

Indies Losing Out In Wax Race

Big 4 Controls Industry, 300 Indies May Soon Be Holding Collective Bag

By BILL GOTTLIEB

New York—Recent record company financial statements, underscored by a congressional monopoly investigation of the disc industry, has vividly shown that the platter business is following the inevitable course of American business at large: the giants are getting more gigantic and the little fellows are wishing they had invested their gold in those nice little chickens farms.

Despite general recession in the music business, Columbia, even with its hold-the-price-line policy, made eight times the net profit in 1946 that it had made in 1945! Decca, Capitol and Victor had nets two to four times better than the previous year. Profits ranged from \$800,000 to nearly \$3 millions.

MGM Has Gimmicks

Newcomer MGM, with the most fabulous resources of all, has so many super-gimmicks lined up, like the sales of records in theater lobbies and the pressuring of outside record talent who'd like to crack the movies, that it, too, will soon be in the gold disc class. With the good fortune that follows them that's got, MGM, on its second release, has managed to corner one of the biggest things since *Open the Door, Richard*: Art Lund's *Mam'selle*.

Meantime, the 300 independents you're always reading about have had rough sledding. ARA, Pan American and Belstone, to list three from Hollywood alone, folded in the past half year. Cosmo is, for all practical purposes, in the same grave, with the Securities and Exchange commission investigating why. Muscraft, despite a fine roster of talent, has been wobbling. Keynote, Signature, Four Star, and a dozen others have been forced to refinance.

Some of the very small companies that specialize in New Orleans jazz or ice-skating discs have been doing okay. But most the owners do something else for a living, too, or operate on a low level with the boss man also being recording director, publicity manager and wrapper.

Handful Doing Okay

Only a handful of indie labels like Apollo, Mercury, National, Sonora, Black & White, Exclusive and possibly Majestic have their heads above water and that's mostly because of either a lot of dough in the background or a lucky hit.

The congressional Anti-Monopoly Subcommittee, under Senator William Langer, subpoenaed

execs of the major record firms to appear at a series of hearings that began April 5. The investigation is primarily aimed at determining whether or not the record manufacturers or distributors are conspiring to keep veterans from entering the retail field. Many vets wrote congressmen that they were being barred despite proper qualifications.

At the same time, Sen. Langer intends to check company books to see if there is monopoly at the manufacturing level, with the majors working together to regulate prices and exclude serious threats from newcomers.

During the first hearing, it was revealed that RCA Victor was the top dog, with up to 30 per cent of the business while Victor, Columbia, Decca and Capitol accounted for nearly 90 per cent.

Dizzy Plays For Dance Recital

New York—Tie-in between jazz and the dance has become pronounced in these parts. On May 7, Dizzy Gillespie will accompany Asadata Dafora in a dance recital sponsored by the African Academy of Arts and Research. The affair will be held at the Hotel Diplomat.

On April 16, dancer Mura Dehn used Art Hodes orchestra for support. The reviews, incidentally, aimed all their raves at the musical accompanists.

Four Star Files Bankruptcy

Hollywood—Four Star platter firm, latest independent to face bankruptcy suit filed by creditors, will continue operations.

One of largest creditors is the Music Publishers Protective Association (collection pool for royalties on copyrighted material) which holds Four Star's I.O.U. to extent of several thousand dollars.

The company is also indebted to musicians for recording services, according to Local 47 sources.

Morrow Band In Bus Wreck

New York—Members of the Buddy Morrow orchestra narrowly escaped death at 2:15 p. m., April 6, when their chartered bus was smashed head-on by another vehicle and sent hurtling to the edge of a thousand foot Blue Ridge mountain cliff. A small wooden guard post blocked the bus and arrested its fall after the bumper had demolished another such post and protruded several inches over the precipice.

The accident took place high in the West Virginia mountains. According to manager Al Herman, who was riding in the front seat, the driver of an oncoming Cadillac became panicky at the sight of the big bus on the narrow mountain road. He hit his brakes, swerved and connected head on. The Cadillac was completely wrecked. The bus ended up far enough out over the severe drop that the musicians were unable to walk out the regular exit step and had to clamber



Buddy Morrow

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Sinatra Takes Up Knitting



Hollywood—While the Hearst press was still screaming because Sinatra took a pop at one of its columnists, Lee (Rigger) Mortimer, Frankie calmly picked up his knitting and received a few pointers on purl from 16-year-old Jane Powell, who is featured on his CBS radio show each Wednesday until June 4 when it leaves the air.

June Christy Set For Bocage

Hollywood—June Christy, making her first appearance as a solo star, will open at the Bocage, May 13, getting the slot originally scheduled for Sarah Vaughan. She remains until the opening of the King Cole Trio, now set for June 2.

A small musical group, not selected at writing, will support the ex-Kenton vocal star, whose career as a single will be handled by Carlos Gastel, also manager of Kenton, the King Cole Trio and Peggy Lee.

Jazzmen Buy Hwd. Club

Hollywood—Nappy Lamare, Noni Bernardi and Doc Rando, all onetime Bob Crosbyites, have purchased Earl Handson's nitery in Studio City. They intend to have a small combo, themselves included, with food and drinks served.

Lynn Warren Joins McKinley

New York—Lynn Warren, formerly with Jerry Wald, replaced Chris Adams as birdie with the Ray McKinley band, now out chugging the highways.

Freddie Webster Dies In Chi

Chicago—Freddie Webster, 30, trumpet player with several name bands, died here suddenly April 1. He had arrived in town a couple of days previously to fulfill several dates. Freddie, born in Cleveland, Ohio, joined Earl Hines as his

first name band here in the 30's, then migrated to New York in 1940 to play for two years with the Lucky Millinder band. He played with Eddie Durham and then joined Jimmie Lunceford. It was with Lunce that Webster played and scored his best. Then, in 1945, he joined Cab Calloway at the New York Zanibar. Later he toured with the "Jazz at the Philharmonic" unit.

He was staying with altoist Sonny Stitt at the Strode hotel when he was stricken.

Pianist-arranger Tad Dameron, also a Clevelander, credits Webster with starting him on his arranging career.

Usher Joins Barnett

New York—Ex-Gene Krupa vocalist Billy Usher left NYC last month to join Charlie Barnett's band.

Beneke, Carle Split Radio Show

New York—The Tex Beneke and Frankie Carle orks will share the Chesterfield summer spot, replacing the regular stars Perry Como and Jo Stafford and the Lloyd Shaffer band. The bands take over from June 9 to Sept. 15, with Carle broadcasting Tuesdays and Thursdays from the west coast and Beneke on Mondays, Wednesdays and Fridays from the east. Tex's Friday stint will be wired in from location, whenever the band is on tour.

Beneke's placement with Chesterfield marks the return of the Miller ork to the sponsor that was so closely identified with the original Glenn Miller orchestra.

Welk Renewed At Roosevelt

New York—Lawrence Welk, sweet-styled ork here, has been renewed at the Roosevelt Grill, famed Guy Lombardo hat-hook.

J. Dorsey's Men Form Own Trio

Buffalo—The John Carlis trio opened at the Stuyvesant hotel here April 30. Refugees from the Jimmy Dorsey rhythm section, the outfit numbered Johnny Frigo's bass, Lou Carter's piano and Herb Kille's guitar. Dorsey is taking a rest for health reasons.

Elisse And Gabe In North Dakota

New York—The Red Maddock trio, comprising Gabe Gellinas, sax; Sid Horowitz, piano, and Red on drums, is currently playing the Waldorf cafe, Fargo, N. D. Elisse Cooper handles the vocals with the group.

'Mam'selle' Sets Lund For Roxy

New York—It took a dame to get Art Lund into the Roxy theater here as a single. Impressed by Lund's sales of the record *Mam'selle*, the theater slated him for a June 7 walk-on. His bookers, the William Morris agency, are whispering about possible film contracts.

Bill Burton To Marry Actress

Hollywood—Bill Burton, onetime manager of Jimmy Dorsey and now a leading Hollywood talent merchant (Dick Haymes and others) is to be married sometime in June to Margo Wood, young motion picture actress and one of Burton's clients. It will be Miss Wood's first marriage. Burton has been married previously.

Nat (King) Cole On The Cover

Nat, short for Nathaniel "King" Cole, pianist and vocalist extraordinary, returns to Hollywood this month with his trio for theater and Bocage nitery dates. One of the hottest attractions in show business, the Cole touch has spelled a renaissance for small instrumental groups, with a multitude of trio and Cole-styled vocal imitators.

Stan Throws In Towel, Busts Ork Kenton Too Ill To Go On, Plans Up In Air

Chicago—Unable to continue further, a weary and ill Stan Kenton suddenly broke up his band last month while on a one-night tour of the south.

With pressure on him from all sources to fulfill his band commitments, Kenton had previously ignored doctor's warning to quit or face prospects of a complete nervous breakdown. The leader had electrified the trade two weeks earlier with an announcement that he was taking a long vacation, then following a couple of days later with a complete about face. As the *Beat* went to press last issue Stan assured us he was continuing on, at least until the end of his tour.

After a date April 16 at the University of Alabama in Tuscaloosa, Kenton told his band he couldn't continue, then wired

Tom Rockwell of GAC (see cut) to that effect. In so doing, it is estimated he lost nearly \$150,000 in guarantees of dates already set for the band.

Band in Best Condition

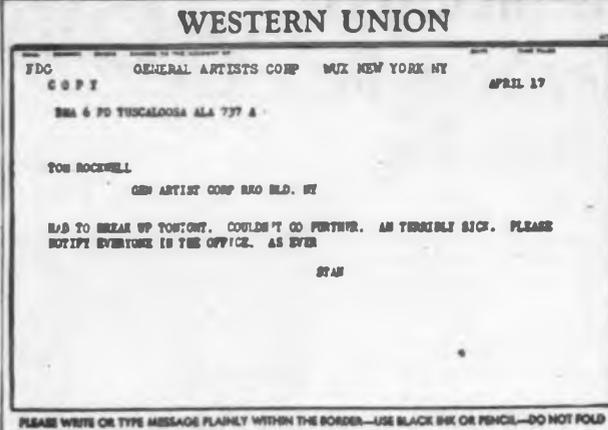
Also ill and out of the band four days before was singer June Christy. She lost her voice completely on a job in Mobile and had to leave the band. Most of the other members in the band were in none too good condition. In many cases, the band had not only been working four hour dance dates, but had doubled those with two hour jazz concerts.

Kenton, supposedly driving back to the west coast, left his entire future up in the air. He left the band insisting on no good-byes, giving everyone a month's salary. Most of his sidemen are certain the band will be reformed sometime before their Palladium date in September, probably in late August.

No Financial Troubles

Despite the usual razzberries, the band broke up entirely because of the leader's health, not because of any financial troubles. Despite a tremendous payroll—over \$5,000 weekly—the band was constantly hitting top box office.

Dates cancelled included the Meadowbrook; the Howard (Washington) and Earle (Philadelphia) theaters; Eastwood Gardens, Detroit; and two weeks



at the Steel Pier, Atlantic City and many one-niters.

Capitol records has several unreleased masters, and the release of these is expected to keep the Kenton name alive until he reforms.

Members Scattered

Members of the band scattered every which way. Vocalist June Christy and her husband, saxist Bob Cooper, left for her home in Decatur, Ill.

Trumpeter Buddy Childers is vacationing in St. Louis. Trumpeter Ray Wetzel and his wife returned to his home in Parkersburg, W. V. Tenorist Bob Gloga and his wife, Dorothy, who was secretary for the band, went to their home in Hollywood.

Trombonist Milt Bernhart took off for Chicago; Ken Hanna, trumpeter, for Baltimore; Johnny Anderson for Arkansas; Boots Mussulla for Boston; Skip Leyton for Utica, N. Y.

May Form Combo

Kal Winding, Shelly Manne and Eddie Safranski are in New York. All figure they'll either join another big band or form small groups to work the street or club dates.

Saxist Vido Musso, who recently came east to join the Kenton band, returned to Hollywood where he'll vacation and later probably reform his own band.

Stan's vocal group, the Pastels, had left the band in California and are currently in New York. Arranger Pete Rugulo also had dropped from the band before they left the coast.

Phone Strike Delays Choice

New York—The WOV jazz piano scholarship finals was postponed from April 24 to some future, undetermined date. Inability to install lines from the site of the finals, due to the phone strike, was given as the reason.

Decca To Sell Commodore Jazz

New York—Under its new deal for distributing Commodore records, Decca has announced the monthly publication of one 12 inch record, three 10 inch records and one album from the present Commodore catalogue. This will continue until Decca dealers have been offered all existing Commodore jazz sides. Concentration will then shift to newly waxed material.

Some new platters will be included in the earlier releases.

First offering will have a three disc Holiday album (including the sensational *Strange Fruit* once turned down by Decca), Chu Berry's *Sittin' In* (made the same time as his *Body and Soul*), Eddie Heywood's *Begin the Beguine* (yes, again!) and platters by Sidney de Paris and Georg Brunis.

Anita O'Day Asks Divorce

Los Angeles—Long rumored parting of Anita O'Day and her husband, golf pro Carl Hoff, was confirmed as the singer filed suit for divorce.

Both must go to trial here June 4 on a marijuana possession charge. During their court appearances since the arrest there has been no sign of unfriendliness between them.

"Just one of those things," said Anita. "Sometimes marriage just doesn't work out. Our other troubles have nothing to do with it."

Wax Firm Rings Bell On 1st Side

Chicago—Vitaacoustic, new platter entry headquartered here, started out with a bang with their first release, the Harmonicats' *Peg O' My Heart*. Side has been a tremendous seller here since first brought out two months ago.

The new firm is headed by Lloyd G. Garrett, a steel executive. Other officers are George Tasker, artists and repertoire; Bill Putman (president of the Universal Recording Corp.), manufacturing; and J. D. Buckley, sales.

Besides the Harmonicats, Vitaacoustic has inked the Freddy Nagel band, the Mel Henke unit featuring guitarist George Barnes and the Honeydreamers, vocal group.

Peg O' My Heart side was originally brought out on a Universal label, and when sales zoomed, the new firm was formed to handle sales. The Harmonicats are a harmonica trio, fronted by Jerry Murad. Group is currently at the Panther Room, Hotel Sherman here.

Washington—Ella Fitzgerald goes into the Club Ball here Friday, May 9 for three weeks.

Local 47 Kills Casino Gardens 5-Yr. Ork Pact

Hollywood—Local 47's board of directors, in a move of far-reaching significance, has nixed a contract between Ike Carpenter, up-and-coming bandleader, and the Casino Gardens which would have called for Carpenter to play the Casino 13 weeks per year for five years.

Hal Gordon, Carpenter's manager said that the proposed pact not only met all union requirements as to scale for sidemen but also guaranteed to meet increases in the band's payroll and operating costs during the period plus a fixed fee of \$250 per week for Carpenter and the 10 percent agency commission due the Wm. Morris office.

Union officials admitted that the contract contained nothing ordinarily construed as a violation of union requirements. Only reason for the turn-down, it was said, was that the contract was "not in the best interests of musicians" due to the length of time involved.

Thornhill To Add 4 Men

New York—Bucking the current trend towards curtailing band personnel, Claude Thornhill plans to add three men to his reed section. Each man to play flute, piccolo and clarinet. He is also adding a tuba player. Thornhill had previously disbanded and reorganized at lower salary figures. His current *Sunday Kind Of Love* vocaled by Fran Warren is a hot Columbia seller.

Miff Quits Nick's

New York—Miff Mole left Nick's April 21 for a few months vacation. On his return, he'll concentrate on teaching. Muggsy Spanier has taken over leadership of the unit and Freddie Ohms has moved into the tram chair.

To Wed



Hollywood—Helen Forrest, former James, Goodman and Shaw chirp, confirms reports she will marry Paul Hollahan, local business man, in the near future. Helen is featured on the Dick Haymes show currently.

Three On Bass



New York—Here's three men on a bass—Eddie, that is. They are Jack Leoberg, who owns the instrument; Max Kaminsky, who merely has a trumpet to

tote around, and Peanut Hucko, who gets off even lighter than that, with a clarinet.

(Staff Photo by Get)

REEDS

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REEDS GILBERT

by Eddie Ronan



Keynote To Press Old Jazz

New York—Keynote's backlog of jazz matrices will be stamped and issued in album form, according to proxy John Hammond. Slated to be distributed over the next several months are sets by Willie Smith (mostly sides previously cut under someone else's name), Fazole, Joe Thomas-Roy Eldridge, Earl Hines, Count Basie and Johnnie Guarnieri. A Lennie Tristano album will also be built from recently waxed sides.

