

CONCERTS KEEP CATS IN CAKES!

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Leaders And Ex-Leaders Jam In Screen Session



Hollywood—Abe Lyman plays drums again, and other leaders and former leaders join him in a jam session sequence for the Monogram movie, *Sarge Goes To College*. Les Paul is at the left in this photo, with Jerry Wald ruffling the cards, Abe Lyman visible in the back row above Wald's head; Wingy Manone, Joe Venuti, Candy Candido (with cigar) and pianist Jess Stacy at the extreme right.

Musicians Turn to Halls to Tide Them Over Dance Biz Lull

By EDDIE RONAN

New York—With big band business still in a hazardous state, many name sidemen today are turning to the concert halls to keep in cakes and drapes. More jazz concerts are being planned or held here at the present time than at any other era of the biz. And local sidemen are enjoying them financially as well as musically. It's a chance to keep their wallets out of an anemic condition and their lips in form at the same time, they say.

The big four in the field—Norman Granz' Jazz at the Philharmonic, Eddie Condon's group, Jimmy Evans' Cavalcade of Jazz and the Gale office's unit—have been jockeying during the last few weeks for the top talent. Yet, the same names and others not so great are popping up all over town in some concert form or another.

There seems to be room for all—from the Dixielanders to the be-boppers. Nights at many spots are being set aside for concerts—they used to be called jam sessions.

Sundays Fave Dates

Sunday afternoon and evening appear to be the favorite dates for the concerts. Sundays are the day at Chubby Jackson's Esquire club as well as Joe Dixon's at the South Shore Terrace, both on Long Island. Also, at Jimmy Ryan's on 52nd Street where Milt Gabler throws his for the Dixieland crew.

In the Village, Bob Maltz is continuing his monthly jazz bash, Eddie Condon holds Tuesdays open for sessions, they jam at Nick's on Thursdays and Ram Ramirez has started Sunday concerts at The Place.

The Gale office debuted its concert April 5 at Carnegie featuring such names as Charlie Shavers, Dave Tough, Bill Harris, Ralph Burns and others.

New Masses magazine, left wing journal here, is sponsoring a cutting contest April 19 at Manhattan center.

Program will attempt to pit one musician against the other—a difficult task to accomplish commercially. Info says J. C. Higginbotham will battle Miff Mole, Frankie Newton against Wild Bill Davison, Sid Bechet vs. Buster Bailey, Don Stovall vs. Earl Bostic, Joe Sullivan vs. Art Hodes, Arthur Herbert vs. George Wettling and Bill Pemberton vs. Sid Weiss.

Many Small Bashes

At another Village spot, Cafe Bohemia, Doc Pomus intro's Sunday sessions April 13, teeing off with Pete Brown, Lloyd Trotman and others.

Uptown in Manhattan regular

Radio Another Income Source As Biz Slumps

New York—Paralleling the swing of name sidemen to the jazz concert stages to bridge the current business slump, many musicians have turned to radio shots in an effort to bolster their dwindling incomes.

Two local shows are favorites in the guest appearance trend. First is WNEW's *Saturday Night Swing Session*, which in addition to a house band features six to eight guest musicians each week. Other is WOR's *Harlem Hospitality*, for the last few months a welcome mark for unattached musicians. SNSS is only a local shot. *Hospitality* is wired over Mutual Monday through Friday and is heard locally only Tuesdays and Fridays over WINS.

Other local shows using live talent include WOR's *This Is Jazz*, WNEW's Johnny Guarneri show and Maxine Sullivan's *Showcase*, and ABC's Hank D'Amico show.

This Is Jazz, since its inception a network seg, is now heard only locally Monday nights replacing the Barry Gray stint. The Johnny Guarneri WNEW show, a recent innovation, follows Maxine Sullivan on Sunday afternoons.

D'Amico's ABC shot comes out of New York each Tuesday night at 10.

Woody, Peggy Sign For Show

Hollywood—Woody Herman has been signed as a singing emcee with vocalist Peggy Lee to replace the Phil Spitalny hour for the summer.

weekly sessions are held at Small's Paradise, at Minton's and in the Bronx at the 845 club. Small's and Minton's hold their bashes every Monday night and the 845 skeds it for Sunday.

Many local name sidemen are drawn out of town for various seasons. Notable among the top concerts are Sammy Price's bashes in Philadelphia and Joe Marsala's flings in Hartford, Conn.

(Ed. Note: See the Chicago page, this issue, for details concerning similar concerts being held in the Windy City.)

Spring Maids On The Cover

Responding to the vernal urge, Kitty Kallen and Doris Day invade Central Park in search of Spring harbingers and are posed against the Manhattan skyline by staff lensman Bill Gottlieb for the cover of this issue. Both beauties are former band vocalists who are appearing as singles currently in New York clubs.

Sympho Man Seeks Be-Bop—Bopped!

Los Angeles—What band or musician attracted Dr. Otto Klemperer, famed symphonic waver, to make the early morning visit—alone—to the sepia section here during which he was slugged and robbed by a couple of hoodlums masquerading as jazz fans?

The conductor, at one time head of the Philharmonic orchestra here, left for Vienna almost immediately after the incident, which came to light on a police report after he was treated at the receiving hospital, and could not be reached for comment.

However, his wife told *Down Beat* that he had gone down to a place on Central Ave. to hear a "new jazz form" and that she believed the place was near 27th and San Pedro Streets, the location of the Casa Blanca, an after-hours spot in which the Howard McGhee band featuring Charlie Parker was appearing at the time of the incident.

Klemperer told police that he was picked up by a couple of strangers who promised to take him to a spot to hear some wonderful jazz. They took him in their car, conked him on the head, took his wallet and dumped him out.

Said McGhee: "I'm mighty sorry about it. People will forget that things like that can and do happen just as often on the Sunset Strip as they do on Central Ave."

Completes 40 Weeks

New York—The Lou Menchel trio has completed 40 weeks at the Iceland restaurant on Broadway. Menchel's is the relief unit for the Milt Britton band.

Georgie Auld Joins Jazz Unit

New York—After having upset the bad business trend on 52nd Street, Georgie Auld broke up his band March 30 to join the Jimmy Evans Cavalcade of Jazz concert tour and was replaced at the Three Deuces by a quartet featuring Bill Harris, trombone; Ralph Burns, piano; Dave Tough, drums, and Charlie Ventura, sax.

Trumpeter Red Rodney, featured with Auld at the Deuces, has joined the Evans unit.

Billie Holiday Gets Check-Up

New York—Famed chanter Billie Holiday for the last couple weeks has been confined to a local hospital for a general check-up.

Downbeat club on 52nd Street where she had been featured remains closed. Spot will reopen soon, according to operator Ruby Breadbar.

Agent's Package Includes Himself

Hollywood—Bullets Durgom has sold a package to Will Cowan, Universal-International shorts producer, which includes Connie Haines, the Page Cavanaugh Trio, the Pied Pipers—and Bullets Durgom. Bullets will appear as a baldheaded agent, a role with which he is not unfamiliar.

The Cavanaugh Trio (Cavanaugh, piano; Al Viola, guitar; Lloyd Pratt, bass) was signed to open April 6 at New York's 55th street smartspot, Bradley's.

Dick Le Fave Leaves Sam Donahue Band

New York—Dick Le Fave, trombonist with the Sam Donahue band, has departed to return to his home in Boston where he intends to teach trombone and do club dates. Le Fave is being replaced by Marshall Hawk, formerly with Billy Butterfield.

New York—Bassist Vasken Takvorian, formerly with Georgie Auld, has announced that he and Kay Jelesian will be married April 27, in Boston.

Nab Anita O'Day For Weed

Hollywood—What appears to be an all-out campaign by local authorities to tag a big name in the music business with a marijuana charge hit a peak with the arrest of Anita O'Day, winner of numerous national magazine polls. Anita, who had been in near-retirement for many months, has been staging a big come-back.

At the time of her arrest the singer was working at the Bocage, Hollywood smartspot, where she was backed by the Barney Kessel Trio. Released on bail, she returned to the Bocage immediately, but two days later the spot was closed by a labor dispute.

No Search Warrant Also arrested was Anita's husband, Carl Hoff (not the band-

der her married name, Hoff. Police evidently gave the story to local newspapers, which gave it the usual spin. In the newspaper stories Anita was quoted as saying that she knew of the presence of the marijuana but did not use it. She denies that she had made any such remarks.

Will Plead Not Guilty At the arraignment Anita was cheerful but didn't pretend that she liked the experience. Her husband looked more upset.

Anita said they would both plead not guilty at the preliminary hearing, which was set for April 4. Their attorney is Harry Everett, who represented Harry

Babison, Benny Goodman's bass player. The case against Babison was dismissed for lack of evidence before going to trial.

New York—Musickers were amazed to notice a N. Y. *Daily News* story here listing "Carl Hoff, bandleader" as the husband and fellow-defendant of singer Anita O'Day in the latter's California tea muddle. After a call from the *Beat* offices, the photo was yanked in the next edition, and the story corrected to exclude the bandleader, also on the coast but not married to Miss O'Day. Her hubby, same name, is a golf pro.

Granz Flops In Home Town

By CHARLES EMGE

Los Angeles—"I'm through with Los Angeles forever. I'll never play here again if they beg me."

So stated Norman (Jazz at the Philharmonic) Granz as he gazed at the huge expanse of empty seats that made up the greater part of his audience at his "home-coming" concert at the Shrine auditorium here last month.

For the first time a Granz concert was a dismal flop. It was estimated that probably less than \$500 was taken in at the box-office.

The chief loser was not Granz but Leon Heflin, local promoter. Granz now functions as package owner and producer with the unit, which is booked by MCA.

Uses Same Stars

Featured on this occasion were Helen Humes, Coleman Hawkins, Flip Phillips, Willie Smith, Buck Clayton, Trummy Young, Buddy Rich, Kenneth Kersey and Benny Fonville. Several of these were with Granz when he opened his tour here last fall. However, on that concert he also had Billie Holiday and a group of hot stars added for the session.

Granz with considerable justification, blamed the fiasco on Heflin's failure to properly publicize the affair. A little newspaper advertising and some placards on Central Ave. was the only publicity put out.

Acoustics Affected

However, a good many observers here believe it would not have been a big draw with any amount of plugging. Granz had nothing to offer that he hadn't presented here before and even less in the way of talent than on his last concert here, the opener mentioned above. Negroes, who always comprised a large portion of his audiences, have been hardest hit by the post-war slump in employment.

Considering the depressing effect of the empty house, the musicians put out good efforts. But an improperly balanced amplifying system turned most of the music into a roar of sound and little else. The soloist at the mike drowned out his background. Ensembles came through as a jumble of noise.

Opening Delayed

Local union officials held up the start until almost 9:45 while Heflin raised sufficient cash to cover the guarantee. This, to the satisfaction of some, had the effect of

shortening the affair.

Granz stated that he would continue the tour in coast cities despite the set-back, but there is a rumor that he is splitting with MCA. Whether this would affect the set-up was not known at writing. The unit is slated, according to Granz, to play six Monday nights at New York's Carnegie Hall starting May 5 in connection with the Carnegie Hall pop series.

Joe Davis Sells Out 700 Masters

New York—Seven hundred masters by Harry James, Sammy Kaye, Marian Anderson and a dozen other significant names will be sold by Joe Davis, who intends to stick strictly to music publishing from now on. Of special interest to jazz men are sides by Coleman Hawkins, Wingy Manone, Foots Thomas, Bon Bon, Will Bradley and Savannah Churchill.

Masters are now the property of the Davis record company.

Big T Cuts 4 Victor Sides

New York—Jack Teagarden last month cut the first four sides of a 28-side contract recently signed with Victor. Tunes were *St. Louis Blues*, *Say It Easy* and two untitled Teagarden originals.

On the date were Max Kaminsky, trumpet; Peanuts Hucko, clarinet; C. T. Strickland, tenor; Jack Lesberg, bass; Gene Schroeder, piano; Dave Tough, drums; Billy Bauer, guitar, and Big T, trombone.

Ted Weems A Hot Attraction

Chicago—Ted Weems, currently hotter than the Greek situation, inked a p.m. pact with Howard Christensen. Band, currently getting triple pre-Heartaches guarantees on one-niters, has the MGM wax plant interested.

Despite Walter Winchell's assertion a couple of weeks ago that Weems refused to play his arrangement of the tune—because, no doubt, he had recorded it several years ago on a flat fee basis and receives none of the current loot—Weems plays it at least every hour and on all broadcasts.

Coincidentally, Elmo Tanner, the whistler whose work is on the record, returned to the band after an attempt at band leading failed.

Bad Production Buries Lim's Bash

New York—"Great Names In Modern Jazz: Harris, Rodney, Chaloff, Lambert, Stewart, Ventura, Tristano, Leighton, Cole, Thomas and Marie Bryant." That was the placard in front of Saturday midnight concert-goers here at Town Hall two weeks ago.

The individual musicianship displayed at times was brilliant. But it was constantly hampered and finally buried by the inept impressioning of Harry Lim.

Ordinarily a bad concert is better left unnoted. But with the concert field expanding as it has, production turkeys with as distinguished a cast as this one must be filed for future reference; the field can't afford too many of them.

Lean Lim has distinguished himself by a superlative group of recording sessions organized for Keynote records (concert, ostensibly a celebration of disc jockey Freddy Robbins' seventh anniversary, actually was a clever Keynote pitch, since the musicians appearing are all signed to K contracts).

He seemed however to have forgotten all his recording lessons on this date. At no time did any group know in front what tunes it was going to play, throughout 80 percent of the evening bass men were fumbling for changes on unfamiliar tunes, and on several occasions Lim ran musicians right off the stage to the crowd's evident displeasure.

Cozy Cole played one tune with Bill Harris, was told by Lim at the microphone to leave, as Davey Tough would finish the set. Cozy was later told that he

Fish Story



Catalina Island—Dottie O'Brien, featured singer of Charles Foy's supper club in Sherman Oaks, exhibits proof for her fishing story, a 28 pound albacore in person.

had been asked to change "to rest up for playing back of Marie Bryant."

