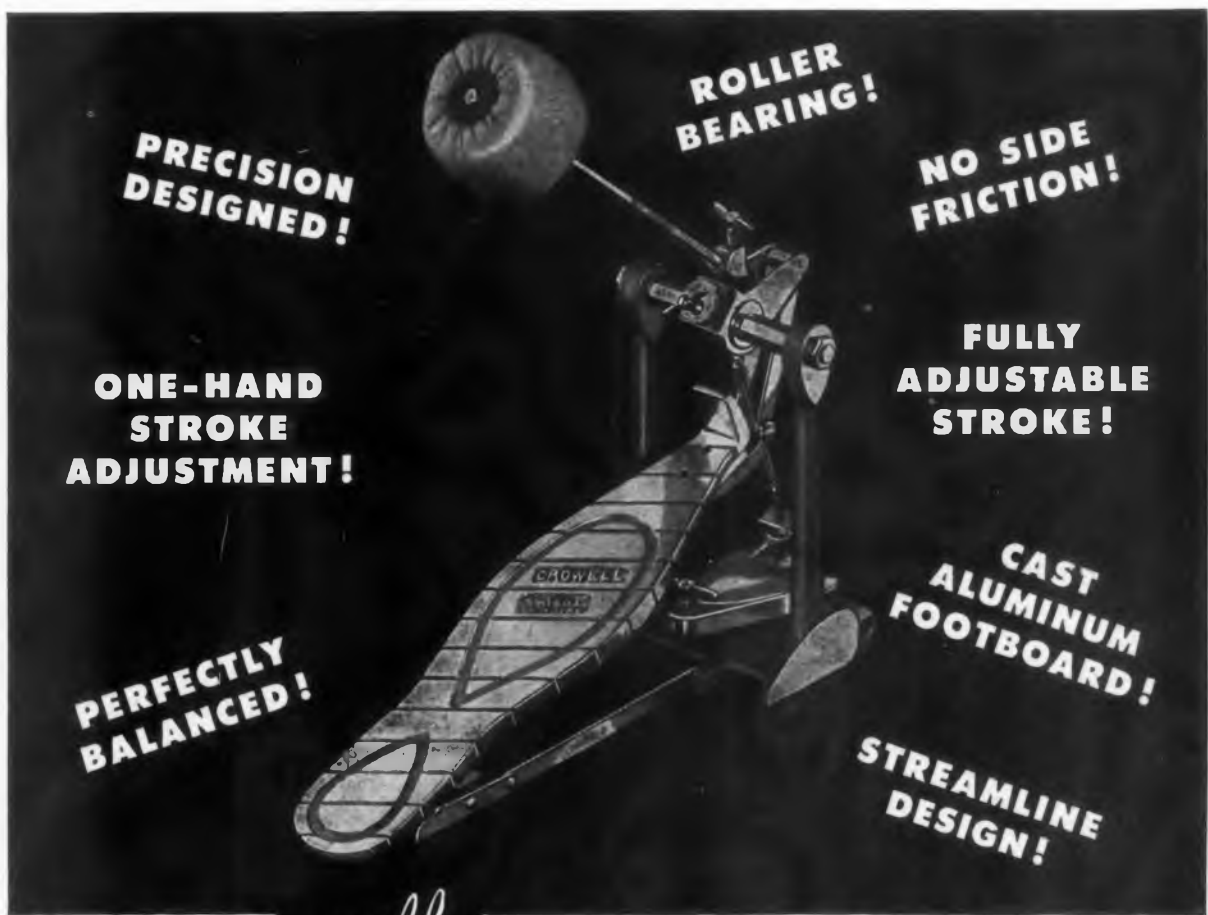
I'm glad Down Beat sees fit to no longer hold me to the confines of dixieland. That had to go. When I organized this group I did so with the idea of making it a versatile unit through which I could express myself more broadly in all types of music. This may get some beefs, but I've even tried to handle my dixieland with a more modern ap-

New Group Nabs Air Shots



Chicago—New vocal group, Honey Dreamers, probably has the distinction of having more network air time than any other vocal group. Group sings on several shots with Skip Farrell, is composed of (left to right) Ardys Benson, Paul Montan, Farrell, Keith Textor (who does the arrangements), Sylvia Mikelson and Dick Larson.

proach. We're building ideas and fall in later. But, whatever we do, a framework now; the polish will it must be tops musically.



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Showmanship, New Talent Needed Now

In its January 29 issue, the *Beat* editorially allowed as how bands weren't as big a draw in theaters as they could be because they were neglecting showmanship. After 10 years, the public was deciding that it wanted a little more for its \$1.50 than the privilege of hearing a few star side-men and a brass section blowing its lungs out.

Since then there has been much discussion in other sections of show business about the drop of band-appeal on radio shows. *Radio Daily* pointed out two weeks ago that more than 12 big bands had been dropped from their air shows, and that while some of them might be back, bands generally were sagging as commercial ether draws.

A lot of this talk is viewing-with-alarm. The amusement business is so horse-race conscious that when somebody comes around with a late tip on almost any topic, all the boys climb aboard with their own exaggeration just to make sure that no one will think that they aren't in the know, and that Mr. Mayer calls them every day.

Dance bands in the last few months have fared badly, though prospects are starting to look better. So they have been fair game for the lads at Lindy's, Henrici's, and the Brown Derby. As the months go by, and another new band name comes along with good entertainment value, they will forget all about their crepe-hanging for dancedom and go after something else. That's their nature.

There are two large ifs in this whole proposition: new talent and showmanship.

Tommy Dorsey recently told a lesser-known band leader that as far as he was concerned, the band business was washed up for new bands; that they didn't stand a chance because men like he, Tommy, had things so well in hand, and there was so little work, that a new band simply did not stand a chance.

Granted this was true during the war—but it is not so now, nor can that attitude of mind be allowed to prevail. Tommy is getting old—he forgets that back in the early thirties, he too was just starting out—and that there were the Lombardos, Kings, Paul Tremaines, and Ben Pollacks completely dominating the business at that time.

If the agencies will start pitching to help their younger talent, the record companies give them a hand with tunes, and sidemen stop demanding a pound and a half of flesh, it will be possible to create new bands to draw new money and give the business a needed arm-shot.

As for showmanship, many bandleaders have told us that it was impossible to use any other formula for theater stage shows than the one now in vogue. Well, walk into the Capitol theater (NYC) in April, where Xavier Cugat will be playing, and this is what you will see:

Cugat walks on stage and starts talking to the audience. As he does, the screen comes to life with a figure of Cugat demanding of the Cugat (stage), "Who are you?" Cugat (stage) answers "Cugat, the bandleader—but who are you?" Cugat (screen) replies, "Cugat, the artiste" and presents a full profile to the audience a la John Gilbert.

Follows much banter back and forth with the boys finally deciding that while Cugat (stage) plays the theme-songs of the various band-leaders, Cugat (screen) will cartoon them. He goes through four or five band-leaders, and ends up with the greatest band-leader of them all: FDR, while the stage-band plays the national anthem.

Granted that this is extremely elaborate, that most band-leaders aren't as talented as Cugat, and don't have MGM in back of them to help. But in a smaller way, there are devices possible to present music in a less boring fashion on stage.

Don't forget that the greatest concert hall performers including Stokowski, Koussevitzky, and Horowitz rely as much on their showmanship as they do on their musicianship. It is regrettable but still true that people have to be sold on their music as well as hear it.

First Born



Texarkana, Tex.—Proud parents and their first offspring—Tommy Kinser (ex-Ray Scott and Bob Chester lead alto) and his wife and two-month old baby girl, Sherry Lynn. Pop is currently leading combo at Club Dallas here.



Pressure from ASCAP

Austin, Texas

To the Editors:

A friend of mine has a night spot here in Austin and has music by means of records only. Some time ago a man representing ASCAP came to his place and demanded he play only ASCAP records and has returned twice with threatening remarks.

We are not the least worried about it but thought as long as it was in the music world you could give us some information on this.

Earl Barton Renicks

Better still, we ask ASCAP to reply directly to Mr. Renick's letter through this column. Or, if ASCAP prefers, to the writer directly. We will hold his address.

Likes Hot Otis Trio

Chicago, Ill.

To the Editors:

The *Ad Lib* column several issues ago mentioned the fact that Hal Otis' stuff was wasted in the Capitol Lounge here. Oh, you are so right!

I caught the act—or that is, I tried to, but something was wrong with everything—but Hal, I'm glad you gave notice to it. Keep it up.

T. Riley

Hal's trio is currently at the new Vanity Fair, as Gertrude Niesen's musical unit—where, despite the competition from a tremendous show, he might get more of the attention he certainly deserves. It's about time this fine unit is given some really decent booking breaks.

Danny Polo Playing

Indianapolis, Ind.

To the Editors:

Listenable hot music usually hits this state on the basis of one-night stands. The situation has changed somewhat in the Terre Haute area. Caught Danny Polo and his trio there the other night and he's playing very good clarinet. He has Armand Gortardi on piano and Bob Parker on drums. Trio goes to town on a lot of stuff out of the old days.

Understand that Danny and his wife are now living in his home town, Clinton, near Terre Haute. He is now playing at Kelly's, corner of Wabash and 8th, Terre Haute.

Warren C. Huddleston

Radio Musicians

Lincoln, Nebr.

To the Editors:

Why not add a few of the talented men behind the scenes in radio to your "Credit-where-

credit-is-due" department? These studio musicians contribute a great deal, and rate little, if any, mention of their fine work.

One of the boys on top of this list is Paul Baron. He gave Mildred Bailey a swell backing on her summer programs several seasons ago, and is now doing the same for Hildegarde on Sunday nights. He has also fronted some wonderful sextet sessions for AFRS broadcasts.

R. A. Phipps

Where, Or Where?

Ft. Clayton, Canal Zone
To the Editors:
I would like you to find out, if you can, where Tin Pan Alley moved to in New York, or what their new address is?

Johnny J. Wileshal

Has anyone seen it lately?

Frantic Album Covers

Los Angeles, Cal.

To the Editors:

There is a *Be-Bop* Jazz album out. On the cover is the most frantic drawing I have ever seen by a Mr. Wally Berman. I wonder if the editors or Mr. Berman would explain the meaning of the design as it's been haunting me ever since I saw it.

Paula Manne

If you think the *Be-Bop* album cover is wild, dig Boyd Raeburn's Jewel album cover. With these two as a start, it will be interesting to note what the future might bring.

Credit Due O'Day

Augusta, Ga.

To the Editors:

Referring to the cover photo (1/15/47) of June Christy, you had this to say: "Succeeding Anita O'Day with Stan Kenton, lovely June has developed a style which has won admirers in every section of that country."

Now, editors, I'm not gullible enough to swallow that. With all due respect to Miss Christy, for the fine vocalist she is, I certainly don't agree with the "has developed" part of that statement. One Anita O'Day was winning *Down Beat* polls with the same throaty, sultry-voiced style long before June Christy ever heard of Stan Kenton.

Joney Gilliland

Keep Miller Name

Johannesburg, South Africa

To the Editors:

I read with much disgust more than dismay that the handlers of the Tex Benke-Glenn Miller band plan to shift name and emphasis to Benke.

Would Benke have been strong enough had he started out without Miller's name? Would the original band here stuck together if Miller's name were dropped when Benke took over? One can hardly believe so.

Tex Benke and the original Miller crew surely do owe Glenn Miller much, and the least way they can show their appreciation is by continuing to call it the Tex Benke-Glenn Miller band.

Joe Deeb

Since the original *Beat* story (Sept. 23, '46) calling attention to the situation, plans have been changed and the Glenn Miller name will remain in the billing with Benke's. Popular reaction to the change was almost unanimously against it.

Herman Herd Fan

Waulson, Iowa

To the Editors:

It is quite a blow to me and to all the other Woody Herman fans, fanatics, that is. We think that Woody and the Herd are tops. Guess maybe he knows best, but it seems to me that he has kind of let us down 'cause with his sidemen and his own great talent, he could have kept in the spotlight for years to come.

If Woody ever organizes another group I know that it will be met with the same terrific reception that the Herd has always had.