Some of the sides, like those of Hines and Basie, were cut many years ago. Permission has been granted from other contract holders to use Basie's name.

Fazole's set will feature New Orleans jazz, while the Thomas-Eldridge pairing will make up a trumpet album.

Hammond told the *Beat* he'd sold his Dinah Washington masters to Mercury. Dinah, according to Hammond, has been the firm's biggest seller. The platters were released, however, because Dinah's material is basically in the race field and Hammond says he won't push this category. Furthermore, she's now under contract to Mercury.

Igor Stravinsky, *Keynote's* classical prize, has recorded his *Concerto for Dumbarton Oaks* to kick off the firm's long-haired catalogue.

Abe Most To Head Quartet

New York—Abe Most, former Les Brown star clarinetist, is rehearsing a quartet with Pete Ponti, accordion; Jimmy Norton, guitar; and Sid Jacobs, bass. Ponti previously worked with Most in 1935 at Kelly's Stables here.

Ventura Biz Up At Deuces

New York—Surprising business at the Three Deuces on 52nd St. has delayed the scheduled May 5 opening of the Charlie Ventura unit at the Continental, Milwaukee. Ventura was slated to remain at the Deuces an extra month, taking over at the Continental June 2. In the meantime, George Auld took the date.

When the westward trek finally takes place, Buddy Stewart will be added to the present set-up as vocalist and "human trombone." He'll scat behind soloists, *ala* Leo Watson.

Lennie Tristano, who replaced pianist Ralph Burns when Ralph returned to the coast, will in turn be replaced by Lou Stein for the Milwaukee engagement.

Don Palmer, manager of the group, told the *Beat* that Bill Harris will shortly join Ventura as a full partner. The band will eventually be known as the Charlie Ventura-Bill Harris sextet. Rumor has it that the entire package will leave the Harry Moss booking office.

Sidelight of the current Deuces engagement is that on Friday and sometimes Saturday nights, either Charlie or Bill or both have been working concerts or with big bands. Charlie has even fronted his big band, then returned to the Deuces at 1:30 a. m. to finish the night with his small combo.

McEachern And Paul Page Set New Coast Orks

Hollywood—Paul Page, NBC pianist, and Murray McEachern, the man of many instruments, are among the most recent to embark on new band ventures here.

Page has opened at Larry Potter's club in North Hollywood with a 10-piece unit flavored with Island atmosphere. Complete set-up consists of three saxes and a trumpet, each doubling fiddle, four rhythm and steel guitar. Page fronts and plays celeste.

McEachern's new band, which was doing the Tuesday (off night) sessions at the Morocco at press time, is packaged with singer Nick Delano. McEachern, who handled the music on Delano's Black & White platters, is using three strings, two reed men, and three rhythm. The leader plays trombone, trumpet, sax and violin. Art Whiting holds the managerial reins.

BBC Execs Took Plenty Of Loot But Were Not Dishonest, Probe Reveals

London—The long awaited report on charges of bribery within the BBC, government broadcasting monopoly, was published by Sir Valentine Holmes a month ago with a finding of some indiscreet conduct, but no dishonesty. Holmes, charged by the BBC with finding out just how clean its linen was, reported that while there has been excessive exchange of gifts around Christmas, and that Dorothy (Tawney) Neilson, dance music organizer for BBC, in particular has been "very unwise in some of her actions", that the conduct of personnel in BBC's music division, the only section heavily accused of connivance, was above question.

He added however that the practice of "plug money" (publishers paying money to bands or singers doing their tunes on the air) must be stopped.

Gets Fox Furs
In the course of the hearings it was revealed that band-leader "AB," later identified as Harry Roy, had given Mrs. Neilson \$200 worth of fox fur skins. Also that one member of BBC had received at one Yuletide the following gifts:

- Several hundred cigars
- Several thousand cigarettes
- Cigarette case (gold)
- Coff links (gold)
- Brandy flask (silver)
- Wallet
- Randolphite
- Mirror
- Flips
- Desk telephone

Mrs. Neilson further testified that 40 out of 74 band-leaders had given her gifts, received no better air time than those who hadn't got in the merry-go-round of freebie giving. The presents ranged in value from \$50 to \$200.

Ben Against Gifts
Concrete results were that BBC concurred in the criticism of Mrs. Neilson, made permanent the ban against Christmas gifts, and set up a committee to study a rule preventing "plug money," more commonly known if more secretly paid, in the States as "the payola."

Garry Trio Musical—And Commercial

Reviewed at Dixon's, NYC
Vivien Garry—bass, vocals and leader
Art Garrison—guitar and arranger
Teddy Kaye—piano and vocals

New York—This outfit, led by of all things, a lush-figured bass player, demonstrates that the art of playing with a beat is not yet lost. Everything they do swings, both for dancing and listening, and never falls into the sterile, pushed rhythm routines too many small groups affect these days.

La Garry herself takes vocals in the Holiday tradition with joinings in by the other two in the same fashion Page Cavanaugh and Joe Mooney have been using. Her own playing has that light two-beat rock which keeps things moving without noise, while her intonation is far better than most gals achieve on the instrument.

Garrison is one of the country's better guitar men. Only faults noted were tendencies to play so much he would get himself all tied up in noted knots, and keeping his amplifier up too high.

Pianist Teddy Kaye is vastly improved since last getting a

going-over in these columns, using an Errol Garner attack combined with running, well-phrased ideas that make his box stand out.

Mrs. Garrison, who incidentally did those wonderful street cries on the Herb Jeffries record of *Basin Street Blues*, says that coast critics find her unit too commercial.

Perhaps the group's solo excellence isn't used enough for a unitary wallop. There aren't enough of the three way ad libbings and trio buildups to rhythmic and idea climaxes for the sort of flexible jazz you expect from a small outfit.

The trio may be commercial because of its rhythmic infectiousness and the trick three-way vocals it uses. But stacked against the solid musicianship also displayed, is that bad?

DOWN BEAT'S DECISION:
Very, very tasty singing and playing in a style of which there should be a lot more. No reason Vivien shouldn't fulfill ambition of being "well liked and making good gold."

VIVIEN GARRY REPLIES:
The criticisms are very truthful but we resent the slight insinuation that the trio copies any group. There is a natural tendency to sound like groups with the same instrumentation. We feel each group should have a sound of their own, the same as with personalities. We are working very hard to obtain the final goal: originality and polish in presentation.

Welcome Home Kiss For Ruth



New York—Ruth Eting, who was the Chesterfield singing star 14 years ago, gets a welcome home kiss from Perry Como as she makes a guest appearance on the Supper Club broadcast. Ruth came out of retirement recently and is duplicating her original triumphs as vocalist.

David Allyn Goes To Vets Hospital

New York—David Allyn, former vocalist with Jack Teagarden and Boyd Raeburn, has been admitted to the Veterans Hospital in the Bronx.



Posin'

by Bill Gottlieb
THE POSER

What's wrong with most of the music played by studio bands?

THE POSERS

ABC studio staff men on Hank D'Amico's Tuesday night show, *Museum of Modern Music*.

Fell into rehearsal of D'Amico show, a rare network shot with good swing (though off the air till the end of May). Cornered Hank taking five.

"The best musicians these days are in radio; so the state of radio music isn't the fault of the side-men's ability. The big trouble is that the men on typical programs are made to play as that each number sounds like a Hollywood production. Instead, the producers should ask for music that's natural and warm. As it is, it's a tough job trying to be relaxed in a cold studio. Why make it harder by playing pompous music."

"To tell you the truth," was pianist Buddy Wood's reply, "I've gotten so I don't listen to radio music any more, except to turn in on classical record programs over WQXR or WNYC or sometimes to catch a disc jockey."

Buddy, who leads his own trio on ABC at 11:15 a.m. EST, Saturdays, and 10:15 p.m. EST, Mondays, continued: "I hear too few programs to be able to recall specific criticisms, though I will say that I got out of the habit of listening because most of it was so uniformly bad."

Trombonist Vernon Brown let loose:

"Studio bands don't play enough of the right music and don't play together enough, as a unit, to get the proper feel... Instead of the stereotyped stuff on most commercials and sustainers, we should be asked to play good dance music. I think the audience would prefer it. We should then rehearse this dance music long enough to get rid of all stiffness."

Got the beat from drummer George Wettling:

"Radio music is generally over arranged. Nothing happens. Tempos are almost always wrong. When the average conductor wants something bright and snaky, he figures he can do it by playing fast and loud... forgetting, in the meantime, all about a beat. On ballads, he leads so slowly, the music drags. Meantime, a much mouth singer breaks the tempos and kills what little feeling is left in the music."

Mihelich Really Gets Around



Hollywood—Ed Mihelich, bass, is shown in this photo of Jimmy Zito and part of his new 11-man crew, but more recent stories spot him in Charlie Barnet's new rhythm section. Maybe Ed intends to double between the two bands, since both share the stand at the Meadowbrook in Culver City. Zito, former Les Brown sideman, has Stampy Brown, brother of Les, on trombone. Altoist Walt Weidler, brother of film star Virginia, is shown at the right above, while Alex Gerahoff, alto; Ollie Wilson, trombone, and Davis Coleman, drums, also are visible.

Jimmy Zito And Barnet Share Stand And Billing

Los Angeles—The heavy money which was slated to stake Count Berna Vici and his all-girl orchestra and revue to a shot at the Culver City Meadowbrook disappeared at the last minute and new support came into the picture in the form of Frank D'Amore, restaurant owner, and the Lane Brothers, vaude performers.

Sarah Wows Chicago Cats

Chicago—Sarah Vaughan, held over at the Rhumboogie four additional weeks at double her original salary, at press time was considering a five-week theater tour with Louis Jordan.

The singer, who has been doing terrific business at the south side club, has also been featured in two sell-out concerts and on two King Cole Trio Wildroot airers while here. Her platters have also suddenly become top sellers.

She closes at the Rhumboogie May 15.

Chicago—Another new local diskery will hit the market shortly. Aristocrat is the label, and Sherman Hayes' band has been linked to a contract.

D'Amore and the Lane Brothers have put in with the Zucca Brothers and were set to re-open the nitery with a big splash on a six-nites-per-week basis starting May 2, with two bands, Charlie Barnet and Jimmy Zito, sharing the musical assignment. There will also be a show, with several acts and a line of girls. D'Amore, once a big time vaude act himself, and the Lane Brothers will appear in the show.

Barnet and Zito are getting equal billing. The bandstand has been divided into two parts so that each band will have a separate set-up.

Rank Opens In Cincy

Cincinnati—Bill Rank, former Whiteman tramist, opens at the Lookout House here tonight (May 7) with a new 10-piece local crew. Date will be for three months, with options.



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STRICTLY AD LIB
by THE SQUARE

Spivak, joined Casa Loma . . . Alec Templeton will be the summer replacement for Charlie McCarthy . . . Soon after the Jimmy Dorsey crew reorganizes, vocalist Dee Parker will cut out and go back to her hubby in Detroit.

Arnold Ross, former on the Harry James keyboard, accompanies Lena Horne now and is telling friends it's the best musical kick he ever had . . . Sam Kaplan left the Vaughn Monroe fiddle section and returned to New York with plans for a small combo . . . Skitch Henderson is rehearsing a big band in Manhattan with four French horns.

Appearance of Jimmy Petrillo before the House labor committee, ordered by Rep. Fred Hartley of New Jersey, has been postponed until the supreme court hands down its decision on the Lea act . . . Frances Wayne is now the regular vocalist on the California Melodies program emanating from Hollywood each Sunday over the Mutual network . . . Kermit



the Mutual network . . . Kermit

Blerkamp resigned managership of TD's Casino Gardens ballroom and was replaced by Dave Jacobs.

Sal Ross and his Fulton Fish Market orchestra, featured on another page this issue, will record for Metrotone . . . Lou Fromm, former Harry James tubman, has sold his equipment down to the last stick and says he won't beat them any more . . . Joe Davis states that he has no intention of quitting the recording field, and that the report he sold 700 masters is not true.

Capitol records will soon issue a harmonica record by famed oldster Sonny Terry, backed by Baby Dodds on drums and Skip McGee, guitar . . . Apparently Mel Torme is going to stick with Musicraft. He did another date there early this month . . . How's-that-again Dept. - From a Doug Watt record review in the New York Daily News: "Edward (Kid) Ory, who plays the trombone, has had a long and honorable career as a jazz man, during which he put in 17 years with Duke Ellington's orchestra."

New York—Bobby Hackett has been added to the Monday night crew at Nick's replacing Phil Napoleon, who finds that night the tops of the week for jobbing.

Pennsy Theater Jumps, And So Does Boxoffice

By DON LARRABEE

Reading, Pa.—In this beer and pretzel town, name bands have been doing an amazing champagne and caviar biz for the last six months at a local theater—the Rajah. It all began when three lads decided to outsmart their dad, who had been

in show business all his life. He had put his authoritative foot down every time they'd mentioned "Rajah shows." But, C. G. (Dad) Keeney took sick-leave one week last November and left the Rajah in the hands of his eldest son, Bernie.

Assisted by his two brothers, Willis and C. G., Jr., Bernie inaugurated a parade of name bands that Dad finally had to admit was a "successful operation." They've been playing bands ever since—Jimmie Lunceford, Raymond Scott, Boyd Raeburn, Bob Chester, Elliot Lawrence, Johnny Long, Les Elgart, coupled with acts like the Modernaires, Bob Eberly, Dolly Dawn and Ella Fitzgerald.

Hal McIntyre, on a recent

warm week-end, outdrew *The Best Years of Our Lives* at a competing playhouse. And that's a rough idea of how well the band policy has paid off at the Rajah.

This could be an object lesson in what bands can do for movie palaces, and, conversely, what cinema spots can do for bands in these troubled times for big bandom.

Weems To Mercury

Chicago—Ted Weems, bid for by several platter firms, has signed a contract with Mercury. Del Courtney has also inked with that firm.

Weems' first record? *Heartaches*, natch!

Russ Facchine is raiding the staff of his alma mater, MCA, to strengthen his own organization. Latest to join is Tom Polk, affiliated with MCA for 12 years, who will book one-nighters for attractions handled by Russ . . . Sonny Greer, drummer, one of the original members of the Duke Ellington crew, has had a tough bout with pneumonia. Ed McConney, formerly with Erskine Hawkins, was pinch hitter.

Linda Keene, who thought she merely had a sprained ankle, discovered that one of the bones was fractured and is still hobbling . . . Woody Herman ain't a disc jockey no more . . . Tony Nichols, pianist formerly with

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CHICAGO BAND BRIEFS

Chi's South Side Combats Slump With Jazz Names

By DON C. HAYNES

Chicago—The south side, though hard hit by bad business—most sepi spots do only week-end trade now—is trying desperately to combat the slump with some top music attractions.

Colissimo's, originally owned by Chicago's first vice lord, lately in bad financial condition, takes a last fling at keeping creditors away by switching to a name colored policy. Billie Holiday and the Red Allen-J. C. Higginbotham combo and show opened there April 26. It is understood Louis Armstrong will soon come in.

Sarah Vaughan, becoming the talk of the town, was held over at the Rhythmboogie for four weeks at double her original salary. She closes May 15. It will be interesting, to say the least, to compare two of the top jazz vocalists in the country.

Hines At El Grotto

Earl Hines a short time ago bought out the El Grotto and is trying something different with shows featuring his band in concert. Reaction has been pretty favorable and his has picked up.

Other spots are using names sporadically. The Delia recently had Cozy Cole's "drum dancers". Fletcher Henderson's band continues. Small spots are using more local groups; Stuff Smith and others are being booked somewhat more than before in the cocktail lounges.

Local remotes are being hypoped with entertainers being added to the bands at the various spots. The Harmonicats, Jayne Walton are on Panther Room remotes with Herbie Fields, with talk that Rudy Vallee and Lena Horne will be on others. Rozelle Gayle will be featured on all airers from the Sky Club with Bernie Cummins.

Want Jazz Combos

Dottie Dotson is in the new Latin Quarter show that replaced Ted Lewis. . . . Correy Lynn at the Band Box. Not that we're against good sweet music—but the Box's small jumb combo policy could have been a click if they would have taken advantage of the names available—Charley Ventura, Bill Harris, Georgie Auld, etc. The town's asking for good jazz, boys.

Dorothy Donegan switched from Frederick Bros. management to that of Kay Jarrett. . . . Mill Brothers, Chicago theater, June 6 for two weeks. . . . Savannah Churchill with a local band at the Pershing May 17. Her I Want To Be Loved platter a big seller here.

