

Thornhill Ork On 3-Week Vacation, Budget Cut For Glen Island Job

New York—The entire Claude Thornhill band—22 men—was put on notice late last month while the band was at the Strand theater here. Following the local theater date, the band will play a series of one-nights throughout New England ending this Saturday (15) after which Claude intends to take a three week vacation before reorganizing a less-costly band using the same instrumentation.

During his vacation, Thornhill intends to rehearse his new band in preparation for a summer stint at Glen Island Casino. The date has been set tentatively for late May and is to run through the month of June.

Many of Claude's regulars are expected to return to the pianist after the layoff with a cut in salary. Spots left open Thornhill will fill with local medium-priced sidemen. In order not to necessitate rewriting his entire book, Claude says he will keep his new band at the same number of men as his current crew and with the same instrumentation.

Illness took a crack at the band during the Strand stand sending vocalist Fran Warren to the hospital for an operation and laying up manager Al Pollack with sinus and stomach disorders. Bill Larkin, Claude's road manager, took over Al's duties during his absence.

Band is handled by William Morris.

Dave Barbour Recovering

Hollywood — Guitarist Dave Barbour, husband of Peggy Lee, is on the way to recovery following a close call with a stomach ailment that put him in the hospital for several weeks and necessitated two major operations. It will be another month before he will be able to work again.

Long Side Banned

New York—Johnny Long's recording of *Last Night On The Back Porch*, which with the reverse side of *How Are Things In Glocca Morra* has hit the 100,000 mark for Signature record's best seller, has been banned from all networks. Reason given: too suggestive lyrics.

New York—Vocalist Gordon McRae has switched from Musicraft to Apollo records.

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Fringe Spots Jump; Vocals, Shows Click



Maxine Sullivan

Café Society Group

(Staff Photos by Cot)

New York—The 400 and the Aquarium are gone. So are many 52nd street cellars, with most the remainder lucky to have 10 customers at one time on a week-day night. With the exception of Dixon's (the Mooney and Chittison groups) and the newly opened Zanzibar (Mills brothers and Eddie Heywood), that leaves a black pall hanging over the mid-town

area that was once the heart of good popular music. But, out on the periphery—in the Village and, where you'd least expect—in the swank East 50's—there's prewar, if

not war-time, activity.

The Village Vanguard, for example, is jumping like mad. It has Maxine Sullivan at almost

old time form, ballad singer Richard Dyer-Bennet and the Three Flames, a frantic instrumental novelty group that recently scored heavily on *Open the Door, Richard*, its first Columbia side. Café Society Downtown has Josh White back. His tremendous voice and masterful showmanship can keep any spot moving. With him are stand-by Cliff Jackson, harpist Olivette Miller and the fine Gene Sedric band, a jazz unit with a real program book.

Surprise at Inn

Most unusual down town news is the presence of Phil Brito and Bob Howard at the Greenwich Village Inn, ordinarily a very rectangular spot. However, the management isn't sure it will make a permanent thing of its music kick.

Though the east side pioneer, Café Society Uptown, has abandoned jazz, the nearby Blue Angel has Mildred Bailey and a gal named Josephine Premise who, some say, outsings Mrs. Swing. Herb Jacoby, a Blue Angel owner, says he's looking for another east side location to house an out-and-out jazz spot in the 52nd street musical tradition—but with an east side atmosphere.

Doris at Little Club

In this same neighborhood is the new Little club with Doris Day, also the Ruban Bleu, with a large musical cast: the Four Notes, Cedric Wallace's trio, Muriel Gaines and veldt singers Josef Marais and Miranda.

As with pop music generally, the heavy emphasis at the lively Manhattan swing clubs is on vocal rather than instrumental notes. Spots that don't have singers and a show format are having heavy going. (The Aquarium, the 400 and 52nd street had straight-band-jazz). Nicks, the Village institution, has been having very spotty biz with its strictly instrumental fare, as is Condon's, even with the horse-play crew added.

Signature To Nix Out Jazz

New York—Signature will cut no more jazz sides, according to the latest dictum of prexy Bob Thiele. Thiele originally started his recording company as an adjunct of his hot jazz hobby. Poor sales, however, compel him to desert his first love for straight pop music.

Signature will continue to issue its large back-log of righteous sides, most of which Thiele cut years back before Signature became a national operation. Nor will it cut from its catalogue those hot platters already released.

Signature's \$300,000 stock issue.

Local 10 And Nets Come To Terms

Chicago—Local 10, AFM, and the networks came to an agreement here for a new musicians' scale. Increase was set at 18½ per cent with two-week vacations for staffers.

At press time, both New York and Los Angeles locals were stalled in their negotiations for higher wage scales.

Mel Torme Signs For Pix

New York—Mel Torme, currently causing commotion on the coast, has been signed to MGM for two pix a year, and will do three tunes in the Arthur Freed musical, *Good News: The Best Things In Life Are Free, Lucky In Love, and Just Imagine*. His stay at the Bodge Room in Los Angeles has been extended, and he will open at the Copacabana here a month later than the previously scheduled May 5.

Chi Fire Destroys Priceless Wax

Chicago—a \$125,000 fire destroyed one of the most valuable collections of classical phonograph records in the world in a blaze the morning of Feb. 26 at the famous Kungsholm restaurant.

Most of the loss reported was in records and the puppet collection, both used in the establishment's weekly marionette shows. The records included practically all the world's famous operas, many of them irreplaceable.

Fire started on the fourth and top floor of the building, where the records were kept, and burned through the roof in a three-hour long blaze. The rest of the building was badly damaged by water.

The collection was that of Frederik A. Chramer, owner of the Kungsholm.

The building is located at Rush and Ontario streets, diagonally across from the Croydon, favorite Chicago hotel for the musician and theatrical trade.

Chubby Opens Own 'Monster Room'!

New York—Bassist Chubby Jackson at press time reportedly bought the Esquire club on Franklin avenue, Valley Stream, L. I., and last Friday (7) was to open the spot with his own sextet. Club room, they say, will be called the Monster room

and, should the spot get an air-hot, the patter might sound like this: You are listening to the music of Chubby Jackson coming to you

from Chubby Jackson's Esquire club where Chubby and his monster sextet play nightly in the Monster room.

Personnel set at this writing were Conti Candoli, trumpet; Billy Bauer, guitar; Tony Aless, piano; Tiny Kahn, drums, and Chubby, bass. A tenor man hasn't been set. Spot plans Sunday jam sessions.

Spivak Pays Off During Vacation

New York—This week the Charlie Spivak band begins a three week vacation after which the band swings into six weeks of theaters followed by a month of one-nighters.

The theater tour will take the band as far west as Chicago ending back in the east at the Earle theater, Philadelphia.

Band personnel will be on full salary during the three week layoff, Bill Burnham, William Morris rep, told *Down Beat*.

Down Beat covers the music news from coast to coast.

Appreciation Of Music Abroad

New York—Parliament finally approved a \$16,000,000 appropriation for the British Broadcasting Company, state owned radio monopoly, but only after complaints by an M.P. that there's too much of Bing Crosby under the present management. "BBC rains Bing Crosby on the heads of the people," he said.

New York—The Soviet organ, *Culture and Life*, jumped on Russian musicians and song-writers for imitating the vulgar tastes of westerners. Scorn was particularly directed at the silly love songs heard over the air and at dances. The report came from Drew Middleton of the *New York Times*.

New York—A special information bureau that will assist writers, editors, photographers and radio commentators has been established by Capitol records.

Chicago—Surprise to no one was the signing of Clyde McCoy as the Mus-Art Corp.'s (new Facchine-Thayer-Whittemore book-machine combine) first band attraction.

Teagarden's Troubles Multiply

Hollywood—Jack Teagarden, one of the great performers and great names in jazz, has, like some of his colleagues, fallen into hard times. The tale of Teagarden's troubles, which up to now had some faintly amusing angles, is turning toward the tragic.

During the last few months "Big T" has seen his onetime big band fold up in a financial fiasco, has gone through a spell of bad health that threatened to put

him on the shelf for good, has taken a court beating from a former wife.

The previous issue of *Down Beat* told of Teagarden's trou-

bles with federal income tax collectors as his salary, already whittled to practically nothing by various claimants, was attached by Uncle Sam's representatives.

And now—the latest: as this issue went to press Teagarden had just been pulled off his job at the Susie-Q by order of the musicians' union, which charges

that he owes \$400 in traveling band taxes.

To top that his present wife, Adeline Teagarden, filed suit for divorce.

The band fronted by Teagarden at the Susie-Q was put on two weeks' notice. Jack left the next day for New York, with brother Charlie fronting the outfit.

La Bailey On the Cover

We don't know whether Mildred Bailey's pet Dachshund is taking a singing lesson, or voicing his criticism of the technique shown by his mistress, but here's the Rockin' Chair Lady with her two pets at home. After her current stint at the Blue Angel in Manhattan, Mildred goes to Chicago for a concert at Kimball Hall on April 6, sponsored by *Down Beat*.

Mexico Retaliates, Bars Noble Band

Hollywood—Plans to fly Ray Noble and his radio ork from the Charlie McCarthy airshow to Mexico City for a broadcast originating there on March 16 were dropped when it was discovered that Mexican unionists, aware of the fact that AFM's Jimmy Petrillo has on several occasions mixed appearances in this country of Mexican musicians, has slapped a similar ban against U.S. musicians.

Noble will accompany the radio troupe to the Mexican capital for the broadcast, aimed at cementing "neighborly relations", but there was doubt that he would be permitted to conduct the orchestra of Mexicans engaged there for the show.

Dottie Reid Quits Florida

New York — Deeply tanned after two months under the Florida sun, vocalist Dottie Reid returned to the snow and cold of Manhattan and after a few days' rest opened at the Little Casino in the Village.

The blond chanter is working with two other girl vocalists, Sylvia Simms and Stephanie Dale, and pianist Ram Ramirez. Miss Simms sings in a Holiday-Vaughan slot, while honey-tressed la Dale goes more for the continental *Passe*-type chanting.

Ramirez is being featured each Sunday afternoon on the piano during the cocktail hour.

Art Lund Signs MGM Wax Pact

Hollywood—Singer Art Lund, *Beat* poll winner, in virtual retirement while his contractual obligations were hashed out, will get a big buildup on the new MGM record label.

Lund's deal calls for solo billing with backing by special orks. First sides were expected to be out around the first of this month, with releases among the first out. Heavy promotion will accompany.

Ownership of the singer's contract was recently settled with the William Morris office buying out Benny Goodman's interest. Freddy Goodman continues as Lund's personal manager.

Kyser Will Split Billing With Jane

New York—Jane Russell will get twin billing when she records with Kay Kyser on Columbia. Labels will read: "Kay Kyser and his orchestra presenting Jane Russell." Miss Russell, famed as the wife of a top football player, will have her name in the same size type as Kyser's.

Mixed Group Picks Discs

New York—A committee to select the year's best recorded jazz for the *Revue of Recorded Music* met last week in New York City at the Plaza hotel. Sitting in were Leonard Feather, George Frazier, Michael Levin, George Simon, and Barry Ulanov.

Tradesters were watching the proceedings with some amusement since not only do the five writers work for publications with strongly differing viewpoints, but Frazier, *Variety* record critic, just wrote a strongly worded blast at Feather, charging him with unethical conduct as a critic.

St. Paul—Prom ballroom, a Bill Karzas operated spot, has started Sunday afternoon tea dancing sessions with territory outfits.

Taking Five



New York—Marilyn Maxwell, a band vocalist until she began to strike that radio gold in Hollywood, takes five during a rehearsal of the Abbott & Costello show, heard Thursdays over NBC at 10 p.m. (EST).

Hucko Builds Small Combo

New York—Peanuts Hucko has been rehearsing a small band here with an eye to proving that a small, skillful jazz crew can successfully do hotel work. The crew Nola-izing at press-time included Hucko, clarinet; Larry Mollinelli, baritone and flute; C. T. Strickland, tenor and bass clarinet; Freddy Ohms, trombone; Maxie Kaminsky, trumpet; Charlie Queener, piano; Jack Lesberg, bass; Davey Tough, drums; Evelyn Kent, vocals; and Norm Layden, Deane Kincaide, and Louis Stein, arrangements.

At press time, Peanuts announced that he had arranged with Jack Teagarden to front the combo with his tram.

Count Basie's Theater Route

New York—The Count Basie band, which opens Friday, March 14, for a week at the Apollo theater, Harlem, follows with an eastern theater tour that will take the band through Washington, Baltimore, Philadelphia and Boston.

Present plans may take the pianist and his crew into Chicago sometime in May for a four-week date at the Rhumboogie. Basie is blueprinting a European trip later in the summer, possibly July.

Cats Play 3 Minutes, Get \$100 Per Week

New York—This may not be the ultimate paradise sought in this week's *Posin'* (column 5), but it's not a bad substitute. Five nights a week, musicians Bob Haggart, bass; Billy Butterfield, trumpet; Toots Mondello, alto; Artie Drelinger, tenor; Bunny Shawker, drums and Stan Freeman, piano, collect \$20 each for 40 seconds playing (\$100 for the full week's three and one-third minute stint).

It all happens on the Jack Smith show, 7:15 to 7:30 EST, Columbia net. Right after the regular program, a 40 second musical commercial is aired over some of the stations carrying the show. Because it doesn't go over all the stations and is, in effect, a different program, the show's regular orchestra can't handle the spot. That's where the above sextet comes in.

The musicians are required to report to the station one half hour before their flash performance. They spend the time with a jam session or rehearsing something or other. (No need to rehearse the commercial as it's the same every time!) The night the *Beat* showed up, it caught the boys in the middle of a struggle with *Salt Peanuts*. They were going pretty good until they were interrupted by the thing they're paid for.

As soon as they finished, the six packed and left, most of them to their regular jobs.



(Staff Photo by Got)

Symphony Men Snafu Granz's Carnegie Bash

New York—Jazz At The Philharmonic returned to New York City last month for a midnight concert at Carnegie Hall, starting out with a small riot which necessitated calling out the reserves from 18th precinct station.

Trouble started when the Indianapolis Symphony, playing a regular concert, let out late, and the inflowing and exiting crowds got tangled up, leading Granz patrons to believe they weren't going to get in. The symphony's tardiness forced the jazz stars to play in front of the huge curtain drop, since the stage couldn't be reset in time.

Rumors had been prevalent that Buddy Rich, Trumie Young and Roy Eldridge wouldn't play the date, but despite Rich's flu and Roy's cracked lip, the trio were on hand for a hand from a packed house.

Stars of the evening were Flip Phillips, Buck Clayton, William Smith, Coleman Hawkins, Roy and Buddy, whose final *C Jam Blues* solo tore the house down.

When Granz' initial concert here was reviewed he was panned for sloppy emceeing, slipshod programming and a general air of slovenly production about his concerts.

He is evidently learning fast. This bash had pace, well-worked out backgrounds, some carefully chosen solo groups, good tunes and no scuffling among the soloists. It's both welcome and about time.



(Staff Photo by Got) Flip Phillips

Makes Come Back

Washington — Jean Barlow, blonde singer with a west coast rep, out of the biz for several years, opened at the Romany Room here last week.

Posin'

by Bill Gottlieb

THE POSER

What's your idea of a working musician's paradise?

THE POSERS

Working musicians.

Woke Claude Thornhill from nap on backstage cot at Strand theater. Digging question, the sweet-toned one went back to dreaming:

"My idea of paradise is owning a small club with a band that could play just the music we want . . . no worry about what the audience or the bookers or the waiters want. I wouldn't limit the scope of the music, either. We'd play sweet music, jump stuff, concert pieces. Somehow, in my paradise, enough customers would show up to keep the organization running."

Found Billy Butterfield on the Jersey side, at Donahue's.

"Let me have a big ranch in Arizona. Then send me a 50 piece orchestra. 5 days a week. Then let us relax and play for kicks. Since I'd have to live, as well as play, you might arrange to send me a weekly check to cover payrolls, ranch up-keep and valve oil."

Fell into Village Vanguard where balladeer Richard Dyer-Bennet was sweetly singing some gone tunes from 18th century.

"I'd like to do 3 concerts a week for 20 weeks in the year," spake the singer as he fingered his guitar. "I'd spend the rest of the time studying and practicing or playing with my kids. What's more, I actually hope to be working exactly that schedule in about four or five years. My plans have already begun to take that shape."

Found Al Hall on his night off from Condon's, sales of his little Wax record company.

"My paradise would include cutting one record a month on my own label and leasing half of Victor's presses to handle the demand. Since I like playing more than anything else, I'd want to work just for kicks every other day of the month. We'd have daily sessions at a house I'd own so I could fall right out of bed into a down beat. When I'd be too tired from last night's late bash, I'd have a substitute bass man to split my load. Every time I Be'd, he could Bop."

Tex Subs For Perry

New York—Chesterfield, long the sponsors of the original Glenn Miller orchestra, will have Tex Beneke of the present Miller ork as guest while Perry Como is vacationing. There is talk of Beneke and the Miller crew taking over Chesterfield's summer stint.

Lay That Paddle Down, Bum!



New York—We thought fraternities were just for boys, but it seems that Epsilon Phi Alpha of NYU made an exception in the case of adorable Evelyn Knight and sent Bill Keisler backstage at the Roxy theater to carry out the traditional rites.

REEDS GILBERT

by Eddie Ronan



Roger, 8, Makes His Debut

By BILL GOTTLIEB

New York—Over in the corner of the Waldorf-Astoria's Suite 4-B was an 8-year-old kid playing piano. Much too loud—it occasionally broke in on the brilliant yak-a-ta-yak-a-ta which filled the room. Newspapermen, photogs, radio celebs, and good-looking doll-jammed the place, occasionally bothering the bartender for a drink, but mostly just happy to tell each other about themselves.

One small man was desultorily telling a few hangers-on that the boy was Roger Barnett and that he was being formally presented to the amusement trade as a piano prodigy.

Another middle-aged, heavy-set cigar-smoking gentleman with a fine fatherly air was jocularly scuffling with Roger, playing like they were pals. But most of the time the kid just played *Bumble Boogie* too fast or another boogie that opened with his left hand meddling the keys, his right hand

Bill combing his hair.

Lenses Want It Hot

He had started out to play more conventional fare, but one of the newsreel men decided they had



(Staff Photo by Get) Mary Lou Williams and Roger

to have something "really hot." *Hair Comb Boogie*, that was really it, man.

The party was improving. Some song-plugger brought in

four or five very sharp looking dolls. Fine figures, makes a party, that sort of thing. Attention switched to the piano when Roger's young sister climbed on top, looking down at her legs. But the fotogs quite correctly decided this wasn't the right touch, conned one of the dolls into leaving her cocktail, and posing with her dress on high. Eyes on the 8-year-old pianist, and the camera on her.

Dolls All Climb On

This was such a fine idea that all the dolls climbed on the piano. Roger was still playing, though he was tiring badly. Everybody took pictures, lots of pictures. Liquor was good too. Roger got in some of the pic-

Auld, Chaloff, Rodney Sextet Into 3 Deuces

New York—Georgie Auld, the wild little tenorist who reportedly opened his own record store on the coast recently (he had records bought and the lease signed), swings into town this week and will open Friday (14) at the Three Deuces on 52nd street with a 6-piece combo.