Dot Briar



NEW NUMBERS

KALBAN—Twin sons to Mr. and Mrs. Bernard Kalban, Feb. 3, in New York. Dad is ad manager of Mills music. Sons, weighing 7 pounds, 14 ounces, and 8 pounds, 1 ounce, broke heaviest-pair-of-twins record at Mercy hospital.

GABLER—A daughter, Ina Claire, to Mr. and Mrs. Barney Gabler, late last month, in New York. Dad is with Commodore Records.

GOODMAN—A daughter, Bonita Jean, to Mr. and Mrs. Gene Goodman, late last month, in New York. Dad is Benny's brother, with Rexent music.

KIPPE—A daughter to Mr. and Mrs. Sonny Kippe, late last month, in Miami. Dad is bandleader.

ROSS—A daughter to Mr. and Mrs. Mickey Ross, recently, in Pittsburg. Poo is bandleader.

WARE—A daughter to Mr. and Mrs. Jack Ware, late last month, in Pittsburg. Dad operates a radio recording studio.

BUTCHING—A son, Edward Marshall III, to Mr. and Mrs. Marabell Hutchins, early this month, in New York. Dad is Tex Benke trumpeter; mother former Dean Hudson vocalist.

PRICE—A son, Ralph Jr., to Mr. and Mrs. Ralph Price, late last month, in New York City. Dad is accordionist with Air Lane Trio.

JOYCE—A son to Mr. and Mrs. Jimmy Joyce, late last month, in Toledo, Ohio. Dad is Alvin Key singer, mother is Betty Jean, ex-Rexy singer.

DULANY—A girl, Lisa, to Mr. and Mrs. Howard Dulany, Jan. 20, in New York. Dad is former fiddle Krupa singer, mother former Anne Middleton, dancer.

PAGE—A son, William Bruce, to Mr. and Mrs. William J. Page, Jan. 24, in Chicago. Dad is chairman of the Hot Club of Chicago.

VARGAS—A son to Mr. and Mrs. Ted Vargas, Jan. 21, in Chicago. Dad is former Stan Kenton saxist.

KIPPE—A girl, Lynne Joy, to Mr. and Mrs. Sonny Kippe, Jan. 27, in New York City. Dad is bandleader, currently in Miami Beach.

TIED NOTES

NICHOLS-GILBERT—Bobby Nichols, Tex Benke trumpeter, to Elaine Gilbert, recently, in New York.

EAGLE-COLLETTI—Jack Eagle, of Henry Jerome band, to Cecile Colletti, Feb. 8, in New York.

WOLFMAN-BALABAN—Lee Wolfman to Gloria Balaban, daughter of Dave Balaban, B&K Chi exec, recently, in Chicago.

WOOD-RICHMOND—Howard Wood to June Richmond, well-known singer (Kirk J. Dorsey, etc.), late last month, in Virginia.

BIDWELL-KARSON—Dr. R. R. Bidwell to Maria Karson, former all-girl bandleader, in late January, in Chicago.

BARDEN-ROSSNEY—George Barden to Virginia Rossney, Jan. 25, in Quincy, Mass. He is Randy Brooks arranger.

FINAL BAR

FERRAGATTI—Guldo Ferragatti, 46, New Jersey nightery op, late last month, in Atlanta.

MARION—Herbert (Burt) Marion, former songwriter, late last month, in New York.

MARSHALL—James Marshall, 54, theater manager of the Apollo, Harlem, recently, in New York.

MURRAY—Amy Murray, 82, singer, authority on Gaelic ballads, late last month, in Philadelphia.

ENFRASE—Mrs. Georgia Park Penfrase, 78, former concert pianist with Park sisters, Jan. 18, in New York.

FLOGSTEDT—Mrs. Lilian Tyler Flogstedt, pianist, former music critic for the Cincinnati Post, late last month, in Cincinnati.

QUIGLEY—Thomas J. Quigley, 70, former minstrel singer, Witmark and Sons pub manager, recently, in Washington.

BRATTON—John W. Bratton, 80, former song writer (*Time Brings Many Changes*), recently, in Brooklyn.

EDWARDS—Ed Edwards, 84, former songwriter, early this month, in Philadelphia.

DeMARCO—J. C. DeMarco, 81, father of singing DeMarco sisters of Fred Allen show, recently, in Brooklyn.

CAMPBELL—Albert C. Campbell, 74, member of Peerless Quartet, singing group, one of group who made first phonograph recordings for Thomas Edison 50 years ago, late last month, in Flushing, N. Y.

RODRIGUEZ—Carlos Rodriguez, 42, Chicago musician, Feb. 11, in Chicago from injuries received in auto accident.

CAMPBELL—Albert C. Campbell, 74, early ballad singer, member of the Peerless quartet, one of the first singers to record, late last month, in New York.

FRANK—Urban Frank, mid-west musician for last 50 years, late last month, in Milwaukee.

GEORGE—Nick George, 30, concert pianist and composer, recently, in Ft. Smith, Ark.

HAIN—Reynolds Hain, 72, noted French composer, late last month, in Paris.

McCULLOUGH—James F. McCullough, 68, drummer, recently, in St. John, N. B.

PELTIER—Jean L. Peltier, French accompanist for Grace Moore, Jan. 26, at Copenhagen in the crash that killed Miss Moore.

PERRY—Mrs. Maude Kindred Perry, 61, concert artist and Juilliard music teacher, late last month, in Bronxville, N. Y.



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Bob Knight Has Guests



Washington, D. C.—After two years in the army, Bob Knight launched his own disc program on WOL here, and is shown with Pops Foster (left) and Sidney Bechet as guests.

Nat Coles Get Their Decree

New York—The King Coles—Nat and Nadine—have definitely parted. The wife of the famed piano man received her interlocutory decree from a Los Angeles judge early in January. According to California law, the divorce will not be final until a year has elapsed. Settlement is said to involve \$200 a week alimony and a \$75,000 LA home. Nat had made several trips

from New York to LA in hopes of a reconciliation. Ditto Nadine, who came to this city when Nat played the Paramount theater. (Coincidentally, Stan Kenton, who shared Paramount billing with Cole, was simultaneously beginning the divorce route with his wife.)

The third party in the Cole break-up is beautiful Marie Ellington, former Duke Ellington vocalist (but no relation). Nat announced his engagement to Miss Ellington early this month. Nat is 27, his wife a year younger. They have no children.

THE HOT BOX

By GEORGE HOEFER, Jr.

Clifford Jones, drummer from New Orleans, known as just "Snags," died early in the morning of Jan. 31. He had been working a tavern job around 35th and State with Darnell Howard until the night before.

The recent revival of interest in New Orleans music inspired by Willie Johnson and Kid Ory had begun to give Snags a modicum of recognition. He had become house band drummer for the Chicago Hot Club and also had played all of John T. Schenck's concerts.

Snags' driving dixieland beat inspired many exciting ensembles as well as solo improvisation. He was the most likeable of musicians, always smiling and had a wonderful sense of humor.

Jones was born in New Orleans in 1900. He played with Buddy Petit, Jack Carey and other Crescent City bands at the Astoria Gardens, Pelican Cafe and the Bienville Roof Garden.

The exodus from New Orleans included Jones in 1922, when he joined the Tig Chambers band at Joyland Park in Chicago. By 1924 he was the regular drummer with King Oliver's Creole Jazz Band. For the last 20 years Snags had been in comparative obscurity, playing in small groups around Chicago's south side.

The only available records on which he can be heard are the Session label—four sides, waxed in mid-1944 by Punch Miller's Stompers. They are West End Blues, Sugar Foot Stomp, Muscle Shoals Blues and Boy In The Boat. RCA-Victor will soon release some sides by Preston Jackson featuring Snags waxed in Dec. 1946. See Hot Box

Bash Features Old-Timers



New York—Some fine dixieland tootin' was done at the "This Is Jazz" bash here last month with, lining up left to right: Albert Nicholas, Mezz Mezzrow and Sy Sinclair.

Dec. 16, '46.

New SD Records

This month saw the return of SD records with a trio of originals cut by a Chicago group under the supervision of John Steiner last Sept. 30. On SD 504 are two sides by the Freeman Five, *You Took Advantage of Me* and *Taking A Chance On Love* featuring Bud Freeman, tenor sax; Bill Dohler, alto sax; Jack Gardner, piano; Jim Lannigan, bass and Jim Barnes, drums. SD 505 has the Freeman Foursome *Man I Love* (included Freeman, Barnes, Lannigan and Tut Soper, piano) backed by the Dohler Four doing *Blue Lou* (Dohler, Barnes, Lannigan and Soper). SD 506 features a side *Ontario Barrel House* by the Freeman Four. Tune title is derived from the apartment John Steiner and Jack Gardner share on Ontario street in Chicago. The last side is called *Ribald Rhythm* by the Freeman Five.

This set of records is a valuable addition to the early white Chicago jazz. Noteworthy is the inclusion of Bill Dohler, a fine Chicago alto who

has done very little recording.

Willie "Bunk" Johnson is back living at 638 Franklin st., New Iberia, Louisiana. Bunk is on a typewriter "kick" and loves to write letters on his machine.

Michigan State College in East Lansing, Mich., has organized a Hot Jazz Club with fifty members. Al Singer is president, Bob Crewe, vice pres., Ada Bampton, secretary, Louis Legg, treasurer, Ross Lee, publicity. The club sponsored a poll, the results of which coincided with the all stars elected by the various trade mags.

Tony Pastor May Fill Les Brown's Date

Hollywood—Possibility looms that Les Brown will not follow Vaughn Monroe at the Palladium as originally planned. Brown, who is re-organizing his band here with local men, has requested more time in order to get his new troupe in proper shape. It appears likely that Tony Pastor will follow Monroe.

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- (N) THAT CHICK'S TOO YOUNG TOO FRY
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When classical coast, w ences ar too mu dance n that wa the rig

Rum Care

New new di Bank, be pr through platter Barnett New R dictabl flirting since month under eagle, I urer of Thou since official Cardin record million ago, w similar the Co Cosmo Natl sound depende Ano by the Eli O direct hind t bel. T the V. Ne offic advi M track "inte Wha per phill al p uprig of 4 for

Tatum Changed Andre Previn's Piano Destiny

By Sharon A. Pease

"I think this kid, Andre Previn, has a lot of talent and a hell of a good chance," said Frank Sinatra in a recent conversation with your writer. Sinatra's opinion is subscribed to by many musicians who have worked with this sensational 17-year old pianist. In fact some believe he is a genius destined to become one of the big names in American music. He has already fulfilled many important assignments in addition to his regular work, composing and arranging motion picture scores for Metro-Goldwyn-Mayer. These include record albums for Sunset and Victor and a number of guest appearances on Sinatra's radio show.



Andre Previn

Previn is from a musical family. His father, Jack, is a concert pianist and teacher. His uncle, Charles Previn, now conductor of the orchestra at Radio City Music Hall, New York, was formerly musical director at Universal studios in Hollywood. Andre was born in Berlin, Germany, and began his musical training under the guidance of his father. The Previn's fled to Paris in 1937 and a year later proceeded on to Hollywood. There Andre attended Selma Grammar School, John Burroughs Junior High and Beverly Hills High from which he was graduated last spring. He also continued his musical education studying with Mario Tedesco and the late Joseph Achlon.

Tatum Influence

When 13, he played a series of classical concerts along the west coast, winning the acclaim of audiences and critics. "At first I wasn't too much interested in American dance music," Andre recalls, "but that was because I wasn't hearing the right things. My attitude

changed when I heard Art Tatum's recording of *Sweet Lorraine*." Since that time he has been equally interested in jazz and the classics and has given much serious thought to the development of his dance style.

His knowledge of both fields is an asset at the Metro studios where he is called upon to compose, score and play music in either category. Among his assignments was the writing of the solo material which Jose Iturbi played in the motion picture *Holiday in Mexico*.

No Be-Bop Admirer

Upon meeting Andre one is impressed with his keen mentality and mature judgment. Although still a youngster, who admits being in a formative stage, he has many set ideas, likes and dislikes concerning music. He is definitely antagonistic toward be-bop. Regarding Benny Goodman, he says, "I consider him the absolute giant of American jazz."

Among contemporary piano stylists he admires the musical ideas of Art Tatum and Nat Cole. The works of these men have been most influential in the development of his own style.

