

LUNCEFORD'S DEATH END OF ERA

DOWN BEAT

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Jimmie Wielded Unique Influence On Jazz And American Dance Music

By Michael Levin

New York—With the death of Jimmie Lunceford, musicdom loses the frontman for a unit that has been among the most influential in shaping U. S. dance music and jazz all over the world.

Lunceford was born June 6, 1902, in Fulton, Miss. He attended high school in Denver, Colo., studying music under the late Wilberforce J. Whiteman, father of disc-jockey Paul. He then went to Fisk University, graduating in 1927. During this time he worked on alto sax, trombone and piano with Deacon Johnson and Elmer Snowden, the banjo-playing original Edington alumnus.

He organized

his own band in Memphis in 1927 while teaching music at Manassas high school there, moved to Buffalo in 1930, staying there three years, and then moved on to New York and the Cotton Club in 1934, taking over from Cab Calloway.

The band got into the Cotton Club when it was brought by Harold O'Neale into the old Lafayette theater for a one night stand, broke up the place with a smartly-paced show, and was signed by Irving Mills for the uptown showplace.

Early Personnel Listed
The band's personnel during the Cotton Club date included: Eddie Tompkins, Sy Oliver, and Tommy Stevenson (trumpets); Henry

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Seaside, Ore. (Special to DOWN BEAT)—Bandleader Jimmie Lunceford, 45, here for a one-nighter with his band, collapsed July 12 in a local music store and died a few minutes later in an ambulance as he was being rushed to the Seaside hospital.

After a preliminary examination by Coroner William Thompson it was announced that his death was due to natural causes.

Services In Two Cities
Lunceford was stricken suddenly as he stood autographing records an hour before he was to go on the stand at the Bungalow. He had complained of feeling ill earlier in the day. The band played the date under the leadership of saxist Joe Thomas, a member of the Lunceford crew for 14 years.

Funeral services were to be held in both New York City and Memphis, Tenn., where Lunceford taught school in the middle twenties. Burial was to be in the Lunceford family's plot in the latter city.

At press time, both Decca and Columbia, the companies for whom Lunceford's band waxed its classics were discussing plans for memorial albums.

Band's Fate Uncertain
No definite plans had been made for the band's future. However, it was known that Lunceford had been thinking of retiring for some time and it had been expected that the band's tenor star, Joe Thomas, with the band since 1933, would take over.

Irving and Eddie Rosenberg, Lunceford's auditor and road manager, were huddling with Gale booker Billy Shaw on the possibility of doing a coast-to-coast Lunceford memorial tour with all profits except sidemen's salaries to Mrs. Lunceford. Lunceford had but recently left the William Morris agency to work under the Moe Gale banner.

Hollywood—Upon notice of the death of bandleader Jimmie Lunceford, Reg Marshall, who had booked the northwestern tour for the popular maestro, told the Beat that saxist Joe Thomas completed the leading bookings of the tour as frontman. The band was scheduled to return south at press time.

McShann, Keene Into The Susie-Q

Hollywood—Jay McShann and singer Linda Keene opened at the Susie-Q here Friday (25th). Linda, who is being handled by Stillman Pond, is also set for a movie short, to be called Bitter Street, in which she will be starred.

Carle Family On The Cover

Frankie Carle and his pretty daughter, Marjorie, Hughes, who sings with the band, pose for the cover of the current issue. Frankie, whose music is strictly a best-selling item for the Columbia label, is featured now at the Palladium in Hollywood, broadcasts Tuesdays and Thursdays over the NBC network on the Supper Club summer series. In spare moments he relaxes on his ranch at Tarsana, California.

Ambassador Through August, Then Eddy To East



Los Angeles—Snapped at Eddy Howard's opening at the Coconut Grove of the Ambassador Hotel here, left to right: Bill Goodwin, Eddy Howard, Lois Andrews and husband Steve Brodie. At the end of August Howard will head toward the Middle West and East.

Beat Staffer Admitted To AFM Board Meeting

By MICHAEL LEVIN

Chicago—At a conclave of the AFM executive board, its president James C. Petrillo, and his executive assistants at the Blackstone hotel here, this BEAT staffer sat in on board sessions discussing the union's future.

Petrillo further announced his intentions to this writer of arranging meetings in New York City with various newspapermen, BEAT aiding in the liaison as an effort to improve general AFM coverage by the press. Petrillo pointed out that he had been badly burned before in his efforts to make the union's position clear, but that he would give another whirl.

Change in Policy

Both these events constitute an about-face for the AFM and its leading executives who have previously pursued a lean-purse policy when it came to talking to the press.

After observing several sessions of the board in action, it can be stated that many of the impressions retained by the general public and musicians themselves are exceedingly inaccurate. Eddy Petrillo does not stalk in, in hand, lay the law down and stalk out. The entire proceedings are carried on in an informal and extremely democratic fashion with board members hesitating to jump all over themselves and Petrillo if the need merits it.

Petrillo Listens

Petrillo as a matter of fact sits as an observer, listening to the arguments of the board, his assistants and attorneys Joseph P. Kelly and Henry Kaiser. His suggestions, usually cogent, are always practical and concerned with the application of the matter to the union, rather than theoretical law.

The board, which has always had the reputation of being a bunch of stiff-shirts, stacks up as being a lot more sane in practice than it is supposed to be.

Plans Formulated

During the discussion on the Taft-Hartley bill, admittedly controversial, with the attorneys discussing several times on inter-union relations, in several instances members of the board by insisting on application to specific problems brought matters out of the

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Kenton Men For Hotel Tenor Band

Chicago—Stan Kenton sidemen Boots Mussulli and Gene Rowland are planning a tenor-styled hotel dance band with first rehearsal set for Friday, August 1 in New York City. Band will be billed as Boots Moody and his Mood Music, with the crew a four-tenor sax, modern-scored hotel outfit.

Diz Inks Victor Pact

New York—Dizzy Gillespie, recently departed from Musicraft, signed a fat one with Victor early this month. Contract calls for eight sides and four cent royalties the first year, ten sides and five cent royalties second year. Diz stands to get over \$2,000 each session.

Dizzy is currently working on a Sept. 29 Carnegie hall concert. Rehearsals include rumba rhythm sections which will be used in two

concertos, Cubanopop and Oubasheep. Both pieces and another called Souphons, were written by Tad Dameron. Should the concert click, Diz will take the concert on the road.

Meadowbrook Back To Names

New York—Frank Dalley plans to reopen Meadowbrook Sept. 17, with a name band policy restored. He also intends to use several teams of college boys as ushers in the spot, and evidently taking a cue from the Hotel Pennsylvania's one-man relief band here, plans to use an electric organ on wheels to play the intermissions.

For Famous Door

New York—Earl Warren opened at the Famous Door last night (29th) with Ted Dameron's new trio as alternate. Ted has been Dizzy Gillespie's top arranger.

MCA And TD End Their Feud

New York—Large chunks of honeyed words passed between Tommy Dorsey and the Music Corporation of America last month, thereby dissolving the feud that kept T.D. from taking the road with a band. (He'd been working only his own spot, the Casino Gardens, in Culver City, Calif.)

Dorsey, who just began an ambitious record jockey deal, will be able to capitalize on the disc publicity with his ork. Dorsey's kick at MCA was aimed at the agency's alleged neglect at exploiting his and other orchestras properly. MCA has promised to step up publicity activities.

Hits Networks



Hollywood—Lorry Raine, pleasantly profiled, titian-tressed songstress of Tim Gayle, who has received a major publicity buildup by her slick husband, is now starting to hit the networks. June 15 Lorry did Mark Warnow's Sound Off on CBS and is due for a repeat show; Sunday, July 13, she did Harry Zimmerman's California Melodies, Mutual, and Wednesday, July 23, she guest stars on Ken Carson's Summerfield Band Concert, with Jack Meakin, musical director, on NBC. This gives her a three network start, and Vic Knight, Eddie Cantor's producer, one of the first to discover Lorry, is talking to the comedian for her. In addition to this, MCA, her agency, are hitting hard on a fall show prospect.

'Down Beat' Begins Long Heralded Metamorphosis

With this issue, the first of its fourteenth year of publication, DOWN BEAT begins the metamorphosis which we have been heralding since before the end of the war, the gradual change-over from a slick semi-monthly magazine type to a rugged trade weekly in better newspaper style.

This is the start of the new era which the editors of Down Beat have been planning and anticipating for months, even years. We welcome the change and we hope that our readers will welcome it, too.