Opposite Auld will be a trio led by guitarist Teddy Walters. With Walters is Bob Carter, bass, and Hank Jones, piano.

According to reports along the street, Auld will have saxist Serge Chaloff and trumpeter Red Rodney in the combo.

Auld and Walters replace the units of John Hardy and Charlie Shavers.

GAC Takes Lead From 'Beat' Column, Appoints Staff Trouble Shooter

New York—In line with suggestions originally made by Mix in the *Beat's Notes Between Notes* column in the January 1 and 29 issues, General Artists Corporation announced two weeks ago the appointment of Jack Philbin, well-known personal manager, as vice-president in charge of artist relations. Art Weems, GAC exec, told the *Beat* that he had discussed the matter at some length with agency president Tom Rockwell, both before and after the articles' publication, and they had carried definite weight in the decision to create the new post.

Philbin, who gave up contracts with Marion Hutton, Bob Houston, Les Elgart and the Fontaine Sisters, to take his job, told the *Beat* he considered his job the function of making good music more saleable.

'Artists Neglected'

He added, that like the *Beat* and Weems, he felt the field of booking had become so complex in the last few years, particularly with regard to union matters and contracts, that bookers could no longer spend proper time with artists to make sure that their end was going properly.

This gave rise to personal managers, a necessary evil in his opinion, but that the agency now felt it was time to step in itself to smooth out what were generally ruffled relations between many of its clients and the head offices.

Philbin indicated that in the future duplicate files of all correspondence pertaining to routings and jobs would be given his office so that he would be in a position to help and advise any artist on particular difficulties.

'Call Me Chaplain'

"Call me the agency chaplain, if you want—only I'll be able to do more than just punch a *ts* slip," he added.

"In the future, most of the new talent coming into the agency

Satchmo Rests At Home In New York

New York—Louis Armstrong has been resting at his home in Corona, Queens, trying to shake a heavy cold and other ailments that have been plaguing the trumpet man for several months.

Chicago—Mercury records has signed the Bobby True trio, coast outfit, to a recording pact. First sides out this month.

In the past agencies have been so involved in selling problems that they have forgotten to make sure that the artist concerned was being handled properly. We at least are going to try to see that doesn't happen in the future."

Makes Corn Look Wonderful



Chicago—There's one beautiful thing about Spike Jones—and this is it. She is Helen Greco and she is featured vocalist with the King of Corn's touring concert unit, which returns to the Civic Opera here on March 22 and 23. They say that Spike is averaging about five grand a night, so soon he can have his washboard goldplated and shoot silver bullets instead of blanks.

Mel Torme Seeks A Plug



Hollywood—At the Bodge, where he is starred, Mel Torme encounters that eminent west coast disc jockey, Woodrow Herman, and inquires about a plug for his platters. Woody looks like he had just seen the ghost of that fine band he scrapped to enter radio.

Blazers, Oliver Set for Tour

New York—When Johnny Moore and the Three Blazers close the Rhumboogie, Chicago, next week (March 20), the combo will start its first extended tour since the unit was built in Los Angeles—four months of theaters and one-niters throughout the south ending on the east coast.

The tour, packaged by William Morris, doubles the Blazers with the Sy Oliver band, which will

back the vocal group. Sy will be featured in the show.

Tune, *There Is No Greater Love*, recorded on the Exclusive label, was the tune that sent the Blazers on their way to the top.

Woody A Wax Solo

Hollywood—Woody Herman will have his first Columbia sides released this month as a solo singer. Instrumental quartet accompanying is tabbed the Four Chips. Tunes are *There Is No Greater Love* and *Across The Alley From The Alamo*, a novelty.

Babbitt To Record On Kyser's Columbias

Chicago—Mercury recording artist Harry Babbitt, who recently returned to the Kay Kyser fold, has been given permission by the record company to cut two sides with Kyser's band on their next Columbia record session.

Chicago—Christine Randall, pianist and singer, continues on at the north side's Tin Pan Alley.

NOTES BETWEEN NOTES

Growing Film Monopoly Over Music, Endangers NYC Now, All Biz Later

By MICHAEL LEVIN

New York—For some months now, eastern musicians have begun to realize that they are facing more than a seasonal slump in employment. Like it or not, the work is moving to the west coast.

Lots of reasons are handed out: musicians prefer the west coast weather. There's more radio work there. Bands find it easier to work all year around there without working too many one-niters. And far in to the night.

The actual reason is much simpler, and in the long run much uglier. The movie industry is moving in on music and every other phase of the entertainment business with a real vengeance. Monopoly is a very ugly word but signs of it are cropping up all over.

Mix It is a known fact, has been for many years, that Hollywood screen scores dominate music publishing activities in New York City. There are only two relatively large publisher groups not completely dominated by Hollywood through either stock control or else contractual agreements making it impossible for the publisher to handle any other material consistently.

Newcomers Fluffed

This has already resulted in making what was a difficult field for a newcomer almost impossible. A songwriter not known in the field has as much chance at most of the large publishers as a Good Humor man in December. The publishers merely throw up their hands and say, "We gotta work on our screen scores."

In the last few months, many of the large network shows which centered in New York City have moved to the coast, taking their musical work with them. Principal reason for this was that the acting and singing talent used on these shows was tied up in picture contracts which necessitated their spending too much of their time in Hollywood to make NYC production feasible.

Bands Shift Work

As a result of this, bands working these shows are centering their bookings on the west coast.

Therefore the music publishers in the last few months have doubled their staffs on the west coast, cutting down proportionately in New York City.

For a long period of time, many film companies have had working agreements with talent agencies on the procurement and limitation of artists to specific conditions which would be of benefit to their film careers. Singers are farmed out to night clubs for what a studio may think is a sufficient period and then jerked back for film work.

MGM In Wax Field

MGM is now in the record field for itself, as opposed to the clear-field planting of tune scores practiced by other companies. This will mean a general rush by other film companies to get their scores and stars on wax, both as a sales and promotional boost.

Very shortly it will be possible for MGM to imply, oh so politely, of course, that if you don't want to work *Loew's* theaters and MGM pictures, you don't have to record for the MGM label.

Which means that the other established record companies, un-

less they work out very tight working deals with other screen companies, between the radio and musical shift to the coast, are going to find themselves with no talent, save that tied down by extremely tight long-term contract at the present moment.

Tie-Up All Ends

It is highly possible in the next few years that agencies who want to plant their attractions in films will have to agree to tie up other artists both for records and radio in a way which the film company deems suitable.

To put it a little more brutally, a business which is already one of the most centralized and tightly held in the world, considering its gross volume of sales, will be even more tightly controlled by an absentee group of men not even as remotely concerned with advancing music as the men who dominate the field at present.

In short, monopoly—and how are you?

Columbia Discs Hassel On Album

New York—Columbia moved into traditional Decca domains last month when it recorded Broadway show music by the "original cast." Opus was *Street Scene*, opera-like revival of the Elmer Rice classic. Album will be issued on the green Masterworks label.

Columbia's next scheduled show is *Finian's Rainbow*. Cutting will take place as soon as it's decided whether or not Ella Logan, show's star, will appear. Ella now is tied up with Apollo. Without her, an "original cast" album will lose most of its punch, it's felt. Columbia will either accept substitute Kitty Kallen (who is slated to take Miss Logan's place in the show), will get a release from Apollo or will skip the whole deal.

MGM Discs Out

New York—MGM's first release finally hit the stands this week with sections of the *Till The Clouds Roll By* sound track including Lena Horne, Judy Garland, and Lennie Hayton's work, plus singles by Lauritz Melchior, Sy Oliver, and Jimmy Dorsey.

11:60 Nabs Sponsor

Chicago—Dave Garroway's working for money now—his hip *11:60 Club* (WMAQ, midnights) is being sponsored by a local radio and record store chain.

August On Radio

New York—Jan August, whose *Mistrou* scored heavily on Diamond records, will appear on the Mutual net 6:45 to 8 p. m., Saturdays, for Revere Camera.

Sinatra Biography

New York—*The Voice: The Story of an American Phenomenon*, is the title of a forthcoming Frank Sinatra biography by E. J. Kahn, Jr., who did the three-part profile on Frankie for the *New Yorker*. Harper will publish.

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Horn And Legs Sue Over Tired Horses

Los Angeles—Harry James and wife Betty, Miss Grable of the screen, have taken a couple of their horse-trading associates into court here on contention that \$105,000 for seven nags, none of which was in shape to start, let alone finish, a race, was much much too much money.

The Jameses have asked the court to call off the deal and get their money back from C. H. Jones and Sons. Also mentioned is horse broker and radio announcer Joe Hernandez. The suit claims that two of the bangtalls needed \$3,000 worth of veterinarian attention.

They Forgot

New York—Jimmy Ryan's on 52nd Street finds itself in a bit of a booking mystery. With clarinetist Tony Parenti and his trio on its way out at press time, club ops were surprised to find that no one had done much about booking a replacement unit. "We were sure caught napping," they told *Down Beat*.

Stitt at Jump Town

Chicago—Sonny Stitt, young be-bop altoist, has been working recent week-ends at Jump Town ntery. Spot uses name Jazzmen for Thursday night jam sessions, has featured Jimmy McPartland, Gene Ammons, Gayle Brockman, Miles Davis, Mel Henke, Stitt and others.

George Davis' quartet and vocalist Jackle Cain continue.

McVea Opens Another

Hollywood—Jack McVea and ork signed to do their "Open the Door" routine in a Monogram picture entitled *Sergeant Brown*. The band was slated to report to studio around March 1, will leave on one-niters thereafter.

clary and alto; Sandy Bloch, bass; Alvin Stoller, drums; Billy Bauer, guitar, and Teddy Wilson, piano.

Courier Has Jazz Concert

New York—A midnight jazz concert, featuring the winners of the fourth annual band popularity contest conducted by the *Pittsburgh Courier*, leading Negro newspaper, has been skedded for Saturday night (15) at Carnegie hall here.

The concert, proceeds of which will be divided among worthwhile charitable organizations, white and colored, will spotlight top band winner Lionel Hampton, runner up Count Basie, top gal vocalist Ella Fitzgerald, king male chanter Billy Eckstine, and others.

Top band winner following Hampton and Basie was Stan Kenton, the only white band to finish in the top ten. Only other white musicians to finish in the money were Tommy Dorsey and Benny Goodman, who finished first on trombone and clarinet.

Hannah Chirps With T. Dorsey

New York—Tommy Dorsey at press time picked up Clambake Seven and cut four sides at the Victor recording studios here. Sides were *Nothin' from Nothin'*, *Leaves Nothin', That's Life I Guess*, *On the Wrong Side of You* and *But I Do Mind If You*

Don't. Eyebrow raising angle of the date was that the gal vocalist was Hannah Williams. Remember?

On the date were Charlie Shavers, trumpet; Boomie Richmond, tenor; Johnny Mince,



Rupert Lord *Invader Grant* won his court battle against Jerri Sullivan, Paul Baron and Maurey Amsterdam over title to *Rum And Coca-Cola* by decision of the federal court. The judge ruled that the appropriation of the song was "deliberate and intentional". The defendants will appeal the case . . . MGM has refused permission to Lena Horne to work at the Latin Quarter in Manhattan.

Rumors that Stillman Pond, backer of the Boyd Raeburn band, was pulling out because of lack of funds, were just that. He went to the west coast to transfer assets and make ready cash more accessible. Raeburn leaves Vanity Fair club on Broadway today (March 12) to play one-niters . . . Harry Linn launches a series of midnight Saturday concerts at Town Hall in NYC on March 22.

Don Ewell, pianist with the Bunk Johnson band in New York and Chicago appearances, is in a New Orleans hospital recovering from slashed wrists in an alleged suicide attempt . . . Freddy Robbins, the Gotham disc jockey, and his wife are preparing for the stork . . . Joe Wolfson is now head of theater band booking at William Morris, replacing Milton Berger, who joined Warners.

Noble Sissle, the band leader, obtained a divorce in Albany from Ethel Watkins, the former Cotton Club lovely, after six years . . . Ted Lewis had a breakfast fight with a waiter in his room at a Chicago hotel. The leader is suing the hotel for \$100,000 and the waiter is suing him for \$5,000. It all started over the butter . . . Bob Laine, pianist and now a citizen, has returned to visit him in Sweden after 17 years.

Mary Ann McCall is singing in the Rose Room of the Grant hotel in San Diego. Says she is tired of the road, but it could be a persuasive husband, too . . . Duke Ellington will get 15 grand for a 10 day engagement in Havana starting March 22, plus transportation, of course . . . Signature is pulling back all the Walter Brown platters on *Open The Door* because all networks have banned its lyrics.

The Wagner Trio at the Grae-mere hotel in Chicago has an ABC network shot six nights a week and would be a good novelty bet for any record company . . . It took 15 mounted cops two hours to quell an outside riot at the Paradise theater in Detroit, when patrons inside continued to dig Dizzy Gillespie and wouldn't leave . . . Raymond Scott says he had a genuine inspiration for his latest tune, which is titled *I Choked Her Till She Said I Love You!*

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Sympho Slugfests Not For Fun!

Longhair Scraps Put Even The Dorseys To Shame

By MICHAEL LEVIN

New York—Every so often the New York Times will look down in lofty amazement and comment on the scurrying frenzies of the jazz world, mutter comfortingly about the peaceable climes of Carnegie Hall and go back to dignified scanning of the news.

Well, fellow reprobrates, the picture that the Carnegie Hall crew has presented in the last three weeks makes the worst Dorsey brothers

wrangling sound like a couple of yee-men on an outing.

To start things off, we have the skirmish between Artur

Rodzinski and the New York Philharmonic Symphony, with that worthy resigning next October, the orchestra management accepting his resignation effective immediately and giving him \$30,000 in payment of the unfulfilled portion of his contract.

Hot Charges Fly

Both sides flung some hot charges around, Rodzinski charging that manager Arthur Judson was a dictator who tried to run the orchestra as well as book in only artists from his agency, Columbia Concerts.

Ward French, a Judson exec, replied that these were "plain lies . . . silly" and added in a handsome smash below the belt that Mr. Rodzinski owed thanks to the group who had made it possible for him "to come over here from Poland and in a short span of time, earn the handsome sum approximating \$100,000 a year."

The NYC end of the skirmish came when Rodzinski departed for Chicago, to head the symphony ork there.

Files Suit for Libel

Meanwhile Serge Koussevitsky, famed conductor of the Boston Symphony, won a preliminary stay against distribution of a biography about him, written by ex-Boston music critic Moses Smith and published by David Ewen, another critic, through Allen, Towne and Heath Inc.

Filing suit for \$500,000 libel, Koussevitsky claimed the book falsely and wrongfully portrayed his life. His attorneys even tried to prevent publication of advance reviews in the NYC newspapers, who, however gently pointed out that they too had civil rights.

Then the Metropolitan Opera announced that it had signed

with Columbia records for the recording of complete operas from the stage of the Met itself, two each year.

Victor, in a press release dated the next day, announced plans for a series of recordings of full length operas by leading singers of the Metropolitan, with specially assembled orchestra and chorus. First stating that the project had been under consideration for many months, Victor listed its stars under contract and pointedly added the conductors also under its dog and padlock.

Krueger-Szell Scrap

Real blow-off of the month though came when Karl Krueger, conductor of the Detroit symphony orchestra, accused George Szell, conductor of the Cleveland orchestra, of "intentional deception" in offering a post to Josef Gingold, concert master for the Detroit organization.

It seems that while Szell was guesting with the Detroit organization, he made Gingold an offer which that violinist accepted. Henry Reichhold, the Detroit symphony's millionaire manager, in a letter discussing the situation pointed out that every guest conductor that had led the symphony had come from the Judson agency (yup, he's back in it) and that he considered the raiding tactics highly improper.

Smotes Low Blow

Krueger smote the lowest when he tacked on "Possibly some European conductors (Szell is a Czech), to whom the United States have given opportunity and prosperity unimagined in the countries of their origins, have not been with us for a long enough time to have adjusted themselves to the ethical climate of our country."

Szell in the meantime was in trouble with the Cleveland orchestra, which he heads. The Cleveland Press, in a badly written editorial, accused him of "ripping up the personnel of the orchestra . . . wrecking these human values" . . . "tuning up for perfection."

Consider Resigning

The Beat also learned from its own impeccable sources that members of the Cleveland group were holding meetings and considering resigning in whole sections, since Szell had fired the concert master and principals of several important sections.

Payoff to the whole mess was that other players he had hired to join the orchestra wouldn't do so because they heard through the grapevine (6/8 version) that Rodzinski was raiding the orchestra of personnel to join him in Chicago, having directed the Cleveland unit himself before going to New York, and they didn't want to join an orchestra riddled with replacements.

Our suggestion to all these guys is to join Kostelanetz. The work's easier, the hours shorter and the gin rummy better.

Debut Spots Tied Up

One story of really serious import with regard to Arthur Judson's far-flung enterprises remains to be checked. According to information given to the Beat from several sources, by next year Carnegie Hall and Town Hall, most important debut spots in NYC and the country, will be closed to all except those artists managed by a small group of concert impresarios.

If this is so, it will make any of Jules Stein's stunts at MCA look like very small potatoes. Octopusopolis is the only word for it—if it is true.

Kenton Crew On Back-Breaking Trek

New York—Probably the most traveled big band in the country, the Stan Kenton crew took off last week after the Avodan date on a back-breaking trek that will take the tall pianist and his brood as far up the west coast as Vancouver, Canada, then back down through California, Texas, Louisiana, Indiana, Alabama, Tennessee, Maryland, Virginia, Pennsylvania, and

the District of Columbia before coming into New Jersey for two weeks at Frank Dailey's Meadow-

brook, May 16.

Today and tomorrow the band plays the Palais Royale, Portland, and for the next week will spin through Washington with its first stop at Seattle on Friday.

On two Texas college dates, University of Texas and A. and M. College of Texas, April 11 and 12, the band will get \$5,500 for each date—the largest sum ever paid the band for on a school engagement.

Majestic Orks Take Over Spot

New York—Wish we could figure out some mysterious behind-scenes explanation. But it's simply a coincidence that three bands appearing consecutively at the Meadowbrook, N. J. dance spot, are all Majestic record artists.

