

Square Writers Hurt Music Biz!

DOWN BEAT

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Local Rule Fouls James, Brown Bands

Los Angeles—Harry James and Les Brown, re-organizing their bands here at this writing, ran into difficulties with the local union that forced both to replace several key men. Both James and Brown planned to have bands classed as "local" by union authorities. When they disbanded, members of both bands applied for local union membership, which is granted within three months' time providing the applicants limit themselves to casuals (jobbing dates) during that period.

As the ex-James and ex-Brown men had put in required time and met usual conditions they figured they were free to re-join their former leaders as "local" men.

But the union bosses, always antagonistic toward new-comers and doubly so now that employment opportunities are getting scarcer for "local" men, fell back on a familiar expedient.

They ruled that the James and Brown men were subject to the "presumption of importation," meaning that James and Brown had induced them to come here with promises of jobs, which is strictly against union rules. They have been barred from working with their former leaders for another three months.

Asks Rex For Six Grand

New York—Rex Stewart has been served with a complaint by Dave Sternberg, who seeks \$6,000 to cover both back salary as Stewart's personal manager and loans advanced the horn man.

Stewart broke with Sternberg shortly before the p.m. arranged a band tour through Spain. Another unit was substituted at the last minute. Sternberg is now in the import business.

Como Returns

New York—Perry Como returned to his radio show and Victor record cuttings March 17 following three weeks under the Florida sun.

Bosses Congratulate Peggy



Hollywood—Peggy Lee, selected in the recent *Down Beat* poll as the finest girl vocalist (without band) in the country, displays her winner's plaque as Johnny Mercer (left) and Glenn Wallach, founders of the Capitol Record company, proffer warm congratulations. Her best-selling platters bear the Capitol label, natch.

Mooney Four Set On Coast

New York—The Joe Mooney Quartet, slated to leave Dixon's here shortly, will open at Monte Proser's new Trocadero on the west coast about July 1 for six weeks with options.

The quartet in the meanwhile is being readied for a road tour of two week stays by the William Morris office. Bookers are checking spots first for physical lay-out and acoustics to make certain that the quartet's music will be adequately presented.

Sol Moore Fronts Unit

New York—Sol Moore's tenor sax is fronting the band at the Celebrity club, a newer uptown club here.

Oh, Brother

New York—A press release from flack Jim McCarthy:

"Illinois Jacquet received a letter from the chamber of commerce of the state of Illinois thanking him as a native son for the publicity his name has brought the state. Jacquet got a kick from the letter, since he was born in Texas, attended school in California and began his music career in New York."

Shaw Mulling Another Band

Hollywood—There are indications here that Artie Shaw is preparing to re-enter the band business with some type of musical organization. Representatives of Shaw, who was reported in New York, have been contacting former associates of Artie with queries as to their availability.

Tip Split Law Worries Ops

New York—Night club operators and concessionaires are a very unhappy lot here. The Wicks-Butler bill, already past the senate and pending in the state assembly, forbids employees to kick back tips. It provides a fine up to \$1,000 and

a year in the jug for violations. Concessionaires met a fortnight ago in Manhattan Center, owned by concessionaire Abe Ellis, to plot ways and means of holding on to those quarters you give to the pret-

ties at the hat and cigaret counters. Only suggestion the boys have come up with so far is a fixed fee, probably 25 cents for checking. This they could hang onto, but it wouldn't yield anything like the revenues which permit one operator here to pay \$55,000 a year for his hat checking privileges.

Night club owners are worried since much of the loot used to finance new night clubs and those in trouble comes from the concessionaires.

Musicians are worried since those hat-check girls look fine across the early a.m. ham and eggs eatery.

Me, I don't wear a hat. —*mis*

Cole Trio Back To Hollywood

Hollywood—King Cole Trio returns to the coast May 20 with a week at the Lincoln theater here. Trio then follows with a four-week stand at the Bogage starting May 27.

Mac At The Click

Philadelphia—Hal McIntyre is the current band at the Click, local nitery that has been using a name band policy. Following Mac April 7 will be Louis Prima, in for two weeks. Recent attractions have been Gene Krupa, Tony Pastor, Ziggy Elman and Ray Eberle. Spot currently has remotes from all four major networks, ABC, CBS, MBS and NBC.

Sally Venuti Asks Divorce

Hollywood—Sally Venuti, wife of Joe, veteran jazz star now doing recording and movie work here, has filed suit for divorce after many years of marriage.

Dailies Mislead Millions With Ridiculous Stories, Garbled, Twisted Facts

By EDDIE RONAN

New York—"I get no kicks from them hot licks! "Come on all ye caterwaulin' cats—slam me the downbeat, the rigor mortis, yeah, just a crawl-creep and a sure tick. Come down on all scratchers—but the level is the level with

your favorite Unk, Leaping Loon of South street, and I'm a-levelin'—all flat when I pry open the larynx box to tell you this—the off beat, the swing notes, the roarin' jumps—are repositionous."

The above writing—and the word is used loosely — introduced a recent column in the *New York Journal-American* by Louis Sobol. Sobol, whose daily stint is called *New York Cavalcade*, went on to flay Benny Goodman, Harry James, Duke Ellington and Cab Calloway as boogie-woogie exponents and "blowhards with the blasting sax and the turbulent trump (*whatever that is*), ye hide beaters and agony pipers."



Eddie

Praises Sweet School

In the same breath, Sobol applauds what he calls the "purveyors of the sweet" listing Guy

Lombardo, Sammy Kaye, Andre Kostelaneiz, Emil Coleman and Eddy Howard among others. Uninformed Sobol offers these as opposed to the *Zip-a-dee Doo-dah* and *Open the Door, Richard* class not knowing that Sammy Kaye recorded *Zip-a-dee Doo-dah* for Victor and that Freddy Martin made a transcription of *Richard*. And, not knowing that neither Goodman, James, Ellington or Calloway cut either of the tunes.

As for calling Benny, Duke, Harry or Cab exponents of boogie, no *Down Beat* reader needs explanation of this apocrypha. Yet, other thousands of readers are exposed to his pillar of misinformation and it is difficult to believe that reliable editors and publishers would allow space to such erroneous and childish reporting.

The credulity and cuteness of Sobol's writing can be seen in one of his concluding paragraphs. And, let it be known here that such literary dribble would be banned from these pages were it not an example of his shortcomings.

Sobol says:

"Look, ye turntable jockeys— you're losing this ear, if you don't let the sun shine through the clouds —for what profit, if when ye spin, ye sow the discords of jive . . . scatter to the four winds to be puffed away forever and a day all this silly jabberwocky of wingelang."

Sobol is not the only censurable offender.

Conniff Stumbles

On the same page the same day columnist Frank Conniff wrote:

"Only this week . . . I heard *Symphony Sid* (a local disc jockey) whose fine show features a goodly content of be-bop, introduce Ted Weems' recording of *Heartaches* as a "sensational" composition. He likewise hails Elmo Tanner's whistling chorus as "sensational." If "sensational" whistling choruses is what the be-bop groove is preparing us for, then, mother, leave me go off in a corner with some old hat. . . ."

How little can a qualified music writer know and still be in the dark on the difference between be-bop and what Ted Weems did years ago?

How Many Records?

The *Journal-American's* Broadway columnist Dorothy Kilgallen is among the poorest reporters of the lot when it comes to facts. On a recent Saturday, Miss Kilgallen revealed that "some 287,000 records were sold throughout the United States last year." In the same edition, the aforementioned Conniff reported that during the same year "record-conscious citizens in the United States fished down in their jeans and found the wherewithal to (Modulate to Page 17)

Arrangers On the Cover

Taking six arrangers of the modern school to the Museum of Art to pose with pieces by Picasso and Henry Moore seemed like a great idea to staff lensman Bill Gottlieb. Ralph Burns, Eddie Finckel, George Handy, Neal Hefti, Johnny Richards and Eddie Sauter obliged, then the trouble started. For details, read the story by Gottlieb on page 2.

Rift has been known to friends for a long time but hope that a reconciliation would be arranged had been held until papers were filed.

Six Arrangers Examine Modern Art



Posing individually by separate examples of wood sculpture in the Museum of Modern Art (above) are our six cover boys, Barna, Hefti, Handy, Finckel, Richards and Sauter. They are grouped around *Reclining Figure* by Moore below at left and at right below with Picasso's oil, *Les Femmes d'Alger*.

By BILL GOTTLIEB

New York—How crazy can you get? Taking pictures of six jazz musicians, when it involves making appointments in advance? Having to take the shot to please the stuffy officials of a holier-than-everything museum?

In other words, the current cover was some headache.

The idea began when it was noted that by some coincidence (mostly unemployment), six of the seven or eight greatest arrangers of the "new school" were in New York simultaneously: Johnny Richards, Eddie Finckel and George Handy, all undergraduates of Raeburn U.; Ralph Burns and Neal Hefti of the late Herman and Ventura orks; and Eddie Sauter of the Ray McKinley band.

Two Writers Missing
Notably absent were Pete Rugolo, with the Kenton orchestra on the west coast, and Billy

Zito, Haver Married

Las Vegas—Trumpeter Jimmy Zito, former member of the Les Brown band, and screen actress June Haver were married here early this month, culminating a romance that has been building since both the tootler and the starlet were kiddies.

Strayhorn, who might well have been in town but unlocatable.

Where to pose these shining knights of discord and atonality? What better place, suggests the wife, than the Museum of Modern art... right next to some Picasso or a particularly far fetched piece of sculpture by Henry Moore, great English artist currently featured? Goes right with the modernism of their revolutionary writing.

That was it. Got got permission, actually got all the arrangers to show up, then shot away.

Museum Aide Horrified
Showed the finished shots to



Richards and Sauter. They are grouped around *Reclining Figure* by Moore below at left and at right below with Picasso's oil, *Les Femmes d'Alger*.

(Staff Photos by Got)

Signature Goes Over The Top

New York—Signature Records' \$285,000 stock issue was oversubscribed a week before press time, according to Bob Thiele, firm's prexy. A large number of jocks, ork leaders and other music biz individuals are known to have purchased chunks of the issue.

Firm, which started off as a pre-war hobby through which Thiele recorded and distributed the purest of hot jazz, is now a thoroughly commercial operation which, thanks to its tie-in with General Electric, boasts more distributors than any other plattery extant.

Because its lyrics were a little on the blush side, Signature withdrew its disc of *Open the Door, Richard*, by Walter Brown and the Tiny Grimes sextet.

Bunk's Masters Sold To Asch

New York—Jubilee, stillborn record firm, sold its unpublished masters to Asch early this month. Platters have Ernestine Washington backed by the Bunk Johnson orchestra and several sides by the Two Gospel Keys.

Platters were cut in N.Y. about a year ago by Herb Abramson, now recording director of National, and Ahmed Ertegun, son of the late Turkish ambassador. Pair gave up final phases of manufacture and distribution due to the pressure of other duties.

Jacquet Hits Top Theaters In New Tour

New York—One of the hottest pieces of merchandise in the music trade today, shriek-tenorist Illinois Jacquet will test the rapid growth of his pulling power when he takes his band on a tour of big-time theaters in key cities starting in May. Jacquet, who has burnt up during the last few months the box offices of most of the sepiu theaters and ballrooms in the east and mid-west, has been pencilled for the Orpheum theater, Minneapolis; the Palace, Cleveland; Earle, Philadelphia, and the RKO, Boston.

Although Illinois is to get top billing, much of his success potential for the new theater run could be attributed to the packaging. With the torrid tenorist will be Cootie Williams and his band and Ella Fitzgerald. Yet, in spite of these names, it is expected that Jacquet will be the main draw as a result of his recent conquests.

The complete unit gets a shake-down date at the Regal theater, Chicago, May 2, after which it begins its theater spin. Handlers are eyeing possible theater dates in Hartford, Buffalo and Louisville as well as a likely Broadway house for a summer slot.

Down Beat covers the music news from coast to coast.

Jazz Critics Fail To Agree? Oh, No!

New York—First effort by a group of jazz critics to get together on a joint selection of the year's best records for a banquet heisted by the *Revue of Recorded Music* failed to jell when the assembled experts butchered up the list by inadequately clarifying to themselves exactly what categories of records were to be included and just what discs fell within each category.

At a Hotel Plaza luncheon last month, the boys voted on what they thought would be final selections, only to find later confusion with mail ballots by other writers so gummed matters up that they decided to postpone the x-ings until next year.

One concrete plan did emerge from the shuffle: various of the pen-pushers did decide to attempt organization of a Critics' Circle to handle this and similar problems, taking in all working writers regardless of affiliation or

musical views. Scribblers involved included Feather, Frazier, Levin, Ordoenker, Simon, and Ulanov.—mix

Brito Clicks In Movie Roll

New York—Singer Phil Brito, here to make a series of personal theater appearances, was signed before coming east to a four-year contract with Monogram pictures resulting from his efforts in Monogram's *Sweetheart of Sigma Chi*, a film in which Phil was slated only for a bit part.

Brito was lifted to star billing in the film with Phil Regan and Elyse Knox after studio execs had seen early rushes.

Doris Makes First Solo Discs



New York—Doris Day, former vocalist with the Les Brown band, waxes her first solo sides for the Columbia label above, with, left to right: Billy Stegmeyer, clarinet; Bob Haggart, bass; Bunny Shanker, drums; Chris Griffin, trumpet; Tony Mottola, guitar, and Bob Kittle, piano. Doris is appearing currently at the new Little Club here on East 55th street.

New York—Heftiest record album to wear out the shelves in some time went on sale last month when Columbia released a 38 side version of Handel's *Messiah*.

Benay Surprises Benny



Hollywood—Benay Venuta, the thrash, astonished Benny Goodman on a recent NBC broadcast by breaking the news that he had been selected as favorite soloist in the last *Down Beat* poll and by producing the trophy to prove it. BG, who has won this particular award annually since 1937, with exception of one year (1942) wasn't too startled to accept the plaque.

Bechet Returns To Chi For Bash

Chicago—Sidney Bechet will pay a second return visit here for the next Paul Eduard Miller Kimball hall concert, to be held Sunday afternoon, May 25. Accompanying the soprano saxist will probably be such local lads as Joe Rumbero, guitar; Leon Washington, tenor sax; Ray Dixon, piano.

Trumpeter Max Kaminsky will also come in for the session.

Oh, Unhappy Life

New York—The United States census bureau has found that actors, traveling salesmen, musicians and bartenders get divorced the most; farmers, civil engineers and firemen, the least.

REEL

REELS WERE SIGNED FOR THE JEROME MARTIN JAZZ TOUR... HIS PERSONAL REP SLICK... GARDNER, PA... DORELLE S... ARE OUT A... LA GUARD... TO SEE THE... TROUPE OF... WHAT NOW... OF THEM... KNOW I... THAT MART... ALSO SIGN... DUSKY LA... FOR THE... TOUR.

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New Meadow tract.

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New "pop" b ing Su sions h taken Band' which Note s

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REEDS GILBERT

by Eddie Ronan



'Kenton Will Broadcast!' Dailey Avers

New York—"He may get away with it in California, but when Kenton comes into the Meadowbrook he'll play every minute of airtime we have scheduled—according to contract. And, that's that!"

Following a request by Stan Kenton to have the airtime cancelled out of Meadowbrook for his two-week date at the New Jersey dancery, May 16, Vince Dailey, speaking for brother Frank, made the above statement to *Down Beat* and added that "if anyone thinks we're going to kill our airtime, he's flipped. We average five or six Mutual shots and three to four CBS shots weekly and they're important to us. And to Kenton, too. And, we never sign a contract that doesn't call for the leader to fulfill his airtime clause."

Kenton made page 1 of the Feb. 12 issue of the *Beat* when he told Barney McDevitt, Avodon chief, to jerk the airtime out of his coast spot and spend the loot on other promotion, especially disc jockeys. Kenton believes airtime is a thing of the past. Jockeys are the thing, he says. Dailey obviously disagrees.

Beginning in September, the Meadowbrook returns to its pre-war policy of booking bands for eight weeks. Under the plan, the spot will book only top name bands with possibly one or two new bands each year.

Current band is Eddy Howard. He'll be followed by Gene Krupa, April 8 to 27; Elliot Lawrence, April 29 to May 15. Then Kenton.

Be-Boppers On Tour

New York—The "jazz in bebop" band which has been playing Sunday afternoon jam sessions here at the Club Sudan has taken off for Eastern one-niters. Band's personnel, sections of which have recorded for Blue Note and appeared on WOV, in-

Sarah In Chi



Chicago—On a night club jaunt out of home town Manhattan, singer Sarah Vaughan is giving this town a taste of her jazz, after opening at the Rhythm-boogie club with Slam Stewart and trio March 21 for four weeks.

cludes: Bud Powell, piano; Charlie Simon, drums; Artie Phipps, bass; Bennie Harris, trumpet; Rudy Williams, sax and Steve Pulliam, trombone.

Peggy Lee Set For Bocage

Hollywood—Peggy Lee will make her first local appearance since her Benny Goodman days when she opens April 15 at the Bocage. Hubby Dave Barbour and a unit will provide backing. Deal, long cooking, was held up by Barbour's recent serious illness.

Guy Lombardo Loses Some Time

New York—A thief broke into the Long Island home of bandleader Guy Lombardo early this month and made off with two wrist watches valued at \$2,500.

Although no one was in the house at the time, the thief overlooked an estimated \$100,000 worth of fur coats and antiques. The watches were especially designed for the bandleader, who, at the time, was leading his band at the Roosevelt hotel here. Mrs. Lombardo was in Florida for her health.

New D.C. Disc Jockey

Washington—Reuben Brown recently was added to the staff of radio station WQQW here. Move marks the first time a Negro has been hired as an announcer and disk jockey.

Russell Sings—Russell Poses



Hollywood—Jane Russell sings (above) with approval of her new boss, Kay Kyser. She joined Kay's Wednesday night NBC radio show on March 12 as regular vocalist and gets good billing, too. In the photo below, from movie studio files, Miss Russell poses in the manner which made her famous before she discovered that she had a voice.

Jane 'Gives' It Away; Op Sues!

New York—Complaining that lush Jane Russell "gave away for free" what he had promised to pay her for displaying in his nightery, E. M. Loew, Latin Quarter club op in Miami, told a southern court that Miss Russell had made a personal appearance before her opening night dressed in a high-cut dress that broke down her previous build-up and caused a number of cancellations for her Miami debut.

Loew asked that some of her \$15,000 for a week's date be held up and returned to cover his loss.

Miss Russell, who was not reached for a comment, left for the coast to open March 12 on Kay Kyser's College of Musical Knowledge. She has become a regular in the Kyser troupe, splitting billing with the Professor even on his discs.

Broadway observers believe the Miami suit threat was a publicity gimmick—but a good one.

Dacita Rescued At Sea By Plane

Miami—Spotted by a coast guard plane after being missing more than 24 hours, Dacita, Puerto Rican gal bandleader, and her secretary, Alice Cagle, were rescued early this month after their plane had been forced down by engine trouble in the Florida Keys.

More than 100 planes participated in the rescue search.

Bechet Into Ryan's

New York—Jazzman Sidney Bechet at press time brought a trio into Jimmy Ryan's on 52nd street replacing a unit led by Tony Parenti. Bechet will have drummer Fred Moore with him. A pianist had not been set.

Subs At Concert

Detroit—Una Mae Carlisle subbed here early in the month at a Masonic Temple concert when the previously booked Allan Jones was nixed out with laryngitis.

Gloria Hart Burlesques Glamour Shot For Vocalists



Chicago—With tongue in cheek, Gloria Hart, singer with Art Kassel, illustrates at the left above the type of mysterious, exotic pose which too many young girl vocalists believe they need for success in their field.



At the right, Gloria strikes a more normal, natural pose by way of contrast. The Kassel band is playing at the Schroeder hotel in Milwaukee currently, goes back to the Chicago Trianon from there.

Rockwell May File Suit Over Louis Biog

New York—At presstime, Thomas G. Rockwell, president of General Artists Corp., was consulting with his attorney, Bernie Miller, on the advisability of filing a libel suit against the publishers of the new Louis Armstrong biography *Horn of Plenty*, written by Belgian author Robert Goffin.

Passage to which Rockwell objected concerned a scene in Armstrong's dressing room in the Showboat cafe in Chicago in the late twenties. A Chicago mobster named Frankie Foster is supposed to have waved a gun at Louis, told him he was leaving to fulfill a contract at Connie's Inn in New York, and forced him to confirm it over the telephone, added that he was now working for Rockwell and left. The manager of the Showboat is quoted as saying to Louis that he couldn't go to New York, though it was true that he was having "a little trouble with Rockwell."

Told To Get Out

Rockwell says the true story is that he was in Chicago with Dave Kapp of Decca, and upon returning to his hotel, was greeted by four men who told him he had five hours to get out of Chicago. This, says Rockwell,

made him mad, so calling up several friends, he went down to the Showboat to try to see Louis. He says the friends accompanied him only for support in case the four previously mentioned gentlemen showed up.

Unable To See Louis

Unable to see Louis, he says he caught the Century back to New York the next day. The incidents involving Frankie Foster concerned Connie's Inn and Foster himself, and did not involve him directly, Rockwell added.

Jimmy Evades Labor Quiz

New York—At the same time that the Supreme Court announced that it would review the so-called Petrillo or Lea Act case, AFM prexy JCP wired the House Labor committee that it would be improper for him to testify before the committee while his case is before the court.

The committee is trying to write a bill to hang on all labor and wished to query Petrillo in an effort to make sure this one would stick.

Petrillo has won the first round in his court battle, since a US District court in Chicago last December held the Lea act was unconstitutional on four different counts.

Wed Again



Los Angeles—Freddy Martin and his former wife, Lillian Reardon, flew to Yuma, Arizona, to re-marry recently and returned the same day for Freddy's nightly stint with his band in the Coconut Grove of the Ambassador Hotel.

Stearns Starts Club On Cornell Campus

Ithaca, N.Y.—The Cornell Rhythm club, organized on the campus of Cornell U. by Marshall Stearns, well-known record collector now on the faculty at Cornell, has gotten under way with four concert-lectures to date.