We are still in the cocoon stage, of course, in the transition from the comparative grub that we were to the big fat but-

(Modulated to Page 2)

The Street Simmers And Bubbles With These Catalytic Agents



New York — Three of the groups making the Street jump as seldom before are, left to right: John Hardoe at the Famous Door, Chubby Jackson's group at the new Onyx club and Nat. Jack Teagarden's unit, also at the Famous Door. The earnest boys look as if they've been working hard, or perhaps the knocked-out expressions are a normal occupational hazard. Photographs by staff shutter snapper Bill Gottlieb.

52 St. Dixon's New Policy Will Be Names

New York — Press time found the Street here humming with rumors about the latest club to join the ranks. Dixon's now known as The Troubadour, was slated to start operations August 8 with Louis Jordan for one week and June Christy set to follow. Mel Torme, approached to go in with her, was undecided as was Benny Carter for supporting musical unit.

The spot, with extensive alterations making it into a single operation rather than two completely separate rooms as before, will have Sylvia Syms, BEAT-reported June 4, working the smaller section backed by a quartet led by ex-Goodman guitarist Mike Bryan.

The club, which has hired not only a regular press agent, but a disc jockey contact man as well, is one of the first here in town to recognize the potency of the disc jockey influence for plugging other than all night platter parades.

Other talent set to follow includes King Cole Trio, Frankie Laine, and the Page Cavanaugh Trio.

Shep Fronts Band

New York—Shep Fields will unveil a new version of his old ripping rhythm band here in two weeks at his own Glen Island Casino. Fields originally made his name blowing bubbles into a glass of water over a decade ago, dropped it in favor of an all-reed band in 1941.

Down Beat covers the music news from coast to coast.

DeParis, Jordan Leave The Duke

New York — Duke Ellington, part of the mass migration from Musicraft, has signed a three year paper with Columbia, where he once before rested. No terms were disclosed.

Meantime, the Duke began cutting down on costs by dropping Wilbur DeParis, trombone, and Taft Jordan, trumpet. According to DeParis, the Duke asked the men to take a salary cut. Instead, DeParis and Jordan checked out.

Ex-Agency Men Set Up Office

New York — Four ex-agency men here have combined forces to set up another talent office here. Desking at 48 W. 48 street and known as Musical Entertainment Agency, the personnel includes Charlie Busch (from CRA), Bill Peterson (CRA), Seymour Stewart (Glaeser), and Walter Bloom (Frederick Brothers). Outfit will handle bands as well as small units and acts.

Lang's Frat Greets Friends



Columbus, Ohio — When it's all done, Pat Long and Francy Lee will be honorary members of Sigma Nu, but they hope it'll be once over lightly. Pat is Mrs. Johnny Long and Francy is the leader's vocalist. The Ohio State University Sigma Nus invited fraternity brother Long over for dinner. Faithful Long uses THE WHITE STAR OF SIGMA NU for his theme.

Staffer Attends Board Meeting

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legal clouds and down to usefulness.

Much of the sessions were necessarily off the record. However it is possible to reveal that the union plans, in as much as the Taft-Hartley bill is concerned only with inter-state commerce and not intra-state (business within state lines), to continue its operations with respect to night clubs, hotels and theaters exactly as it has in the past. Only with radio and records will it seriously alter operating procedures at this time.

With the Lea bill, the union plans to go back into federal court and go through a trial with the case returning to the Supreme Court for final decision. Its reasoning in this and the Taft-Hartley bill are almost identical with those arguments advanced in the July 16 issue of the BEAT. At that time it was pointed out that many observers had misin-

No Gin, So Jazz Goes Under

New York — Hudson waters proved too cold for New Orleans jazz boats, even in June; so The Rudi Blesh-Art "Jazz On The River" promotion has gone into dry dock.

The water-borne jazz concerts had been operating week-ends for about a month and a half. All was fine sailing until the boat owner, unable to get the license for a liquor concession on the boat, was forced to seek additional funds elsewhere; namely, Blesh and Hodess. Since the cruise promoters had been able to do so better than keep their heads above water at the old rental price, the new schedule made them give up.

Special cruises will still be run for organizations that wish to charter the whole business as a package. There is also a chance the old sailing schedule will return in September.

Meantime, Hodess is holding down a full time job with his band at Camp Unity in the Adirondacks. Blesh continues with his Saturday afternoon This Is Jazz show on Mutual. James Arney, trombonist who has worked for King Oliver, Luis Russell, Cab and Satchmo, replaced George Brunis as regular tram man on the program. Other show highlights were the appearances of Montana Taylor, famed blues singer recently found in Cleveland, and Chippie Hill, equally famed singer who lived in retirement in Chicago.

Four Injured In Arnaz Crash

LaPorte, Ind. — One musician lost an eye, another was paralyzed, when a chartered bus carrying the Desi Arnaz orchestra smashed into the back of a meat truck at Rolling Prairie, near here, July 8. By chance, Arnaz, who generally

rides beside the driver - - - the seat in which violinist Charles Harris lost his eye - - - was visiting in Detroit where his wife, Lucille Ball, opened in the play DREAM GIRL. Desi's manager, Fred Ball, who is Lucille's brother, was with Arnaz in Detroit and likewise missed the accident.

Ralph Felices, 29, New York City, maracas player of Desi's rumba band, suffered a back injury that may result in paralysis of one of his arms. Both Felices and Harris are in the Holy Family hospital in LaPorte. Harris, 32, Pacifica, Calif., who also suffered a fractured right leg, will probably remain hospitalized for four months, Felices for a longer period.

Others seriously injured are Joe Miller, 38, Hollywood, Calif., and Roger Haller, 38, Fairlawn, N. J., both reed men. Miller had his lips

severely cut while Haller's right leg was badly lacerated. The remaining 13 members of the 17 piece orchestra, plus vaudevillians travelling in the theater package, were cut or badly shaken when the bus was shattered on the highway. All except the four most seriously injured were able to play to some degree on the next date.

Reposin' Russell Rides Saucer



Chicago—Connie Russell, singing star of the Manor House Summer Party, rides an earthbound plastic disc. She can be heard at 6:30 p.m. Mondays through Fridays over WMAQ, Chicago.

Criticism

New York — Following is submitted as the most fascinating item of the week. It comes from the July 27 issue of the English Musical Express:

"Alice Roberts on Dixie Gillespie's GOOD DUES is either a very bad singer or a very advanced one. It's hard to tell."

More Who Manage To Keep New York's Swing Lane Lively



New York — A hot summer season is promised for New Yorkers, especially those around 52nd Street. Remember the report from the front last January that "Jazz Blows Final Breath?" Eddie Heywood, recently at

the Downbeat club, is in the first picture. Coleman Hawkins, working at the Three Deuces, is shown in the second. Dardanelle, vibie star and leader of her own unit, can be seen at piano, framed by bass and guitar. The

last shot shows tenorist Bud Freeman at Jimmy Ryan's (Staff Photos by Get) Jimmy Ryan's.

Vido Musso Will Form His Own Band

Chicago — Vido Musso, who has been fronting the Stan Kenton Stars at the Sherman here, will disband the nine-piece group as soon as dates still existing at press time can be broken. Then, after a month's rest in Los Angeles, the saxist will follow a couple of DOWN BEAT writers' suggestions and form a 13 or 13 piece crew styled after the wonderful old Red Norvo group of about the same size.

NBC Symphony New Fall Time

New York—The NBC Symphony under Toscanini will return to Saturday evening broadcasts starting October 4, when it will be on at 6:30 EST. NBC stations cooperated on the change, more than 100 indicating they would carry the program.

B. G. Working Longhair Dates

New York — Benny Goodman has been playing classical concert dates, returning to his old format of following up the long-haired session with some trio swing. He played a three day engagement last month with New Orleans symphony orchestra and a one day engagement with the Buffalo symphony on July 17. Benny has been using pianist Buddy Weed and various local drummers for his trio work.

Watkins Buys Broadway Club

New York—Ralph Watkins, perennial night club operator and former owner of Kelly's Stables here, has bought the Chicken Shack, a Broadway eatery, and sooner or later will make a music club out of it.

Vibist Gibbs Joins T.D.

New York—Terry Gibbs, sensational young vibist reviewed in the June 18 issue of the Beat, joined Tommy Dorsey as a featured sideman last week. Before leaving here, he recorded for Savoy with a quartet including Leo Parker and Fats Navarro.

Seek Diary

Hollywood—Lawyers representing 9-year-old Sally Columbo, niece of the late crooner Russ Columbo, have asked for a "true and correct" inventory of the estate claiming that such would reveal a diary written by Carole Lombard before her death in a plane crash in 1942.

The attorneys claim the volume as an asset in the estate.