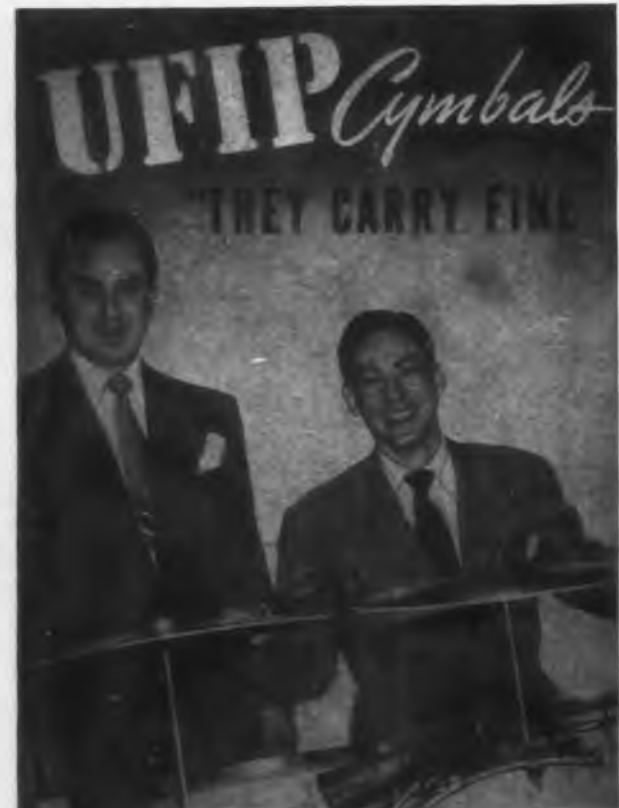
The three are Louis Prima (closed March 3), Ray McKinley (current) and Eddy Howard (March 17).

Welk Breaks 18-Year Old Record in Joliet

Joliet, Ill.—Lawrence Welk, on a midwestern theater and one-nighter tour, broke an 18-year-old house record at the Rialto theater here on a one-day stand. Coming in on Ash Wednesday, usually a poor theater day, Welk rung up a hefty \$3,864 gross. Band is currently at Bill Green's Casino, Willock, Pa.

Pans Panners

New York—Harper's Magazine has run two articles by Ernest Borneman on jazz and its critics, emphasizing the bitter personal differences between some of the music writers. No Beat staffers were be-bopped by the pan.



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PRESS-TIME NOTE

Buddy Christian has joined Ray McKinley and his orchestra.

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RECORD

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TRADE TATTLE



(Shoot all hot record company and publishing firm news and stuff directly to the Trade Tattle column, Down Beat, 1415 RKO Building, New York.)

RECORDS

Joe Zimanich, former ARA repertoire head, has joined Mitch Ayres as a Columbia recording director. . . Charles Greau was made assistant recording director of Victor's special record department. He will work with Steve Sholes on folk, hillbilly, race and blues records. . . Spade Cooley is the latest Victor addition to this special category. . . David J. Finn is the new general sales manager of Victor. . . Isidor Lubin, top statistician and government official, has been elected a director of Decca records. . . Mike Connors is set to open Decca's public relations office.

Tony Martin, who left Mercury for Victor, has agreed to a royalty cut with Mercury in order that the remaining masters be released. . . Dusty Fletcher opened National's door and found a four year record pact. . . Tony Pastor switched from Cosmo to Columbia. . . Manie Sachs of Columbia has gone to the west coast to re-sign Frank Sinatra.

Songwriter Dennis D. Fernando has started Starlit records in L. A. . . Pete Johnson is now playing his boogie woogie piano with Apollo instead of National. . . With Cosmo inactive, Larrv Clinton has moved over to Rainbow. Two albums are in the offing. . . Mercer Ellington, formerly with pop on Musicraft, is now waxing with Sunset. First platters have Billy Daniels on vocals; Candy Ross, trombone; Morris Lane, tenor; and Luther Henderson, who did some of the Beggar's Holiday music, piano.

Columbia will record two operas a year directly from the stage of the Metropolitan, though not during actual performances. These will be the first full length operas recorded. . . Anita O'Day's first sides with Signature are Sometimes I'm Happy, Ace in the Hole and two original blues, as yet untitled.

PUBLISHERS

In San Francisco, songwriter John Wolfe recently filed a \$50,000 suit against Clancy Hayes, his former associate, and the Hudson music firm alleging that he collaborated on Huggin' and Chaikin' and that after alterations Hayes and the firm pubbed the thing leaving him out in the cold. Suit also calls for an accounting of the royalties.

The music publishing subsides of Paramount have moved their offices off the lot and into new location at Argyle and Selma. . . Criterion is seeking an injunction and accounting against Embassy and Broadcast for alleged infringement of Criterion's Ridin' on the Crazy Train, claiming it was traced and put out as The Moment I Met You.

Upon recommendation of the complaint committee, Gordon music has been expelled from ASCAP. Complaint stated that the society's name and seal had been used by Gordon in soliciting funds from amateur song writers in connection with the pub biz. Firm had been warned last November.

Changes at Encore have Irving Tans resigning as pro. mgr. and ex-Harmonite Jay Mayer taking over. Ted Persons is in from Mutual. Danny Cameron stays in charge of the California office. Irving Ullman now heads the Chi staff. . . Al Goodhart emceed the pop composers part of WNYC's eighth annual music festival. And Florence Tarr for the serious penners.

STUFF

Eddie Durham's band is now at the Cafe Superior, 188 Belmont ave., Newark. . . Jim McCarthy has added the Three Blazers to his sackery duties. . . Jack Wollack has opened a booking office at 150 W. 49th St., N. Y. . . Frank Sinatra will quit the Old Gold show in June. . . Al Jolson will be booked by William Morris.

Teaching Fiddle To Venuti



Hollywood—That's what it says here, Jack Carson and Dennis Morgan, two of movie musicdom's most avid fans, are giving tips to Joe Venuti on how to play the darn thing. Jack and Dennis must be nuts, or else Ray Heindorf, music director for Warners, has blown his top. He just hired Joe to play some extra special fiddle sequences, backed by an all-star group, in *Two Guys From Texas*.

Musician Wins \$35,000 Piracy Verdict Against Columbia Broadcasting

Hollywood—For what is believed to be the first time on record a plaintiff won a major piracy suit against a radio network as Jack Stanley, orchestra leader, was awarded a verdict of \$35,000 against the Columbia Broadcasting System by a jury in superior court here before Judge Roy V. Rhodes.

Vaughan in Chicago

Chicago—Rhumboogie, south side hot spot, has been connecting with jazz names since champ Joe Louis took over the financial backing. Opening March 21 will be Sarah Vaughan and Slam Stewart's trio, in for four weeks. Previous attractions have been Johnny Moore's Three Blazers, and Erskine Hawkins. Count Basie may come in during May.

Stanley proved to the satisfaction of the jury that he had submitted the idea for the program *Hollywood Preview* to CBS executives by means of audition records on several occasions prior to the time the show appeared on CBS in May of 1945 to run for nearly a year. Stanley leads a string ensemble at the Johnathan Club here. Before coming to Hollywood he was a musical director in Chicago theaters.

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SELMER SAXOPHONE

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Television Bogie Haunts Musicians

By CHARLES EMGE

Hollywood—Group of Local 47 musicians, whose leaders have long been at odds with AFM heads on the union's policy on phonograph records and the problem which, it is said, will grow out of their uncontrolled use as unemployment becomes

more widespread (it is already approaching the "panic" stage in the dance field here) is much concerned over television. Members of the bloc campaigning for restriction on use of records point out that in motion pictures the musicians seen on the screen seldom do the actual playing; they are generally "dummies" with sufficient musical ability (and it doesn't take much) to synchronize their action to the sound track.

Won't Need Musicians

More significant is the fact that it has been proven conclusively in

movies that even non-musicians with a little practice and coaching can simulate the appearance of actual playing so well that even a musician can be fooled. Two notable (but by no means rare) examples were the performances of John Garfield in *Humoresque* (recordings by Isaac Stern) and Cornel Wilde in *A Song to Remember* (recordings by Jose Iturbi).

In television, where the visual image is as yet not nearly as sharp as on the motion picture screen, the trick would be even easier to accomplish. It would be a simple matter to

build all sorts of television productions around music already recorded on conventional phonograph platters and other mediums. There is no law against it.

Leaders of the "anti-record" bloc here hold that AFM's present policy in dealing with the recording situation has been wrong from the start in that the union has failed to establish by legal means a musician's right to control the sale (and continuous resale) of his recorded performance. They contend that AFM's collection of a so-called "royalty" from record manufacturers is completely ineffective as far as an ultimate solution is concerned.

Hollywood—Page Cavanaugh Trio with Connie Haines and the Pied Pipers with Skippy Martin ork cut ten sides each for Standard Transcriptions last month.

Keynote Coast Office Closes

Hollywood — Keynote record company, which opened headquarters with considerable fanfare some months ago, has closed the office and will dispose of the pressing plant it maintained here.

Eddie Laguna, manager of Keynote's west coast office, said he would continue to supervise distribution of Keynote records from here until further notice. Decision by Eric Bernay, head of Keynote, to close the office was simply because sales here were insufficient to justify continuance.

Down Beat covers the music news from coast to coast.

LOS ANGELES BAND BRIEFS

Billy Berg, in an all-out effort to clinch the title of Hollywood's "Dr. Jazz", has added the Erroll Garner Trio, including the unexcelled Red Callender on bass and Harold West on drums, to the line-up at his Vine St. hottery, which already had the Gerald Wilson combo plus solo performers Harry (Hipster) Gibson, Timmie Rogers and Mabel Scott (the new Tiny Brown Trio, which came in with departure of Louis Jordan's boys, was not held over—and fast!). On Sunday afternoons Berg has been presenting Charlie Parker, backed by the Garner unit, in contrast with Pete Dally's Chicagoans in a "battle of old and new".

The spotlight is also on the unpretentious little Hi De Ho Club, well down Western Ave. way, which was scheduled to install Howard McChes, with Parker back in his line-up, following Nappy LaMare's group Feb. 28. Others slated to be with the McChes unit, all be-bop stars, were Roy Porter, drums; Addison Farmer, bass; Hampton Hayes, piano. . . . Pee Wee Hunt's dixieland music got the nod to replace the Teagarden boys at the Susie-Q.

The Streets of Paris, once one of Hollywood Blvd.'s leading hot-spots, is down to a solo pianist, Bob Storm. (Possibly too much competition from Mike Riley and his madmen of music at Mike's spot, almost across the street). . . . At this scribbling Glenn Billingsley was shopping for an attraction to follow the Page Cavanaugh Trio at his Bocage Room. He should give ear to the Johnny White Quartet, which has been doing the "off-night" stint at Anita O'Day's Swanee Inn. . . . Paul Howard combo closed at Virginia's (Eagle Rock Blvd.), bringing to an end a stand that lasted seven years, two months, two weeks, according to Paul, who is financial secretary of Local 787.

Name Notings

Desi Arnaz drew the Avodan assignment as spot curtailed operations to Friday, Saturday, Sunday stretch. . . . Les Brown, now definitely set to follow Vaughn Monroe at Palladium March 18, had new band in rehearsal here. . . . Pinky Tomlin band appears to be sitting solidly at Tom Breneman's Hollywood Restaurant (it's Pinky's first Hollywood appearance).

Alvino Rey back to the coast in April with a stand at the Aragon starting April 25 (he'll shake up his band on his return from the east). . . . Dick Mulholland and new band handling the week-end stint at the Trianon, with the Trianon's boss, Horace Heidt, very enthusiastic about Mulholland's prospects.

Chuy Reyes band back in town and sharing stand at Mocambo with Eddie Oliver. . . . D'Varga (Johnny Anderson in the union directory) was signed to open March 7 at the Club Stanley. Johnny, who started here as a solo pianist, is now carrying an eight-piece combo. . . . Cugat went into Ciro's Feb. 28.

Behind the Bandstand

Local scribes (or typesetters) are still confusing Ziggy Elmer, the young aliphorn star, with Ziggy Elman (watch it, typesetter, or we'll be in a mix-up, too). . . . Ted (Lampighter) Yerxa, *Daily News* columnist, plattery operator and ad salesman, who has been beset with many problems of late, took his troubles into a North Hollywood sanitarium for a rest cure.

Larry Jurick Home

Seattle—Larry Jurick, known local tenorist, has returned to the northwest and recently was featured on Norm Bobrow's Northwest Jazz series. Jurick was spotlighted with the Frank Sugla quartet and the Gerald Wiggins trio. Sugla is the ace accordionist in this area.

Rim Light

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Rimsky-Korsakoff Gets Light Going Over In Pic

By CHARLES EMGE

Song of Scheherazade, Universal's tale of Rimsky-Korsakoff, the Russian sailor-composer, is closer to a burlesque than a biography but the lightness of the approach is the picture's saving feature. For those who don't take their movies too seriously it supplies passable entertainment. The main fact on which the story is based, that Rimsky-Korsakoff was a sailor in the Russian navy and wrote much of his music during the period, is

not without foundation. That part of the yarn which introduces Yvonne De Carlo as the romantic factor which inspired the music is strictly from Hollywood, though I don't think anyone will be confused on the point. Any device that provides a means of getting Yvonne into a picture is all right with me. Rimsky-Korsakoff was the Irving Berlin of the "classical" composers. He was full of good tunes,

and had a great talent for orchestration. As a result his music has become almost as "popular" as that of his compatriot, Tchaikowsky. Miklos Rozsa took full advantage of Korsakoff's melodies in preparing the film score. In many spots he preserved a semblance of the original form, as in the finale where sections of the *Scheherazade Suite* are used for a ballet sequence. Other Korsakoff clippings used in various ways in the score include: *Song of India*, *Hymn to the Sun* (sung, from made-to-order lyrics by Jack Brooks, by operatic tenor Charles Kullman), *Caprice Espagnol*, *Arabesque*, the inevitable *Flight of the Bumble Bee*, a piece en-



Charlie

Disc's New Series

New York—Disc records has inaugurated a new Ethnic Series, which will feature albums of authentic folk music from Haiti, Cuba, Russia, Ethiopia and other musically "neglected" points. All recording will be done "on location."

titled *Navy March* which is used very effectively as a background theme for Brian Donlevy in his role of the hard-boiled sea captain, and a thing called *Gypsy Song* taken from, the rarely played *Antar Symphony*.

Tricky Scoring Job

Erno Neufeld, concertmaster of the Universal staff orchestra, recorded the violin solo passages which appear to be played by Jean Pierre Aumont (Korsakoff on the screen), providing an excellent musical performance under difficult circumstances, such as motion picture musicians frequently have to meet and of

which they have to make the best. For some reason Aumont's photographed track failed to match sufficiently the pre-recorded sound tracks and Neufeld drew the tricky task of recording the music after the picture had been shot, which means he was forced to make his music fit Aumont's visual track—as far as possible.

As he puts it: "In many spots we had a choice of sacrificing either musical values or the synchronization, and in the motion picture business we have to keep in mind that our main audience is there to see a movie rather than hear music."

Cutting Room Casualty

In writing about this picture during its production I used several items about songs recorded for it by Theodora Lynch, originally scheduled for a fairly important role in it. Well, here's the picture and no Theodora is to be seen or heard. She was a cutting room casualty, an old story in Hollywood.



By Charles Emge

Jack Leonard, the ex-Tommy Dorsey singer, who is being groomed for stardom at Columbia, has been given his first starring assignment. He'll be a singing cowboy in *Swing the Western Way!*... Sir Lancelot, the Calypso singer, will do an interesting musical sequence in a prison scene in a forthcoming Mark Hellinger production, *Brute Force*.

Stan Kenton completed a two-reeler for Columbia, which gave Kenton three days on the stint. Most studios do musical shorts in one day, recording the music in the morning and shooting the picture in the afternoon. . . . Benay Venuta, who starred as a singer in many Broadway shows, will be seen in a "straight" role, strictly as an actress, in the Eagle-Lion production *Repeat Performance* (it's all a mystery to Benay, too).

Fleischer Enterprises, which plans to revive the "singing short" (with audience participation) is teeing off the series with *Open The Door, Richard*. . . . The idea of utilizing song titles as movie titles, is in a heavy upsurge. Following *The Man I Love* (reviewed in previous issue) we have coming out soon *I Walk Alone*, *Song of Love*, *My Wild Irish Rose*, *If You Knew Susie*, *Body and Soul*, *Dancing In The Dark* and probably a few others. All feature the title song in some way in the picture.

Boyd Raeburn was reported signed in New York for a musical short at Columbia, but at this writing no one at the studio here had been informed about it. . . . Hadda Brooks, the singer-pianist whose boogie woogie version of Chopin's Polonaise (Modern Music label) has out-sold conventional versions on the coast, will be seen and heard in RKO's *Varieties of 1947*—and for those who have never seen Hadda may we say that Hadda is something to see, too. . . . Emma Lou Welch, rising young Hollywood nitery chirp, will be seen in a bit part in MGM's *The Birds and the Bees*.

Leith Stevens, the radio music man, whose last movie chore was the ill-starred (through no fault of Leith's) RKO's *Syncopating*, is writing special music for RKO's *Memory of Love*. . . . Edmund Goulding, director of *The Razor's Edge*, who patters with music writing as a hobby, contributed one of the principal themes to the underscore of *The Razor's Edge*. The melody has been worked up into a pop song with lyrics by Mack Gordon and published as *Mamselle*.

Lola Butler, 14-year-old singer featured on Capitol records, has been signed for the principal role in the Eagle-Lion picture, *Clementine*, proving again that the best way to break into the movies is to sing your way in. . . . And, in line with this, we report that Vaughn Monroe was given exhaustive screen tests at 20th Century-Fox recently. Outcome not revealed to date, but Vaughn is so optimistic about his chances that he has engaged Russell Birdwell, moviedom's highest paid press agent, to boost his stock as a picture prospect.



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Jockeys -- Leeches Or Benefactors?

More than a decade ago, back in the 'thirties, a bright young operator named Martin Block was master-minding a record program over WNEW, a comparatively new radio station in New York. He called his air show the *Make Believe Ballroom* and he opened and closed it twice daily with a recording by Clyde McCoy of *Sugar Blues*.

The McCoy band, which had played only the midwest and south up to that time, mostly location jobs, was taken east by its bookers that year and it became a very hot piece of merchandise indeed. There is little doubt but that the value of the attraction in that territory was enhanced by the daily plugs on WNEW.

Since then platter spinners or disc jockeys have sprung up all over the place. Almost every station, even the network affiliates, has one or two, and many of the independents seem to have almost nothing else but. Are they the allies or the enemies of the musician?

Local 10 of Chicago, in a move which may presage a national one, has banned the guest appearance of all federation members on radio broadcasts, commercial or sustaining, except as working musicians for scale with their bands or their instruments. There is much talk, but nothing official yet, about an identical ruling in Los Angeles.

This will not put the disc jockeys out of business. They will still have their record libraries. It will prevent them from building up and exploiting themselves and their shows by inviting name leaders and famous sidemen as guests on their stanzas to give out with interviews and discuss their latest platters. It reflects the apparent sentiment on the part of union officials that nothing that happens to a disc jockey could be too bad.

The ruling, if it is made national, also would prevent band leaders from romancing individual record spinners by dropping in on their shows in the various towns which they visit. Most band leaders today rely upon exploitation of their records, rather than upon remote broadcasts over the radio, to build their names and their draw (see quotes from Kenton, McKinley, Monroe and Castle in the *Posin'* column of the February 12 *Beat*).

The case against the disc jockeys seems to be this:

(1) They borrow the best music of the best bands and singers to sell Finkelstein's Furniture or Shapiro's Shoes locally, collect cash for same and pay nothing to the men who made the music originally. This means little in isolated instances, because the amount of loot involved is not phenomenal, but multiplied by hundreds of identical programs across the country it becomes an item.