Top project of the club is the collection of a library of periodicals and rare records and reissues of rare wax on a club label. Club will also establish a Cornell Music Foundation for the recognition of modern American music.

Mundell Lowe Quits McKinley and Road

New York—Mundell Lowe, star guitarist with the Ray McKinley band, now one-nighting, intends to cut out to stay here with his wife. Lowe feels that he wants more home life and a chance to catch up on his technique. Parting with McKinley was friendly, but no replacement was set at press time.

Leader Flops



Cincinnati—Supported by skaters Dorothy Benedict and Betty Miller, Gardner Benedict flops again. The leader has been flopping from one good job to another, so he is used to it. After a long run at the Beverly Hills club in Newport, he flopped his head to the Roosevelt in New Orleans and back to the Plaza here, where he is set indefinitely.

Win this \$450.00 SELMER SIGNET CLARINET OUTFIT or one of the 300 Prizes worth over \$2,000.00



We want to acquaint you with the new Selmer No. 45 Signet Clarinet. The Selmer Signet is built at Selmer U. S. Headquarters at Elkhart, Indiana. You'll find it entirely different from any other clarinet you've ever played. The tone is radiantly beautiful, the scale is a new conception in accurate spacing. The feel of the gracefully designed and ruggedly built keys is just right. Time-tested Selmer acoustical principles have been applied to the Selmer Signet Clarinet in a way that makes it unique among artist quality clarinets.

Once you try this clarinet, your contest entry will almost write itself. So ask your local dealer to let you try a Selmer Signet. If he hasn't received one yet, tell him to write Selmer to rush one to him before the contest closes. While it isn't necessary to actually see and try the Selmer Signet to enter the contest, it will help you. In any event your musical instrument dealer's signature on the entry blank is necessary.

Read the rules and enter the Selmer Signet Clarinet Contest today.

300 PRIZES Valued at more than \$2,000.00!

Grand Prize: A complete clarinet outfit including: Selmer No. 45 Signet Clarinet, Deluxe Leather Case, Runyon Clarinet Mouthpiece, Roy J. Meier Clarinet Mouthpiece, Clarion Crystal Clarinet Mouthpiece, Pocket Metronome, 500 Roy J. Meier Clarinet Reeds, Reed Trimmer, 12 Goldentone Plastic Clarinet Reeds, Magni-Tone Ligature (Value, over \$450).

Second Prize: Selmer No. 45 Signet Clarinet and Case (Value, over \$250).

3rd to 9th Prizes: Selmer Floetline Clarinet Cases (Value, \$26.95 each).

10th to 19th Prizes: Runyon Clarinet Mouthpieces (Value, \$13 each).

20th to 49th Prizes: Clarion Crystal Clarinet Mouthpieces (Value, \$10.50 each).

50th to 99th Prizes: Boxes of 25 Roy J. Meier Clarinet Reeds (Value, \$6.10 per box).

100th to 199th Prizes: Magni-Tone Ligatures (Value, \$1 each).

200th to 300th Prizes: Goldentone Plastic Reeds (Value, \$1 each).

ENTRY BLANK Selmer Signet Clarinet Contest

(Complete the following sentence in 25 additional words or less)

I want a Selmer Signet Clarinet because.....

Name _____ (Print)

Address _____

City and State _____

Name of Selmer dealer or nearest musical instrument store: _____

Address _____

Signature of store representative: _____

Mail to Selmer Signet Clarinet Contest, Box 1201 Chicago 90, Illinois

It's easy! costs nothing to enter
Just finish this sentence:
"I want a Selmer Signet Clarinet because....."
(in 25 additional words or less)

Read these Easy Rules

1. Complete this sentence in 25 additional words or less: "I want a Selmer Signet Clarinet because . . ." Write your entry on the official entry blank or a reasonable facsimile thereof. An entry blank is printed below—and is also available from Selmer dealers.
2. Print your name and address clearly on the entry blank and have blank countersigned by your Selmer dealer. If you do not know the Selmer dealer in your locality, blank can be countersigned by your nearest musical instrument store. Mail your entry blank to Selmer Signet Clarinet Contest, Box 1201, Chicago 90, Illinois.
3. The envelope containing your entry must be postmarked no later than midnight, May 15th and be received before midnight May 21st. Send it in at once.
4. Prizes will be awarded to writers of the most apt, original, and interesting sentences in the opinion of the judges, The Reuben H. Donnelley Corp., Chicago. Their decisions will be final. No entries will be returned and all entries become the property of H. & A. Selmer Inc. Entries cannot be returned and no correspondence regarding the contest can be acknowledged.
5. Winners will be announced shortly after contest closes and all contestants will receive a list of winners by mail. In case of ties, duplicate awards will be made.
6. The contest is limited to residents of the U. S. and its territories. The following people are not eligible to enter the contest: Employees of Selmer or its advertising agency and their families, owners or employees of musical instrument dealers and their families.

Use this entry blank

Dealers' Prizes: Two Selmer No. 45 Signet Clarinets in cases will be awarded to Musical Instrument Dealers as follows: 1 Clarinet to the dealer who countersigned the largest number of qualified contest entries; 1 Clarinet to another dealer who countersigned the largest number of qualified contest entries in proportion to the population of his city. In the event of territorial conflicts on dealers' awards, we reserve the right to substitute non-conflicting musical merchandise of equal value. In case of ties, duplicate awards will be made.



Appeal on the lower court's decision that the Lea bill, aimed at Petrillo and the musicians' union, is unconstitutional, will be heard by the Supreme Court on April 28 . . . Fred Waring will replace Fibber McGee for the summer, and Sigmund Romberg will be heard in the Red Skelton slot.

Red Norvo will make an album of xylophone solos for the Capitol label . . .

Several Los Angeles ballrooms were notified by the union of scale increases effective March 18 . . . Harry Babasin was cleared of those tea charges on the coast. He was involved only because he was co-owner

of the house in which the stuff was seized.

The Downbeat club on 52nd Street closed and it was doubtful whether it would re-open for Mary Lou Williams scheduled engagement. While Edgar Hayes and his combo opened at the Downbeat club in Hollywood . . . Charlie Spivak may leave the George Evans stable of clients . . . Vic Dickenson, recuperating at home from an operation, won't be able to blow that tram for another month.

Platter of Peg O' My Heart and September Song cut by the Harmonicats, a Chicago quartet, for Universal Recorders, which never has released anything under its own label before, has hit so solidly via the disc jockeys that Universal is swamped with orders and may peddle the masters to a name label . . . At presstime, Local 802 and the radio networks still had not agreed on a new contract.

Django Reinhardt trekked back to Europe because his wife is going to have another baby, and even the

Marshall Young Rehearses Ork

New York — Former Lee Castle vocalist Marshall Young is rehearsing an 11-piece band at Ringle's studios which he and personal manager Grady Watts are aiming at the sweet hotel trade.

Band will be four reeds, three trombones, one trumpet, three rhythm and a gal vocalist. Gal wasn't set at press time.

Young, who has been tabbed vocally as a cross between Bing and Como, recently cut 12 sides for Herbie Hendler's new Rainbow records.

GAC Lines Up Summer Spots

New York—Getting off to a fast start on summer bookings, GAC has lined up the following dates:

Steel Pier, Atlantic City: Frankie Carle leads off with a one-nighter Easter Sunday, April 6; Ray McKinley, June 21-27; Jimmy Dorsey, June 28-July 6; Randy Brooks, July 7-12; Tex Beneke, July 13-19; Elliot Lawrence, July 20-26; Stan Kenton, July 27-August 2; Johnny Long during August.

Convention Hall, Asbury Park: Stan Kenton, May 30-31; Tex Beneke, July 2-8; Jimmy Dorsey, July 9-15; Stan Kenton, July 16-22; Elliot Lawrence, August 20-29.

Agency has also set Randy Brooks, Sonny Dunham, Johnny Long and Dean Hudson for the summer months in the Cavalier hotel, Virginia beach.

offer of the William Morris office to bring his family to this country didn't alter his plan . . . Paul Gilmore, who played tram with Paxton and Morrow, sold the idea of an altar trip to Jane Diets of the Life staff.

Tex Beneke and the Miller band have the inside track over all the bands which Chesterfield is auditioning for a summer show . . . Hal Schafer, pianist, quit the Raeburn band because the solo spots weren't plentiful enough . . . Unless Frankie Laine, who is getting hot, goes into the Blue Angel in Manhattan, he may land at Dixon's with the Les Paul Quartet in Mooney's spot.

Traffic to and from the offices of music publishers and hand bookers has reached such proportion that all operators of such firms are being put on a month to month basis and may eventually be asked to move . . . Randy Brooks follows Frankie Carle into the NYC Penny on April 7 for four weeks . . . Ray Bauduc, tubman, will form a small combo if and when the Bob Crosby ork disintegrates.

What name saxman, after a billing hassle with a guitar player, walked unannounced into his best girl friend's apartment to discover that the gitman had acquired top billing there too?

Squirrel Ashcraft's Platter Sessions On Again



Chicago—Squirrel Ashcraft's first recording session since before the war was held recently at his Evanston home with the following group cutting some homemade wax: Chick Evans, drums; Bob McCracken, clarinet; Jack LaMaire, guitar; Ben Carlton, bass;

Jimmy McPartland, trumpet; Ashcraft, piano; Bob White, former Beat staffer, and Marian McPartland. Squirrel's recordings include wax of practically every known vet jazzman, made over a period of several years.

. . . After passing both houses of the New York state legislature, a bill forbidding service of liquor in any glass not having an ounce or an ounce and one-half capacity was withdrawn for rewriting. Its sponsors forgot to stipulate how much liquor should be in those glasses!

TONY MOTTOLA
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 with his Gibson Electric

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Song Mags Hit By Recession

New York—Current recession in the sales of song lyrics mags was underlined when *Song Hits* served papers on the Charlton publishers with intent to find them guilty of contempt of court in swiping the *Song Hit's* cover and format for the April issue of one of their lyric mags. An early March appearance in State Supreme court was demanded.

Song Hits had previously obtained an injunction in 1943, enjoining Charlton from copying their format. With a circulation pinch rumored on at both sheets, *Hits* evidently feels a renewal of the alleged copying is hurting its business.

Both publishers, who specialize in reprinting lyrics of pop tunes, have reported revisions of their enormous war circulations coming up. The Charlton group had a reported drop to 550,000 from its war-time claimed high of

1,000,000, while Lyle Engel's *Song Hits* contrary to other trade reports, will show an ABC listing soon of close to 300,000 in contrast to the presently listed 750,000.

Louis Recovers Stolen Horn

New York—Louis Armstrong's new Selmer horn, stolen a few days before his Carnegie Hall concert, was recovered at a local pawn shop by the New York police. At the concert, Louis appeared with a borrowed horn and mute, the former belonging to Bobby Hackett.

Only item of his own that Armstrong used was his mouth-piece, which Louis keeps with him at all times. It was in his pocket when an unidentified visitor mixed with his band at the Haven studios, then suddenly took off with Louis' case and went thataway.

Herbie Fields Group Waxes



New York—Cutting four sides for the Victor label are (left to right) Rudy Cafaro, guitar; Herbie Fields, soprano sax; Marty Brown, bass. Not shown are Joe Gatto, piano, and Stanley Kaye, drums. The titles were: *I Wanna*, *Soprano Boogie*, *Rainbow Mood* and *Dardanelles*.

Posin'

by Bill Gottlieb
THE POSER

In which of the following media do you play your best and in which your worst: records, radio, theaters, jazz concerts, jam sessions, dances.

THE POSERS

Artists at a Condon Town Hall Jazz Concert.

Opened with Man-About-Trumpet, Bobby Hackett:



Bobby: "I play best when people are dancing. The idea of seeing people in rhythm, relaxed, enjoying themselves... it gets into my playing. I'm able to get as much from their beat as they get from mine. I don't like playing when people are seated staring at me. But worse than that is playing for record dates. Too much tension trying to get everything just so... playing the same thing over and over and over again."

Then found new old Red McKenzie, who now uses his comb for hair instead of blue blowing:



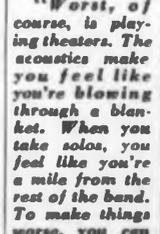
Red: "I do best on recording dates. If you're not right, you give the guy in the engineer's cage the finger and do the side over again. On the other hand, when I'm on the air I get lock-jaw 'cause I know I can't call those clinkers back."

Got Freddy Ohms away from tram long enough for him to say he likes radio best:



Freddy: "I'm both more relaxed and more alert on the air. When the red light is on, I get on the ball... but without tightening up. My biggest drag is concert work, especially in New York. The audience sits and glares. They show no emotional response, just make you feel uncomfortable."

Finished with Peanuts of Hucko, reed man by appt. to his majesty:



Peanuts: "Worst, of course, is playing theaters. The acoustics make you feel like you're blowing through a blanket. When you take solos, you feel like you're a mile from the rest of the band. To make things worse, you can hear yourself over the mike. Best kicks come from informal jam sessions. You're with new people, can try new ideas, have the fun of playing with people with different ideas. It's a refreshing experience."

Lawrence Lucie Trio At Upstate N.Y. Hotel

New York—The Lawrence Lucie trio opened early this month at the Hotel Edwards, Middletown, N. Y., featuring the vocals of Nora Leeking.

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2. Casa Loma
3. "Radio Kings"

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TRADE TATTLE



(Shoot all news about records, publishing and stuff in Trade Tattle. Down Beat, 2415 RKO Bldg., N. Y. 16, N. Y.)

RECORDS

Ted Straeter now with Sonora . . . Art Mooney has two year paper with MGM . . . MGM expects a release date approximately every two weeks. has plans ultimately to sell through theater lobbies . . . Madriguera from Vogue to National. Enric uses 33 pieces, including wife Patricia Gilmore on vocals.

Roger Stearns of the 1-2-3 Club has joined Erik Martin to form Martin records. The platters, limited editions in plastic, will sell for \$2.50 and use Stearns piano as an opener . . . RCA enters the music-comedy album field with the cast of *Brigadoon* . . . Tex Beneke will cut a batch of college tunes for Victor . . . Actress Bebe Daniels is waxing kiddie sides for Enterprise, with Uncle Remus coming first.

Columbia will do an album of standards with Dinah Shore . . . Buddy Johnson re-signed with Decca . . . Dave Miller is musical director of Enterprise . . . Red Ingle's new combo with Capitol . . . Sandor Porges will head Capitol's new export office.

Ted Weems may go with National . . . Variety is pushing an album by the late W. C. Fields . . . Vic Damone on the Mercury roster . . . Dick Farney, Milton Berle show singer, inked with Majestic.

PUBLISHERS

Songwriter Dick Booser recently penned four tunes, *Erie Pennsylvania, With You, I Hadn't Any Friends and No Matter What Happens*, and is prepping them for the pubbers . . . Beau Arts is a new pubbery formed by songwriters Alex Kramer and Joan Whitney. *Two Weeks With Pay* is their first tune under their new banner. Cleffers wrote *Candy, The Way That the Wind Blows Tonight and My Dear Uncle Sam*.

Radio stations will soon get 1,000 platters of Jan August's *Malaguena* for plugging purposes . . . ABC music, a Hollywood suboid of Bourne music in the east, has dropped all its western pluggers in a rebuild job. Ben Kanter of the firm went to Chicago. Milt Stein is expected to join another pubbery on the coast.

Al Gallico and wife are on a three-week vacation in Florida. Gallico, Leeds' professional manager, is breaking in a new car . . . Lucky Wilbur goes into Marks west coast office replacing Fred Dempsey. Second change has Frank Hennings out of the NYC office, but no replacement at press time.

And, people are talking about George Pincus' plug on *Bless You For Being An Angel* on the Kate Smith show.

STUFF

Unknown Jack Edwards takes a new band into the Century room of the Hotel Commodore replacing Eddy Howard . . . Fredrick brothers have agreed to pay off to William Morris on the Ray Herbeck band mix-up. Band is now under WM and is booked in-

Ten Years Ago This Month

March, 1937

Program officials of NBC, asserting that most sax players and too many vocalists didn't sing too well on the air, limited vocal choruses on remote broadcasts to two for 15 minute periods and four during a half hour. . . . Paul Whiteman told a congressional committee that he really got pushed around in England and France, especially the latter country, where they forced him to hire four French musicians as standbys for each man in his own band.

The Chicago musicians' union threatened to pull bands out of all hotels, so the owners agreed to assume the employer's tax for social security. . . . Kansas City colored folks boycotted an Ethel Waters stage show at the Main-street theater, only 117 attending a midnight jim crow performance. . . . Casa Loma celebrated its seventh anniversary with a party at the New York Athletic club.

New York Hot club staged a bash at the Master record studios, 1775 Broadway, with such names as Count Basie, Benny Goodman, Chick Webb, Artie Shaw, Duke Ellington and Ella Fitzgerald drawing a crowd of more than 400. John Hammond yelped because someone, he suspected it was Irving Mills, was using the club for a commercial angle. . . . Bob Allen, singer with the Hal Kemp band, broke three ribs playing table tennis.

Phil Napoleon of the Original Memphis Five was rehearsing a 15 piece band. . . . Raymond Palge stated in a Chicago radio column that the average studio musician was a low-brow, preferring poker and pin-ball to more cultured pastimes. . . . Wild Bill Davison's 5-piecer was drawing the cats to a club in Milwaukee.

Both Joe Venuti and Wingy Manone were playing in New Orleans, the fiddler in the Blue Room and Wingy at the Chez Paree. . . . Red Norvo and Mildred Bailey took their band through Chicago to record *Rockin' Chair* for Brunswick, and visited the Congress to catch the Bob Crosby crew in action. . . . Ray Noble left his band in New York and went to Hollywood alone to join the Burns & Allen radio show.

Roy Eldridge was holding forth at the Three Deuces in the Windy City, with Zatty Singleton on tuba, and Cleo Hayes was playing piano there. . . . Gertrude Niesen refused to split billing with another vocalist at Chicago's Chez Paree, and would not appear until it was straightened out.

to the Last Frontier hotel, Las Vegas, April 5.

Capitol records has signed Sandor Porges to handle its overseas distribution . . . McConkey music corporation, a new name for the booking agency, is opening a NYC office. Erv Brabeck will head the office . . . Charlie Spivak has taken his press bus out of the George Evans office.

Cousin Joe is playing in a joint on Bourbon street in New Orleans, chanter Linda Keene told *Down Beat* in a recent letter . . . Buddy Davis has joined Bobby Weiss in an artist management and exploitation gimmick. Joel Preston and Dan Edelman will rep the firm in NYC.

Big jazz over pianist Murray Arnold dropping from the Freddy

Martin band to go out on his own as a leader. Arnold is signed by *Mus-Art* management on the coast.

Ziggy Elman is folding his band because of his big nut.

Bill Lange, former drummer man with Herbie Fields, etc., now has his own ork at the Plaza Gardens, Detroit. Band is on Herman-Ellington kick . . . Johnny Barney and his "whispering trumpet", ex-Clyde McCoy, is boosting biz at Sanford's in Brklyn. with a 7 piece combo . . . Mary Osborne with GAC.

Randy Brooks follows Frankie Carle at the Pennsylvania . . . Modernaires go to the Hotel Pierre, NYC . . . Louis Jordan jamming to loosen up that cut finger . . . Tex Beneke will open Glen Island, fol-

lowed by Claude Thornhill . . . Benny Goodman and Victor Borge renewed on NBC by Socony.

Earl Warren To N. J.

New York—Joe Louis' dossy restaurant here having closed, the Earl Warren Sextet has moved on to the Dubonnet cafe in Newark, N. J. The ex-Basie reed man records for Diamond records.

Chicago—Band Box, Randolph street boite that dropped a name band recently with bad biz, is doing better with sextet of drummer Red Saunders and combo of Lonnie Simmons.

FOR THE ARRANGER

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Spivak Confuses The Farmers



Omaha—Reading the daily livestock report over radio station KOAD as a stunt in a special broadcast, Charlie Spivak gave his listeners the current price on "so's." Confused midwest farmers still are trying to figure out whether he didn't mean "sows," which term quaintly designates mother pigs in that region. Left to right: Harvey Twyman of KOAD, Charlie; Lon Zito, road manager, and Ken Seymour, also from the KOAD staff.

Union Fines TD For Ousting Man

Leader's Appeal To Raise Unique Issue

Los Angeles—AFM's Local 47 has ordered Tommy Dorsey to dish out \$1,000 in the form of a fine and \$500 worth of damages to his onetime bandman, saxman Bob Dawes, who brought charges against Dorsey here last January on the contention that Tommy had him fired out of Charlie Barnet's band when the latter was booked to play Tommy's Casino Gardens ballroom at Ocean Park.

Dawes stated in his complaint that Dorsey, due to malice growing out of the fact that a few months previously he had left Tommy's band to join Barnet, had told Barnet that he could not play the Casino with Dawes in his line-up. Dorsey assertedly threatened that he would close the Casino before he would let any band containing Dawes appear there.

Dawes, who is now heading his own band here, based his complaint to Local 47 on union stat-

utes penalizing those who cause loss of employment to their fellow-members or commit any act reflecting on a fellow-member's musical ability.

Arthur Michaud, Tommy's personal manager, who represented the bandleader before the union's trial board (Tommy himself did not appear) declined to discuss the case to any extent but stated that he planned to appeal the case to the AFM's International Board.

May Cite Union Policy
Michaud would not state on what grounds he would base the appeal. However, it was a good guess that one of his points

would be founded on the AFM's own policy, a stand to which it has adhered steadily—that the owner or operator of an establishment employing musicians is, in fact, the actual employer of such musicians and has the right to hire and fire individual musicians if he wishes to exercise it.

To deny the owner or operator the right to such authority could be construed as delegating it to the bandleader, making the latter the actual employer and responsible for collection of withholding taxes, etc., a contention the AFM has fought against for years.