Mutual Show To Use 'Beat' Verbs

New York—All well informed people should buy Down Beat and keep it filed right next to his dictionary and encyclopedia.

When Murray Burnett, producer-director-writer of True Detective Mysteries (Sunday at 4:30, EST, Mutual), decided on a whodun-it with a musical twist, his first call was for a batch of Down Beats, according to the Mutual staff. The stanza, to be run off Aug. 10, uses a piano player as a villain while the police inspector poses as a booking agent, as if that were a way to gain the trust of any pianist. All background patter and colorful jive, courtesy the Beat. Suggestions for the title of the murder mysteries: Jack, You Gas Me or Who Can Be Hipper Than Jack The Ripper.

Smallens Post

New York—New musical conductor for the Radio City Music Hall here, succeeding the late Erno Rapee, is Alexander Smallens. The slot below had previously been held by Charles Previn, who resigned several weeks ago to return to Hollywood. Smallens, well known as a conductor, won considerable praise some years ago with his conducting of the Porgy And Bess score.

Gloria Foster Does A Single

Rochester, N. Y.—Gloria Foster, chirper last heard with Carmen Cavallaro, started as a single here two weeks ago working a local nitery.

Uptown Bands

New York — New additions to the uptown band scene are Earl Bostic at the 845 Club, Gene Sedric at Small's and Ovie Alston at Murraine's.

Didn't Scare

New York — Dick Leibert, well-known organist at Radio City Music Hall here drew a \$10 fine three weeks ago for trying to "scare a civilian jerk" driver (his quote) by jockeying his car in front of him. Unfortunately the square was detective Bill Boehm of the district attorney's office.

Twelve one-nters and a four-week date at Milwaukee's Continental were expected to be cancelled by this date. A NYC Dixon's pact has already been dissolved.

Musso says he'll start from scratch with his new band, still has no musicians or arrangers in mind. He will use mainly a 802 band when he does get started. G.A.C. will book and Trilon records is understood to be at least partly bankrolling the band. Vido already has some sides cut for Trilon; one new one, Unfinished Boogie, with 88er Mel Henke, already getting jockey plugging here.

Peggy, Woody Launch Show

Hollywood—Featuring the vocalizing of Peggy Lee and the emceeing of Woody Herman, CBS two weeks ago debuted a new mid-season show, Summer Electric Hour.

Woody, who adds vocals to his chatter, does not have a part in the band or the fronting which is handled by Dave Barbour, guitarist, arranger and hubby of Miss Lee.

Show features two guests weekly and is slated to run 10 more weeks.

Spike Takes On MCA, Wonders

New York — Following Spike Jones' switch from General Artists Corp., to Music Corporation of America, Ralph Wonders, former GAC coast head and close Jones associate, left GAC to become personnel manager of the Jones orchestra.

Oh, Well

Auckland, New Zealand — Emsie, local news agency here, reports that a test last month conclusively proved that cows produce the most milk when listening to recordings by the Andrews Sisters. Classical music makes them fidget in the stalls, cuts milk production.

TONE PERFECTION IN EVERY STRING

Gibson Inc. Kalamazoo Michigan

CHICAGO BAND BRIEFS

By DON C. HAYNES

Folding of three south side colored clubs, though depressing enough on the surface, might not be that bad after all. Two of the clubs are said to have refinancing under way, and if they reopen, which is likely, it will be under sounder circumstances. The Rhumbogie looks dead from here, but both the El Grotto and Colosimo's may be able to clear past financial attachments and start again from scratch.

The DeLisa is the only big club now operating. Red Saunders and a show are the features. Earl Hines had been at the El Grotto for several months, in fact he was one of the owners of the place. Names had been used at both the Boogie and Colosimo's.

Block Booking Deal

It's more than talk about a three club Chicago-Milwaukee siting club to book top music attractions this fall. Block booking, as contemplated, would be advantageous all around, and such names as Art Tatum, Mildred Bailey, Sarah Vaughan, King Cole Trio might be brought in.

Two of the clubs are in Chicago, a. opposite ends of town, the third in Milwaukee. Whether or not clubs so closely situated can work out an agreeable pact is one thing. The idea is certainly worthwhile, though probably much more so if spread out to more clubs in other cities.

Barton With O'Day

The Joe Barton trio has replaced Tommy Talbert's four backing up Anita O'Day at Jump Town, and the results are more pleasing. The chirp may go into the Continental in Milwaukee next . . . Patti Page etched four sides for Mercury last week. She's doing a single at the Gourmet club in Racine . . . Bobbie Cotler, who didn't know if her heart was in music or not, decided the negative! So Tay Vaye (Argyle) has another promising chirp, Marcy Lutes, with him now.

Claude Thornhill, whose current band is said to be about his best, did two nights (24th and 25th) at the Trionon and Aragon . . . Those Argyle Show Lounge sessions are dropping off. Bad weather or too much bad bebop? . . . Several changes along Randolph street, but none of them important. Summer doldrums. Jimmy McPartland is still at the Brass Rail and it looks like he'll prove this column wrong and stay there until fall.

Salkin Heads WMA

Leo Salkin took over management of the local William Morris office. Billy McDonald came in from the coast's Frederick Bros. office to replace Bog Ehlert, who moved to MCA to replace Bill Polk, who joined Mus-Art. Just to make life complicated.

Marty Gould's excellent band might stay at the Chez Parce as long as Gay Claridge did, if they're looking for decent music there . . . Connie Russell replaced Skip Farrell for eight weeks on NBC . . . Vitacoustic signed Jan Arnold, Henry Busse and singer Tommy Port.

Dinah Washington's terrific biz at the Ritz Lounge pulls her an indefinite hold-over. Dave Young has the bandstand there. . . Clarence Black press-time attraction at the Pershing Lounge. . . And the Sharps and Flats at the Morocco . . . Lonnie Simmons into the Tailspin, where, despite a report to the contrary had issue, they'll go in for sharp opia talent. . . Rox Gayle and Herbie Fields doing okay at the Sky Club, one of the nicer spots around if they keep talent like that.

The Bee Hive, where George Davis and Evelyn Stallings are doing great business, offers the club to any and all musicians for afternoon rehearsal facilities. No strings attached. Call Sol Tammenbaum . . . Perry Congo due the

Chicago theater August 15 . . . The biz Stafford did there surprised everyone . . . Andy Kirk, week of August 15, is only Regal theater attraction set at press time.

The Louis Jordan-Sarah Vaughan-George Hudson show early in July posted the year's high, and wasn't too far off Louis' house record. The Hudson band, with some fine cats in such as trumpeter Clark Terry, is one to watch.

Dave Martin Moves

New York—Dave Martin, whose work held down the relief slot at Uptown Cafe Society here moved to the Downtown edition yesterday replacing Buck Clayton with a band including Denzil Best on drums.

Durable Discs



New York — Shame to deface pleasant views like Penny Davidson, even with "long wear" phonograph records and musical notations. Penny, a showgirl at Billy Rose's Diamond Horseshoe, is emphasizing the durability of records made with the new material.

Ventura Sextet Sparks The New Hotel Sherman Show With Cain, Dennis, Mellis

CHICAGO—Though not as heavy on talent as the previous College Inn show—Charlie Ventura's sextet excepted—the new Sherman line-up is being used to better effect. Last show was packed with musical talent, but somehow nothing happened with Jane Christy, Joe Mooney and Vido Musso's Kenton Stars.

On deck now is the Ventura group, singers Jackie Cain and Clark Dennis and 88'er Jose Mellis. Ventura and Cain, as of July 25, are in for eight weeks, with Dennis and Mellis for four. At press time there was an outside chance another name would be added.

Vido's Group Rough

Vido's bunch opened at the Inn with but only a few rehearsals, needed half their eight-week date to sound like something. Nine men trying to sound like the 19-piece Kenton band was just too much, as a result on too many of the tunes the right sound wasn't there. Individually, guys like Rugulo, Childers, Rowland and Musso were excellent.

June's appearance as a single didn't do her full justice. The band wasn't right for her, neither was the room, and she failed to impress, as she should have.

Wrong Place For Mooney

Probably the Mooney four came off worst, figuring their tremendous capabilities. All that happened was the same ballads and Decca record plugs, and with that continually battling the noisest bunch of waiters in town.

Frankie Laine's College Inn date is now definite at Sept. 19 for four weeks. With summer vacationers gone, and his KISS ME AGAIN waxing likely to be a big local seller by then, the booking could well send the boy into New York (Club 18 follows) with, as they say, flying colors. —don

ROY SMECK

Records with the Ultratone

The Gibson Ultratone is a highlight of the Sonora recordings made by Roy Smeck. There's real beauty and showmanship in this sparkling new Electric Hawaiian Guitar and, of course, Gibson's famed dependability for recording, orchestra or solo work, vibrant tone and easy response make the Ultratone an ideal partner. See your dealer, or write today to Dept. G for more details on this royal Hawaiian.