Andre has chosen to illustrate his piano style through an original composition titled *Blues For Georgia*. It is based on the traditional blues form and should be performed with a pronounced four-to-the-bar beat. The melodic inventions delve into the realm of modern tone poems, background, and mood music.

The exploitation of whole tone

Moderately Slow

harmonies (measure two of chorus) and chromatics (measure four of chorus) indicate his familiarity with the works of modern classicists. The tenth measure exemplifies the ease with which we can accept dissonance

Rumors Surround Cardinal Waxery

New York—Cardinal records, new disc firm headed by Harry Bank, former Cosmo head, will be pressed and distributed through National records. First platter released was the Charlie Barnet pairing of *Cherokee* and *New Redskin Rhumba*. (Unpredictable Charlie, who had been flirting with a dozen other labels since leaving Decca several months back, signed a contract under water when his legal eagle, Lou Randall, became treasurer of Cardinal.)

Though the fabrication has since collapsed, a top Cardinal official had been announcing that Cardinal was buying out National records for a sum in excess of one million dollars. Some months ago, when Bank was with Cosmo, similar reports had come from the Cosmo office, this time that Cosmo was buying out National.

National is known as one of the soundest, most solvent of the independents.

Another of the rumors inspired by the Cardinal office was that Eli Oberstein, Victor recording director, was to be a power behind the expanded Cardinal label. The report was denied by the Victor official.

Oh, Yeah?

New York—And the booking offices say they need no musical advisors. . . .

MCA's standard form contracts demand pianos tuned to "international pitch: 4:40". What they mean is 440 cycles per second, which is actually philharmonic pitch. International pitch is 435, used only for uprights. The old concert pitch of 450 is less used now, and only for solo piano work!

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Nola Studios Is Meeting Place For NYC Musicians

By EDDIE RONAN

New York—"See ya' tomorrow at Nola's." Along 52nd street, in the Greenwich Village clubs, backstage at the Broadway theaters, in Charlie's tavern, on the handstands of midtown hotels and clubs—wherever musicians meet—the above statement is more common than the time of day or the weather.

Standing on the corner of Broadway and 51st street, in front of Lindy's restaurant, any afternoon one can hear the discordant blare of from one to four bands, a half dozen or more small combos, a multitude of vocalists—all rehearsing.

The sound comes from the second floor above Lindy's—the home of the Nola rehearsal studios, one of the most popular daytime spots in town for musicians. Nola's includes 15 individual studios. Six rooms are large enough to hold name bands, two are adequate to accommodate 80-piece symphony orchestras, an additional two are equipped for recording and the

remaining five are smaller and are used by trios, small combos and individuals. An estimated 1,000 musicians come and go daily at Nola's.

Singing Teacher. First

It all began 15 years ago when a Buffalo, N. Y., operatic vocalist came to New York and began giving singing lessons at Steinway hall up on 57th street. The little man was Vincent Nola, who during the next few years found that there was a greater need for practice rooms than there was for teachers. With this in mind, Nola rented two rooms at Steinway hall and equipped these as rehearsal studios for his students as well as others.

It wasn't long before he had to add another room and another

Bob Strong Makes New Pals



Fort Worth, Texas—Many joes who were just mere friends of Bob Strong before Christmas are his bosom pals now, because his wife bought him an elaborate electric train system and they all want to help him play with it. Mrs. Strong knew that her leader-bubby always wanted a train set, decided he shouldn't have to wait for their first baby as an excuse to buy one.

until he had absorbed the entire sixth floor and part of the seventh. Business was booming. Next, the name bands were coming to Nola for space to rehearse.

Soon, most of the jazz greats of the early '30s were wearing a path to Nola's rooms at Steinway hall. Nola, who had previously found most of his trade to be of the classical group, found that even jazz bands had to rehearse. And he seemed to be best equipped to service them. There was only one obstacle. His classical clients griped about the noisy jazz bands. They couldn't stand it—let alone understand it.

Moved In 1941

So, in 1941, Nola looked for additional space away from his 57th street location. He discovered the building on 51st and Broadway and within a short while opened 11 rooms for his pop trade. These soon were found to be inadequate and Nola expanded to 15 rooms, his current size. This division of his interests satisfied both his classical and pop trade, besides adding a few bobs to his yearly income.

In his 51st street location (now known only as Nola's), a stairway and a bank of elevators open on a large reception room. In the center of which is a horseshoe reception desk. This desk is the studio's heart. All rentals, arrangements and information stem from this center. Hundreds of calls come in daily for reservation of rooms, info on who's in what studio and what band will be in next Tuesday.

From 10 to 12 each morning, most every major song pluggier in town can be seen coming and going, chatting with leaders and sidemen and, of course, pushing his current piece of hot property. All afternoon, sidemen and guys at liberty, so to speak, mill about the large room, making contacts,

trading tattle and plugging coins into the soft drink and snack machines.

Elojean Contact Gal

Next to Nola, probably the best known person at the studios is a heavy-set, attractive brunet, Elojean Swanson. Miss Swanson has been with Nola for four years, during which time she virtually has seen every major leader and sideman in the biz. She knows the personnel of more bands than most personal managers.

When one takes into consideration her hipness, it's somewhat of a shock to hear how she happened to join the force. Shortly after she came to New York from Philadelphia, she met some friends, who every other Tuesday night met at Nola's in honor of Zeke Manners, the cowboy crooner. An engineer at the studio tipped her to the job and she went to work the following Saturday. Zeke's fan club still meets every other week, but without Elojean. She's too busy now with stuff a little more jazzy. Elojean wants to become a vocalist. But every time she talks to anyone (Modulate to Page 15)

WNEW Aired Guests Billie, Red and Others

New York—Saturday Night Surprise Party, new WNEW music show, was given the down beat Saturday, January 25, by guests Billie Holiday, Red Norvo and Charlie Shavers. The weekly evening shot (8:35 to 9 p.m.) will feature artists who will pop into the studio without previous billing. Instrumentalists will actually play their instruments, instead of talk and play records. A jam session is expected to climax each party. Art Ford, Mulkman's Matinee jock, is emcee.

Agencies Ignore Freeze-out Talk

Los Angeles—"Just a lot of big talk. Doesn't mean a thing."

That statement by an MCA exec here characterized the general attitude expressed by all agency men and bookers here toward the announcement that the Western Ballroom Operators' Association is planning to set up a cooperative band buying plan that will put the agencies completely out of the picture.

Marty Landau, who stages one-nighters at Long Beach and San Bernardino, and is one of the leading figures in the Operators' Association, introduced the plan at its last meeting here. Operators, particularly those who buy name attractions for one-night stands, have been hard hit by general "recession" in the dance business and have been doing most of their howling about the assertedly prohibitive prices they have to pay for name attractions, the only kind with which they can do business.

Agency men, in snorting at Landau's idea, pointed to fact that almost all big time band names are under long contract to one or the other of the big booking firms, and that bookers will get their fees even if bandmen deal directly with the buyers.

Publicity Firm Scrap Aired

Hollywood—Publicity office of Macfie, Bundy and Schooler is back to Macfie and Bundy again, with Harry Schooler, the one-time swing shift dance king who joined the firm only recently, very much on the outside and not pretending to be at all happy about the circumstances of his departure.

June Bundy stated that Schooler was dropped because he recently took over the Apollo record account, which conflicts with the firm's major account, Exclusive records.

Schooler, while in Chicago on his way back to the coast, stated the deal was very fishy and that the two girls had waited until he was 3,000 miles away, opening offices in New York, before dissolving the partnership. He said that he had brought practically all the present accounts into the firm, that most of them—including Exclusive—had made known they would string along with him.

He also stated that most of the money in the firm was his and most of the contacts were of his making.

The two girls, Auriel Macfie and June Bundy, announced they would continue at the same address.

Schooler's trip, by auto, took him across the entire country plugging the firm's accounts, among them Jack McVea's Open The Door, Richard.

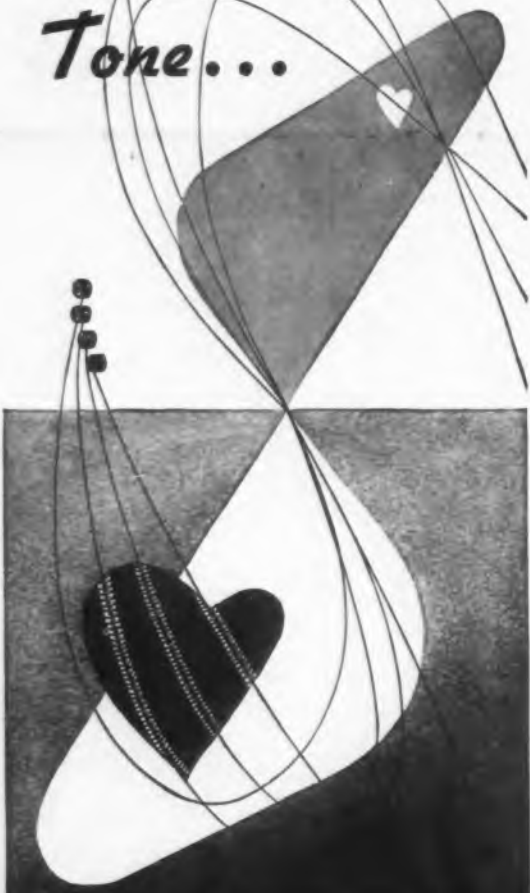
Legit Cats Record

New York—The New Friends of Rhythm, legit string musicians who made several famous Victor sides years ago, did another date last month for International Records, with Maxine Sullivan vocalizing.

Last Place

New York—Unknown to Sammy Kaye, handleader Buddy Morrow managed to get himself in on one of Sammy's Do-You-Want-To-Lead-A-Band gimmicks when Kaye was at the New Yorker, Buddy at the Roseland. You should be able to guess the rest. When the guests got around to applauding the various contenders, some "little old lady" came in first and Buddy, still not recognized by Kaye, pulled in last with a couple of weak palm wounds from his own table!

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Top left—Receptionist Elojean Swanson and owner Vincent Nola booking rehearsal dates. Others are musicians getting info and arranging dates.

Top right—Girls in the line at the Vanity Fair rehearsing routine before opening. These beauties catch much eye as they walk around the studios in shorts.

Center left—The Donn trio and Helen. Helen Carr, vocals; Sammy Herman, guitar; Joe Bianco, bass, and Donn Trenner, piano. Donn was with Ted Fio Rito ork. Herman was with TD for two years.

Center right—Ginnie Powell, vocalist and Boyd's wife; male vocalist Jay Johnson; (back row) drummer Irving Kluger; Pete Candoli, Wes Hensel and Gordon Boswell, trumpets; (front row) Hy Mandell, baritone; Randy Bellerjeau, trombone; Abe Markowitz (behind Boyd's hand) alto; and Buddy De Franco, clarinet.

Bottom left—Brick Fleagel leading, with Sandy Williams, trombone, in foreground. Spectators in background include Brick's brunet wife.

Bottom center—Dick Newman, Dick Romoff, Ralph Tressel, basses; Gordon Heidrick, drums; Herbie Bass, Harry Shockley, Frank Perry, Frank DeMartini, Fred Lambert, trumpets (Pee Wee Erwin unseen at right and Rex Stewart's head just above Brick's right shoulder); Wimpy Schmidt, Norm Conley, Spud Murphy, Sandy Williams, trombones; Stewie McKay (checked shirt), tenor;

Doc Clifford, alto; Mimi LaRocco, alto (head just above stand).

Bottom right—Tenorist Snuffy Arthur foreground next to music stand holding special tune *Bluesdy's at Nola's*; (above him) trombonists Spud Murphy and Sandy Williams; trumpeter Pee Wee Erwin (above Sandy); Brick with hat on and (right) Rex Stewart.

(Jumped from Page 14)

about it they think she's kidding. Although no one takes her ambition seriously, she has been studying recently.

In addition to renting studio space, Nola's supplies instruments. They rent drum sets, basses, vibes, organs and, each night after the bands trek out, they store enough instruments to fill two large studios.

Night Rehearsals

Some bands prefer to rehearse at night. Charlie Barnet and Earl (Fatha) Hines are in this class. Not long ago, Chubby Jackson brought his sextet in for an all-night recording session.