Contains Legal Posers

A local attorney here, who has been active for years in employer-union squabbles, stated that the Dorsey-Dawes case presented some of the most interesting legal posers on record. He said:

"This case might have to go to the Supreme Court to decide whether the owner of such a place has the right to hire and fire his employees as he pleases, regardless of the will of any labor union. The fact that Tommy himself is a member of the union makes it all the more interesting."

Bobby Byrne Re-Organizes

Los Angeles—Bobby Byrne, who was slated to follow Bobby Sherwood at Tommy Dorsey's Casino Gardens March 22, was to have a new band comprised of Local 47 men. He planned to use 14 men and a girl singer, Karen Rich, only former member of the unit.

With opening of Byrne the Casino, taking cue from other spots here, was to reduce operations from six nights a week to Friday-Saturday-Sunday policy. Avodon and Trianon made a similar move a while back. The Culver City Meadowbrook is now operating only on Saturday nights. So far the Aragon, nearest competitor to Tommy Dorsey's establishment, is holding out on the six-nights-a-week plan.

Savitt Band With Sablon

Los Angeles—A new band with unusual instrumentation was organized here by Jan Savitt to play the Palace hotel in San Francisco and Ciro's in Hollywood in conjunction with the appearance at both spots of Jean Sablon. Sablon and Savitt's new band were scheduled to open at the Palace March 20 and at Ciro's April 11.

Savitt is using five strings (including himself), one trumpet, one trombone, two reeds with various doubles, accordion and four rhythm.

Columbia Begins Its Coast Plant

Los Angeles—Another indication of the steadily increasing importance of this locality as center of the music business was seen as ground was broken with appropriate ceremonies for the new \$1,000,000 plant to be erected on Robertson Blvd., just south of Beverly Blvd. by the Columbia Recording Corporation.

Edward Wallerstein, president of Columbia, who came here for the ground-breaking, said that the building will house offices, studios and manufacturing equipment. When the production department gets into full gear the new plant is expected to have an annual production of some 30 million platters and to employ about 350 people.

Melton Airshow Moves To Coast

Hollywood—Local radio musicians are scurrying for spots in the 50-piece orchestra to be assembled here for the James Melton show, which will originate here for two broadcasts in April during the tenor's coast tour.

Itinerary plans for Melton call for broadcasts from Hollywood on April 6 and 27, from Seattle April 13, and San Francisco April 20.

Wald Heading East With His New Band

Los Angeles—Jerry Wald, who introduced a new band here featuring a French horn, one trumpet and a string section, takes his new combo east for a stand at the Hotel New Yorker tentatively set for late spring.

En route he will play a location stint at Galveston's Hollywood Club starting March 25. When he reaches New York Wald will add a girl harpist to his unit.

Los Angeles—Al Donahue has started a record show on KFVD to plug his own record shop.

LOS ANGELES BAND BRIEFS

The song of the day here in Hollywood is the "Vine St. Blues," the wailing of idle musicians who are just beginning to realize that the soft war boom days in the music business are really over and that from now on it will be just the same old struggle to survive.

The main squealing comes from kids who walked out of high school into jobs that paid \$100 and \$125 a week and thought life was always that way. They are the same kids who fluffed off jobs that weren't exactly to their liking, made life miserable for leaders when musicians were at a premium and made a ball of every job they worked on.

These kid musicians still don't know what can happen when the bottom really drops out of things, as do those of us who recall the early 'thirties when musicians hereabouts were working for \$2 per night and kitty. Right now things are rosy compared with those days.

Name Notings

Charlie Barnet will return to the coast to follow Desi Arnaz at the Avodon April 11, picking up local men for the three-night-a-week stint. Cab Calloway in line to follow Barnet May 23. . . . Tony Pastor dotted to take over the Palladium stand April 29. . . . Harry (Sweet Leilani) Owens, who cashed in with his Americanized versions of Hawaiian music in pre-war years, is reorganizing here. Opens at San Francisco's St. Francis hotel in June, using many of his former bandmen.

Jive Jottings

Billy Eckstine and his newly organized small band are signed for Billy Berg's opening Apr. 2. Hold-overs with Eckstine will be the Errol Garner Trio, Harry Gibson and Mabel Scott.

Poison Gardner, who has been working local spots for a long time with his trio, was set to break out with a five-piece combo March 21 at the Susie-Q, replacing Pee Wee Hunt. Poison is introducing a new chirper here, Jerry Carter. . . . Lorraine Baker, an attractive young chirper who came on the local scene with the short-lived Sumpin' Jumpin' stage review here, is doing a single at the Crown Jewel, a down-town nook. She accompanies herself, and very ably, at the piano.

An eastern syndicate has taken over the Club Alabam and is shopping for a band, and we'll pair that item with news that Lucky Thompson has put a new band into rehearsal here in hope that something will come of it.

Notings Today

Deeda Patrick, recalled as singer formerly with Al Donahue, Horace Heidt and other names, is now with Earl Lane combo at Arrowhead Hot Springs. . . . Eileen Wilson, whose vocals highlight the new Les Brown band, is studying for her master's degree at U.C.L.A. . . . Gene Baumgardner, longtime guitarist and arranger with the old Eddy Duchin band, is selling musical merchandise here for General Music Corporation. . . . Anita O'Day and husband Carl Hoff deny those rumors of a separation.

Rose And Gibbs Paired For Air

Hollywood—Dave Rose, heading a 37-piece orchestra and sharing the billing with singer Georgia Gibbs, was all but signed as this issue went to press to take over the NBC show now headed by Eddie Cantor for a 13-week period this summer. The new program, bound to be a top-rank musical show, is expected to hit the air waves in June.



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By Charles Emge

Visiting the sets: On a tip from Louis Pike, who is more musically alert than most studio publicity men, I hid myself to Monogram from whence come many a recording session in progress for a movie called Sarge Goes to College.

Every man in this group had fronted his own outfit at one time or another. Wingy Manone, Jess Stacy, Jerry Wald, Joe Venuti, Candy Candido, and Les Paul composed the group.

Ah, but the drummer, you might ask, who is the drummer with this group of jazz men? Why, none other than that eminent musician, Dr. Abraham Lyman, known to his familiars as Abe, and the only man in the music business who has turned the trick of sunning himself at Palm Springs while his orchestra, year after year, continues to play a network airshow from New York.

Abe readily admitted that he hadn't attempted to play drums in 15 years. "Hell," he said, "anyone can play drums." Funny part was he was getting away with it right well in that distinguished company—and, of course, having more fun than anybody.

They were recording the number, just a good old bit of the blues, right on the set simultaneously with the shooting, a system which movie makers are beginning to learn is the only practical way to catch the "jam session" spirit. Watch for Monogram's Sarge Goes to College to catch this sequence.

Sound Stage Sightings

The Ernie Felice Quartet, headed by the young accordionist you have been hearing on the air with Benny Goodman, will be seen and heard in cafe sequences in Paramount's The Big Clock. . . . Michel Michelet assembled a huge battery of percussionists to record special music for a dance sequence in Atlantis, featuring dancer Milada Mladova. Local music stores were combed for various exotic types of drums for use in the sequence.

De Cola & Menendez, piano duo from the Hollywood spot, Bar of Music, drew a featured musical assignment to supply nightclub atmosphere in the Universal picture Jeopardy (Ella Raines, William Bendix, Vincent Price). . . . Joe Venuti organized a trio consisting of himself, Tony Romano, guitar, and Gene England, bass, to sound track special musical portions for the forthcoming Warner picture Two Guys From Texas.

Jan Peerce, the Metropolitan opera tenor, will share vocal assignments with Deanna Durbin in For the Love of Mary, now before the cameras at Universal. . . . Jerry Wald, who has been keeping very busy on movie lots here (minus his band), has been added to music names in Jack Leonard's first starrer at Columbia, titled Swing the Western Way.

Champion Of Be-Bop Assails Dexter

A Lot of Chefs Make the Stew



Hollywood—Proof that it takes a lot of chefs to make the pie is in this pic, showing the music staff of the Saturday Hit Parade broadcast, starring Andy Russell and Mark Warnow's orchestra. (Left to right): Lyn Murray, choral director; Lee Strahorne, producer; Abe Schneider, business manager for Warnow; Johnny Caper, arranger; Gus Levene, arranger; Mark Warnow (holding the music with Andy Russell); Bill Harty, contractor and Will Bettell, arranger.

Morris Given Herbeck Fee

Los Angeles—The William Morris Agency has come out \$1,850 ahead in a tiff with the Frederick Bros. office growing out of booking of Ray Herbeck into Meadowbrook (Culver City) last fall. FB set Herbeck on the four-week date but Morris claimed it had a booking pact with Herbeck superseding the other agency's. AFM upheld WM and granted that office the \$1,850 commission.

Hollywood—Hit Parade airshow, which started as the Lucky Strike Hour with E. A. Rolfe's orchestra in 1928, returns to NBC net with broadcast of April 26. Program will be cut from 45 minutes to a half-hour but otherwise will retain same format.

First Love?



Hollywood—Actress Rhonda Fleming, who has had roles in Spellbound and The Spiral Staircase, is taking vocal training at the Selznick Studios, according to a press release. All of which is fine, except Miss Fleming is a former band singer (Tommy Tucker among others). Is Hollywood casting reflections on the band business?

Kenton Lends Spencer Band Helping Hand

Los Angeles—Edward ("Gabe") Gabel, for several years personal aide to Stan Kenton, has left Kenton to become personal manager of Earle Spencer, young Hollywood bandleader whose Black & White platters have attracted attention from devotees of "progressive music."

Gabel said that he went to Spencer with blessings of Kenton and Carlos Castel, Kenton manager, who are interested in Spencer and are putting their "moral support" behind a drive to get the youngster and his band on the road to fame. All denied that any financial tie-up was involved.

Gabel said he planned to concentrate his efforts on Spencer's records. He has made 16 sides for Black & White with ace men recruited from studio and radio orks here. Twelve of the platters have been released.

Donahue Spins And Sells Discs

Los Angeles—Al Donahue, following a trend set by other bandleaders, has turned platter plot and record shop proprietor.

Donahue is platter chatting on KFVD Monday through Friday at 4-4:30 p.m. local time. His record shop interest is the store formerly known as College Music Co., located on Vermont Ave. near L.A. Junior College campus, now labeled the "Al Donahue Music Shop." He said he would continue to work one-niters and week-end dates.

Down Beat covers the music news from coast to coast.

Hollywood—That old Devil Dexter, who likes nothing better than to arouse a storm of protest, has succeeded again with his recent article in the Capitol record company house mag in which he calmly (for Dexter) announced—"END OF AN ERA; BE-BOP IS DEAD IN SOUTHERN CALIFORNIA!"

Leading the attack and most articulate of those taking issue with Dexter is Ross Russell, operator of the Dial record company, who has stressed the so-called "be-bop" form heavily in his offerings. Said Russell:

"Dave Didn't Think"

"Dexter's article shows no evidence of any real thought, let alone knowledge. For example—he speaks of the 'End of an Era.' There never was a be-bop era in Southern California. There has simply been a steady growth of the be-bop trend here, notable chiefly among the younger musicians.

"The movement received its biggest impulse from the appearance here of Dizzy two years ago. It's true that Dizzy was a financial failure at Berg's, but if Dexter's measure of musical importance is financial success, why doesn't he just come 100 per cent for Lombardo and let it go at that?"

"Plenty of Be-Boppers"

"Dexter says there are 'only two noted be-bop instrumentalists still around,' naming Howard

McGhee and Lucky Thompson. In addition to Charlie Parker, who is again active here, I can name dozens of top-notch solo men who play in the be-bop manner and are very unhappy if they have to play with musicians of the old school.

"They include Barney Kessel, Dodo Marmarosa, Don Lamond, Ray Linn, Jackie Mills, Shorty Rogers, Ziggy Elmer (trombone), Herbie Steward, Stan Getz, Roy Porter, Wardell Graves. All of the young musicians here who show any promise as solo men are playing in the modern manner."

Slim and Harry Extant

"As everyone knows, Dexter's musical perspective is extremely limited. He can just about see from Kansas City to boogie-woogie and back again. But what arouses my curiosity is just why he considers it relevant to report in connection with the asserted 'death of be-bop' that 'Slim Gailard is lost in oblivion and Harry Gibson hasn't been mentioned in a year' (actually both were working in Los Angeles when Dexter's article appeared.—Ed.). Does Dexter really know what he is trying to prove? I doubt it."

Fists Fly In Studio Fracas

Hollywood—Music copying, particularly on the high-speed assembly line at a movie studio where orchestras often start to record before the score is completed, is a nerve-racking grind. That, in the opinion of their fellow workers, was the underlying cause back of a feud between Emil Hilb and Joseph Welsenfreund of the Warner Brothers copying department. When the feud finally blew wide open fists flew, desks overturned, manuscript papers, pens, ink and nasty words filled the air.

Said one of the copyists: "We all rushed in to try to separate Hilb and Welsenfreund. The place looked like they were filming one of those old two-reel comedies. All we needed to make

it complete was a contingent of Keystone Cops."

Result of the scrap is a suit for \$60,375 filed by Hilb, onetime conductor of the Denver symphony, against Welsenfreund, Vito Centrone, also of the copying department; Warner Brothers studios, Leo Forbstein, head of the music department; and others.

Welsenfreund is the brother of actor Paul Muni, whose real name is Muni Welsenfreund.

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Talent For Free, Or AFM vs. Disc Jocks

(This final article continues the editorial discussion started last issue concerning radio's disc jockeys, phonograph records and the American Federation of Musicians.)

During the last few months, the AFM has made its antipathy towards disc jockeys evident in several ways. Prexy Petrillo has told the *Beat* quite frankly that he has no use for the platter spinners and regarded them as parasites trading on the talents of musicians who go unpaid for these same talents.

At the same time, various AFM locals throughout the country have flatly banned appearances by musicians on wax programs, stating that they certainly shouldn't contribute to the medium which is killing their sources of employment, and for free as the last insult.

Down Beat knows most of the better tallow talkers in the country, regards some of them as errant phonies and bad showmen, a few as good musicians who are sincerely trying to help bands, musicians and jazz wherever they find it.

We have disagreed with Mr. Petrillo many times on his stand about stations hiring musicians as disc spinners, feeling that this was a mere drop in the bucket for employment compared to the public ill will it brought down upon the head of the AFM.

We don't agree with Mr. Petrillo's complete condemnation of disc jockeys as a class—some of them do musicians much good. But we go much further than he does with respect to what should be done about record programs in radio.

There can be no question that radio is getting something for nothing when it uses records, either for sustaining shows or the enormously profitable participation shows which fill the daylight hours of most stations.

Were these same stations to use actors, transcribed or live, they would have to pay a hunk of cash for the privilege. Goodman they get for free though, along with every other horn man on records, and how they have profited by it!

One independent station in New York City grossed more than \$2,000,000 dollars in listings on one record show alone last year—and paid not one penny for talent—it got its records free from press agents!

This is an obvious absurdity, resting basically upon fallacies in the 1909 copyright law. ASCAP can protect the rights of song writers by license, a book may not be reproduced in whole or in part without permission, and reproductions can't be made from photos without the lenser's say-so.

But anybody in the wide, wide world because of the peculiar status of mechanical rights under the copyright law can use records in any fashion he pleases. The discs say: "For home use only"—and the radio stations go right on using them.

Paul Whiteman, Fred Waring and several other artists tried a few years ago to gain a court ruling granting a musician the right to control in what fashion records he made were used. To all intents, they lost.

All expressions of opinion regarding disc jockeys aside, it would seem to us quite obvious that radio stations should be forced to pay for use of phonograph records, one scale for sustaining, another for commercial programs.

This will undoubtedly involve another court fight and perhaps even congressional legislation. If so, and no matter how expensive, it seems to us that this is the most effective tact the AFM can take towards regulating recordings for its members' benefit.

Once either a favorable court decision or legislation can be garnered, then the rich loot of radio and juke boxes can be properly and fairly tapped. That the musicians are entitled to a share of this pelf can hardly be denied in a country whose law says the holder of a patent can exact a royalty on every article manufactured.

We understand Mr. Petrillo's resentment towards the disc jockeys. But we feel that the weight of the AFM thrown into a legal fight to get what its members unquestionably are due

CHORDS AND DISCORDS

Oud A Think It

New York, N. Y.

To the Editors:

In the Feb. 26 issue of the *Beat* you dug a disc by Nicholas Mattheis under the stirring slogan, "Wonder if Decca will ever tell us to what market an oud appeals?" Permit me to answer.

I am an oud market. I have been oud happy since approximately the middle of January when George Avakian presented me with a lengthy release concerning a composer named Alan Hovaness, which told how Mr. Hovaness arranged for, listened to, adapted from or stole from (I can't remember exactly which) a horrifyingly imposing list of weird and, I presume, middle eastern instruments. The only one that I could pronounce was the oud. I instantly took it to my heart and have practically said that I liked it in print.

I take it from your review that you are not acquainted with the oud. As can be easily discerned, oud is duo spelled backwards. It received this name because the music is caused by two men blowing into opposite ends of a hookah. They both blow backwards. The resultant music is, of course, inclined to be moist.

You may well ask, "how backward can you get?" Well, you can get to be a nodnoc.

John S. Wilson

Mr. Wilson is the New York PM music critic.

Venables in Rebuttal

Surrey, England

To the Editors:

In the *Hot Box* of Feb. 12, Mr. Hoefler, the unintended (but, for that, no less reprehensible) victim of a hoax, showers his embarrassed displeasure upon my head. Subject of his tirade, a tirade borne of acute personal discomfit due to his own gullibility, was the Bix Beiderbecke story originally published in a British jazz mag and subsequently quoted (in all innocence!) by Hoefler in the Dec. 2 *Box*. This story, an out-and-out hoax from start to finish, was perpetrated by a friend and myself for three excellent reasons, and inasmuch as Hoefler entirely fails to explain the true situation I will do so herewith.

Our reasons for this hoax were: (1) To prove that by accepting such flagrantly fantastic material for publication the editorial board of the magazine in question revealed themselves as rank incompetents, (2) To bring about the long overdue possibility of unearthing the real facts concerning the mysterious Fred Gardner O'Keefe session, and (3) To raise a big laugh in a currently drab jazz world.

As a direct result of the hoax, the aforesaid editorial board have received their dismissal, the true personnel of the records has at last been brought to light, and the whole of the jazz world is still smiling. That Hoefler has allowed himself to be the recipient of these smiles is just too bad, but the fact remains that

in equity from the financial standpoint would be far better than waging preliminary skirmishes with the mouthpieces of the policy.

One of the country's biggest platter spinners told the *Beat* last week that he felt his station should pay for using records, hastily adding, "Don't use my name, for heaven's sake."

Well, we aren't using his name—but we are noting that even the so-called opposition acknowledges where the decision lies, in front.

The rest is up to the musicians as represented by the AFM.

the success of this hoax was absolute—on all three counts.

R. G. V. Venables

On Moving Backwards

Springfield, Ill.

To the Editors:

I've been mulling over current things in general, lamenting the business for some time now—and anyone must be plain stupid to affirm the present deplorable conditions in show business. I don't like to stand still, let alone move backwards, and the latter phase is what's got me. I've seen music and show business for 20 years, and right now some phases of it have moved back more than that. Things I don't even remember post-20 years.

Just to mention some—I know definitely the popularity of musicians I don't remember, Bunk Johnson, Kid Ory; or of old things like Weems' *Heartaches*, McCoy's *Sugar Blues*, etc.; or Goodman playing things in same vein as 10 years ago, the Sherman hotel following a policy that prevailed in prohibition days. There are evidences in four different fields, that of musicians,

records, orchestras and hotel policy—and that is the greater part of show business. I think it a terrorizing menace, and this fact should be continuously poured on to the public without letup.

I can think of no other profession comparable to that of the plight of the musician. Doctors, dentistry, lawyers, engineering, etc., all progress and the public sees the light, applauds them, urges them on. In our business, it retreats 20 years and more and the dissenters are in the minority.

If I played like I did 10 to 15 years ago I'd be more popular, make more money and could keep jobs forever. In fact friends of mine are always waiting for me to get "hot" like I used to. Of course, music musicians who progress greatly get good jobs in radio, symphony, but there is a minimum of those jobs in comparison to musicians who are progressing but still lost in the shuffle.

Ray Dixon

Dixon is a well-known Chicago and Springfield pianist, has worked many jobs in both cities, including the recent Bechet-Mezrowski concert.

RAGTIME MARCHES ON

NEW NUMBERS

ALQUIST—A daughter, Mary Ann, to Mr. and Mrs. Tommy Alquist, recently, in Hartford, Conn. Dad, formerly with Hal McIntyre and Stubby Pastor, is now assistant manager of Princess theater, Hartford.

BAROWE—A son, Terrence Lee, to Mr. and Mrs. Art Barowe, March 8, in Chicago. Dad is band leader in Chicago.

CUTSHALL—A daughter, Barbara Ann, to Mr. and Mrs. Cutty Cutshall, recently, in New York. Dad has been with Benny Goodman and Charlie Barnet bands.

GOODMAN—A daughter, Carolyn Ann, to Mr. and Mrs. Freddie Goodman Feb. 18 in Hollywood. Dad is personal manager of Art Lund.

JOHNSON—A daughter, Christine Emily, to Mr. and Mrs. Frank Johnson, Feb. 26, in Chicago. Father played clarinet and sax with Roland Drayer. Mother is former dancer Mona Mignon.

LACEY—A daughter to Mr. and Mrs. Bob Lacey, recently, in San Francisco. Dad is Hal Pruder band vocalist.

LUND—A son, Arthur Jr., to Mr. and Mrs. Art Lund Feb. 25 in Hollywood. Dad was voted No. 1 singer with band in *Down Beat's* 1946 poll.

MCLAUGHLIN—A daughter to Mr. and Mrs. Will McLaughlin, last month, in Ottawa. Dad is music critic on local daily.

MILES—A son, James Francis, to Mr. and Mrs. Frank Miles, recently, in Chicago. Dad is circulation manager of *Down Beat*.