Joe Thomas, playing trumpet on *Black Butterfly*, started to do an encore, and was chased off by Lim, who added to the crowd's shouts of "no" that he would be back at the finale. He wasn't.

The crowd and musicians both showed considerable bewilderment at the entire proceedings. Despite this, Serge Chaloff, playing baritone with the Rodney beboppers came out with more of his extraordinary facile jazz, while Tristano's piano, solo and with a group, was a pleasure to hear. Same for Leighton, sounding much better than in his recent album.

Ventura's saxing omitted many of his usual forensics and showed to considerable advantage. Bill Harris may have an over emotional tone, but he certainly possesses the ideas to keep it moving. Vocalists Lambert and Stewart, slotted for only two numbers on a bad mike, didn't get much of a chance. Marie Bryant's tremendous showmanship (a lesson to a lot of other singers) and her dancing ranked her with any musician there in crowd appeal.

This could have been an excellent concert, escaping from many of the musical cliches which have dogged such events recently. That it wasn't lies strictly at the door of promoter Lim, who has been around the business far too long to avoid the blame for a stoppy, badly conceived production job.

—miz

Harry Lim Replies:

No musicians were deliberately run off the stage by me, especially musicians I admire as much as Joe Thomas, Cozy Cole and Bernie Leighton. We were preoccupied that night with making sure that

all the boys got a chance, so that we had to cut down on numbers, even with the crowd hollering for more. Lennie Tristano had been waiting to go on since 11:30 and as we thought in view of this being his first concert appearance, people would like to hear comparatively more of him, we chose to drop a few encores.

I agree fully that I fell down badly on the promotion and presentation job, and that in my case, there was no excuse for it.

I do think though, that the music itself more than made up for it, so that Mike's tag, "production turkeys", seems a little unfair.

Hal Halpern's Reply:

I believe a good portion of the difficulty can be ascribed to the scores of hanger-ons who gathered like a horde of goony birds in the small passageway between stage and stage door.

These free loaders hovered and hung about, frantically scurrying away when approached but returning quickly when the coast seemed clear. They hid in every nook and cranny of the joint.

Caught up with, they would whine they were friends of the musicians on stage. Actually all the real friends of the musicians had been seated long ago but since there was no way of telling who these jerks were, we asked them to leave in a nice way. As far as I am concerned and I know it goes for the rest of the participants too, these blokes were friends with the "r" silent.

Heathon At Hurley's

New York—Pianist Sid Heathon has been rebooked for an ex-

Ten Years Ago This Month

April, 1937

A swing concert at the Congress hotel was sponsored by *Down Beat* on April 18, featuring the Bob Crosby band and a large group of individual stars as a benefit for ailing Joe Sullivan. It netted \$1,549 for the pianist. . . . Gene Krupa signed a new contract with Benny Goodman, giving him \$300 weekly plus bonuses for records and radio.

ASCAP cut a \$1,250,000 melon for its first quarter of the year, a record figure for the period. . . . Duke Ellington was 38 years old on April 29 and celebrated with a birthday party at the Cotton Club which included a broadcast to Europe via BBC. . . . The Woody Herman Herd was playing at the Roseland ballroom in Manhattan.

Glenn Miller organized his band and began recording for the Brunswick label. . . . Paul Whiteman was at the Drake in Chicago, and Joe Sanders was left-handing at the Blackhawk. . . . Louis Armstrong signed for the Fleischmann's Yeast Hour, the first all-colored commercial program on radio. Then the sponsors signed Octavus Roy Cohen to write the "comedy"!

tended stay at Hurley's on west 45th street. His followers jam the spot nightly to hear his knuckle-rings.

More Winners Receive Awards



Hollywood—Five *Down Beat* poll winners in the Kenton band receive their plaques from Joan Davis while making shots on the RKO set. They are shown above, left to right: Stan Kenton, Kai Winding, June Christy, Vido Musco, Joan Davis and Ed Safranaki. Joan came over from a nearby set, where she was co-starring with Eddie Cantor in the filming of *If You Knew Susie*. At the left, MGM star June Allyson (who can sing, too) presents his award to Art Lund on the set of *Good News*.

Miss Maxey With Modernaires



New York—Virginia Maxey, who has sung with Tony Pastor and George Paxton, is currently subbing for Paula Kelly in the Modernaires vocal group. Paula, who is married to Hal Dickinson of the group, left to have a baby and will rejoin later.

REEDS GILBERT

by Eddie Ronan

WITH THE JERRY MARTIN JAZZ CONCERT GROUP IN CHICAGO,

...WE HAD A BIG HOUSE TONIGHT, GUYS...WE'RE OFF TOMORROW...SEE YOU AT THE AIRPORT FRIDAY, WE FLY AT FIVE...LIMOUSINES LEAVE THE PALMER HOUSE AT FOUR...EYE NOW...HAVE A BALL!



HOLD IT, BLOW BOY... SINCE WE'RE ON THIS JAZZ JUNKET FOR ANOTHER COUPLE WEEKS TOGETHER, LET'S LEAVE US BE FRIENDS, STARTING NOW!



LOOK! I'M NOT TRYING TO COP OUT ON YOU, DUSKY...SOMEONE HIPPIED ME TO CATCH A BONE VOCALIST OUT AT JUMP TOWN...SHE'S JACKIE CAIN...SINGS FINE...AND JUST AN INNOCENT KID...DON'T FRET, PET, I'LL BUZ YOU TOMORROW FOR A STROLL ALONG MICHIGAN. OKAY?



LATER AN INNOCENT KID...HAMPH! WHAT DO I LOOK LIKE...THE GOOD TIME THAT'S BEEN HAD BY ALL?



Eddie Ronan 4-9-47

New Thornhill Band Readies For Road Tour

New York—Claude Thornhill, recently hit by booking office problems and shaky health, reorganized his band late last month, prepping for a series of one-niters and theater dates before taking his band into the Glen Island Casino, May 29, for four weeks.

Thornhill placed the entire band on notice in February and set a three-week vacation for himself. He began rehearsing the revamped band March 26 with some of his former sidemen returning to work with the pianist.

At press time, Thornhill reportedly had signed clarinetist Danny Polo. Danny had been fronting a small combo of his own. Others expected to return were Barry Galbraith, Wally Bettman, John Hefti, Emil Terry and Sonny Spiegelstern.

Polo had been featured with the Thornhill band in 1942. Band is booked by William Morris.

New York—Walter Damrosch, noted conductor and composer, has retired as music counselor for NBC, a post he held since 1927. The 85-year-old artist was best known for his 14 year stretch on music appreciation for children.

Critics Wed



London—Helen Oakley, jazz critic and former Down Beat scribe, became the bride on January 30 of English jazz critic Stanley F. Dances. They are at home in Cottesmore, Brantree, Essex. The romance, which began when Miss Oakley was stationed in England during the war as a member of the WAC, was continued when Dances visited his future bride last year at her home in Connecticut.

Ella Cuts 3 Sides With Bob Haggart

New York—Vocalist Ella Fitzgerald cut three sides last month with a band led by bassist Bob Haggart—the first she's cut in some time without the backing of a vocal group.

Sides were Lady Be Good, A Sunday Kind of Love and You're My Desire.

In Haggart's band on the date were Chris Griffin, Andy Ferritti, Bob Peck, trumpets; Will Bradley, Freddy Ohms, Jack Satterfield, trombones; Ernie Caceres, baritone; Morey Feld, drums, Stan Freeman, piano, and Danny Perri, guitar.

Cleveland Local Prints Salaries

Cleveland—Complaint by AFM critics who say that the union is concealing its assets from the members and the public was answered here at least when Local 4, AFM, published in its March journal a complete two page financial statement, itemizing all expenses and assets. Notable figures were those paid in fees and salaries to officers, employees, and directors of the local: a figure totalling slightly less than \$30,000 for all three items.

The union's journal also listed the expulsion of an H. Truman, piano player, no party affiliation listed.

Lombard and Winton to W. M.

New York—Barry Winton, former bandleader, has joined Nat Kalcheim and Cress Courtney in the band department of the William Morris agency here. Winton will concentrate on selling bands to hotels.

In Chicago, Pat Lombard rejoined the WM office as head of band activity. He is a Morris vet.

Tom Rockwell Won't Sue On Coffin Book

New York—At press-time, Tom Rockwell, president of General Artists Corporation had decided to drop his libel suit against the publishers of Horn of Plenty, Robert Goffin-authored biography of Louis Armstrong, and to insist merely that his name be deleted from all future issues of the book.

Ziggy Elman Goes to The Coast for a Rest

New York—After an unsuccessful venture as a leader, trumpeter Ziggy Elman junked his band and left for the coast. In Hollywood, Ziggy plans to rest up awhile during which time he will probably cut some sides for MGM.

Home Again



Honolulu — Although she joined the Joe Reichman band in California, Lel Becker was born in Hawaii and her engagement with Joe at the Royal Hawaiian Hotel was in the nature of a home-coming. The Reichman orchestra and Lel are appearing currently in San Francisco.

Eckstine Fronts Al Killian Combo

Hollywood—Billy Eckstine, who was signed to open at Billy Berg's Vine Street hotspot April 2, was planning to take over and front a new band formed here recently by Al Killian. Combo will be billed under Eckstine's name as "Billy Eckstine's Band Featuring Al Killian."

With Killian are Sonny Criss, the Charlie Parker disciple on alto, Wardell Gray, tenor; Shifty Henry, bass; Warren Bracken, piano, and Tim Kennedy, drums.

Musicians Score Esky

New York—Follow-up to the recent mass resignation of 18 critics from the Esquire Jazz Book occurred last month when practically every musician concerned in the poll signed a letter to Esquire's publisher, Dave Smart, asking why the book was edited by Eddie Condon's personal manager, why the "New Star" winners were completely neglected, and why the year's "best record" list excluded records made by other than the so-called Dixieland clique.

Included among those signing were: Louis Armstrong, Coleman Hawkins, Red Norvo, Buddy Rich, Roy Eldridge, Dizzy Gillespie, Buck Clayton, Oscar Moore, Teddy Wilson, King Cole, Johnny Hodges, Boyd Raeburn, Charlie Ventura, Harry Carney, Cootie Williams, Oscar Pettiford, Billie Holiday, Sarah Vaughan and Charlie Shavers.

Raeburn Surprises Self in Washington

By DON LARRABEE

Washington—Boyd Raeburn's success on his recent five-day stint at the Kovakas club here even surprised Boyd. Following a fair run at New York's Vanity Fair, the Boyd came into the nation's capital skeptical of his chances of success, since Kovakas' spot has never been known as a terrific big band location.

An unexpectedly enthusiastic audience packed the badly-located club for Boyd's entire local run and found in the saxist's music something they wanted and hadn't expected.

While here, Raeburn tipped his hand that he was prepping for a Carnegie concert in New York, but wouldn't reveal the exact date. Only info he would divulge was that "when we do go into Carnegie we won't louse up the program with the usual jam session type of presentation. We'll give a serious, symphonic jazz concert."

When he does present his band in a concert, he told Down Beat, he would include Johnny Richard's Nepenthe, Concerto for Clarinet, featuring Buddy De Franco, and possibly St. Louis Blues, with a Ginnie Powell vocal.

The band will be at VPI, Blackburg, Va., April 11 and 12; Pennsylvania state college, April 18, Mt. Holyoke teachers college, April 20, and Utica, N. Y., April 25.

New York—Irv Cottler, former Claude Thornhill drummer, opened a drum studio for beginners in Brooklyn.

Hines Buys Club, Moves Band In

Chicago—Earl Hines has bought the El Grotto night club, in the Pershing hotel here, and has brought his band into the spot for a location date of several months.

The Fatha, who has played the El Grotto a couple of times previously with extended winter-season jobs, has been long rumored owning a piece of the spot. Previous owners, including Charlie Cole, had sold out their interests due to bad business, leaving the door open to the bandleader.

The Hines band, with strings added, will be featured in the show and for dancing.

Benny Carter Marries Widow In Mexico

Hollywood—Benny Carter was married recently in Ensenada, Mexico, to Ione Tucker, a young widow. It was the bandleader's second marriage.

Carter has a new band in rehearsal here but said he had no plans at the moment other than to do a string of one-niters.

Make First Disc Together



Hollywood—Andy Russell and his wife, Della Norell, both sing, but they never tried vocalizing in duet until they cut their Capitol disc, Unless It Can Happen To You, which will be released early this month.

CHICAGO BAND BRIEFS

Jazz Slowly Rising Out Of Chicago Doldrums; Concerts Lead Revival

By DON C. HAYNES

Chicago—That which has transpired musically here since the last "Chi Band Briefs" column (October) is certainly not for the best. During those five months jazz in particular and music in general sank as deeply into the mire of mid-western apathy as it has ever fallen. War time, boom town Chicago became a square, week-end town.

Though improved, the panic isn't over. Too many musicians are out of work. Good jobs are too few. The hike in musicians' scale now appears to be both ill-timed and ill-advised. Rumors, impossible to track down, of course, are of clubs cutting scale—always a bad sign of bad times.

Booking agents further snafu the situation. Frankly, there are too many of them, too many of the gentry without scruples of any kind. Musicians, as usual, take the beating.

Loop Quiet

The Loop is still in the doldrums, with Red Saunders and Lonnie Simmons combos at the Band Box, Jimmy McPartland's quartet at the Brass Rail and Hal Otis' trio at the Capitol the only outstanding attractions. That's the press time lineup, of course—combos come and go too rapidly in the Loop to report accurately in advance.

The Hotel Sherman has been providing good copy with the numerous quick changes in Panther Room policy, the latest being a small-band and floor show plan that makes musical and box office sense. Herbie Fields' new 8-piece group takes over the bandstand, with the Jan August quar-



Herbie

et, the locally hot Harmonicats and vocalist Monica Lewis.

Sarah Vaughan went into the Rhumboogie cafe for four weeks, and if the first few nights' business was any indication, she could well stay there the remainder of the year. She seems to have a tremendous local following. Oh, yes, Slam Stewart's trio is also on the show.