Rhythm Chicks, with Alice White on drums, at the Zebra Lounge. . . . Nick Vias quartet at the Chicago Casino. . . . Vic Angle, drummer-manager with Harry Cool, now with World Music here. . . . Mel Henke is out of ABC, which is too bad all around. . . . Aristocrats, Tony Smith, drums; Bill Casimir, sax; Lynn Sherrill, guitar; and Curly Jackson, piano, continue at Ada's on 55th street. . . . Danny Casella in his 16th month at the Capitol lounge. . . . Russ Bothie and Matt Wagner bands at the Casino Moderne ballroom.

Changes Around Town

Teddy Phillips, on a much more commercial kick than when he played the Rainbow a year ago, opens at the Aragon ballroom May 13 for five weeks. A deserving break for the personable leader. Bea Herold and Bill Howard are his vocalists.

George Davis quartet and Jackie Cain are now at the Bee Hive, on 55th st., with Tay Vaye moving downtown again, into the Hollywood. . . . Jump Town comes up with the Warren Pesch quartet, with Frankie Lyberio, tenor; Warren Pesch, bass; Ralph Henning, piano; and Red Lionberg, drums. Susie Ryan, who Johnson expects much from, will be featured vocalist. But will Jump Town ever be the same without Jackie Cain? Jimmy McPartland will stay at the Brass Rail for at least another

month. Then the cornetist hopes to snare a soft summer spot job—where he and his wife can relax harder than they work. Jimmy, incidentally, has high hopes of landing a role, maybe the leading one, in the film version of *Young Man With A Horn*. He's enough of a ham—and is certainly playing wonderful cornet again.

Lonnie Simmons moved up to

Howard street's Club Silhouette, where pianist Bob Crum was doing great as this was typed. . . . Rozelle Gayle took a needed month's vacation, and is set to open at the Sky Club May 12 as top attraction. . . . Herbie Fields' 8-piece group held over four more weeks at the Hotel Sherman, until May 29. He then moves into the Sky Club for at least a month. . . . Tex Beneke looking for a gal chirp while at the Oriental.

Regal Bookings

The Regal pops up with a string of excellent sepi shows, currently featuring Ella Fitzgerald, Illinois Jacquet's group and Cootie Williams. What more do you want?

Una Mae Carlisle, Luis Russell's band with much-talked-about-singer Lee Richardson set for week of May 16; Dinah Washington, The Ravens and Jay McShann's band week of May 30; and Louis Jordan and the George Hudson band, July 4.

Monica Lewis cancelled out of

Rey Uses New Ideas In Band

Hollywood—Alvino Rey, who re-organized his band here prior to his opening (April 25) at the Aragon, Ocean Park beach dancery, has come up with a new feature in an all-valve brass section. All of the four trombone players play the valve

manipulated type of instruments, including a bass trombone. Also adding a new tone color to the band is the fact that each of the trumpet men doubles on bass trumpet.

Full line-up of the new Rey band is as follows: Herbie Steward, Lebon Yardum, John Gruet, Bud Estes, saxes; Russ Granger, Frank Nelson, Dick Cathcart, trumpets; Elmer Schneider, Tasso Harris, Roger Thorndyke, Ed Kiefer, trombones; Maurice Diefenbach, piano; Don Lamond, drums; Chick Parnell, bass.

Leader, of course, holds down the guitar department. Vocalists are Jimmie Joyce and Jo Anne Ryan.

Buddy Hughes With Gene Krupa Band

New York—Buddy Hughes, who recently dropped from the Claude Thornhill band and was replaced by Gene Williams, worked a week last month with the Gene Krupa band and, at press time, was slated to stick with the drummer.

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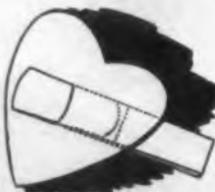
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New Platter Firm Goes On Jazz Kick

New York—Vox, record company formed by Detroit moneybags Henry Reichold to import foreign masters, is now up to its ears in American jazz. Under its new Spotlight label, Vox will bring out albums by Alec Wilder, Charlie Christians and Louis Armstrong later this month. The Wilder records, made by his original octet, include several items he previously did for Columbia, while the Louis album is made up of sides issued on French Brunswick and never previously available in this country.

Christians' sides were cut by Jerry Newman in 1940 at some sessions at Minton's here and were sold by him to Vox.

Repertoire director Bill Simon, formerly with Gotham, is also involved in album plans for WNEW's *Saturday Night Swing Session*. With a format designed to buck the Norman Granz *Jazz At The Philharmonic* albums, but more varied types of jazz, these

Buddy Stewart And Siday Wax

New York—A band led by Eric Slday and featuring vocalist Buddy Stewart and the Swanton-tones cut a pair of sides recently for Victor.

Faces were *Messin' Around With A Square Dance* showcasing Buddy's pipings and *Bye Bye Blackbird* featuring the Swanton-tones without Buddy.

In the band on the date were Siday, violin; Louis Muccel, trumpet; Freddy Ohms, trombone; Peanuts Hucko, tenor; Hank D'Amico, clarinet; Trigger Alpert, bass; Morey Feld, drums, and Danny Hurd, piano.

contract, which had until November to run.

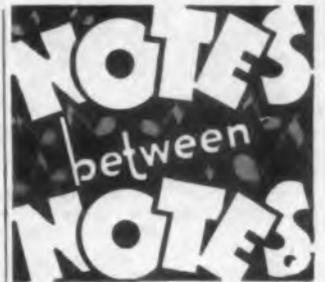
Village Hears Sunday Jam

New York—Sol Yaged and Sinclair Brooks have begun a series of weekly Sunday sessions at The Place in the Village.

Musicians featured to date have been Bill Shine, alto; Jimmy Wright, tenor; Walter Buchanan, bass; Nat Ray, drums; Sherman Edwards, piano; Bobby Pratt, trombone, and Dick Stien, piano. Also spotted was the Jimmy Willis vocal quartet.

Lena Set For N.Y.C.

Chicago—Lena Horne continues at the swank Chez Paree niter here until the end of the month, follows with a NYC Capitol theater stint with George Paxton's band, and then is set to slave at the Copacabana at a reported \$6,500 weekly.



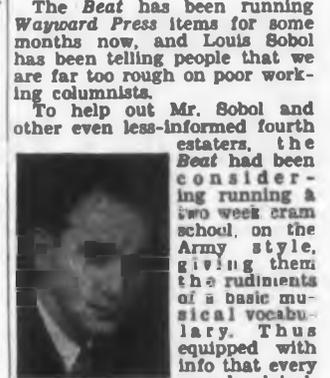
By Michael Levin

New York—Here's an item from Sid Skolsky's Hollywood column of several weeks ago: "Peggy Lee became so interested in the expression *Roll 'Em* that she has written a jump tune with that title, and her husband, Dave Barbour, will do the lyrics."

The tune of course was written, arranged and played by Mary Lou Williams.

The Beat has been running *Wayward Press* items for some months now, and Louis Sobol has been telling people that we are far too rough on poor working columnists.

To help out Mr. Sobol and other even less-informed fourth



Mix

estaters, the Beat had been considering running a two week cram school, on the Army style, giving them the rudiments of a basic musical vocabulary. Thus equipped with info that every good high school sophomore more knows, the gentlemen could make their music reporting at least a little better organized if still misinformed.

On the other hand almost any columnist worth his salt has a basic part of his item either turned in or written for him by press agents. So we have revised the original idea. Sobol, Skolsky, Mortimer, Lyons, and the rest will just have to stay as unhip as they are. But their press agents will be invited to attend the school, thus making sure that the columnists will be able to carry on their cheerful calumny from accurate news.

On the other hand, maybe they wouldn't know what to do with news!

Evelyn Knight is quoted in a last month's *Time* mag as saying, "I sometimes wonder why I studded singing. I became such a huge success when I stopped using my voice."

Outside of the usual quota of smart cracks that would make adequate answers to this fluffily bit of foolishness, there remains the important point for young singers and musicians: you study to acquire technique. You may never use more than ten percent of that technique afterwards. But the mere knowledge that it is there if necessary gives you the easy assurance that distinguishes a fine artist from a talented performer.

Any pianist knows that if he is going to play simple passages with good tone and light phrasing, he must be able to do the same with much more difficult exercises. The same is true for voice. The June Christys and Anita O'Days of this world would be far more useful singers if, in addition to their own styles, they had the added flexibility and technique to do other things.

Miss Knight's success is no proof of the fact that training isn't necessary. It just proves that luck, good gawning, looks and a record occasionally can do it in spite of all other drawbacks.

Ask Decca's Paul Cohen about the time he went to Chicago to do a hill-billy date with Ernest Tubbs, and before the session started, passed out five copies of 160 Acres, and told the boys to run it down for recording. Each of the four men and finally Tubbs himself confessed they didn't read music, likewise Cohen. Final result was they went out and bought a record done by a competing company, listened to it, and then made their own recording!

BY
Roy Maier

HOLLYWOOD, CALIFORNIA

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Things Are Getting Tough Everywhere!

Let's face it—business stinks. It isn't quite the panic it was around the first of the year, but plenty of good bands and musicians are only working two and three days a week, and the biggest of them are watching the booking charts uneasily.

We've gone over many of the reasons too many times. Reduced to simplest terms, people don't have the loot they did. They therefore have to pick and choose for their entertainment more carefully. Too many bands during the war forgot how to play dance music. They get ahead in front.

Most of the other units have specialized books requiring either good enough or simply enough sidemen to keep their costs up near the top-rankers. They don't draw enough people to make up the difference to the promoter, who therefore won't buy them. A perfect example: when Stan Kenton's dates were being changed, many of the promoters told GAC they would not operate that night rather than use a good second-rank band.

Result: a business in crying need of new names and ideas to give it a box-office push is moldering along in the dumps of 10 year old labels and styles. Dancedom has always done well when there were two or three bands fighting it out for top honors. The boys aren't even bothering to put the gloves on these days.

Something has to be done and done fast if the young bands are going to get the break they and the business need.

Costs must be lowered somehow, otherwise they can offer no competition to the present big names. By cutting men this can be partially accomplished.

But to crack the circle completely, band payrolls must be lowered. In most cases these days that would mean lowering scales since the great majority of sidemen are working for little over scale.

The AFM quite properly would scream about lowering scales anywhere in the country. Cost of living is high enough without talking about salary cuts.

But what the AFM can do to help leaders, the business and the musicians themselves is to persuade the individual locals throughout the country to examine each spot and ballroom within their jurisdiction and classify scales according to the traffic that each spot will bear—within reasonable limits—rather than setting up flat classifications for groups. This would permit bands to elect to work at minimum—permitting them to stay organized, rather than lose all possibilities of work.

The wage difference to musicians must be made up in cost of living benefits. Thus we are right back at our old stand that it is the duty of the AFM to assist traveling units by helping organize a system of nation-wide accommodations so that musicians can work throughout the country without spending every penny for eating and sleeping.

In other words, lower payrolls so that bands can work. Lower costs so musicians can live. This is radical thinking for the AFM. But then again the situation is rough enough to call to mind that adage: put up or shut up!

CHORDS AND DISCORDS
Dick Kane's Trio
Los Angeles, Calif.

To the Editors: I think the Beat dropped the ball in the caption accompanying the pic of Woody Herman

and boys. (Page 19, April 9.) The "pick-up" group shown with Herman includes a long established and well known trio here in Los Angeles, the Dick Kane trio. Both Kane, the pianist, and Sargent, bassist, are former Herman sidemen.

That's What We Said
West Englewood, N. J.
To the Editors: In the *Diggin' the Discs* article in the April 9 *Down Beat*, Mix

Young Jockey



New York—If Wayne Edward Baruch, who will be a year old on June 27, doesn't grow up to be a disc jockey, it won't be because he hasn't been surrounded with platters by his famous parents, Bea Wain and Andre Baruch. Note the broken record in the foreground—probably an old Dinah Shore biscuit on which Wayne Edward has been teething.

Cheers Shut-In



Philadelphia—Ray Eberle, singing maestro, pays a call on bed-ridden Peggy Dunne, who shows him the more than 1,500 letters she received as a result of a radio plea by disc jockey Stuart Wayne over station KYW.

credits Eddie Finckel with the scoring of Boyd Raeburn's *Boyd's Nest*. I think you will find that it was written not by Finckel, not by Raeburn (as on the label) but by a soldier named Milton Kleb, while he was at Fort Knox. My source? *Down Beat*, July 15, 1946.

Dwight Massey

Johnny Bethwell, in the July 15 article, gave Boyd's Nest credit to Kleb.

A F M Should Record?

Eugene, Ore.

To the Editors: Ever since the combined forces of radio, records and the motion pictures put popular music on a paying basis, the AFM has developed ingrown ulcers worrying about somebody making a profit other than "card" men.

Eliminate those forces though, and you go back to playing one-nighters and hotel room engagements in your own little ballroom, because the guy that pays the bills on the west coast doesn't know "Johnny Eastern" and his band from third base. You may be able to blow 'em so high that only the dogs can hear 'em, but unless "Joe Gleebe" has heard you blow he isn't going to be paying your union dues on a regular basis.

Suppose the three industries reproducing music (movies records and radio) followed a policy

of not playing any music unless the band or orchestra involved payed off for the plug. Don't snicker in your sleeve, if they were as closely organized as the musicians they would probably be making those demands right now.

Under the circumstances there seems to be only one solution. This is not sarcasm. . . I mean it seriously. Why doesn't the AFM organize its own recording company? They have the capital required, they have the organization, they have the musicians.

Caesar should issue an edict that at the culmination of present contractual obligations every union recording musician would sign with AFM recordings. Soon he would have all the musicians and all the other diskers would fold. Then Caesar could buy up their pressing plants for peanuts. That's all! The AFM has all the artists and the manufacturing facilities. . . AND all the records. Now it can charge what it pleases for its wax. The sidemen get all the profit and further, they can control the use of their products and charge all the various playing taxes they want.

Austin B. Chaney, Jr.
KUGN

You miss the basic issue. We are not campaigning against disc jockeys, with the exception of the small handful of thieves practicing their trade on the air. We are against the STATIONS using a musical medium to make a mint of gold of which musicians are certainly entitled to a hunk. If ASCAP can get it, so should the AFM—far more justifiably. In *The Mood* by Joe Garland didn't mean a thing; the Millerizing of it did. We agree that the jockeys are a tremendous building force, but we feel somebody besides the stations should get all the moo; the jockeys and musicians should split it.

Interesting, At Least

Haddenfield, N. J.

To the Editors: Whatever the criticisms of your newspaper may be, that it lacks interest cannot be one of them. D. Leon Wolff's article and Michael Levin's reply providing that no one is infallible on this earth, were of great interest. It is interesting to notice just how the various critics take criticism.

Glenn Bauscher

John "Jaz" Lucas, who gave the horns of Mr. Wolff's article in the April 9 issue, answers the writer in this issue in no uncertain terms. Next issue we'll give Robert Mantler space to continue the attack.

Leinsdorf Named Rochester Leader

New York—Erich Leinsdorf, young conductor who won first fame in this country at the Metropolitan Opera here, has been appointed conductor of the Rochester Symphony. Mr. Leinsdorf was the center of controversy last year in Cleveland when his contract with the Cleveland symphony was not renewed.

RAGTIME MARCHES ON

NEW NUMBERS

CASTLE—A son to Mr. and Mrs. Freddy Castle, March 23 in Pittsburgh. Dad is bandleader.

COYLE—A daughter to Mr. and Mrs. Johnny Coyle, March 31 in Pittsburgh. Dad is with the Harman Middleman band.

BRESKIN—A son, David Thomas, to Mr. and Mrs. Barnes Breskin, recently, in Washington, D. C. Dad has been bandleader at Shoreham hotel for last 17 years.

DEXTER—A son to Mr. and Mrs. Dave Dexter Jr., April 17 in Hollywood. Dad is editor of the *Capital News*. Mother was formerly singer Mickey Boy.

GROSS—A daughter, Bonni, to Mr. and Mrs. Al Gross, April 8, in Brooklyn. Dad is member of Beachcombers, vocal group with Johnny Long band.

LANGE—A daughter to Bill and Charlene Lange, April 8 in Toledo, Ohio. Dad is leader, mom sang with Milt Britton and Anson Weeks.

LYNCH—A son, Jefferson Martin, to Mr. and Mrs. George Lynch, April 11 in New York. Dad was half-owner of burned-out Kelly's Stable; mother an entertainer.

WHITE—A son, Alan Edward, to Mr. and Mrs. Ry White, April 4 in New York. Dad is guitarist formerly with Les Brown and Woody Herman, now in radio.

TIED NOTES

AGLORA-DeACOSTA—Joe Aglora, saxet with the Dave Dennis band, and Lola DeAcosta, this week in New York.