SYKES—A daughter, Winona Lee, to Mr. and Mrs. Curt Sykes, March 8, in Seattle. Dad is leading band at the Trianon ballroom in Seattle.

WELDON—A son, Charles, to Mr. and Mrs. Charles (Sonny) Weldon, recently, in New York. Dad is pianist with Ernie Holst band in Florida.

TIED NOTES

BARNES-TRIPLETT—George Barnes, Chicago ABC staff guitarist, to Evelyn Triplett of Granite Falls, N.C., recently, in Chicago.

GRAHAM-SPITTSBARTHE—Bonnie Graham, cocktail musician, to Jess Spittsbarthe, last month, in Philadelphia.

HYDER-FULTZ—George (Doc) Hyder, former bandleader and Louis 274 prexy, to Isabelle Fultz, recently, in Philadelphia.

REID-MCKENNA—Neal Reid, former Woody Herman trombonist, to Jeanne McKenna, NBC staff singer, March 1, in Chicago.

FINAL BAR

BELCHER—Frank Belcher, 78, former Boston opera company singer, last month, in Brentwood, Long Island.

BROOK—Arthur Scott Brook, 78, composer, dean of New Jersey organists, organ supervisor for Loew's theaters, this month, in Atlantic City.

CHRISTIAN—Palmer Christian, 61, organist, late last month, in Ann Arbor, Mich.

CURTIS—Loyal B. Curtis, 68, music pub head, recently, in New York.

DES ROBIERS—George A. Des Robiers, 38, former manager of old Boston music company, recently, in Buffalo.

ECLAN—Julius Eclan, 78, former composer and cantor, early this month, in Tarrana, Calif.

FINNEY—Garland Finney, pianist, recently, in New York.

FRENCH—C. B. French, 21, trumpeter with Carol Henry's band in Asheville, N. C. Feb. 12, in plane crash near Hendersonville, N. C.

IMPELLETTERI—Anthony Impelletteri, 62, former cellist and tenor banjo inventor, recently, in New London, Conn.

KUDISCH—Alexis Kudisch, 65, violinist and composer, late last month, in Brookline, Mass.

LOEBER—Fred Loeber, 38, former musician, recently, in Fort Dodge, Iowa.

SEGER—Edward C. Seger, 67, dean and founder of Seger music conservatory, this month, in New York.

SZABO—Loce Szabo, 74, blind violinist formerly with the Budapest symph., recently, in Chicago.

VAN HULSTEYN—J. C. Van Hulsteyn, 78, first concert master of Baltimore symph., early this month, in Baltimore.

WELFEN—Emil T. Welfen, 47, radio studio musician, last month, in St. Paul.

LOST HARMONY

AULD—George Auld, bandleader, and wife, this month, in Hollywood.

STEELE—Ted Steele, bandleader, by Marie Windsor, screen player, this month in Los Angeles, by annulment.

VENUTI—Joe Venuti, jazz fiddler, by Sally Venuti in Hollywood after many years of marriage.

WILLSON—Meredith Willson, Hollywood radio conductor and motion picture composer, by Elizabeth Willson after 26 years of marriage, in Los Angeles.

Billy Meets The Crusher



New York—Don't know whether Billy Butterfield can push that middle trumpet valve down tonight or not, after Jim Donahue turns his fingers loose. Jim is the ex-pug who opened a hotdog stand at Mountainview, N. J., and ran it up to a half million dollar roadhouse. He has just hired the Butterfield band for an extended engagement.

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Wild Bill Calls Tough 'Little Bludgeon Foot,' Defends Old Jazzmen

By WILD BILL DAVISON

New York—Here at Eddie Condon's saloon the other night a kind friend showed me the *Down Beat* attack on the joint and myself which was written by that sterling character, David Tough.

(Ed. Note: In the February 12 issue of *Down Beat*, Dave Tough stated that he left Condon's because Brunis played tram with his foot and "it sounded the same when he played with hands." He also called Brunis, Davison, et al, "dead-jazz characters.")

I was interested in Tough's ill-natured beef for many reasons. Known to us all as Little Bludgeon Foot, he sat on the Condon bandstand for a year, drew full pay, and whined and cried because nobody else would hire him away.

Everytime he would win another of those "greatest drummer in the world" polls his foot would grow ten pounds heavier and his bleats would almost drown out his cymbals.

Almost, I said.

'Dizzy of the Cymbals'

When he wasn't being the Dizzy Gillespie of The Cymbals he spent his time writing stories for your publication blasting Dixieland music. He hates Dixieland music—but not bad enough so that he wasn't right there for his pay check every week.

Bludgeon Foot has given every horn man in the business a permanent bruised lip. He's suffering from a krupa frustration complicated by advanced mezzowititis.

Seriously, Little Bludgeon Foot is a prime example of what's wrong with jazz today. There's only a handful of jazz musicians in the country, it's tough for any of them to get and keep jobs. It seems to me jazzmen have enough to do fighting off the outside enemies without having to stand still while members of their own mob knife the racket.

Can Still Hear Him?

On what grounds does he call me a gauleiter? This is typical of his small, warped mind. He's one of those modern liberals who are always the first to holler "fascist" any time they can't run things their own way.

In his beef against me and Brunis, he makes one last, tearful plea for a job with Stan Kenton. Well, why doesn't Kenton hire him? Why doesn't SOMEBODY hire him? He's the greatest drummer in the world, isn't he? So where is he working?

The last I heard he was on his way to Brazil as a substitute for a bass player. On a clear day we'll probably be able to hear those cymbals all the way from Rio.

Relief Band



(Staff photo by Get)

New York—A band is a band, whether it's one man or 20, according to Manager McCabe of the Hotel Pennsylvania. So here's the intermission "band" relieving Frankie Carlo at the hotel. His name is Les Keener and he uses the ratchet atop the bass drum, as well as the other instruments in view.

Says Frankie Fans Make Poor Wives

Butch Cuts Own Sides

New York—Though he will remain with Les Brown, vocal star Butch Stone will record under his own handle for Advance, newest L.A. disc firm. He'll use a seven piece combo for his platter dates.

Jack Goldman, former Chicagoan, will head Advance. Composer Buck Ram will be company's musical advisor. Stanton Kramer will handle publicity.

Sides cut by Stone on first date include *How Big Can You Get*, *Don't Get Salty*, *Sugar*, *Harry with the Head on Top* and *My Convertible Cadillac*. . . or so it says in the press release.

New York—A recent report from San Francisco alleges that "teen age girls who get all fluttery over Frank Sinatra's voice are a bad marriage risk and may need treatment." At least that's the way Alice La Vere, a coast psychologist, has it figured.

She says that girls who profess to find romance in the epicene (common to both sexes) voice of crooners are really running away from sexual truth.

The kids, she added, are sub-

consciously driven by the desire to escape what seems gross and terrifying in males. They find a symbol of purity and sexlessness in crooners with choir boy voices.

Down Beat can remember when similar barbs were tossed at the gals in the '30s when they fell all over a couple young sprouts named Bing Crosby and Russ Columbo. And yet, these same frustrated little dolls grew up to be a pretty procreative generation if birth-rate figures can be used as a yardstick.

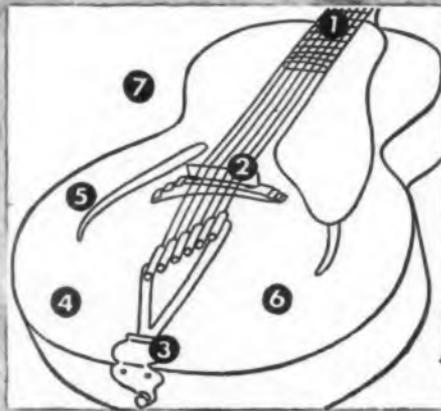
Come, now, Miss La Vere, leave us not kid the kiddies into a phoney phobia about their idol.

—TON

Victor Young Will Back Tony Martin

Hollywood—Tony Martin, sharing vocal honors with Evelyn Knight and backed by a 34-piece orchestra under Victor Young, takes over the Texaco-CBS ailer starting March 30.

Chicago—Eddie South and his trio have moved into the Tabu, north side cocktail lounge.



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Future Brightens For Danny Hurd

By Sharon A. Pease

Things are beginning to break for Danny Hurd, the talented little pianist-arranger-composer, best known for his keyboard work with Hal McIntyre and the many fine arrangements he has turned out for McIntyre, Claude Thornhill, Jimmy Dorsey and others.

Danny was recently admitted to ASCAP and will soon make his debut as a piano playing maestro via Keynote records. Danny played piano, scored the arrangements and conducted the date, made with an eight-piece combination. Titles cut were *You Stepped Out Of A Dream*, *Long Ago And Far Away*, *Available Jones* and *Dreamy Afternoon*. Last two are Hurd originals.

Danny was born May 9, 1918, in Fitchburg, Mass. A short time later his parents moved to nearby North Andover. He began his musical training when 8 and after four years of piano studied violin, trumpet and banjo for brief periods. He worked his first professional job on trumpet when 13. "I've always been grateful for that brief study of banjo," Danny recalls, "It was my first introduction to chords and progressions."

After graduation from high school Danny attended Harvard for one year (1934-35). He was in the same class with Bob Kitzis but didn't meet him until five years later. After leaving Harvard he sold life insurance in Boston where he studied with Sam Saxe, teacher of many well-known dance band pianists.

Started Arranging in 1937

In 1937 Danny decided to make music his life work and began arranging "by ear." He first copied the recording of *Ramona* by Les Brown and his Duke Blue Devils, then began developing his own ideas. While arranging for local bands around Lawrence, Mass., he made a trip to New York to visit the World's Fair. There he met Billy Kyle who was playing with John Kirby at the Zombie.

"I had been thrilled by his work in those Pump Room broadcasts," he recalls. "But didn't know his name until I read your March 15, 1940, column in *Down Beat*." They became friends and as a result Danny did some arrangements for Kirby and for Ella Fitzgerald. He went on the road with Red Nichols in 1941 substituting for appendicitis stricken Billy Mated. Then he traveled to Hollywood to join Al Donahue's band as arranger. Next he played piano with one of Donahue's units of the Eastern Steamship Boston-New York run and wrote arrangements for Claude Thornhill including *Miss You*, which was recorded on Columbia. He joined the newly organized Hal McIntyre band in October 1941 as pianist-arranger.

Led Coast Guard Band

Two years later when Uncle Sam yelled "Greetings" Danny took his talents to the coast guard where he arranged for the dance band at Curtis Bay, Md. He became the leader of that unit when Bill Schallen went on a tour of the Pacific fronting another ork. The Curtis Bay group, which was heavily loaded with name band talent was unofficially managed by the fabulous Jack Egan, eventually found transport travel the fashionable thing and even played a one-nighter in Naples, Italy.

Since being discharged from service Danny has been arranging for Hal McIntyre and Jimmy Dorsey and has played piano for Lee Castle and Buddy Morrow. At present he is free lancing, working up a small band library and continuing his musical studies at N.Y.U.

Arranger's piano style usually implies an abundance of harmonic ideas and limited technical facility. Danny is certainly a top-notch arranger and admits that nearly everything he plays is subconsciously formed from the arranging point of view. However he is an accomplished pianist with a wealth of experi-



Danny Hurd

ence that qualifies him for any and all types of work on this instrument.

Utilizes Theories in Example

He has very definite ideas about music and believes that progress is restrained by the acceptance of certain rhythmic and harmonic sequences as natural and belonging to nature's way of things. He disclaims this theory by reasoning that we consider certain progressions as basic only because we have been conditioned to do so. Some of these theories are utilized in the accompanying original modern sophisticated tonal picture titled *Sentimental Mist*. His logic, theoretical background and practical experience enable him to be truly creative. He hears the effects he wants and is able to produce them without the shackles of fixed formulas.

The composer's suggestions for performance include striking sharply the A flat major seventh chord (last chord in next to last measure—fzp) releasing instantly and pressing the damper pedal immediately thereby achieving fx attack and echo sustained effect. Play the glissandi (second ending and first measure of the bridge) as chromatic passing tones.

Ed's Note: Mail for Sharon Pease should be sent direct to his teaching studios, Suite 715, Lyon & Healy Bldg., Chicago 6, Ill.

Moderato

(See to Coda)

D.S. al Coda

◆ CODA

See loco See

59740

Musicians Make Tabloids

FIRST DAY

(from the N.Y. Mirror, March 5)

New York—A 28-year old N.Y.U. student who is also a professional musician, married, and the father of a 15-month-old son, yesterday was held in \$500 bail on charge of assaulting the mother and aunt of the beautiful blonde runaway co-ed they say he is hiding from them.

He is Ted Jones, 42-31 45th St., Long Island City, who works as a pianist in Al Shanky's orchestra. Yesterday in Magistrate's Court, Mrs. Ann Petzold told of brutal attack by him. She said her daughter, Ruth, 19, once before disappeared with Jones, whom she met in school.

That was during the Christmas holiday, when there was a jaunt through New England, after which the girl returned to her (Lifeline, N.J.), home, stayed two weeks and left again.

Upon appearing at Jones' apartment to check her daughter's whereabouts, Mrs. Petzold said she was knocked to the floor, punched, and threatened with a knife.

Mrs. Jones said in court that the charges were fantastic, but admitted that she knew of the Yuletide jaunt and said she had forgiven her husband.

Mrs. Petzold's attorney said Jones will face Mann Act prosecution unless he brings the girl back.

SECOND DAY

(from a back page, N.Y. Mirror, March 6)

New York—Lovely Ruth Petzold, 19, yesterday turned up at the Mirror office, seeking aid to clear "poor Ted" and set her parents' troubled minds at ease.

She said that she wants to be a singer, and that Jones is a musician with contacts in the business, his only attraction for her. Their "romance" was harmless, and the proof is that his wife and she are friends, the girl, a lush brunette (blonde the previous day—Ed. note) stated.

"I left home," Ruth said, "because my parents simply wouldn't realize that little Ruthie is a big girl now and wants to live her own life."

So Ruth left her N.J. home, and got a job in Philadelphia as a receptionist, and devotes her spare time to writing, a career, she says she will follow if she can't connect in music.

Questioned about the possible Mann act proceedings against Ted, being held in \$500 bail, the girl said, "But how can he produce me when he doesn't even know where I live?"

New York—Down Beat is offering free courses to budding reporters on how to fill news space by writing sharp stories about musicians, who are always doing something, the characters, or who should be, even if they aren't.

Music School Lists Courses

New York—Courses by jazzmen Eddie Barefield, Eddie Sauter, Foots Thomas and Leon Russinoff are included in the catalogue of the School of Music of B. F. M. S., state chartered institution under Dmitry Dobkin.

At first, the music school will devote itself principally to the clarinet and saxophone.

Hodes Working Again

New York—Pianist Art Hodes is back at the keyboard after a few days in the hospital to have an infected tooth treated. Hodes is jobbing locally.

Lion In Jersey

New York—The Lion, sometimes known as Willie Smith, has left his uptown lair for the Casa Blanca at 1110 Broad St., Newark. The pianist has a unit behind him: Ernest Elliott, clarinet and

alto; Andy Pendleton, guitar, and June Cole, bass.

Joins Cavallaro

New York—Leslie Long, vocalist reviewed last month with Eddie Stone's ork here, is now chirping with Carmen Cavallaro.

Pinkard Plans Operetta



New York—Maceo Pinkard, seen here at the piano with his wife, Edna, is writing an operetta *New World Fantasy*, planned for fall production. Maceo gets credit for such hit songs as *Gimme A Little Kiss*, *Will Ya Huh?*, *Sweet Georgia Brown*, *Them There Eyes* and others.

THE Big Ind

Have Where buy the question try and requests. The m the ball interest in jazz any progressive son of e not consid merical. in jazz in ly strong Small be-bop many re exposed contact service o beginnin backgro as expre work of derbeck

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THE HOT BOX

Big Four Fluffs Jazz, Indies Carrying The Ball

By GEORGE HOEFER

Have you any records on which Bix Beiderbecke plays? Where can I get some records by Bessie Smith? Why can't I buy those Muggsy Spanier Ragtime Band sides? Those are questions asked every day in record shops all over the country and it is impossible to fill the requests.

The major disc works aren't on the ball as regards the increasing interest in the historical phases of jazz anymore than they are on the progressive be-bop music. The reason of course being that they do not consider jazz in any form commercial. However, the momentum in jazz interest has been surprisingly strong since the war ended.

Small independents are selling be-bop albums like mad and many returned veterans became exposed to jazz via V-discs and contact with jazz fans in the service or abroad. The latter are beginning to ask for books on the background of jazz music as well as expressing a desire to hear the work of jazz immortals like Beiderbecke, Smith, etc.

Jockeys Plug Jazz

The larger cities all have disc jockeys who have taken up the cudgel for jazz by putting on radio programs featuring jazz alone. In Chicago, where the interest has been at a low ebb, Dave Garroway and Studs Terkel are featuring jazz records and making the fans unhappy when they play records that are no longer available.

RCA-Victor has been the most progressive in making the various aspects of jazz available. For those interested in the oldtime jazz they have Bunk Johnson's New Orleans Jazz album, while the moderns can get the 52nd Street Jazz album. Victor is the only major waxery that has cut be-bop. They would now be smart to release an album made up of the best sides by Muggsy Spanier's Ragtime Band.

Several years ago the most active major in the field of hot jazz was Columbia, with their re-issue campaign. George Avakian has returned to the company and can be expected to again be active after a long lapse. Columbia has scheduled for release around early April a Kid Ory New Orleans Jazz album. The sides were waxed over a year ago by the Kid Ory band then playing the Jade Palace in Los Angeles.

Personnel on Ory Sides

Personnel included Ory, trombone and vocals; Mutt Carey,

cornet; Minor Hall, drums; Bud Scott, banjo and vocals; Barney Bigard, clarinet and Helen Andrews, vocals.

Columbia is also resuming its program of re-issuing old masters and releasing previously unissued collector's items. Projected for the near future are albums of boogie woogie including Meade Lux Lewis' Honky Tonk Train originally on Paramount, the Jimmy Yancey Vocalions, the boogie piano of Charlie Spand and the blues of Champion Jack Dupree, plus a new Duke Ellington.

Capitol released their History of Jazz series over a year ago, now their jazz program consists of regular releases by Dave Dexter's Kansas City musicians Julia Lee, Jesse Price and Geechie Smith. With Benny Goodman and Stan Kenton on Capitol progressive jazz will continue to come from their presses as well as some of the older type.

Decca Owns Good Sides

Decca owns some of the most interesting old masters in existence and have in the past released some worthwhile albums on the Brunswick Collector's series. However, at the present time Decca has stopped the series and is concentrating on reissuing old commercial sides on gravel surfaces for twice the original price.

Fair Francey



New York—Heading the stage show at the Paramount theater until March 25 is the Johnny Long band. Featured with the band is this cute canary, Francey Lane.

Retrospective things like Ted Weems' Heartaches, Henry Busse's Hot Lips, Count Basie's One O'Clock Jump and Lunceford's Margie. There are currently a lot of requests for Decca's New Orleans Jazz, Chicago Jazz and the Gems of Jazz albums.

Many of the small independent labels are making a living from jazz records. They specialize and seem to have the know-how to record better jazz than the majors are currently waxing. Possibly it is because their supervision is less rigid and the musicians are more relaxed on the dates.

Bettelou Purvis writes that she has located her father, the renowned Jack Purvis, now in Europe studying. He intends to return to this country next fall. Bette is starting a half hour disc show on WKRZ, Oil City, Pa. The show will be strictly jazz.

Disc Exchange Set Up By Steiner

Chicago—A collectors' record exchange has been set up in the S.D. Records office, headed by John Steiner, to facilitate exchange of rare jazz and classical records. Music books and periodicals are also offered.

Among the jazz classics listed for sale are such items as Bix's Lazy Daddy (Gennett 5542E) for \$10; Bix's In A Mist (Okey 40916V) for \$5; several Jelly Roll Mortons, such as the rare King Porter (Gennett 5289 V), Tom Cat (Gennett 5515E) and Mr. Jelly Lord (Vocalion 1154 V), all listed for \$10. There are also several New Orleans Rhythm King sides on Gennett, many Benny Goodman sides and a

Artists Scrap Over Sonora Labels

New York—Reminding the trade of the time Victor artists fought to get on the cheaper, more popular Bluebird subsidiary label, Sonora has found its red label performers insisting it be placed on the black label, revolutionary 39 cent disc that hit the market two months ago.

Rub is, as far as Sonora is concerned, that the artists, notably Bob Chester and Dick Todd, insist on the same royalties as on the high priced platter. Chester, at press time, was on the verge of gaining his demands.

complete selection of Australian jazz records, including Amper-sands and Regal Zonophones. Latter are listed at from \$2.50 to \$3.50 each, including sides with Max Kaminsky and Joe Venuti. Exchange is located at Room 615, 8 South Dearborn, Chicago.

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Coffee And—



New York—With the inevitable slug of hot coffee in one hand, Skinnay Ennis conducts a rehearsal of the Abbott & Costello show (Thursdays, NBC, 10 p.m. EST).

Astor Frantic, His Band Is Sound

Reviewed at Delf's, Poughkeepsie, N.Y.
(Now at Berkeley Jungle Club, Charleston, S. C.)

Trumpets: Paul Forman, Bill Hodges, and Fausto Wilson
Sax: Joe Zarkow, lead alto; Jack Beavers and George Syran, tenors; Ralph Forman, alto and baritone.
Rhythm: Neal Zinman, piano; Bob Richardson, bass; Len Espall, drums.
Leader and vocals: Bob Astor
Personal Manager: Joe Higgins

By MICHAEL LEVIN

New York—Discount these mad fotos, they are merely typical Astor tomfoolery, indulged in this time with his wife, Phyllis, than whom all wives should be as good looking as. Bob is the gentleman who had a 1938 record show on the coast where he used all the hip chatter which has since become popular with the rest of the platter-spinners. Arriving in NYC in 1940 as a friend of Charlie Barnet's and with a wardrobe which made most Broadwayites look gray by comparison. Astor started raising a small musical storm.