We Do Have Standards! Lombardo

A Better Lombardo Band Is No Longer "Corney" Obnoxious Stuff Gone

By MICHAEL LEVIN

Reviewed At The Starlight Roof, Waldorf-Astoria, NYC

Reeds: Carmen; alto and flute
 Reeds: Cliff Grass; alto, clarinet and vocals
 Reeds: Freddy Higman; ten, clarinet and flute
 Reeds: Ben Herod; oboe, english horn, baritone and clarinet
 Trumpets: Leibert Lombardo
 Walter Smith
 Trombone: Jim Dillon
 Tuba: Bernard Davies
 Mellophone: Dudley Fodick
 Guitar: Don Rodney
 Bass (String): Harry Walten
 Piano: Fred Kreitzer
 Andy Ackers
 Drums: George Gowans
 Vocalists: Carmen, Don Rodney, Keeny Gardner and Cliff Grass

New York — "What are you talking about, my band doesn't have musical standards? Of course we do. You don't see us playing tunes like CHI-BABA, CHI-BABA do you?"

That indignant roar was from Guy Lombardo, speed boat racer who also leads a band in his spare time.

He added, "Look, don't tell me this band hasn't made musical contributions. I'll bet right now that Carmen's sax style has influenced more saxophone men than any other reed player in the country. Why, listen to Johnny Hodges with Ellington. He deriv-

ed his tone and manner of playing from nobody else but my brother.

"Look, we aren't trying to pioneer. I'm primarily interested in pleasing people, in entertaining them. Just as much music as they'll take, we give them. When we first came to New York, we



(Upper Left): Carmen Lombardo walks away. Rosemarie looks pretty, Guy makes like Caesar while guitarist Don Rodney sings. (Upper Right): Cyclical souls might say this is a portrait of Guy digging his own band; actually he was caring a new arrangement, closing his eyes for greater concentration. (Bottom): Dudley Fodick plays his "straightened out" mellophone to Bernie Davies' tuba-burplings. Photos by Got.



had a trumpet, tuba and trombone. Now we have five brass. We added string bass two years ago, making it possible to play all sorts of Latin music we couldn't before.

"Certainly the reeds have a Dixie voicing in them. I like it — so do the people. We voice the clarinets to sound that way. But you'll notice that we use an English horn and flute for more varied sound, and that the voicings are far more colorful than they were 10 years ago. We're slow—but so are the people for whom we play.

"For example we used to do a lot of double-plane things that were original, really beautifully written. What happened—nothing. Then we did one of HUMORESQUE, a melody people know and its 1941 selling.

Play For Everyone
"You'll never hear us playing on waitzes like Wayne King. Nor will you hear us doing boogie woogie stuff strictly for the kids. We play to everyone, always have, always will."

With this, Lombardo turned and started signing autographs for a motley crew dressed in torn mink and old diamonds who were hanging about the room. One thing is certain: over a 25 year period, the man has developed one of the slickest platform manners you will ever see. The average physician could pick up on his bedside manner as could also the aspiring teen-age Romeo.

Arranging Isn't Easy
Arranger Dewey Bergman when

queried said: "I've been with this band for about 10 years. It hasn't been easy. They have very definite ideas on how they want to do things, what tunes they will and won't do, and the manner in which they want to play.

"When I first joined, I came from CBS, from arranging a fine bunch of staff musicians. I started out with Gene Goldkette and without being concerted, I still think I can play pretty fair piano in anybody's band.

"I used to think Lombardo must be crazy, but after watching millions of people rave about him for ten years, I guess I was crazy. The man has a technique and a style which can't be beaten. He believes in simplicity and melodic exposition at all times.

Follows Public
"When I'm arranging, I can't use any passing changes between melodic shifts, the fellows in the band think that it biots out the melody for the public. French horn? Guy's been talking about adding one for a long time. When he makes up his mind that the public wants it, he'll do it. And I'd say his record of judging the public is a pretty fair one.

"Rhythm section? Look — let me tell you a classic story about Guy. Some years ago the band was doing a Sunday afternoon transatlantic radio broadcast at 2 p. m. George Gowans the drummer rushed up to Guy after the broadcast at 2:45 and said, "Guy I'm sorry I thought it was 11 p. m."
"Guy looked at him in astonishment and said, "Didn't you work the broadcast? I thought you were here!"

Best Side No Sale
"That's no indication of Guy having a bad ear. It simply means that this band gets its beat from all the sections, not from a

drummer pushing his hi-hats right off the stand.

"We've tried doing more complex things. We made a record from Porgy and Bess called There's a Boat That's Leaving For New York. Guy thinks it is musically the best side the band ever made. A year ago Guy walked into a record store, couldn't get a copy of anything else the band had done, but found over ten copies of that one — it had just never sold.

In all fairness, Bergman is quite correct here. Jazz addicts who for years have scoffed at Lombardo, will, if they sit down and listen to the band for an evening, find that it is probably the best of all the society-styled crews in the country.

Light 2-Beat Style
It certainly has none of the mooting heaviness of the tenor bands, and its light two beat style for dancing is crisp and easy. The band plays in tune more than it used to, though there is often sloppiness in the reeds and brass for which there is no excuse. The band has two pianos, doesn't make too much use of them.

As Bergman points out, the reeds have improved. The disgusting beb beb chi-bab-bab with which the band used to end every tune is gone. What is left is quiet, soothing music with not too many musical defects for the simple reason that it never tries enough to incur any risks.

It certainly is true that Lombardo, with his word, half-time shuffling on the bandstand, has a sense of correct dance tempo for the pops he plays that keeps his scores sounding better than many for more musical bands. There are a lot of leaders, more versed musically than Lombardo, who can't afford to take losses from him in (Moderate to Page 16)

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On The Sunset Vine

Hollywood Jazz Joints Will Be Jumping By Fall

By EDDIE RONAN

Hollywood — With Sarah Vaughan and Red Norvo at the Bocage, Benny Carter and Nellie Lutcher at Billy Berg's, not to mention a dozen other names either in or coming in to the key spots, local jazz fans have been filing sunburned in from the beaches and resorts for a preview of what the fall months will hold for them in the heart of the film capital.

They sit over their cold beers those nights discussing the arrival of Charlie Ventura and Georgie Auld... the return of vibist Johnny White and his combo from the Hi-Life club in Las Vegas... the sessions out at Nappy Lamare's little 47 club... how well Butch Stone is drawing at the Red Feather, Red Dorris and the gang at the Rounders... the Dixieland bashes three nights each week at the Hangover. The talk all leads to one thing... jazz by fall here should be jumping like mad.

Pied Pipers in Film

The Pied Pipers have been booked for a part in the new MGM *Luxury Liner*. The Page Cavanaugh is currently on the set of *That's Life* for Samuel Goldwin... Local 47 with its third annual Music For Wounded concert picked up some \$19,000, a drop from the previous two.

Jo Stafford is expected to sign a new binder with Capitol records upon her return from the east... The Merry Macs hopped from the Flamingo to the Cal-Neva lodge, Lake Tahoe, last week for a two-week stand... Matt Dennis recently split with Capitol, saying they did nothing, but nothing, for him.

Neogy Carmichael recently signed a pact to write exclusively for *Sorko-Van Housen*. Jay McShann and his band are currently at the *Suzie-Q* on Hollywood boulevard... Marilyn Gray is now cheating with the *Garwood Van* out of the *Flamingo*, Las Vegas.

Pollack Drums Again

Ben Pollack recently returned to his drums after Jewel folded. Pollack is leading a small combo at Lyon's English Grill on Ventura. Columbia may take over his masters, a deal that recently was turned down by Decca.

George Hoefler may have the answer: It's been reported that 20th's star Rex Harrison will bring back his collection of "6,000 American jive recordings from England" when he and wife Lilli Palmer go to Europe next month. George, who has been credited with having more than 5,000 discs found it close to impossible to move his Chicago residence three blocks down the street. That's an "Oh, Brother" for sure.

Max Lutz is now repping Encore music here. His old spot with Barton is now being handled by Les Reis... Frankie Laine is now in the downtown Million Dollar theater after a 9-month stand at the Morocco in Hollywood... The new pubbery started by Frankie Carle and ex-Irving Berlin manager Dave Dreyer has as its coast head Ted Grouya, who formerly was with Martin music.