Studios are rented out by the hour and prices are graduated according to the size and needs of the individual or unit. In addition to bands and instrumen-

talists, ballets, dance troupes and other types of entertainers often make use of the studios. Occasionally, wedding receptions and private parties are held in the rooms and New Year's eve every studio is filled.

For the past five years, arranger Brick Fleagel has been rehearsing a band every Tuesday from 1 to 4. Brick invites all in to listen or sit in. He often has as many as seven trumpets and as many as three or four bass men in the band. To the best of everyone's memory, the band has never played a date. It just rehearses. Vincent Travers does the same thing each Tuesday with symphony men.

Nola Family & Workers

Nola is married and has a son and a daughter. Son Tommy currently is doing a stint in the navy. He's 18 and plays piano. Daughter Sally is married to Frank Siravo, bassist in the Charlie Barnet band. Nola's wife, Agnes, works at the studio, handling most of her husband's personal secretarial work. Vice prexy of the firm is Helen Glacom, who does general business chores and occasionally subs as receptionist. Stan Bumbley is Nola's manager in charge of recording. They've all been with the firm for years.

Anything can happen at Nola's. A few months ago, according to Miss Swanson, a "bunch of cats came in to rent a studio. They said they wanted to cut a rug. After a couple of hours they left and upon investigation we found that they had done just that. They cut a rug right down the center and walked out with half of it."

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Is Holland 300 Times Hipper Than Russia?

Chicago—Hippest spot in Europe, it appears, is Holland—this according to *Down Beat's* foreign subscription list. Of 42 various foreign-speaking countries across the world, Holland leads all others jazz-wise. At least so the files indicate with the listing of some 300 cats on the subscription list.

English-speaking countries are, of course, well represented. England has nearly 800 *Down Beat* buyers (how many readers that would total up to is an interesting conjecture) and South Africa

200. Australia has 65 and, surprisingly enough, little New Zealand 114. Canada lists over 4,000.

Even such unusual places as Syria, Morocco, Iraq, Ceylon, Burma, Lebanon and the Prince de Monaco Island (to name just a few) show *Down Beat* buyers—

well, maybe only one or two, but they're still in the lists.

Second to Holland for *Beat* popularity, and devotion to American jazz, is the Scandinavian group—Sweden, 92; Denmark, 69; and Norway, 60. Belgium has 55 and Switzerland 38. Italy comes farther down the list than most would suspect, probably due to war conditions, with 25 subscribers.

Oh, yes, Russia has one subscriber. The files list this hardy individual as *G.I. Pochtamt, P. Jaschik 787, Moskva, U.S.S.R.*

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

Hoagy's Book Misses Being 'The' Jazz Book

You will be very pleasantly surprised by Hoagy Carmichael's autobiography entitled *The Stardust Road*. Hoagy probably had the help of some expert ghosting, for this is no usual hack tale of a musical celebrity, told with all the dog

eared press agent tales, but some very slick literary trickery with spots of really absorbing interest.

The book makes no effort to follow a chronological sequence, but is rather an attempt, so Hoagy says, to explain how he came to be what he is, in a diluted version of the

method used by John Doe Passos.

The book opens with the telephoned news of Bix's death and closes with the same paragraph. In between, Hoagy does quite a suave job of explaining his early career and that of Bix and other Indiana friends.

"Stardust" Background

He explains the fast friendships he made at school, the fact that he has never written a tune without an event to inspire it, and the first Gennett recording of *Stardust*, adding that it was first played by Don Redman, passed along to Jean Goldkette at the Greystone ballroom in Detroit, to Vic Young, and then Isham Jones who gave it its first pop recording. Carmichael adds that without Walter Winchell and Edgar Hayes who made what he calls a "tinkly" piano version, the song never would have endured.

There are spots of shallow thinking in the book as where Hoagy says "If you knew how to compose, you wouldn't be a composer. You'd just be playing a little game of harmonies. And if you'll pardon me I'm afraid that that's exactly what some of the so-called old-masters did. Result—no melody."

Some Mistakes

There are technical mistakes such as where Hoagy calls Rhythm Boys singer Al Rinker, Reiker. And he falls flat on his face in many of the passages where he attempts to convey what is to him the mystical thrill of playing good hot jazz. However he's in good company there—most writers that have tried it before him have ended up with their heads in the mud.

The closing of the book is a little Hollywoodish, in which good friend Wad Allen, upon reading the mss., writes Hoagy a letter reminding him of all the lorious exploits omitted from the book, including his later successes in the California citadel of film.

Much of the book is over written and self conscious in its effort to be gawkily confiding—but it does succeed in getting across Carmichael's school days and Indiana background. The scenes in the town drugstore are amongst those experienced by collegians of any day and time.

This is still not the great jazz book, but it's excellent reading, and one well worth having.

The Stardust Road, by Hoagy Carmichael, published by Rinehart and Company, New York City, \$2 —mix

New York—Moe Gale Agency takes on their first 'fay band, Tommy Reynolds. The swing clarinet will front a 10-piece society outfit.



IMOGENE JOBE

This attractive singer is a native of Trenton, Missouri, where her family still lives. She began her career with territory bands, received her first name band assignment with the Ray McKinley crew which he organized before the war.



after he split with Will Bradley. She married a clarinet player, made one tour with Artie Shaw, more recently became the girl member of the Merry Macs quartet. For a screen test recently, 20th Century-Fox called her Joan Clark, but you will recognize her as:

Imogene Lynn

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NOTES between NOTES

By Michael Levin

Read with some amusement Bill Gottlieb's light rib on Rudi Blesh's radio program and that worthy's rather pompous answer. He certainly has a very low opinion of *Down Beat*. For contrast, he told me over the phone that he considered his own book the best yet written on jazz (to which I suspect Dave Dexter and other writers might file dissents) and refused to give me what he considered the qualities in a good critic.

Having just heard a New Orleans street march album Mr. Blesh put out on his own label, I can only remember the old Swabian term for bad brass band music: *Blechmusik*.



Mix

spent listening to Joseph doodle on piano and squeeze-box.

From what I hear, Felice plays a driving beat and smacking ideas of the sort used by a good brass section. Off-hand, his playing lacks Mooney's complete ease and subtle harmonic development, though it often swings so much.

Incidentally, in answer to those asking why after a month of solid raving about Joe, there has been comparative silence in this corner.

There is no diminution in the Mooney music's quality. It is simply that this journal specializes in news, and lately with Mooney staying in one place, he hasn't made as much news, though often his news, George Moffet, covers that gap for him (see story this issue).

George is a manager with much experience, and some determined ideas. There were times when we got into some fine clam-bakes as to what was best for Joe to do, so I figured I'd better stick to reporting and let George worry about the managing.

Coming back to the misinformation department for a minute, Walter Winchell, in a recent column said the following: "Scallions to the ear-splitting corneting by Ziggy on the Chesterfield program Monday evening. It sent us to the tune-off dial pronto. Never heard a tootler yet that didn't sound better with the mute. Such as in *Sentimental Over You and Star Dust*."

The famous recording of *You* is by Tommy Dorsey, while Hoagy's tune is best known through its recordings done with solos by Jack Benny, Billy Butterfield, Roy Eldridge, and Goodman—all open horn and unmuted!

The crack is mentioned only because Mr. Winchell was among those who applauded Ziggy vocif-

Dial Be-Bop All-Star Date



Hollywood—This is the much-talked about be-bop session featuring the last wax date the late Sonny Berman was on. Same album also has the last sides Charlie Parker made before his illness. Shown here (left to right) are Berman, recording supervisor Ross Russell of Dial, Bill Harris, Don Lamond, Artie Bernstein, Ralph Burns (back to camera), Flip Phillips and Sergio Chaloff, the latter who prefers to blow in his stocking feet.

DIGGIN' the DISCS WITH MIX

This here particular column has been operatin' about nine months and the load is gettin' very heavy.

Records continue to come out in large quantities every two weeks, many of them mediocre from anyone's standpoint, and lacking interest to either reader or writer.

Therefore, with your permission, rather than trying to write a sketchy review about each record, only the following types of discs will be reviewed:

1. Most jazz and swing discs.

2. Unusual dance and vocal records by well-known bands and singers—either good or bad.

3. Novelty discs if they are really novel, rather than simply being "blue" humor or ordinary kiddie's discs.

What these three rules indicate is very simple; there is no sense issue after issue saying that Charlie Spivak plays attractive sweet horn on an ordinary ballad. Better simply to omit it and devote the space to something else until Spivak does something unusual. The same is true for many other dance and vocal discs.

Nothing disparaging is meant by the omission of a particular band's or singer's disc; it simply implies that the record is much like everything else they have done in the past—good or bad—and until a marked change is noted, or an unusual record made, the space and time will be devoted to more new-making artists, both famed and little known.



(From E. V. Durling's Hearst newspaper's column):

"For symphony, opera and musical show orchestras a leader is necessary. For a dance band, a leader is excess baggage. The band would play just as well without a leader. Anybody can lead a dance band orchestra. For example, Max Baer, the whimsical pugilist, acted as a dance band leader for a period. Most of the feminine dance band leaders are just decorative."

laughs or discs for kids. *Concert Music* will take in the stringier, lush side of discs with the standards of selection based on how well the music is picked and played. Special attention will be devoted to the tendency of some of the concert outfits to over-

Hot Jazz

Flip Phillips

- Flip Phillips
Flip Phillips
Flip Phillips

Savoy is done with the old Herman rhythm section (Shelly Manne replacing Dave Tough on drums), while Sky adds Hefti, Harris, Hyams (vibes), Aaron Sachs (clary), and puts Tough on drums. Savoy reveals Phillips' flowing command of his horn—the peculiar half-tone shift nature of the tune's changes being a shackling factor to many less talented jazz men. Sky, an old Louis Alter melody, gets treatment much in the fashion of the old small Ellington combos. In addition to Flip, there's a good half chorus of Harris trombone, abetted by Marjorie Hyams' vibes. (Signature 28119)

Eddie Barefield Quintet

- Eddie Barefield Quintet
Eddie Barefield Quintet
Eddie Barefield Quintet

The ex-Calloway-Henderson reed man plays some blues supported by rhythm section. The famed Avery Parrish piano solo. After Hours, is split between Sammy Benskin's piano and Barefield, to good effect. Last two sides add singer Sonny Williams singing two of his own tunes. (Sonora 102, 104)

Art Hodes Back Room Boys

- Art Hodes Back Room Boys
Art Hodes Back Room Boys
Art Hodes Back Room Boys

MK is devoted to the boy Max Kaminsky, rhythmized by Hodes, Jimmy Shirley and Israel Crosby (bass). A quiet side of the sort Bill Coleman makes so well, it establishes a good mood though perhaps not Kaminsky's best horn. Jughead is a medium thing by both Kaminsky and trombonist Sandy Williams, who gets a whole side on *Lowdown*. *Backroom* is saved for Hodes' piano. (Blue Note 526)

BEST BETS

Hot Jazz

Stompin' At The Savoy by Flip Phillips (Signature)

Swing

Gangbusters by Earle Spencer (Black & White)

Dance

After You by Stan Kenton (Capitol)

Vocal

Classic C by Dave Lambert and Buddy Stewart (Keynote)

Novelty

Gene's The Magic Record by Peter Lind Hayes (Decca)

Concert Music

Music of Richard Rodgers by Andre Kostelanetz (Columbia)

Symbol Key

- Symbol Key
Symbol Key
Symbol Key

King Cole Quintet

- King Cole Quintet
King Cole Quintet
King Cole Quintet

This is not a particularly good album, and while part of the fault lies with one of those sessions that just didn't jell, supervisor Norman Granz should be stood in the corner pondering on the fate of little boys in too big a hurry to balance a group properly.

Take Love: it opens with Shad Collins' trumpet playing lead backed by Illinois Jacquet's tenor meanderings. Collins is placed so that his tone is echoey, not too bad since it is also clear; but Jacquet, playing quite pleasant Lester Youngish tenor, is smack in the middle of a high spot so he sounds like he is fighting his way out of a barrel. The drumming (J. C. Heard) during all of this is recorded at the level of a dull crunch. Worst bit is Nat's piano solo when a rhythm mike is turned way up after he starts playing, giving a detailed account of what Heard does with his brushes and making Nat sound as though he were testing pianos in the next studio. Next chorus, Collins' muted horn is crowded so close to the front line mike that you get only a hazy idea of what the other men are playing. Ending lags badly.