BLAKE-CORTESE—Whitney Blake and Lydia Cortese, lyric-coloratura soprano, Jan. 9 in New York.

DONLEY-HAWKINS—Roger Donley, Spike Jones bassist, and Brunella Hawkins, Detroit symphony bassist, this week in Baltimore.

GRODE-FIELD—Howard Grode, composer, and Virginia Field, screen actress, April 5 in Carmel, Calif.

GROSSMAN-GREISE—Howard Grossman, baritone man with Sonny Dunham ork, and Lorraine Greise, April 1 in St. Louis.

MENGER-HUBBARD—Steve Menger and Mary Hubbard, music library head at KYW, March 27 in San Antonio.

STEINER-BLAIR—Max Steiner, musical director, and Lee Blair, vocalist, April 3 in Las Vegas.

FINAL BAR

BAKER—Lorraine Baker, singer and pianist, April 8 in Los Angeles.

DANDERS—Eddie Danders, Chicago oboe and cornetist, April 12, in Hollywood, where he was making a picture.

GORODETZEE—Meyer Gorodetzee, 62, music teacher and former conductor, April 5 in Philadelphia.

FRANZELL—Gregory A. Franzell, 59, pianist at the Henry Hudson hotel and orchestra leader at the New York athletic club, April 20, in New York.

KEMPF—Paul Kempf, 64, former publisher of *The Musician*, April 19 in New York.

LANG—Frank Lang, 91, an elder member of Chicago local of AFM and former clarinetist with John Phillip Sousa, April 4 in Chicago.

WEBSTER—Freddie Webster, 30, trumpeter with Cab Calloway, Jimmie Lunceford, Lucky Millinder and Earl Hines, April 1 in Chicago.

WOOD—Donna Wood, 38, former vocalist with Horace Heidt and Kay Kyser, April 9 in Hollywood.

LOST HARMONY

HAMANN—Vic Hamann, trombonist with Harry James, and Kathy Summers, singer, known professionally as Penny Parker, in Los Angeles.

Ray Anthony Works Hard



New York—Ray Anthony and band, with vocalist Dee Keating, are currently keeping busy on a one-nite tour that takes them into Lakeside Park in Denver for two weeks, opening the 16th. Band then comes back east for a summer resort tour. Anthony, who recently switched booking affiliations from MCA to GAC, will record several more platters for Sonora in Chicago next month.



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Proposed Law Curbing Unions Upsets Coast

Hollywood—Movie studio and radio musicians were among those eyeing congress, about to act on its labor-curbing measure at press time, with considerable anxiety.

Provisions in the measure as it stood, and as it appeared it would be passed, can have a devastating effect on employment practices of the musicians' union everywhere and particularly here in the film and radio capital.

Ban Closed Shop

Banning of the "closed shop" has been interpreted to mean that an employer can hire anyone he pleases regardless of the union or non-union status of the employe (it was believed "union shop" under which an employe may be forced to join a union after employment would be permitted under the new law).

It seems more than possible that this section of the measure could knock into a cocked hat Local 47's restriction which pre-

vents musicians from working in the motion picture studios until they have "resided" in this jurisdiction for a year or more.

Gillette Not Worried

J. W. Gillette, the AFM's international studio representative, told *Down Beat* that the effect of the pending legislation "will probably be very serious for musicians" but that he did not believe movie producers would attempt to take full advantage of the proposed law "unless forced by extremist factions here."

"Fortunately," said Gillette, "every musician who is worth hiring at any price is a member of the union; otherwise we might

be facing a very serious condition with the passage of this law."

Gillette's observation is unquestionably true as far as recording work is concerned, but it might not hold true where "sideline" (non-recording, visual musicians) are concerned.

There is more concern among musicians about the effect of the pending congressional action on the radio field than on any other. The entire employment structure could be upset by passage of the union-curbing act, which contains clauses aimed at "feather-bedding" tactics of some unions, the practice of forcing the employment of unnecessary workers. This might well strike at the

Butch Stone Heads Own Combo

Hollywood—Butch Stone, long-time feature of the Les Brown band, was signed to open at Billy Berg's April 30 at the head of his own band, which it appeared would contain three other members of the Brown troupe. Slated to go with Butch

were Jimmy Rowles, piano; Tony Rizzi, guitar; and Ted Nash, Brown's star tenor man.

Others expected to be with Stone's new band included Arnold Fishkin, bass; Jackie Mills, drums; Shorty Rogers, trumpet; Gus Bivona, clarinet. Stone will play baritone sax.

Van Alexander is doing the libRARY.



By Charles Emge

As an old Krupa fan who doesn't feel called upon to apologize to George Frazier or anyone else about it I am happy to report that there is some mighty fine Krupa, if little else, in the current RKO release *Beat the Band*.

One of the best is the "shadow sequence" in which Gene was photographed as a shadow cast upon a screen, if not new to the movies, excellently handled in this case.

The "boiler room sequence" in which Gene performs on the plumbing is just the old Hollywood hokum but Krupa somehow makes it interesting. There are also several conventional routines built around the drummer which show Krupa at his best. The Krupa band is mainly background.

One of the interesting features is the extraordinarily accurate synchronization of the scenes featuring Krupa, especially remarkable in that practically all of these shots, except the shadow sequences, were photographed to play-backs.

Under a tricky method worked out by RKO musical advisor Norman Bennett, Krupa did the boiler room shots to a pre-recorded rhythm track as a guide but his actual sound was picked up during the shooting.

Sound Stage Siftings

Dave Barbour, who heads the orchestra supporting Peggy Lee in a musical short she is making at Paramount, insisted on bringing in members of his Capitol recording unit (including Ray Linn, trumpet; Buddy Cole, piano; Herbie Haymer, tenor) but Paramount music tops held out for the installation of one man from the studio staff—Mahon Clark, clarinet solo star.

Billy Williams, formerly featured singer with Sammy Kaye's orchestra, is the latest band vocalist to be tagged by Hollywood. Columbia has spotted him as singing lead in *Smoky River Serenade*, rustic rhythm piece.

As Buddy steps out with his new band, he stands out as the recognized KING OF THE DRUM WORLD. He's a drummer's drummer, fast as lightning. He has a flair for showmanship that's sensational. He has energy, drive, speed and power that leaves you breathless. He is *Esquire's* 1946 Gold Award winner and *Metronome's* "Showman of the Year". He plays *WFL Drums* exclusively!



LIONEL HAMPTON

PLAYS

WFL Drums

Whirlwind of rhythm, tornado of action, Lionel Hampton is acclaimed by many as among the fastest drummers ever seen. Featuring "Flying Home" and "Hey-Bo-Bo-Bo-Bop" he heads one of the most successful and terrific bands in the land! "The Hamp" plays *WFL Drums* exclusively!



JACK MILLER

PLAYS

WFL Drums

Jack Miller is that young, up-and-coming drummer with that very successful Russ Carlyle Orchestra. Whether sweet or swing, dance or show, Jack cuts everything in the books. With a fine rhythmic sense and capable musicianship, he's among the top men of the drum world and, like so many other top men, Jack plays *WFL Drums* exclusively!

Keep Your Eye on BUDDY RICH AND HIS ORCHESTRA ... they're terrific!

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Buddy Rich, Ray Bandue, Dick Farrell, Lionel Hampton, Jack Miller, Cozy Cole, Red Saunders, Buzz Bridgeford, Paul Whitman, Jr., Ray Diencman and Tommy Sammens are just a few of the top men who fool that 1947 performance calls for 1947 drums—the completely new 1947 WFL Drums designed by drum master Wm. F. Ludwig.

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LOS ANGELES BAND BRIEFS

Holly Hails Weisfeld Sextet As Big Find

By HAL HOLLY

Hollywood—I have just discovered, or maybe I should say fallen over, a combo here in my own hang-out which ought to rate six pages of copy in our mag. I am basing that assertion on my recollecting that the Joe Mooney Quartet got four, and as far as I am concerned, deserved them. But since my outfit is a sextet, which by using my fingers, I figure means two more men, then six pages for this group is only fair. But as I doubt that the editor, or anyone else, would find time to read six pages, I'll make it much shorter.

The group I am falling over is the Alvin Weisfeld Sextet. It consists of Alvie, as we call him here, on alto; trumpet, electric guitar, accordion, bass and drums. You can get some idea of how it sounds by listening to those new Anita O'Day Signatures, if they are released yet. Alvie, you may recall, supplied the musical backing for Anita on those platters. But for good reasons he did not attempt to convey all of his ideas on those records.

What Alvie can do with this group comes out best in his own treatment of old Jewish folk song themes. The secret lies in his arrangements, which embody the contrapuntal form and his ability to make each instrument "sing his part." As Alvie puts it, "each 'voice' has to feel that he is doing a solo part all of the time."

Of various platter firms interested in Alvie at this typing Capitol seemed to be the one most aware of his possibilities. Here's hoping this will hurry things along.

Jive Jottings

Sarah Vaughan, who was scheduled to fill the featured spot at the Bocage following Peggy Lee, will not come to Hollywood until after the King Cole Trio plays the Bocage (they open June 2).

A bit late perhaps is the news that Tiny Brown has given up his venture with his own trio and has rejoined Slim Gaillard. They were still holding forth at the Toddle House (Slim having returned from his sojourn at Ciro's) at this scribbling, sharing the assignment with Connie Jordan's jumpsters. . . . Bill Moore, the tenor man I have cited here before as ready and willing to take on Illinois Jacquet any time in a high altitude contest, took his boys down to Santa Monica to open the new Marimba.

Roy Milton, following a revolt of some kind by his erstwhile bandsmen, is at the Club Cobra with several new faces in the band. . . . Mabel Scott held-over at Billy Berg's to continue her solo stint with the opening of the new Butch Stone unit.

Notings Today

Baron Morehead, Local 787 business rep, who has been studying aviation, won his pilot's license. He plans to establish a flying school here with foremost Negro flyers of World War II as instructors. . . . Cally Holden, in charge of sideline musicians at 20th-Fox, purchased the La Loma ballroom in Albuquerque a while back. He does not plan to leave his studio post.

Los Angeles—The King Cole Trio date at the Lincoln theater here is May 20 to 26.

SEE AND HEAR TEX BENEKE AND THE GLENN MILLER BAND IN THAT NEW RKO PICTURE "MELODY TIME" USING AMERICA'S FINEST NEW STONE LINED MUTES AND B. J. GOLD STANDS Write for Catalog HUNTS & BERG MUSIC CO. INC. 1417 1/2 1/2 STREET, LOS ANGELES 12, CALIF.

Curtis Mosby Gets 3 Years

Los Angeles—The long and interesting career of Curtis Mosby, once a bandleader of some note (the "Kansas City Blue Blowers"), for years co-owner of the Club Alabam, once this city's leading sepiia spot; and erstwhile "Mayor of Central Avenue", has come to a halt, for about three years, anyway.

Three years in federal prison, probably McNeil, is what Mosby drew from Judge Ben Harrison here following his conviction on charges of concealing assets said to have amounted to \$17,000 while he was standing off his creditors with a bankruptcy stunt.

Judge Harrison also denied a petition for probation. Mosby's attorney said that he did not expect to file an appeal.

Barnet Sets New Band Signs Apollo Contract

Hollywood—Charlie Barnet has picked up a new girl vocalist here who was slated to make her debut in the big time band business with Charlie's opening at the Meadowbrook. Chirp's name is Carol Mann but it was planned to tag her with a new professional label. She was brought to Barnet's attention by Art Whiting, local agent, to whom she will remain under contract. Billy Usher, who appeared with Barnet in the east, has the male vocal spot.

Personnel of the new Barnet band as lined up at this writing:

New York—Bassist Sandy Bloch, formerly with Tommy Dorsey, dropped out of the Abe Most quartet to join the Dardennelle trio. Sid Jacobs replaced him.

Irving Lewis, Neil Heftl, Everett McDonald, Jack Hanson, trumpets; Phil Washburn, Tex Satterwhite, Bert Johnson, trombones; George Weidler, Bob Dawes (has given up his own band temporarily), Kurt Bloom, Don Raffael, saxes (one sax not set at writing); Dick Shanahan, drums; Ed Mihelich, bass; Bill Miller, piano. Barnet has signed a one-year pact with Apollo records. His first releases will be from masters which Barnet is turning over to the label.

Fort Lewis, Wash.—Army lost its biggest jazz man last month when T/Sgt. Joe Calvin retired after more than 20 years' service. Mister Calvin, a trumpeter, was five feet six inches tall, weighed 345 pounds.

FAMOUS BUESCHER ARTISTS Griff Williams ALL-BUESCHER SAX SECTION AT STARLIGHT ROOF ROBERT KIRK FRANK DIESEI ROBERT LIPSKY EMIL VANTOFF Fresh from new triumphs at the Empire Room in Chicago's Palmer House, Griff Williams—"Creator of America's Most Danceable Music"—opens May 15th in the fabulous Starlight Roof of New York's Waldorf-Astoria. Since his college days at Stanford, Griff has played his way right to the top, smashing attendance records from coast to coast in smart supper rooms and night clubs. Backing Griff's flashing fingers is his brilliant, all-Buescher sax section—Bob Kirk, also featured as baritone vocalist, Frank Diesi, Bob Lipsky, and Emil Vantoff. When next you hear the familiar "Dream Music" theme, take note of these saxes. With flawless technique and perfect teamwork, these four Buescher artists give you "True Tone" at its finest. New Williams' "There Is No Breeze" backed by "Do It Again" Sonora Recordings "Bless You" backed by "Among my Souvenirs" STARLIGHT ROOF of the WILSON ASTORIA BUESCHER True Tone 400's BUESCHER BAND INSTRUMENT CO. ELKHART, INDIANA MADE BY MASTERS PLAYED BY ARTISTS

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Sharon Pease Marks 10 Years!

Piano Analyst With 'Beat' Since April, 1937

Congratulations to Sharon Pease. This is the tenth anniversary of his *Down Beat* piano column—a decade of devotion to the development of piano stylings. Through his long experience as a teacher Pease recognized the instructional value

of analyzing the works of outstanding contemporary performers. He knew that the creative pianist is seldom able to break through the complex maze of influences and experiences which account for a person's creations and therefore prepared himself for the important job of analyzing and interpreting modern trends in piano literature.

Today, after ten years of hard work on this project, Sharon Pease occupies the unique position of having furnished both the inspiration and instruction that have contributed, in no small measure, to the success of many present-day top flight pianists. Too, his writing and observations have helped many artists by prodding them to greater achievements because they knew their work was subject to the scrutiny of an expert analyst. *Down Beat* joins a host of friends in saluting Sharon Pease for his serious purpose and willing cooperation. We look forward to many more years of his valuable contributions.

Active in Many Phases

Our industrious columnist, in addition to fulfilling the ambitious objectives of this column, has become an important figure in many other phases of the music business. He has made numerous radio network appearances, including two guest spots on the *Chamber Music Society of Lower Basin Street*.

He compiled and edited the important collection of solo style examples and biographical sketches used in the books, *Down Beat's 88 Keys to Fame* and *Down Beat's Styles of Famous 88's*. (The latter volume is scheduled for release within the next few weeks.) He has also written a series of instruction books, including *Boogie Woogie Fundamentals* and *Boogie Woogie Piano Styles* (Volume 1 and 2), as well as several published and recorded compositions.

Pease Porridge

The accompanying musical example is the last chorus from *Pease Porridge*, an original which

Sharon composed especially for this tenth anniversary. In response to a query regarding this composition he said, "*Pease Porridge* employs a different application of walking bass. It is definitely not boogie woogie as the beat is in four and it follows the usual form of popular music—eight measure periods, bridge, and 32 measure choruses. . . . The treble riffs are particularly effective with the counter melodic bass when played very fast with an even steady beat. . . . The chord symbols are a guide for a rhythm section accompaniment and require care in voicing (chord positions) to furnish the most effective background."

Logan In Or Out Of 'Rainbow'?

New York—Ella Logan's indecision as to whether or not she'll bow out of the *Fintin's Rainbow* cast has left the lead gal vocalist role of the popular Broadway show in much of a muddle with Kitty Kallen quitting as understudy and Dorothy Claire stepping in.

Dorothy, who has been working as a single, had played the role for one night and is set for the Chicago company of the show should the inexplicable Miss Logan decide to remain with the New York cast. The Chicago company is skedded to open the Windy City in September after a series of August break-in dates.

Should Ella drop out by June 1, which seems to be the deadline for the settlement, Dorothy will take over the lead role in the Broadway troupe.

Kitty dropped out—as understudy because, she said, "Ella couldn't make up her mind and I had some other commitments to consider in case I didn't take the role—like a date at the Waldorf-Astoria and a possible Paramount picture." Kitty is in Florida.