Assembling a band which included Shelley Manne (Kenton's present drummer), Tony Fazo, Les Elgart, Neal Hefti, George "Fox" Williams, Marty Napoleon, Ernie Figueroa, and others. Astor squatted down at New Jersey's Budd Lake and blew the twigs right out of the Wigwam ballroom. They still talk about how loud and how good that band was. Even Barnet, who at the time, was fronting one of his murderously potent bands shook his head in simple awe at the quantity of sound, swingingly used, that came out of the Astorians.

Two Years in Hospital

Well, came the army and Astor spent two long miserable years in a California hospital nursing a punctured lung. He finally got out late last year, reorganized using Barnet's no-trombone book, got caught in the big band squeeze, and re-formed again with this present band which has been together only a few months.

Biggest kick from the ork is the enthusiasm with which all its members play. There are so many "where's the loc't" units in this country that you forget how many musical defects honest enthusiasm can remedy.

Astor has learned a commer-

cial lesson. His band is quiet, it plays waltzes and rumbas when requested, but has lost none of the musical gleefulness which has always characterized his units. Most interesting of all is to catch the traces of bebop worked in by pianist Zinman and trumpeter Bill Hodges. Here are two young musicians, in no way influenced by direct contact with New York or Los Angeles, who are taking the best things from present-day stylings, dropping the junk, and still trying to hang onto traditional lessons of tone and phrasing learned from older jazz musicians.

Need More of Same

If there are more young bands of this caliber in the country, there need be no worries about an adequate supply of good young musicians.

There are faults of course. The needs need to shake down a little, match vibratos, and relax behind the lead man. Rhythm men by and large are playing individual beats, not as a section. Pianist Zinman should occasionally get off of his be-bop kick and concentrate on swinging with the section, instead of against it. It's necessary in a small band like this.

Biggest improvement-room is in the scores. With a book including material by Hefti, Williams and Andy Gibson, Astor turned most of the current scoring over to tenorman George Syran. That worthy is making one mistake: trying to write 10 pieces to sound like 22, rather



Clothing here for the Down Beat lensman. Bob Astor plays gorilla with his pretty wife, Phyllis, as his hapless victim. The final frame shows the leader as he looks in front of his new band, which is reviewed by Mix in the adjoining columns.

than capitalizing on the flexibility and single-voice possibilities inherent in a small band.

Good Front Man

Astor himself is a very engaging front man, who does much too little of his scat work, which is both hilarious and musically useful. No bashful goat, he should inject more of the personality into his band work which allows him to sport green suede shoes, ascot ties, and orange coats as perfectly natural raiment and get away with it.

One other lesson this band has learned: you are going to work to many people who don't know what good music is all about. So play it, but also toss in enough showmanship to keep the more concerned element happy. Astor's crew, particularly trumpeter-

Wilson, have themselves a show that is the corniest thing you have ever seen, brings roars from the crowd, and which the band has a big ball doing.

It's a far cry from this band's workmanlike efforts to improve itself, toss in enough commercialism for the promoters, and still play good music to the lackadaisical routines you see with so many name bands.

Coming back to wife Phyllis for a minute, get Astor to tell you the story of how he met her at a one-nighter the band played in Oil City, Pa., where he got mad at the crowd, offered to bet anybody in the place they couldn't dance to the tempo he'd play *Avalon* and lost to said piano-playing Phyllis. She says he still

owes her the ten bucks!

DOWN BEAT'S DECISION:

The guy Astor is just wackily colorful enough, and with a sufficient sense of jazz, so that he will have himself a small, commercial, but musically sound band in a short space of time.

Bob Astor Replies:

I'm having more arrangements written with vocals for myself, to match my green suede shoes. We're also working on a social quartet within the unit, to be called the Astorians.

Perhaps, if the band is reviewed again by Down Beat at some future date, I hope all these changes and improvements will be noted.

Koussevitsky Is Loser In Court Fight

New York—Boston symphony conductor Serge Koussevitsky lost his Supreme court case three weeks ago to get an injunction forbidding sale of an unauthorized biography entitled *Koussevitsky* written by ex-Boston music critic Moses Smith.

The judge ruled that Koussevitsky's fame put him well into the orbit of public interest, and that while after publication he might sue for libel if it were justified, he could not claim pub-

lication of the book was an invasion of his privacy.

Case was held to be important here since it could have very well resulted in the curtailment of much art criticism of all kinds.

Dog Days In Music World; PAs On Loose

New York—Hospital attacks here at the 54th street hospital were startled last week when a small dog ran in dripping blood at the forepaw, and yipped bitterly that he had been assaulted without provocation by Jay Michaels, press exec for General Artists Corporation.

Dog, a member of well liked pooch family here, told investigating officers from the 51st street precinct station that he seriously doubted Michaels' sanity, placing in evidence a press release Michael was stewing about him when the

alleged assault took place.

The release, a flossily engraved bit of mimeographing, stated that the agency, "unaccustomed" as it was to plugging bands from rival offices, felt that the revived Ted (MCA) Weems record of *Heartaches* deserved mention.

It went on to say that the lead trumpet on the disc was played by Art Weems, now a GAC vice-prexy, while the band's then road manager was Bob Weems, another GAC vice official currently in charge of the Chicago offices.

While receiving treatment for his badly mangled flipper, the barker, name withheld for business reasons, said he didn't mind Michael's dental foot work so much as the omission from the press release of the name of Billy (Art's son) Weems, "the canine promoters' best friend in the

GAC cafe department."

"After all, a good booker has to know his territory thoroughly. Billy Weems spends almost as much time in my house as I do," remarked the stocky pup. "I will not press charges this time. GAC however should remember that these are the days of the dog in the music business. No more cold shouldering of our representatives, Billy Weems, or anyone else. I need not remind you of our strong working relationship with the Victor recording people. As for press-exec Michaels, I hope his barking improves. His bite certainly is nowheres." —mix

Deutsch Signs Paul Nero

New York—Milt Deutsch's Continental Artists Agency has signed fiddler Paul Nero to a three year contract and has a 30 day authorization on Eve Young, ex-BG warbler. Deutsch is also talking to clarinetist Andy Delmar about joining the outfit as a selling partner, a welcome follow-up to the *Beat's* recent pitching for musician-execs in talent agencies.

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Jack Ro lisher, ma band busin in jest, b sored jazz fashion at the 52nd become S mention memories cians sc Square to Joe's s Onyx and

Good hang-out those da Usually involved a case, bec miliary of his n tie, was leaders them "right" let their had had listen t

Patro Paul W boys, B dena, t et al. after j jam se music t floor at used to then s Brunsw date, t collect There speake

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THE CARNATION KID

Back in the days when "Benny sent me" was a password instead of a descriptive phrase, a former bartender operated a speakeasy at 35 West 52nd street in New York, just next door to the present site of Leon & Eddie's. Today he has completed a cycle and is back at his original trade, tending bar at the smart Ritz Tower on Park Avenue.

Jack Robbins, the music publisher, may have financed the band business, as he often claims in jest, but Joe Helbeck sponsored jazz in his own inimitable fashion and practically founded the 52nd street which was to become Swing Lane. The mere mention of his name will stir memories in the minds of musicians scattered from Times Square to Sunset & Vine.

Joe's speak was called the Onyx and it became the rendezvous for musicians working at the NBC studios, then located at 711 Fifth Avenue, and at CBS, which still is at 52nd and Madison. No one knows how spots like Charlie's Tavern and Dave Miller's become the official hang-out for musicians, but in those days the Onyx was it.

Usually a personality is involved and that was true in this case, because Helbeck, more familiarly known as Curly because of his neglect of the Kremlin bottle, was the favorite of both leaders and sidemen. He liked them too, and treated them "right." Characters who wouldn't let their best pals tell them they had had enough to drink would listen to Joe and go quietly.

Great Jam Sessions

Patrons of the Onyx included Paul Whiteman and all of his boys. Bing Crosby, the Teagardens, the Dorseys, Red Norvo, et al. Between broadcasts and after jobs, some of the greatest jam sessions in the history of music took place on that second floor at 35 West 52nd. Joe Venuti used to build impromptu sessions, then rush the boys over to Brunswick for a late recording date, the results of which are collectors' items to this day.

Then came repeal. No more speakeasies. Seeing the dawn of a new day and determined to maintain his headquarters for musicians, Helbeck moved down the street to 72 West 52nd and, with his partner, Fred Holter, established a bigger and better Onyx on the first two floors of the building, the main one a sub-basement. Red McKenzie brought around a quintet of colored entertainers which he called the Spirits of



Goodman



Joe Helbeck

Rhythm, Joe put a young single pianist, Charlie Bourne, on the second floor, and the joint began to jump.

All Cats Join In

Fellows from the Casa Loma band, PeeWee Hunt, Joe Hall and the rest; Benny Goodman and the men from the new band he was building, Jimmy and Tommy Dorsey and the cats who were playing with them at Sands Point, even members of the Lombardo band crowded the Onyx nightly, along with song pluggers, arrangers and other characters of the music world.

Then came the fire, early in the spring of 1935. The Onyx burned out just one week before another familiar spot, underwritten by the pooled resources of 25 musicians, opened its doors. It was called the Famous Door and for six months it catered to all of the former Onyx habitués. Then the music trade soured on the club, because the public had taken it over and even the 25 owners couldn't get a table in their own joint.

Helbeck made his re-appearance on the Street at this stage, took a musician, Carl Kress, as his silent partner, and re-opened the Onyx club. The attraction was a brand new jam outfit, headed by Mike Riley, trombone, and Ed Farley, trumpet, with guitar, piano, bass, clarinet and drums. Frank Froeba played piano during intermission.



Norvo

Hold Nightly Bashes

The music mob rushed back to the Onyx, with the righteous cats bringing their instruments along for nightly bashes that still are discussed when old-timers get together. By this time, the Dorseys weren't speaking (to each other) and Tommy, after playing his half-hour required by contract with the joint band at Glen Island Casino, would rush down to the Street, take his

horn out of the case at the curb and walk into the Onyx playing whatever number the band happened to be tearing apart at the time.

When the success of *The Music Goes 'Round and 'Round* had pushed them into the upper brackets and an appearance at the Paramount theater, Riley and Farley took their circular music to Hollywood and Helbeck imported a little known group from Buffalo headed by an amazing fiddle player, Stuff Smith. Another star was born in the Onyx setting.

Joe Sponsors Concert

During Stuff's engagement, Joe sponsored the first big-scale swing concert ever staged in New York. He took over the Imperial theater for a Sunday night and jammed the place. Helbeck didn't profit a plugged nickel on the deal, for the union insisted that all musicians be paid and there



Shaw

was an awful lot of musicians. The line-up included the en-

tire Casa Loma band, Tommy Dorsey and his Clambake Seven, Louis Armstrong and a group, Bunny Berigan and a quintet, Artie Shaw (his debut) and his string quintet, the Bob Crosby band, the small units of Stuff Smith, Wingy Mannone, Red Norvo and others, and scores of individuals, such as Carl Kress and the late Dick McDonough. It was really a bash.

Street Starts to Fold

One of the first established name spots on the Street, the Onyx also was one of the first to fold in the early stages of the gradual disintegration that by now has all but eliminated the leaping block between Fifth and Sixth avenues as a Citadel of Swing.

Helbeck and Kress got into a hassle over finances and split, with Carl keeping the Onyx and Joe vainly attempting to open a rival joint in the same block. Both clubs took a nose dive and the Street lost its once favorite hang-out and its original founder. Joe says he is happy with his present lot and his regular hours (for a change) but admits that he has his eye on a couple of likely east side locations and may be tempted to rejoin the ranks of the entrepreneurs any day now. And if he does—?

All Star Jazz Unit Readies Concert Tour

New York—With an opening date set for Dayton, Ohio, March 30, Jimmy Evans is putting final touches on his Cavalcade of Jazz package, whipping together a motley crew of jazzmen—be-bop to two-beat—for the monthend debut.

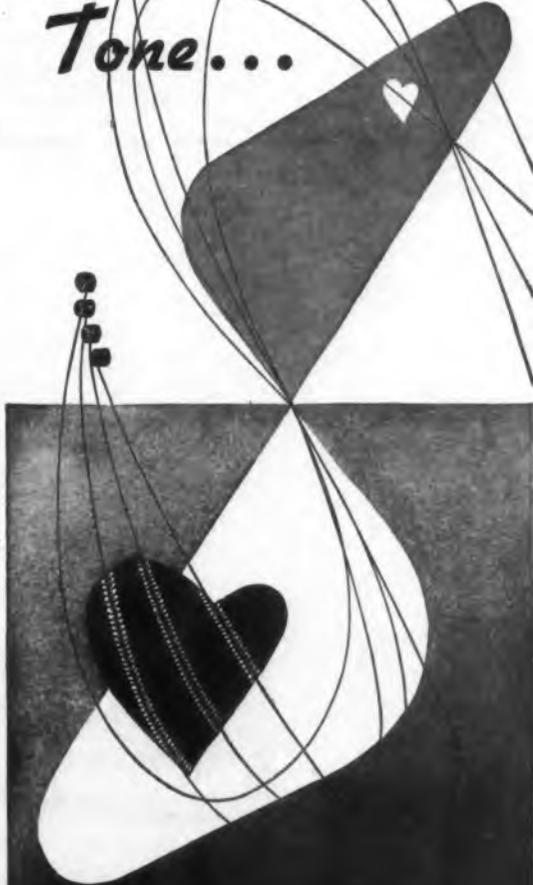
Lined up at press time were Georgie Auld, sax; Jack Teagarden, trombone; Hot Lips Page, trumpet; J. C. Higgenbotham, trombone; Red Rodney, trumpet; George Jenkins, drums; Eddie Durham, guitar, and Dinah Washington, vocals.

In signing Teagarden, Evans struck a slight snag since Big Jack is committed to a few dates with the Peanuts Hucko gang pencilled by Ernie Anderson.

After the Dayton break-in, the unit goes into Canada, then hits such cities as Cleveland, Pittsburgh, Columbus, Cincinnati, Louisville and Washington.

Auld and Red Rodney finish two weeks at the Three Deuces before joining the package opening night.

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Oh, Richard!

San Diego—Here's a copy of a portion of the minutes of the Feb. 20 Local 325 board meeting here:

Claim: Frank Koenig against Bill Clark in amount of \$12 to adjust expense of repairing Koenig's bass viol, damaged at the College Inn on Feb. 10 by Clark who rapped heavily on the bass during rendition of "Open the Door, Richard."

Moved and seconded that Clark be summoned to the next board meeting to show cause why the claim should not be allowed. Motion passed unanimously.

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NOTES BETWEEN NOTES

Of Mice And Men, Or Not In Defense Of Jazz Critics And A Disc Jockey

By MICHAEL LEVIN

New York—The disc jockey fraternity here now includes a spinner who spends his time viciously insulting any musician, singer or entertainer who happens to displease his fancy.

This inept comedian defends his ungrammatical sallies

stating, after all, it is his right as a critic to say anything he wants about any person in the entertainment spotlight. Occasionally however he slips out of the domain of private opinion and instead of "I think he's the worst," he hacks flatly. "This is the worst, without any question."

The Beat's NY office is in possession of a sworn statement from a band leader attacked on this long-year's program, stating that he once tried to shake the leader down for \$35 a week to "puff" the band on broadcasts.

We have debated several times doing a piece on this gentleman's esthetic and ethical shortcomings, but decided that he would hang himself in due time, with no other assistance than his own vitiuperatively dishonest bad taste.

However this program and its conductor's defense of his pulling dribble on the basis of "criticism" is an indication of what a state of confusion jazz criticism in this country is in.

In the absence of any other clearly stated standards, criticism seems to have become merely a process of saying "how bad can you get"—with the accolades going to the man closest to real obscenity and still getting by the post office regulations.

Most critics writing at this point seem to feel that criticism consists of saying, "This is wonderful, sounds tremendous, never heard better, reminds me of Louis in his great days."

This is opinion, not useful criticism. Webster defines the first as "belief stronger than impression, less strong than actual knowledge," the other as "reasoned opinion."

Expressed in everyday terms as a working reporter must handle them, it seems to me these terms imply all musical judgments must be split into two sections:

1. The factual reporting of what has happened, listing without regard to opinion the events which took place.

2. A statement of evaluation about these events, with reference

Bach's Satire

Recently Bob Bach wrote a very funny satire of the Beat's record reviews, lampooning the excessive use of technical terms. His glee-foot, however, pointed up a raw deficiency in most reviewing which this sheet had fallen over backwards in trying to counter-balance.

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2. A statement of evaluation about these events, with reference

to a previously stipulated standard of values, stated and held to consistently.

Too many writers, disc jockeys and critics are completely neglecting step 1 and simply making 2 a football of personal prejudices, hates and jockeyings for financial gain.

Popular Music Standards

Down Beat has expressed over and over again in the last year its set of standards with regard to popular music and our feeling as a group that there is good musicianship in every school of music, regardless of its place or time of origin.

The record reviews have been too technical for a very simple reason: in reaction to the madstrom of personal opinions flipped around in print, the editors of this paper have tried to remember to be reporters first and foremost and consistent evaluators second. That it may have been overdone in the record reviews is as much a reflection of the confusion and bitter personalizing in the trade as my own mistakes.

It is high time for every man writing about jazz in this country to join with the other working writers and evolve some common standards of description for use in communicating news and opinion to the public. How in the devil can writers possibly hope to be helpful to musicians and the public when they spend most of their time in personalized scufflings among themselves?

Disgrace to the Business

Every writer and decent musician in the east would like to see the above mentioned disc jockey thrown off the air. He is a disgrace to the business and most especially to criticism.

But how can you raise Cain about his peccadilloes, when there is no concerted attempt to make criticism primarily honest reporting, with opinion a secondary factor, and no requirements for membership in the fourth estate's music wing.

No editor in his right mind lets an unseasoned man hold down an editorial rewrite chair. But in the music business, which most desperately needs honest, objective and painstaking writing, we get instead the petty pipings of bickering goops, out for their own wallet.

Disagreements don't enter into the picture. You may often disagree violently with the NY Sun's Irving Kolodin, but you must admit his objectivity and thorough knowledge of his field.

It is time for critical writers to stop being brawling kids, get some coldly analytical content into their reporting and then squash some of these medicine show phonies who know nothing about music, reporting, or give and take honesty.

Criticism properly practised requires years of newspaper, musical and analytical background. A musician has to show some degree of competence before he can hold a union card. Perhaps it's time for working music reporters to demand the same thing for their trade.

Hooper, Too!



New York—Louis Prima, who opened a four week engagement on the stage of Strand theater March 7 with his band, not only "plays pretty for the people," but throws in a mess of hoofing for good measure.

English Union Relents, But Moderately

New York—The English musician's union has relented in its earlier decision to forbid Tootie Camarata ex-Jimmy Dorsey manager, from working for English Decca, recording firm there.

Camarata will be allowed to work, provided he doesn't violate any of the following stipulations:

1. Perform as an instrumentalist.
2. Make any orchestration or arrangements for use in this country.
3. Act as a conductor.
4. Form any ensemble under his own name for gramophone recording.
5. Undertake any musical work or engagement on any account apart from his work for Decca.

Fred Dambman, union secretary, did not add just what Camarata could do. He did say that he doubted whether Camarata would come over under such stipulations.

Musical Express, English music periodical, quoted Ted Heath, British as saying that Camarata, regardless of some enemies he might have made, got better working conditions for the men working on London Town (Rank production for which Camarata was imported as music director) than English musickers had ever known on a film stage.

—mix

Film Firms Spread Interests

New York—Adding more fuel to the Beat's charges, made in last issue's Notes column that Hollywood is rapidly putting the music business in a near-monopoly condition, it was learned here last week that not only has 20th Century-Fox

Decca To Wax 3-Star Disc

New York—Bing Crosby, Dick Haymes and the Andrews Sisters will team on Decca records with two sides from Annie Get Your Gun: I Can Do Anything You Can Do—Better and There's No Business Like Show Business.

Decca, first firm to feature two big names on a disc, did not know at press time whether it would follow up on the triple decker gimmick.

On above sides, Vic Schoen's ork will be tossed into the wax pot for good measure.

John Kirby Moves Into Milwaukee Spot

Milwaukee—John Kirby's small band opens at the Continental here April 7 for two weeks, replacing the Eddie Getz crew. Unit was booked through the Freddie Williamson agency. Possibility is that other small jazz units may follow.

bought a 25 per cent interest in Robbins Music, 51 per cent held by Loew's Inc., an MCM-affiliate, but that company is dickering for the Bregman-Vocco-Conn catalogue, one of the most active independent Tin Pan Alley firms.

Of interest were the family status of four officials concerned. Nick Schenck is president of Loew's, while his brother Joe is a top exec at 20th. Similarly Charles Moskowitz is a vice-prexy at Loew's while his brother Joe holds the same position at 20th. Both of the latter freres are listed as officers of Robbins Music.

—mix

Chevalier Back In The States

New York—The French singing star Maurice Chevalier landed here recently aboard the Queen Elizabeth and made his first appearance in this country in 14 years at the Henry Miller theater March 9.

Chevalier's initial performance of his two-hour show was a benefit for the American Aid to France committee. His repertoire included many songs that had made him so famous with American audiences. The Lip sang You Brought a New Kind of Love to Me, Paris, Louise, Mimi and others.

He is booked for four weeks.

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Chicago. Ho New Y sputtered reading t Stardust In the that after passed it who forwa who gave took it t corded it. "This," of malar "I was versity, I and I h mate of Ostodt an ing arou

Hoagy Muffs Facts On His 'Stardust'

New York—"Tell Carmichael for me, he's full of stardust," sputtered violinist-leader Eddie Stone here last month after reading the *Beat's* review of Carmichael's (?) new book, *The Stardust Trail*.

In the book, Carmichael says that after writing the tune, he passed it along to Gene Goldkette, who forwarded it to Don Redman, who gave it to Victor Young, who took it to Isham Jones, who recorded it.