Start of the riff on fast blues Pro-Sky has several yokels in the background laughing their heads off. Side swings well, with Jacquet's high-notings kept within the beat. Same for Heads, with Cole's driving rhythm piano moving the final chorus right along.

You damn badly, suffering again from the bad balance.

Album is not one that will please King Cole fans, accustomed to the high level of virtuosity of his Trio. Granz is on the pan because the duties of a supervisor don't end with getting the men into the studio—it means checking on their musical production, the balance, the engineering and the selection of tunes with regard to keeping tempos mixed. He has a big reputation, wherefore better than this should be heard on his wax. (Disc 506)

Muggsy Spanier

- Muggsy Spanier
Muggsy Spanier
Muggsy Spanier

The old faithfuls again. Point of fact: on his last two choruses of *Special Muggsy* spends most of his time on the note B flat, occasionally visiting G, A flat, and E flat—the tonic, sixth, seventh and third of the blues' key. One whole chorus is the old, old figure which bands like Lunceford developed into *White Heat* 15 years ago.

Pee Wee sings the blues on his side, explaining that his horn is out of tune, his chops hanging low, and he don't wanna play no more. Crazy moves along better with some Gene Schroeder piano and Vernon Brown trumpet. *Journey* is a concerto for the (Modulate to Page 18)

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IT'S THE TALK OF THE TOWN
ROSE ROOM



(Jumped from page 17)

band and Bob Haggart's whistling (between his teeth). This pop tune by the way has but three changes in its main melodic theme. Giazza plays good tenor on *Come*. Just to check, I listened to Spanier's Ragtime sides (Bluebird). This is no reviewer's mirage—his playing on these present-day sides, at least, lacks the drive that made *Sister Kate* a fine little jazz band record. (Disc 711)

Swing

Earle Spencer

- !!! *Gangbusters*
- !!! *Five Guitars In Flight*

Gangbusters is another Kenton-slanted side by the young west coast band. Trams occasionally are muddy, but the band sports a fine lead trumpet man. Piano ideas are ideal and well executed, but some Candoli-style trumpet screeching is lost in the general balance melange.

Five is a setting for a guitar quintet led by Arv (Vivien Garry Trio) Garrison, joined by Messrs. Ashby, Kessel, Sergent and Rizzi. Ending variation is particularly good, but you expect more from five men as good as these. (*Black And White 822*)

Russ Case

- !!! *In The Still Of The Night*
- !!! *I Got A Kick Out Of You*

Night is sheeted for harp backed by ork with strings. It's a good try, but in most passages, the harp's chromatic limitations just make achieving a beat something too tough to handle. Even Casper Reardon had his

hands full on most things. The harpist here rushes a lot of his riffs, giving them a jerky effect. *Kick* uses male choir on lead with femme voicing around it. Clary solo sounds like Tootie Mondello. (*Victor 20-2074*)

Gene Krupa

- !!! *Valde Triste*
- !!! *Opus No. 1*

Triste sounds as if were conceived about the same time as the frenetically fast *Lover*—arrangement is built up much the same way. Ventura sax and tom-tomed drums go into a stagey ending. *Opus*, recorded over 18 months ago, is the same piece by Oliver did for Tommy Dorsey, this time with an Anita O'Day vocal. Gal certainly has no vocal quality but plenty of beat. Even with the *Cherokee* filigrees backgrounded by the trams, TD's platter has more of the slickness this sort of riff tune needs. (Columbia 37224)

Buddy Baker

- !!! *Baker's Dose*
- !!! *Be Fair With Me*
- !!! *Sleepy Time Down South*
- !!! *I'm Stuck With A Sticker*

Exclusive's music director makes himself some sides. *Baker's* is a figure tune, with eight bars of earable Slim Davis trombone, Emma Lou Welch takes one of Leon Rene's more ordinary tunes, and has a good try at making it sound distinctive. *South*, while stiffly phrased, has excellent Lucky Thompson tenor. Milt Raskin's piano solo, in the locked-hands slot, shoots for some good ideas but hits a couple of savage clinkers. Vivien Garry sings her own *Sticker*; better diction would make her lyrics more understandable. Get the tricky use of catch beats in the last 16 bars. (*Exclusive 10x, 11x*)

Billy Butterfield

- !!! *Ain't Misbehavin'*
- !!! *We Could Make Such Beautiful Music*

The old Waller tune walks right along, with a Butterfield vocal backed by 16 bars of okeh alto. Last section of *Music* has

more of that good Butterfield lead born. (*Capitol 371*)

Tony Mettola Four

- !!! *Gully*
- !!! *Trigger Fantasy*

Four studio musicians, with Tony's guitar working over *Gully*, and Trigger Alpert's (ex-Miller) bass lined on *Fantasy*. Well done sides, but you've heard others like them. (*Majestic 1106*)

Jean Tizol

- !!! *Keb-Lah*
- !!! *The Sphinx*

Two sides arranged by Johnny Thompson with some Jamesmen, plus Babe Russin's tenor. *Keb-Lah* sounds a little like *Caravan*, perhaps because of the reed figure back of Tizol's trombone. *Sphinx* might have laid better in its opening chorus with off-beat instead of even four-beat rhythm. (*Keynote 649*)

Eddie Heywood

- !!! *Begin The Beguine*
- !!! *Lover Man*
- !!! *Temptation*
- !!! *On The Alamo*
- !!! *Sweet and Lovely*
- !!! *Who's Sorry Now*
- !!! *It's Only A Paper Moon*
- !!! *Lena*

First two are re-issues, one with Heywood's famous piano solo, the other spotting altman Lem Davis. Next four sides use Marshal Royal on alto and Harry Jones, trumpet switching to Ernie Powell and Leonard Hawkins. Vic Dickenson's insidious tramping may be heard throughout—in the section. Despite the cleverness of Heywood's playing, there are times when his overuse of tenth runs in the left hand, and similarly styled right hand ideas may annoy you. This was certainly a slick little commercial band; it's most swingful side here is *Moon*, with a touch of solo Dickenson. (*Decca A-515*)

Dance

Stan Kenton

- !!! *His Feet Too Big For De Bed*
- !!! *After You*

Bed is Kenton cross between a calypso and *Tampico* with June Christy and the Pastels, new Kenton vocal group, singing. Phrase ends are punctuated by the be-bop brass smears that

Elliot Lawrence has been using too much. Middle uses Kai Winding trombone well. If Stan is trying to be commercial, the musical backgrounds are a little complex for the average nicker. Musically not enough happens to put it in the usual Kentonian box.

After has classy use of a vocal group (later trombones) to hold down theme and harmony while Kenton and bassist Safranaki play musical chairs with each other. It's pretty and unusual. Other big bands take notice that there are other things you can do with ballads besides using straight chorus after vocal to more vocal. Here Kenton achieves what he wants to do: music which will sell, and still is of interest to himself, his band and other musicians. The Pastels need more wood-shedding for complete assurance in voice blending. (*Capitol 361*)

Tex Beneke

- !!! *Hoodle Addle*
- !!! *Anniversary Song*
- !!! *Speaking Of Angels*
- !!! *It Might Have Been A Different Story*

You can choose between Texans on *Addle*: composer McKinley and Beneke. I take the former's disc—his vibrato is more restrained and his singing more exuberant. Because of bad balance, rhythm sounds a little washboardy in the middle here. Mello-Larks help out the last section. *Song* is done in traditional Miller style: lead tenor against plungered brass, with clary-led reeds following. Gary Stevens' baritone is lighter and less pretentious than most of the current musical males. This is the best version of *Song* yet on wax. Same for *Angels* and *Story* save that you may find their tempos a little loggy for dancing. (*Victor 20-2116, 2123*)

Vaughn Monroe

- !!! *Bevere, My Heart*
- !!! *The Pleasure's All Mine*

Heart is from Monroe's Carnegie Hall pic stint. The ears could be falling, but it sounds to me as though Monroe's tone and phrasing are becoming a little more mellow and losing some of their muscular stridency. String-tone in this band is a welcome addition. On *Pleasure*, Monroe essays the same sort of entrance Sinatra and the Pied Pipers used to

use with Dorsey. If they are going to do these quasi-a capella things, Monroe must cut his volume down more and blend with the group—otherwise the effect is spoiled. (*Victor 20-2084*)

Tommy Dorsey

- !!! *How Are Things In Glocca Morra*
- !!! *When I'm Not Near The Girl I Love (I Love The Girl I'm Near)*

Stuart Foster vocals both sides, tempo lagging on *Morra*. Both Foster and the band miss the humor of *Love's* waltz lyrics. (*Victor 20-2121*)

Guy Lombardo

- !!! *Anniversary Song*
- !!! *Uncle Remus Said*

Varied instrumental color here: oboe and balalaika(?). In justice to Lombardo, it must be said that the band at least plays in a sprightly fashion, unlike some of the doleful dromedary tenor bands found all over the hotel circuit. (*Decca 23799*)

Nicholas Matthey

- !!! *Mistrlou*
- !!! *Hora Staccato*

The label on *Mistrlou* lists it as "Turkish dance with oud solo by a Gershunoff." Said oud sounds like a cross between an oboe, a clarinet, and a flute. Listen for yourself. Wonder if Decca will ever tell us to what market an oud appeals? (*Decca 25045*)

Alvino Ray

- !!! *That's How Much I Love You*
- !!! *Why Don't We Say We're Sorry*

Vocals by the Blue Reys and Jimmy Joyce. Pretty ordinary wax save for one reed-brass passage on *Love*. (*Capitol 363*)

Vocal

Dave Lambert and Buddy Stewart with Red Rodney

- !!! *Gussie G*
- !!! *Perdido*

Here is a disc specially for reviewers: it's both new and good. A be-bop rhythm section with Rodney on trumpet joining singers Lambert and Stewart for scat a la 1947. Lambert and Stewart worked together in the Krupa band when Dave headed the G-Noters and worked out the scat style that Gene's singers used so successfully.

On *Gussie G* (actually *Idaho*), the intro is two voices singing unison with trumpet after which Rodney's two choruses. Lambert moves into some solo scat that, for connected musically integrated ideas and wildness of expression, has seldom if ever been matched on wax. There are times when his range sounds strained, but he says this is because of bad tonal projection rather than actual height.

Perdido uses Rodney playing lead while L and S sing be-bop scat around him, and S sing be-bop scat off on *Jim* and a few other items. Lambert's scat section includes one passage that sounds like "bed-bug" repeated several times. Including Al Haig piano solos, these sides are among the most fertile and useful of the past months. There are many mistakes on them, and some parts that fall flat—but they are

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an effort to cement voice and instrument in a slightly different fashion, using other ideas than those heard for the last 20 years. (Keynote 657)

Ray McKinley

- Hot Friends
- That's Where I Came In

Ex-GI's will remember Mac singing this tune to introduce the Glenn Miller AEF transcribed program, with the lyrics changed for each show. Mac uses the tune here to introduce altoist Ray Beller, guitarist Mundell Lowe, pianist Verne Friley, 88er Louis Stein and tenor Peanuts Hucko. Mac's singing is as showmanly as ever. Dig the introduction carefully on the flipover: it wanders through two keys, leading back to but depending on vocalist Chris Adams to hit the note that will set the tonic of the key the band will play in. These days singers gotta go to Juilliard! In also has some soulful Friley alide-horn. (Majestic 7211)

Mildred Bailey

- At Sundown
- Lover Come Back To Me

Five years ago Mildred made *Lover* for Decca backed by Herman Chittison and Dave Barbour. Here she is accompanied by Ellis Larkins. The comparison is almost startling. While her singing here is still lyrically pure and possessed of a fine melodic subtlety, the tonal quality is much weaker, the rhythmic assurance is less and the complete grasp of phrasing diminished. It would seem that either she had a bad day when making this new date, or that her voice has definitely slipped. I hope it's the former. As in the case of BG's *Oh Baby*, which was given three notes and a critical review, these sides draw a high rating only because they are so much better than run of the mill singing, not because they represent the best Bailey. (Majestic 1101)