Chicago—Celebrating Sharon Pease's 10th anniversary as *Down Beat* piano columnist in his studio last month were (left to right) pianists Mel Henke, Dave LoWinter, Floyd Bean, Two Ton Baker, Lionel Fronting, Nat Cole, Jan August, Robert Crum and (seated) Dorothy Donegan and Pease.

Very fast

F F7 Bb6 Bbm6 F F7 Bb6 Bbm6

Last time to Coda

F F7 Bb6 Bbm6 F Gfdim C7 F

A7 D9

G7 C9 D.C. at Coda

CODA

F Gfdim Cm7 F Gfdim Bb6 Gb9 F

Gb9 (plus C) F9

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IT WILL NOT GUM to slow motion. HAS A REFRESHINGLY CLEAN AROMA. No more of that old "baroque odor" to smother the band stand.

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BUESCHER True Tone VALVE OIL SLIDE OIL

Melchior Laments Future Of Music

Lancaster, Pa.—Lauritz Melchior, famed Met Opera warbler, foresees America's best singers becoming crooners and its finest composers pouring their genius into such arias as *Open the Door, Richard*, unless Uncle Sam does something about it.

"Unless America does something to help young musical talent music will gradually become a lost art," he said. "If Congress doesn't take cognizance of the situation and act, we'll have a nation of crooners and nothing else."

Melchior suggested that there be government subsidy for all

youngsters with musical ability. "Who would compose an opera if it would never get performed?" he asked. "A composer would rather turn out an *Open the Door, Richard* and make himself a million dollars."

Save money with a year's subscription to *Down Beat*. See page 23.

Bass Resigns B. & W. Post

Hollywood—Ralph Bass, recording director and talent chief for Black & White records, west coast plant, turned in his resignation from the post effective April 26.

Bass readily admitted that he was leaving because of differences with B. & W.'s president, Paul Reiner, but declined to go into detail. Bass takes credit for turning out B. & W.'s biggest hit, Jack McVea's *Open the Door*.

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Somebody's Gotta Catch That Cat

By John Lucas

Chicago—It were rather sheepish not to reply to the big bad Wolff, nor am I a mouse to be intimidated by D. Leon. He sets up a horrendous howl, or modulates to a gruesome growl, but his bark is worse than his bite. One can always

return snarl for snarl, grimace for grimace, and snap back when pressed too closely.

Echewing such primitive tactics, I prefer to give master Wolff the benefit of a very grave doubt, that is to take his latest lucubrations in earnest—to consider them soberly and rationally, ultimately to accept or refute the charges he has so vigorously levelled at my averted and unsuspecting head. (If this head of mine was turned, which obviously it should never have been, it certainly is no longer.) In so doing I shall make no attempt to answer for anyone else; indeed I know of none who would welcome me as a spokesman.

Wolff has vitriol in his vial rather than poison: his attack has a quantum of acidity, but nothing of a quality more damaging or devastating. (He is, nevertheless, largely destructive instead of constructive.) Unquestionably his diatribe contains more than a grain of truth. Much but not all of it can be supported. Such portions as deal with my critical efforts have an element of fairness as well as one of injustice. This makes it as a whole more difficult to controvert, but renders it at the same time a greater challenge, a more worthy and importunate provocation to response. So I proceed.

I shall disregard Wolff's references to critics of whom he disapproves—and practically none escapes his censure—as adolescents and posers. This imputation is a device no less capricious and caustic, no less arbitrary and groundless, than those employed so flagrantly by some of the very men against whom Wolff directs his reproach.

Likewise I will dispense at once with his implication that even my motives are suspect. I simply have no ax to grind, never have had, and I'm convinced that Wolff is neither more nor less altruistic than I. Also I feel comparatively certain that, at bottom, he recognizes this to be true. So much for the sheer gall: now for the more significant matters.

Pride and Prejudice

Wolff assails my position as one of "inflexible prejudices," saying that I am "nutty on the subject of Dixieland," that I rank with the "most violent of extremists," that I glory in a "total and extreme bias." I cannot deny this accusation, although I strenuously object to the cast his expression assumes. (Delicious, delicate nuances are shades too subtle for Wolff: he invests each idea with the utmost of invective.) I can't deny it, but I ask why my position is worse than that of extremists in the other camp, indeed why it is bad at all? I know only two jazz writers who

sue is at stake: all of us know it, and all of us perforce line up along one front or the other.

The Real Jazz

Therefore I have my inflexible prejudice, my bias is total and extreme, my pet subject is Dixieland. What I support I call jazz, the real jazz, and this is to my mind nothing but collective improvisation. I fear the day is at hand when the ability to improvise coherently as a group will disappear altogether, yet this very ability is what always set our native American music apart from all other forms and types. I hate to see it become a lost art, and that is why I battle as I do.

It is useless to argue that Armstrong, Torgarden, and Goodman haven't added tremendously to the scope and potentialities of their re-

spectives instruments. They are remarkable soloists, but they can no longer perform quite properly in wholly improvised ensembles. Once they could. Their disciples however—the younger musicians of today—never mastered that faculty at all.

Consequently that kind of music which I call jazz stands in imminent danger of dying out. Yet this need not happen, it isn't too late now, and I do what little I can to prevent it. If sometimes I seem violent, as Wolff suggests, I'm actually doing my cause a great disservice. I'll try to temper my tone, but I'll never change my tune. Somebody's gotta catch that cat!

(Incidentally Wolff's allusion to Bach fugues and classical music is particularly inept. There might

seem to be an analogy, for instance, between the relationship of string quartet to symphony orchestra and that of jazzband to swing orchestra. Even this analogy breaks down, however, under a moment's scrutiny. While the string quartet and symphony orchestra derive from the same principle, the jazzband and swing orchestra do not. Dixieland, and Dixieland alone, has collective improvisation as its distinguishing feature.)

A Critic's Dilemma

Wolff condemns me for bringing a "limited technique" to bear in my reviews for *The Record Changer*. I submit that it isn't limited enough. My original purpose was to discuss only such records as by nature interest me profoundly, those which represent the sort of music I consistently endorse, what I consider jazz.

This appeared to me the only fair and honest method—a continuing (Modulate to Page 16)

If it's a **GRETSCH** Synchronomatic ... it's a pleasure to play

Only a Gretsch can give you such easy and effortless playing qualities, such superior tone, second to none, and such distinguished beauty—because only Gretsch offers you the 7 features of Synchronomatic Supremacy—exclusive features found in no other guitar. Try a Gretsch Synchronomatic Guitar and you, too, will say "It's a Pleasure to Play".

Here are shown three types of Gretsch Synchronomatic Guitars. They vary in style and price but each embodies all the Synchronomatic features described above and each instrument is a superb piece of craftsmanship.



GRETSCH "X75F" Synchronomatic

Here is a honey to play—very popular with cowboy and other singing artists. A sweet toned, flat top model with center sound hole. Its big 16-inch body gives it marvelous depth and resonance of tone. Finished in rich dark lacquer with top in sunburst shading, and highly polished. Compare this with any other guitar at the price.

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A big, full-powered, favorite orchestra model in full arched construction. Richly finished in dark brown lacquer with sunburst shading on top, sides and back. In its design and fittings are embodied all the exclusive Synchronomatic features that contribute so notably to easy, effortless playing. This is a guitar for the practical professional artist and an outstanding value at its very modest price of \$100.

With Utility Style Case, \$109. With Deluxe Veneer Shell Case, \$142.



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Price with Deluxe Veneer Shell Case, \$202.

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Yes, And No

New York—AFM headquarters here told the *Beats* last week that while AFM proxy James C. Petrillo had not specifically lifted the order pertaining to the playing of the national anthem before and after each job, he had tacitly assumed it to be a war measure, and was informing all locals inquiring that it was up to the management at each job whether or not the anthem were to be played.

SEE AND HEAR TEX BENEKE

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Few Understand Tax Deductions

Musicians Are Suckers Not To Keep Accurate Tabs Of Expenditures

By EDDIE RONAN

New York—Now that income tax day—March 15—is safely tucked into the book, many musicians are settling back, breathing a sigh of relief, and fatuously dismissing the problems of taxation from their minds until next year.

Those who do are suckers—every last one of them!

In an effort to keep its readers posted in front, *Down Beat* questioned Lewis C. Lebish, C.P.A., one of the top financial management consultants in the biz, who laid a bundle of facts open for anyone smart enough to take advantage of them.

He explained that there are a number of occupational expenses allowed as deductible over and above such general items as charitable contributions under a certain percent, medical and dental expenses more than 5 percent of a taxpayer's adjusted gross income, and the like. The general items for the most part are understood and listed on income tax forms, but occupational deductions peculiar to the music business usually are unknown even to those in the trade, Lebish, who is also an attorney, emphasized.

Must Keep Records

As a result, occupational deductions allowable often are overlooked. And, although the treasury department allows estimated expenses in an amount which they consider reasonable, an accurate record of such allowable expenditures should be kept by every musician who wants to take full advantage of the occupational deductions peculiar to his trade.

In view of the fact that a substantial portion of estimated expenses may be disallowed by the treasury department, and that many expenses incurred during the year may be forgotten, Lebish points out the importance of

two facts:

First, the ability to recognize occupational deductions.

Second, the need to keep a daily, weekly or monthly record of expenditures allowed as occupational deductions so that they may be tallied and kept as recorded proof in substantiation of the expenses claimed.

Due to the natural limits of this story, *Down Beat* will make no attempt to include all occupational items deductible, but will cover the important ones affecting the most people.

These Are Deductible

The following expenditures peculiar to musicians are deductible:

Union dues, arrangements, rehearsal expenses, instrument repairs, rental of equipment, standbys, uniforms and professional make-up, laundry, valet and maid service.

Others are management costs, agents' commissions, postage and stationery for business and answering fan mail, rent of a business office, secretarial service, business trip transportation (doesn't include traveling between personal residence and local place of employment), salaries paid in conducting business, dues in professional societies, business gifts, and depreciation of property used for production of income, entertainment for business purposes, hotels, meals, etc., while away from home conducting business and miscellaneous expenses incurred in earning

a taxable income.

Also included are publicity, photographs and reproduction, advertising and clipping service. Still, throat treatments for vocalists are non-deductible.

Should Keep Budgets

Jobbing musicians and vocalists who do not have taxes withheld should make a special effort to keep accurate account of these deductible items. Also, musicians who have taxes withheld and who believe such withholdings will cover their total tax must realize that withholding rates are only 19 percent, and those with substantial earnings will be in a much higher bracket and therefore will have a substantial tax liability in addition

to their withholdings at the end of the year.

If you make more than \$5,000 a year, plus \$500 for each claimable surtax exemption, the government requires that an estimated income tax return be filed supplementing the withholdings.

Lebish, who handles finances and tax problems of Phil Brito, Count Basie and Benny Goodman, among others, suggests that musicians to be foresighted should budget their earnings and deposit to a special tax account an estimated amount each week so that their estimated tax liability more than withholding can be met at the end of the year.

Make it easy on yourself next March. Keep a record.

New York—Trumpeter Johnny Costello has switched from Jose Curbelo to Noro Morales' Cuban band at the Havana Madrid.

Wife Of Musician Slain At Doorstep

Philadelphia—While Edward Matthews, local saxist and vocalist, slumbered in a bedroom of their North Philadelphia home last month, his wife, Clara, was slain at the doorstep by an assailant who hacked her about the face and head, then dragged her into an alley where he stripped a stocking from her leg, drew it about her neck and knotted it tight.

Matthews told police that he had not seen his wife since before he had left earlier that evening for an engagement. And, that she was not home when he returned at 3 a.m.

Couple have two children Carol, 5, and Edward Jr., 4.

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Chicago. Cool Chase. Chicago recently in Pittsburgh. nters, w hotel in 8 weeks with. Lester I. tual Musi as mana five saxer one tromb vocalist E. Cool re Mercury R the novel Won't Be You Call, Rollin' an Me. All si Band is b ris.

Star. Hollyw (just aft calous o the sum in Augu and wait.

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Cool Set For Chase June 25

Chicago—The Harry Cool band, recently at Bill Green's Casino in Pittsburgh and now on one-niters, will open at the Chase hotel in St. Louis June 25 for six weeks with a six week option.

Lester Lees, formerly with Mutual Music, has joined the band as manager. Band now carries five saxes, three trumpets and one trombone, three rhythm and vocalist Evelyn Stallings.

Cool recorded four sides for Mercury here in late April, doing the novelty *Mah-zel*, backed by *I Won't Be Home Anymore When You Call*, Sonny Skylar's *I'm a Rollin'* and a revival of *Forgive Me*. All sides have vocals by Cool. Band is booked by William Morris.

Concert Trend May End In Ash Can

New York—The current trend to the concert halls as a stopgap for musicians large and small, who are feeling the pinch of the business today, may end up in the ash can unless more constructive planning and fruitful action go into the promotion end.

Concerts from coast to coast have been laying great big eggs! And, with top names and good music featured! Why?

It's a pretty simple answer. Promotion. Just plain bad promotion.

At a recent Carnegie concert featuring such names as Charlie Ventura, Bill Harris, Dave Tough, Charlie Shavers, Ralph Burns, Sid Catlett, Mildred Bailey, Mary Lou Williams, Marjorie Hyams, there weren't enough people to bother about seat reservations. Musically it was impressive; financially, well, hardly in the black.

Norman Granz' recent flop in

Los Angeles was due entirely to the lack of adequate promotion. And, Granz, as well as his associates, will tell you so.

Granz has had successful concerts both before and after the Los Angeles egg-layer. A recent success was one held in Detroit's Music Hall. The concert packed the 2,000 seats in the hall, rang up a \$3,800 net even after some \$250 had been lost in free passes. How was it done?

Credit to Martha Glaser

Martha Glaser, who has been a right hand to the Jazz at the Philharmonic and who until the Detroit date had never handled the promotion end of a concert, went into Detroit a few days before the scheduled date. With her, she took a limited experimental budget.

First, and at virtually no cost, she devoted a goodly amount of effort to radio and the disc jockeys. She set personal appearances for both Norm and men in the group. They appeared either singly or in groups on Jack the Bellboy's WJBK disc show, on the Inter-racial Goodwill hour, on WJLB's Record Rangle show and on Bill Randle's platter stint.

In addition to the personal

shots, Martha spread the latest Jazz at the Philharmonic albums to all other stations. The records got good plugs. This operation covered WEXL, WJR, CKLW and WXYZ as well as the aforementioned WJBK and WJLB.

Community Press Coverage

Her press coverage was a bit unorthodox. Most of her efforts were devoted to the 12 community papers, the Negro and Jewish press. Nevertheless, she did not neglect the dailies and their columnists.

In an effort to familiarize all press representatives with what Jazz at the Philharmonic was doing, Miss Glaser held a press showing of Granz' *Jammin' the Blues* film. This as well as the concert itself got a good deal of play especially in the daily papers. Paid advertising was held to a minimum and its concentration was largely with the community and specialized press.

The concert received the benefit of a number of large and profitable tie-in ads taken by record stores. Despite the fact that college and high school papers were not running due to vacation, the above press coverage is far above

that given the average local or traveling concert.

Records Not Slighted

The third concentration was on the record stores and distributors. An important effort was a lecture given members of the disc departments of the major Detroit department stores. The meaning of jazz and what such a concert meant to record sales were thoroughly explained to those attending. Four record store autograph sessions were set for members of the concert to fulfill. And, a date was set for Granz to meet with the local record outlet heads and disc distributors. Although there was no outdoor advertising, more than 200 posters were displayed by some 50 record dealers.

Such drumming in the three important categories—press, radio and records—assured success for the concert.

If many of the newer concert units would take example from such promotion, there would be fewer eggs laid in the jazz concert halls across the country.

And that should please the public, the musicians—and, one should imagine, the promoters.

Stan And Vido Offer Suggestion



Hollywood—Since Stan Kenton changed his mind for a second time (just after *Down Beat* went to press) and broke up his band in Tuscaloosa on April 17, his sidemen are facing the problem of spending the summer, and eating regularly until the lanky pianist re-organizes in August. Stan and his star tenorman, Vido Musso, pose as a chef and waiter here, one suggestion for keeping busy during the layoff.

Jersey Club Opens Season

New York—The Club Middlebrook, Somerville, N. J., unshuttered April 16 for the summer months.

First unit to debut at the resort spot was the Anton LaPlaca trio and vocalist Joe Mainone. With bassist LaPlaca are Will Justice, formerly with Benny Goodman, tenor, and accordionist Joe Modica.