(2) They climb on the band wagon to assure themselves of listeners by spinning only the hit tunes by bands which already have acquired name value and thus don't benefit as much from the plug as would a deserving but lesser known unit.

(3) They exercise poor taste and judgment in selection of platters to play (hip jockeys like Fred Robbins of New York and Dave Garraway of Chicago are the exception rather than the rule) and are likely to spin a TD recording with Sinatra singing or Connie Haines chirping with no comment on the vintage.

(4) They frequently don't even purchase the records they play, but rely on press agents for disc firms or individual bands to supply them.

In their favor is the impetus which they give to a band or to a song by familiarizing them to the listeners in their territory. Is it an even trade? It probably is to those band leaders who are making records and who have enough of a name to land on the platter programs consistently. It means nothing to the sideman who helped cut the discs, unless he has a solo and the jockey happens to mention it.

Eye Opener



Hollywood—Jack Stacy, tenor saxman formerly with both of the Dorseys, quaffs an eye-opener the morning after a jam session at the home of another studio sax player, Neely Plumb. The torso tumbler which he is using might qualify as an eye-opener, too. Neely made the snapshot.

Briskin Baby



Hollywood—Betty Hutton, singing star on screen and records, poses with her husband, Ted Briskin, and their heiress, Lindsay Diane Briskin.

CHORDS AND DISCORDS

Bandmen Morals

Chanute Field, Ill.

To the Editors:

Your editorial in the Feb. 12 issue is one of the finest you have put out yet. I am a teen-age musician who has advocated that to be a musician you don't have to be a bum. It is really revolting to go to a theater to see a band and instead all you see is a mob of half drunk bandmen. I too have been told that fellow is nowhere if he doesn't blast tea.

Let's have more editorials exposing the immoral practices of the so-called modern jazz men.
Cpl. Sanford Miller

Louis Was Never Cut!

Louisville, Ky.

To the Editors:

George Hoefler's obit on Fate Marable (Feb. 12) contains a grave typographical error, in that it reads: "Louis Armstrong was always Fate Marable's boy and, according to Fate, Louis was carved on trumpet." This passage should read, of course:

Most union policies are tailored to fit the rank and file of the membership. The officials reason that name leaders will continue to build their names whether they are permitted to guest on platter spinning programs or not. And as for the jockeys?

Don't ask!

"Louis was never carved on trumpet."

As a matter of fact, it was this very statement of Fate's that led to a heated and acrimonious argument in the pages of *Down Beat* between a certain writer, who was upholding the virtues of cornetist Emmett Hardy, and myself. The critic had previously claimed (and he repeats the absurd fiction in a recent jazz book) that Hardy had "carved" Armstrong in a jam session. When I related this fanciful story to Fate (June, 1940), he replied unequivocally that no one ever cut Louis!

In justice to both Louis and Fate's memory—as his love for Armstrong was of the highest degree—I would appreciate your printing the correction. I am sure Hoefler has already called it to your attention.

Robert B. Sales

Austin High Gang

St. Louis, Mo.

To the Editors:

My opinion of Mezz Mezzrow's *Really The Blues* is that it is a good book and much better than Condon's small-minded and inconsequential "review" of it in *PM*.

Mezzrow had a more vigorous and classical conception of jazz than most of the Austin boys. Throughout their conversation there was a recurrent strain of "we're better than most white musicians and that is enough." It was not enough for Milt. For long and crucial years they were essentially rebels against their phoney environment, and they remained rebels—not much more. They talked for hours about how terrible other white musicians were, and often the conversation got no further. Milt's book abounds with the Chicago school's strutting contempt for tin-ear, corn and the Nichols plague—a feeling in which he fully shared. But it always seemed to me that the Austin boys got more satisfaction out of their bitterness at Nichols than out of Milt's hymns of joy to Jimmy Noone. Their musical progress was authentic enough, but it had given them a superiority complex which for too long was their chief reason for living.

It was not their fault. It was a matter of social and economic background. The Austin boys were white boys who were the unconscious artistic products of a social ruling class and who unconsciously expressed its philosophy; the virtue of self-consciousness and descending superiority and domineering know-how—a state of mind I have seldom if ever found among great colored players.

These boys came from a rather comfortable town where small-time snobbery called the tune. With all their talent and intelligence they still had a provincial and childish smugness which no one could miss, and in their formative jazz-years their conversation fairly reeked with it. To put it mildly, it made them sluggish mentally and artistically, and slowed up their absorption of the colored idiom which, to Mezzrow, had already come alive in the glorious pattern of New Orleans jazz.

J. Knowles Robbins

Stereotyped Vocals

Barstow, Cal.

To the Editors:

Would like to applaud Bill Gottlieb's timely topic in *Posin'* Jan. 1, "Are young artists in the swing music field permitted to make the kind of music they themselves like?"

I know a girl singer in a top band, who, when she started was in strong, controlled voice, and excellent on torchy type songs and classic. After "keeping up with the times" via singing coaches and forced by night club and hotel ballroom bookings to sing almost 100 percent pop tunes, her voice after two years no longer resembles its former quality, and her ballads are dull, uninteresting and hardly to be considered in the "fair" class.

More specifically is the case of

RAGTIME MARCHES ON

NEW NUMBERS

CALLAN—A 7 lb. 2 oz. daughter, Cathleen Michele, to Mr. and Mrs. Joe Callan, Feb. 21, in Chicago. Dad is Frederick Bros. Agency hooker.

MAY—A daughter to Mr. and Mrs. Billy May, Jan. 29, in Los Angeles. Dad is arranger-conductor in Hollywood.

MORTON—A son to Mr. and Mrs. Arthur Morton, recently, in Hollywood. Dad is arranger-composer at Columbia.

JONES—A son, Carl Jr., to Mr. and Mrs. Carl Jones, recently, in Hollywood. Dad is first tenor and arranger with Delta Rhythm boys.

McCoy—A son to Mr. and Mrs. Joseph McCoy, recently, in Washington. Mother is Lynn Allison, former vocalist.

TIED NOTES

BLOOM-COOPER—Bayard Bloom to Velma Cooper, former singer and mother of songstress Donna Dae, recently, in Rutledge, Pa.

MARTIN-REARDON—Freddy Martin, bandleader, rewed former wife Lillian Reardon, last month, in Hollywood.

BALOW-PAUL—Dick Balow, Anna Weeks saxist and vocalist, to Dolores Paul, ex-Ray Pearl, Bob Berkey and Weeks vocalist, last month, in Los Angeles.

FINAL BAR

CAUFFMAN—Stanley H. Cauffman, 66, conductor and composer, last month, in Philadelphia.

GILMAN—Joseph Gilman, 65, owner of Gilman's music shop, Bridgeport, Conn., last month, in Bridgeport.

HOBOM—Jeanne Hobom, 76, Detroit musician, recently, in Highland Park, Mich.

WILLIAMS—Ernest S. Williams, 64, ex-first trumpeter with Philadelphia symph ork, recently, in Kingston, N. Y.

DeCOSTA—George De Costa, 48, night club singer, last month, in Chicago.

SANDERS—Mrs. Madeline Sanders, 49, wife of leader Joe Sanders, Feb. 20, in Chicago.

JONES—Clifford "Snags" Jones, 47, New Orleans drummer, Jan. 31, in Chicago.

CHATKIN—David Chatkin, 58, business manager of MGM music dept., last month, in Palm Springs, Cal.

LOST HARMONY

BAILEY—Pearl Bailey, night club singer, from her husband, last month, in Chicago.

SISSLE—Noble Sissle, band leader, from Ethel Watkins Sissle, Feb. 21, in Albany, N. Y.

Perry Como, who in the past months has persistently attempted to adopt the phrasing and singing personality of Bing Crosby.

In doing so, Como completely obliterates all traces of his own former clear phrased voice and the Crosby imitations are so glaringly apparent as to take your mind off what he is singing and make you listen for the next one. Crosby's voice, which has always been somewhat of a cross between a troubadour and a balladier, uses "ho" and "oh ho" a great deal, has always varied somewhat from the written melody, and often starts with his voice low and rises up to the first note of a tune phrase.

Besides making Como ridiculous, I think it a shame that anyone with a quality voice should adopt an imitation which will in a short time ruin his own individual voice.

Whoever is responsible for the destruction of good talent merely to follow a stereotyped sort of style is not only overlooking and killing a good bet, but is boring the public to death, and making greater numbers of the people indifferent to music.

Margaret Gilson

Open Letter To BG

Chicago, Ill.

To the Editors:

From the pages of the *Beat* I gather that Benny Goodman is the number one raging controversy of the moment. It would appear that BG, who has been a god to the jazz world for so long and perhaps the one guy who couldn't do wrong, has a band many claim unbelievably corny, and even his clarinet isn't what it once was. On the other hand, there are many BG admirers who still consider Goodman king, and long may he reign.

I never have been able to un-

Modulate to Page 26)



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How Great A Jazzman Was Bunny Berigan?

There is a movement afoot to acclaim Bunny Berigan the greatest jazz trumpeter. When death stilled his lips, Berigan joined Oliver, Ladnier and Beiderbecke to make the best known foursome of departed jazz trumpeters.

Modern musicians have heard too little of Oliver and Ladnier to choose either as the greatest of all time, and they tend to prefer Bunny to Bix because the current emphasis is on solo trumpet rather than ensemble trumpet. Since we can judge by their recordings only, Berigan was certainly a greater soloist than Bix. Aside from the wonderful lead trumpet Bix played with his own dixieland recording groups, posterity has of him only his solos with Goldkette and Whiteman, all of which stand out because he was by far the best musician in either group, but all of which pale to comparative mediocrity when heard concurrently with solos of other great trumpet players.

The four most popular trumpeters of all time are Louis Armstrong, Beiderbecke, Berigan and Cootie Williams. Bunny must, then, compete with this trio for the mythical crown.

As Cootie is trademarked by his growl, Bunny is famed for

his low register performances. On the other hand, Berigan played a wonderful lyric trumpet. By far his best known number is *I Can't Get Started*. Others have played equally great solos in the same manner, but Bunny's knocked-out singing helps make the side immortal as much as his horn.

Bunny's Open Horn

That Bunny's open horn was not greatly distinctive is easily shown. I've heard jazz fans listen to Rollini's *Sometimes I'm Happy* and mistake the Mannie Klein solo for Berigan's. Arguments on Tommy Dorsey's *Marie* and *Song of India* have been heard as to whether it was Bunny or PeeWee Irwin.

On Brunswick numbers so early as to be absolutely unavailable, one finds Hal Kemp records with a second trumpet that stands out above the rest of the orchestra, as Bix did with Goldkette and

Whiteman. This was Bunny Berigan, then comparatively unknown to all but the men who had played with Kemp or Ben Pollack. Records are scarce, but some of us remember Kemp's broadcasts from the Blackhawk in Chicago and recall our enjoyment of Bunny's work.

Rollini, Own Ork Sides

On the Adrian Rollini *I Raised My Hat and Sitting On A Log* and the Ben Pollack *My Kinda Love* and *On With The Dance*, four sides with insipid vocalizations, the Berigan trumpet is sweet, lyric and virtuosity personified. With the same band that immortalized *I Can't Get Started*, Benny did *Wearing Of The Green*, *A Study In Brown*, *Prisoner's Song*, great swing numbers with his trumpet often improvising over the entire band.

With Benny Goodman, Bunny played on *Blue Skies*, *Jingle Bells* and *Sometimes I'm Happy*, and on the Victor jam session he was given one side, *Honeysuckle Rose*, backed by TD's *Blues*, just as the *Metronome* All Stars record had given him *Blue Lou* backed by Teagarden's *Blues*.

Not Dixie Man

Although Berigan played often with the Chicago boys and many others, he never played in the dixieland tradition. When Pollack's musicians recorded a dixieland date, they used Jimmy McPartland or Wingy Manone. Neither Goodman nor Dorsey played dixie. Even his own band's *Jazz Me Blues* was just plain swing, albeit great swing. Since Berigan did not play ensemble trumpet the conclusion is obvious. Bunny was not a great ensemble trumpeter.

Bunny was, however, a great soloist. He played a legitimate horn like James and Elman, but he had the virtuosity of a white Armstrong, the versatility of a white Cootie.

Purists will prefer the vibrato of Louis in choosing an all time

Here's Hugues



Paris—This recent photo of the French critic, Hugues Panassie, author of a couple of editions of *Le Jazz Hot*, was snapped by Yannick Brynoghne, an officer of the Belgian Jazz Club. Part of Panassie's famous record collection may be seen in the background.

greatest and the vibrato of Muggsy Spanier in electing a white note. If the "jazz intonation" is a factor, Bunny is out-classed by Cootie and Rex Stewart, Buck Clayton, Shirley Clay, Lips Page and Roy Eldridge.

If the dixieland ensemble is jazz, Bunny is surpassed by Oliver, Beiderbecke, Mutt Carey, Bunk Johnson, Muggsy, Wingy and Yank Lawson. Remember, though, that he is equalled as a technician only by Cootie and surpassed as a virtuoso only by Louis.

If technique and virtuosity are the only factors in jazz greatness, Bunny Berigan is the greatest trumpeter.

—Richard C. Harrison

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

Signature Record prexy, Bob Thiele, has a long background in the field of jazz. It is not surprising therefore that he is using some ace instrumentalists on his studio dates. A recent Johnny Bothwell orchestra cutting session was made up of the following musicians: Jimmy Maxwell and Chris Griffin, trumpets; Toots Mondello, sax; Remo Palmieri, guitar; Dave Tough, drums; Chubby Jackson, bass, and others. Johnny Guarneri has been playing piano on the Ray Bloch Signatures. The forthcoming new version of *Rhapsody in Blue* by Paul Whiteman on Signature will include in the band Bobby Hackett, George Wettling and Hank D'Amico.

Les Zacheis of Cedar Rapids feels that a record should be made of the personnel on the Pee Wee Hunt *Mirror* sides. For posterity: Pee Wee Hunt, trombone and vocals; Frank Bruno, trumpet; Matty Mallock, clarinet; Carl Fischer, piano; Harvey Chernaap, bass, and Glenn Waller, drums.

Boris Rose, miffed at the publicity given re-issue efforts in the *Hot Box*, writes he has available many collectors items on vinylite. Some on a mysterious label called Eddie Condon. Write Rose at 211 East 15th st., New York City 3.

Don Ivers calls attention to the existence of *Gulf Coast Blues* and *Skeleton Jangle* on Tournament Records by a group of Pasadena Junior College students who have been inspired by Kid Ory's New Orleans Jazz. The label lists "Bill Bailey", piano, who is actually Bob Rutherford, and a "Joquin" on guitar, whose real name is Roger St. Helen.

The *Hot Box* of February 12 mentioned that Don Murray did not have a sister. It has now been learned that he did; a lawyer's wife, Mrs. Homer Harris of Lincoln, Illinois.

Where They Are

Howdy Quicksell, one-time banjoist with Jean Goldkette during the Bix-Trumbauer period, is in the insurance business in Saginaw, Mich. . . . Albert Ammons, boogie woogie pianist, is now playing at The Red Moon Glamour Bar on 61st street in Chicago. . . . Glover Compton, pianist once with Jimmie Noone, is now playing solo at the B&M Tap located on 43rd street, Chicago.

JAZZ CONCERTS: Charles Payne Rogers writes that Philadelphia has been having some great sessions in the foyer of the Academy of Music put on by Sam Price and the Jazz Festival Society. Recently Sidney Bechet, Wild Bill Davison, Georg Brunis, Danny Alvin and Mess Messrow put on a bash that made the rose drapes in the foyer curl up.

Collector's Catalogue

David Bee, No. 2, 1585 W. 13th avenue, Vancouver, B.C., collects Ray Noble recordings and will trade many jazz classics on English labels for Noble Victors.

John P. Fox, 37, Oxford road, Harrow, Middlesex, England. Interested in Lu Watters, Kid Ory and Art Hodes.

W. H. Miller, 1403 E. Jefferson Blvd., South Bend, Ind. Goodman instrumentals, Muggsy, Manone, Tatum, Teagarden, Mole, Ellington and Crosby. Will trade, sell and buy.

Joe Madison, 2825-34th avenue, San Francisco, Cal. Specializes in clarinet recordings. Has one hundred and fifty recordings of *Tiger Rag*.

Pte. Peter L. Palmer, c/o 40. Furze road, Thorpe, Norwich, Norfolk, England. Favorite band is Stan Kenton. Also likes Harry James, Tommy Dorsey, Woody Herman and the late Glenn Miller. Desires a pen pal.

NYC, Chi, L. A. Tops

Chicago—Membership of the three biggest locals of the AFM as reported to the June, 1946, convention was New York city, 24,686; Chicago, 10,975 and Los Angeles, 10,483.

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Signature Signs Anita O'Day

Hollywood—Anita O'Day, who has made no records for more than a year, recently signed a pact with Signature, which guarantees a minimum output of 16 sides for a year. Anita is to have control of the selection of material and backing.

First sides were cut here the latter part of February with support of an all-star combo headed by Alvie Weisfeld on alto and clarinet and comprised of two guitars, trumpet, bass, drums and accordion.

Sessions were supervised by

Carl Hoff, the singer's husband and manager, and by Harry Davenport, sound engineer. Bob Thiele, Signature's head, is expected to come to the coast for subsequent sessions.

A *Beat* story reported some months ago a scuffle between Thiele and Miss O'Day's bookers, the William Morris Agency, over a recording contract for her, at which time Thiele sent out a press release stating that he was severing relations with William Morris and wanted no further part of them or Miss O'Day.

FAMOUS BUESCHER BAND MEN

Kerwin Somerville
ACE SAXOPHONIST WITH **TOMMY TUCKER**

Prominent star with Tommy Tucker's versatile band these days is Kerwin Somerville, whose mellow Buescher baritone is thrilling and exciting fans throughout the circuit. Somerville is equally at home with baritone, alto sax, or clarinet, and takes the high road occasionally with a lilting tune.

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Fined \$20,000 By Union! Local 47 Mum About Guesting for Jockeys

Los Angeles—Possibly the all-time high in fines has been handed down by Local 47 in a case involving the "Teen-Agers" orchestra and the orchestra's personal manager, Van Tonkins, himself a member of the union and a one-time bandleader.

Tonkins has been fined \$20,000 and held liable for \$3,156.09 assertedly due members of the orchestra. The charge on which Tonkins was fined was failing to pay union scale.

All of the engagements out of which the case grew were one-niters at distances from Los Angeles ranging from 25 miles and more, and for which the scale per man is a rather complicated thing based on the Local 47 scale plus extra pay based on mileage traveled, expenses and other factors.

Tonkins does not deny that the amount received by the bandmen on the engagements in question was below that required by union regulations but he claims that the union scale and legislation covering it are so vague that musicians rarely receive the amount required.

GAC Statement

Dick Webster, of GAC, the booking agency handling the "Teen-Agers," issued this statement:

"All dates booked for the 'Teen-Agers' by this office were at an over-all price sufficient to meet all union requirements, otherwise they would not have been approved (when contracts were filed in advance) by the union. The relations between Tonkins, as personal manager, and the members of the orchestra, is something of which we would have no knowledge."