Bobby Weiss Singles

Bobby Weiss has split with former partner Bud Davis and is now heading his own stable holding the majority of the firm's accounts... Margaret Whiting, Eddy Howard, Helen Forrest and Dick Haymes among others.

Whiting, who is scouting for brains to head her newly proposed pubbery, has been offered a disc jockey show. *Gal* would spin them and get mad the guys about town. Talk is that she's holding out for longer feet discs.

she feels she can keep more than busy with her current recordings and her stint on the *Bob Crosby* CBS stage, Club 16.

Paul Garrison, who photographed the cover for Capitol's *Music Out of The Moon* album, is producing the first in a series of six shorts called *Music To Look At*. First will use scores from *Music Out of The Moon* as its theme... Black and White's new Lena Horne album, with backing by Phil Moore, leading a full band with strings, looks like it will pull the west coast platters out of the question mark class.

Anson Starts Night Show

Hollywood—KFWB disc jockey talk among platter spinners when he took his afternoon show from the studio to the beach front of the Ambassador hotel, Santa Monica, is now airing a two-hour after midnight stint from Chi-Chi (formerly the Sardi's club) in the manner of New York jock Jack Eigen's Meet Me At the Copa show.

Anson will spin discs and interview names at the Hollywood boulevard spot.

Few are concerned about his health in the darkened club since he does his afternoon stint in bathing trunks under the healthful California sun.

Bash Tossed On Diamond

Hollywood — Moderate success in the leasing of a local ball park for a show and dancing may lead to a trend here on the similar stunts blueprinted for San Diego, Sacramento and Oakland.

Frankie Laine, Pegleg Bates, Snowball Whittier, the Ali Baba trio and others worked a Fourth of July affair here at Wrigley field programmed by Charlie Williams. Music for dancing after the show was by the Sammie Franklin band featuring Trummie Young.

Show and terping were presented on a portable platform set before plate.

Down Beat covers the music news from coast to coast.

Oh, Brother!

Hollywood — Vocalist Peggy Lee recently was chosen as queen for a local league all-star game and the following paragraph appeared in the Los Angeles Times:

"Miss Lee will sing several numbers... accompanied by Dave Barker, well-known musical artist, on the guitar."

For Smoother Reproduction of your records use a...

Advertisement for TUNEX SAPHIRE POINT NEEDLE. Features a diagram of the needle and text: 'Selected sapphire is precision finished to absolutely-controlled radius—gives smooth, full-toned reproduction. Selmer, Elkhart, Ind.' and 'BETTER TONE! LESS RECORD WEAR!'

Miss TD Places In Ocean Park



Ocean Park, Calif. — Sponsored by the three leaders whose ribbons they wear, the girls above cavorted in a recent bathing beauty contest here. Polly Hinchman of Columbus, Ohio, is Miss Tex Bencke, Patsy Reno of Los Angeles is Miss T.D., and Cindy Allison of Seattle is Miss Spike Jones. Patsy came in second.

Yes, That Coast Air Must Have It

Chicago—So we send our boy Eddie Ronan from New York to Los Angeles, allowing us to how he can help Charlie Enge with the coast news. Ron gets out there, shakes his curly locks, quiffs the breezes, decides this is for him.

The next thing we hear, he's married to Betty Marshall, 26, of Salt Lake City, Utah, after a lengthy courtship of three days. Ronan, a Seattle boy, married once before, is 31. The ceremony took place July 12 in Las Vegas, Calif.

So maybe California's chamber of commerce is right. That coast air must have something—?

Andy Russell Settles Suit

Hollywood—Singer Andy Russell settled out of court recently a suit filed against him by manager Sam Stiefel for \$17,500 after a week before filing a counter suit against Stiefel, who, Russell claimed, was the major stockholder in Andy Russell Inc. from which the crooner reportedly received only a flat \$11,000 for his earnings.

No amount was revealed in the settlement.

Secand Pasadena Concert Sells Out

Pasadena — Gene Norman and Eddie Laguna, recent entrants into jazz concert promotion field in this territory, more than duplicated the success of their first venture, staged at the local civic auditorium last May, with their second concert, presented at the same place June 23.

The civic aud holds about 3,000 people and every seat was sold despite an increase in prices.

Louie Bellson Scores

The headlines were Anita O'Day and the King Cole Trio, but the biggest individual hit was registered by Louie Bellson, drummer who broke into the big

time with Benny Goodman several years ago. The audience, mainly juveniles (as at most jazz concerts here) screamed with delight every time Bellson broke loose with a solo.

Others who appeared: Red Norvo, Charlie Shavers, Willie Smith, Barney Kessel, Stan Getz, Dodo Marmorosa, Red Callender, Andre Previn, Jackie Mills.

Thugs Beat And Rob Club Singer

Hollywood—Four thugs accosted, held up and severely beat Cabana club singer Howard Hayes here two weeks ago leaving their victim about \$300, with a fractured leg and multiple lacerations.

The injured chanter was replaced at the club by Nick Delano. Culprits were undiscovered at press time.

Large advertisement for Avedis Zildjian Cymbals. Features a photograph of a drummer playing cymbals. Text includes: 'Ask the men who play them!', 'LIONEL HAMPTON SID CATLETT', 'AVEDIS ZILDJIAN CYMBALS are the finest!', and 'THE WORLD'S FINEST CYMBALS SINCE 1623'. The Avedis Zildjian Company logo is also present.

MOVIE MUSIC

Emge In Gentle Mood; Pleased With Fiesta

By CHARLES EMGE

Hollywood — Film-musicals must be getting better. For example, I can't find anything terribly wrong with FIESTA and am even moved to say nice things about this recent movie.

For once we have a musical picture that is not cluttered up with "featured singers," the kind who always break into song whether there is any call for it or not.

And production numbers have been almost completely eliminated in favor of gay, colorful sequences in which there is at least some reasonable excuse for the combination of music, dance and action.

Use Copland Piece

I could get into an argument and take either side—on the use of Aaron Copland's El Salon Mexico as it is used here, in a necessarily haphazard but ingenious version worked up by Johnny

Green. Music of this type is more effective than the generally lifeless music "especially composed" for such sequences.

Green's piano concerto sequence (there is no piano solo part in the original) is a sound piece of music. The recording was done by young Andre Previn.

That's Joey Preston who does the role of "Mario" as a youngster. Down Beat readers have met Joey before—not as an actor but as a truly extraordinary child drummer. He'll be seen soon in the latter role in an RKO short with Frankie Carle's band.

Crossfire, the picture in which the Kid Ory band is used to un-

derscore certain sequences, has music handled with rare taste.

The incidental scoring (by Roy Webb) has been held to a minimum and what there is of it is excellent. But the real musical-dramatic punch, in a picture that packs punches in almost every foot, is the impact provided by the unseen Ory band, though it is used in only three short scenes. It is so effective that it is liable to set a new trend in movie scoring, a trend toward less and better music.

Ace At Downbeat

New York — Ace Harris, ex-Erskine Hawkins piano player, has formed his own small combo which will probably open at the Club Downbeat here.

Dottie Does Radio Recruiting



Hollywood — It's Front And Center for Dorothy Lamour and Henry Russell, musical director of the new army recruiting show on Sunday over NBC. Picture above was taken at rehearsal for the all-musical program, which began July 6.

Coast's Nellie Lutcher Is 'A Real Gone Gal'

By EDDIE RONAN

Hollywood — Since a medium-set, 30ish, singer-pianist opened early this month at Billy Berg's Vine street club more trade people have walked into the spot, listened to a few sets and walked out saying, "She's a real gone gal!"

They're talking about Nellie Lutcher.

She sings with a flexible range and intonation that can be best described as "heart songs," a term of her own. Her phrasings are loose and fluid and never more than tasty accompaniment to her vocals.

Although she is currently being called a new find, Nellie has been around Hollywood for more than 12 years. She started here in 1935 at the Dunbar lounge and has worked most of the name and semi-name spots including a stint with Lena Horne at the Little club and another with Ivie Anderson at the Swanee. For two years, Nellie headed her own group at the Cafe Royale in downtown Los Angeles.

Records Brought Fame

It wasn't until her recording of Hurry On Down and The Lady In Love With You was released that Nellie was "discovered" by those in the know around Coffee Dan's.

Her newest release (both were out by Capitol) of He's a Real Gone Guy and Let Me Love You Tonight is causing even more talk. Disc jockey and record-critics reaction have been little short of raves.

Following her run at Berg's and a possible film assignment at Monogram studios, Nellie will make her first trip east—opening early in September at New York's Cafe Society Downtown. The eastern opening will mark her first big chance—a chance she has long awaited.