Lena Horne

- Squeeze Me
- You Go To My Head

Lena is a great singer to watch in a room. Her personality, wonderful face and projection rate tops among "intimate" style singers. However, when given the chance, she has a tendency to make too much out of a song—you'll notice this especially on *Head* where there isn't a beat to keep her moving. However, her

vocalizing is certainly better than it was five years ago. (Black & White 819)

Hoagy Carmichael

- Stardust
- Hong Kong Blues

The boy himself singing, whistling and playing his dance classic. Note that he takes it at a much faster pace than do some of our lush dance bands—and that the lyrics make more sense so done. *Blues* is one of his picture tunes, and is skillfully waxed here in his usual twangy fashion. Mr. H. C. may be corny, but it's very attractive corn. (Decca 23797)

Monica Lewis

- Makin' Whoopee
- By The Light Of The Silvery Moon

If you listen to *Whoopee*, you can hear many of Mrs. Thiele's good and bad qualities. She has a live tone, a warm vibrato and a personal style of musical punctuation. She also has occasionally too-faint low tones, and gets too cute in the same Betty Boopish fashion that Helen O'Connell used to affect. Regarding the latter, it must be admitted that a slow-tempoed version of a show tune like *Whoopee* can have a lot of pitfalls for any singer. Monica still needs to relax and to stop trying so hard to sing; she'll sing as a show-stopper if she does. (Signature 15063)

Susan Reed

- Folk Songs And Ballads

Busie to *Cafe Society* audiences plays her zither and Irish harp here. Admitting the charm and simplicity of her delivery, compare the *Molly Malone* in this album to that done by Bailey, Sullivan, Mercer and other more firmly voiced singers, and her singing isn't any enormous contribution to American folk singing. (Victor M-1086)

Ann Hathaway with the Mickey Folus Quintet

- Everything But You
- Birth Of The Bash

First sides by Carl Lamb's Schenectady, N. Y., label with singer Ann Hathaway flown in for the session. Her chanting on the *Ellington You* is restrained and well done, while on both sides seldom heard ex-Herman sideman Folus plays his always top-notch tenor. Balance and

surfaces are better than many big name labels, while the supporting rhythm and trumpet swing lightly and popfully on the *Bash* side. (Lamb 10-100)

Johnny Mercer

- I Do Do Do Like You
- Movie Tonight

Another calypso, with Mercer listing everything he doesn't like, save for you. There's a wonderful gag on the side: band busts into a Lombardo-like sax passage while Mercer howls, "Queek, Carmen, get the flashlight, I cannot find the melody." This one is sure to be a hit—only it should not have a flock of copies! Reverse is a lot like the *My Sugar* and 1 songs Mercer favors. (Capitol 367)

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- It's Way Past My Bedtime

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tion of the sort Fina did for Freddy Martin, this time of Liaz's flashy classic. Nothing extraordinary here, though the band's beat isn't as heavy as Martin's. (Mercury 5012)

Count Basie Lips Page Pled Pipers

- Open The Door, Richard
- Me And The Blues
- Open The Door, Richard
- Texas And Pacific
- Open The Door, Richard
- When Am I Gonna Kiss You Good Morning

Latest three of the tune that is gagging the country. Basie's is the best, both swinging and lacking the Uncle Tomism that makes some of the other versions offensive. His *Blues* is alright, but Ann Moore's singing can't compete with Mildred Bailey. Lips is taken at a brighter tempo, and includes his horn work in an effort to wake the ectoplasmic Richard. *Texas* includes also playing sounding like Earl Bostic. The Pled Pipers actually get the door open with embarrassing results: somebody was there before them. Flopover is a relaxed ballad. (Victor 20-2127, Apollo 1041, Capitol 369) (Modulate to Page 20)

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Diggin' The Discs—Mix

(Jumped from Page 19)

Artie Shaw Gene Kelly

- ||| The Pied Piper
- ||| The Pied Piper of Hamelin

The difference in the two titles tells you the story of these two albums: the first, written, produced and played by Artie Shaw is clever but confusing. The other, a more traditional version with less gimmicks, narrated by Gene Kelly, will make more sense for kiddies, though it may not interest adults as much.

Shaw's version was originally written by him for the Columbia Workshop of the Air and produced there. It employs a large number of voices and an orchestra so big that Musicraft had to record the music at one session and dub in the voices later.

The narration by Harry Von Zell is amusing in spots, but leaves waiting for the radio soap opera ads he is supposed to be mimicking. The device of making the Piper a soft spoken jive artist who employs Shaw's clarinet as his pipe to enchant rats and children alike is a good gag, but kids may have some trouble following his dialogue, as they will Von Zell's football play-by-play version of the destruction

of the rats.

Shaw's version is too sophisticated for kids and occasionally gets a little mixed up even for adults. The Kelly disc will go great with children, but perhaps bore those who know the fable. (Musicraft N10, Columbia MJ34)

Carmen Cavallaro

- ||| Warsaw Concerto
- ||| Chopin's Polonaise

A dance time version of the movie score selection recorded much more attractively in a two-sided Deccaing by Marlena Fingergle. Much the same applies to the Chopin—there are times when dance adaptations slice up the melodic line, without offering too much in exchange musically. (Decca 23791)

Clyde McCoy

- ||| Sugar Blues
- ||| I Found A New Baby

Another in Decca's series of 35 cent records reissues for six bits, this is merely listed here for curators of curious and persons who find music amusing. Sax chorus on Baby should be listened to if you doubt that dance music has made progress. (Decca 25014)

Henry Busse

- ||| Hot Lips
- ||| Wang Wang Blues

Hot ziggity, another collector's item. Historically interesting since it popularized mutes amongst American trumpeters as commercially useful items. (Decca 25015)

Don Byas - Al Sears Jerry Jerome

- ||| Swing Notes

This is rather an interesting experiment, the reverse of Rhythm Records on the coast. The three sax men each play two sides backed on five sides by Gene Schroeder, Johnny Blowers, Slim Dunham, and Tony Gottsuno and on Byas' *Dark Eyes* by Slam, J. C. Heard, and Johnny Guarneri. With the album come scores of one chorus sax solos, Byas labeled as *Free Swing*, Sears, *Chordal Swing*, and Jerome, *Melodic Swing*. The differing complexities of their solos should interest you as well as the type of ideas used. Whoever copied the Byas solos put "Amen!" at the end of the plate on *Annie Laurie*. These albums are fine for learning—but too many young musicians end up playing these ideas instead of their own developed from them. (International 18)

Dick Leibert

- ||| A Kiss In The Dark
- ||| Estrellita
- ||| Laura
- ||| Over The Rainbow
- ||| When Day Is Done
- ||| In A Little Clock Shop
- ||| Amor
- ||| Sweetheart of Sigma Chi

A field day for NBC house musicians: first three sides are organ and harp, second three add rhythm, and the last two oboe and clarinet as played by Murray Cohan. Also to be heard are Carl Kress, Bobby Haggart, Johnny Blowers, Verlaye Mills, Ed Vita, Mack Shopnick (usually conducting and contracting, today playing bass) and Tony Motiola.

This reviewer is prejudiced since only Fats Waller ever made dance music sound well on a pipe organ to him, while it takes E Power Biggs on a small, light Baroque organ to make Bach come on with the proper crispness.

Accompanying musicians here take some of the heaviness out of Leibert's playing though they could have been used more imaginatively. Leibert's playing itself can be criticized directly for rather childish use of harmonic changes—after all, he isn't plugging a set of unknown tunes. Special attention to Cohan's woodwind work and Carl Kress playing mandolin-style guitar on *Sweetheart*. (Victor P 164)

Concert Music

Andre Kostelanetz

- ||| Music of Richard Rodgers

Much less lush than usual, Mr. Kostelanetz gives the tunes a break and stops trying to make his strings sound like the voices of the whispering sirens. These sides are more like work he used to do in 1935-6 before his name started to sputter in neon. One would think though that with several score of musicians under his baton, good soloists and fine arrangers Mr. Kostelanetz would succeed in making his formula a little more varied. Certainly *Slaughter On Tenth Avenue* (from the 1935 musical *On Your Toes*) deserves more than the cut version it gets here—it has never been given an adequate rendition, the only other being a bull-in-the-china shop waxing by Paul Whiteman. Best side: *Where Or When*. (Columbia M-655)

The Boston Pops Orchestra

- ||| Score From *Duel In The Sun*

One of the greatest exploitation stunts ever pulled for a film was this release of the album of the music later used on the sound track, together with beautiful illustrations. There is much good music in the score, a lot of it cleverly used. But to call it an integrated work of music is a great mistake. Only one theme, the love theme of the half-breed Indian girl and her cowboy lover, occurs in several places. Otherwise it is a patchwork of music author Dimitri Tiomkin considers necessary to support the scenes and following action. At least this is an effort in the right direction though.

Hollywood is probably a greater influence in the land than any other. When its musical efforts are placed in wax form, perhaps the gentlemen creating them will be a little more careful in creating them and a little more desirous of writing unified works that will stand up over a period of time. (Victor DM1083)

Boston Symphony Orchestra

- ||| Stars And Stripes Forever
- ||| Semper Fidelis

This was Victor's billionth record, unusual since Toscanini had made *Forever* only a few months previous, with the NBC Sym-

phony. Strong a Koussevitzkyte as I am, there can be no questioning that the Italian maestro, with his training in Rossini, comes out on top of the totem pole in this particular contest. Listen to the Koussevitzky record: the orchestra slows down to build up to its climax, whereas Toscanini almost throws the whole NBC Symphony through the roof to get them to build the effect he wants. (Victor 18-0053)

Ray Bloch

- ||| Espanharlem
- ||| Jealousy
- ||| Smoke Gets In Your Eyes
- ||| The Way You Look Tonight
- ||| The Very Thought of You
- ||| A Pretty Girl Is Like A Melody
- ||| All The Things You Are
- ||| People Will Say We're In Love
- ||| Begin The Beguine
- ||| Humoresque

First and last discs are singles, middle four album components. *Espanharlem* is a tricky theme using strings to good advantage, built along the lines popular some years ago to climax ballet numbers in Broadway musicals. Nice to hear *Jealousy* played as a tango—which is what it is. The album sides are mostly rather unostentatiously played, with well-placed strings.

Beguine shows strings off (Bloch's concert master must be a good musician) with added use of flute, and a choir that doesn't try to scream its last two notes. The *Humoresque* has a *Holiday For Strings* touch, but for all that is effectively done. These discs show Bloch as being a more tasteful musician than most of the "long-baton" boys. (Signature 15015, S-2, 15054)

Diana Lynn

- ||| Piano Portraits

Outside of a very clever album cover with the shape of the piano outlining Miss Lynn's bosom, there isn't too much of interest in this album. Her playing is mediocre at best, though clever arranging covers it up here, since she is playing written transcriptions. Sample defect is in *Slaughter On Tenth Avenue* when she completely misses the rhythmic value of the left hand as Dick Rogers wrote it, and pretties up the whole theme too much, taking away from the rag doll quality it needed as Ray Bolger danced it. (Capitol CC-38)

Paul Weston

- ||| Music For Memories

Tuneful renditions by the young composer-conductor who has made life so easy for Capitol's roster of singers. Unlike some of his more famous confreres, Weston doesn't make these sides grandiloquent productions—he merely plays good tunes for listening. Best and least often heard is *Love Locked Out*. (Capitol BD-37)

Benny Goodman and Nadia Reisenberg

- ||| Brahms: Sonata No. 2 in E-Flat Major

Benny playing Brahms' last chamber work, written at the close of the 19th century, with a fine pianist, with whom, by the way, Mel Powell is studying. His playing is excellent save you may find places where his tone thins out on top register passages, and his punctuation of phrases doesn't quite seem to match his fellow soloist for fluency and delicacy. (Columbia MM-629)

Artur Schnabel

- ||| Gershwin: Prelude No. 2
- ||| Mühnd: Sautades Do Brasil

One of the concert hall giants tackling Oscar Levant's property, in a more romantic and less acrid style (compare it with Col side 2 of M-508 for Levant's style). Rubinstein's phrasing strikes me as being less raggy (though Gershwin may have wanted the hippy-hop effect Levant uses) and certainly his tone is much better. Aspiring young arrangers and pianists should catch the French work on the reverse: they may pick up a few lessons on rhythmic use of a theme. (Victor 11-9420)

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

Want your band 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 this office three weeks before the date of issue. (Deadline for the March 26 issue, then, is March 5.) 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) Hwd., nc
Anthony, Ray (Roseland) NYC, Clang, 2/28, b
Armstrong, Louis (On Tour) JG
Arns, Deal (Bob Hope Show) NBC, Hollywood, b
Arnold, Arnie (Mayflower) Akron, h
Attaway, Norman (Country Club) Columbia, S.C.