The case of the "Teen-Agers" is unusual. The orchestra has no leader. Jimmy Higson, the nominal leader when the band was on the Hoagy Carmichael radio program last year, actually functioned only as a sort of "guest conductor" for the show. He did not work with the band on the

one-niters and has no connection with the case in which Tonkins was fined.

Responsible As Leader

The union, in holding Tonkins responsible for the claims filed by the musicians, evidently held him to be functioning as leader or contractor on the engagements as well as personal manager. Still not clear is why Tonkins, if he held out money rightfully due the bandmen, has not been

charged with some form of fraud under the law.

Future of the "Teen-Agers" orchestra is unknown at this writing. The union has placed Tonkins on its "do not perform with or for" list and ordered agencies not to book the band under his management.

Tonkins, the "owner" of the band, sees no reason why he can not carry on just as before, even though he has no intention of paying the fine.

Los Angeles—Local 47 authorities would make no statements as to whether they are planning to follow Petrillo's lead by banning personal appearances of bandleaders and star sidemen on platter programs.

Most top name bandleaders regard the slight effort involved in appearing on a platter program for an interview as a small price to pay for the direct publicity and the good will of the platter pilot. On the other hand, a large

body of AFM's membership see the record shows as a menace to employment and see no reason why musicians should lend themselves to building up the pull of the platter chatter men, who exist solely by the free music available on records.

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If we wanted to be "corny," we'd call this new drum the "Challenger," because we challenge any other drum maker to show a drum like it—designed new from top to bottom for the year 1947!

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| Bob Crosby | Buzz Bridgeforth with |
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| Lionel Hampton | Ina Ray Hutton |
| Cozy Cole | Sam Tannen with |
| Paul Whiteman Jr. | Eddy Howard |
| Red Saunders | Hubert Anderson |

And a host of others!

Belgium Onyx Club Issues Jazz Book

New York—The Onyx Club here having been buried several months ago, the Onyx Club of Brussels, Belgium, takes up the cudgels. Issuing a new book on jazz by Jean David entitled *Jazz And The Men Of Today*.

The book's forward states that it is an objective survey of the field of jazz, rather than being an espousal of any particular group or clique in it.

Written in French, there are 11 chapters running from the origins of jazz to its future in a symphonique form.

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

Ninth Year



Hollywood—Nine years ago Manny Strand played piano in the Ray Noble band which opened the Earl Carroll theater-restaurant here. Ray quit after the premiere, Manny took over the chores and is still on the job. He poses here with some Carroll cuties.



WFL DRUM CO. 1728 N. Damen Ave. CHICAGO, ILL.

Wm. F. Ludwig, President

Avodon Biz Bad, Cut To Three Nights Weekly

Los Angeles—The Avodon, the city's most recent venture among class-A danceries, out of the red only a few times since its opening last year, went on a week-end only policy at the conclusion of Stan Kenton's engagement March 5.

With advent of Desi Arnaz ork March 7 spot went on a Friday-Saturday-Sunday (with matinee) basis only.

Kenton did excellent business for the Avodon on week-ends but did little better than other notably poor draws, during early nights of the week. Said manager Barney McDevitt: "We've decided that ballroom business in this town is just limited to week-ends and that's all there is to it."

The Meadowbrook recently cut its operating time to Friday and Saturday only. Beach ballrooms like the Casino Gardens and Aragon do little on early nights of the week but figure it is good policy to remain open.

Main saving on the split-week operation is on general overhead as music costs are almost as great for three nights as for six.

New Orleans Rhythm Kings Play Again In South



New Orleans—Johnny Wigg, veteran cornetist, has revived the name, New Orleans Rhythm Kings, and applied it to a group at radio station WSMB including such jazz luminaries as Monk

Hazel, Julian Laine and Buji Centobie. Combo hasn't played in public yet, but has been rehearsing for six months and has about 200 numbers in the book. Left to right: Julian Laine, trom-

bone; Monk Hazel, drums; Johnny Wigg, cornet; Chink Martin, bass; Armand Hug, piano; Leonard "Buji" Centobie, clarinet. (Photo courtesy of A. L. Diket)

Crosby Band On Theaters

New York—The new Bob Crosby band, reformed last month in Omaha, will shake out its musical kinks on a series of theater dates across the mid-west, ending in April at the Earle theater, Philadelphia.

Band closes tonight (12) at the Palace, Dayton, Ohio, opening tomorrow at the Circle thea-

ter, Indianapolis, where the band will remain until March 19. Following the Indiana week, the band plays a split week at the Palace theaters in Akron and Youngstown, Ohio, before heading east for a week at the Palace in Rochester, N. Y. Then to the Earle.

Line-up of the new band at press time: trumpets—Dale Pierce, Joe Weidman, Lenny Corri; trombones—Bud Youngman, Elmer Schneider, Lee Connors, Billy Hearn; saxes—Benny Davis, Sal Dottore, Burk Skalak, Frank Meyers, Joe Reisman; piano, Bobby Hammack; guitar, Mike Bryan; bass, Ward Erwin; drums, Ray Bauduc.

Former Crosbyite Gil Rodin is managing the band.

Ex-Firm Sued By Schooler

Hollywood—Harry Schooler, recently of the publicity firm of Macfie, Bundy & Schooler, has filed suits against his former colleagues totaling \$21,000—\$8,500 for share of the business and \$12,500 damages. Schooler claims that while he was in New York recently for purpose of opening a branch there he was dropped from the partnership without notice.

His former girl associates contend that he broke the agreement by tying up with a rival record firm conflicting with their chief account, Exclusive records.

Schooler, now on his own, says his accounts include Jack McVea, Charlie Barnet, Boyd Raeburn, Apollo records (the "rival" account), Herb Jeffries, Emma Lou Welch, Wini Beatty and Earle Spencer. Several of the accounts are claimed by the gals. Town is watching scrap with interest.

Donahue Into Bronx Spot

New York—After a series of scattered one-niters and theater and college dates in New England and neighboring highlands, the Sam Donahue band settles tonight (March 12) for two weeks in the Tremont Terrace ballroom, Bronx, during which time the band will cut some sides for Capitol.



Sam

One of the sides to be cut is *Carnival of Music*, theme for Fred Cole's WHDH (Boston) two-hour disc show. Sam's band, which has been averaging three to five dates a week, was voted by Cole's listeners to cut the show's theme. Donahue figures to use a vocal group (three boys and a girl) on the theme. Other sides to be cut will be pop ballads, titles of which were unobtainable at press time.

The band works the Tremont Wednesdays, Fridays, Saturdays and Sundays. Spot is without airtime. Band is still carrying 17 pieces and has been eyeing the Click in Philadelphia for sometime in April or May.

Disc Indies Huddle

New York—Alan Courtney, Denver disc jockey formerly of these parts, flew back into town early this month to preside at a meeting of indie disc manufacturers. Klatsch was held in an effort to organize the small recording companies. Results were unknown at press time.

Lambert Four In Chi

Chicago—Guitarist Adam Lambert's Four Brown Cats are currently at Mickey's Lounge, north side spot. Unit has, besides the leader, Famous Lambert, piano, Curtis Ferguson, bass, and Bob Montgomery, vocals.

Cab Works On Movie

New York—Cab Calloway, recently re-signed by Columbia, has been laying over in this city cutting sides and preparing for a forthcoming full length movie, *Hi De Ho*, to be produced by All American pictures, an indie aiming for Negro theaters.

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In your continued search for the perfect instrument you will eventually discover..

Blessing



When directly on Seven the Ole reached B to lunch, had been "I prom ready to l me across a substit would lik have a pro now. He Roger W good angl private p

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When I first landed in New York in the fall of 1927, I went directly to the office of Ben Bernie in the Brass Rail building on Seventh avenue because earlier in the year, back in Omaha, the Ole Maestro had promised me a publicity job if I ever reached Broadway. Ben took me to lunch, so I suspected that there had been some hitch in the plan.

"I promised you a job, and I'm ready to keep my word," he told me across the table. "But I have a substitute proposition that I would like you to consider. I have a press agent on my payroll now. He has been working for Roger Wolfe Kahn and has a good angle on these society dates, private parties, you know.

Plans Society Units

"I'm planning to build and book some Ben Bernie units, like Meyer Davis and Paul Whiteman have been doing and this guy is a valuable contact for me. I'd like to put you in his office and split my account between you."



Ben

That's how I met George Lottman, one of the first press agents to seek and handle dance bands as publicity accounts. Ben phoned him and I went over to his office to talk to him. It was on the second floor of the old Churchill building on the southwest corner of 49th street and Broadway. It actually was headquarters for the Kahn enterprises, although Roger had closed the fabulous night club which he operated the previous season and had broken up the million dollar dance band which he fronted as a hobby.

I found George laying out and writing a full page *Variety* ad for some music publisher.

"It's a cinch for 25 bucks a throw," he grinned. "All you do is use 'stupendous' instead of 'terrific,' and 'dynamic' instead of 'smashing.' They love new words."

Turns Over Office

I lost no time in assuring George that I did not intend to split the Bernie account with him. Since I knew only one newspaperman in the Big City, Jay Bacusin of the *Herald-Tribune*, I realized that I would have to become acquainted with the town before I could hold up my end.

"You're in business, chum," he replied. "Here are typewriters, a telephone and a secretary. Use them, grab yourself a couple of accounts and I'll help you all I can. I'm sorry I haven't got a drink for you, but I've phoned the bootlegger and he should be here any minute."

Winchell's Rise Starts

Besides the Kahn account, which he still was handling, and Ben Bernie, George was working for Texas Gulnan and for one of the first big radio leaders, B. A. Rolfe. He had a couple of fat scrapbooks on the latter with, so help me, a single clipping in the center of each large page, whether it was two lines or two paragraphs.

"A break is a break," George explained, "and one line in Winchell is worth more than a column in the *Bronx Home News*."

The door opened and in walked a slight, dark-haired chap, wearing very rough clothing, including a battered hat and a duck coat.

"Ah, the bootlegger," I told

leader at one time or another, and not a few of the night clubs and hotels.

He probably was the only publicity man who could keep Phil Spitalny happy as a client, and although rivals insisted that he accomplished this by losing consistently to Phil in gin rummy, intimates assert that his winnings in these games were far in excess of his salary.

Like all publicists in the theatrical and music field, Lottman occasionally took it on the chin. There was the case of Jan Rubini, the continental fashion plate, who broke up his band and decided to head for Hollywood while owing George something in excess of two hundred dollars.



George

Paid Off With Dog

Before his departure, Jan strolled into the office languidly leading a white Borzoi dog, usually called a Russian wolfhound.

"I have no money for you, George," he said. "But I want you should accept this valuable animal as payment. He is a thoroughbred and is worth three or four hundred dollars."

Lottman secretly signaled Al Brackman, who was working with him at the time and had a piece of the account. Al slipped into the next room and phoned two

pet shop proprietors. Both confirmed the value of the dog.

Rubini departed and the boys forgot about feeding their charge until after 6 o'clock, when all the retail markets were closed. So they paid \$2.35 for a pound of hamburger in sandwich portions at the B & G shop near the office. Then Brackman began a search for living quarters for the Borzoi.

Brackman Makes Deal

It ended at a pet shop on West 49th street, where the proprietor, who first quoted \$5 a day for room and board, finally agreed to keep the dog gratis until sold, and split the amount with the press agents.

He warned Al that the pooch had bad markings (some brown hairs on his back) and was worth \$200 at the most. Within a couple of weeks the Borzoi began to lose his hair, the pet shop finally peddled him for \$75, and George and Al got \$37.50.

Lottman originated a stunt which many hapless press agents since have utilized to keep their clients happy. He was handling the opening of a name band at a ritzy and famous Manhattan hotel. His clients insisted that the premiere was important enough to warrant newsreel coverage, but the newsreel editors didn't agree.

Everybody Loves It

So George hired a cameraman, rented lights and a camera, and the show was on. First nighters mugged themselves silly in front of the lens. Lights and camera were dragged through the lobby and into the dinner room with

much commotion and no little excitement. But there was no film in the camera!

After the edge had worn from their hit, *The Music Goes 'Round And 'Round*, Mike Reilly and Ed Farley, a pair of Lottman clients then playing at the Hickory House on 52nd street, began to note a drop in their newspaper notices.

Mike dropped in on George to pay him off and terminate the service, but was assured there was a deal cooking which would definitely make page one. After Reilly left, Lottman called his staff into conference, but nobody could come up with a sure-fire page one strut.

Mike Makes News

That night Mike Reilly, driving from the Hickory House after the job to his home in Brooklyn, collided with a truck on Canal street and landed smack on page one with his head bandaged.

Always a gagster at heart, Lottman phoned the musician at his home and said:

"Well, we did it, Mike! Although I told the truck driver not to smash you so hard and I've a good mind not to pay him for the job."

Lottman lost the Farley-Reilly account as of that moment, and to this day Mike never has been convinced that George didn't hire the truck!

Hunt Unit To Wax

Chicago—The Floyd Hunt quartet has signed for a series of 48 sides with Miracle records, local diskery.



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British Fuel Crisis Hits Entertainment Hard

London—The fuel crisis has resulted in the serious curtailment of entertainment here and, with the return of the blackout, has resulted in the falling off of attendance at most theaters, dance halls and clubs.

All phonograph recording has been cancelled, and the two major companies, EMI and Decca, are simply carrying on with 'token' pressing. Reduction in output is inevitable.

The BBC has cancelled all television programs, the regular air time being curtailed at 11 p. m. All theaters, music halls and most dance halls have been obliged to cancel afternoon performances.

The Hammersmith Palais with Ted Heath and Lou Praeger as the leading attractions report good business. Most hotels have been doing only fairly well.

The Melody Maker will have its 21 years of regular appearance broken when, in line with all weekly periodicals, it suspends publication for two weeks.

—Peter Tanner

Phil Featheringill Sets Up L. A. Firm

Los Angeles—Phil Featheringill, formerly operator of the Session Record Shop in Chicago, has set up Independent Records, an exporting and distributing firm here. To accomplish this, Featheringill bought out the interests of Ed Kocher and Clive Acker in the Turntable, Distributors. Outfit now handles a dozen various independent labels, will probably handle about 20 once full distribution is set.

Dealers, through Independent Records, will be afforded the unique setup of ordering all labels at one time and in one shipment, with shipping charges being absorbed mainly by Independent.

First Platter For New Firm



New York—Jimmy Dorsey and his vocalist, Dee Parker, are seen on their first recording date for their new label, MGM.

Here's A Bassist Who Is Really Out Of World

New York—If you know a guy named Sam Rothman, whom columnist Leonard Lyons called "one of the top bass players in New York," please let us know so we can correct the deficiency in our own mental files. We could also correct the local union records, which fall to list said fiddle man.



Rothman?

Ed Fishman Resting

Los Angeles—Ed Fishman, once one of the leading band bookers and now operator of Capitol Attractions here, is in a private rest home recovering from a heart attack. Doctors said he would not be able to work for a long period.



Everytime we open that door we find a pile of inquiries from the readers of "Good Buys." We love it . . . we eat it up . . . so keep on askin' those questions. Even if they pose problems like those of one correspondent who is making a collection of Louis Jordan records. By the way, if any of you have any L. J. records that you are willing to part with, let us know and maybe we can effect a deal.

Latest sleeper to hop out of the upper berth with a smash is that beautiful ballad with a sentimental beat . . . "Heartaches." It was one of the big hits of the early 30's . . . and now it's heading once again, but fast, for the top notches of the hit parade.

Speaking of sleepers, "Black's Correct Chords to Standards" is finding tremendous popularity with musicians all over the country. Advertised for the second time in the Jan. 29th issue of Down Beat . . . the avalanche is still on!

We jumped over to see our favorite drummer the other day. Found him, as usual, blissfully surrounded by drums and cymbals. "Mr. Paraddiddle," we inquired, "what do you think of your new WFL Buddy Rich Super Classic Drum outfit?" "Zowie!" he beamed, "and completely sensational!" And then he proceeded to show us what a good drummer can do when he's working with the tops in drum equipment. (To complete our survey, we'd like to hear from all you drummers who use WFL equipment . . . drop us a line anytime.)

Point with Pride Department: Count Basie scoring on both sides of his latest Victor release with "Bill's Mill" and "Free Eats" . . . "I Can't Believe It Was All Make Believe" recorded by Sammy Kaye on Victor . . . and Woody Herman's revival on Columbia of that Herman classic—"Woodchopper's Ball."

Good Buy for now! —susi-Q

This advertising column is maintained by Robert Holley and Co., Inc. for its clients. Address inquiries and comments to Box 92, Times Square Station, New York, N. Y.

Bob Strong Denies Rumors About Ork

Pittsburgh—Bob Strong, playing a recent one-niter here, emphasized again that his band was not folding as had been rumored. Strong complained that an article in another trade publication started a flood of condolences from bandleader friends. The band is playing circuit out of Chicago, going east as far as Pittsburgh and then back for more bookings.

Art Tatum's one-week stand at Mercur's Music Bar was too much for manager Len Litman. Biggest biz ever recorded at the spot had everyone stepping. Tiny Trent is the regular pianist at the Music Bar.

The Dom Treemarkl four-piecer at the Roosevelt's Fiesta Room has begun their second year at that spot here. Treemarkl plays piano accordion; Billy Condeluci, viba and drums; Johnny Vance, bass; Carmen Rummo, piano. The combo recently cut two sides for the Emerald disc firm.

Gene Urban has been elected president of Local 60 for his second term. The local is celebrating its 50th anniversary this year.

—Sinbad Condeluci

Freddy Martin Weds Ex-Wife

Los Angeles—Freddy Martin and his former wife, Lillian, by whom he was divorced here less than a year ago, were re-married in Yuma, Ariz., on Valentine Day. The Martins, whose previous marriage lasted 16 years, have a 15-year-old son.

The Yuma marriage was performed by a justice of the peace. It was understood another marriage ceremony would be held here to conform to requirements of Catholic church, of which Martin is a member.

Weems At Sherman

Chicago—Ted Weems band and an ice show have taken over at the College Inn of the Hotel Sherman. Room wound up its long-time name band policy with Raymond Scott last month.

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Ray Scott Discovers Public

(Following are nearly verbatim quotes from an interview with Raymond Scott during his engagement at the Sherman hotel in Chicago last month.)

"I had a reputation once for being too precise and exacting in my interpretation of music. And now I am first beginning to realize that I didn't even know how to be precise and exacting. I believe that I am beginning to learn, however.

"Too many musicians, like myself, play their stuff to their own fancy with a fine disregard for the taste or the preference of their public. It has taken a lot of batting around in ballrooms and hotels to teach me that the public can be so right over the long pull.

Catches Public Pulse

"I feel for the first time that I am in accord with my public, which is why I am enjoying my work with my present band more than with any previous combination, even my Quintet. I have learned two things about the public, first, that it wants to dance and, second, that it prefers to listen to music that is familiar.

"Although I admit that I have become commercial, there still is a limit to which I will go in that direction. I simply could not play music in the style of Guy Lombardo or Sammy Kaye. I know that I could duplicate their styles as a laboratory experiment, but there would be no joy in the doing.