Born in Louisiana

Nellie was born in 1915 in a little southern town called Lake Charles, La. As a child she was interested in music, played piano in Sunday school and later became assistant organist in her local church. Daughter of a bassist, she left high school to join the band in which her father play-



Nellie Lutcher

ed. The band was led first by Clarence Hart, later by trombonist Tony Babin and at one period featured Bunk Johnson.

Upon leaving this group, Nellie tied up with the Southern Rhythm Boys, a 10-piece unit led by Allen Prade. Here she learned arranging and the vocal phrasing style that eventually brought her to the top today. For a time, Nellie was out of professional music when she returned to her home to care for her mother, who had become seriously ill. In 1936, she left Louisiana for the west coast.

Likes Fitzgerald

Nellie's favorite vocalist is Ella Fitzgerald. She collects Ellingtonia, has two brothers who are musicians and a young son who is studying piano.

She anticipates her eastern trek as her big break and has the backing and the blessing of the local hipsters, who, although they were a little slow in discovering her talents, feel she just can't help making the grade.

They say she's a real gone gal.

Donaldson Dead At 53

Santa Monica, Calif.—Walter Donaldson, 53, famed song writer of My Blue Heaven, Mammy Yes Sir That's My Baby and How You Gonna Keep 'em Down on the Farm died here July 15 of a liver ailment. An ex-Wall Street worker, Donaldson wrote more than a 100 hits, was known to have lost as much as \$80,000 at one time betting on the ponies.

He is survived by his former wife, actress Wanda Manfield, and two children, Ellen, 9, and Sheila, 12. His marriage, initiated in 1935, broke up two years ago.

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'Down Beat' Begins Long Heralded Metamorphosis

(Jumped From Page One)

terfly that we hope to become. Do not judge us too critically at this point, because many material and mechanical problems still are in the process of solution.

We will not be able to adopt a weekly schedule, for example, for at least several months.

You will notice many changes and improvements in the new Down Beat, many of them apparent almost immediately, others to be discovered later, as the gradual transition explained above is accomplished. We know that you will like most of these new features. A few minor changes may not seem as desirable, but they will be necessitated by expediency.

(1) **LIVE NEWS**—Down Beat will bring you fresher news of the musical world more speedily than at any time in its history because the new set-up will reduce the elapsed time between deadline and sale date approximately from two weeks to two days! You will read the news while it still is news.

(2) **MORE COPIES**—Have you had the experience of visiting a news stand to purchase a copy of Down Beat, only to discover that all copies had been sold? This has happened to too many of our regular readers. Under the old system, due to the shortage of paper supply and restricted press capacity, we were limited as to the number of copies we could print. Now we immediately can print twice as many copies as before, in much less time, and more if required.

This was the principal factor regarding the normal and actual progress of Down Beat. More copies will mean more readers, which in turn will reflect in more income, permitting long planned expansion, an enlarged staff of writers, better and more thorough coverage of news, a bigger and livelier news paper. In short, vastly improved service to our readers.

(3) **BETTER MAKE-UP**—Without becoming technical from a standpoint of printing and production problems, we will just tell you that our new set-up is a more flexible one, giving opportunity for the inauguration of many long planned improvements in the columns of the newspaper itself. These eventually will be noted in departments for the various types of music news, radio, records, films, theaters, concerts and one-nighters, hotels, clubs and locations, etc., with more thorough coverage in each field. We will use just as many photographs and more color.

There will be no change in general policy. We meant everything that we said in our editorial in the July 16th issue (page 8) along those lines. Our new set-up will enable us to become more active and more effective in carrying out those policies. Down Beat will be able to fight harder and to boost better. We intend to do both.

Obviously all of this cannot happen overnight . . . nor in a single edition. But if you watch us, you'll see things happen. This issue is on regular newsprint, because of production difficulties and a still meager supply of finer stock. Soon we will be using a better grade of halftone newsprint.

We are still at 20 pages, due to previous limitations. Shortly we will be giving you 24, 28, 32 or more pages, as many as are warranted by the volume of news. Many other refinements and improvements are in work.

We have launched the new, bigger, better Down Beat and are on our way to established goals. Come along with us!

Eckstine Won't Renake Sides

New York — Billy Eckstine will not have to remake his last eight sides for National, according to a decision of the A.F.M. National had claimed the sides, the last under its contract with the singer, had unsatisfactory backgrounds. They were cut on the west coast without the supervision of National officials.

Spivaks Divorce

Hackensack, New Jersey — Freda Spivak, wife of leader Charlie was granted an interlocutory degree and custody of the two children Joel, 11, and Stephen, 3. Divorce had been requested on the grounds of desertion since 1944. The couple had been married 15 years. Mrs. Spivak won permission to resume use of her maiden name, Braveman.

Off To Italy



New York — Perched on a luggage cart, Bette Dubru waves 'bye to the other girls in Phil Spitalny's harem. Mezzo soprano "Gloria" is off to Italy for her grand opera debut. She was scheduled to sing IL TROVATORE in Milan and then Amneris in AIDA at the opening of Rome's open air opera season.



NEW NUMBERS

- ANDERSON**—A son, Eric Russell, (7 lbs. 15 oz.) to Mr. and Mrs. Leroy Anderson, June 29 in New York. Dad is composer and arranger for Mills Music and the Boston Pops.
- BIEBER**—A daughter, Rozanne, to Mr. and Mrs. George Bieber, June 4 in New York. Dad is with Dubonnet publicist.
- BUTNER**—A son to Mr. and Mrs. Edward Butner, June 30 in New York. Dad is with Johnny Long a o.k.
- CANN**—A daughter, Jill, to Mr. and Mrs. Irving Cann, July 11 in New York. Dad is publicist.
- DICKINSON**—A daughter, Julie Ann, (5 lbs. 5 oz.) to Mr. and Mrs. Hal Dickinson, June 27 in Grove City, Pa. Dad and mother, Paula Kelly, are members of the Modernaires vocal group.
- DRAKE**—A son, Eric, to Mr. and Mrs. Ed Drake, June 26 in Milwaukee. Dad is violinist at the Towne hotel.
- FRANKIS**—A daughter, Diane Kathleen, to Mr. and Mrs. Bunny Francis, June 22 in Hudson, N. Y. Dad is tenor saxist in upstate New York.
- HANDS**—A boy Michael to Mr. and Mrs. George Hands, July 3 in New York. Dad is arranger.
- MURDILL**—A daughter, Susan, to Mr. and Mrs. Wayne Hurdell, June 21 in Detroit. Dad is pianist at station WWJ there.
- Twins**, Tddy (7 lbs. 2 oz.) and Judy (5 lbs. 6 oz.), to Mr. and Mrs. Walter H. Nutter Jr., July 4 at Saranac Lake, N. Y. Dad is former TV-Station trumpet player, now with a five-piece group at Saranac.
- RICHARDS**—A son, Mark Lewis, to Mr. and Mrs. Bill Richards, July 12 in Hollywood. Dad is head of Columbia recording.

TIED NOTES

- AYMEN-WOLBORN**—Bob Aymen, 20 on bassist with Bob Chegar, and Betty Wolborn, July 15 in Omaha.
- EDWARDS-RYAN**—Lee Edwards, WJW staff vocalist, and Eunice Ryan, June 28 in Detroit.
- MONAGHAN-MAY**—George Monaghan, conductor of The Morning Watch on WOR, and Norah May, July 12 in New York. Monaghan handled GI disc shows for the BBC.
- REID-PALMER**—Armond Reid and Janie Palmer, singer, recently in Detroit.
- RONAN-MARSHALL**—Eddie Ronan, Best reporter and cartoonist, and Betty Marshall, publicity agent, July 12 in Las Vegas.
- STRANGE-HENDRIX**—Stewart T. Strange, bass viol and publicity director with H A I Pruden, and Irya N. Hendrix, recently in California.
- TRENT-SHEPHERD**—Tennie Trent, pianist, and Viola Shepherd, June 27 in Pittsburgh.
- TURNER-Dragonette**—Nicholas M. Turner, attorney, and Jessica Dragonette, radio and concert soprano, July 26 in New York.
- VAN-MORRELL**—Garwood Van, band leader, and Katherine Morrell, June 26 in Las Vegas.
- WALKER-LANE**—Robert Walker and Dorothy Lane, the Dorothy of the Norton Sisters Trio, July 6 in Bridgeport.

FINAL BAR

- BOSWELL**—Meldana Boswell, 76, mother of the Boswell Sisters, July 6 in Peekskill, N. Y.
- CLARE**—James Arthur Clark, 22, costume pianist with Louisa Johnson

CHORDS AND DISCORDS

Jazz On Wax Misses

Los Angeles, Calif.