Jimmy Zito and his HOLTON

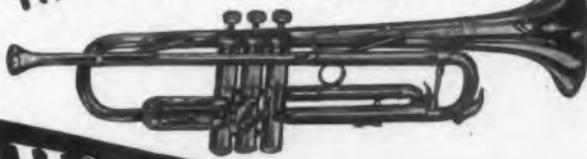


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New York—As had often happened in the past, the Rasa brothers, dressed in tuxedos and carrying their instruments, walked into their wholesale fish house early one Monday morning, put on white sanitary coats, and began dumping boxes of smelly, glassy-eyed creatures on counters for the retailers to examine and buy.

"The music business being what it is these days," volunteered Brother Sal, spokesman for the family, "we've at last become almost happily resigned to making a lot of money this way, instead of being full time musicians."

Had Band First

Fourteen years ago, Sal, who is now 33, Ralph, 35, Frank, 31, and Joe, 29, had a successful orchestra. They played club dates and provided music for network radio shows like *The Rise of the Goldbergs*. On the side they helped their father run the International Fish Co., 111 South St., in the heart of the Fulton fish market.

Then Papa Anthony died. Their Mother argued that they should give up the hazards of music and take over a sure thing: fish.



(Staff Photo by Get)

The Rasa boys gave in to Mom, but with misgivings. As a compromise with their hearts, they continued to play music on the

side, thereby reversing their original music-fish relationship.

That's how they came to walk into the fish shop with tuxedos and horns, of a Monday morning.

"A Sunday club date may not break up till 3 a. m. In that case we've got all we can do to beat the customers to the market. The retailers are 4 a. m. characters. That's when they get up, I mean."

Play Week-End Dates

The Fultoneers, as the Rasa boys call their part-time orchestra, work private dances almost every Saturday and Sunday. The boys claim they play more for kicks than dough. Sal fronts and sings. Ralph plays piano and accordion. Frank blows tenor and clarinet. Joe is at guitar and also takes vocals. A gal singer and eight to ten more

pieces generally round out the Fultoneers, with top instrumentalists like clarinetist Sal Franzella (an earnest amateur fisherman) often among them.

The Fultoneers sub-bill themselves as The Band of a Thousand.

and Melodies and specialize in old tunes. It's basically a society unit, with a six piece jam wing for occasional righteous moments.

The Rasas all took to music like a trout to a fly. Behind them were the guiding hands of an uncle who played violin at the Milan opera house in Italy (La Scala de Milano) and a grandfather who played for the Metropolitan in New York.

Council Loves It

The Fultoneers are the special delight of the Fishery Council, industry promotional organization with headquarters at the Fulton market. The Rasas, in addition to naming their orchestra after the market, also wrote the council's "national anthem." It's called *Freddy the Fish*.

The Rasa brothers made a record of the tune for the council. Each of the two or three days a week that the board of education sends a class to visit the Fulton fish market, or Hunter college sends its dietetic majors, the council finishes off the guided tours by playing the record through once, then having the students join in the second time round with a rousing chorus.

Raeburn On Stage

New York—Boyd Raeburn has been booked into the Paramount theater for three weeks starting May 21.

Somebody's Gotta Catch Cat

(Jumped from Page 13)

ation of my "Jazz Jive by Jazz" column for *Down Beat*—for I felt and admitted I could no longer do justice to swing. I was finally compelled to add a category for the latter, very much against my wishes and better judgment.

Naturally my coverage of big-band and small-band riff or re-bop strikes Wolf as "cursory, biased and highly dispirited." It is just that. On the other hand, so are the Dixieland reviews of men like Feather and Ulanov. This only proves that each critic should concentrate upon the brand of hot music—the style, the type, the form—of which he approves.

No reviewers are "tolerant" and "dispassionate," as Wolf correctly notes, but they can't and shouldn't be. A tolerant critic would find something good in everything, while a dispassionate one would discover nothing exceptional in anything. Objectivity—a state of temporary suspension—is about all that Wolf can

ask, and to what kind of criticism would such an attitude conduce?

Categories for Cats

I shall conclude by indicating that, despite his inimical reaction to my writing, Wolf proposes for record reviewers categories almost identical to those I long since adopted for my column. He suggests four: hot vocal, hot piano, Dixieland and similar, and small hot groups other than Dixieland.

I break the first down into "Sacred and Sinful" and "Singing the Blues," cover the second in "Barrelhouse and Boogie," the third with "The Dixieland Band," and the fourth as the stuff of "Swing and Stuff." Where's the difficulty, and what has Wolf supplied that I haven't?

Let me add that I feel highly honored to be grouped, on any account whatever, with critics such as Rudi Blesh, Hughes Pan-assie, Robert Goffin, Bill Russell, George Avakian, Gene Williams, Charlie Smith, Fred Ramsey, and Ernest Borneman.

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A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOEFER, Jr.

Art Feher of Cleveland sends in the following interesting information. Louis Armstrong made *St. Louis Blues* in Paris, France, issued in 1934 on French Brunswick 500490 using master number 1483. Delaunay states that there were two versions made but only includes the one master number. A few months ago it was discovered that a third version was made at the same time as the others and sent to Germany but only twenty-five copies were pressed since it was decided they weren't Aryan enough and so were left to gather dust year after year. When the British took over the factory wherein the records lay, a hip officer picked them up.



George

Feher has recently obtained one of the records by Louis Armstrong on German Brunswick A 8683 and has compared this version with 1483. He finds it not only different but much better. This is confirmed by the prominent cornetist and Armstrong collector, Bill Rosenberg of Cleveland.

The William Russell-Gene Williams complete but unpublished discography of Louis Armstrong does not list 1478 but does include two versions of *St. Louis Blues* 1483 and 1484. *Song of the Vipers* listed by Delaunay as 1484 should be 1485. Therefore a third version of a fine recording exists in a very limited number mostly in Europe. To obtain a complete Armstrong collection becomes much more difficult with this news.

The publication of Delaunay's new Hot Discography by Criterion Books this fall may reveal other record facts similar to the above. It is fascinating to accumulate such discographical data, and there still are many obscure items that are listed as "personnel unknown."

A rather well known record by Carmichael's *Collegians* on Gennett 6474, Champion 16453, 40001 has not had the personnel listed to date. They made two sides in 1928, *March of the Hoodlums* (13722) and *Walkin' the Dog* (13724b) in Richmond, Indiana.

The baritone saxophonist on the date is now in the advertising business in Chicago and gave the *Hot Box* the complete line-up. Here it is: Hoagy Carmichael, cornet and piano; Wad Allen, tenor sax (this is the Wad Allen mentioned so frequently in Hoagy's book *Stardust Road*); the late "Dub" Schoffner, cornet (a horn player who played very much like Bix Beiderbecke); Johnny Abrams, violin; Bob McCue, piano (played while Hoagy cut his first and last cornet solo); "Fizz" Goodrich, bari-

Elliot Cuts Birthday Cake



Lansing—Student of Michigan State college presented Elliot Lawrence with a cake on his 22nd birthday anniversary here, and vocalists Jack Hunter and Rosalind Patton stand by for their share. Since leaving the Hotel Pennsylvania in New York the Lawrence band has played 37 campus dates.

tone sax; Bob Vollmer, drums; and a fellow named Fox on alto sax. This group was a college band working at Indiana University under the direction of Hoagy Carmichael.

Another obscure Gennett personnel of 1929 was revealed recently by Gene Gifford, famous arranger for the Goldkette, Casa Loma and his own groups, now working freelance in Chicago. He mentions a record released under the name of Johnny Burris of a Gifford tune called *So Comfy*. The latter wrote the piece for the Freddie Bergen and Orange Blossom units of Goldkette Attractions.

The trumpet is played by the same Bixian horn as the Carmichael record above, "Dub Schoffner now dead, Johnny Burris was on piano, Pee Wee Hunt, trombone; Bill Rausch, trombone; Gene Gifford, guitar; Steve Brown, bass; and Wally Irvin, drums.

MISCELLANY: Bettelou Purvis advises that Jack Purvis, her father,

is in Cairo, Egypt headed to San Francisco via India, Philippines and Hawaii expecting to arrive in the States next fall. He is spending a great deal of time composing a piano suite. In the *Hot Box*, August 26, '46, was included an insert to the effect that Bettelou would like to have any information pertaining to her father's whereabouts. Purvis himself saw the insert and enclosed it in a letter to his daughter from Europe.

Columbia Starts Pop Jazz Series

Chicago—Columbia records will shortly undertake a series of special jazz releases, but the kind of jazz that sells. Manie Sacks intends to cut sides by Cab Calloway and a six-piece group, Mary Ann McCall, the former Woody Herman vocalist, and the Buster Bennett trio.

Starlight Goes For Name Bands

Wildwood, N. J.—The redecorated Starlight ballroom here will feature name bands on week-end dates, kicking off with Vaughn Monroe Memorial Day. Switch in policy to name bands and week-end only policy was due to local union scale being raised to a prohibitive figure, making full operation with semi-name and local bands unprofitable, Starlight operators said.

Terkel ABC Show Has Jazz, Opera

Chicago—The Studs Terkel show, with a strong accent on jazz music, was, at press time, hoping to have its ABC net time renewed for a second 13 week period.

The show, emceed by Terkel, disc jockey and jazz enthusiast, features Georgie Barnes trio and a Dixie group lead by trumpet man Ralph Martire, with overall music direction by Harry Kogen. Such names as Lonnie Johnson, Jimmy McPartland, Charlotte Morris, Jackie Cain have been featured. Chamber music and even opera is not ignored, with artists of every type music used.

Show, written by Marvin David, is heard ABC-wise at 6:30 p. m., CST Thursdays and in Chicago at 9:30.

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||| Roger
||| Out of Nowhere

Roger is fast moving jazz played by this little Milwaukee band with an alto soloist who has heard Charlie Parker to considerable advantage. Following piano is locked-chord style, and his rhythm work behind the swinging guitar is noteworthy. Side rocks and is never lackadaisical as are the efforts of so many better known groups. *Nowhere* is spoiled partially by lack of tonal presence. Alto solo again is delightful. Bass man's ideas are not earth-shakingly novel, but always swing—and that is a novelty. If this band is typical of what's around Milwaukee, they'd better rename some street there West Fifty Second and give up in New York. (Chord 632)

Beck Clayton's Big Four

||| Dawn Dance
||| It's Dixiey
||| Walls-A-Poppin'
||| Basie's Morning Blazicals

Dance is a good lesson for arrangers, in that the unison clarinet passages, moving through several registers show how each instrument changes sonority and overshines the other in different register sections. *Dixiey's* beat lags towards first chorus close. *Walls and Morning* are the better sides, with Scoville Brown's Lester Young-toned clarinet coming out on the former, and Tiny Grimes' guitar more relaxed on the latter. (HRS 1024, 1052)

Tony Mottola Four

||| Coquette
||| Tony's Touch

Four fine radio musicians on this one: Mottola's guitar, Feld (drums), Alpert (bass), and Guarneri (piano). *Coquette* shows those pretty inside changes that George Van Eps used so well some years ago. Still sounds nice. *Touch* is a Billy Stegmeyer idea. (Majestic 1125)

Max Miller Trio

||| Heartbeat
||| Caravan

Two badly recorded sides by the Chl jazz man famed for his vibes but playing piano here. *Caravan* taken upper than than ordinary shows off Max's percussive command of piano, but doesn't display much tonal sub-

Symbol Key

||||| Tops
||||| Tasty
||| Tepid
| Tedious

lety or great harmonic variation. *Heartbeat* is a stomp blues with a beginning using even four beat left hand such as you don't hear much anymore. Both sides give you the definite impression of a converted vibes soloist rather than direct piano playing, despite the fact that there are spots of real interest on both sides. Max should remember that a piano needs volume contrasts as much as any other instrument. (Gold Seal 401)

The Paul Jordan Quartet

||| Blues For Peanuts
||| Goin' Far Away

Bud Freeman is given free rein with his tenor horse on both sides here with a background much more current in ideas than those with whom you have heard him lately. It's an interesting experiment to hear the pianist's conception of blues in contrast to Freeman's. Despite the shaky Freeman vibrato on the twistover, he sounds more at ease. Bass and drummer are excellent. (Gold Seal 402)

Bechet-Spanier Big Four

||| Sweet Lorraine
||| Lazy River
||| China Boy
||| Four Or Five Times

Steve Smith has made this 1938 album re-available at long last with the two horn men backed by Carmen Mastren's guitar and Wellman Braud's bass. Check all these sides, compare them with Muggsy's recent Disc album, given a limp review here, and see if you don't hear a startling difference. Here the Mug's playing is alive, moving and full of Armstrong influences. In the new album, it droops. Added note of commendation to old-time Tommy Dorsey guitarist Mastren who certainly played full rhythm on these sides. These sides may be old-fashioned, but like all good hot jazz at any time, they fit like a fine old tweed. (HRS 1)

Mary Osborne Trio

||| Oops My Lady
||| Blue's In Mary's Flat

Lady is polite jazz, with Mary's guitar and Sanford Gold's piano

BEST BETS

Hot Jazz

Roger
by Eddie Getz (Chord)

Swing

Moon Nocturne
by Charlie Ventura (National)

Dance

I Never Knew
by Sam Donahue (Capitol)

Vocal

The Miguella Valdes Album
(Musicraft)

Concert Music

The Red House
by Miklos Rona (Capitol)

to the fore. Bob Thiele's balancing of small groups still leaves a lot to be desired for full range color. Flat is much like *Lady*—not tremendous, but competent, solid playing. (Signature 15087)

Swing

Charlie Ventura

||| Moon Nocturne
||| (Parts I and II)

By far the best record tenor saxist Ventura made with his now split-up big band of the tune Herbie Fields recently recorded and which Basie used to have Earl Warren sing. Best solo beside Ventura's various efforts is Neal Hefti's trumpet passage opening the second side: Good warm tone and unhurried ideas. (National 9029)

Paul Jordan Octet

||| The Footwarmer
||| Lament To A Water Buffalo

Two sides proving that it doesn't take 37 men and a harp to try unusual voicing and arranging ideas. Boyd Orlando's

excellent tenor gets off on both sides, and the octet's execution though not perfect in all respects, has a whiplike snap to it that commands respect. *Buffalo* is a *berceuse* for bowed bass, which isn't always clear in intent. There's good guitar as well as more well-scored ensemble. These two just miss being top notch records. (Gold Seal 403)

George Paxton

||| Streamliner
||| The Whifanpool Song

Streamliner is conventional big band riffing starting out with piano-backed reeds and moving into brass, and a couple of solos. Main trouble is that everyone in the band, especially the drummer, is pressing too hard. Reverse is the Vassar theme song. (Majestic 7224)

Louis Prima

||| Sing Sing Sing
||| Chinatown

Prima on his own tune which coined Benny Goodman a young fortune. At the tempo Louis takes it, it sounds a lot like *Diga Diga Doo*. Side center-stages drummer Jimmy Vincent, who several times speeds while playing the various tricks required of all drum solos. It's pretty meaningless stuff, after ten years of Krupa-Rich-Cole drumnastics. *Chinatown* has more of that tantalizing Prima trumpet which always starts out to make you expect a great Louis Armstrong-type solo but never quite gets there. Reed section is very, very sloppy in one passage. Ending Prima passage is much better, still on the quasi-Armstrong kick. (Majestic 1131)

Babs' Three Bips And A Bop

||| Oop-Pop-A-Do
||| Stompin' At The Savoy
||| Lap-Pop
||| Pay Dem Dues

Babs Gonzales, joined on scat vocaling by Tad Dameron (piano) and Pee Wee Tinney (guitar). Others in it are Rudy

Williams (alto), Charles Simon (drums) and Art Phipps (bass). This is much the same experiment that Buddy Stewart and Dave Lambert tried more successfully with Red Rodney (*Key-note*). *Da* sounds very much like *Ooh-Bop-Sha-Bam*. *Savoy* has a vocal chorus, and some Rudy

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EXPLANATION OF SYMBOLS: b—ballroom; b—bar; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; NYC—New York City; WJ—Los Angeles; FE—Frederick Bros. Music Corp., RKO Bldg., NYC; MC—Moe Cole, 48 West 48th St., NYC; CAC—General Artists Corp., RKO Bldg., NYC; IG—Ina Giner, 745 Fifth Ave., NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; MFO—Harold F. Oles, 8348 Sunset Blvd., L.A. 46; SZA—Stanford Zuckel Agency, 420 Madison Ave., NYC; WMA—William Morris Agency, RKO Bldg., NYC.

Deadline for band listings for the May 31 issue is May 3. Send opening and closing dates and name and location of the job. Singles cannot be listed.