Goes Commercial

"We play popular tunes, concentrating like many other bands on the Hit Parade numbers. I had even become reticent about playing any of my own compositions, although I have a few available ones.

(Ed. Note: Raymond has dozens of numbers to his credit, including *Powerhouse*, *Twilight in Turkey*, *The Toy Trumpet*, *War Dance for Wooden Indians*, *The Girl With the Light Blue Hair* and many others, mostly instrumental, nearly all of them with frantic titles.)

"I finally convinced myself that I was foolish not to play something from the score of *Lute Song*, which I wrote. So I put *Mountain High*, *Valley Low* in the books and I'm proud that it is one of our most popular numbers.

Praises Glenn Miller

"Glenn Miller, to my opinion, was the great genius of modern dance music. This was demonstrated to me the other night in a neighborhood movie house, where I caught one of his old pictures. The audience went wild when his name was flashed on the screen, and when the first shot of the band appeared, it almost developed into a panic.

"Thing I liked best about Glenn is that he 'crossed' a lot of audiences with his appeal, that is, his public was not limited to any particular group, class or age, still he remained a fine musician. Who do I think comes closest to approximating his talent currently? Claude Thornhill, of course!

"I'm leading a happy double life, getting my kicks from conducting my dance band on the one hand, privately gratifying my creative urge as a composer on the other. I don't mix the two, don't even write arrangements for my own band."



"I'm commercial, but—" "not corny, I hope!"
Raymond Scott

Dawes Forms Band

Los Angeles—Bob Dawes, saxman formerly with Tommy Dorsey, Charlie Barnet et al, has launched a new band here in partnership with Everett Simpson, pianist-arranger. Personal manager is Phil Bloom, coast business manager for Charlie Barnet. Unit, featuring many arrangements by Eddie Stress, contains six saxes (plus Dawes), six brass and three rhythm.

Chirp to Lose Dough?

New York—Marcia Dale, singer who received a judgment of \$5,000 against the Taft hotel because house detectives broke into her room when she was with a man who turned out to be her husband, may not get the dough after all. A higher court ordered a new trial on the ground that "the verdict is against the creditable evidence."

Parker Working In L.A. Club

Los Angeles—Charlie Parker, recently released after four months sojourn in a California sanitarium, did his first waxing since his recovery in a session for Dial. He was backed by the Errol Garner Trio, comprised of Garner, Red Callender, bass, and Harold West, drums.

Parker was slated to go into the Hi De Ho club here with a unit headed by Howard McGhee, trumpet, and containing Ray Porter, drums; Addison Farmer, bass and Hampton Hawes, piano.

Los Angeles—David Chatkin, business manager of the MGM studio music department, died recently at Palm Springs following a heart attack. Chatkin, who was 58, started as a salesman for a picture distributing firm in Chicago, worked his way up to become one of Hollywood top executives.

Harold "Smokey" Stover of Orrin Tucker's fine band has some pretty definite ideas about his work. Says the Claude Thornhill and Sully Mason alumnus: "Any way you look at it modern day dance drumming is darned hard work. And, believe me, I put in a lot of unnecessarily hard licks in my young life before I discovered Slingerlands. They have the balance and hair trigger response that gives you the feeling they are practically playing themselves. You can relax when you play "Radio Kings" . . . I have for years."

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Send 10c for a beautiful photo of your favorite Slingerland drummer: Gene Krupa, Ray McKinley, Eddie Julian, Ralph Tilken, Alvin Stoller . . .

Jordan's Fix Settlement

Los Angeles—Fleecie Jordan, held to answer on a charge of assault with a deadly weapon in connection with the stabbing of her husband, Louis Jordan, is to receive approximately \$15,000 in cash and property worth another \$15,000, under terms of an out-of-court settlement of her suit for separate maintenance. She filed the suit against the band-leader a few days after the stabbing incident.

SLINGERLAND DRUM CO. 1325 BELDEN AVENUE CHICAGO 14, ILLINOIS

Fatha Hines No Plaster-Footed Idol!

New York—Louis Armstrong fans at his Carnegie Hall concert here last month waited in vain for the piano playing of one Earl Hines, hung up by bad plane weather and an uncooperative promoter in Nashville, Tenn. During an intermission, this reporter heard one teen ager say to another salad-ter, "Just who is this guy Hines all these people are yipping about?" The addressed one replied, "Oh, he taught Armstrong how to play cornet."

Over-respect for many too plaster-footed idols is silly; but when they start calling Hines a cornet player, somepun' has got to be done!

You see, forty-one years ago in Pittsburgh, Pa., was born a baby, who tossing his stogie in the kitchen-sink, went over to the piano and knocked off a fast *Maple Leaf Rag*. At least so go the legends about Earl (Fatha) Hines, one of the privileged few who can say he not only blows up a storm when he plays, but that thousands of other musicians have been stirring up local cyclones for over two decades, based on ideas and styles he has recorded.

Until Hines appeared at Chicago's Elite cafe in 1923, piano playing was still confined to the

stomp styles and the ragtime variety with consecutive beats played in different registers by both hands.

Having heard Hines in his appearance with Erskine Tate, Jimmy Noone, and later his own band at the Grand Terrace, musicians went away muttering about what came to be called the "trumpet style" of 88ing. Often described as a single note right hand playing brass ideas, Hines made it much more.

Used Piano New Way

For the first time a piano was treated as a harmonic percussive instrument, something in the way old masters used to write for harpsichord. His amazing use of left hand, broken rhythms, and smashing climaxes started a school of playing that is still running today with King Cole, Ellington, Teddy Wilson, and Mel Powell amongst the influences.

Musicians remember with glee Hines' stunt at the Grand Ter-

race of taking the last tune of a just previous broadcast by a Chicago tyro named Goodman, and playing it five minutes longer and usually better on his own airshow. This was the great band that included Omer Simeon, Jimmy Mundy, Walter Fuller and Trummie Young amongst its members at one time or another, and recorded for Victor, Vocalion, Decca and Bluebird.

Hines Comeback

Hines' popularity with the public revived about six years ago when his *Boogie Woogie On St. Louis Blues* and *Jelly, Jelly* (Billy Eckstine vocal) caught on. Since then he has had variously-styled big bands, even adding strings and an accordion at one time. Present-time finds him recovering from a serious automobile accident that almost cost him the sight of one eye.

Does he still play? One musician asked him that question during a recent Harlem dance when by duress, Earl was playing a waltz version of *I Can't Give You Anything But Love*. The astonished band buff was then treated to the spectacle of a left hand in 3/4 time, while Hines' right paw played scintillating, powerful 4/4 jazz. There was no further argument. Fatha



Earl Hines

(Staff Photo by Got)

can scare the best of them when he wants to.

His tastiest discs (still available): *A Monday Date* (Col 35876), *57 Varieties* (Col 35875), *Weather Bird* (Col 36375), *Rosetta* (Decca 3517), *Cavernism*

(Decca 183), *The Earl* (Bluebird 11142), *Grand Terrace Rhythm* (Bluebird 10381), *Sweet Georgia Brown* (Decca 182), *A Monday Date* (Brunswick 80026), *Four Or Five Times* (Brunswick 80025). —mit

Arnette Cuts Groovy One



Hollywood—Lionel Hampton grins with appreciation as his star tenor man, Arnette Cobbs, cuts some fine horns onto a Decca platter in a number called *C55b's Idea*. The Hampton band is in the east now, just rounding out a week at the Earle theater in Philadelphia.

Magee Toots Again In Philly

Philadelphia—Johnny Magee, who was encouraged to start a band of his own a half dozen years ago to give Clyde McCoy competition, is back in the musical sphere. Only this time he's back as a sideman, tooting his trumpet for Clarence Fuhrman at the KYW studios. Fuhrman also added Al Falkove for the fiddle scraping, coming over from Joey Kearns' WCAU crew where Irv Segall fills in the vacated Strad spot. Maestro Fuhrman, who also chalked up an attendance high for the Saturday p.m. proms at the Brookline-on-the-Boulevard, has opened his own booking office, as has maestro Harry Dobbs.

Low Entin, former manager for Blue Barron, has also come home to roost. While Entin plans to

open up his own eatery in the midtown zone, he's keeping some musical ties by inking a recording contract with Bon Bon, one-time Jan Savitt troubadour. Bon Bon, who just cleared out a two-year pitch with the Joe Davis waxery, will cut for Entin on the Savoy label with local maestro Buddy Williams penning the arrangements.

Leaving the local scene is Vince Carson, romantic bary with Rocky Valentine's band at the Click. Jimmy Dorsey gave a favorable ear to the lad's piping and signed him up last month.

Dollie Amenra, gal trumpeter once with Louis Armstrong and later with the Sweethearts of Rhythm, bowed with an interracial band at Germantown's 200 club. She brought in Bobby Roberts from Chicago for the drumming, and rounded out her unit with Alex Gray on tenor sax plus Ben Roset on piano.

Stu Foster At TD's Dancery

Los Angeles—Stuart Foster, formerly featured singer with Tommy Dorsey, is appearing with Bobby Sherwood's band at the Casino Gardens, nearby beach spot. Foster is still under contract to TD, who operates the Casino, and is being billed as a "special added attraction."

Kid Ory Spot Folds From Under Band

Los Angeles—Kid Ory band has returned here following a 12-week engagement at the Green Door, nitery operated in San Francisco by Gene Williams, jazz enthusiast. Ory said that Williams had been forced to close the spot by lease trouble but planned to reopen soon.

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WHIT

Milt Busts 100,000 Violins!

By EDDIE RONAN

New York—Wanted: Violins to break over musicians' heads—will pay \$2.50 for every violin delivered to the Iceland restaurant, Broadway and 53rd street—Ask for Milt Britton and his Crazy band.

The above ad was carried in the local papers in conjunction with the recent opening of the mad leader and his eight-piece band at Broadway's Iceland restaurant. The date marks Britton's first night elab engagement since 1931 and the celebration, if it can be called that, of his breaking his 100,000th violin.

This madness began in 1923 when Milt formed his first comedy band with Frank (no relation) Britton. In 1930, Milt reorganized under his own name and began breaking things up, literally. For the next few years, the band smashed everything—violins, pianos, instrument stands, not to mention a few box office records. With the advent of the war, Milt and the boys were forced to curtail their destruction to less-expensive, more-procurable props.

They settled for violins. And, for the last few years, have been busting but one violin each show. "We've about cleaned every old violin out of the nation's closets and attics," Milt told *Down Beat*, "and now we must resort to advertising for them. We used to buy prop violins wholesale but the war stopped such production.

Almost Busted a Strad

"One night during the war, in Boston, I nearly busted a Stradivarius. Some kid brought it in

and I didn't notice the instrument's worth until just before I brought it down on Tom Rafferty's head. I stooped in time and later called the kid's father. He was frantic. He came down and got the violin and was so mad that he himself may have busted it over the boy—probably the seat of his pants. Seems the kid had seen our ad and had pinched his old man's Strad," Britton said.

Britton explained that in better years their bill of destruction ran into some some heavy figures. In addition to the instruments, tailor bills for suits and shirts torn to shreds, the costs of revolver blanks and bottled seltzer water, and even the item of first aid supplies, ran into the thousands each year.

"We've had some expensive laughs," he added, "but it's been worth it, I guess."

Obviously, it has.

Rafferty Chief Stooze

Milt was born Jan. 3 in Winston Salem, N. C. (He wouldn't reveal what year). He got his start professionally at the age of 15 when he won an amateur night in a small Brooklyn theater. At the time he played trombone, cornet, xylophone and musical glasses.

Today, his right hand man and chief stooze is Tom (Cowboy) Rafferty, who has been with Milt 10 years and over whose head Britton has committed most of his mayhem. Rafferty also plays trombone and piano.

Others in the band are: Herbie Berg (ex-Charlie Spivak and Vincent Lopez), tenor; Seymour Press (Bobby Sherwood, Buddy Morrow), lead alto; John McAfee, (James, Goodman, Tony



Milt Britton and vocalist Susan Carol

Pastor), tenor and vocal; Vincent Frisaura (Henry Busse, Enoch Light), trumpet; Murray (Blimpy) Blank (Meyer Davis, Mike Riley, Mousie Powell), trumpet; Ziggy Hurwitz (Shep Fields, Budd Morrow), piano; Frankie Frisaura, drums, and Susan Carol, vocals.

Beneke Boss Settles In Hollywood

Hollywood—Don W. Haynes, personal manager and part owner of the Tex Beneke-Glenn Miller band, plans to establish his permanent headquarters here in early spring. Pending opening of his own offices Haynes will share space with Bruce Gear, business manager for Jerry Colonna and other picture and radio performers.

Benny Carter Directs Notable Hwd. Pit Band

Hollywood—One of the most notable pit bands ever assembled for a stage show is one of the chief attractions of *Sumpin's Jumpin'*, a review, in the most informal sense, which opened recently at the El Patio theater.

Directing and playing alto and trumpet is none other than Benny Carter. With him in the orchestra, as this was written, at least, were such stars as drummer Lee Young (with permission of Columbia Pictures studio); Lucky Thompson, tenor; Jack Trainor and Harry Jones, trumpets; Henry Coker, trombone; Eddie Beal, piano; Charlie Drayton, bass and Irving Ashby, guitar.

Orchestra has three trumpets, two trombones, five saxes and four rhythm. Carter supplied most of the arrangements.

Featured in the show are Herb Jeffries, Canada Lee, "Wonder-

ful" Smith, Lorraine Baker, Mae Johnson, 10-year-old Toni Harper and several dance acts. Calvin Jackson and the Trenier Twins were advertised but did not show on opening night.

Al Jarvis takes over the closing moments of the show and emcees informal appearances of guest stars, Woody Herman and Hadda Brooks took bows opening night.

New York—Tommy Ryan, former vocalist with the Sammy Kaye band, opened with a new band late last month at Ben Maksin's Roadside in Brooklyn.



Eddie

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—Olde English ballad

Best by taste test, two to one, is the music of Mack Shopnick, who leads the orchestra you hear on the singing commercials for Dentyne, Grapenuts and Birdseye, plus all the masterpieces of the King Jingers, Kent & Johnson (Pepsi Cola, Mission Bell, etc.)

According to tobacco experts, members of the medical profession and independent statisticians everywhere, Shopnick, while a household word only at 250 W. 24th street, is heard more frequently on the air than Frankie Carle, Paul Whiteman, Benny Goodman, Tex Beneke and Eddie Condon, combined. Conservative figures give him 4,272 network airings per week and ten times that many local shots.

Mack's work is very exacting. All jingling aside, he works from one half to two hours on the "final" cut of a 30 second transcription and uses the top jazz and legitimate musicians (sometimes as many as 35) to get the precise emotional content behind each couplet of commerce sung or spoken.

Mack sometimes doubles as a sound effects man. Kent and Johnson have let it be known they'd keep him on the payroll just for his long, suggestive wolf-



(Staff Photo by Got)

Mack Shopnick

whistle. You can hear the whistle on a forthcoming Gillette razor spot, *He's a Wolf with the Ladies*.

The Gillette job, incidentally, has Shopnick, who is a conscientious fellow, on quite a spot since he also plays for Marlin blades. Mack says he doesn't mind mixing two cereals in his breakfast

bowl or chewing two brands of gum, simultaneously; but how cut up can you get and still live, using one razor in either hand?

*Names supplied on request. —got

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Hot Jazz

Lennie Tristano Trio

Every moon or so there comes a disc on which a lot of hot arguments are going to tee off. Such is this platter by the Chicago pianist, backed by Billy Bauer's guitar and Clyde Lombardi's bass.

Older members of the jazz cult are going to say that this playing is pure trash, that it is badly derived from the Scriabin *Etudes* and the Shostakovich *Sonatas*. They will add that there is no freely flowing beat, no spirit of "true hot," a tremendous lack of the communicative drive so necessary to good jazz.

Younger adherents will state, "This is the end, man... He is so gone... How great can you get!" I suspect that the truth for the present (because any statement about an art varies with time) lies closer to the view held by the more youthful musicians.

There are many passages on these two sides that are almost self-consciously arty; there are even a few where it seems to me that the trio becomes lost in

sheer trickery. But Tristano has some of the freshest pianistic approaches to conventional small group playing I have heard since Mooney. Like Joe, he uses constant intermixed figures with Bauer, and a melodic and harmonic line that depend on linear development rather than repeated riffs.

This sort of playing is the answer to gentlemen of Rudi Blesh's ilk who feel that dixieland's polyphony is gone from jazz. Granted that there are places on both sides, where the group doesn't "swing" as we conventionally use the term. But on the other hand, there is no reason to limit jazz to 2/4 and 4/4 for the rest of its existence. A lot can happen in 3/8 and 5/2 too.

Experienced classical musicians will listen to this record and mutter, "This sounds like the 18th century *ostinato* playing with some 1910 harmonic development tacked on." In a sense that is true. But this record also represents the attempt of three musicians to take jazz as they have heard it, combine it with a developing classical tradition and still keep it freely improvisatory in nature.

There are faults and difficulties on both these sides; but when artists of any kind are wrestling with changes in their medium, that is bound to happen.



Lennie

You can't espouse newness for newness' sake alone. But when musicians come up with an idea, firmly developed in a particular mold, with fresh and original conceptions in their material, you must hold still and listen to them.

There is much in here with which I disagree. I'd like to hear a little more melodic quality, restraint and more careful use of polyphony. But on the other hand, I'm just sitting writing about it—I ain't trying to do it. (Keynote 647)

Trummie Young's Big Seven

- Blues Triste
- Fruitee Cutie
- Lucky Draw
- Johnson Rock

Blues, written by piano-man Jimmy Jones, shows his Ellington-Garner slant on 88ing and scoring. Get especially his complete arhythmic playing against the band's beat. All the solos, Buck Clayton, Buster Bailey, and George Johnson (alto), show liquid ease and excellent tone. *Cutie* displays the sort of tight four-part horn writing you used to hear seven or eight years ago. It's very well done here, as are the Young and Johnson solos.

Draw is another pretty Jones number, while *Rock* does just that in the old-fashioned but still attractive Lunceford mode. Buck Clayton's pretty-toned, Armstrong-tilted horn is the top solo along with arranger Johnson's alto. (HRS 1930-1)

Buck Clayton's Big Eight

- Saratoga Special
- Sentimental Summer
- Harlem Cradle Song
- My Good Man Sam

Special, papered by Dickey Wells, moves along briskly, with the band adhering to more conventional standards of rhythm and changes. *Good Man* has the best Clayton and Wells solos of the four sides. (HRS 1027-B)

Billy Kyle's Big Eight

- HRS Bounce
- Contemporary Blues
- Date for Eight
- Oh Baby You Knock Me Out

Trummie, altoist Lem Davis, and Buster Bailey's clarinet take over *Bounce* and *Blues* with headman Kyle getting in on piano. Tenoring is by John Hardee and right prettee too. More ex-

Confusing

New York—Only mention of the Joe Mooney quartet in the 1947 *Billboard* year book is in an index reference to an ad. Yakk is that the ad referred to is a Cosmo record ad and Joe is signed to Decca.

cellent Young trombone on *Eight* while the band clips it properly at an up tempo. *Baby* uses the sly tonsils of Young to advantage. Drumming on all sides is executed superlatively by a young unknown: Buddy Rich.