To The Editors:

I read Gene William's article in the July 16 issue of DOWN BEAT with considerable interest, not so much for the manner in which he takes himself to task as a "jazz expert," but for the comments pertaining to his "on-the-spot" recordings of the Ory band.

How true! I made a number of recordings of the band at the Brentwood Country Club, Santa Monica, Calif., on May 30 of this year; and despite the bad acoustical aspects of the ballroom in which they played, I obtained some records that exceed in capturing much that is lacking on the band's commercial wax.

While it is true that musicians are usually less self-conscious when being recorded under such informal circumstances, it is a strong indictment against the recording industry that they achieve such generally bad results with the technical knowledge and facilities that are at their command. The average commercial phonograph record manager very successfully to conceal many of the most important facets of a musical performance; tone color, instrumental balance, etc.

I am afraid that recording engineers listen too often with their electrical ears, and too little with their real ears. Compression circuits and multiple microphones have their place in the studio, but their mis-application has ruined most of the jazz band sides that have been released in recent years.

The record-buying public and musicians as well are entitled to a better break. Let's do something about it!

Dave Caughren

Portugal Report

Libson, Portugal

To The Editors:

Here's some info on what the Portuguese cats think of our stuff, etc.

Harry James' golden trumpet wows 'em here, and the girls care not a bit for Frankie (Sinatra, not Laine). Der Bingle is der boy, and that's all. Haynes got mentioned, but briefly.

Louis Armstrong is considered the best jazz blow-man in the world by these cats, while BG is it on the clary. Glenn Miller is still very much in demand here.

I bought quite a few of our waxings here, but they are not our labels. Shaw's Gramercy Five waxing of Summit Ridge Drive is

and Alton McDonald, July 8 in Chicago.

DONALDSON—Walter Donaldson, 34, songwriter, July 15 in Santa Monica, Calif. Among his tunes were My Blue Heaven, You're Driving Me Crazy, Mammy and Yes, Sir, That's My Baby.

FOAN—Henry J. Foan, 65, organist and founder of the Montclair Symphony orchestra, June 27 in East Orange, N. J.

HIGHFIELD—Wilmer C. Highfield, music teacher and organist, July 9 in Wilmington, Del.

LUNCFORD—Jimmie Lunceford, 45, band leader since 1927, July 11 in Seaside, Ore.

PIXLEY—Milton A. Pixley, 68, singer on WCOL, July 1 in Petoskey, Mich.

ROBERTS—Mrs. Nellie Brewster Roberts, 68, singer with Gus Edwards units between 1905 and '15, July 5 in New York.

STONE—Ormond W. Stone, 38, pianist leading the band on the D & C steamer Western States, July 5 in Petoskey, Mich.

TASILLO—William J. Tasillo Jr., 40, leader and onetime cornetist with Mal Hallett and Hal McIntyre, July 6 in a car crash at West Hartford, Conn.

WARD—Elroy H. Ward, 53, bass baritone, July 9 in Cleveland.

LOST HARMONY

OSGOOD—Ivy Wotherspoon Osgood and F. George Osgood Jr., ex-Bobby Sherwood tenorist, June 24 in Key West, Fla.

SPIVAK—Charlie Spivak, o.k. leader, and Freda Braveman Spivak, July 7 in New Jersey.

in everyone's collection here, as well as BG and most of James' faster pieces. They really draw the line between commercial and otherwise. They just won't tolerate any commercial stuff except Miller's and that goes with all.

Gene Krupa is shadowed by a young kid named Victor Feldman. I bought his *Drummin' Man*, and it is the best out. Krupa's in commerce and this kid's is on the ball all the way with just drumming, but wild. Reinhardt's guitar holds them spell bound and they are watching his U. S. activities closely.

Dinah Shore and Jo Stafford walk away with fem vocal honor here, and the combos of Cole and Jordan are neck-and-neck for first prize.

That's the music situation in the hip part of Portugal.

Ena, Irwin Harris,

USNR Burned

Ventura's 6 Greatest

Chicago, Ill.

To The Editors:

Just came from Dave Garroway concert in Chi. Ventura group is undoubtedly one of the greatest jazz groups of our time. Shell Manne is to drums what Benny I to clarinet. Every man in the group is great. This is one of the greatest musical thrills I have ever experienced.

Andy Fitzgerald

This telegram is from Joe Mooney's clarinet man, an uncle of a musician himself. A good word from a good musician is one of the highest forms of praise.

Jockey Inanities

To The Editors:

I have been of the opinion that your magazine was a musician's magazine. Along with the inanities of idiotic disc jockeys we probably be getting the live stock report next. Instead of publicizing a lot of garbage, could we possibly hear from men of firm minds, re. Lennie Tristano, etc. Much more refreshing I assure you. But then, again, there is a ways commercialism, ha.

Nick Vias

Local 10 bassist Vias should feel much better now, having that off his chest. The jocks, take 'em or leave 'em, are still one of the greatest influences in music today. The hip ones have certainly spread the gospel far, wide and quickly. Lennie we'll listen to ANYTIME, though.

Philly Strand Closes Doors

Philadelphia — Strand ballroom, Philly's counterpart of the Savoy stomping grounds in New York's Harlem, gave up the ghost after a short spell as Price's Palace under the aegis of boogie pianist Sammy Price. And what was once the city's top stand for the septa swingers, including some of the paleface faces such as Charlie Barnet and Louis Prima, is now plastered with a constable's "for sale" sign.

Reese DuPre, vet race dance promoter who had the dancery for more than a dozen years, gave up the place to Price earlier this year. Price's attempt to stage jazz concerts and smaller dances in the room failed to justify itself at the box-office. For his weekly dances, providing schooling for the septa bands, DuPre will set up shop at Mercantile Hall next Fall. It was at the Strand where Count Basie kept his band together for many months before getting into New York.

New York — The Andrews Sisters worked their first NYC alternate date on July 24 when they appeared at the Riviera.

THE HOT BOX

Danny Alvin Home Again, Beats Tubs At Jazz Ltd.

By GEORGE HOEFER

Chicago — Daniel Alvin Vincello alias "Drummer Danny," is now back home in Chicago generating a rhythmic impulse to the Doc Evans Dixieland Five at the highly successful Jazz Ltd. Years ago in Windy City joints Danny had to

interrupt his rim shots and wood block capers to ward off bullets with his cymbal. That was before he went into semi-retirement with Wayne King's waiters aggregation. Alvin was born on New York's east side, and, started, to play drums around 1918 with Aunt Joanna at the Central Opera House. While working at Reisenweber's in 1919 with Sophie Tucker he studied the drum technique of Tony Sharbaro, the Original Dixieland Jazz Band drummer, playing the same spot.

After three and a half years of touring with La Tucker, Danny found himself in Chicago where he immediately joined Jules Buffano's band at the Midnite Frolics. The Frolics was the notorious Ike-Bloom-Al Capone cabaret located on Twenty-second street in the heart of the district. This breaking in period on the near south side was followed by a stint in the late Charlie Straight's band at the north side Rendezvous Cafe where he met and worked with Balder-

becke. Although the band was commercial, Bix and Danny stayed on a jazz kick. Every morning after the job they would take a portable phono and a jug of gin to Wilson Avenue Beach and have a ball playing Louis records, drinking, and talking jazz until the sun was high.

Joins Chicagoans

Danny became associated with the Chicagoans proper when he joined the band at the Midway Gardens. There he played with Muggay, Tesch, Steve Brown, Jess Stacy and Benny Goodman. This band and a later group with the same men under Joe Kayser at Merry Garden ballroom gave Danny the best kicks he has had in the music business. During the stay at the Midway, Murphy Steinberg, the trumpet player, got a recording date at Gannett in Richmond and they drove down in Murph's car. Alvin remembers that Tesch was along and insists they cut two sides, one of them



Danny Alvin (Photo by Ed Swanson)

being Everbest Shuffle. He also recalls having a copy of the record with the band listed as Murphy Steinberg and His Orchestra. The Hot Box would like to hear from anyone who knows about or has a copy of this record. Teschemacher is supposed to have played a solo on the side.

In 1926-27, Danny went through the Florida boom and big storm with Arnold Johnson's Orchestra at Hollywood-By-The-Sea. He returned to Chicago and joined Al Morey's orchestra at the Aragon ballroom. They played a little Dixieland, but not for long. Dell Lampe had the band at the south side Trianon with Wayne King in the sax section. King had been a pupil and friend of the late Jimmie Noone but he was destined for big things. Dell Lampe's father, J. Budlow Lampe, took over the Al Morey band and devised a style. He rehearsed and arranged for the band, and made Wayne King the main kingpin. Danny found himself in a band where it didn't make any difference whether he was there or not.