B
Back, Will (Prom) St. Paul, Minn., 2/24-2/25, b
Bald, Emil (Florentine Gardens) Hwd., nc
Balf, Joe (Carter) Cleveland, h
Banks, Jimmy (Cavalier) Virginia Beach, 2/24-2/25, b
Bardo, Bill (Mushbach) Kansas City, Opng, 2/27, h
Baron, Blue (Edison) NYC, h
Baron, Ferry (Anchorage) Sandy Creek, Pa., nc
Basil, Count (Regal) Chl., Clang, 2/27, t
Beckner, Danny (Argon) Ocean Park, Calif., b
Benedict, Gardner (Netherland Plaza) Cincinnati, h
Bensch, Tex (RKO Keith) Boston, 2/27-2/28, t
Berkey, Bob (Washington-Yourses) Shreveport, La., Clang, 2/28, h
Bestor, Don (Dixie) NYC, h
Bishop, Billy (Schroeder) Milwaukee, Clang, 2/28, h
Blue, Bobby (Palm House) Palm Springs, Cal., nc
Bothia, Russ (Casino Modern) Chicago, h
Bothwell, Johnny (Tremont Terrace) Bronx, 2/24-2/25, h
Bradshaw, Tiny (On Tour) MG
Brandwynne, Nick (Capitol) NYC, t
Brewster, Nat (Cleveland) Cleveland, h
Brooks, Randy (Aroclia) NYC, Clang, 2/28, b
Burkhart, Jay (Riptide) Calumet City, Ill., Clang, 2/28, nc
Burns, George (Bamboo Gardens) Union City, N.J., h
Burns, Henry (Palace) San Francisco, h
Byrne, Bobby (On Tour) GAC

C
Callaway, Cab (On Tour) GAC
Carle, Frankie (Pennsylvania) NYC, h
Carlie, Russ (Blackhawk) Chicago, nc
Carroll, Allyn (Trianon) San Diego, b
Cavallaro, Carman (Biltmore) NYC, h
Chester, Bob (On Tour) MCA
Chesler, Lou (Belvedere) Shreveport, La., nc
Chridge, Gay (Chas Pareo) Chicago, nc
Chromas, Nick (Larry Potter's) Hwd., nc
Coleman, Emil (Waldorf Astoria) NYC, h
Cool, Harry (Colonial) Hollendale, Fla., h
Courtner, Del (Roosevelt) New Orleans, h
Crosby, Bob (Albion) Cincinnati, 2/27-2/28, t
(RKO Keith) Dayton, 2/6-12, t
Crump, Bill (Club Moonglow) Buffalo, nc
Cugat, Xavier (Argon) Ocean Park, Cal., h

D
Dale, Avon (On Tour) FB
Davidson, Cee (Rio Cabana) Chicago, nc
Davis, Charlie (Bal Tabarin) Hwd., nc
Dennis, Pat (Nick's) Delair, N.J., nc
Diddio, Dick (El Barbo) Sacramento, Cal., h
Dobbins, Tiny (Turf Club) Clang, 2/8, Santa Anita, Cal., nc
Donahue, Sam (On Tour) GAC
Duffy, George (Statler) Cleveland, h
Dunham, Sonny (Athletic Club) Flint, Mich., Clang, 2/2, nc

E
Eberle, Ray (On Tour) GAC
Eckstine, Billy (On Tour) WM
Elgart, Les (On Tour) GAC
Elington, Duke (On Tour) WM

F
Ferguson, Danny (Tommy's Supper Club) Lake Charles, La.
Fields, Ernie (Riviera) St. Louis, Opng, 2/7, nc
FloRito, Ted (Imig Manor) San Diego, nc
Fisher, Buddy (Trianon) Philadelphia, b
Flindt, Emil (Paradise) Chicago, b
Floyd, Chick (Tom Breneman's) Hwd., r
Foster, Chuck (New Yorker) NYC, h

G
Garber, Jan (On Tour) MCA
Garmo, Alfred (Casino Gardens) Ocean Park, Cal., nc
Garr, Glenn (Commodore Perry) Toledo, h
Gillespie, Dixie (On Tour) MG
Gomes, Jimmy (Continental) Cleveland, r
Goodman, Benny (Victor Borge Show) NBC—Hollywood
Gray, Glen (On Tour) MCA
Gumming, Sal (Normandie) Cleveland, nc

H
Hampton, Lionel (Earle) Phila., 2/28-2/13, t
Harris, Ken (Washington-Yourses) Shreveport, La., h
Haskins, Erstine (On Tour) MG
Hays, Sherman (Martini) Chl., nc
Heim, Karl (Colonial Court) N. Conway, Me., nc
Henderson, Fletcher (DeLisa) Chicago, nc
Herbeck, Ray (Jerry Jones) Salt Lake City, Clang, 2/1, nc; (Blue Moon) Wichita, Opng, 2/4, nc
Higgins, Dale (Spanish Terrace) Edwardsville, Mich., nc
Hines, Earl (Apollo) NYC, Opng, 2/7, t
Howard, Eddy (Commodore) NYC, Clang, 2/12, h
Hudson, Dean (Fleager Gardens) Miami, Fla., Opng, 2/4, nc
Hummel, Bill (Pleasure Club) Lake Charles, La., h

I
Ishma, Al (Providence-Biltmore) Providence, h
James, Jimmy (Madrid) Louisville, Ky., nc
Johnson, Buddy (On Tour) MG
Jones, Don (Washington Inn) Mamaroneck, N. Y., nc
Jones, Spike (On Tour) GAC
Joy, Jimmy (On Tour) MCA
Jurgans, Dick (Chase) St. Louis, Opng, 2/7, h

K
Kanner, Hal (Piana) NYC, h
Kassel, Art (Schroeder) Milwaukee, Opng, 2/11, h
Kaye, Sammy (Capitol) Washington, D.C., 2/4-12, t
Keaton, Stan (Avodon) Los Angeles, Clang, 2/4, b
King, Henry (Ciro's) Hwd., nc
Kirk, Andy (On Tour) JG
Kislay, Stephen (Edgewater Beach) Chicago, Opng, 2/28, h
Krupa, Gene (On Tour) MCA

L
Lange, Bill (Piana Gardens) Toledo, nc
LaSalle, Dick (Carlton) Washington, D. C., h
Laughlin, George (Cinderella) Long Beach, Cal., b
Lawrence, Elliot (On Tour) GAC
LeBaron, Eddie (Morocco) Hwd., nc
LeRoy, Howard (Lalo) Gary, Ind., Clang, 2/28, h
Levant, Phil (On Tour) FB
Lewis, Ted (Latin Quarter) Chicago, nc
Light, Nap (Legion Home) Plattsburg, N.Y., nc
Lombardo, Guy (Roosevelt) NYC, h
Lombardo, Victor (Cocacabana) Detroit, Clang, 2/27, nc
Long, Johnny (Paramount) NYC, t
Lopez, Vincent (Taft) NYC
Luneford, Jimmie (On Tour) GAC

M
Mack, Johnny (Manions) Biloxi, Miss., nc
McIntire, Lani (China) Cleveland, r
Martin, Freddy (Cocanut Grove) Los Angeles, h
Massengale, Bert (Plantation) Greensboro, N.C., nc
Masters, Frankie (Interstate) Dallas, Opng, 2/27, t
McClintock, Clyde (Palace) Canton, Ohio, 2/28-2/29, t
McGrane, Don (Stevens) Chicago, h
McIntyre, Hal (On Tour) WM
McKinley, Ray (Meadowbrook) Cedar Grove, N. J., Opng, 2/4, nc
Millinder, Lucky (On Tour) MG
Moffitt, Duke (Netherland-Plaza) Cincinnati, h
Molina, Carlos (Claridge) Memphis, Clang, 2/28, h
Monroe, Vaughn (Palladium) Hollywood, b
Mooney, Art (Rustic Cabin) Englewood, N. J., nc
Moore, Eddie (Bariton Yacht Club) Perth Amboy, N. J., r
Morgan, Russ (Biltmore Bowl) Hwd., nc
Morrow, Buddy (On Tour) MCA
Morrow, Tommy (On Tour) Richard Rastus, Phila.
Muro, Tony (Last Frontier) Pocatello, Idaho, nc

N
Nagel, Freddy (On Tour) MCA
Noble, Iighton (Trianon) Southgate, Cal., nc

O
Oliver, Eddy (Ciro's) Hwd., nc
Oliver, By (On Tour) WM
Olson, George (Argon) Chicago, b
Olson, Jack (Belvedere) McKeesport, Pa., Clang, 2/5, nc

P
Pablo, Don (Palm Beach) Detroit, nc
Pastor, Buddy (On Tour) Richard Rastus, Phila.
Patterson, Tony (Clic) Philadelphia, Clang, 2/8, nc
Paxton, George (On Tour) JG
Pearl, Ray (Claridge) Memphis, Opng, 2/7, h
Pellack, Jacques (Continental) Cleveland, r
Prima, Louis (Meadowbrook) Cedar Grove, N.J., Clang, 2/2, nc; (Strand) NYC, Opng, 2/7, t

R
Reaburn, Boyd (Vanity Fair) NYC, nc
Reed, Kemp (Marion) Marion, Mass., t
Reichman, Joe (Royal Hawaiian) Honolulu, h
Reisman, Leo (On Tour) MCA
Richard, George (St. James) NYC, Clang, 2/7, h
Rodgers, Ted (St. Landry) Opelousas, La., nc
Ruhl, Warner (Flame) Duluth, nc
Russell, Lee (Jack O'Lantern) South Portland, Me., nc
Ryan, Tommy (Makaha Roadside) Brooklyn, Clang, 2/10, nc

S
Sands, Carl (Touraine) Boston, h
Schaffer, Charles (Moose) Kalamazoo, Mich., nc
Schmolze, Smokey (Rainbow) Little Rock, Ark., h
Scott, Bruce (WSAI) Cincinnati, r
Scott, Rae (Deabler-Wallick) Columbus, Ohio, h
Scott, Raymond (On Tour) WM
Seid, Hob (Nightingale) Washington, D.C., nc
Shaw, Binky (Latin Quarter) Chl., nc
Sherwood, Hobby (Casino Gardens) Ocean Park, Cal., h

T
Sigoloff, Eddie (Jeffersonian) Jefferson City, Mo., nc
Slack, Freddie (On Tour) JG
Snyder, Bill (Bellevue) Kansas City, h
Snyder, Bob (WKRC) Cincinnati, r
Spencer, Earle (Meadowbrook) Culver City, Calif., nc
Spivak, Charls (Orpheum) Omaha, 2/28-2/29, t
Stable, Dick (Trianon) South Gate, Cal., b
Stone, Eddie (Belmont Plaza) NYC, h
Strawter, Ted (Statler) Washington, I. C., Clang, 2/10, h
Strand, Manny (Earl Carroll's) Hwd., nc
Strong, Benny (Trianon) Chicago, b
Strong, Bob (On Tour) MCA
Strasek, Frank (Alpine Village) Cleveland, r
Stuy, Joseph (Bismarck) Chicago, h
Sykes, Curt (Trianon) Seattle, Wash., h

U
Thornhill, Claude (Strand) NYC, Clang, 2/8, t
Tomlin, Finky (Tom Brennan's) Hollywood, nc
Towne, George (Petham Heath) Bronx, nc
Tucker, Orrin (Mark Hopkins) San Francisco, h
Tucker, Tommy (RKO Palace) Columbus, 2/10-12, t

V
Van, Garwood (Statler) Detroit, h
Vincent, Leo (Granada) Wilkes-Barre, Pa.
Vincent, Victor (Players) Hwd., nc