Concerts Coming Back

Concerts are back in high number again, reviving interest in hot music here. The Civic Opera House has Lionel Hampton April 27; Jazz Cavalcade, May 4; and Art Tatum, May 11.

Dave Garraway is presenting a series of 11:30 Club concerts, more or less every other Sunday afternoon at the Twin Terrace cafe, 3 North Clark st. First one, March 30, featured Sarah Vaughan, altoist Sonny Stitt and pianist Mel Henke. Tickets were sold out in four days. Jimmy McPartland's group, George Davis' innovators and vocalist Jackie Cain are set for a future bash, with a good possibility that the Charlie Ventura quintet (which includes Bill Harris, Davey Tough and Ralph Burns at press time) might show in town for Garraway's May 4 concert.

PEM Has Bechet

Paul Eduard Miller cancelled his Mildred Bailey concert and the next in his Kimball hall series will be May 25 with Sidney Bechet and Maxie Kaminsky.

Several clubs around town have spasmodically held Sunday afternoon sessions, currently only the Marble Stairway continues.

John Schenck has inaugurated a series of sessions the last Sunday of each month at the Twin Terrace cafe. First, with a New Orleans group, attracted 150 persons, undoubtedly lost some money.



Bunk

Bunk Johnson will be brought back into Chicago for Schenck's second, April 27, with the New Orleans jazz enthusiast planning to take Bunk on a concert tour of several cities soon thereafter.

Gayle, Mills Move

Losing both ace pianist-entertainers Rosella Gayle and Sinclair Mills, the Argyle street hangouts would be pretty quiet except for the Five Blazers (Tailspin) and Jump Jackson (Argyle Show Lounge) combos. Gayle will get a nice boost in salary and go into the Sky Club May 5, after nearly two years at the Tailspin. Mills moved to a Detroit alley.

Chet Robie's trio into the Sky-ride for 12 weeks, then in late June returns to the Carlo for 18 more. . . Lots of comment about George Davis' quartet out at Jump Town. And more about Jackie Cain, a young vocalist who is already singing rings around the names. Tay Vove's new quartet Lou

Catchy Minneapolis Combo



Minneapolis—With a smooth but hot style, the Mel Arvin Trio is luring the hipper crowd to the Music Box here. Leader plays piano and vibes, with Jerry Layne on bass, Jimmy Hilden on guitar and Cypsy Edwards singing solo and joining the boys in four-way vocals. (Bill Olson Photo)

Ranier (on clary, alto and tenor), Bill Iverson (guitar), Pat Atton (bass) and Tay (vibes) in a subtle, musical vein, is currently at the Bee Hive on 55th.

Saturday night dance sessions at the Pershing ballroom have featured Johnny Griffin, Sonny Stitt, Jay Peters and other local stars. . . Charlie Parker and Howard McGhee were to fly in from Hollywood

for a one-nighter at the Pershing Easter night.

Local Bands Nab Spots

Buddy Moreno's new band is at the Aragon ballroom for a short stay. . . Local bands take over more and more of the hotel and better club spots—Don McGrane (Stevens, Stephen Klaley (Edge—(Modulate to Page 22)

5 STRING KAY BASS VIOL

...adds 25% to your playable range



Fast, high obligatos and solos—written into so many of today's modern arrangements—are much easier to play on a five string Kay. The added C (treble) string makes it possible for you to play cello-tone highs in lower positions... obviously easier, and with better intonation.

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RAY ANTHONY'S
star bass player, Stanley Slejko, is pictured above with his 5 string Kay at Chicago's Hotel Sherman. Norman Bates, Jack Fonda, Bob Haggart, Chubby Jackson, Bob Leininger, Emil Powell and Marjorie Ray are other top flight artists who use 5 string Kays.



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RAY HOPFNER & BILL WALLACE
ACES WITH FRANKIE CARLE

"Best baritone sax ever made"—"and best trombone, too"—are the sentiments of Ray Hopfner and Bill Wallace as they talk over a special arrangement with Frankie Carle. And Frankie Carle has everywhere agree that the rich mellow tones of these Buescher artists blend perfectly into the harmonious counterpoint for America's top flight piano stylist.

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Chicago, April 9, 1947

First of trek west April 4, after 10 board, w Caesar. band op cadia de tango-w nell Rh Duke Eli

Non-un

agency n Island C opening

Perry show in will play York, tw to the Warren Krupa CBS sta work ou

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Inside the film which real life of a n change ment t callers prospec code ca coffee s get you grilled

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First date of the Joe Mooney trek west will be Hartford, Conn., April 4, 5, 6 . . . Jack Bregman, after 10 years on the ASCAP board, was replaced by Irving Caesar . . . The new Buddy Rich band opened April 3 at the Arcadia ballroom in NYC with a tango-waltz book . . . The Cornell Rhythm club has signed Duke Ellington for April 19.

Non-union musicians in New York are booking work on Local 802 contract blanks! . . . Raymond Scott did so well at the Palace hotel in San Francisco that they are bringing him back for eight weeks, opening in August . . . Shep Fields sold his automobile agency and will concentrate on Glen Island Casino, with Tex Beneke opening on May 15.

Perry Como may leave his air show in June, in which case he will play the Paramount in New York, two weeks in Chicago, then to the coast for a picture . . . Warren Covington, team with Krupa and Raeburn, joined the CBS staff in Gotham until he can work out plans for his own band.

Glenn Henry, now at the Plantation club in Dallas, states that he is under a seven year contract to MCA, to clear up conflicting rumors about his booking affiliation . . . Freddy James, with *You Won't Be Satisfied Until You Break My Heart* and *You Broke The Only Heart That Ever Loved You* to his credit, has a new one breaking, *Oh, My Achin' Heart*. Freddy's real name is Teddy Powell!

Capitol has topped Down Beat's campaign for the listing of solo instrumentalists on record labels by giving Buddy Childers credit as "first trumpet" on the Stan Kenton disc *Concerto*. The section is featured at one point, but Buddy has no solo . . . Pat De'Lisa, ex-Herman band boy, has his own combo at the Hotel Alamac in NYC.

Insiders find a parallel between the film *Smash-Up*, heroine of which has dipso tendencies, and real life experience of the wife of a name vocalist . . . GAC changed from General Amusement to General Artists to lose callers who were coin machine prospects. Now its initials are a code call at the Maxwell House coffee shop on Broadway. They get you a 15 cent sandwich—grilled American cheese!



Lloyd Schafer, band leader, and Hal Collier, arranger, walked into the old Onyx club one night when Stuff Smith was working the spot. Stuff began a big build-up for them over the mike to the crowd, then realized he had forgotten their names. "I'd like to tell you the names of the two eminent musical gentlemen who just walked in," Stuff told the patrons without batting an eye-lash. "But they're so big and so important that it's a secret!"

Arranger Miller Builds Band

New York—Arranger Freddy Miller is building a commercial band consisting of four saxes, three trumpets (one doubling French horn), one trombone, three rhythm and two vocalists which he expects to debut shortly. The band will be a "commercial type with sweet swing and entertaining novelties," Miller told *Down Beat*. Janet Parker will handle the girl vocal slot. Unit may be handled by MCA.

Eddie South Slices Six Sides

Chicago—Eddie South recently cut six sides, three standards and three jump originals, for the Gold Seal label, outfit that has issued

Lay Lively Licks In Lynn



Lynn, Mass.—First jazz concert ever staged here was held last month by Ray Barron at the 20th Century club. Photo shows Paul Vignoli, Boston tenor man, at the mike; Ralph Barzeley, guitar; Don Bowlin, trumpet; Ray Fran, bass; Dick Cito, alto and Murray Sibley, piano.

Max Miller and Paul Jordan wax. *Thought of You*, *Best Years of Titles* are *Yesterdays*, *These My Life*, *Hot Canary* and 12 *Foolish Things*, *The Very O'Clock at Night*.

Columbia Ups Disc Prices

New York—Columbia, staunch holder of the record price line, capitulated on March 17 when it quietly announced to assembled retailers that henceforth prices would be 60 cents, same as Victor, Capitol and such newcomers as MGM. (Decca, onetime low-price leader, is almost completely confined to its 75 cent label.)

For many months, Columbia, alone, had clung tenaciously to its 50 cent (plus tax) label, despite infinitesimal or non-existent profit margins. This, according to official announcements, was part of Columbia's over-all campaign to hold prices.

Only remaining exception to this upward price trend is Sonora, which recently introduced a 39 cent label.

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"Sherlock Tones" and the case of the "Mysterious Three"



"A most interesting case, my dear Whatsit. For some time I had been hearing sax and clarinet players discussing some mysterious trio they all seemed to enthuse about. One chap, I remember, said, 'I've tried them all, but this combo beats everything!' The other musicians were equally enthusiastic in their praises of this unknown trio. Naturally I was greatly intrigued. Following one of the sax players home, I saw him take something out of his case and put it in this wall safe. So here, at last, I discovered the trio that has evoked such enthusiasm—the Goldentone Plastic Mouthpiece, Goldentone Plastic Reed, and Magni-Tone Ligature. They just seem to go together like the leaves of a shamrock."

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The Goldentone Plastic Mouthpiece, Goldentone Plastic Reed and Magni-Tone Ligature in this factory-matched combination are made for each other. They work so smoothly and easily together that you find yourself playing better with much less effort. Best of all, you get all three for the price of an ordinary mouthpiece alone!

For Clarinet	Black \$4.95	White \$5.95
For Alto Sax	\$5.95	\$6.95
For Tenor Sax	\$6.95	\$7.95

Available with either black or white mouthpieces Medium facing only
Packaged in handsome white plastic box suitable for cigarettes, cards, jewelry, or other purposes.

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Handiest music stand for orchestras. 100% reinforced. Folds compactly. Each **\$2.95** (\$11.50 per carrying carton of four; 10¢ at West of Boston.)

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Bright tone. Instant response. Guaranteed for a full year. Available in 6 strengths.

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Woven web plastic neck band again available! Cooler—lighter—better looking. This sax chain gives you a quick, positive adjustment and outlasts many ordinary straps. **\$3.50**

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RECORDS

The Securities and Exchange commission is investigating the Cosmo record set up after claims of fraud by stockholders. Over a million was lost in the firm . . . Columbia has inked Mary Ann McCall, last with Woody Herman . . . Dick Todd, Ray Anthony and Bob Chester are on Sonora's 39 cent label . . . Ginny Simms has signed with Sonora.

Actna, Baltimore diskery, has parted Del Freitag. First side combines Stardust and Keeping, an original . . . Del Trio with Columbia . . . Mary Howard of MHR Records was rushed to the hospital shortly after releasing her first Herman Chittison album . . . Kirby Walker, singing pianist, included in Ain't Gonna Open That Door among his first international sides.

Vic Damone will be built up by Mercury to fill the Tony Martin void . . . Apollo recently completed another Illinois Jacquet date . . . Whimsy, Ltd., new publishing-record firm, has released four vocal sides by Johnny Clark . . . Earl Bostic cutting for Gotham . . . Milton Karle handling King Cole Trio on record promotion only.

PUBLISHING

Dick Powers has been tipped to manager of MGM's music department . . . Charlie (Monsie) Warren has been named general professional manager of Harry Warren pubbery . . . Dave Blum, formerly with Capitol Songs, also joined Warren, as did Oscar Robbins.

Kurt Webster, the WBT, Charlotte, N. C., disc jockey who got Heartaches rolling; was brought to New York for a three-day fling last week by Leeds, pubbers of the tune . . . Leeds lost its appeal before the ASCAP board to raise its 750 rating . . . Bud Gately has been named professional manager of Mickey Goldsen's Capitol. Olin Schottler is now with the firm.

British songwriters have joined to form a British peanners protective association . . . Robbins-Felst-Miller are unloading a batch of instruction books, dance orchestration and instrumental solos on the European market through the Big-3's British rep, Franch, Day and Hunter, Ltd.

Leeds' new piano book, 2 to the Bar, written by Frank Paparelli, is on the market. Book is written in three parts—New Orleans period, Chicago period and the Swing and Contemporary period.

STUFF

Eddie Davis finished 12 years as ork leader at the Larns, fancy New York club. Eddie came in for a two week run and remained on. . . Earl Bostic is at the Sunnyside Horseshoe Bar, Queens, with his sextet.

Louis Prima will follow Jack Edwards at the Commodore . . . Irving Fields returning to the Crest Room . . . Will Osborne slated for a tour of the British Isles. First Amerk band to play the country since the war . . . Kemp Read continues at the Steak House, Marion, Mass.

Handy Works Blues Sympho

Washington—W. C. Handy, aged but nonetheless active, disclosed here recently that he is at work on a blues symphony which he hopes to finish by the end of the year.

It will be his first full-length symphonic work, done in four movements, he said, and tentatively titled *Blue Destiny*.

Handy told Tomlinson Todd, WWDC disc jockey, he has kept quiet about his ambitious work to almost everybody except "friends and some symphonic conductors." —Don Larrabee

Rich's New Ork in NYC

New York—Buddy Rich had just reorganized his orchestra, at press time, and was set to kick off at the Arcadia ballroom, this city, April 3.

Determined to get on a sweet kick and stay there, with extra emphasis on his new-found singing prowess, Buddy showed up with a ballad-heavy book at his first rehearsal, March 24.

Eddie Finckel has returned with Buddy as arranger and "rehearsal master." Key sidemen set at this writing are brother Mickey Rich and Alan Eager, tenors; Tommy Allison and Stanley Fishelson, trumpets; Gerry Thurkill, alto; Tubby Phillips, bass.

Buddy busted up his last band two months ago and took to the concert troupe trail.

Eckstine Cuts First For MGM in May

Hollywood—Vocalist Billy Eckstine, currently at Billy Berg's in Hollywood, will be delayed in cutting his first sides for MGM until after his contract with National records expires April 30.

Dean Hudson Busy On Southern Dates

New York—Dean Hudson still has Senator Claghorn's country in the palm of his hand. He's just been signed for the next season (Jan. 4 to April 13) at Miami's Flagler hotel and is currently hitting college proms. Hudson has worked the Flagler this year and will be back following Military ball dances at The Citadel and the U. of Florida.