"This," says Stone, "is a crock of malarkey."

"I was down at Indiana university, I think it was in 1927, and I heard a Kappa Sig frat mate of Hoagy's named Amos Ostodt and some other guys fooling around with the tune over at

the house. I was playing with the Golden Black Aces, and a few weeks later joined Jones in Milwaukee at the Schroeder hotel. "I whistled the tune to Isham, he took it down, and they did it with Leo Double-Stop Murphy on the string part which Victor Young later played with Jones on the Brunswick recording that started the tune's real public popularity.

"All I want to know is, how can a guy forget so much about the tune that really started him on his way?"

writing so common to the dailies, also is inexcusable when it becomes bad reporting.

'Bad Cate Reporting'

In the *New York Sun*, the paper's Writer for the Young Set, a Miss Betty Brown gives a perfect example of bad cate reporting. Miss Brown sat in on a radio interview between WNYC's Al Anderson and vocalist Dave Lambert, a versatile vocal group singer and organizer, who has done much in experimental be-bop vocalizing.

She reported:

"Dave and Al huddled together over the mike, as serious as members of the U.N. I thought they might be going to decide what to do about the atom bomb, but Al's first question was, 'Would you call your vocal on that record be-bop singing, Dave?'"

"Not exactly be-bop, Al. The key is there, but . . ."

"Then it's pure scat singing?"

"Dave's goates bristled dangerously. 'Can scat be pure?' he asked in a voice foaming with sarcasm. They argued for awhile, until Dave's writhing, protesting body had to be led away from the mike so that the show could go on. As he passed me, he was muttering, 'be-bop, be-bop, be-bop' in a kind of condensed rumble. He was probably a little rattled because this was the first time he'd been farther downtown than 49th street."

And so it went.

Lambert brought *Down Beat's* attention to the story and even in his anger over the error of the piece could not be seen writhing nor heard muttering.

Mortimer Pitches One

Recently, Lee Mortimer, a columnist for the *Daily Mirror* called the *Beat* offices, asking if in the last year a name gal vocalist left a swing band to go with a sweet band or if one had left a band to go out as a single. He could see in it a trend. When it was explained that there was no noticeable trend in that direction, he said, "Well, there should

Bud And His Rio Bossman



New York—Bud Freeman (right) talks turkey with Jorge Guinle, operator of the Copa in Rio, where Bud's trio is currently working. Gal is Guinle's wife. Bud has written friends that Rio is swell, but it costs so much to live right that he'll come back broke.

be. It's such a fine slant for a feature."

Winchell, too, slips on facts. On a recent broadcast, he reported the marriage of actress June Haver and trumpeter Jimmy Zito, calling "Mr. James Zito" a bandleader.

Every day, dozens of examples of this sort of reporting can be found in the pages of the dailies. And it hurts the business!

If the editors and publishers don't call their writers to task over such slipshod reporting, then it is the duty of the music business to call to task such careless and uninformed editors and publishers.

Someone must be held responsible.

Jovien Joins GAC

Los Angeles—Harold Jovien, for several years on staff of *Down Beat* and recently with *Billboard* in Hollywood, has left trade mag field to take a band-selling assignment with GAC office here. Jovien replaced Carl Von Ritter, who left GAC recently to open his own booking firm.

Sons Bolster Hoagy's Show



Hollywood—Hoagy Carmichael, hit songwriter, gets an assist from a couple of visitors on his Sunday CBS radio show. They happen to be his sons, Randy Bob, 6, and Hoagy Bix, 8.

Black & White Square Scribes Signs DeLano Hurting Music And Band Biz

Hollywood—Nick DeLano, young singing protege of Lana Turner and winner of various "popularity polls" conducted by local platter pilots, has signed a new contract with *Black & White* calling for 12 sides.

He'll be backed by unit headed by Phil Moore and comprised of unusual combination consisting of piano, celeste, electric guitar, Spanish guitar (guitar strings played "finger style"), trombone (Murray McEachern), drums and bass. DeLano has been working with Jerry Wald's band but plans to remain here when Wald leaves.

More Jazz And Pops For Soviet Radios

New York—No cat, General Bedell Smith, U. S. Ambassador in Moscow, still knows a good thing when he hears it. On his say so, the State department has revised its newly founded short wave broadcasts to the U.S.S.R. to include more jazz and pop music, less chatter and "turkey-in-the-straw" folk tunes.

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(Jumped from Page 1) purchase some 400,000,000 platters."

Such mistakes can also be credited to the editors. Someone should have called for a check.

Later in the column, Miss Kilgallen says "there was a time when some performers were ashamed to put their names on a record." This she believes was done because the artists were ashamed of their work and not to pick a little added loot by recording out of contract for a second firm.

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- JAZZ AT THE PHILHARMONIC Vol. 4—Illinois Jacquet, Tenor Sax; Les Paul, Guitar; Lee Young, Drums, LESTER LEAPS IN (3 parts); BLUES (3 parts). 3-10" records—\$4.05.
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Sunday
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Not even the terrible surfaces on these discs can hide the fact that there is some superlative piano on these sides. Billed as Fingers MacDigits, he plays a very Teddy Wilsonish piano. Tchotch, and it's a great pleasure to hear a piano played again with all ten fingers, tone and a light touch. Drumming is by Specs Powell, a pastmaster at small combo work. Jerome's saxing is a restrained, reformed version of Bud Freeman. Despite some occasional good ideas of his, this album is all piano, and good too. Some mention of the accompanying notes should be made: "The drums are beaten into a slack skin by Specs O'Donnell." Come now—where are his socks? (Stinson S 359)

Bill Harris Eight
Woodchopper's Holiday
Somebody Loves Me

Two more sides for Ross Russell's firm by members of the Herman Herd, spotlighting the late Sonny Berman and with Artie Bernstein sitting in on bass. Holiday solo honors go to Sonny and guitarist Chuck Wayne. Me is Harris all the way; certainly is a wonder how he keeps that big fat vibrato under control. It's a good side but he has made better—the ideas don't seem to arrive as easily here. Ending is extremely pretty. (Dial 1009)

Howard McGhee Sextet
Up In Dodo's Room
High Wind In Hollywood

Room is bothered with some bad rhythm balance, and rather shaky playing by all concerned. Faulty intonation is something of a trap to all be-bopists, and they really fell into it on a couple of spots here. Wind gets blown at force nine tempo. There are some good ideas but the pressure of tempo is such that they get squeezed out in the general technical shuffle. Be-bop musicians by and large have proved they are very competent technicians. Now how about a few more quiet and simple jazz sides using some of the harmonic lessons they have already mastered? (Dial 1010)

Paul Nero
The Hot Canary
Pizz-Cats
The Hop Hippo
As The Crow Jumps

First two sides would tend to put this album under novelty rather than hot jazz, since they are clever "sound" records. Ca-

Symbol Key
Tops
Tasty
Tepid
Tedious

nary uses the violin's higher positions to peep, while Cats is an elementary design plucked against Irv Whitenack's bass. Hippo and Crow are more conventional attempts at hot fiddling, with Crow containing the best essays.

Nero is a very volatile, personable young man, well known in NYC studio string circles. Here he shows good technique, an extremely stiff beat and a self-conscious use of technical figures common to facile musicians when their supply of ad lib ideas is low. These records show neither the melodic pleasantness of a Venuti, nor the wild, rhythmic attack of a Stuff Smith. Harmonically Ray Nance has been heard to do more. The compositions themselves are pleasant, but are mostly clever utilizations of various violin capabilities already better exploited by other writers. On these sides, Nero has not justified his reputation. (Disc 624)

Mary Osborne Trio
The One I Love
Mary's Guitar Boogie

First new waxing by the gal singer-guitar player. Her singing and playing both are far above the level usually heard. Boogie beat is clean and lacking in the usual mud heard on this sort of tune. There are a few snatches of Sanford Gold's aces high piano, though balance on both sides make him sound as though he were recording across the hall. (Signature 15077)

Bud Freeman-Bill Dohler Fours
The Man I Love
Blue Lou

Lannigan's bass and Barnes on drums, with Tut Soper piano and Freeman blowing the first side, Dohler's alto the second. Lannigan's bass does not come through in his solo spots because of his mike placement, and once again, Freeman's tone is too unsteady. No questioning Soper's rhythm section enthusiasm, but his piano needs more technical surety to express what he wants. (SD 505)

Bud Freeman Five
Ribald Rhythm
Ontario Barthelous
Taking A Chance On Love
You Took Advantage Of Me

Windy City stuff including Freeman, Bill Dohler's alto Jack (ex-Harry James) Gardner, piano; Jim Lannigan, bass, and Jim Barnes, drums, on Rhythm, which is actually Between The Devil And The Deep Blue Sea, Me and Love, while Dohler drops out on Ontario. Rhythm balance

makes it difficult to judge credibly, but Barnes certainly sounds like a steady drummer. Gardner's Barrelhouse chorus punches, though his right hand could use some more technical freedom. Freeman gets off a couple of new ones on both sides, but his tone is inexcusably honkey throughout. Love and Me swing consistently with both reed men attempting good consistent improvisation. This is more like it. (SD 506, 504)

Herman Chittison Trio
Album No 1

Six vinylite sides of Chopin, Grieg, Tschalkovsky and Paderewski adapted by fast fingered Herman, with assistance by Everett Barksdale (guitar) and Bill Pemberton (bass). The recording, lacking guitar presence, was done by Mary Howard, listed as Toscanini's favorite recorder. Sides are very facile, flowing musicianship but run too much to the same dynamic groove, and depend too much on demonstrated technique rather than economical use of ideas. Better jazz is to be expected from the musicianly Chittison. (Mary Howard No. 1)

Sabices
Flamenco Concert

Maybe this won't hit you as jazz, but it does me, with only the limitations that it is not built primarily on a 4/4 beat, nor does it have the American tradition behind it. But it certainly is ad lib playing of tremendous warmth and color, from which American guitarists can learn a lot. While technically Sabices lacks the finesse displayed by Vincente Gomez, he still turns out a handful of guitar. Special earring to Malagueñas, the Lecuona tune usually so hacked by American bands. (Keynote K-134)

Ed Hall—Teddy Wilson Quartet
Night And Day
Where Or When
Show Piece
I Want To Be Happy
Sleepy Time Gal
It Had To Be You

Surprising combo: the rough toned New Orleansisms of Ed Hall and the suavities of Theodore Wilson. But actually they work very well as a complementary pair. Hall even when he isn't playing a lot of jazz, resists the tendency so common to clarinetists to play myriads of scales, while on these sides, Wilson kicks off more ideas than he has shown on his own solo dates recently. (These were recorded in July, 1944). Show Piece starts with Hall and drums alone and moves into a surprisingly tasty little riff on which Teddy plays superbly. Tune goes out with Hall and drums. (Commodore 5)

Jonah Jones
Hubba Hubba Hub
You Brought A New Kind Of Love To Me

Recorded in July, 1945, by a bunch of sidemen most of whom were associated with Cab Calloway at various times. Hub sports Buster Bailey's clarinet, Ike Quebec's rampaging tenor and Jonah's trumpet. He is a very under-rated trumpet, and despite a few disreputable nannies gets off a good solo, with the band swinging in back of him. Me is delegated to the altoing of Hilton Jefferson. He is an excellent lead man, but there are too many shrill toned spots in his soloing for ease of listening. (Commodore 1520)

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Chicago. First sw recording mushy, w ure sound high in sl ducing hi al defect ripted b through a clary, m trombone hints of t throughout bating a Wells and strained e words (I while D Both side and MG 10004)

This is you and straight no more These tw clearly th man con clogging the last r ing on t Capitol. You will differen tone wit ber reco also sm

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Listen most w you will and muc than yo to of lat

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Liste Goodme band a playing work wherea stick to and six Yup nothing playing interv when thing are us have then l to be n jazz harmo with t and b ticular. Goo ing as bankr still a

PAI

Swing

Sy Oliver

- Slow Burn
- Hey Daddy-O

First swing sides by MGM, bass recording shows up a little mushy, while the surface mixture sounds as if it is a little too high in shellac percentage, producing hiss—which is an unusual defect these days. *Burn* scripted by Billy Moore Jr. walks through a succession of solos: clary, muted trumpet, tenor, trombone and piano with strong hints of the old Lunceford rock throughout. *Hey* spends its time battling a vocal between Dickie Wells and Sy, moving into a full-strained choir effect on the title words (hippest of greetings) while Dickie blows trombone. Both sides good firsts for Oliver and MGM's recorders. (MGM-10004)

Benny Goodman

- Lonely Moments
- Whistling Blues

This is one Goodman review you and I are going to get straight on in front, so there is no more *Oh Baby* palavering. These two sides should point up clearly the elements of the Goodman controversy that has been clogging the NY office mail for the last month. Goodman's playing on these, his first sides for Capitol, is technically delightful. You will be interested in the difference in the quality of his tone with Capitol's echo-chamber recording: it's sharper but also some of the fullness is lost.

These two are Mary Lou Williams originals, done with a studio band. When she first brought the arrangement of *Moments in Benny*, according to those always these characters, scoffed, "Oh bebop" and wouldn't play them until Mary Lou suggested that he play the blues on his solos! Be that as it may, *Moments* is fresher material than anything Benny has played since the 1942 Sauter scores he later dropped as too modern.

Listen carefully and as with most west coast studio bands, you will hear bebop tendencies and much fuller harmonic spread than you have been accustomed to of late in Goodman discs.

Listen more carefully in the tom-tom-clarinet duet passage, a routine Benny has been accomplishing successfully for years, and you will hear brilliant clarinet—technically—but if you play it over several times, you will note that the same ideas, and essentially simple ones at that, are used. Benny is so thoroughly a master of his instrument that he can take phrases of no particular value, play them so faultlessly and with such sparkle that a trained listener will think at first hearing that he is hearing something completely new and sunny.

Listen most carefully of all to Goodman's solos against the full band and note that the band is playing in a harmonic framework using complex intervals, whereas all of Goodman's phrases stick to simple intervals of thirds and sixths.

Yup—you're right—there is nothing in the world wrong with playing solos composed of simple intervals of thirds and sixths. But when your background is something else again, and when you are using the same sets that you have used before many times, then it's time for some changes to be made. Some of the greatest jazz known was made in this harmonic framework—but not with this particular kind of tune and band, and not at this particular time.

Goodman, despite the comforting assurances of his estate, his bankroll and his psychiatrist is still a great musician; if only he

will listen to his own record and hear the gap between what his band and most young musicians today are playing, and the reasonably empty solos he bothers to play between golf dates.

Heard Jack Teagarden sit in with a Charlie Shavers bebop band other night, which while it played many untasteful ideas also came out with some excellent ones. By the end of four or five tunes, Teagarden was already picking up on ideas completely foreign to his style, and making them come out of that wonderfully fluent barrelhouse horn of rock.

If Teagarden can combine his personal greatness with what he selects as good from a different idiom, so can the more schooled Goodman. The man is too good, and too needed in jazz, to become just another studio band leader.

The record by the way should sell like hot cakes, particularly the commercial *Whistling Blues*. (Capitol 374)

Boyd Raeburn

- Interlude
- March Of The Boyds

Reissues of Raeburn's old band, originally waxed on Guild, these were reviewed last year in the *Beat*. (Musicraft 489)

Duke Ellington

- Tulip Or Turnip
- Magenta Haze

Turnip is a Ray Nance novelty vocal, taken at a jump tempo. There are several brass solos but nothing as distinguished as should come from Duke. Side's recording is echoey. *Haze* has been played at several EKE concerts, is a slick vehicle for Hodges' alto—though good, he too has done better. (Musicraft 483)

Count Basie

- Bill's Mill
- Free Eats

Basie's second Victor, this time with solos listed on the label, a practice Victor seldom follows. Tenorman Paul Gonsolves, Illinois Jacquet's replacement, plays a very conservative but well toned passage. *Free Eats* includes good Rudy Rutherford clarinet and a better tuned Basie trombone section than has been heard on wax in some time. (Victor 20-2148)

Harry James

- You'll Never Know
- Keb-Lah

James plays some crack stuff on *Know* but it gets buried in that over-vibrated tone of his. Tenor spot sounds like early Coleman Hawkins; if it's Corky Corcoran, he certainly sounds better than usual. *Finish* is much like those Ziggy used some years ago with the Goodman small bands on Bluebird. *Keb-Lah* was previously released on Keynote by Juan Tizol with small band. Here he only gets two 16 bar passages. Willie Smith's solo jumps as does Arnold Ross's piano behind the band riffs. *Finish* is one of the dimuendoed fade-outs Tizol used to write with Duke. (Columbia 37264)

Tommy Dorsey

- All Time Favorites

An album collection of tunes Victor should have been pressing all along. Listen to the contrast between *After You've Gone* and *Boogie Woogie* done with a Chicago-styled band and *Opus 1* and *Sunny Side Of The Street* both

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rocking versions of Oliver arrangements. TD's band never did the scores in the Lunceford fashion, but they certainly created a brand of powerhouse all their own. Included are vocals by Jo Stafford, Frank Sinatra and the Sentimentalists. (Victor P-163)

Jerry Gray

- Anvil Chorus
- Texas And Pacific

Anvil is much like the arrangement the old Miller band used to play, save that it's shorter. Nothing extraordinary happens with the solos here; as a matter of fact Jerry gets cut by his old boss' disc on this one. T&P has reminiscent choo-choo tinges too, even with Frankie Laine helping out on the vocal. (Mercury 5015)

Stan Kenton

- Concerto To End All Concertos
- Parts I and II

A double-header, this one opens familiarly with Kenton's

piano stating the theme (which sounds much like *For You For Me For Evermore*, but written in front of that tune), goes into a typical triple tempoed brass passage carried down again by the trams into a Vido Musso sax solo (good). Follows a reed section passage behind Ray Wetzel's street-crier trumpet, which if the band had played five years ago, would have been a series of stiff off-beat quarter notes. Here the tonguing and phrasing are more relaxed—the "dig-a-dig" effect is fortunately gone. Back to an up tempo and excellent Boots Mussulli also takes the side into its brass production conclusion.

Reverse restates the theme in prettily voiced trombones, followed by a characteristic passage for reeds (see *Opus In Pastels*). Excellent use of three trumpets high echo voiced against plucked bass, and back to the original frantic passage used on the first side. Shelly Manne's drums and the brass

finish things up.

All this listing here for good reason: there are many attractive spots on these two sides, but you can't help but feel listening to them that Stan is consciously trying too hard for something that should come easier. Climaxes are built rather than coming of their own accord. An artificial tension of tempo rather than solo-creativity is constantly maintained. And on these sides at least the band too often sounds heavy and pretentious.

There are plenty of good soloists in the band, much musical talent and a sincere desire to play good jazz. Here at least if Stan's material had been condensed and made to hang together more on its own intrinsic merit rather than the musical stage setting affixed, the total effect would merit more raves. (Capitol 382)

(Moderate to Page 20)

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Diggin' the Discs—Mix

(Jumped from Page 19)

Dance

Gene Krupa

- Same Old Blues
- Old Devil Moon

Blues trombones well for a first chorus. Carolyn Grey's vocal inebriated on a tune of this type points up what Krupa lost when Anita O'Day left him. *Moon* starts as a beguine, continues through some good script sections and the best vocal Carolyn Grey has waxed with the band. Side should sell. (Columbia 37270)

Jimmy Dorsey

- Heartaches
- There Is No Greater Love

More of the well-known JD two-tempoed pattern first used by Eberly and O'Connell. Both the singing here by Bob Carroll and Dee Parker, plus the band's backgrounds are the most modern and the best Jimmy has put on wax for at least two years, despite the old formula scheme. Love sung again by Carroll could do with just a shade less tremolo. (MGM 10001)

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Claude Thornhill

- Snowfall
- Autumn Nocturne
- Far Away Island
- Why Did I Have To Fall In Love With You

Claude's nostalgic and striking theme, a re-pressing of the 1941 record, coupled with a pop tune of the time which tacks on some Fazola clarinet for good measure. Six years later both still stand up to anything being turned out now. *Island* has a Buddy Hughes vocal not up to usual par: his tones aren't surely placed nor is the phrasing as inassumingly relaxed as usual. You has some confusing similarities to *Paper Doll*, though good arrangement and solo trumpet can't be concerned with that (Columbia 37271, 37265)

Frankie Carle

- Roses In The Rain
- You Are There
- Sunrise Serenade
- Carle Boogie

First two are typical Carle dance sides, though perhaps you can guess the classic from which *There* was lifted. *Serenade* is a remake and a far more palatable version of the tune that made Carle famous, since the band's playing is far mellower and there is less of nickelodeon styled piano and more straight melody by the leader. *Reeds* sound quite pretty and well led for a band of this type. *Boogie* is played too rapidly for effective use of the dynamic shifts that are boogie's only claim to pianistic fame. Once again the band plays in tune and with the necessary blend. (Columbia 37252, 37269)

Johnny Bothwell

- I'll Close My Eyes
- I Won't Promise
- Dog Patch Boogie
- Get A Pinup Girl

What hit John on Eyes? His opening is both wavering and sharp in at least four places. This kind of unsurety a musician using his exaggeratedly delayed phrasing can't afford. Otherwise it's a good dance side. *Boogie* is an eight beat recap on Al Capp's *Aoner*, building up to an orgy in brass. *Flipover* is the tune which has had Bothwell draped in Walter Thornton models for the past three months. Vocal is by trumpeterman Pete Carlisle. (Signature 15066, 15071)

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Vocal

Frankie Laine

- Black And Blue
- Wrap Your Troubles In Dreams
- On The Sunny Side Of The Street
- Blue Turning Grey Over You
- I Can't Believe That You're In Love With Me
- West End Blues