The Young, Clayton and Kyle dates were all supervised by HRS's Steve Smith—if all indies had this high a standard of music and balance, the majors wouldn't be so smugly situated. (HRS 1032-3)

Milton Hinton

Beefsteak Charlie

Everywhere

These two were made 18 months ago by a group all of whom have been mixed up with Cab Calloway at one time or another. Al Gibson's clarinet is surprisingly virile and jazz-able. Nothing wrong with Tyree Glenn's slyphorn or Jonah Jones' trumpet, either. Rhythm sparked by J. C. Heard's drums is much livelier than on most of these dates, but his solo, played behind a scored trio (*Beefsteak*), is hard to hear. (Keynote 639)

Cedric Wallace Quartet

- Jitterbug Waltz
- Ain't You Coming Back Honey
- Lady Be Good
- Backstage
- 437
- Don't Blame Me

Usually a trio, Bob Ashton's tenor was tacked on for these six sides by the bassman who has the Ruban Bleu houseband and played with Waller. *Fats' Waltz* is given mellow and unassuming treatment, though nothing extraordinary occurs. *Honey* lists Moe Gale as co-author, and is over-balanced bass-wise. *Lady* uses a couple of old Basie riffs, but has some worthwhile tenor, continuously interrupted by a piano-man who likes to play in the same register. Both *Backstage* and *437* are blues, while *Blame* opens with the first 16 bars played as harmonic arpeggios and no melodic line appar-

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Swing

With Someone New by Woody Herman (Columbia)

Dance

It Takes Time by Benny Goodman (Capitol)

Vocal

I'm Yours by Mel Tormé (Muscraft)

Novelty

So Round So Firm So Fully Packed by Merlo Travis (Capitol)

Concert Music

Music of Sigmund Romberg by Andre Kostelanetz (Victor)

this time for right hand alone, though. (Blue Note 522)

Jimmy Shirley—Les Hite

Jimmy's Blues T-Bone Blues

First side is a guitar solo by a young man who plays in the older blues tradition...

The Hite side, featuring T-Bone Walker, has been released by at least three other record companies...

Snub Mesely

Hinky Man You And The Devil

Here is a fine trombonist and showman who has been consistently overlooked for years...

Swing

Woody Herman

Woodchoppers Ball With Someone New

Ball was first made in 1938 (Decca) when the Herd was still on its blues kick...

New is credited to Flip and is a truly lovely tune. It deserves lyrics and more hearings...

Sammy Benskin Trio

The World Is Waiting For The Sunrise Cherry

With Billy Taylor (bass) and Specs Powell (drums), Sammy's Sunrise breaks upon some surprisingly idea-less and sloppy right-hand...

Dance

Artie Shaw

They Can't Convince Me And So To Bed Don't You Believe It Dear Connecticut

Shaw certainly can play pretty melodic lead. First three sides have Mel Tormé lyrics...

Saxie Dowell

It's Dreamtime All I've Got Is Me Serenade To Love Lulu Had A Sweetheart

Dreamtime is notable for a vocal assist by Suzanne Shephard, which is light, clear and not as over-mannered as is much band singing these days...

Tommy Tucker

It's Anybody's Love Song I'm Gonna Lasso A Dream

Pessimists who find only utter decay in dance bands these days should listen to Song and then remember the kind of tenor band schmaltz Tucker used to play ten years ago...

body's book. Don Brown's vocaling is unassuming and tactfully done. (Columbia 37233)

Elliot Lawrence

They Can't Convince Me Let's Put Our Dreams Together

More of Elliot's carefully studied dance timings, this time more mellowly applied...

Larry Green

How High The Moon Far-Away Island

With every little jazz band in the country playing this tune in the past year, it was inevitable that some society-styled crew would pick up on it...

Key Kyser

Managua, Nicaragua That's The Beginning Of The End

Noteworthy, since the first side lists the arrangers, progress in putting musical blame and credit where they belong...

Paul Lavalle

Victor Herbert Waltzes

Surprisingly well played versions of tunes that have become hacks in the hands of every oark concert conductor...

Freddy Martin

Concertos For Dancing

One of the season's smartest packaging stunts, this album includes the Grieg, Tchaikovsky, Rachmaninoff and Warsaw Concertos...

derne and Cornish Rhapsody. All the piano work is by ex-Martin pianist and arranger Jack Fina...

Xavier Cugat

Drume Negrita El Botellero

One of the more mild and melodic of recent Cugat dance issues. Drume moves along at what is practically a bolero tempo...

D'Artega

Beware My Heart Night Of Memories

Heart cited here principally for the lyrical trombone of Will Bradley, of whom TD is on record as saying "the best"...

Clyde McCoy

Way Down Yonder In New Orleans At Sundown

McCoy's bid on the tunes from The Fabulous Dorseys. Band's playing is sloppy, though McCoy's trumpet is certainly The Real...

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Diggin' The Discs—Mix

(Jumped from Page 21)

but music itself is rather elementary. *Oye Negra's* intro will interest you; it's a cross between Duke's *C Jam Blues* and Gillespie's *Salt Peanuts* figure. (Disc 404)

Frankie Carle

- ♪♪ Too Many Times
- ♪♪ We Could Make Such Beautiful Music

Times is very much like a tune Bonnie Baker made famous. Carle certainly isn't as at ease playing chorded piano *atempo* against a band as is Cavallaro. (Columbia 37222)

Harry Cool

- ♪♪ It's A Good Day
- ♪♪ Are Ya Kiddin'

Day is sung by Cool and ex-Ray McKinley mikerster Evelyn Stallings. Background is show-style beat. *Kiddin'* is the better dance side. (Signature 15069)

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Benny Goodman

- ♪♪ Moon-Faced, Starry-Eyed
- ♪♪ It Takes Time

Shades of 1938! Johnny Mercer singing with Goodman, only now BG is working for Mercer instead of the gravel voiced songwriter for him. Touches of relaxed, octave piano back of the vocals that sound very much like Stacy. *Time* goes into a light, bouncy two-beat back of the vocal, with Goodman taking a few well known bars on the ending. (Capitol 376)

Louis Prima

- ♪♪ Just A Gigolo
- ♪♪ Baciagaloop

Pleasant surprise here for Prima fans: two muted choruses (played shuffle rhythm) on *Gigolo* in the Armstrong style that Prima can play when he tries, and a good tenor sax solo tossed in for good measure. *Baciagaloop* is another of the Italian parodies Louis has been using since his hit on *Angetina*. You'll find it similar. (Majestic 1116).

Charlie Spivak

- ♪♪ Linda
- ♪♪ So They Tell Me
- ♪♪ If This Isn't Love
- ♪♪ The Old Devil Moon

Pleasant dance music with Tommy Mercer vocals. Best vocal, by a gal on *Moon*, is unlisted. (Victor 20-2047, 20-2065)

Skinnay Ennis

- ♪♪ So Would I
- ♪♪ Oh But I Do

Tastefully quiet band playing back of Skinnay and singer Carmine, who sings much better than the average band vocalist. (Signature 15056)

Griff Williams

- ♪♪ Do It Again
- ♪♪ There Is No Breeze
- ♪♪ Among My Souvenirs
- ♪♪ Bless You

This is what bandleaders like Eddie Stone are fighting. Just because you have a tenor band you don't have to make as many musical *faux pas* as this band does. Granted it plays good hotel dance time—but nevertheless the musical content could be a shade more accomplished. Best thing in the band is the Bob Kirk vocaling. (Sonora 3028-22)

Down Beat covers the music news from coast to coast.

Xavier Cugat

- ♪♪ Bullfight In Madrid
- ♪♪ Brunette

Though good of their sort, these records remind me of some Ray Noble's of early thirty vintage, including *Lady of Spain*—*paso doblos* are that little played in this country, even in their one-step versions. (Columbia 37198)

Skitch Henderson

- ♪♪ Mistrlov
- ♪♪ Faraway Island

This is the tune repopularized by Jan August—figured out that trick fingering the latter uses by the way: it's octaves in one hand against a single finger in the other hand—something like vibraphone technique. This version is musically apt, though a little sick. (Capitol 351)

Gene Krupa

- ♪♪ It's A Good Day
- ♪♪ The Story Of The Slow Mo-quito

The Peggy Lee tune starts with much drum-beating by Gene, continues with Carolyn Grey singing in front of muted brass, and ends with snore drum-beating by Krupa. *Story* is something about a procrastinating bug—sort of a novelty, as it were. (Columbia 37209)

Johnny Long

- ♪♪ How Are Things In Glocca Morra
- ♪♪ Last Night On The Back Porch

Francy Lane should watch her top tones on tunes like *Morra*—she ducks the full tone at times. The *Porch* intro may confuse you a little with its references to *Shanty In Old Shanty Town*, and Long's laconic comment, "Oh, another hit record". Musically this is the best band Long has had on wax. (Signature 15064)

George Paxton

- ♪♪ I've Got You Under My Skin
- ♪♪ Gotta Get Me Somebody To Love
- ♪♪ It's Dreamtime
- ♪♪ In The Wee Small Hours

Skin, nicely sung by Lee Taylor, backed by the Millerish Love are both dance-time numbers. Bad surfaces and balances don't make it any easier to hear what's going on though. *Dreamtime* sounds cumbersome. (Majestic 7203-8)

Luis Russell

- ♪♪ Don't Take Your Love From Me
- ♪♪ Sweet Melody
- ♪♪ 1280 Jive
- ♪♪ I've Got A Gal

A familiar name in hot jazz, Russell plays some sweet ones including vocals by Lee Richardson, whose style switches between Billy Eckstine and Herb Jeffries, and who is causing a lot of comment uptown. Like his two predecessors, Richardson, while having some surprisingly good tones, over-sings. *Jive* has some sloppy be-bop, though the tenor chorus is okeh. (Apollo 1020-2)

Mischa Borr

- ♪♪ Lolita
- ♪♪ Taboo

Another of the "Continental" sides poured out by record companies to catch the vast foreign appeal market. *Lolita* is a better one-step than usual, while *Taboo* is fast rhumba with flute trills. (Victor 25-0777)

Eric Madriguera

- ♪♪ Tiqui Tiqui Ten
- ♪♪ La Rhumbita Tropical

Tan has Krupa style drum solo, otherwise both sides are very ordinary rhumba sides. (Vogue 8-777)

Pancho

- ♪♪ Improvisando
- ♪♪ Hey Ah Yea

Somehow it seems to me that rhumba music doesn't have to be as heavy and as unimaginative as this—the form has too many possibilities to waste this way. I am no Cuban authority, but I suspect that with good rhumbas this sort of thing ranks as do most tenor bands with most musicians. Vocal on second side is by Pepito and the Murphy Sisters. (Apollo 1036)

Nero Morales

- ♪♪ Tea For Two
- ♪♪ Escucha Mi Son
- ♪♪ Jack Jack Jack
- ♪♪ Ten Jabon
- ♪♪ Maria
- ♪♪ O Le La

Thought I had heard *Tea* done all possible ways, but this slightly wild version played at a one-step tempo with rhumba backing is a new one. As a novelty exhibition, it's okeh. All of these sides rank above the usual below-the-border fare, but could and should be better. Best side is *La*, written by Morales. (Majestic M-12)

Fausto Curbelo

- ♪♪ Latin American Melodies of Ernesto Lecuona

Album, played by pianist Curbelo with rhythm assisting, includes such standbys as *The Breeze and I*, *Mataguena* and *Jungle Drums*. His technique is good but the bongolista and drummer supporting him don't extract the flavor necessary for their necessarily concerto-styled beats. (Gotham 66)

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Vocal

Johnny Desmond

- ♪♪ Guilty
- ♪♪ I'll Close My Eyes

Monseur Desmond demonstrates here why he was the heartthrob of every teen-age French girl when he sang there with the AEF band. His *Guilty* takes the lyrics and imparts much more sincerity of emotion than do most singers with similar material. His diction is also superior to many of the mike-cuddling school. (Victor 20-2109)

Dick Haymes

- ♪♪ Souvenir Album

Good ballading by a singer who will surprise you by his lack of over-emotionalism and natural slant on tunes that have become singers' cliches. *Stardust, If You Were The Only Girl and You Are Too Beautiful* stand out among the eight repressings. (Decca A-498)

- ♪♪ The Girl That I Marry
- ♪♪ Easy To Love

Once again pleasing crooning. But listen to *Marry* as done by Sinatra and compare the two versions, covering the labels first. You'll find the John and Jane Does voting for FS on the basis of more personal warmth. (Decca 23870)

Henry Wells

- ♪♪ Home
- ♪♪ Cottage In The Rain

Couple of repressed sides by the ex-Lunceford trombonist and vocalist now out on his own. Light tenor as against most of the baritone you hear now. (Decca 48017)

Frank Sinatra

- ♪♪ That's How Much I Love You
- ♪♪ I Gotta Get A Love

Mr. S singing two novelty slanted tunes, first backed by the Page Cavanaugh Trio, the second by Axel Stordahl. *Much* is a recitation, much like those Bing is wont to do, with some Cavanaugh piano tossed in and an occasionally unsteady beat. *Gal* uses the "shave and a hair-cut, two-bits" ending, without ever hitting the note for the last word. It will undoubtedly drive brave beer drinkers to drink. (Columbia 37231)

Dinah Shore

- ♪♪ My Bel Ami
- ♪♪ I'll Close My Eyes

First side is a waltz, lightly played and sung. *Eyes* gives Mrs. Montgomery a chance to display her very pleasant tonsil quality, and she does with more surety than has been usual lately. (Columbia 37213)

Phil Brito

- ♪♪ Songs of Italy

Brito is running into really tremendous competition with this album: most of the operatic greats have had a hand at sev-

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Chicago, credit the light voice does on t 34)

Kind of him doing Crosby di which his tically un lightly dramatic ing ball phrasing should, a chopped u sections. (

♪♪ How A

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Disc del Johnny L single. Hi is persona to find a different i baritone's *Madness* more dist ago by T 3042-3)

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Time is Miss Lan cent year out heart thro and the affected.

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♪♪ Walki

First at compete i

eral of these tunes; it's Brito's credit that his comparatively light voice shows up as well as it does on these sides. (Musicraft 54)

Perry Como

- ||| Easter Parade
||| Song Of Songs

Kind of rough on Como to have him doing so many tunes which Crosby did in his prime and on which his minstrel touch is practically unbeatable. Como's Easter is lightly done, without the usual dramatic flourishes. It's attracting ballading. On Song his phrasing doesn't flow quite as it should, and you get the songs chopped up into two and four bar sections. (Victor 20-2142)

Bob Houston

- ||| How Are Things In Glocca Mora
||| Dream Dream Dream
||| You Call It Madness
||| The Man Who Paints The Rainbows In The Sky

Disc debut by Bob Houston, ex-Johnny Long band vocalist, as a single. His singing at this point is personable though it's difficult to find anything in it markedly different from what many other baritones are putting on wax. Madness for example was made more distinctively a few months ago by Teddy Walters. (Sonora 3042-3)

Frances Langford

- ||| Time On My Hands
||| I Haven't Got A Worry In The World

Time is among the top discs Miss Langford has made in recent years. The vibrato and the heart throb are under control and the style is simple and unaffected. (Mercury 3050)

Kate Smith

- ||| Songs Of Erin

If you like tunes of Ireland and the warm, slightly vaudeville style singing of Kate Smith, then these are for you. Compare her Molly Malone to Maxine Sullivan's and other interpretations, and you will find that the song becomes secondary to Kate Smith's manner of singing—which is okeh if the singing manner is that good. After eight sides, despite the pleasant quality of her voice, the heavy sameness is a little too much. (Columbia C 116)

Bobby Doyle

- ||| That's The Beginning Of The End
||| Love Is A Random Thing

End, by a fave song team of mine: Whitney and Kramer, is intelligently sung by Doyle. Signature, by the way, is another of the companies now listing the arranger on the label. (Signature 15067)

Luis Russell

- ||| My Sweet Love
||| All The Things You Are

More of the Jeffries-Eckstine school of baritone by Lee Richardson, which despite a wobbling vibrato and some heavy-handed use of commas is good commercial male torching. Reed backgrounds are much too under-balanced. (Apollo 1035)

Charles Trenet

- ||| Songs

Various French ditties, sung to advantage with the universal leery by the Parisian Sinatra, who incidentally wrote the tunes. Try Mam'zelle Clio. (Columbia M-647)

Georgia Gibbs

- ||| Wrap Your Troubles In Dreams
||| So Would I

Big wide vibrato and a bunch of rolled r's, along with some Betty Boop phrasings, make these sides prettily unattractive. (Majestic 12008)

Bill Darnell

- ||| Let's Fall In Love
||| Walkin' My Baby Back Home

First attempt by Keynote to compete in the commercial vocal

market, with singing by ex-band-singer Bill Darnell and band led by tenor saxist Babe Russin. Recording and singing are well done. (Keynote 665)

Wingy Manone

- ||| Besame Mucho
||| Paper Doll

More of Wingy's vocal "interpretations", aided by his trumpet and some good clarinet. Mucho is held back by stiff drumming, while piano balance on Doll is thin. Wingy's chorus on the latter shows there is life in the old duck yet. (Capitol 147)

Ruby Smith with Gene Sedric

- ||| Chicago Woman Blues (Part I)
||| (Part II)

Traditional blues well sung, with Sedric's little band sounding better here than it did on its solo efforts for this label. (Harmonia 1805)

Merry Macs

- ||| I Can't Get Started
||| You Turned The Tables On Me

The Macs don't have the same certainty of attack as formerly. Started is taken at a tempo midway between a lag and slow jump. Therefore the listener isn't sure whether the phrases should merely float or have a real rhythmic snap. Tables is better, but still lacks the sure wallop so necessary to good group rendition. (Majestic 1102)

Joe Alexander

- ||| At Your Command
||| I Keep Telling Myself
||| Heartaches
||| If I Had A Chance

First by a new baritone, with a voice something like Herb Jeffries but with more control. First two are a shade cold, last two much lighter, less pretentious and better sung. (Capitol 359, 372)

Mel Torme

- ||| I'm Yours
||| Who Cares What People Say

Another duo by the most potent menace to croonodom's Big Four now on the scene. His phrasing is still imaginative and musicianly, his vocal quality can still stand improving. NY Daily News reviewer Doug Watt says the kid is good but is as cold as a mackerel. This I don't get; his singing has a lot of imperfections, but to say it lacks heart is something to which a few million women will shortly say neigh. (Musicraft 15104)

Tony Martin

- ||| All The Things You Are
||| The Last Time I Saw Paris

Martin is really confusing—making records now for Mercury, soon to be on Victor, and here is Decca reissuing a couple of old ones. His tones rise and fall like the weeping waves to these ears. (Decca 25024)

Johnny Moore's Three Blazers

- ||| You Taught Me To Love
||| Johnny's Boogie
||| You Taught Me To Love
||| Blues At Sunrise