W
Waples, Bud (Peacock Club) Jacksonville, Fla., nc
Watkins, Sammy (Hollenden) Cleveland, h
Weems, Ted (Sherman) Chicago, Opng, 2/28, h
Welch, Bernie (Topflight) Ada, Ohio, Clang, 2/22, b
Wells, Lawrence (Bill Green's) Willock, Pa., Opng, 2/7, nc
Widmer, Gus (Avalon) Hot Springs, Ark., nc
Wilber, Jimmy (Lookout House) Covington, La., h
Wilk, Lawrence (WLVW) Cincinnati, r
Winton, Ky., nc
Williams, Coatie (Paramount) NYC, t
Williams, Griff (Palmer House) Chicago, h
Williams, Leo (Frota) St. Paul, Opng, 2/5, h
Willis, David (Balboa Park) San Diego, Cal., h
Winslow, George (Melody Mill) Riverside, Ill., nc
Wright, Charlie (Victoria) NYC, h
Wyner, Manny (Green Derby) Cleveland, nc

X
Arlane Trio (Park Terrace) Brooklyn, r
Alexander, Joe (Pico Club) Hollywood, nc
Amicangelo Quintette, Ray (Riverside) Spread Eagle, Wis., nc
Anselone, Tony (Italian Village) Cleveland, nc
Aversa, Dick (Gibson) Cincinnati, h
Barnes, Georgie (WENE-ABC) Chicago
Bigard, Barney (Melody) Hwd., nc
Bottle, Earl (Club Baron) NYC, nc
Brown, Hilland (Joe's Deluxe) Chicago, nc
Brown, Trio, Tiny (Billy Berg's) Hwd., nc
Burnet, Ray (Arcadian) Berwick, Pa., nc
Burns, Vince (Marine Room) Stuart, Fla., nc

Y
Casella, Danny (Capitol) Chicago, nc
Cassato Trio, Sam (Stage Lounge) Chicago
Cata & Fiddle (Apollo) NYC, t
Cee Pee Johnson (Downbeat) Hwd., nc
Cavanaugh, Trio, Page (Boogie) Hwd., nc
Chittison Trio, Herman (Dixon's) NYC, nc
Cincinnatians (Billings) Billings, Mont., nc
Coco (New Biptide) Chicago, nc
Cole Trio, King (Palace) Columbus, 2/4-2, t; (Palace) Cleveland, 2/7-12, t
Columbus, Chris (Small's Paradise) NYC, nc

Z
Zigler, Charlie (Victoria) NYC, h
Zyner, Manny (Green Derby) Cleveland, nc

Key Spot Bands

AVODON, Los Angeles—Stan Kenton
CASINO GARDENS, Ocean Park, Cal.—Bobby Sherwood
CLICK, Philadelphia—Tony Pastor
MEADOWBROOK, Cedar Grove, N. J.—Louis Prima, Clang, 2/2; Ray McKinley, 2/4-16.
MEADOWBROOK, Calver 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—Ray Anthony
SHERMAN HOTEL, Chicago—Raymond Scott; Opng, 2/26. Ted Weems
VANITY FAIR, New York—Boyd Raeburn

Sigoloff, Eddie (Jeffersonian) Jefferson City, Mo., nc
Slack, Freddie (On Tour) JG
Snyder, Bill (Bellevue) Kansas City, h
Snyder, Bob (WKRC) Cincinnati, r
Spencer, Earle (Meadowbrook) Culver City, Calif., nc
Spivak, Charls (Orpheum) Omaha, 2/28-2/29, t
Stable, Dick (Trianon) South Gate, Cal., b
Stone, Eddie (Belmont Plaza) NYC, h
Strawter, Ted (Statler) Washington, I. C., Clang, 2/10, h
Strand, Manny (Earl Carroll's) Hwd., nc
Strong, Benny (Trianon) Chicago, b
Strong, Bob (On Tour) MCA
Strasek, Frank (Alpine Village) Cleveland, r
Stuy, Joseph (Bismarck) Chicago, h
Sykes, Curt (Trianon) Seattle, Wash., h

Thornhill, Claude (Strand) NYC, Clang, 2/8, t
Tomlin, Finky (Tom Brennan's) Hollywood, nc
Towne, George (Petham Heath) Bronx, nc
Tucker, Orrin (Mark Hopkins) San Francisco, h
Tucker, Tommy (RKO Palace) Columbus, 2/10-12, t

Combos

Arlane Trio (Park Terrace) Brooklyn, r
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Amicangelo Quintette, Ray (Riverside) Spread Eagle, Wis., nc
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Aversa, Dick (Gibson) Cincinnati, h
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Flama, Perry (Weissman's) Philadelphia, Clang, 2/5, b
Fleming, King (Club Maromba) Chicago, nc
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Henderson, Ken (Bamboo Room) Katoeba, Wis., nc
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Howard, Paul (Virginia's) Hwd., nc
Jacquet, Illinois (Apollo) NYC, 2/28-2/30, t
Johnson, Lem (Horsehoe Bar) Sunnyside, N. Y., nc
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Kinser, Tommy (Dallas) Texarkana, Ark., h
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Vogel, Bob (Happy Hour) Waukegan, Ill., nc
Weigand, Step (Hotel Metropole) Cincinnati, h
Welch, Dink (Governor) Jefferson City, Mo., Clang, 2/7, h
White Quartet, Johnny (Boanders Club) Hwd., nc
Wilson, Gerald (Billy Berg's) Hwd., nc
Young, Lester (Riviera) St. Louis, Clang, 2/6, nc; (Paradise) Detroit, 2/7-13, t

Waples, Bud (Peacock Club) Jacksonville, Fla., nc
Watkins, Sammy (Hollenden) Cleveland, h
Weems, Ted (Sherman) Chicago, Opng, 2/28, h
Welch, Bernie (Topflight) Ada, Ohio, Clang, 2/22, b
Wells, Lawrence (Bill Green's) Willock, Pa., Opng, 2/7, nc
Widmer, Gus (Avalon) Hot Springs, Ark., nc
Wilber, Jimmy (Lookout House) Covington, La., h
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Williams, Griff (Palmer House) Chicago, h
Williams, Leo (Frota) St. Paul, Opng, 2/5, h
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Coco, Perry (Supper Club) NBC
Costa, Johnny (Moderne) Chicago, nc
Davis, Martha (Circus Room) Palm Springs, Cal.
Day, Doris (Little Club) NYC, nc
Denny, Iorothy (Boasert) Brooklyn, h
Duchin, Eddy (Kraft Music Hall) NBC, Hollywood
Fitzgerald, Ella (Paramount) NYC, t
Fletcher, Darcy (Paradise) Detroit, 2/28-2/29, t
Flowers, Pat (Baker's) Detroit, nc
Ford, Karen (Showboat) Milwaukee, nc
Gaillard, Slim (Toddle House) Hwd., nc
Gaye, Roselle (Tallapin) Chicago, nc
Harvey, Jane (Ciro's) Hwd., nc
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Holiday, Billie (Downbeat) NYC, nc
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Laine, Frankie (Morocco) Hollywood, nc
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Mills, Sinclair (Arroyo) Chicago, nc
O'Day, Anita (Swaine Inn) Hwd., nc
Randall, Christine (Tin Pan Alley) Chicago, nc
Roddie, Vin (Hickory House) NYC, nc
Rodgers, Gene (Lido) Palm Springs, Cal., nc
Rogers, Tamme (Billy Berg's) Hwd., nc
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Sherwood, Ted (Theatrical Lounge) Cleveland, nc
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Stafford, Jo (Supper Club) NBC
Sullivan, Joe (Condon's) NYC, nc
Sullivan, Maxine (Village Vanguard) NYC, nc
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White, Josh (Cafe Society Downtown) NYC, nc
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Hollywood—Ross Russell has sold Tempo Music Shop, record store specializing in jazz and folk music items, in order to devote all of his time to the operation of his Dial record company. Label features offerings of Dizzy Gillespie, Charlie Parker, Howard McGhee, Sonny Berman, Bill Harris and other jazz stars of ultra modern school. Purchaser of Tempo was Alvin Wilder, well known radio commentator whose liberal viewpoint has had him in hot water with conservative station owners here more than once. Operator of the shop will be Lee Wilder, his daughter, in association with Don Chester.

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Rodzinski To Assume Chicago Direction

Chicago—Artur Rodzinski, colorful former conductor of the New York Philharmonic and Cleveland orchestras, was appointed to succeed Desire Defauw as musical director and conductor of the Chicago Symphony.

He quit the New York post Feb. 3 amidst name-calling that would do the lowdown jazz gentry proud.

Leader of the Philharmonic since 1943, Rodzinski broke the storm when he accused the Philharmonic society of revolving around manager Arthur Judson. Judson manages a booking office and the conductor accused the orchestra of being secondary to Judson's other interests.

Argue Settlement

The society, on its part, was burned up sufficiently to insist that a cash settlement be made with Rodzinski. His contract stipulated \$60,000 a year, plus \$750 for each sponsored radio broadcast, of which there were 18 scheduled. Settlement of \$39,000 was offered, then withdrawn when Rodzinski's lawyers failed to accept. Suit will be taken to the courts.

Temporarily the Philharmonic will be led by Stokowski, Bruno Walter and Walter Hendl (who conducted Herman's *Ebony Concerto*).

Takes New Post In Fall

The 53-year-old conductor will take up his new post next fall, when the 1947-48 Orchestra hall season opens in October. He will be the fourth regular conductor of the Chicago Symphony, following Theodore Thomas, Frederick Stock and Defauw.

Rodzinski stated his desire was to make Chicago the music center of the country. He stressed the tremendous importance of broadcasting and the prestige of records. The present size of the orchestra, about 100 persons, will be kept, and an associate conductor will soon be appointed.

Longer Working Season

The orchestra, which has never obtained ranking with top symphonic groups in the country, according to Dr. Rodzinski's plans will be given a longer working season, probably by more extensive touring. In the past the musicians have worked a 28-week Orchestra hall season and six weeks of summer concerts at Ravinia Park.

As opera is the conductor's first love, a serious attempt to bring opera and the orchestra together will be made. Rodzinski enjoyed huge success in Cleveland in this field, his most notable attempt being Shostakovich's *Lady Macbeth of Mzensk*.

Desire DeFauw plans to return to Europe to conduct the May festival in Brussels, Belgium, and resume his old duties as director of concerts for the Conservatoire Royale there.

Rodzinski will soon take his first vacation in 20 years, then will return here to establish a home.

Blazers Coupled With Oliver Ork

New York—Johnny Moore and his Three Blazers will join with the Sy Oliver ork in a package deal for theaters and one nighters. Operation is handled by the William Morris agency.

How Knocked Out Can You Get?



Detroit—Our "dead or alive?" department. But pictures do lie. Judging from this, the boys range from disinterested to dead on their feet—and eat at the Club Sudan know the regular Monday and Thursday sessions there never lack for enthusiasm. (Left to right): Teddy Backner, alto; Dong Mettonic, trumpet; Earl Young, trombone and Box Kroeger, tenor.

Josh White Back In NYC

New York—Josh White, one-time permanent fixture at Cafe Society Downtown, has returned to the Greenwich Village nightery after a concert tour through the U.S. and Canada. The virile voiced vocalist with the socially slanted songs joins swing harpist Olivette Miller, pianist Cliff Jackson and the Gene Sedric orchestra.

Freddy Martin To Leave L.A. Grove Spot

Los Angeles—Freddy Martin, whose six-year engagement at the Cocoanut Grove has been unbroken except for brief vacation lay-offs, leaves the spot in June for 13-week tour of theaters and one-nighters. Operators are searching for a replacement, having turned down everything offered to date.

Jo Baker To U.S.

New York—Josephine Baker, famed American expatriate who has been a French star since the early 1920's, is rumored set for a U.S. night club tour beginning Sept. 1.

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The all-star crew backing Red include Max Kaminsky, Peanuts Hucko, Dave Tough, Dave Rhodes, Harold Wax, Andy Cailla and Lew Brown.

Mills Boys, Heywood At New Zanzibar

New York—The new Cafe Zanzibar, located a block and a half down Broadway from the old Zanzibar, will be opened by Feb. 20, according to owner Carl Erbe. Spot will feature the Mills Brothers and Eddie Heywood's combo. Location was last known as The Ole South.

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