Dean has replaced lead altoist Tony Pastore with Jimmy Holman, formerly with Sonny Dunham. Earlier changes brought in Kenny Martin, trombone and vocals, and Ray Morosco, bass.

Abe Most Forms Unit, To Open in Brooklyn

New York—Clarinetist Abe Most has formed a quartet with Pete Pontl, accordion; Jimmy Norton, guitar, and Sandy Block, bass. Unit has been auditioning for various spots. At press time group figured to settle at the Enduro club, Brooklyn.

Down Beat covers the music news from coast to coast.

Zito And Haver Defy Career Jinx To Bliss



June and Jimmy

Hollywood—"We're going to prove that separate careers are not incompatible with successful marriages". So said June Haver, former band vocalist elevated to full-fledged stardom in the 20th-Fox picture *I Wonder Who's Kissing Her Now*, following her recent marriage to trumpet player Jimmy Zito, now organizing a band here.

"We have an extra bond between us in music," added June. "That's why we're doubly sure that my work in pictures and Jimmy's with his band will not prevent us from having a happy marriage."

Following their "elopement" (accompanied by June's parents) the couple separated briefly, were re-married under the regulations of the Catholic church, of which both are members.

Appeal 'Rum' Case

New York—Federal court decision against Maurey Amsterdam,

Paul Baron and Jerri Sullivan over title to *Rum and Coca-Cola*, giving possession to Rupert (Lord Invader) Grant, will be appealed, Amsterdam says.

Despite his youth, Cliff Leeman is one of the real veteran swing drummers in the country. He was around when four-beat was cutting its eye teeth. He backed up the rhythm section in the great Artie Shaw band that zoomed to the top in the late thirties. And he has lent the tremendous drive of his playing successively to the bands of Tommy Dorsey, Woody Herman, Raymond Scott and others.

Says Cliff Leeman: "I've never changed drums (or accessories) since the first day I tried "Radio Kings". At the White Way Musical Products store apparently it's true that "Once a Slingerland drummer, always a Slingerland drummer!"

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Chicago band, wll under that cal music the Club F 18 for two Personne mixed ba Stan Woj Frank Rob Ernie Mc Brockman, Higgins, H ray Wata Avant, Rob trombones Wesley L Miller, bas Ketchum,

FAMOU



BUESCHER DRUMS

New Jazz Nitery For Chicago

Chicago—New nitery named "Jazz, Ltd." featuring the real jazz will open around May 1 on Chicago's near north side, probably featuring



Sidney

ably featuring Sidney Bechet and a New Orleans group. Spot will be owned and operated by musician Bill Reinhardt and his wife, Ruth Sato Reinhardt.

Reinhardt was negotiating with Bechet to open the club as the *Beat* went to press. Policy will be to feature all the jazz names possible. Reinhardt said he will try to get Muggsy Spanier to follow Bechet.



Chicago—Back into the limelight after several years of retirement is this beautiful Eurasian, Ruth Sato, who will be official greeter in the jazz spot which she and her husband, Bill Reinhardt, will open at 11 East Grand avenue (see adjoining column for details.) But she won't be wearing this costume, fellows!

Skitch Talks Over New Ork

Hollywood—Skitch Henderson, pianist on the Bing Crosby show, takes off for New York any day to confer with MCA heads for plans to build a large band.

Henderson, who has waxed several Capitol sides with a studio unit, dropped plans last year for a band, evidently feels this time more favorable for launching an outfit.

Crosby is also due in New York about the same time, with a tie-up between the two more than likely.

Dale's Chi Crew Into St. Louis

Chicago—The "Jimmy Dale" band, wild jump outfit fronted under that name by Hal Fox, local musicians' tailor, goes into the Club Riviera, St. Louis, April 18 for two weeks.

Personnel of the 18-piece mixed band is: Cal Schneider, Stan Wojcik, Gene Ammons, Frank Robinson, Everett Sands, Ernie McDonald, saxes; Gail Brockman, Hotsy Katz, Red Von-Higgins, Hickey Robinson, Murray Watson, trumpets; John Avant, Robert Smith, Bob Huyer, trombones; Julian Mance, piano; Wesley Landers, drums; Gary Miller, bass; and Leon "Skylark" Ketchum, vocalist.

New Arnold Ork For Berkeley's Claremont

Hollywood—New Murray Arnold ork, fronted by the ex-Freddy Martin 88er, debuts at the Claremont hotel in Berkeley May 27. Booking, set by Lyle Thayer of the new Mus-Art office, is first non-MCA pact there.

Joins Brooks Band

New York—Aileen Stanley Jr., joined the Randy Brooks band as gal vocalist before it opened the Pennsylvania hotel, April 7.

Pianist Breaks Up N.Y. Cafe Holdup

New York—As three gunmen entered the Vienna cafe, Mike Marchand, pianist in the midtown club, spotted the bandits, slipped out the rear door of the cafe and called police from the lobby of a nearby hotel.

Police arrived as the three holdup men were robbing a number of customers, two other musicians and the bartender. Police and the bandits exchanged shots, resulting in the capture of one. The other two thugs escaped.

30 What?

New York — Emil Coleman, his press department reports, has postponed his 30th anniversary in music from March 18 to April 15. He's at the Waldorf. Now how can he do that?

Kitty Kallen Set for 'Finian' Show Role

New York—Vocalist Kitty Kallen will definitely replace Ella Logan in her role in the Broadway showing of *Finian's Rainbow*. Switch is set for June 1.

Bob Strong On Mid-West Tour

Kansas City—After closing at Mary's club here last week, Bob Strong took off for a series of one-niters through the Ohio-Michigan territory for the remainder of the month. Personnel changes had Eddie Cox, former featured tenor man and singer, returning, and Vaughn Sinclair joining on trumpet.

Washington—Little Jack Little, a piano single for the last three years, is the latest to turn disc jockey. He started a 1 to 4 p.m. stint April 7 over WEAM here.

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- (S) **UNUSUAL CHORDS FOR GUITAR**
50c By Charles Ruoff, teacher and artist, this book is of immeasurable value in modern harmonic construction.
- (T) **SIGHT READING FOR PLECTRUM GUITAR**
1.25 By two world-famous guitarists, Harry Volpe and Frank Victor... designed to give facility and technique in sight reading.
- (U) **CHORDS FOR THE SPANISH GUITAR**
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LOS ANGELES BAND BRIEFS

Deadline failed to let us note the appearance of Anita O'Day and the Barney Kessel Trio (Barney, guitar; Sheldon Robbin, piano; Morty Korb, bass) at Billingsley's birdcage (Bocage). This stuffy joint, since the advent of the Page Cavanaugh Trio, has been providing a mighty fine musical menu. Peggy Lee, assisted by husband Dave Barbour and a trio or quartet were signed to take over April 15, probably remaining until the King Cole Trio comes in May 27. That's quite a line-up.

Also of interest is the return of the Johnny White Quartet (Johnny, vibes; Rollo Garberg, piano, Guy Sealise, guitar; Johnny Smith, clarinet) to the Roanders for what will probably be a long run this time. Mabel Scott was the only hold-over at Billy Berg's as Billy Eckstine came in with a six-piece

Joe Rushton With Red

Hollywood—Red Nichols, still going strong at the Morocco, has switched his string bass for sax, played by Joe Rushton.

combo. The departures were the Errol Garner Trio, Harry Gibson and Gerald Wilson ork. . . . Hugh Hudson (Hugh Hudgings of the old Horace Heidt band) unit closed a long run at the Casbah to take a Catalina Island spot. Replacement was Ceelle Burke (billed as "Celestino's Afro-Cubans") headlining a new sepiu show at the south side spot.

A while back we received a letter inquiring the name of the solo trumpet man heard from time to time with Billy Mills' (Fibber & Molly) radio ork. In setting up our new office here we mistaid the letter and can not answer direct. It is Andy Secrest. Why isn't someone putting Andy on wax with all-star backing? . . . Isham Jones, in retirement for years, reported bound for Hollywood to resume musical activity. . . . Harry Schooler's suit against his ex-comrades in publicity peddling was dismissed by the court. Harry and his former gal associates will have to settle the beef among themselves.

Behind the Bandstand

Flat scale, per sideman, for the boys who played for the Motion Picture Academy Award show here at the Shrine Auditorium, was set at \$125 per man! There was much howling from musicians in the street that the date was played by members of the Warner Brothers staff orchestra, the highest salaried in the business.

James Launches New Band

Hollywood—Pat Flaherty, who came here last year to join Les Brown, drew the girl vocalist's spot with new band organized here by Harry James, which was slated to embark on a tour of one-niters opening in San Bernardino April 11. Buddy DeVito is back in the male singer spot.

another trumpet, a drummer, and a string section of five, including a viola and a cello.

Willie Smith was eligible to join James but was under commitment to the Norman Grant jazz concert unit.

Pastor Nabs A Movie Job

Hollywood—Tony Pastor, signed to follow Les Brown April 29 at the Palladium, has been set for featured music spot in the Columbia picture *Three Blondes and a Red Head*. Pastor and band will report for movie chore on conclusion of the Palladium stand.

Union rule barring bands from doubling from steady engagements to picture jobs is now being strictly enforced, except in case of shorts.

Jordans' Court Routine At End

Los Angeles—Charge of assault with a deadly weapon filed against Fleecie Jordan, wife, at that time, of bandleader Louis Jordan, following an altercation in which Jordan was cut up with a knife, was dismissed in Pasadena Justice Court.

Jordan declined to press charges and in the meantime had secured a divorce in Illinois. Mrs. Jordan reportedly received a large property settlement.

Helen Forrest MGM Firsts

Hollywood—Helen Forrest, now with MGM plattery, makes her bow on the new label with *The Egg & I* and *Who Cares What People Think* backed by an orchestra under Hal Mooney.

Resch Is Back With Kaye Ork

New York—Oscar (Ozzie) Resch returns to the Sammy Kaye band next week to replace trombonist Ted Steele.

Ozzie had retired from the music biz to open a hardware store in Plainfield, N. J., where he also taught trombone after business hours and played occasional dates.

Anson Radio Pact Renewed



Hollywood—Smart boys on Vine street shook their heads when Bill Anson arrived from Chicago last year to take over the Al Jarvis spot on KFWE. But here's Bill signing a fresh three year contract, with the moral support of Skitch Henderson, band leader, and Margaret Whiting, singer. Listeners say that Anson supplies bright chatter on his show without getting cute, and that he doesn't pretend to be a jazz critic.

Isham Jones Heads For Hollywood

New York—Isham Jones reportedly sold his ranch in Denver and bought a house in California. Jones intends to devote his time to songwriting and recording. He is skedded to cut two albums for MGM.

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MOVIE MUSIC

Menuhin's Music Fails To Liven Paganini Picture

By CHARLES EMGE

One of my contentions concerning the use of music in pictures has been that over-emphasis on music will generally result in poor screen entertainment, especially if the music is of the so-called high-brow variety. Exhibit A in evidence

on my side of the argument, if any, is *The Magic Bow*, a movie based on fictitious incidents in the life of Nicolo Paganini, the early 19th century fiddler who established the standards of virtuosity by which violinists are, unfortunately, still judged.

The Magic Bow is notable only because it is the first picture in which heavy publicity has been accorded a ghost-performer, in this case Yehudi Menuhin. Exhibitors of *The Magic Bow* are officially directed to give billing to Menuhin "Size optional but prominent."

The story of Paganini, as told in this picture, is very, very dull—and the music that goes with it is almost as dull as the story. That provides me with an opportunity to set off my own little blast at the idea that anything in music that can be labelled "classical" has to be accepted as satisfying musical entertainment. Most of the music heard in the picture is taken from Paganini's own output of finger-busters, excerpts from such academic show pieces as the *Campanella*, *Caprice No. 20*, *Concerto No. 1*, and *Introduction and Variations*. After an hour and a half of that kind of musical fare almost anyone will find the Beethoven concerto sequence (at the Papal Court reception which is sup-

Bing Buys Into Coast Plattery

Hollywood—Bing Crosby has bought a large piece of Variety records, a local firm which puts out novelty albums (prayers recited by Pat O'Brien, dialogue by the late W. C. Fields, dance instruction by Veloz and Yolanda). Crosby will not record for the firm.

Herb Listens



Hollywood—Herb Jeffries lends an attentive ear to the voice of Lorraine Baker, vocalist from Akron, Ohio, now featured at the Crown Jewel cafe here. They are posing backstage at the premiere of the short lived *Sumpin's Jumpin'* revue.

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posed to be the climax of the picture) downright exciting.

But my main complaint with *The Magic Bow* is not with the music, which I'll admit many people will enjoy, but with the story treatment, which contains as many unnecessary and irrelevant inaccuracies as our own Hollywood-made biographical films.

Without stretching the censorship codes, at least they could have made a much more interesting character of the violinist himself, who fiddled for and around with the most beautiful women of Europe, left more illegitimate children than there are fake Stradivari, and ended up running a gambling joint in Paris.

Joey Preston Waxes An Album

Hollywood—Joey Preston, 10-year-old drummer, makes his first bid for recognition not as a juvenile phenomenon but as a mature performer in an album of records which were to be recorded here for *Modern Music* during last week of March.

Red Norvo, who arrived here recently, was scheduled to headline the combo assembled for Preston. Others slated for the sessions were Mill Raskin, piano; Irving Ashby, guitar; Artie Shapiro, bass; and Frankie Catalina, one of Joey's own "discoveries" on clarinet. It was probable a

trumpet would be used on some sides.

Two of the sides will feature Joey as a singer and as a pianist. His vocal ability and talent as a pianist has so far been submerged by his work as a drummer.

Les Elgart Moves Ork From GAC To WM

New York—Les Elgart has switched his booking chores from GAC to the William Morris office.

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Should Disc Jockeys Take It on the Side?

There has been much palaver here lately about disc jockeys, mostly in their cash relationships with the AFM. There are a couple of other hunks of the platter problem that deserve attention.

Like it or not, jockeys exert a critical function. The *Beat's* Mix was bleating last issue about the low status of their criticism in jazz. If any general effort is to be made to set up rules for judging the gentry of music, the tallow talkers have to be counted in. There can be no questioning either their influence nor their present desire to use it.