This is one I still can't figure out. First two sides are by the Blazers with pianoman Charlie Brown singing the vocal of Joe Hunter's tune. Second Love, on another disc five numbers later, is sung by Joe Hunter, himself, backed by the Blazers. Both versions use the same tempo and coloring, with Brown's drawing the slight edge on style. The why of making and issuing both sides is for better brains than mine. Boogie's done at a fast pace, with both piano balance and execution a shade sloppy. Musically Blues is the best of the four sides, with guttaring by Oscar's brother Johnny. (Exclusive 205,209)

Etta Jones with J. C. Heard

- ||| Among My Souvenirs
||| Blues To End All Blues

JC's good little band furnishes Miss Jones a light jumping beat while she sings an altered lyric of the old stand-by. Twistover not only has excellent Young-style horn but a passage of Jimmy Jones piano. (Victor 20-1998)

Ann Hathaway

- ||| Between The Devil And The Deep Blue Sea
||| Come Rain Or Shine

Miss Hathaway has a fine rep amongst musicians. There isn't too much on these sides to justify it. Her quality is light, phrasing ordinary and ideas not too great. Background of Ellis Larkins' band could be better. Gene Fields plays rhythm with his guitar volume turned up—either he or John Hammond who supervised the date should have known better. (Keynote 641)

John Laurentz

- ||| Blue Skies
||| Somebody Loves Me

Accompanied by Fidge McGrath, famed old Adrian Rollini pianoman, Laurentz sings two in a style compounded of equal parts of Bing Crosby and Art Lund. (Pan American 069)

Paula Kelly with the Modernaires

- ||| Connecticut
||| My Heart Goes Crazy

Group singing as per usual. Miss Kelly's lead is a shade strong on sections of Crazy, though their intonation is much better there. (Columbia 37220)

Jo Stafford

- ||| That's Where I Came In
||| Give Me Something To Dream About

Two songs very carefully but coldly sung by Miss Stafford. (Capitol 355)

Martha Tilton

- ||| How Are Things In Glocca Morra
||| Connecticut

Miss Tilton's singing is a little pressured in spots—you can hear the grates for breath. Morra has good lyrics and will be a hit, but the tune has certainly been used before. Connecticut has a line of interest: "The chicks are slicker and they mix quicker". Ah—New Haven—that is. (Capitol 345)

The Pied Pipers

- ||| Make Me Know It
||| You Won't See The Sun When You're Crying

First is Whitney-Kramer, second Fisher-Roberts, both ace song-teams. The group pipes well on them, but could stand more variation in their arranging. (Capitol 344)

Perry Como

- ||| I Want To Thank Your Folks
||| That's Where I Came In

Compare this to Nat Cole's vocal on Folks, and como fan that you may be, you will have to admit Nat's superior handling of banal phrases and more convincing delivery. (Victor 20-2117)

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Adele Clark

- ||| You Don't Know What You Started
||| The Lady With A Parrot

This is the gal who was the voice of the WAC, and who is singing on WNEW (NYC) billed as The Singing Sergeant. Too bad her first date was made with bad tunes and a band that goes one way while she goes the other. Wherefore withholding the beefs till next time. (Musicraft 413)

Adla Kuznetsoff

- ||| Gypsy Songs of Russia

Many critics will undoubtedly find this album corny. Mr. Kuznetsoff's barrel-house bassings, done with verve, spirit and all the lushness usual to the gypsy repertoire, are genuine and a great companion to a bottle of Caucasian Red. (Disc 731) (Modulate to Page 24)

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CHARLIE VENTURO SAX ALBUM—Red Callender, Barney Bigard, etc. THE MAN I LOVE (11 parts); STOMPIN' AT THE SAVOY; I NEED SOME PETTIN'; I DON'T KNOW WHY I LOVE YOU LIKE I DO, 3-10" records—\$4.05
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Diggin' The Discs—Mix

(Jumped from Page 23)

American Ballad Singers

*** American Legends

Here is music by Elle Slegmester, lyrics by a group of well known poets, including Alfred Kreyborg and Lewis (*Strange Fruit*). Extremely competent, melodious singing by the Ballad Singers. There are folk songs far more skillfully rendered than usual, particularly *The Lincoln Penny*. (Disc 725)

Bing Crosby

- || So Would I
- || My Heart Goes Crazy

Russ Morgan accompanies Bing Crosby on Decca—Dave Barbour accompanies Peggy Lee on Capitol—now you know why Capitol's vocal discs by and large are better. Why saddle Bing with this sort of thing rather than giving him the best possible background—certainly the way he's been singing lately he needs it. (Decca 23784)

Delta Rhythm Boys

- || Just Squeeze Me
- || Hello Goodbye Just Forget It

This is one vocal group with a good command of a slow, rocking beat—and they use it on *Me*. (Decca 23771)

Ella Mae Morse

- || Hoodle Addle
- || Pine Top Schwartz

Rhythm section supporting Miss Morse doesn't content itself with straight boogie backgrounds—there are some interesting uses of counterbeats. *Pine* has a mouthful of lyrics, some of which she makes a bit hard to understand. (Capitol 370)

Buddy Clark

- || If This Isn't Love
- || How Are Things In Glocca Morra

Mr. Clark asses a trifle overly in *Love*, though his vocaling has more life to it than most present-day baritonings. (Columbia 37223)

Spike Jones

- || Laura
- || When Yuba Plays The Tub

Laura uses the "other" big band and the City Slickers, not as amusingly as usual. Yuba gives Country Washburn a chance to demonstrate his tuba technique. (Victor 20-2118)

Merle Travis

- || So Round So Firm So Fully Packed
- || Sweet Temptation

First *Divorce Me COD*, and now Travis comes out with this—how sophisticated can cowboy music get and still be cowboy music? Use to be people hooted if they mixed fillies with sillies, but evidently time has centered on. In its own oaty way, the lyric on *Packed* is well put together with an original twist. (Capitol 349)

The Gordon Trio

- || Caravan
- || Lullaby Of The Leaves
- || Jealous
- || Managua

First sides by the current Hickory House band, with Max Gordon (organ), Frank Negleman (accordion), and Joe Salvinio (guitar). It's billed as "Music With Personality". (Sonora 3035-32)

Alvino Roy

- || Guitar Boogie
- || There Is No Breeze

Done previously by a trio on ARA, Alvino's is undoubtedly the definitive recording of this 8-beat epic. On the other hand, you may be beat to the 8's. (Capitol 318)

Zeke Manners

- || Fat Man Blues
- || Easy Meeny Dixie Dooney

The travels of a riff: it started out on Fletcher Henderson's *You Can Depend On Me*, visited on Jimmy Dorsey's *Hollywood Pastime* and ends up here in a band that uses two-piano boogie behind cowboy fiddle. *Deeney* is a sure-fire bet: a nonsense song with a hillbilly twist. (Victor 20-2139)

The Three Suns

- || Twilight Time
- || Goodbye Girls, I'm Through

Time, written by The Suns, amply displays the organ, accordion and guitar combination which has been a huge commercial success for years in New York City. One spot should interest you particularly: an ascending gliss on organ joined by a descending one on accordion. (Victor 20-2137)

Tommy Riggs and Betty Lou

- || A Child's Garden Of Manners

If your kid sister heaved her spinach at your head this morning, buy her this album. Mr. Riggs and his other voice go through the whole day with the correct routine for the younger fry at every time and place. Records have a good gimmick of different colored labels on each side so that children can play them without being able to read. (De-luz 19)

Guy Lombardo

- || Twin Pianos

More Lombardo reissues with the quaint music box tinklings of the twin piano team, occasional mellaphonings by Dudley Fosdick. (Decca A-512)

Maurice Rocco

- || Rockin' Rhythm

This is piano standing up—which is evidently artistically preferable to piano sitting down. All the sides save *Rose Room* have vocals and Rocco's boogie piano. There are many pianists who play much better sitting, which is, incidentally, the way Rocco recorded this album. (Musicraft 55)

Concert Music

Andre Kostelanetz

- || Music Of Sigmund Romberg

This is one of those conferees we were talking about a few minutes ago. Kosty used to be a good conductor with some novel ideas on big orchestra sound. Now too often he's merely a musical stuffed shirt. Also, his excessive use of solo alto sax, voiced in its most unpleasant register, can become ear bending. One item is on his credit ledger. Kostelanetz can make a big orchestra play waltzes with verve and polish, no mean feat. Sample in this album of *Deep In My Heart Dear* is certainly better than the Al Goodmans and Wayne Kings. (Columbia M-635)

Morton Gould

- || Night And Day
- || Time On My Hands
- || Beyond The Blue Horizon
- || Shadow Waltz
- || What Is This Thing Called Love
- || Tea For Two
- || Star Dust
- || Through Your Eyes To Your Heart

Here is so-called symphonic jazz, and in Gould's hands it is even more pretentious than with Kostelanetz. The object of doing variations on an original melody is to achieve something better. In most of these sides, I don't find it. For example, *Beyond The Blue Horizon* is not improved by having the *Hoof Movement* from the *Overture To William Tell* added to it—or am I becoming old-fashioned? Some years ago, I went through one of Mr. Gould's albums listing the sources of some of his arranging ideas. It wouldn't be fruitful here—there aren't that many ideas (Columbia M-645)

|| Spring Time

More standard tunes done by Morton, this time in slightly better taste, since without brass the music is avowedly pipe music and nothing more. The casual listener may disagree with Gould's constant tendency to drag his tempos and make huge productions out of what are essentially (Modulate to Page 26)

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Novelty

Dorothy Shay

- || The Park Avenue Hillbilly

These are the tunes Miss Shay sang when she was reviewed in the *Beat's* columns some six months ago. For the most part they are quite funny take-offs on hillbilly singing, though several (*Say That We're Sweethearts Again* and *I'm in Love With a Married Man*) are reverse take-offs on *l'amour* that have been done by other singers. Despite Miss Shay's hilarious rebuttal to the original review, the technical deficiencies noted there in her singing are even more noticeable on wax. (Columbia C-119)

Eddie Le Mer

- || Manhattan Moods

This album is billed as "the sounds of New York... captured in all their varied shading." It may be the New York of the east side chi-chi band with its inept tenor band and Duchin-imitating piano, but it isn't the New York of the fine music, amazing smells and the rushing pace. Cavallaro does this stuff much better. (Capitol BD 43)

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Chords And Discords

(Jumped from Page 10)

derstand the diversities of opinion in jazz music. Some things should be fairly obvious, but they never are to some people. So let us, despite that it seems to be clever currently to be fanatical, digress further on Mr. BG, see what makes him tick under the cold, sober x-ray of common sense, and see just which side is right.

First of all, the most frequent bone of contention is that BG in '37 and the same styled BG of '47 doesn't mean that the '47 version is corny because it's ten years old. Not necessarily, no—progress isn't always needed to be good. But conditions involving the music change year to year, and it is not healthful, normal conditions that contribute to a band playing exactly the same for any long period of time. (Elingtor, is the perfect example—he is always subtly changing). It has been proven a band is usually greater before it hits commercially, then often goes stale if there is no new inspiration.

The youthful, inspired musicians that played with Benny in 1934-39 make a different story from the men who play in the band today, and the mental attitude is very different. Turnover in the current band has been great, mainly because the guys are just too hacked with conditions and the uninspired book to care to play it for long.

Benny's style is, basically, quite a simple one. Section against section, with solos thrown in, and no moving voices within the sections. A simple musical formula that BG never changes. What made it go over a dozen years ago was, mainly, the terrific drive, solos and enthusiasm—and the fact that swing music was brand new. There's no use today in getting excited about what was played better in every sense ten years ago, is there?

Even if music doesn't have to be new to be good, it was still true that it was because Fletcher Henderson and Jimmy Mundy and BG's other arrangers were creating a new style that it was so inspired and so wonderful. The more it is repeated, the less worthy it becomes. An arranger copying something done long before won't be, frankly, an outstanding musician—those guys have all gone on to experiment with newer ideas, or where they enjoy greater freedom of arranging. Copied stuff will tend to be stale, and the interpretation given it by the band, who knows it's carbon-copy assembly-line material, won't be at all inspired.

Benny threw out all the wonderful Eddie Sauter stuff, and that was real jazz and beautiful at the same time. Today BG doesn't bother to spend that much time with his band, and he cares less for ideas. He has other things to think about—his New England estate, his family, his occasional work with serious music and, perhaps most important, the knowledge he's not get-

ting younger. His early life wasn't easy, today it is. He prefers enjoying his new possessions rather than reliving a worn routine. Which he can't be blamed for, naturally—but which still reflects a great deal in his band and his clarinet.

The public is never a criterion of musical values; that Benny has a radio program and his records are still popular means practically nothing in relation to the values of his band musically. The Beat poll gave him a meager 317 votes this year, last time he placed a strong third and with 1281 votes. In 1943 he polled 6,000 votes and won! That is a much keener indication of what is transpiring.

For those who say that because something was good in 1937, today adds up to the same style, and should therefore be as good in 1947, I merely ask—prove it.

No matter what a musician may have accomplished before, as long as he plays or leads a band he owes it to music and himself to put forth all that his talents allow.

Benny Goodman has fallen miserably in this respect.

Terry Downing

Diggin' The Discs—Mix

(Jumped from Page 24)

pleasant dance melodies. *Holiday For Strings* from the standpoint of instrumental technique is superior to the David Rose version, but lacks the latter's command of tempo and phrase with his fiddles. (Columbia M-663)

Jascha Heifetz

♪♪ *Fantasia from Carmen*

If you like your opera condensed, covered with chocolate and heaved at you by the very technically competent but sometimes emotionally inflexible Mr. Heifetz, this is for you. I still like the tunes sung in full, not fiddled in part. (Victor 11-9422)

Al Goodman

♪♪ *Hymn To The Sun*
♪♪♪ *Cypsy Dance*

These are both bits of well-known Rimsky-Korsakoff, one from *The Golden Cocker* the other from *Caprice Espagnol*. It's encouraging to know that the public is becoming hip enough so that music such as this can be used in film work (*The Song of Scheherazade*). It's a shame that the Fred Waring influence has to strike home here, though. The music became popular without it—maybe it would continue so without it too. (Victor 28-0412)

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Musicraft Still In Financial Woods

New York—Musicraft records will have its internal capital structure altered but is definitely not headed rockward, according to Oliver Sabin, firm's sales director.

Two members of Musicraft's top-heavy artists' roster, a singer and a band leader, are openly making inquiries at other disceries, just in case. However, while admitting they bit off more talent than they could chew (and were over-generous in granting 24 carat contracts), several Musicraft moguls confidently pointed out the recent jump in Musicraft sales and the increase in the firm's know-how.

Individuals connected with the potent Gar Wood Industries are said to be on the verge of investing the extra gold Musicraft needs to start flying. These persons, most of whom have money in Anello records, will act on their own and not in behalf of the Gar Wood company.

Al Goodman

♪♪ *Summertime*
♪♪ *Rhapsody In Blue*

What a going over Gershwin takes—and so many conductors, pianists and singers run right down the scores without any effort to get anything other than the usual effects out of the music. Camilla Williams, the vocalist here, sings well but coldly. Vladimir Sokoloff, the pianist, is playing a 16 minute work in four minutes with the to-be-expected results. (Victor 46-004)

Harry Horlick

♪ *Jerome Kern Melodies*


Another Decca reissue, and in this case, inexcusable. Kern deserves better treatment than this dull, pedestrian sides, suitable only for the background to a travelogue. (Decca A-513)

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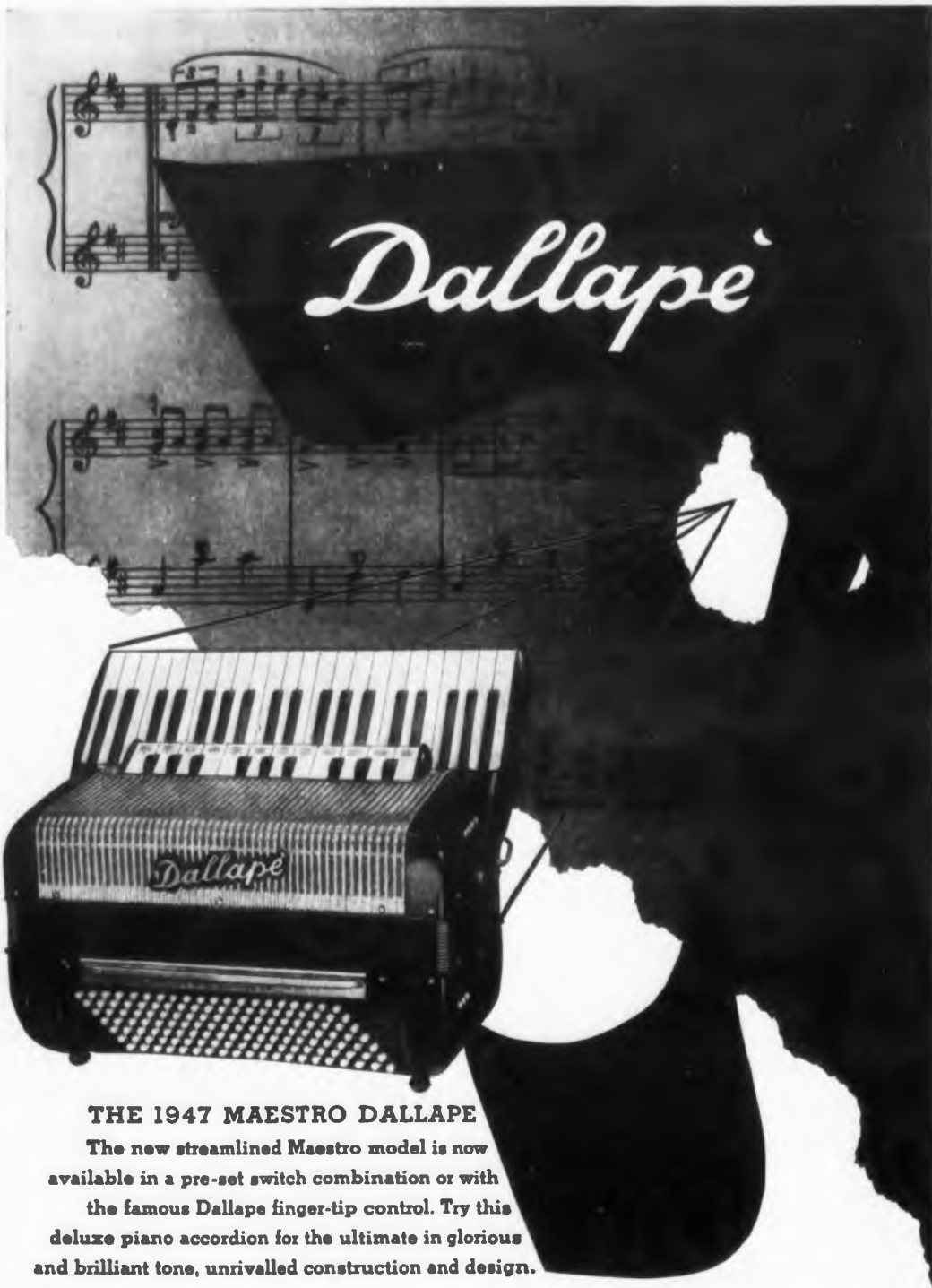
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