Agnew, Charlie (Showland) Dallas, nc. Alfredo, Don (Cl'o) Hwd., nc. Anthony, Ray (Lakewood Park) Denver, 5/16-28, b. Armstrong, Louis (Earle) Philadelphia, 5/14-15, t. Arns, Ned (Bob Hope Show) NBC, Hollywood, Calif., nc. Arnold, Arnie (Lafayette) Buffalo, N. Y., b. Astor, Bob (Berkeley's Jungle) Charleston, S.C., nc. Averre, Dick (Gibson) Cincinnati, h.

Harris, Ken (Washington-Yours) Shreveport, La., Clang, 5/17, h. Harris, Norman (King Edward) Toronto, b. Hawkins, Erskine (Martinez) Chicago, nc. Henderson, Fletcher (DeLias) Chicago, Clang, 5/18, nc. Henry, Glen (Plantation Club) Dallas, nc. Herbeck, Ray (On Tour) FB. Higgins, Dale (Spanish Terrace) Edwardsburg, Mich., nc. Hines, Earl (El Grotto) Chicago, nc. Howard, Eddy (Chase) St. Louis, Omg., 5/18, h. Hudson, Dean (Cotton Carnival) Memphis, 5/16-17. Hudson, Hugh (Tom Brumman's) Hwd., r. Humber, Wilson (Plu-Mor) Kansas City, Clang, 5/11, b; (Peony Park) Omaha, 5/17-18, b. Hutton, Ina Ray (Strand) NYC, Clang, 5/22, t.

Bafla, Emil (Florentine Gardens) Hwd., nc. Banks, Jimmy (Cavalier) Virginia Beach, Va., Clang, 5/15, h. Bardo, Bill (Cotton Carnival) Memphis, 5/16-17. Barnett, Charlie (Meadowbrook) Culver City, Cal., nc. Barnhart, Jackson (Trocedoro) Cleveland, nc. Barron, Blue (Edison) NYC, h. Baske, Count (On Tour) WM. Benedict, Gardner (Netherland Plaza) Cincinnati, h. Benske, Tex (Glen Island Casino) New Rochelle, N. Y., 5/16-27, nc. Bishop, Al (Silver Leaf) Napa, Cal., Clang, 5/18, nc. Bishop, Billy (Melody Mist) Riverside, Ill., b. Blue, Bobby (Chi-Chi) Riverside, Cal., nc. Bobick, Barva (Lesion) Perth Amboy, N.J., nc. Bothie, Bues (Casino Moderne) Chicago, b. Bothwell, Johnny (On Tour) GAC. Bowman, Johnny (Beverly Hills) Cincinnati, Ohio, nc. Bradshaw, Tiny (On Tour) MG. Brandon, Henry (On Tour) FB. Brandwynne, Nat (Flamingo) Las Vegas, Omg., 5/8, nc. Britton, Milt (Island) NYC, r. Brooks, Sandy (Pennyanna) NYC, h. Burkhardt, Roy (Embassy) Chicago, nc. Busse, Henry (Jantzen Beach) Portland, Ore., 5/4-11, h; (Utah) Salt Lake City, 5/16-24, b. Butterfield, Billy (Moonlite Gardens) Cincinnati, 5/17-18, h. Byers, Verne (Rainbow) Denver, b. Byrne, Bobby (Casino Gardens) Ocean Park, Cal., Clang, 5/11, b; (Auditorium) Pasadena, Cal., 5/16-17, b.

International Sweethearts (Royal) Baltimore, Clang, 2, t; (Riviera) St. Louis, 5/16-28, nc. Jacquet, Illinois (Regal) Chicago, Clang, 5/8, t; (Savoy) NYC, 5/18-24, b. Johns, Al (Providence-Biltmore) Providencia, h. Jones, Harry (On Tour) MCA. Johnson, Buddy (On Tour) MG. Jones, Spike (On Tour) GAC. Joy, Jimmy (Peabody) Memphis, Clang, 5/17, h.

Blues, Bobby (Chi-Chi) Riverside, Cal., nc. Bobick, Barva (Lesion) Perth Amboy, N.J., nc. Bothie, Bues (Casino Moderne) Chicago, b. Bothwell, Johnny (On Tour) GAC. Bowman, Johnny (Beverly Hills) Cincinnati, Ohio, nc. Bradshaw, Tiny (On Tour) MG. Brandon, Henry (On Tour) FB. Brandwynne, Nat (Flamingo) Las Vegas, Omg., 5/8, nc. Britton, Milt (Island) NYC, r. Brooks, Sandy (Pennyanna) NYC, h. Burkhardt, Roy (Embassy) Chicago, nc. Busse, Henry (Jantzen Beach) Portland, Ore., 5/4-11, h; (Utah) Salt Lake City, 5/16-24, b. Butterfield, Billy (Moonlite Gardens) Cincinnati, 5/17-18, h. Byers, Verne (Rainbow) Denver, b. Byrne, Bobby (Casino Gardens) Ocean Park, Cal., Clang, 5/11, b; (Auditorium) Pasadena, Cal., 5/16-17, b.

Kanner, Hal (Statler) Washington, D. C., h. Kassel, Art (Trionon) Chicago, b. Kaye, Sammy (Circle) Indianapolis, 5/16-21, t; (Michigan) Detroit, 5/23-29, t. Kernels of Korn (Greenwich Village Inn) NYC, nc. Kerns, Jack (Elmo) Billings, Mont., nc. King, Henry (Mark Hopkins) San Francisco, Clang, 5/26, cc. Kirk, Andy (Encino) Detroit, Clang, 5/14, nc; (Apollo) NYC, 5/23-29, t. Kiskey, Stephan (Edgewater Beach) Chicago, h. Kramyk, Jack (Rose Room) Rome, Ga., r.

Caceres, Emilio (WOAI) San Antonio. Calloway, Cat (Strand) NYC, Clang, 5/8, t; (Avodon) L. A., Omg., 5/22, b. Carle, Frankie (Circle) Indianapolis, Clang, 5/8, t; (Radio City) Minneapolis, 5/16-22, b. Carpenter, Ike (Trionon) Southgate, Cal., nc. Cassel, Alvin (Hacienda) San Diego, nc. Castellano, Carmelo (Chicago) Chicago, Clang, 5/8, t; (Buffalo) Buffalo, N. Y., 5/9-15, t; (Astor) NYC, Omg., 5/19, h. Cherches, Paul (Skylark) Jefferson City, Mo., nc. Chester, Bob (On Tour) GAC. Chisler, Lon (Dallas) Texas, nc. Clark, Ozie (O'Henry) Willow Springs, Ill., b. Coleman, Emil (Waldorf-Astoria) NYC, Clang, 5/17, h. Cool, Harry (On Tour) WM. Courtnay, De (Kennwood Park) Pittsburgh, Omg., 5/14, b. Cugat, Xavier (Cl'o's) Hwd., Omg., 5/16, nc. Cummins, Bernie (Sky Club) Chicago, nc. Cunningham, Lou (Trotburgh) Biddford, Me., b.

International Sweethearts (Royal) Baltimore, Clang, 2, t; (Riviera) St. Louis, 5/16-28, nc. Jacquet, Illinois (Regal) Chicago, Clang, 5/8, t; (Savoy) NYC, 5/18-24, b. Johns, Al (Providence-Biltmore) Providencia, h. Jones, Harry (On Tour) MCA. Johnson, Buddy (On Tour) MG. Jones, Spike (On Tour) GAC. Joy, Jimmy (Peabody) Memphis, Clang, 5/17, h.

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Labrie, Lloyd (On Tour) GAC. Lange, Bill (Piazza Gardens) Toledo, nc. LaSalle, Dick (Beverly Hills) New Orleans, Clang, 5/26, cc. Lawrence, Elliot (Meadowbrook) Cedar Grove, N.J., Clang, 5/15, cc; (Earle) Philadelphia, 5/16-23, t. Lecuona Cuban Boys (On Tour) GAC. Leeds, Sammy (Latin Quarter) Cincinnati, Ohio, nc. Lenard, Johnny (WCTC) Elizabeth, N.J. Levant, Phil (Blackhawk) Chicago, nc. Lombardo, John (New Yorker) NYC, Omg., 5/16, h. Lombardy, Al (Palladium) NYC, b. Long, Johnny (Eastwood Gardens) Detroit, 5/23-29, nc. Lopes, Vincent (Taft) NYC, h. Lowe, Harris (Nat) Amarillo, Tex., b. Lunceford, Jimmie (On Tour) GAC.

Dale, Avon (On Tour) FB. Davidson, Cae (Rio Cabana) Chicago, nc. Davis, Don (Ches Parer) Chicago, nc. Davis, Johnny "Scat" (On Tour) JG. Defeo, Bal (Pine Point) Newburgh, N.Y., b. Del Guidice, Eddie (Riviera) Varn, Mont., nc. Denison, Lou (Auditorium) Stratford, Pa. DeVito, Pat (Alamac) NYC, h. Dillide, Dick (El Rancho) Sacramento, Cal., h. Diner, Dinny (Ball) NYC, ac. Di Fardo, Toni (Claridge) Memphis, h. Donahue, Al (On Tour) MCA. Donahue, Sam (On Tour) GAC. Duffy, George (Statler) Cleveland, h. Dunham, Sonny (On Tour) GAC. Dunks, Wally (Teen 'n' Twanky) Montreal, Canada, b. Duroso, Michael (Cocacabana) NYC, nc.

Martin, Freddy (Ambassador) L.A., h. Masters, Frankie (On Tour) MCA. McCarone, Don (Savoy) Chicago, h. McIntyre, Hal (Roosevelt) New Orleans, Omg., 5/14, h. McKinley, Ray (Orpheum) Madison, Wis., 5/20-21, t. McLean, Jack (Paris Inn) San Diego, Cal., nc. Meador, Bobby (Jefferson) St. Louis, h. Messer, Hank (Arthur's) Colton, Cal., nc. Miller, Bill (Statler) Boston, h. Millinder, Lucky (On Tour) MG. Moffitt, Duke (Netherland-Plaza) Cincinnati, h. Molina, Carlos (On Tour) FB. Mooney, Art (Rustic Cabla) Englewood, N.J., nc. Morgan, Russ (Biltmore Bowl) Hwd., h. Morrow, Buddy (On Tour) MCA. Morton, Ray (Nevada-Biltmore) Las Vegas, h. Mulliner, Dick (Claridge) Memphis, Clang, 5/8, h; (Last Frontier) Las Vegas, Nev., Omg., 5/28, h.

Dunham, Sonny (On Tour) GAC. Dunks, Wally (Teen 'n' Twanky) Montreal, Canada, b. Duroso, Michael (Cocacabana) NYC, nc.

Martini, Fred (Ambassador) L.A., h. Masters, Frankie (On Tour) MCA. McCarone, Don (Savoy) Chicago, h. McIntyre, Hal (Roosevelt) New Orleans, Omg., 5/14, h. McKinley, Ray (Orpheum) Madison, Wis., 5/20-21, t. McLean, Jack (Paris Inn) San Diego, Cal., nc. Meador, Bobby (Jefferson) St. Louis, h. Messer, Hank (Arthur's) Colton, Cal., nc. Miller, Bill (Statler) Boston, h. Millinder, Lucky (On Tour) MG. Moffitt, Duke (Netherland-Plaza) Cincinnati, h. Molina, Carlos (On Tour) FB. Mooney, Art (Rustic Cabla) Englewood, N.J., nc. Morgan, Russ (Biltmore Bowl) Hwd., h. Morrow, Buddy (On Tour) MCA. Morton, Ray (Nevada-Biltmore) Las Vegas, h. Mulliner, Dick (Claridge) Memphis, Clang, 5/8, h; (Last Frontier) Las Vegas, Nev., Omg., 5/28, h.

Eberle, Ray (On Tour) GAC. Ellington, Duke (Paramount) NYC, Clang, 5/13, t. Ely, Jimmy (Jung) New Orleans, h. Engberg, Bill (Shrine) Rockford, Ill., b. Erwin, Gene (Chia's) Cleveland, r.

Mariel, Freddy (Roosevelt) New Orleans, Clang, 5/12, b; (Peabody) Memphis, Omg., 5/17, h. Oliver, Eddie (Mocambo) Hwd., nc. Oliver, Sy (On Tour) WM. Olsen, George (On Tour) MCA. Overend, Al (Silver Slipper) Memphis, nc.

Faust, Mearl (Telegraph Terrace) Toledo, Ohio, b. Fields, Ernie (On Tour) GAC. Fields, Herbie (Sherman) Chicago, h. Fine, Jack (Palmer House) Chicago, h. Flo Rito, Ted (Imig Manor) San Diego, nc. Fink, Charlie (Deshler-Wallick) Columbus, Ohio, Clang, 5/25, h. Flindt, Emil (Paradise) Chicago, h. Floyd, Chick (Tom Brumman's) Hwd., r. Foster, Chuck (New Yorker) NYC, Clang, 5/14, h; (Bill Green's Casino) Pittsburgh, 5/29, nc. Friaque, Bob (Elks) Yakima, Wash., b.

Oliver, Eddie (Mocambo) Hwd., nc. Oliver, Sy (On Tour) WM. Olsen, George (On Tour) MCA. Overend, Al (Silver Slipper) Memphis, nc.

Garber, Jan (On Tour) MCA. Garr, Glenn (Commodore Perry) Toledo, Clang, 5/17, h. Gillespie, Dizzy (On Tour) MG. Gomes (Embassy) Philadelphia, nc. Goodman, Benny (Victor Borge Show) NBC—Hollywood. Gray Glen (Palace) San Francisco, t.

Pase, Paul (Larry Potter's) North Hwd., nc. Palmer, Jimmy (On Tour) GAC. Pandey, Tony (Vesque) Middletown, Conn., nc. Pastor, Tony (Palladium) Hwd., b. Paxton, George (On Tour) JG. Pearl, Ray (Muehlebach) Kansas City, Clang, 5/20, h. Peters, Dick (Avodon) L.A., b. Peters, Bob (Broadwater Beach) Biloxi, Miss., h. Pettit, Emil (Mounds) Cleveland, nc. Phillips, Teddy (Arazon) Chicago, Omg., 5/18, h. Piccolo (Zanza Bar) Denver, Colo., nc. Postal, Al (Hi Ho) NYC, nc. Prinzine, Gene (Wardman Park) Washington, h. Pruden, Hal (St. Francis) San Francisco, b.

Reichman, Joe (Fairmont) San Francisco, h. Reid, Don (Music Box) Omaha, Clang, 5/18, nc; (Plantation) Nashville, Omg., 5/24, nc. Rey, Alvin (Arazon) Ocean Park, Cal., b. Reyes, Chuy (Mocambo) Hwd., nc. Richards, Hal (Jerry Jones) Salt Lake City, nc. Ruhl, Warren (Casino) Quincy, Ill., nc. Russell, Luis (Riviera) St. Louis, Clang, 5/14, nc; (Howard) Washington, D.C., 5/16-22, t.

Sandifer, Sandy (Dragon Grill) Corpus Christi, Tex., nc. Sands, Carl (Touraine) Boston, Clang, 5/16, h. Schaffer, Freddie (On Tour) MCA. Scott, Raymond (Palace) San Francisco, Omg., 5/28, h. Seidell, Bob (Nightingale) Alexandria, Va., nc. Sherwood, Bobby (Jantzen Beach) Portland, Ore., 5/13-25, b. Singer, Johnny (Zephyr Room) Cleveland, nc. Slack, Freddie (On Tour) JG. Slade, Ralph (On Tour) FB. Snyder, Bill (Bellerive) Kansas City, Clang, 5/22, h. Spink, Charlie (On Tour) WM. Stalcup, Jack (Spur Inn) Karnack, Ill., nc. Sterner, George (Mayo) Tulsa, Okla., h. Still, Jack (Pleasure Beach) Bridgeport, Conn., Omg., 5/24, h. Stone, Butch (Billy Berg's) Hwd., nc. Stone, Eddie (Belmont Plaza) NYC, h. Straeter, Ted (Statler) Boston, h. Strand, Manny (Earl Carroll's) Hwd., nc. Strong, Ben (On Tour) MCA. Strong, Bob (On Tour) MCA. Struck, Frank (Alpine Village) Cleveland, r.

Stuart, Nick (On Tour) MCA. Stuart, Curt (Trionon) Seattle, Wash., b. Thorbill, Claude (Glen Island Casino) New Rochelle, N.Y., Omg., 5/29, nc. Towne, George (Palmer Heath) Bronx, nc. Tucker, Orrin (Forest Park Highlands) St. Louis, Clang, 5/17, b; (Schroeder) Milwaukee, Omg., 5/20, h. Tucker, Tommy (On Tour) MCA.