There has been some talk lately in the business about payolas, a gentle term for what used to be called the pay-off or bribery. To *Down Beat's* definite knowledge, there are a few disc jockeys on the make for dough. But these slippery gentry are in the very slim minority.

However, there is a larger group of jockeys who almost without thinking about it are mixed up with practices which not only can end harming their profession, but also nix any claim they may have to being considered legitimate critics.

The practice of giving concerts is one that has taken hold on both coasts in the last year. At least eight jockeys to the *Beat's* knowledge have been given percentages ranging up to one fourth of the total proceeds to plug the programs.

Their defense of this hi-jack is that after all they are performing a public relations service for the musicians and the promoter and doing a lot of work for free isn't justified.

Outside of the fact that by accepting money for plugs over the air, the record rompers are breaking FCC regulations on time brokerage, they are also being extremely unethical from a critical standpoint.

If every concert were able to pay an equal sum to all the disc shows, then perhaps it might be more permissible. However they are not, and so from grounds of simple fairness it is an undesirable practice.

Even further, the average listener depends on an air show for guidance in selecting the show on which he should spend his two bucks. No man can give an impartial appraisal of a program when he stands to make four or five hundred dollars from it if it is a commercial success.

Many disc spinners retort, "You gotta live, Jack. And I sure don't make it from my salary." Agreed. Scream. Get your salary raised—but don't take it on the side. At least don't lay claim to making unbiased comment about music if you do.

There is another gimmick running around these days—the stock deal. There is one New York City spinner who has been given a large block of stock in a new record company. He therefore jams his programs with their discs.

His defense to us is, "I honestly think their records are wonderful, stock or no, and that's why I play them." This may well be. He sounds like an honest fellow. But as long as he has that stock, we nor anyone else will ever know for sure.

If jockeys are to be as useful as they could be in helping American jazz, they must remember two prime rules with reference to critical writing:

1. No decent critic ever made a million.
2. No decent critic gets his checks from more than one source.

Jazz Harpist



New York—Sultry looking wench above is Daphne Hellman, who strums harp at Spivy's, spiffy niter here. The young plucker started out studying under Carlos Salzedo, concertized, and then switched to jazz, with lessons currently by Sanford Gold, 88-er here. She uses special vocal material written for her by better-half Geoffrey Hellman, *New Yorker* satirist.

CHORDS AND DISCORDS

Poll Overseas

Rondebosch, South Africa

To the Editors:

We overseas readers would also like to have our share in your annual poll. But as things stand we are unable to do so. By the time I receive my *Beat* with the voting table it is almost time for you to publish the final results. It takes about one month for a letter to reach the States from South Africa. So could you print your all-star band form about a month earlier and thus give your overseas readers a chance to vote.

J. P. Callanan

This year, as in the past, several hundred ballots came in too late to be tabulated in the poll. The very last ballot was received March 4, from a reader in Holland.

No Opinions, Please

Brooklyn, N. J.

To the Editors:

Your newspaper is spoiled by constant arguing and haggling over which is the best type of music—Dixieland, be-bop, etc. They all have their bad moments and good ones, according to the taste of the listener.

Same goes for "Diggin' the Discs". List soloists and sidemen, but forget the opinions!

Anyway, I enjoy the *Beat* and was happy to renew my subscription.

Alfred T. Prange

How dull would the *Beat* be without opinions! Readers dig the discs column not only to find what records are out, but just what *Mix* thinks about the sides.

Herd Was Tops

Atlanta, Ga.

To the Editors:

Much of my interest and enthusiasm for jazz has vanished since the Herman Herd disbanded. To me, Woody's organization represented the very best in progressive jazz, as your publication has pointed out in its excellent reviews of his records.

What I can't understand is why he was forced to disband when Kenton, with a slightly larger unit, has managed to survive in the face of the post-war rise of commercialism. Or maybe Stan's number will come up next. Or Ellington's.

When the Herd broke up big band jazz suffered a terrific blow. And if the few remaining bands with ideas fold, then what?

Bill Peeples

Troubles I've Seen'

Milwaukee, Wisc.

To the Editors:

It's a shame that wonderful musicians like Jack Teagarden must go through the troubles that they do. Jack has always had a wonderful band—who can forget the days of 1938 when his trumpet section consisted of Alec Fila, Charlie Spivak and Lee Castle and the late Johnny Van Epps on tenor? Yet he went bankrupt with that band, and then in 1941-42 again. Let's all plug the great Tea.

Robert Thompson

Progress And Jazz

Madison, Wis.

To the Editors:

A great many articles have been written about the relative merits of jazz and its various phases, but somehow the question of whether or not arrangements and advanced composition are rightful claimants to the jazz title has been neatly circumvented by the use of subjective reasoning. It is evident that in arriving at their conclusions, the critics of the compound forms have not considered the matter of progress.

The development of the arts, the sciences, or even of business methods depends upon progress, so why make an exception of jazz? The original form should be used as a basis for establishing advanced ideas which can be judged by artistic criteria in determining the quality of the new ideas as well as the old. Lack of understanding is a poor excuse for adverse criticism.

Restrictions placed upon instrumentation, composition and arrangements are comparable to excluding them completely, justifying the act by reasoning that because primitive man had little awareness of pitch variation and expressed himself musically by sounds which had little if any form, anything which makes use of mechanical contrivances is not pure jazz be it an instrument, a melody, or just a musical key.

The original jazz form of so-called complete improvisation is limited to simplified composition and as such is limited in other aspects. It should be accepted and appreciated for what it is and used as a foundation for advanced structure, which progressive musicians have been doing.

Basic jazz has been explored to its limits and regardless of the quality of the musicians who interpret it, only temporary advances are made. The interpretation of the solo musician as an abstractionist is completely ephemeral in nature, and so the advances in ideas which he may have are only in his head and last only as long as he lasts. The old structure of the form should progress along with the abstract ideas so that the soloist may also have more material from which to develop his own ideas.

Phillip Barnard

RAGTIME MARCHES ON

NEW NUMBERS

ARCE—A daughter, Diane, to Mr. and Mrs. Johnny Arch, recently, in Milwaukee. Dad is member of Peter Mancuso trio.

DARLING—A son, Leslie, to Mr. and Mrs. Denver Darling, last month, in New York. Dad is radio cowboy chanter.

HEILBRON—A son, David Field, to Mr. and Mrs. Fritz Heilbron, March 16 in Tonawanda, N.Y. Father is ex-Jan Garber—Don Reid trumpeter.

KARPELL—A son, David Reeds, to Mr. and Mrs. George M. Karpell, last month, in New York. Dad is sax teacher; mother is former Barbara Perkins, ex-CBS vocalist. Son named for *Beat's* comic strip.

PINES—A daughter, Linda Lee, to Mr. and Mrs. Lee Pines, March 1, in Clinton, N.J. Dad is pianist-arranger with Al Trace.

TYTHERLEIGH—A daughter to Mr. and Mrs. David Titherleigh, recently, in Los Angeles. Dad is local district manager for ASCAP.

TIED NOTES

CARTER-TUCKER—Benny Carter, band-leader-arranger, and Iona Tucker, late last month, in Ensenada, Mexico. Second marriage for both.

COSTELLO-SILON — Johnny Costello, trumpeter with Joe Cubelo band, and Marilyn Silon, recently, in New York.

DANCE-OAKLEY — Stanley F. Dance, English jazz critic, and Heien Oakley, jazz critic and sometime Down Beat, January 80 in England.

GILMORE-DIETZ — Paul Gilmore, former George Paxton and Buddy Morrow trombonist, and Mary Jane Diets, recently, in New York.

MARKELL-PAWLAK—Joe Markell, Benny Young saxist, and Susan Pawlak, recently, in Detroit.

OVERN-VICK—Carl (Slim) Overn, Sammy Kaye tenorist, and Virginia Vick, last month, in Baltimore.

SCHOONHEIM-LARSON — L. R. P. Schoonheim and Gerry Larson, ex-Vincent Lopez canary, recently, in the East.

SEBASTIAN-MIRANDA — David Sebastian and Carmen Miranda, Brazilian singer and actress, recently, in Hollywood.

VARNAU-SHOWALTER—Fred Varnau and Beverly Showalter, both of Ziv transcription company, recently, in Cincinnati.

ZUDEKOFF-GAVREAU—Barney Zudekoff, Buddy Morrow's brother and trumpeter, and Mary Gavreau, recently in New York.

FINAL BAR

BLANCHI—Nerino Bianchi, 50, local musician, recently, in San Antonio, Tex.

BINGHAM—Virgil I. Bingham, 36, local pianist, recently, in Kansas City.

CARPENTER—T. Leslie Carpenter, 32, organist, composer and choirmaster, recently, in Wilmington, Del.

HELY-BUTCHINSON—Dr. Victor Hely-Butchinson, 45, British pianist, composer and conductor, recently, in London.

KELLER—Joseph Keller, prexy and big manager of AFM local 140, last month, in Wilkes-Barre, Pa., following a fall.

SCHAEFFER—Aivah O. Schaeffer, 80, cornetist, last month, in Reading, Pa.

STORL—Marie Storl, violinist and dramatic vocalist, recently, in New York.

VAN DAMME—Pierre Van Damme, 86, Belgian composer, recently, in Liege, Belgium.

VAN HUSTEYN—J. C. Van Hustyen, 75, violinist and first concertmaster with the Baltimore symphony, recently, in Baltimore.

LOST HARMONY

FRAZER—Jane France, actress and former Frazer sisters singer with Ina Ray Hutton band, and Glenn Tryon, recently, in Los Angeles.

PRIMA—Louis Prima, bandleader, and Alma Ross, actress, last month, in Los Angeles.

Sister Artists Look Alike



New York—Lily Pons (left) and Dinah Shore are not actually related, of course, but they certainly could pass for sisters to judge from this photo taken when the opera star appeared as a guest on Dinah's radio program over CBS.

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Cover Art Sells Albums

By BILL GOTTLIEB

New York—In 1940, a year after Alex Steinweiss began putting art work on Columbia record album covers, the sale of albums increased, according to an article in *Newsweek*, 894 per cent. *Newsweek* didn't attribute all the rise to Steinweiss and his early imitators; but the article made it clear that album art was the major factor.

Steinweiss and his successors, notably Disc company's David Stone Martin, were the first to demonstrate on so wide a scale that highly imaginative art could be used successfully in dressing up commercial packages.

Steinweiss and Martin have carried their commercial art to a high point that, in one critical respect, is beyond the grasp of most contemporary "serious" painters. They have given their work a vitality that comes with usefulness.

All Art is Serious

Time was, during the great historic art periods, that art was functional. Paintings were made to decorate walls, to create effects, to live with. Today, paintings are largely canvases to be hung in cold museums and stared at in holy awe.

Steinweiss feels that his commercial art is, to the best of his ability, serious art. "I don't recognize the break between commercial art and fine art, nor do I sympathize with painters who support themselves by doing 'commercial' assignments, then rush home to express their souls in 'serious' art-for-art's sake work.

"I use all my technical facilities and emotions in my business products. That's what the great classicists did. Album covers, which constitute about half my work, may limit my field; but not enough to impede talents greater than mine.

Masters Commercial

"Don't think for a minute that the revered easel painters of the past did a portrait or landscape to express something lofty. They did it because they found a guy with dough who wanted a picture painted. If something lofty came out, it's because it happened to be within the artist.

"Even religious work like *The Last Supper* was a business assignment. It, in turn, was com-



Top: David Stone Martin, of Disc
Bottom: Alex Steinweiss, of Columbia

missioned for utilitarian reasons: to cover masonry, to create a spirit of reverence, to instill fear."

Functionalists Steinweiss and Martin have executed their particular assignments with such brilliance that, knowingly or unknowingly, hundreds of thousands of persons have bought their albums more for the cover than the records inside. Retail-

ers, when they want a striking, richly colored store interior, need only erect frames on which the album covers can be displayed, face out.

Victor was the first to use decorated album covers; but the art work was of the museum variety. It was heavy and only vaguely connected with the music inside. Nothing happened.

Then, in December, 1939, Pat

Dolan became ad director of the year-old Columbia record company. With him he brought Alex Steinweiss. Modern albums, with their split-second eye appeal, were in.

Steinweiss, like Martin, goes in for obvious symbolism. Instead of showing a whole body playing a bass, he shows just a hand. ("The hand is the key. No other part of the body, except the brain, is so necessary to music.") If the record jumps, he draws his letters in jagged, "jumpy" fashion.

In his classic drawing for the *Louis and Earl* album, Steinweiss didn't show the principles. He got across the flavor of the album still better by showing an old upright piano and stool with a trumpet on top and half finished drinks spotted here and there.

Cover Wins Award

Steinweiss, who loves jazz but is no fanatic, now does only classical albums for Columbia, which is just one of several accounts. Of his 350 published covers, his favorite is *Le Sacre du Printemps*. It won him the Award for Distinctive Merit in the 1944 Art Directors' Show and was chosen tops by a special "consumers" jury made up of G.I.'s.

Steinweiss deals in solid colors and simple lines. Like painter Grant Wood, he stylizes his objects—distorts them into neat, easily recognizable representations of their literal selves.

David Stone Martin, on the other hand, uses an elaborate line technique, except for such stylized details as the omnipresent hand, which resemble those of Steinweiss'.

Paints Impressions

Martin is somewhat more subtle and "arty" than Steinweiss, though not to the point of becoming obscure. "My covers," explains Martin, "are a general impression of the music."

His impression of Art Tatum, for example, is a sensitive drawing of the pianist surrounded by a cobweb of lines and piano keys. This was Martin's way of describing Tatum's complex, rapid, many-noted technique.

Martin is a bona fide, 100 per cent jazz fan. He likes the music better than any other. His friend,

Mary Lou Williams, introduced him to Moe Asch, Disc records prexy. Appropriately, his first cover was a moody study of Miss Williams.

Just as the French painter Degas once told about his world through the vehicle of graceful ballet dancers, so some contemporary American will tell of his world through jazz musicians, according to Martin.