Everytime Don Haynes and I hear all the good comment about the boy Laine, we try to toss an extra good word his way. He's really come up the hard way. We first heard him almost nine years ago in Cleveland when he was begging for jobs, and when Benny Goodman listened to him and told him he couldn't sing. Then he tried to be a baritone Billie Holiday. Since then he has moved on to a style more completely his own. He uses a fast, rough vibrato like the old time blues singers, but modifies it with current concepts of vocal phrasing. Most of all Frankie has what all the show business old timers claim nobody but Jolson has: obvious heart, right out there for everyone to look at. These are six good sides. They aren't the best he can do; but they certainly will cow most of the current crop of male singers. Looks like Frankie is on the sunny side of the laine at long last. (Mercury A-22)

Wynonie Harris

- Young And Wild
- Take Me Out Of The Rain

Blues of the sort Harris has been singing for a long while. Doesn't slay me since it's midway between real shouting and the sauer Holiday-like vocals. (Apollo 381)

Adelaide Van Wey

Creole Songs

Light, charming Creole songs plus some street cries sounding a little washed-behind-the-ears-for-company. Tubby recorded piano accompaniment. (Disc 629)

Lena Horne

- Little Girl Blues
- Whispering
- Old Fashioned Love
- I Don't Want to Cry Anymore
- Glad to Be Unhappy
- At Long Last Love
- More Than You Know
- Blue Prelude

First side, album's title tune, is an old Rodgers-Hart ditty, which clearly shows Lena at her best: a program singer who depends on her song and her projection of it as much as she does her voice. No question that she has learned a lot about singing in the past two years. No question too that she is not a great singer by the standards you judge a Bailey, a Vaughan, or a Fitzgerald; but likewise that she is an enormously attractive girl who manages to make that felt even on wax. Backgrounds by

Phil Moore are pleasant small-band style. *Anymore* is a torch ballad which should click, as does the *At Long Last Love*, a revived Porter tune, and *Prelude*, part of the good selection job in the album. (Black And White A 70)

Carl Sandburg

- Cowboy Songs and Negro Spirituals

This a significant album for Decca since it is the first in its American Folk music series, edited by Alan Lomax, and including a sing-along book with each album. This certainly is an auspicious start. Sandburg's singing is easy and unassuming though his guitar is a shade suspect now and then. His vocal quality isn't the best, but in contrast to the way in which too often these songs are over-sung, you'll enjoy his restraint. (Decca A-356)

Red McKenzie

- Peg O My Heart
- Ace In The Hole

Another two by one of the basic singing influences in the business. It's a little heavy handed now, but his evident sincerity of expression does get over. *Hole* is a tune about the prop for any self-respecting Tenderloin man. (National 9027)

Jane Harvey with the Page Cavanaugh Trio

- Foggy River
- My Number One Dream Came True

Miss Harvey doesn't sound as attractive and as fresh voiced as she did on her sides with Desl Arnaz. She, by the way, is the fourth singer the Cavanaugh Trio has accompanied on wax which is probably a record of some kind of other. (Victor 20-2149)

Thelma Carpenter

- Harlem On My Mind
- Joshua Fit De Battle Of Jericho

Mind is the old Berlin tune, sung here by Thelma in a fashion much like Ethel Waters. It's a little off her beaten path in the way portrayed, though it certainly makes clear the progress she has made in the last two years in straight singing. The Amory Brothers back her on *Jericho*. (Majestic 1104)

Bing Crosby James Melton

- St. Patrick's Day
- Irish Songs

Two albums for the shamrock fans. Bing's, despite his usual graceful ease of interpretation, lacks his old fullness of voice. Melton's singing, though ungainly in places, is still good tenoring. If Crosby is going to keep on making records with his evident sloppiness and lack of interest, it would be better if he would stop now and let his millions of fans remember him by his older and far better discs. (Decca A-495, Victor M 1090)

Peggy Lee

- Swing Low Sweet Chariot
- Speaking Of Angels

More of Mrs. Barbour's vocaling, with Dave leading his fine little studio band. Get the piano figures back of the quick-tempoed vocal's start, and the use of Peggy's voice as a brass riff base at the close against which the band plays. The same fade to echo chamber finish that was used on *It's A Good Day* is tacked on here to better effect. *Angels* spots flute and trombone section

back of la velvet Lee. These Lee-Barbour sides are tough to rate; never know whether I'm raving about the singing or the musicianship. Both are that good, and that indivisible. (Capitol 375)

Lauritz Melchior

- Without A Song
- For You Alone

What a shame that Melchior's voice has gone badly, and what an even greater shame to waste what's left on material as unsuited for him as these two songs. (MGM 30005)

Novelty

Joe Mooney Quartet

- Tea For Two
- Warm Kiss And A Cold Heart

Joe's hilarious lyric changes on *Tea* make a delightful spoof on what is usually strictly a tune for tap dancers. There is one short instrumental chorus that may give you some idea of the watch-like precision of this group. *Kiss* is a Roberts-Fisher tune with a lovely melody and even better lyrics. Mooney's singing, exquisitely tasteful, even if a spot tired sounding in a few bars, backed by the group's delicate playing makes it a possible sleeper. However, the Mooney crew has been highly publicized as a music unit; it's time Decca gave them good enough shellac to be heard, and also permitted them to make one side to demonstrate once and for all their disciplined brand of chamber music in tempo. (Decca 23842)

Jeannette McDonald

Cinderella

Here is a lovely child's tale, condescendingly told by Miss McDonald, in a fashion bound to annoy any kid who looks on adults as a superior type of sap. Her singing efforts are vitiated by an extremely obvious and unpleasant-sounding tremolo. (Victor Y-327)

Cliffie Stone

- My Pretty Girl
- Tiger Rag

A balladizing of the tune Spike Jones made popular backed by what can only be called a deliberately ricky-ticky version of *Rag*. Musicianship on the side is excellent within the limits allowed by the arrangement. Wait till you hear an electric guitar echo-chambered for the tiger! (Capitol 378)

Concert Music

Ray Bloch

- Lydia
- When I Grow Too Old to Dream

Another picture theme. This one far better than usual, an attractive waltz done with taste and restraint by Bloch. He certainly stands up favorably in this category compared to the circus exhibitions some other conductors put on. *Dream* includes lace-curtain 88ing by Johnny Guarneri with J. S. Bach fringes. Hope they were kidding with this one, or I'm going to have a tough time defending that circus crack. (Signature 15070)

Paul Whiteman's Orchestra With Earl Wilde

- Rhapsody in Blue

This has been widely billed as the first complete recording of (Modulate to Page 22)

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April 23 is
Locations
ther notifi
Agnew, Charle
Alexander, Bob
Alkin, Arne (C
Anthony, Ray
Archer, John
Fla. ac
Armstrong.
4/4-10, t
Armas, Deal (B
Arnold, Arne
Astor, Bob (B
S.C., Ong.
Back, Will (L
3/30, ac
Bada, Emil (F
Ballinaki, Tafe
Barde, Bill
1/28, h
Barron, Blue
Batie, Count (I
t; (Earle) P
Benedict, Gard
cinati, h
Benoise, Tex
Ciang, 8/26
8/27-4/2-
4/8-9, t
Berkey, Bob (I
Bester, Don (I
Bishop, Billy
4/11, h: (I
4/16, h
Bliss, Ray (P
Blue, Bobby
Cal. ac
Bohie, Run
Bothwell, Joh
3/28-30, b
Bradshaw, T
Brennan, H
8/81-4/20, t
Britton, Mit
Brooks, Rand
h
Broome, Dre
Brown, Les
Bundy, Che
Ciang, 4/1,
Buss, Henry
4/16, no
Butzard, E
Byra, Vern
4/1, h
Byrne, Bob
Park, Cal.
Caecres, Em
Calloway, C
Carle, Fran
4/5
Carlyle, Bus
4/8 no
Carpenter, I
Cassel, Ally
Cavallaro, C
4/2; (BK
Cherches, I
Mo., ac
Chester, Bob
Claridge, G
Coleman, E
Courtney, I
Crosby, Bo
t; (Earle)
Ogden, Xav
or 4/17, t
Gammis,
City, h
Date, Avon
Davidson, I
Davis, Joh
Francisco
Dero, Irv
Ciang, 4
Defoo, Sai
Del Guidic
S.D., Cl
chell, S.
Denison, I
DeVito, P
Donahue, P
Dorsey, JI
Dunham,
8/28, s
Dunn, Al
Eberle, R
Eckstine, I
1/2, ac
Eldrige, S
Elgart, L
Elington, J
Elyn, J
Fla. Rito,
Fisher, B
Flindt, E
Ford, Cl
Foster, C
Garber, J
Garr, Cl
Gentile,
8/28 b
Gillespie, b
Golly, C
8/30
Gomes (I
Goodman
NBC-
Gray, G
4/10.
Hampton
8/26,
Euwikin

Where the Bands Are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; NYC—New York City; Hwd.—Hollywood; LA—Los Angeles; FB—Frederick Bros. Music Corp., RKO Bldg., NYC; MG—Moe Gale, 48 West 48th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; JC—Joe Glaser, 745 Fifth Ave., NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; HFO—Harold F. Oley, 424 Madison Ave., NYC; SZA—Stanford Zucker Agency, 420 Madison Ave., NYC; WMA—William Morris Agency, RKO Bldg., NYC.

Want Your Band Listed in This Column?

Send to the **Band Routes Editor, Chicago**, your current and future bookings, with opening and closing dates and name and location of the job. The deadline is three weeks prior to the date of issue—April 23 issue deadline is April 2. Locations will not be listed for more than two issues, without further notification.

A
Agnew, Charlie (Showland) Dallas, nc
Alexander, Bob (BEC Playhouse) Wichita, Mo., nc
Albin, Arno (Collar) Madrid, Iowa, nc
Anthony, Ray (Roseland) NYC, Clang.
Bardo, Bill (Claridge) Memphis, Opg.
Archib, Johnny (Embassy) Jacksonville, Fla., nc
Armstrong, Louis (Royal) Baltimore, 4/4-10, t
Armas, Desi (Bob Hope Show) NBC, Hollywood
Arnold, Arnie (On Tour) MCA
Asor, Bob (Berkeley's Jingles) Charleston, S.C., Opg. 3/30, nc

B
Beck, Will (Music Box) Omaha, Clang, 3/30, nc
Belfr, Emil (Florentine Gardens) Hwd., nc
Bellini, Tafe (Chair's) Comstock, Mich., nc
Bardo, Bill (Claridge) Memphis, Opg. 3/28, h
Barron, Blue (Edison) NYC, h
Bede, Count (Howard) Washington, 4/4-10, t; (Earle) Philadelphia, 4/11-17, t
Benedict, Gardner (Netherland Plaza) Cincinnati, h
Benske, Tex (RKO Albee) Cincinnati, Clang. 3/26, t; (Colonial) Dayton, Ohio, 3/27-4/2, t; (Cirelo) Indianapolis, 4/3-9, h
Belen, Bob (On Tour) MCA
Bester, Don (Dixie) NYC, h
Bishop, Billy (Peabody) Memphis, Clang. 4/11, h; (Melody Mill) Chicago Opg. 4/16, h
Bliss, Ray (Palace) Ashtabula, O., b
Bliss, Ray (Palm House) Palm Springs, Cal., nc
Bohna, Russ (Casino Moderne) Newark, N.J., b
Bohwell, Johnny (Terrace) Chicago, N.J., 3/28-30, h
Branford, Tiny (On Tour) MG
Brandon, Henry (Plantation) Nashville, 3/31-4/20, nc
Britton, Milt (Island) NYC, r
Brooks, Randy (Pennsylvania) NYC, 4/7-13, h

C
Brooms, Drex (Red Feather) L.A., nc
Brown, Les (Palladium) Hwd., b
Bundy, Chet (Terrace) Sarasota, Fla., Clang. 4/1, h
Butler, Henry (Flamingo) Las Vegas, Clang. 4/16, h
Butterfield, Billy (On Tour) GAC
Byers, Verne (Rainbow) Denver, Opg. 4/1, b
Byrne, Bobby (Casino Gardens) Ocean Park, Cal., nc

D
Caceres, Emilio (WOAI) San Antonio
Calloway, Cab (Strand) NYC, Opg. 4/4, t
Carlo, Frankie (Pennsylvania) NYC Clang. 4/8, h
Carlyle, Bos (Blackhawk) Chicago, Clang. 4/8, h
Carpenter, Ike (Casino Gardens) Hwd., nc
Cassell, Allyn (Trion) San Diego, b
Cavallaro, Carmen (Biltmore) NYC, Clang. 4/2; (REO) Boston, 4/3-9, t
Cherches, Paul (Skylark) Jefferson City, Mo., nc
Chesler, Bob (On Tour) MCA
Claridge, Gay (Chez Farses) Chicago, nc
Coleman, Emil (Waldorf Astoria) NYC, b
Courtner, Del (On Tour) WM
Crosby, Bob (Palace) Rochester, 3/27-4/3, t; (Earle) Philadelphia, 4/4-10, t
Cugat, Xavier (Capitol) NYC, Opg. 4/10 or 4/11, t
Commisa, Bernie (Muehlebach) Kansas City, h

E
Dale, Avon (On Tour) FB
Davidson, Cee (Rio Cabana) Chicago, nc
Davis, Johnny 'Scat' (Golden Gate) San Francisco, 4/2-15, t
DeLo, Irv (Broadway) Colorado Springs, h
Clang. 4/6, h
Defeo, Sal (Pine Point) Newburgh, N.Y., b
Del Giudice, Eddie (Corn Palace) Mitchell, S.D., Clang. 4/1; (Golden Slipper) Mitchell, S.D., 4/2-30, b
Denison, Lou (Auditorium) Stratford, Pa.
DeVito, Pat (Almanac) NYC, b
Donahue, Sam (On Tour) GAC
Dorsey, Jimmy (Paramount) NYC, t
Dunham, Sonny (REO) Boston, Clang. 3/24, t
Dunn, Al (Music Hall) Washington, b

H
Hayes, Sherman (Martinique) Chicago, nc
Helm, Karl (Colonial Court) N. Conway, N. H., nc
Henderson, Fletcher (DeLisa) Chicago, nc
Herbeck, Ray (Frontier) Las Vegas, nc
Herman, Flash (White Shutter) Bay Ridge, N.Y., 3/27-4/12, t
Hines, Earl (Howard) Washington, Clang. 3/27, t
Howard, Eddy (Meadowbrook) Cedar Grove, N.J., nc
Hudson, Dean (Flagler Gardens) Miami, Fla., Clang. 4/14
Humber, Wilson (Plantation) Nashville, Clang. 4/10, h
Hummel, Bill (Avalon) Port Arthur, Tex., nc

I
Imperial, Andy (Indiana) South Bend, Ind., Opg. 4/3, nc

J
Jahna, Al (Providence-Biltmore) Providence, R.I., nc
Jarett, Art (Peabody) Memphis, h
Johnson, Buddy (On Tour) MG
Jones, Spike (On Tour) GAC
Joy, Jimmy (On Tour) MCA
Jurgens, Dick (Chase) St. Louis, Clang. 4/2; (Pennsylvania) NYC, Opg. 4/7, h

K
Kanner, Hal (Plaza) NYC, h
Kassel, Art (Schroeder) Milwaukee, Clang. 3/30; (Trion) Chicago, Opg. 4/6, b
Kenton, Stan (Sweet's) Oakland, Cal. Clang. 3/23, h
King, Henry (Mark Hopkins) San Francisco, Opg. 4/1, h
Kirk, Andy (On Tour) JG
Kinley, Stephen (Edgewater Beach) Chicago, h
Knap, Johnny (Barni Kingston) N. Y., nc
Kranlyk, Jack (Rose Room) Rome, Ga., r
Krupa, Gene (Meadowbrook) Cedar Grove, N.J., Opg. 4/8, cc

L
LaBrie, Lloyd (Topper) Cincinnati, Clang. 3/30, nc
Lane, Claude (Townsend) Wichita, b
Lansie, Bill (Plaza Gardens) Toledo, nc
LaSalle, Dick (Carlton) Washington, D. C., nc
Lawrence, Elliot (Stanley) Utica, N.Y., 3/31-4/2, t
Legner, Syl (Polar Lounge) Bloomington, Ill., nc
Levant, Phil (Blackhawk) Chicago, Opg. 4/8, h
Lewin, Ted (Latin Quarter) Chicago, nc
Lombardo, Guy (Totem Pole) Auburndale, Mass., 3/26-29, nc; (Palace) Columbus, Ohio, 3/31-4/2, t
Lombardo, Victor (Roosevelt) New Orleans, Clang. 4/14, h
Lombardy, Al (Palladium) NYC, b
Long, Johnny (On Tour) GAC
Lopes, Vincent (Taft) NYC, h
Luneford, Jimmie (Earle) Philadelphia, 3/22-4/8, t

M
Martin, Freddy (Ambassador) L.A., h
Maxted, John (On Tour) GAC
Mayfield, Jack (Pastime Gardens) Wichita, nc
McGrane, Don (Steans) Chicago, h
McIntire, Lani (China) Cleveland, r
McIntyre, Hal (Click) Philadelphia, Clang. 4/5, nc; (Royal) Reading, Pa., 4/10-12, t
McKinnis, Bill (Bill Green's Casino) Pittsburgh, 4/14-17, nc
Miller, Bob (Stetler) Boston, h
Millinder, Lucky (On Tour) MG
Moffitt, Deke (Netherland-Plaza), Cincinnati, h
Muller, Carlos (Orpheum) Omaha, Clang. 3/27
Mooney, Art (Rustic Cabin) Englewood, N. J., nc
Moran, Johnny (Summit) Baltimore, Clang. 3/15, nc
Moran, Russ (Billmore Bowl) Hwd., nc
Moreno, Buddy (Indiana Roof) Indianapolis, Clang. 4/3, b; (Aragon) Chicago, Opg. 4/5, b
Morrow, Buddy (On Tour) MCA
Muro, Tony (Stork) Omaha, nc

N
Nagel, Fraudy (Casa Loma) St. Louis, Clang. 3/27, h
Nelson, Colt (Rice) Houston, h

O
Oliver, Eddie (Mocambo) Hwd., nc
Oliver, Sy (Paradise) Detroit, Clang. 3/27 t
Olson, George (Aragon) Chicago, Clang. 4/4; (Prom) St. Louis, Opg. 4/6, b

P
Palmer, Jimmy (Terrace) McKeesport, Pa., Opg. 4/7, nc
Pandy, Tony (Vasquez) Middletown, Conn., nc
Pastor, Tony (Palace) Columbus, Ohio, Clang. 3/28, t
Paxton, George (On Tour) JG
Pearl, Ray (Claridge) Memphis, Clang. 3/28, h
Phillips, Teddy (On Tour) MCA
Pierson, Don (Newburgh) Newburgh, N.Y., nc
Postal, Al (Hi Ho) NYC, nc
Prima, Louis (Strand) NYC, t Clang. 4/3; (Click) Philadelphia, 4/7-19, h
Pringle, Gene (Wardman Park) Washington, h
Pruden, Hal (St. Francis) San Francisco, h

R
Raeborn, Boyd (On Tour) GAC
Reed, Allen (Hi Lo) Battle Creek, Mich., nc
Reed, Tommy (Plantation) Dallas, Clang. 3/28, nc

S
Reichman, Joe (Fairmount) San Francisco, Opg. 4/8, h
Reyn, Chuy (Mocambo) Hwd., nc
Robbins, Ray (Cleveland) Cleveland, h
Robick, Baron (Legion) Perth Amboy, N.J., h
Ruhl, Warner (Casino) Quincy, Ill., nc
Russell, Luis (On Tour) JG
Ryan, Tommy (Maksik's) Brooklyn, cc

S
Sanderason, Guy (Black) Oklahoma City, h
Sands, Carl (Touraine) Boston, h
Savitt, Jan (Palace) San Francisco, Clang. 4/9, h
Schafer, Freddie (Blue Moon) Wichita, Kans., b
Scott, Raymond (Chase) St. Louis, 4/4-24, h
Seidell, Bob (Nightingale) Washington, D.C., nc
Shaw, Buddy (Latin Quarter), Chi., nc
Sirolo, Eddie (Jeffersonian) Jefferson City, Mo., nc
Slack, Freddie (On Tour) JG
Slade, Ralph (On Tour) FB
Snyder, Bill (Bellville) Kansas City, Clang. 3/27, h
Society, Robert (Rossotti's) Palo Alto, Cal., nc
Spivak, Charlie (Palace) Columbus, Ohio, 4/7-9, t; (Circle) Indianapolis, 4/10-16, t
Stone, Eddie (Belmont Plaza) NYC, h
Strasser, Ted (Stetler) Washington, D. C., h
Strong, Manny (Earl Carroll's) Hwd., nc
Strong, Benny (Trion) Chicago, Clang. 4/5, b
Strong, Bob (Mary's) Kansas City, Clang. 3/29, nc
Stueck, Frank (Alpine Village) Cleveland, Pa.
Stuart, Nick (On Tour) MCA
Sudy, Joseph (Bismarck) Chicago, h
Sullivan, Johnny (Plantation) Houston, nc
Sykes, Curt (Trion) Seattle, Wash., b

T
Towne, George (Pelham Heath) Bronx, nc
Tucker, Orrin (Mark Hopkins) San Francisco, Clang. 3/31, h
Tweel, Bill (Moore) Ft. Pleasant, W. Va., b

V
Van, Garwood (Stetler) Detroit, h
Vincent, Les (Granada) (WHWL) Nantucket, Pa.
Vincent, Victor (Players) Hwd., nc
Vines, Jerry (Terrace) Newark, N. J., b

W
Wald, Jerry (Turk Club) Galveston, Tex., Opg. 3/26, nc
Wales, Bud (Peacock) Jacksonville, Fla., h
Wasson, Hal (Robert Driscoll) Corpus Christi, Tex., h
Waynick, Howard (Casablanca) Greensboro, N. C., nc
Weems, Ted (Sherman) Chicago, h
Williams, Cootie (Apollo) NYC, Clang. 3/27
Williams, Count (Sejeria) Elyria, Ohio, h
Williams, Gruff (Palmer House) Chicago, h
Williams, Les (Pia-Mor) Kansas City, Clang. 4/8, b
Willie, Tommy (Blue Mill) Greenville, Ohio, Clang. 3/30; (Athletic Club) Indianapolis, Clang. 3/12
Winslow, George (Melody Mill) Riverside, Ill., Clang. 4/13
Wright, Charlie (Victoria) NYC, h