Van, Garwood (Statler) Detroit, h. Vincent, Lee (WHWL) Natick, Pa. Vincent, Victor (Players) Hwd., nc.

Wald, Jerry (Ballroom) Galveston, Tex., nc. Waples, Buddy (Donahue's) Mountain View, N.J., Clang, 5/14, nc. Wasner, Hal (Robert Driscoll) Corpus Christi, Tex., h. Watkins, Sammy (Hollenden) Cleveland, h. Warner, Phil (Biltmore) NYC, h. Waynick, Howard (Casablanca) Greensboro, N.C., nc. Weeks, Anson (El Rancho) Las Vegas, Clang, 5/13, h. Weems, Ted (Chase) St. Louis, Clang, 5/16, h. Welk, Lawrence (Roosevelt) NYC, h. Whiting, Bert (WENR-ABC) Chicago, Cal., b. Widmer, Bus (Belvedere) Shreveport, La., Clang, 5/24, nc. Williams, Cootie (Rezal) Chicago, Clang, 5/8, t; (W. C. Handy) Memphis, 5/11-17, h. Williams, Griff (Arazon) Chicago, Clang, 5/11, b; (Waldorf-Astoria) NYC, Omg., 5/15, h. Winslow, George (Plantation) Nashville, Clang, 5/25, nc. Wright, Charlie (Victoria) NYC, h.

Young, Sterling (On Tour) MCA. Zito, Jimmy (Meadowbrook) Culver City, Cal., nc.

Ace, Charlie (Twin Bar) Gloucester, N.J., Clang, 5/17, nc. Ackerson, Skeet (Beverly Inn) Otisville, N.Y., nc. Allen, Red (Cosentino's) Chicago, nc. Allen Trio, Lee (Italian Village) Cleveland, nc. Auld, Fred, Georgie (Continental) Milwaukee, Wis., nc.

Baker's Five Spas, Taft (California) Fresno, Cal., Clang, 5/25, h. Barnes, George (WENR-ABC) Chicago. Barranco, Wilbert (Pickero) L.A., nc. Bechet Trio, Sidney (Jimmy Ryan's) NYC, nc. Becker, Dick (Cotner Terrace) Lincoln, Neb., r. Blist, Nicky (Ye Old Cellar) Chicago, nc. Brandt Quartet, Mel (Continental) Chicago, h. Bright, Jimmy (Ding How) Washington, r. Brown, Hillard (Bronze Peacock) Houston, Tex., Clang, 5/23, nc. Browne, Abbey (Charley Foy's) North Hwd., Cal., nc. Buckwalter Trio, Junior (Nardi's) Whiting, Ind., cl. Burke, Ceelis (Casbah) L.A., nc.

Candlelighters (Colonado) Columbus, Ga., Clang, 5/28, nc. Carlis Trio, John (Stuyvesant) Buffalo, N.Y., h. Carson's Sophisticates, June (Silver Congo) La Salle, Ill., nc. Casato Trio, Sam (Pelican) Chicago, nc. Casulo Trio (Mohawk) Schenectady, N.Y., h. Cole Trio, King (Lincoln) L.A., 5/20-26, t. Condon, Eddie (Condon's) NYC, nc. Coty, Red (Crown Propeller Lounge) Chicago, nc. Creach, John (Paradise) L.A., nc. Cromwell, Chauncey (Club Combo) Buffalo, N.Y., nc. Cross, Chris (Rowland) NYC, b.

Dardanelle Trio (Madison) NYC, h. Davis, Charlie (Bal Tabarin) L.A., nc. Davis Quartet, George (Bee Hive) Chicago, nc. Debonairs Trio (Essex) Newark, N.J., h. Dee Trio, Johnny (Wagon Wheel) Asbury Park, N.J., nc. DeLuge, Milton (Slapsy Maxie's) L.A., nc. Demar Trio, Frank (Club 11) Brooklyn, N.Y., nc.

Donna, Dave (Vanity Fair) NYC, nc. Downe, Jimmie (Chateau) NYC, nc. D'Varga (Club Stanley) Hwd., nc.

Donna, Dave (Vanity Fair) NYC, nc. Downe, Jimmie (Chateau) NYC, nc. D'Varga (Club Stanley) Hwd., nc.

Equire Trio (Angelino's) Santa Monica, Cal., nc. Fabergat, Tom (Red Feather) L.A., nc. Fabergat, Danny (Shangri-La) Folly Beach, S.C., r. Fisher, Freddie (Mainhouse) Hwd., nc. Five Blazes (Tallpin) Chicago, cl. Flame, Perry (Tep's) Fall River, Mass., nc. Four Chordmen (Silver Ball) Newark, N.J., nc. Froeba, Frank (Victoria) NYC, h.

Gagnon Trio, Bal (Club 99) Ft. Lauderdale, Fla., nc. Gaillard, Slim (Toddle House) L.A., nc. Gardner, Poison (Susie-Q) Hwd., nc. Garry, Trio, Vivien (Dixon's) NYC, nc. Gibson's Red Caps, Steve (Nomad) Atlantic City, N.J., nc. Glaser, Billy (Bit & Bride) Morton Grove, Ill., cc. Gonzalez, Leon (Martins) Chicago, nc. Gordon Trio (Wilbur's) Schenectady, N.Y., Omg., 5/8, ac. Grayson Trio, Tony (Tivoli) Bronx, N.Y., r. Guarino Quartet, Mike (Band Box) Bridge-water, Mass., h.

Hale Quartet, Danny (Cuban Room) Kansas City, nc. Hall, Edmund (Cafe Society Uptown) NYC, nc. Hares, Edgar (Downbeat) L.A., nc. Heard, J. C. (845 Club) NYC, Clang, 5/20, nc. Helm, Karl (Colonial Court) N. Conway, N.H., nc. Heller Trio, Bernie (Quonset) Silver Hill, Md., cl. Here Trio (Guffy's) Bowling Green, Ky., nc. Hoffman Four, Ray (Montana) Helena, Mont., nc. Howard, Paul (Virginia's) Eagle Rock, Cal., nc.

Jackson, Chubby (Equire) Valley Stream, N.Y., nc. Jacquet, Illinois (On Tour) MG. Jerome, Jack (Saville) Grand Rapids, Mich., nc. Johnson, Happy (Jack's Basket) L.A., nc. Jordan, Connie (Tudde House) L.A., nc. Jordan, Louis (Palace) Columbus, Ohio, 5/19-21, t; (Kaith) Dayton, Ohio, 5/22-25, t. Kaye, Georgie (Candlelite) Bridgeport, Conn., nc. Kaye, Peter (New Yorker) NYC, h. Killian, Al (Billy Berg's) Hwd., nc. Kirby, John (Continental) Milwaukee, nc. Koneck, Jimmie (Famous Door) NYC, nc. Kopp, Sindell (Commodore) NYC, h. Korn Kobblers (Jack Dempsey's) NYC, r.

Larkin Trio, Ellis (Blue Angel) NYC, nc. Little Sans and Leo Trio (Blue Diamond) Newark, N.J., nc. Malneck, Matty (Slapsy Maxie's) L.A., nc. Manners, Bob (D'Jai) Secaucus, N.J., nc. Mark, Sonny (Streamline) Galveston, Tex., nc. Martin Trio, George (Village Inn) Colorado Springs, Col., r. Math, Lou (Santa Rita) Tucson, Ariz., Clang, 5/12, h. McNeill, Wally (Conner) Joplin, Mo., h. McParland, Jimmy (Bras Rail) Chicago, nc. Mel-O-Aires (Calro) Chicago, cl. Metronomes (Hager House) Hagerstown, Md., Clang, 5/8, cl. Miller, Sonny (Copa C. C.) Napaoh, N.Y., cc. Milton, Roy (Club Cobra) L.A., nc. Modernaires (Club Cairo) Washington, D.C., Clang, 5/18, nc. Monchito (Vanity Fair) NYC, nc. Mooney Quartet, Joe (Park Plaza) St. Louis, h. Moore, Bill (Marimba) Santa Monica, Cal., nc. Moore's Three Blazers, Johnny (Royal) Baltimore, Clang, 5/8, t. Mucci, Johnny (Fairway) Bridgeport, Conn., Clang, 5/21, nc.

Nebe Trio, John (Jimmie's) Mentor, Ohio. Nichols, Red (Morocco) Hwd., nc. Nocturnes Quartet (Rogers Corner) NYC, nc. O'Brien, Hack (Rhythm Room) L.A., nc. Ohl, Jimmie (Broadway Show Bar) Bay City, Mich., Clang, 5/16, cl. Otis Trio, Hal (Capital) Chicago, cl.

Pederson, Tommy (Palladium) Hwd., nc. Reese Quartet, Billy (Crown Room) Salt Lake City, nc. Reynolds Quartet, Louis (La Villa) York, Pa., nc. Riley, Mike (Swing Club) Hwd., nc. Robie, Chet (Skyride) Chicago, nc.

Savage, Johnny (Martin's) York, Pa., nc. Sedric, Gene (Cafe Society Downtown) NYC, nc. Shavers, Charlie (Bengal) Washington, nc. Silhouette (Last Frontier) Las Vegas, Nev., Clang, 5/9, h. Simmons, Lonnie (Silhouette) Chicago, cl. Smith, Geeble (Cricket Club) L.A., nc. Smith Trio, Stet (Kilbourne) Milwaukee, Omg., 5/11, h. Smith, Tony (Ada's) Chicago, cl. South Trio, Eddie (Tabu) Chicago, nc. Spanier, Muggsy (Nick's) NYC, nc. Sparrow, Ray (Roger Smith) Holyoke, Mass., h. Stewart, Shm (Bengal) Washington, Clang, 5/16, nc.

Stewart Trio (Melbourne) East St. Louis, Ill., h. Sun Settlers (Tijuana) Ilytho, Cal., nc.

Three Flames (Village Vanguard) NYC, nc. Three of a Kind (Blue Haven) Jackson Heights, NYC, ac. Three Notes (1902 Club) Oakland, Cal., nc. Three Suns (Pleasant Circus Bar) NYC, h. Tichy, Rudy (Froehauf's) Gardenville, N.Y., nc. Tomlin, Pinky (On Tour) FB. Top Notchers Trio (Chi-Chi) Palm Springs, Cal., nc. Townesha Quartet (Hi Hat) Memphis, Tenn., ac. True, Bobby (Tally Ho) Catalina Island, Cal., nc.

Stewart Trio (Melbourne) East St. Louis, Ill., h. Sun Settlers (Tijuana) Ilytho, Cal., nc.

Van Trio, Connie (Ridge Crest) Ridge Crest, Cal., nc. Van Damme, Art (WMAQ-NBC) Chicago. Ventura, Sextet, Charlie (Three Deuces) NYC, nc. Vera, Joe (Glas Hat) Chicago, h. Vove, Jay (Hollywood) Chicago, cl.

Wain Trio, Milt (Stowell) L.A., h. Wallace Trio, Cedric (Ruban Bleu) NYC, nc. White Trio, Charlie (Rathskeller) Jefferson City, Mo., h. White, Johnny (Rounders) Hwd., nc. Williams, Count (Rich's) Lorain, Ohio, nc. Williams Trio, Fergie (Gene's) Fargo, N.D., cl. Wolf, Ken (Casa Blanca) Redding, Cal., nc. Wright, Charlie (Victoria) NYC, h.

Yaged, Sol (The Place) NYC, nc. Young, Lester (Savoy) NYC, 5/11-17, b. Clang, 5/28, nc.

Zarnow, Ralph (Pastime) Des Moines, nc.

Singles

Ammons, Albert (Briggs) Rockford, Ill., August, Jan (Sherman) Chicago, h. Bailey, Pearl (Slapsy Maxie's) L.A., Clang, 5/25, nc. Bentley, Gladys (Madhouse) Hwd., nc. Cain, Jackie (See Hive) Chicago, cl. Carter, Mari (Rehnart) Lynchburg, Va., cl. Christie, June (Bonarc) Hwd., nc. Churchill, Savannah (Astor Lounge) Baltimore, Md., Omg., 5/23, nc.

Davis, Martha (Circus Room) Palm Springs, Cal. Day, Doris (Little Club) NYC, nc. Denny, Dorothy (Bosert) Brooklyn, h. Dix, Tommy (Park Plaza) St. Louis, h. Dotson, Dottie (Latin Quarter) Chicago, nc. Eiting, Ruth (Cocacabana) NYC, nc. Fitzgerald, Ella (Regal) Chicago, 5/2-8, t; (Club Ball) Washington, D.C., 5/9-29, nc.

Gaines, Muriel (Ruban Bleu) NYC, nc. Gale, Alan (La Martinique) NYC, nc. Garner, Errol (The Hag) L.A., cl. Gayle, Roselle (Sky Club) Chicago, Omg., 5/12, nc. Horne, Lena (Ches Parer) Chicago, nc. Howard, Bob (Greenwich Village Inn) NYC, nc. Jackson, Chir (Cafe Society Downtown) NYC, nc.

Laina, Frankie (Morocco) Hollywood, nc. Lewis, Monica (Rio Cabana) Chicago, nc. Martins, Chu Chu (Loew's State) NYC, Clang, 5/15, t. Miller, Olivette (Cafe Society Downtown) NYC, nc. Mucci, Johnny (Fairway) Bridgeport, Conn., nc. Franke, Josephine (Blue Angel) NYC, nc. Raginsky, Misha (Biltmore) NYC, h. Randall, Christine (Tin Pan Alley) Chi., cl. Reid, Dottie (Equire) Valley Stream, N.Y., nc. Roberts, Marian (Slapsy Maxie's) L.A., nc. Roddie, Vin (Hickory House) NYC, nc. Rodgers, Gene (Lido) Palm Springs, Cal., nc.

Scott, Mabel (Billy Berg's) Hwd., nc. Sellers, Jerry (Village Barn) NYC, nc. Sims, Sylvia (Little Casino) NYC, nc. Singleton, Zutty (Somerset House) Riverside, Cal., nc. Smith, Willie (The Lion's) Casa Blanca) Newark, nc. Storm, Bob (Savoy's Paris) Hwd., nc. Sullivan, Joe (Condon's) NYC, nc. Sullivan, Maxine (Village Vanguard) NYC, nc.

Tatum, Art (On Tour) FB. Terria, Jerry (Zeller's) Wheeling, W. Va., r. Vaughns, Sarah (Rumboogie) Chicago, Clang, 5/15, nc. Williams, Mary Lou (Cafe Society Downtown) NYC, nc.

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Philly Club's 17 Remotes Attracts Name Bands

Philadelphia—What used to be as rare as a radio dance remote on local stands has now become a steady diet for the tootlers. Just when the species of song pluggers was becoming as extinct as the American buffalo, this village of brotherly love becomes the most important point of contact to get new songs on the hit sheet.

That Philly has become the dance remote capital of the art whirl is solely due to the business acumen of young Frank Palumbo, after-dark operator of The Click who found out that while other operators were putting on the crying towel, his cash-register gave a welcome metallic sound. And all because he let the whole town and country listen in to the bands on the stand. More important, Palumbo, together with his brother, Walter, and his partner, Ben Corson, soon found out that the register rang more merrily when more radio remotes were added to the schedule.

Palumbo Grabs Air Shots

As air shots were opened, Palumbo grabbed them up for The Click. As a result, The Click now boasts more radio remotes than any dance spot in the land—a record total of 17 remotes for a six-day week. And from the standpoint of the band, more than a dozen remotes are carried over the networks—spread over the four major networks.

As a matter of fact, almost every band session is a broadcast—Palumbo using relief combos for the dancers. So remote conscious is The Click operator that he's now doling up the bandstand so that it resembles a regular broadcast studio.

Apart from the fact that the

fortnight pitches, Palumbo has already brought in Gene Krupa, Jimmy and Tommy Dorsey, Sammy Kaye, Vaughn Monroe, Louis Prima, Frankie Carle, Tony Pastor and Hal McIntyre.

Mutual Mulls Jazz Shows

New York—The Mutual network seems to be the only web interested in the promotion of jazz—be-bop or Dixie. Win Golden of the network has worked out a summer shot which will contrast both styles. Format is before higher-ups for an okay.

Mutual is now presenting This Is Jazz each Saturday. Louis Armstrong was a recent guest on the show in conjunction with the debut of his new pic New Orleans.

remotes pay off handsome dividends in patronage, particularly in attracting all the out-of-town trade coming into the city for conventions and such, the room has now become the choice band location in the land. For years the biggest talent buyer, since the Palumbo interests include four night clubs and musical bars in Philly, Frankie Palumbo now looms as the most important band buyer.

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