'Affects Technique'

"I don't mean you have to show a jazz man in every picture, any more than Degas painted only ballet dancers. When he painted a girl in a hat, he was able to show so well her grace and movements only because of the techniques he developed painting dancers. The gay, somewhat placid movement of ballet dancers was so appropriate to the times, too. If a painter uses jazz as his vehicle, he in turn will have the ideal medium for capturing our neurotic spirits. If he learned to handle musicians right, he'd then be able to portray the right state of tension and movement even in—let's say—men standing outside a subway entrance.

"I find my feeling for jazz subjects evidenced even in landscape work. I have a picture of a power line. It has a staccato effect. I'm sure it came from my jazz.

'Mondrian Liked Jazz'

"The great non-objective painter, Mondrian, who died recently, happened to be an intense jazz fan though he never painted jazz. He used to play hot jazz records as he painted. Mondrian was the man who never used curved lines. He used to complain because jazz records came round."

Martin has done nearly 150 covers for Disc and Asch, plus catalogues, displays, etc. He and his brother, Francis, who is Disc's ad director, are responsible for the most impressive visual displays in the entire industry, regardless of company size.

Before hitting New York, Martin was art director of TVA, where he placed giant murals on the walls of power houses and other points visited by tourists. He was also supervisor of mural projects for WPA in Chicago.

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Stan Flays Air Minded Ops As Evil

New York—When confronted with the *Down Beat* story (March 26) that Frank Dailey would force him to fulfill all airtime commitments when he brings his band into the Meadowbrook May 16, Stan Kenton said, "Well, if it's in the contract, I guess we'll play it. But, ballroom operators today don't realize what they're doing to the present-day bands."

"For sometime now I've been trying to get ops to take the airtime out of the spots I'm to play and use the money I think is wasted there on what I believe is more worth-while promotion. The Avodon did it for me, and I had hoped Dailey would, too," Kenton said.

"Here's what he and other ballroom ops don't realize: Bands today are different than they were a few years ago. They're built different—with emphasis on balance and tone quality. And, when these bands broadcast from a large ballroom, they sound bad. Invariably, the balance was set up in a hurry. This, added to the fact that most ballrooms throughout the country were built years ago with no eye for today's acoustical needs, puts a band on the spot each time it goes on the air."

Wax Perfection
"And, when a band is built on records—which I think mine was—it's worse," Kenton continued. "Take an average listener, for example. He's been hearing night after night records made in acoustically perfect studios with a great deal of time spent on balance, echo chamber feedings and the like. Then, before a disc is released, a thorough check is made of the play-back. If every part of the recording is acceptable to those concerned, the disc is released."

"The listener is used to this perfection. Then when he listens to a band thrown on the air without such preparation, he is apt to think that the band is slipping. You know, hearing a remote from a ballroom isn't like being in the ballroom. There's backfeeding, oversounds and dead spots that a listener can't hear in the room, but that are

Charming Duo



Arrowhead Springs—Well, half charming anyhow, because that's Lina Romay, band vocalist who made good in the movies, playing a piano duet with Earl Lane, band leader, at a recent cocktail party here.

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very obvious on the air," the pianist said.

Box Office Hypo
"Of course, I understand the ops like to have airshots from their spots to hypo box office. But, in the long run, does it? If the bands don't sound as good as they do on records, why would the listeners want to go out and spend money to listen and dance to the band?"

"They may not be hurting themselves, but they sure are fracturing the bands," Kenton concluded.

The band plays the Plantation club, Houston, Tex., tonight (9) and the Pleasure Pier ballroom, Port Arthur, April 10.

Vanity Fair Ops Cut Tariff

New York—The plush, recently remodeled Vanity Fair, Broadway nitery featuring a big show headlining Gertrude Niesen, threw most of the Mazda lane clubs into a spin recently when it instigated a new policy of no-minimum, no-cover.

Biz at VF picked up right after the trimming and club op Carl Erbe said the Fair would maintain the policy so long as conditions continued.

Other Broadway operators shook their heads, wondering if they would have to follow suit or if they could hold out until "maybe the new Vanity Fair policy would hang itself."

New Hot Club On Syracuse U. Campus

Syracuse, N.Y.—Second campus hot club to be organized recently in upper New York state is that at Syracuse university, following Marshall Stearn's Cornell hot society.

Syracuse jazz club held its initial meeting March 12 under the leadership of William Katz and John Heinz. First meeting featured records and discussion, with future plans outlined.

Opens Bar and Grill On 47th St.

New York—Trumpeter Sid Miles recently opened a bar and grill on west 47th street. Sid intends to have a trio in the spot and plans it to be a hangout for musicians.

All-Gal Ork Hypo For Coast Spot

Los Angeles—"Count" Berna Vlci, of the all-gal ork which has been playing theaters for many seasons, has found this the City of Angels and no foolin'. The good "Count" has secured a bankroll man who is staking him to a hefty shot at the almost defunct Meadowbrook. The Culver City nitery will go into operation April 18, again on a full-time schedule with the Count's all-gal ork, an instrumental trio (also girls) and a floor show.

The Zucca Brothers, owners of the Meadowbrook, will get their share of the profit, if any, via a percentage of the box-office take, bar and food tabs.

Present plans call for an outlay of between \$4,000 and \$5,000 on billboard, newspaper and radio advertising.



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No Excitement Over Academy Music Awards

Hollywood—Not much of a stir was created by the awards for musical achievements passed out by the Motion Picture Academy along with "Oscars" for acting, writing, directing etc. As in former years the musical winners were mainly identified with pictures that were successful in other categories.

Academy voters have a habit of giving most of the awards on the strength of the winning picture, as seen by the fact that most of the "Oscars" went to performers connected with the winning picture, *Best Years of Our Lives*, the same holding true as Hugo Friedhofer took the award for best scoring of a dramatic picture with his score for *B.Y.O.O.L.*

However, there were few to take issue with the Academy

voters on the Friedhofer score, which was musically restrained, and almost devoid of the trickery that has won Academy awards in the past.

The award for Best Scoring of a musical went to Columbia for *The Jolson Story*. It was accepted by Morris Stoloff, general musical director, but Stoloff was the first to point out that a scoring job of that type is a collaborative achievement in which no one person can take full credit.

Cat Cartoon Wins

Winner in the musical shorts division was the entertaining little cartoon novelty, *The Cat Concerto*, constructed around the *Second Hungarian Rhapsody*. The piano recording was by John Crown and Arthur Schutt. Scott Bradley, whose musical shorts

Carroll Attacks Union Rule

Dick Webster New GAC Exec

Hollywood—Dick Webster, one-time violinist (Jimmie Grier et al), who has been with GAC here for past four years, has been elevated to vice-president in charge of orchestra sales.

Promotion grew out of Webster's increased activities here due to large number of top bandmen who have settled permanently in this territory.

have won frequently in the past, was the musical director.

As usual there was controversy over the comparative merit of the winning song, *On the Aitchison, Topeka and Santa Fe*, by Harry Warren and Johnny Mercer. The nominations nosed out by O.A.T.S.F. were *All Through the Day*, *Old Buttermilk Sky*, *I Can't Begin to Tell You*. But as songs written especially for pictures rarely attain any permanent musical value no one cares very much.

Hollywood—National repercussions surrounding Earl Carroll's scrap with the musicians' union (Local 47, AFM) have put the spotlight on a minor labor dispute outcome of which can have considerable effect on similar situations elsewhere.

Carroll, operator of the gaudy theater-restaurant that bears his name, has taken his beef to the floor of congress and at this writing was planning to go before the California state legislature.

What many observers have missed in the dispute is that it hinges on an old-line AFM policy, that of establishing what is

called a "minimum quota" for theaters. Carroll's establishment is not classed as a night club, but as a theater by the union. The union placed it in the theater class calling for a minimum of 15 men and a leader.

Recently the union raised the scale from \$100 per week to \$120. Carroll agreed to the wage increase but wanted to dispense with three musicians, which would have reduced his orchestra to 12 men and leader. The union ordered the men to stay on the job. Carroll has been paying them "under protest", he says, to avoid a strike that would cripple his establishment.

New York—Jerry Duane recently dropped from the Pastels, vocal group of the Stan Kenton band, and was replaced by Red Boland. Red was formerly a trumpeter with the Jerry Wald band. He will not blow in the Kenton brass section.



By Charlie Emge

Al Donahue and band draw a featured spot in Columbia's *Sweet Genevieve*, slated to go before the cameras April 3. . . . Johnny Thompson, Harry James arranger is doing his first full-length film scoring job in *Killer Dill*. Imogene Lynn, who has ghost-sung for many a Hollywood actress, will draw a visual break in the same picture. . . . Russ Morgan and band were added to musical line-up in Monogram's *Sarge Goes to College*, the picture in which Wingy Manone, Les Paul, Jess Stacy, Joe Venuti do a jam sequence. Also in the picture is Jack McVea with his "Open the Door" band.

Phil Bontelje, Paramount music supervisor, joins up with Harry Rosenthal to form a barroom piano duo for a scene in *The Big Clock*. It will be Bontelje's first appearance before the camera after many years at Paramount. . . .

Sound Stage Siftings

The Warner Brothers picture *The Two Mrs. Carrrolls* had to have an important scene deleted following the Hollywood preview. In the sequence Humphrey Bogart knocks on Barbara Stanwyck's door and shouts "Open the door". Audience shouted back "Richard!"

Another picture had the complete line in the dialogue. Entire sequence had to be re-shot to eliminate it.

On the credit sheet of the new Charles Chaplin picture, *Monsieur Verdoux*, Chaplin will be credited as composer of the musical score. It's a bit of an exaggeration. Chaplin supplies "musical ideas", from which an experienced composer develops the actual music. How much of the creative work is Chaplin's (he's not a schooled musician) is open to argument.

Trend toward use of time-tested tunes in movies bobs up again in Paramount's *I Walk Alone* (also titled after a song) which will contain *Isn't It Romantic*, *My Ideal*, *It's Easy to Remember*, *I'm Yours*, *Two Sleepy People*, *With Every Breath I Take* and others, all hits of the early 1930's, though some of our younger readers may not remember them.

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Are Critics Jazz' Worst Enemy?

Adolescents, Poseurs & Just Jerks In Majority, According To Leon Wolff

By D. LEON WOLFF

Chicago—Well, I see by my calendar (under the nekkid lady) that it is just past April Fool's Day, that hallowed occasion dedicated to jazz critics. What really reminded me of these characters was a magazine called *Record Changer* in which is a record column written by a *Down Beat* alumnus (this must not be held against him) yeelpet John Lucas, who in his column in the issue of December, 1946, proclaimed wildly as follows:

"For me the word jazz has come to signify Dixieland and whatever lies back of Dixieland, and nothing else. . . These (the steps that produced Dixieland) make jazz, they are jazz, there is no other jazz but these". (Italics mine)

When I had finished retching I tottered into the lavatory and sat down to think. And though *Record Changer's* policy is the same as Lucas', it's still a little preposterous that such a person, glorying in his total and extreme bias, is actually permitted to make what passes for critical decisions in public print. Yet Mr. Lucas, after all, isn't much different from most "critics" in jazz, a typographical sphere bounded on the north by violently opinionated adolescents, on the south by polysyllabic poseurs, and on the east and west by hopeless jerks who still think Al Jolson is a jazz singer and Irving Berlin writes jazz.

A tolerant, dispassionate mentality is taken for granted in mature critics of mature art-forms. But only in jazz can a guy admit

T. And why read a record review written by him, or William Russell, or Leonard Feather, or anyone else who uses his space merely to advertise personal, emotional prejudices? Do such jazz "critics" speak objectively for legitimate variations in tastes, or do they pronounce judgment only from within the cozy depths of their own sect?"

"Slanted" Reviews

Now attempting to convert others to one's dogma is perfectly legitimate provided that this isn't done in the guise of objective reporting. For what can be learned from "slanted" reviews? What truths emerge to counter the reiteration, spoken or implied, of the author's sworn policy? Why read propaganda by hide-bound traditionalists like Russell, Blesh, Panassié and others who subscribe only to the New Orleans faith? Other than Storyville legends, which have hypnotized them with the tawdry glamour of long-ago, have they any Great Truths to offer? Is there any logic on their side which justifies trying to pass off personal nostalgia as cold fact? Suppose your opinion differs from theirs. Suppose you're bored by the fairy-stories concerning Buddy Bolden's supernatural volume and Tesch's mad striving for perfection and so on and so on. Are you wrong and they right?

A good critic is poker-faced: he seldom allows his prejudices to betray him. In the same breath he can condemn the Creole Jazz Band's *Weather Bird Rag* as mediocre, choppy Dixieland, and call Goodman's *Benny Rides*

Again sensational big band swing, even though in his own mind he may have little regard for big bands and his emotional impulses urge him to glorify examples of early jazz.

No Definition of Jazz

But how many writers have the critical detachment to admit that within ridiculously broad limits there's simply no definition of jazz that can cover the field without contradicting itself? Who is man enough to concede that his own definition is a pure presumption?

Without doubt jazz, which has produced many remarkable musicians, has turned out all too few well-rounded critics. For proof just look at the record:

John Lucas is by his own admission nutty on the subject of Dixieland, and while he tries to evaluate what he calls Swing and Stuff (the title itself is deprecatory) his critiques thereof are cursory, biased and highly distorted.

Blesh Totally Incompetent

Rudi Blesh is completely out of this world. His slavish adoration for straight Dixieland, his ignorance of the technicalities of other styles and the emotional motives that produce them, mark him as a totally incompetent reviewer of

Jazz in general.

The fact that a gullible, un-informed publisher was talked into printing his feverishly irrational and bigoted New Orleans rhapsody *Shining Trumpets* does not make Mr. Blesh a critic, or even an authority. It branded him merely as the most violent of extremists, in the same pigeon-hole as Mr. Lucas. It indicated that, outside the realm of the historical, his opinions are deliberately paraded as facts and therefore not worth a damn—except to the extent that they make a few bucks for Blesh and Alfred A. Knopf.