Y
Young, Sterling (Aragon) Ocean Park, Cal., b

Combos

Alkena, Watie (Anchorage) Old Town, Me., h
Alexander, Joe (Red Feather) L.A., nc
Averre, Dick (Gibson) Cincinnati, h
Await, Bill (Pirate) Galveston, nc
Awbrey, Roy (Pelican) Stockton, Cal., nc
Barnes, George (WENR-ABC) Chicago
Bigard, Barney (Melody) L.A., nc
Botic, Earl (Club Baron) NYC, nc
Bright, Jimmy (Ding How) Washington, r
Brown, Hilliard (Joe's DeLuxe) Chicago, nc
Buckwalter Trio, Junior (Nardi's) Whiting, Ind., cl
Campbell Trio, Bill (Blue Mirror) Camden, nc
Carde, Joe (Casa Marina) Yorkville, N.Y., nc
Carman, James (Glass Show Lounge) Chicago, cl
Cats & A Fiddle (Sporteen's) Detroit, Clang. 4/10, nc
Chadwick, Leonard (Havana) Denver, nc
Chilton Trio, Herman (Dixon's) NYC, nc
Cochrane, Nick (Ding How) Washington, r
Cole Trio, King (Chicago) Clang. 4/8, t; (Regal) Chicago, 4/4-10, t
Costello Quartet, Gene (Casa Marina) Key West, Clang. 4/1, h
Cotler, Bob (Crown Propeller Lounge) Chicago, nc
Cromwell, Channey (Club Como) Buffalo, N.Y., nc
Dardanelle Trio (Madison) NYC, b
Davis, Charlie (Bal Tabaria) L.A., nc
Davis Quartet, George (Jump Town) Chicago, nc
DeBuss, Milton (Slapsy Maxie's) L.A., nc
Dicks, Quartet, Dale (New Zanzibar) NYC, nc
Down Beaters Quartet (Tabu) L.A., nc
D'Varga (Club Stanley) Hwd., nc
Ferguson, Danny (Partridge) Augusta, Ga., h
Fields, Artie (Flame) Duluth, Minn., nc
Fischer, Dirk (Argus) Salina, Kans., r
Fisher, Freddie (Madhouse) Hwd., nc
Five Blasers (Tailspin) Chicago, nc
Fleming, King (Club Maromba) Chicago, nc
Four Notes (Ruban Blen) NYC, nc
Four Tons O'Rhythm (Silver Frolics) Chi., cl
Froeba, Frank (Victoria) NYC, b

Gardner, Polson (Sue-O) Hwd., nc
Garner, Errol (Billy Berg's) Hwd., nc
Gels, Eddie (Continental) Milwaukee, Clang. 4/6, nc
Gibson's Red Caps, Steve (Twin Bar) Gloucester, N. J., Clang. 4/14, nc
Grave, Freddy (Roseland Inn) Jackson, Mich.
Hall, Edmund (Cafe Society Uptown) NYC, nc
Hares, Edgar (Downbeat) L.A., nc
Heller Trio, Bernie (Doc's) Baltimore, cl
Herwood, Eddie (New Zanzibar) NYC, nc
Hi Hatters Trio (Guilty's) Bowling Green, Ky., nc
Hoffman Four, Ray (Montana) Helena, Mont., nc
Hudson, Hugh (Casbah) L.A., nc
Jackson, Chubby (Equire) Valley Stream, N.Y., nc
Jacquet, Illinois (On Tour) MG
Jomac, Jack (Em 'n' Alf's) Sturgis, Mich., nc

Johnson, Cee Fes (Downbeat) L.A., nc
Johnson, Lam (Borahoe Bar) Sunnyside, N.Y., nc
Jordan, Connie (Toddle House) L.A., nc
Jordan, Louis (Paramount) NYC, t
Joyce, Carol (Lindy's) Beverly Beach, Mass., nc
Kapp, Sindell (Commodore) NYC, h
Kent, Peter (New Yorker) NYC, h
Kinsner, Tommy (Dallas) Texarkana, Ark., nc
Kitty, John (Continental) Milwaukee Opg. 4/7, nc
Kornack, Jimmie (Famous Door) NYC, nc
Korn Kobblers (Jack Demsey's) NYC, r
Lambert, Adam (Mickey's) Chicago, nc
Lea Trio, Betty (Andy's) Buffalo, N.Y., nc
Lieberst, Roy (Terrace) New Orleans, nc
Linn Quartet, Hal (Jam-Bar) Cleveland, nc
Maineck, Matty (Slapsy Maxie's) L.A., nc
Mann Trio, Bert (Roosevelt) Washington, D.C., nc
Manners, Bob (Club Venice) Cleveland, nc
Mark, Sonny (Streamline) Galveston, Tex., nc
McGhee, Howard (Hi De Ho) L.A., nc
McParland, Jimmy (Capitol) Chicago, nc
Metronomes (Biltmore) Baltimore, Md., h
Miller Trio, Max (Swanes Inn) Hwd., nc
Miller, Sonny (Copa C. C.) Napanoch, N. Y., cc
Mills Bros. (New Zanzibar) NYC, nc
Milton, Roy (Last Word) L.A., nc
Modernaires (Radison) Minneapolis, 4/4-24, h
Mole, Miff (Nick's) NYC, h
Mooney, Joe (Dixon's) NYC, nc
Muller, Jimmy (Paradise) Chicago, nc
Detroit, Clang. 3/27, t
Mucci, Johnny (Fairway) Bridgeport, Conn., nc
Naturals (Arrowhead Springs) San Bernardino, Cal., h
Nichole, Ed (Morocco) Hwd., nc
O'Brien, Hank (Rhythm Room) L.A., nc
Obl, Jimmie (Broadway Show Bar) Bay City, Mich., Clang. 4/18, cl
Ogils, Bob (St. Paul) St. Paul, Minn., h
Olbore, Mary (The Chateau) NYC, nc
Otte Trio, Hal (Vanity Fair) NYC, nc
Perry, King (Basket Room) L.A., cl
Phillips Trio, Johnny (Southtown) Chi., nc
Porter, Jake (Savoy) L.A., nc

Reese Quartet, Billy (Crown Room) Salt Lake City, nc
Riley, Milt (Swing Club) Hwd., nc
Robie, Chet (Cairo) Chicago, nc
Rollini Trio, Adrian (Roosevelt) Washington, D.C., h
Roe, Howard (Earle's) Baltimore, nc
Roth, Don (Plantation) K. C., nc
Saunders, Red (Band Box) Chicago, nc
Savage, Johnny (Martin's) York, Pa., nc
Schellinger Quartet, Eddie (Murray's) Haddonfield, N.Y., nc
Sedric, Gene (Cafe Society Downtown) NYC, nc
Sharp Trio, Freddie (Theatrical Grill) Cleveland, nc
Sittler, Golden (Nugget) Las Vegas, Nev., Clang. 4/2, nc
Simmons, Lonnie (Band Box) Chi., nc
Smith, Geechie (Cluck Club) L.A., nc
Sparrow, Ray (Roger Smith) Holyoke, Mass., h
Smith Trio, Stuff (Blue Heaven) Chicago, Opg. 4/7, nc
South Trio, Eddie (Tabu) Chicago, nc
Stewart, Slim (Rhumboogie) Chi. Clang. 4/17, nc
Stitt, Sonny (Strode Lounge) Chi., h

Thompson Trio, Sonny (Showman's Lounge) Chi., cl
Three Flames (Village Vanguard) NYC, nc
Three Suns (Piccadilly Circus Bar) NYC, h
Tichy, Rudy (Friedauf's) Gardenville, N.Y., nc
Tomlin, Pinky (Tom Breneman's) Hwd., r
Top Notchers Trio (Chi-Chi) Palm Springs, Cal., nc
Valdes Trio (New Yorker) Rock Island, Ill., cl
Valdes, Freddy (Club 85) Santa Fe, N.M., nc
Van Trio, Connie (Desert Inn) Bakersfield, Cal., nc
Van Damme, Art (WMAQ-NBC) Chicago Ventura Quartet, Charlie (Downbeat) Philadelphia, nc
Vera, Joe (Glass Hat) Chicago, h
Victor Trio, Frank (Pelican) Jackson Heights, L.I., nc
Vitale, Mickey (Lakesview Inn) NYC, nc
Voye, Tay (Bee Hive) Chicago, nc

Wallace Trio, Cedric (Ruban Blen) NYC, nc
Walters Trio, Teddy (Three Deuces) NYC, nc
Weiland, Step (Hotel Metropole) Cincinnati, h
White Trio, Charlie (Cuban Room) Kansas City, h
Williams, George (Foster) New Orleans, nc
Wilson, Gerald (Billy Berg's) Hwd., nc
Wolf, Ken (Casa Blanca) Reading, Cal., nc
Wyser, Mannie (Green Derby) Cleveland, nc

Singles
Ammens, Albert (Red Moon) Chicago, nc
Bailey, Pearl (Flamingo Cafe) Las Vegas, Opg. 4/10, nc
Baker, Lorraine (Crown Jewel) Hwd., nc
Beatty, Wini (Club Stanley) Hwd., nc

Hartford Sessions
Feature Name Guests
Hartford—Monday night jam sessions featuring one "name" guest star is the new policy at Mataraese's Circle Bar, this city. Local unit, which features Joe Marsala and the Dick Carey ork, has been augmented this season by Bud Freeman, Bobby Hackett, Bill Harris, J. C. Higginbotham, Jack Teagarden, Red Allen and Max Kaminsky.
Outside talent is placed through Jack Crystal of Commodore Records, who is also handling talent for Milt Gabler's Sunday bashes at Jimmy Ryan's in N.Y.C.

Breen, Bobby (Glenn's Rendezvous) Newport, Ky., nc
Brilo, Phil (Greenwich Village Inn) NYC, nc
Cain, Jackie (Jump Town) Chi., nc
Carpenter, Thelma (Earle) Philadelphia, t
Carter, Marie (Tony Galento's) Orange, N. J., nc
Churchill, Savannah (D'Jees) Seacotus, N.J., 4/6-18, nc
Como, Perry (Supper Club) NBO
Davis, Martha (Circus Room) Palm Springs, Cal.
Day, Doris (Little Club) NYC, nc
Denny, Dorothy (Bossert) Brooklyn, h
Desmond, Johnny (Rajah) Reading, Pa., 4/3-5, t
Duchin, Eddy (Kraft Music Hall) NBC, Hollywood
Fitzgerald, Ella (Apollo) NYC, Clang. NYC, nc
Fletcher, Dusty (Strand) NYC, 4/4-24, t
Gaffard, Slim (Toddle House) L.A., nc
Gaines, Murial (Ruban Blen) NYC, nc
Gale, Alan (La Martinique) NYC, nc
Gayle, Rozelle (Tailspin) Chicago, nc
Gibson, Harry (Billy Berg's) Hwd., nc
Henning, Pat (Paramount) NYC, Clang. 4/14, t
Heywood, Eddie (New Zanzibar) NYC, nc
Hildegard (Plaza) NYC, h
Holiday, Billie (Downbeat) NYC, nc
Howard, Bob (Greenwich Village Inn) NYC, nc
Jackson, Cliff (Cafe Society Downtown) NYC, nc
Laine, Frankie (Morocco) Hollywood, nc
Shirley, Marice Lux (Mercury's) Pittsburg, Clang. 4/20, nc
Miller, Olivette (Cafe Society Downtown) NYC, nc
Mucci, Johnny (Fairway) Bridgeport, Conn., nc
Murphy, Ross (Lindsay's) Cleveland, 4/1-31, nc
O'Day, Anita (Swanes Inn) Hwd., nc
Pranico, Josephine (Blue Angel) NYC, nc
Randall, Christine (Tin Pan Alley) Chi., cl
Ray, Martha (Latin Casino) Philadelphia, Clang. 4/7
Reid, Bettle (Equire) Valley Stream, N.Y., nc
Roddie, Via (Hickory House) NYC, nc
Rodgers, Gene (Lido) Palm Springs, Cal., nc
Scott, Mabel (Billy Berg's) Hwd., nc
Shay, Dorothy (Palmer House) Chicago, h
Shirley, Jeanne (Ambassador West) Chi., h
Smith, Willie 'The Lion' (Casa Blanca) Newark, nc
Stafford, Jo (Supper Club) NBC
Strom, Bob (Streets of Paris) Hwd., nc
Sullivan, Joe (Condon's) NYC, nc
Sullivan, Marjorie (Village Vanguard) NYC, nc
Vaughan, Sarah (Rhumboogie) Chi., Clang. 4/17, nc
White, Josh (Cafe Society Downtown) NYC, nc
Williams, Sandy (Gibby's) Chicago, r

Writes Songs



Chicago—While touring with her husband, Jerry Arlen, the maestro of *Bloomer Girl*, Jeanne Burns, who is a pianist and vocalist too, continues to fulfill her girlhood ambition to write songs. Berle Adams took five of her numbers, two of which have been waxed by Mercury, and she hopes to rate an ASCAP membership soon.

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Tea Hurts Musicianship, Won't Kill You

New York—For more than a year, the *Beat* has printed editorials and articles supporting its contention that marijuana does not aid musicianship, but indeed injures it. It has also stated that the drug in any of its forms is not as injurious physically as are overdoses of "benzies" (benzedrine).

Confirmation of the views is to be found in the current issue of *Federal Probation* in an article written by Dr. J. H. Reichard, formerly head of the federal hospital for narcotic addicts at Lexington, Ky.

Dr. Reichard writes that in his opinion the drug is not habit-forming, in the sense that its deprivation will not cause actual sickness nor a sense of dependence.

Won't Wreck Brain
With relation to its criminal effects, Reichard states his statistics fail to uncover any relationship between marijuana addiction and criminal tendencies. With reference to juvenile delinquency, he says that "The causes for delinquency should be sought at social, not at chemical levels."

Dr. Reichard quotes the chief psychiatrist at the Manhattan Court of General Sessions as saying that while temporary cases of delirium caused by marijuana

have been noted, "marijuana has an utterly unimportant, probably non-existent, role in the causation of serious and prolonged mental illness."

Retards Musicianship
The article goes on to deny that any signs have been discovered that "marijuana will rot one's brains out." Dr. Reichard indicates that it is quite possible that marijuana will induce sex phantasies; but that if anything, will reduce sex potency.

In commenting on tests by Public Health Service scientists to ascertain ability to distinguish music intervals and rhythm, Dr. Reichard commented:

"They found a decrease in all the abilities tested when the subjects were using the substance with a parallel decrease in judgment. The subjects thought they were doing better when their performances were actually poorer."

He concludes: "The real harm

that results from the chronic use of marijuana is the development of the habit of escaping all discomfort and all unpleasantness by the use of some substance. . . . This may change an energetic, efficient valuable member of society into a regressed, valueless person who has side-stepped life. He may not be a danger to his group; he certainly does it no good.

"Such an effect—the disintegration of a personality—is worse than death; a substance able to produce it should be avoided as one would avoid the plague."

Terse term for the Reichard report: "Tea won't kill you, but it will hamper your music, plus making you a nice, sociable zombie."

Hampton Inks New 2-Year Decca Pact

New York—Lionel Hampton settled with Decca for a two year contract calling for a guaranteed eight records a year for \$50,000. As previously *Beat*-stated, he wanted \$75,000, but settled for Decca's figure, a doubling of his former guarantee.

New York—Kirby Walker, often tabbed as one of Fats Waller's proteges, is currently at the Ruban Bleu.

Diggin' The Discs—Mix

(Jumped from Page 20)
Gershwin's bit of "symphonic jazz". From a casual score check, the "completion" by and large consists of repeats on the second and fourth sides.

In comparison with Whiteman's previous recording of this work on Decca, the wax here shows lush playing, more exaggerated swells and breaks in tempo, the use of a vocal chorus in several spots to reinforce the orchestra, and slightly different voicings than those used in the original Grofe arrangement.

Criticism of the album implies some criticism of the *Rhapsody*. There are some wonderful melodic ideas in it, and some good use of counter-rhythm, but neither Gershwin nor Grofe were great orchestrators, and if you listen carefully, you will see why many critics of the score say the piano plays in front of, rather than as a member of the orchestra.

Earl Wilde, who previously did the Toscanini broadcast with Benny Goodman, plays with extreme slickness. There are places however where you will find his tone harsh and his tempo too tightly nervous.

Principle fault with the album is its recording. Whiteman is a

bug on getting highs into discs. He has them here, but he also has a disproportionate sharpness that leaves the bass resonance sadly lacking. This is most noticeable on the famed clarinet entrance at the start and on the brass forensics which close the piece.

The use of the choir for a Phil Spitalny finish may upset you a trifle too. Whiteman's conducting should certainly be authoritative, playing the work as long as he has, but there are passages where the rhythms are of almost military-band quality.

This recording is certainly superior to any of Whiteman's previous efforts, and probably to most others, including the Kostelanetz-Alec Templeton effort. However before buying this, listen to Jesus San Roma's playing with the Boston Pops. You will find his own playing warmer and less brittle, and the orchestra's efforts not quite so ostentatious. (Signature GP-1)

First Piano Quartet

A Flat Polonaise by Chopin
(Parts I and II)

First recording by the four piano group whose NBC broadcasts have been hauling in a truly astounding quantity of mail during the past few years. Their recording worth is hard to assess here because of shallow balance for tonal quality and a much-bruised war-horse for material. Certainly the playing is crisper than one would expect from 352 white and blacks. (Victor 46-0005)

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New York—Pie at right shows clary of Andy Delmar with Phil De Carlo's base and Betty Harris. First two are members of the Andy Delmar quartet, which just closed at the Great Room here, while Miss Harris continues to hold down the club's vocal spot.

Delmar, who also has Johnny Pores (guitar) and John Nazzari (piano) with him, worked as a



reedman with a raft of bands, starting out at Sandy (NJ) in 1941, and moving through the

USO, Dick Himber, Jack Teagarden, Will Osborne, Herbie Fields, and Boyd Raeburn before re-establishing his own group.

Miss Harris, a mid-west gal, began with Henry Blagini, spent three years with Larry Funk, and lately worked with The Harris Trio, a vocal unit.

Beat staffers Ron and Mix were taken with Delmar's cool, easy playing, and even more so by Miss Harris' fine quality, good intonation, and command of phrasing. Her style is unassuming but completely tasteful and musicianly as well as appealing to the tab-payers. Some good radio show could really stand this girl: her vocal charm and technique are that accomplished.

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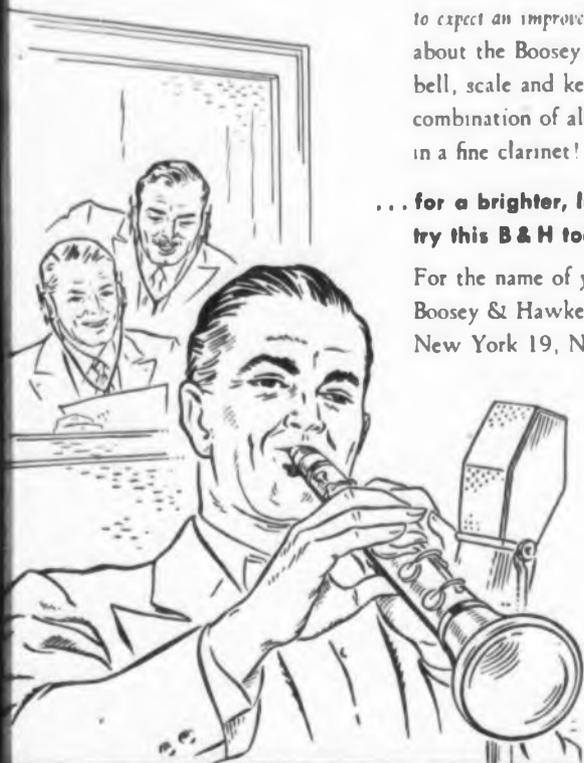
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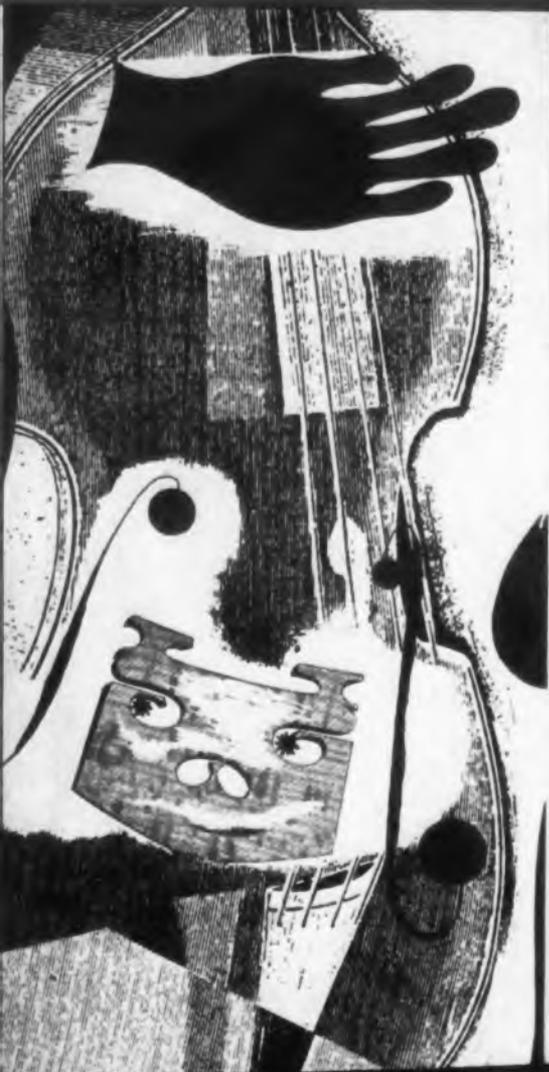
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