Mix's Leanings

Mike Levin has definite leanings toward arranged swing, whether in big bands or small groups (his hysteria over the commercial "arranged" Mooney quartet is typical) and tends to subordinate improvised solos and ensembles accordingly. While I've tried to avoid expressing opinions here, I must submit that this attitude, if it exists, puts the cart before the horse. I also feel at times that Levin uses terms too loosely. (What are "tenth runs in the left hand"? Too bad, too, that he wastes so much space and time on com-

(Modulate to Page 16)

his inflexible prejudices, judge everything on the basis of them, and get away with it.

Because jazz has attracted listeners very few of whom are middle-aged or over, it exists in an aura of childish, flea-brained excitement. The critics, being young, brash, self-consciously ornate in style, and imbued with the spirit of crusade (jazz itself being so young) have never learned to master even the basic rule of their lowly craft—that the stuff being criticized must be evaluated honestly within its category, not as it compares with the reviewer's particular tastes.

For this reason Lucas is fully as weird as would be a hypothetical reviewer who might judge all classical music on the sole basis of Bach's fugues, all art by comparison with Cubism, architecture by Byzantine standards, and automobiles relative to the Model-



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Are Critics Jazz' Worst Enemy, Asks Wolff

(Jumped from Page 15) merical crud. Still, both he and Barry Ulanov are square-shooters, and nobody's fools.

Hugues Panassie is a riddle wrapped in an enigma cloaked in confusion. In my younger, more spirited days I referred to him as "the eminent French fraud," and even today his "standards" are consistently volatile, vehement, variable, and almost impossible to analyze. His books were long expositions of purely personal opinion rendered in flat, Godlike pronouncements. The only excuse for arrogance is infallibility, and Panassie's proud, inflexible Chicago style judgments in *Hot Jazz* seemed quite silly when reversed in equally intransigent New Orleans terms in *The Real Jazz*. Anyway, Panassie has been debunked many times and is no longer a serious threat.

Wilder Hobson is not precisely a critic. His *American Jazz Music* was a pretty rudimentary account of jazz origin, theories and styles, expressed with considerable common sense for the square public. (Winthrop Sergeant's *Jazz: Hot and Hybrid* was also more expository than critical.)

Goffin Amazing
I know very little of the small fry English and continental critics. What I have seen of their neurotic, affected writings has been too much. Belgium's Robert Goffin, of course, ranks with the grimmest of the reactionaries and seems to have the most dubious musical mentality of any. The smug, arbitrary way that he rates musicians is really amusing.

William Love is the character who put out clubby catalogues of collectors and writes articles about old labels. (I mean actual, physical labels.) He has also authored some of the most hopelessly enthusiastic, pseudo-highbrow analyses of Dixieland jazz ever to be printed with a straight face. This was in the now defunct, thank God, Jazz Information.

Leonard Feather is not quite as debased as some have painted him, but his attitudes toward pre-Goodman jazz are nevertheless very specious and supercilious, and, as Hugues Panassie has correctly pointed out in *Record Changer*, his integrity as a critic has been compromised by certain smelly broadcasts in the recent past.

William Russell, George Avakian, Eugene Williams, Charles E. Smith, Frederick Ramsey Jr., etc., are more of the New Orleans partisans whose opinions outside

their chosen field are worthless. How many of these are insincere posers is hard to say. One or both of the last two named, by the way, must also take the blame for many serious errors in their book *Jazzmen*, particularly the incredible chapter on blues. (Of thirteen "blues" cited, only five are actually blues. Note, for example, "that greatest of all blues . . . Baby, Won't You Please Come Home.")

Ernest Borneman, the anthropologist, has stumbled over an old obstacle—that of persisting in the tiresome attempt to define jazz within narrow personalized limits. This, of course, reduces his critical tools in more or less the same manner as that for which he censured Rudi Blesh. In a brutal review of *Shining Trumpets*.

It can't be stated too often that jazz is all things to all men. I myself, by certain reasons of emotional equipment, birth, environment, size of feet and so on, have come to a rather different definition of jazz from, say, Borneman. I keep this formula to myself, however, such as it is. I realize it's of no interest or significance to anyone else. Certainly I'd never dream of using it to test music objectively. But by a strange coincidence Borneman's definition coincides with his leanings; and this is what seems to happen every time a critic defines jazz.

Borneman's Writings

Borneman, I believe, has also succumbed to the decadent vice of casuistry; and in my opinion he therefore tends to read into music motives and analogies meanings existent. This results in certain highly doubtful conclusions concerning boogie pianists in general, James P. Johnson in particular, white Dixieland jazzmen, etc.

Dave Dexter is fairly well-balanced, though not sufficiently analytical. He tries to be fair, and his praise comes almost too easily, but his preferences for commercial swing are barely disguised and his remarks in the other direction have never been too convincing. Both he and John Hammond have been gully

of distressing distortions of what I believe to be their inner convictions, in their program notes accompanying jazz albums. (Some of the *History of Jazz* sides Dexter extolled are really sad. And was Hammond really that wild over Teschemacher?)

George Hoeyer has never criticized anything or anybody as far as I know. His contribution has been mainly biographical, anecdotal and discographical; and his interests revolve mainly around data from the dim, dead past. Such a pastime is innocuous enough, surely.

Radio, Papers & Pap

And finally there is the never-never land of radio and newspaper, where jazz has almost never been appraised intelligently and possibly never will. Here we find the cheapest pap for the masses dished out by subhuman disc jockeys like Dave Garroway and columnists like Frank Quinn.

The situation will improve, of course. As the many amateur "critics" of jazz grow up chronologically their critical statures may develop apace. New and better critics of greater maturity will surely arise. Meanwhile, may I proffer some concrete suggestions?

1) Stop trying to define jazz. It can't be done in a practical way; as Hobson says, "It is a language . . . and a language of course cannot be defined." Furthermore, the styles vary completely, the critics unanimously disagree and would never get together on a definition . . . and even if it could be done, at staggering length and complexity, what will have been accomplished to improve the music? It might make criticizing easier and critics lazier, but what would Muggsy, Benny and Dizzy do about it? (Even the basic tempo is open to question. I understand Mary Lou Williams has recorded a "boogie" in ¾ time; this probably stinks, but if you claim it ain't jazz, try to explain why not.)

2) List the categories of jazz, and criticize individual efforts in relation to these categories only.

Many reviewers employ the category system, but their breakdown is bad, and anyway their partialities continue to dominate. Mike Levin's categories are extremely commercial, for example. From a jazz standpoint the following line-up is about complete:

- a. Hot vocal
- b. Hot piano
- c. Dixieland and similar
- d. Small hot groups, not Dixieland

But of course categories are far less important than the manner in which the music that fits into them is judged.

3) In this connection, since New Orleans enthusiasts embrace the most doctrinaire, clannish views held by any group of listeners, critics with such sympathies should be particularly careful to suppress them in print and review all schools of jazz impartially. As to the many goons who merely profess such sympathies in order to appear arty and esoteric . . . off with their heads!

What It Takes

Actually, it matters very little that there are practically no concrete standards for a jazz critic to lean upon. The intelligent appraiser who knows music, who possesses humility concerning his own likes, who writes well, and who "feels the beat" will be able to make sensible judgments on hot music despite

Bothwell Out At Signature

New York—With eight months yet to run, Johnny Bothwell's recording contract with Signature records has been bought up by the firm with explanation by firm prexy Bob Thiele that "Bothwell and I didn't see eye to eye regarding policy concerning promotion, distribution and recording schedules."

The dropping of Bothwell leaves the Signature label with only the bands of Ray Block, Johnny Long and Skinnay Ennis. Firm also is using pick-up bands led by Will Bradley and Yank Lawson.

Company's smaller groups are led by Mary Osborne, Tiny Grimes and Flip Phillips. Vocalists include Larry Douglas, Monica Lewis and Bobby Doyle.

the dearth of rules and regulations.

It was Colton's sardonic observation that "modern criticism (is) read by the discerning not to discover the merits of an author but the motives of his critic." I refer this quotation to Mr. Lucas and other jazz critics of similarly limited technique for what the army used to call "your information and appropriate action."

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OTTO

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

Eddie Hubbard's A.B.C. Chesterfield record spin nightly over Chicago's WIND keeps many an ear close to the radio from ten to eleven. His following includes teen agers, collegiates, swoona-traites, the middle aged and retired gentry, and finally a newly discovered horde of jazz fans. Eddie plays all the new releases and best sellers.

Three music reviewers were regularly invited to sit with Hubbard and a guest on Tuesdays to judge the advance releases. Don Haynes of the Beat, Johnny Sippel of Billboard and the Hot Boxer have been from the start.

The board of experts merrily pun and praise regardless of label, artist and vocalist. On a recent evening three lemons hit the turntable offending the trio of critics and their guest to such an extent that sub-par ratings were given to several favorites of the air waves. The listeners blew their collective tops and some felt the experts should soak their heads in sulphuric acid. However, many others agreed, while a few said the critics were biased on the side of jazz.

It was decided that due to the above reaction it might be interesting to try an all-jazz program. Consequently, the Hot Box staged an hour of jazz covering the historical background. Collectors might be interested in the records used:

- Bunk Johnson's New Orleans Band When The Saints Go Marching In Victor alb. HJ-9.
- Basie Smith (J. P. Johnson piano acc.) Blackwater Blues Col. 14195.
- Jelly Roll Morton's Hot Peppers Steamboat Stomp Victor 20296.
- Louis Armstrong Hot Five Cor-net Chop Swoy Okeh 8320.
- McKenzie-Condou Nobody's Sweetheart Okeh 40971.
- Frankie Trumbauer Ork Riverboat Shuffle Okeh 40822.
- Meade Lux Lewis Honky Tonk Train Blues Victor 25541.
- Duke Ellington Ork Jack The Bear Victor 26536.
- Coleman Hawkins Ork Disorder At The Door Apollo 753.
- Charlie Parker Septet Night In Tunisia Dial 1002.

Time limitation caused the elimination of Count Basie's One O'Clock Jump and Stan Kenton's Artistry in Percussion.

The response to the program showed about 10 per cent against jazz on the air while the remaining ninety were for a repeat of the jazz hour. An offer was made to print in the Hot Box the best letter received on Why I Do Not

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George and Eddie

Like Jazz. Here is the winner.

Dear Eddie and George:
 Perhaps I have a natural antipathy toward the type of music called jazz. But I'm not too prejudiced to realize this is probably a lack of understanding on my part.
 I believe we limit the scope of our intelligence by accepting only that which has been proscribed by the formal education that automatically eliminates jazz from the average person's curriculum.
 Here-to-fore, the devotees of jazz have done nothing to combat this impression, and jazz has remained primarily a musician's music. Yours was the first program I have heard where someone who understands the variations of style tried to explain where to listen for improvisations or special instrumentation. Usually when jazz is heard on the radio, the music will flow along rhythmically then suddenly there is a strident series of disconnected chords and I've lost the original theme. I don't care for jazz at this particular date, but as an antidote to that attitude, your jazz exponents should remove it from the realm of the privileged few and make it acceptable to the average person.
 Eileen Kimzey Fredrickson
 1515 Belle Plaine
 Park Ridge, Illinois

Sid Bechet Trio At Jimmy Ryan's

New York—Sid Bechet, famed clarinetist, is fronting a trio at Jimmy Ryan's on 52nd Street featuring Lloyd Phillips on piano and Fred Moore on drums.
 Bechet has been featuring a lot of old New Orleans numbers, including I Heard Buddy Bolden Say and Snowball. Unit is booked there indefinitely.

Chicago—Ann Baker is Count Basie's new chlrp. She replaces Ann Moore.

NOTES between NOTES

By Michael Levin

New York—D. Leon Wolff joins the fold yipping about critics this issue. His article is welcome for its subject, if not its matter. Speaking not of the other gentry, Mr. Wolff states this column has "definite leanings toward arranged swing, whether in big bands or small groups... hysteria over the commercial Mooney quartet is typical... uses terms too loosely (what are 'tenth runs in the left hand')... Too bad that he wastes so much space and time on commercial crud... his categories (for records) are extremely commercial."
 A rebuttal here, not because Mr. Wolff's are resented, but to point out that he doesn't use the scientific method he feebly at-



Mix

tempts to outline.
 The Beat's record reviews have numerically favored an overwhelming number of non-arranged records in the hot jazz and swing sections. As for Moon-ey, I heard him again the other night. As soon as he stops playing crowd requests and swings for himself, his group improvisation will squelch me, Wolff, and other comers.
 As for using terms too loosely, the sentence Mr. Wolff quotes comes from an Eddie Heywood review, he thinks. Anyone who has heard Heywood play will recognize his left hand trick of using tenths played in chromatic runs to fill out bars.
 Agree with him about that commercial crud and the commercial categories—but the stuff is there, must be reviewed, and reviewed fairly. I'm no fonder of it than he is.
 Mr. Wolff's case might be worthy of more attention if he hadn't added "a good critic is poker-faced".
 Quoting from the November 18, 1947, Beat in which Mr. Wolff said: "Every hydrocephalic and congenital idiot in Chicago was on hand... Every time Illinois Jacquet (the louiest tenor in the country making over \$50 a week, barring none) honked... Rex Stewart: the most sickening and obscene demonstration... it all added up to tripe."
 Seems like Mr. Wolff's own definition puts the tape across his mouth.

Jazz concert-goers have been getting increasingly irked by the applause, foot-stomping, and general carryings-on of some of the older children lately. They

may not know it, but much the same tendency has been noted at the Metropolitan Opera House, where paid claquees hired by the singers have been breaking up the continuity at the end of each aria by their pay-master.

Fritz Busch, the conductor, fed to the ears, turned last month and screamed, "Please—shut up—please", and succeeded in continuing straight through the remainder of the act without palmy interruptions. Some of the rhythm promoters might well take note of it.

Wonder if George Frazier, Variety record critic, who has been pasting Leonard Feather regularly in his column, knows that he highly praised a record with lyrics and direction by Feather several weeks ago? The disc was by Etta Jones and J. C. Heard.

Then again who heard Vaughn Monroe play trumpet on There'll Be Some Changes Made on his air show? His two-beat stylings were a copy of his first record of the same time made five years ago (Bluebird 11025), and he hasn't played trumpet since.

The next night, disc jockey Fred Robbins (looking for a new apartment) went on the air and told his listeners that unless they found him one he would play a solid three hours of Monroe records!

Art Tatum Starts Concert Tour

Chicago—Art Tatum late last month started his yearly concert tour, his first appearance being at Symphony Hall in Boston, March 30.

After two guest shots on the Jack Smith CBS ailer from New York, the pianist will head westward for the following dates: Academy of Music, Philadelphia, April 13; Stambaugh auditorium, Youngstown, Ohio, April 24; Jaffa Temple, Altoona, Pa., April 25; Syria Mosque, Pittsburgh, April 26; Memorial hall, Dayton, Ohio, April 27; and May 11 at the Civic Opera House in Chicago.

Tatum will also play concerts in Gary, Milwaukee and Minneapolis, among others, but the

dates were not set by his office, Frederick Brothers agency, at this writing. Guarantee, it was understood, was a thousand dollars nightly.

Glen Gray To West Coast

New York—Before leaving for the west coast, the Glen Gray band signed a new male vocalist—19 year old Steve Harrington.
 The band, said to have undergone a huge payroll slicing, opens tomorrow (10) at San Francisco's Palace hotel. Date runs until June 5.

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jazz, brilliant solo work, and spots in which the various sections are uncuttable. It's an inconsistent band these days, but still a tremendous one. (Musicraft 484, 463, 464, 465, 466)

Merl Young

- ||| We're Off
||| If You Had Only Waited

Fast frantic stuff. Recording makes difficult to judge the section tone. Both the reeds are fast, as is the trumpet solo, but the tempo is such their ideas are abrupt and disconnected as is the band's total swing. Seconding is an original ballad. (Sunbeam 102)

Earle Spencer

- ||| E. S. Boogie
||| (Parts I and II)
||| Rhapsody In Boogie
||| (Parts I and II)
||| Spencerian Theory
||| (Parts I and II)

Here are six sides in a theory of boogie which young Kenton-slanted Spencer states "was done for the purpose of creating something sensational and new in the progressions of music." Record one is supposed to be boogie at its inception, two, boogie displayed semi-classically, and three, divided into two parts, boogie as it is being played today, and will be, in years to come.

It is to be hoped Mr. Spencer is wrong—boogie is an extremely limited form, useful for certain effects but not as an indefinitely exploitable medium. E.S. on its first side is typical piano-ork boogie, though a little noisier than usual. Second side uses cut time passages with a basic theme running the old do-re-me to so and back again. Rhapsody has the old rockin' boogie left hand on fifth and sixth which Fats used to play with a superimposed theme sounding like The Lamp Is Low, and the Kenton trick of doubled tempo on a slow melody played long meter.

Second side of Spencerian offers a few unused brass bravura tricks, plus Paul Polena's best piano solo in the album.

This album is certainly nothing new in the progressions of music. It is over-pretentious, a thin idea stretched too far, and based on too many elements which Kenton has already exploited. The writing is not economical, but trite: the playing over-blown and lacking definition.

This band has genuine talent in it, has made good wax before. In this album at least it was taking its role under the new sun a little too seriously. Stop worrying about creating novel art, gentlemen. If you are good musicians (as you show every indication of being) the art will come by itself, hat in hand, not through the men's room on the right with a press agent holding the curtains. (Black And White 62)

Lenny Lewis

- ||| Tuffy
||| Goodbye Little Girl Blues

Tuffy is a Wes Hensel score, played too sloppily. There are moments when the band sounds like the old Earl Hines outfit of eight years ago—has that big rugged sound. Twistover, a blues, has a middle passage of okeh tenor, otherwise it's ordinary. (Queen 4161)

Spade Cooley

- ||| Minut In Swing
||| It's Dark Outside

Billed as "The King of Western Swing," he doesn't. Lots of hill-billy music is worth waxing, but fake hillbilly playing of fake swing isn't. The Hawaiian guitar

Woody Sans Band On Wax



Hollywood—Woody Herman's first recording date without his band took place recently at Columbia's coast studios with the "Four Chips," a pick-up group consisting of Herbert Sargent, guitar; Bartley Kane, piano; Andy Lambert, bass, and Don Lamond, drums, providing accompaniment to Woody's voice and clarinet. First sides are already on the market.

will scare you off if nothing else will. (Victor 20-2181)

Boyd Raeburn

- ||| Blue Prelude
||| Boyd's Nest

A couple of old sides Raeburn made for Guld. Prelude starts out with Johnny Bothwell's alto, and moves on into some quite conservative ensemble passages. Last chorus has some very good tenor. Nest hides excellent tram, tenor, and an Eddie Finckel score. (Musicraft 490)

Tommy Dorsey

- ||| Bingo Bango Boffo
||| Spring Isn't Everything

TD playing a Bill Finnegan score who did a couple of twosiders for him almost ten years ago. Shavers gets the only solo, while the side's latter portion has a few rocking passages. Spring is the usual Dorsey sweet music, capably handled. (Victor 20-2196)

Will Bradley-Ray McKinley

- ||| Boogie Woogie

Eight sides of 8-beat by the band which popularized the style for units other than piano players. All the well-known items are here: Beat Me Daddy, Scrub Me Mamma, and Down The Road A Piece. Celery Stalks At Midnight, a pleasant riff side on the kick Les Brown was to later use slipped in somehow. Strangely enough Columbia excluded the

prettiest boogie side Bradley ever cut: his old theme, written by pianist Freddie Black, Strange Cargo. (Columbia C-123)

Erskine Hawkins

- ||| Hawk's Boogie
||| I Had A Good Cry

The usual, with the piano playing shuffle rhythm instead of boogie back of the band. Despite a group of only fair solos, the sum effect is a better beat than Hawkins has put down on wax in a long time. Flipover has a 16 bar Matthew Gee tram solo you'll like. (Victor 20-2169)

Dance

Artie Shaw

- ||| I Believe
||| It's The Same Old Dream

Two attractive Shaw sides with Mel Torme mumbering around to good effect on Dream. (Musicraft 492)

Harry James

- ||| Heartaches
||| I Tipped My Hat

Band's beat is more potent on the Weems' weepic than usual lately, though it's unsteady in spots behind Marion Morgan's vocal. Art Lund's cowboy vocal isn't as Billy Boopish as some of the things he did with Goodman. (Columbia 37305)

Advertisement for Joe Evans featuring a large photo of him playing a saxophone. Text includes 'FAMOUS BUESCHER ARTISTS', 'BLOWS A SWEET BUESCHER PHRASE FOR ANDY KIRK', and 'Singing high... swinging low... hot lick or sweet... Joe Evans sees spines tingling with his scardling improvisations. Like many another saxophone artist he swears, by his fast, versatile Buescher alto to make him master of every playing situation.' Below the photo is a Buescher 400's saxophone.

Advertisement for Tex Beneke and the Glenn Miller Band. Text includes 'SEE AND HEAR TEX BENEKE AND THE GLENN MILLER BAND IN THAT NEW RKO PICTURE MELODY TIME' and 'USING AMERICA'S FINEST NEW STONE LINED MUTES AND E-Z FOLD STANDS'.

Hal McIntyre

- ||| The Man Who Paints Rainbows
||| I Can't Believe It Was All Made Believe

Mac's firsts for MGM a couple of ballads sung by Frankie Lester. Band is turned way down on Believe back of the vocal. (MGM 10007)

Ziggy Elman

- ||| Beside You
||| Please Momma

Disc deb for Ziggy's now disbanded unit with vocals by Bob Wanger and Virginia Maxey. Momma uses the Bei-Schoen pattern which Ziggy has been playing ever since he was with Benny. Brass is over-balanced. Not too impressive a beginning. (MGM 10002)

Raymond Scott

- ||| Manhattan Serenade
||| We Knew It All The Time

The Powerhouse kid plays Serenade in the old Glenn Miller channel. It's pretty, simple, well-played music, but just as leaden as the original often was. Time is sung by Dorothy Collins at a slightly faster clip, with some needed bounce. (MGM 10006) (Modulate to Page 20)

Large advertisement for Dublin's Rapid Record Service. Includes the heading 'DUBLIN'S RAPID RECORD SERVICE' and 'Prompt Service and Dependability Have Made DUBLIN'S Famous From Coast to Coast'. Lists various records for sale, such as 'MEMORIES OF YOU; STEP ON IT COLEMAN HAWKINS' ALL STARS-79c' and 'I CAN'T GET STARTED; GOOD BAIT D. GILLESPIE, D. BYAS, T. YOUNG, S. MANNE-79c'. Also lists prices for 4 records for \$3.95 and 5 records for \$4.05. Includes a form for ordering records and a note about shipping charges.

Advertisement for Columbia Records. Includes the heading 'LARGEST STOCK IN U.S.A. "HARD TO GET" RECORDS' and 'We Ship Around the Corner or Around the World'. Lists a wide variety of records for sale, such as 'Dog Patch Boogie; Get A Pin Up Girl—Johnny Bothwell-79c' and 'Froo Lats; Bill Mill—Count Basie-63c'. Also lists prices for 4 records for \$3.95 and 5 records for \$4.05. Includes a note about shipping charges.

Diggin' The Discs-Mix

(Jumped from Page 19) Larry Clinton... Dippy Doodle Dance Contest... This album, gimmicked up by Herb Hender and Clinton, has eight sides covering foxtrot, jitterbug, rumba, waltz, polka and peabody.

Vocal

Woody Herman... There is No Greater Love... Woody's first effort to establish himself as a solo singer. No questioning his sincerity nor the warm quality of his voice.

Joe Dosh... Lullabies... First unvelving of the ex-FBI man who was the Hit Parade's mystery singer. Album includes Little Mr. Big with the usual three names on it, which in Dosh's easy going pleasant baritone should sell a lot of copies.

Kay Kyser... As Long As I Live... First recorded vocal by Jane

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Russell She has a low throaty voice which occasionally she slurs too much. Too prominent essens and wavering broad nasal vowels are other troubles with which she is going to have to contend.

Frankie Laine... Who Cares What People Say... More excellent Laine, backed by some coast musicians. He has one tendency: to "weep" a little too much (on Love)—it could get bothersome.

The Four Notes... Singing of various traditional quartet tunes in more or less Mills Brothers fashion.

Novelty Pearl Bailey... That's Good Enough For Me... Miss Bailey's superb comic timing on Me has to be heard to be believed. The Roberts-Fisher lyrics are clever but her delivery makes them hilarious.

Dusty Fletcher... I'm Going Back In There... Another follow up attempt to Richard, this one concerning Dusty's attempts to get back into the bar from which he got heaved out.

Conrad Thibault-Clifton Fadiman... Patrick Henry and the Frigate's Keel... This is the legend taken from the collection by Howard Fast, writer of Citizen Paine, telling how Patrick Henry found the long lost spirit of liberty in the timbers of the frigate Constitution.

good taste and cleanly executed. Note particularly the sections play as such and not as six men playing gin rummy together for the first time.

Al Goodman... Undercurrent... Traumerel... Nola... Beautiful Ohio... That Naughty Waltz... La Paloma... On brother, now they're on Brahms! Undercurrent is an extraction of themes from the Third Symphony adapted for piano and orchestra.

Conrad Thibault-Clifton Fadiman... Patrick Henry and the Frigate's Keel... This is the legend taken from the collection by Howard Fast, writer of Citizen Paine, telling how Patrick Henry found the long lost spirit of liberty in the timbers of the frigate Constitution.

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Masters Band On A Vacation

Chicago—Frankie Masters and band take their first vacation in over two years with the entire month of April set as vacation month. For Masters and his wife, singer Phyllis Myles, it will be their "second honeymoon" in Bermuda. Band cut several transcription and record sides here before the vacation.

D'Artega... Carnegie Hall... The tune writer-conductor turned actor for the pic Carnegie Hall batons eight sides, including excerpts from the Tschalkowsky Piano Concerto, Violin Concerto and Fifth Symphony.

EXPLANAT... restaurant... Agnew, Ch... Alvin, Arn... Anthony, J... 12, t... Arndt, J... Fla., n... Armstrong... Armas, D... wood... Arndt, Bob... S.C., n... Avarre, Di... Bara, Em... Eastman, T... Banks, Jim... Va., n... Barbo, Bill... Barret, C... 4/11, b... Barron, B... Baas, Cou... 4/10, t... Beckner, D... Benedict, G... sinned, I... Beneke, T... 4/10-12... Berkey, B... Bestor, Dor... Bishop, Al... Bishop, Bl... 4/11, b... 4/11, b... Blue, Ray... Blue, Bobb... Cal., n... Bolt, Geo... Mich., n... Bothie, Ev... Bothwell, J... Bradaba, J... Brandon, J... Clana, G... Britton, M... Brooks, R... Broome, D... Brown, Le... Busse, Hen... Butterfield... Byers, Ver... Byrne, Bo... Park, Ca... Casner, Ed... Calloway, J... Carle, Fran... Casel, Alfy... Cavaliaro... t; (Pala... Churches... Mo., n... Chester, B... Clamma, E... Cool, Harry... Courtenay, L... Crosby, Bo... 4/12, t... Cugat, Iva... Gemina... City, b... Quaminchan... Ma., b... Dale, Avas... Davidson, C... Davis, Don... Davis, Joh... Francisco... Irv (D... Defee, Sal... Del Guidice... ell, S.D.,... Dennis, Far... DeVito, Pat... Dinefer, Di... Donahue, S... Dorsey, Jim... Dunham, S... son, Tean... Berrie, Ray... Blakely, Bl... Blaine, Ben... Blunt, Les... Billington, D... 4/16, t... Bryn, Jimm... Erwin, Gen... Faust, Mar... Ohio, b... Heide, Harb... Ho Rite, Te... Hines, Iles... ne... Pinner, Bud... Pfandt, Emil... Flood, Chick... Foster, Chas... Giesler, Jan... Carr, Glenn... George, Hon... Sample, Di... Jones (Em... Goodman, I... NBC—Hor... Gray, Glen... 4/10, t... Hampton, L... 4/10, t... 4/10, t... Hayes, Sher... Helm, Karl... N. H., no...



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