Builds Own Band

Around 1930, Danny had left King and after a stay with Ted Flo-Rito at the Edgewater Beach hotel, he hooked up with Amos Ostot and His Crimson Serenaders at Indiana University, a left over Hoagy Carmichael band. He played with this band until Joe Sanders of Coon-Sanders fame took it over. At this point, Danny returned to Chicago and organized his own band with Jess Stacy, Bud Freeman, Ray Biondi, Nosey Altier. They played the 100 Club on Superior Street and stayed together until the Century of Progress in 1933. Danny hooked up with Art Hodes at about this time and they played together at the Vanity Fair cafe until 1936.

Danny's Chicago sojourn ended in 1936 and he went to New York

City to start a long period of playing in small Dixie combos, making records and appearing in concerts up and down the Atlantic coast. He recorded with Bud Freeman on Bluebird, Wingy Manone on Bluebird, Wild Bill Davidson on Commodore, Mess Messerow on Seaton, George Zack on Commodore, Art Hodes on Blue Note, and others.

Doc Evans and His Gang at Jazz Ltd. have been sparked by Alvin's flying drumsticks since the opening night in June. Danny has a way at the drums, some say he takes vitamin pills, but more likely he is a Dixieland drummer who loves his work.

Evans, Christy, Ventura Sextet In Great Bash

Chicago — Jazz can be an overwhelming musical and commercial success. Proof — a thousand applauding jazz fans jammed into a stifling Terrace Casino of the Morrison hotel on a hot July night. Method — two organized jazz bands, one Dixieland the other modern, plus a jazz singer of the name variety and radio's largest vocabulary in the person of David Garraway, Jr. Mix all together in proper order in a room with a bar and there you have it.

Doc Evans' Dixieland Jazz Band, the most sensational unit of its kind today, opened the bash with rousing ensembles and moving solos. Georgia Camp Meeting would have made old man Talmadge flip over his red suspenders. Bill Reinhardt, clarinet playing owner of Jazz Ltd., Chicago's new Dixie spa, gave Claret Marmalade a thorough subjection to improvisation. Equally exciting were Doc's cornet, Don Evell's piano figures ala Jelly Roll Morton, Danny Alvin's nervous drum sticks and Munn Ware's trombone tone with a guttiness reminiscent of TD in the old Clambake Seven days.

The second stanza of the concert brought forth Charlie Ventura's sextet. The modern style took over with Charlie's long intense tenor solos, Kai Winding's dynamic tromboning, Shelby Manne's intricate drums, Lou Stein's bell-like pianistic, Bob Carter's strong and able fingers on the bass and finally the outstanding vocal interpretations of Buddy Stewart, a hop singer using his voice as a trumpet, got some remarkable effects in a trio consisting of himself, Ventura and Winding. The choir of three sounded like human voices rather than mechanical instruments.

The highlighting selection was an original composed by Lou Stein utilizing blues chords. Stewart's voicing backgrounded by the piano was broken by terrific solos from Ventura and Winding. By command Stewart did What's This and Ventura played The Man I Love. The house flipped after every number.

In between the Ventura Sextet performances, Lady June Christy of Stan Kenton fame, did vocals with amazing support from pianist Lou Stein. Among others she sang a very effective *Ill Remembers April* and a *How High The Moon* that threatened to keep the concert going all night. —See

ing tomorrow night at New York City's Copa. Should be a pushville sell-out. . .

The Vatican choir, coming here for a tour, booked by Billy Shaw, lately attending church to find out what goes on. . .

That Billboard poll showed colleges prefer swing-hot over sweet music. Trade pundits take notice. . .

Hazel Scott's husband, A. Clayton Powell, the congressman, had a serious heart attack earlier this month. . .

TD's wife, Pat Dane, in Reno for the usual, tells friends she plans to return to her professional career at which she made so much money before marrying Tommy. . .

July Musical Digest has a feature piece signed by Benny Goodman, praising Beat staffer Mike Levin's ability and honesty. Mix has lately been snapping at the clarinetist's heels for inferior musicianship. . .

Joe Galkin, Tommy Tucker mentor, now steering Blue Barron too. From TT to BB as it were. . .

One Chicago spot wants to see movies of a combo before it will book it. . .

Lush tenor Dick Farney from Brazil has been jamming on piano with Bud Freeman in NYC. . .

Chord putting out a record with the Sheboubu Trio playing. It's actually Shelby Manne, Louis Stein and Bob Carter out of the Charlie Ventura band. . .

No AFRA action till August 14 on the banning of disc jockey show appearances by members. . .

Barney McDevitt, former manager of the Avadon ballroom (L.A.) now doing press work for Freddy Martin. . .

STRICTLY AD LIB THE SQUARE

Joe Dixon's dance band rehearsing in NYC includes Johnny McAfee (sax), Cutty Sutherland (trombone) and Cliff Strickland (tenor) Jimmy Rowles out of the TD piano chair into the Bob Crosby radio band, while Specs Powell cut out of Jimmy Ryan's (NYC) to go back to CBS radio work. . .

New Skitch Henderson clarinetist is Bob Walters, who held down the same chair with Claude Thornhill some time ago. . .

Pianist Mary Lou Williams is breaking up at Downtown Cafe Society (NYC) doing vocals on her own tune You Know Baby What I Want. She'll move out next month when coast sensash Nellie Lutcher, managed by Dave Dexter, moves in. . .

The Eddie Greenes (she's the ex-Harry Moss assistant) are expecting. . .

The Joe Mooney Quartet goes to the Radisson Hotel, Minneapolis August 1. They will really be heard there. Often not true during their last stint in the large Panther Room of Chicago's Sherman Hotel. . .

Now that Boyd Raeburn is out of his Jewel record deal (Ben Pollock released him for no cash, a share of future disc royalties). GAC is trying to land Columbia for him. . .

Charlie Spivak will reputedly pay out \$500 a week alimony in that divorce settlement of his. . .

Our gal Linda Keene is in Hollywood, ready to break up her latest marriage. . .

Buddy Rich, with a slight injury to a knee in a Westport, Conn. auto accident July 14, back at work on the coast. . .

Another Down Beat fav, Leslie Long, reviewed when she was with Eddie Stone's NYC band, brought on that whole North Carolina mess about who should get the Cadillac in what lottery, when she refused to pick a second ticket out of the hat. Takes a lot of guts for a little gal to stand up and fight. . .

Lookout for Lena Horne's open-

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Rhumba Bands May Cut Hot Orks

Latin American Rhythms Herald New Kind Of Jazz

By BILL GOTTLIEB

New York — Back in '39, a rotund Puerto Rican named Noro Morales led a five piece unit in the downstairs cocktail lounge of the Glen Island Casino while the Bobby Byrne orchestra played the main ballroom. About the same time, a



In the larger photo are: Mario Bouza, trumpet; Jose Mangual (left), bongos; Vidal Bolado (right), congo; Uba Nieto, tymballi. Machito and his sister Graciela, who sings and plays the claves, are shown in the other picture. Get photos

newly arrived Cuban named Machito was preparing to enter the Cugat band as a vocalist and maracas shaker.

Last week, Morales and Byrne were back at Glen Island, only this time Morales, now the hottest draw in the south-of-the-border field, had top billing. Meantime, Machito has his own orchestra and has clearly replaced Cugat as the No. 1 musical exponent of Latin American music.

What makes this sort of thing new, is that Morales and Machito are a couple of gone cats. Their music, for rhythmic fire, lush coloring and jazz feel, can hold its own with the products of the better hot orchestras.

What's more, swing music is drawing heavily on Latin American material, at least the kind played by Morales and Machito. We find it from the Duke's Caravan (by his Puerto Rican trombonist, Juan Tizol), through Woody's classic BJOU down to the McKinley-Sauter BORDERLINE and Stan Kenton's MACHITO (this last was named for Machito, who supplied the music figures as well as the added bongo drummers).

It's even seeped into be-bop, a recent Gillespie too. At rehearsal, the frantic one added a Latin rhythm section, the result of innumerable "sittings-in" by Dizzy with the Machito and Morales gambos.

Same African Roots

As Machito points out, American jazz and Cuban rhumbas have the same African roots. "Only our hot music is older. We play this way in Cuba for over a hundred years." He also pointed out that the various rhumba rhythms are both more primitive and more rhythmically complex than jazz, two points immediately apparent in his music.

Others in the band explain that the West Indies was a jumping off place in the Americas for African music. (Records made in the Haitian hills today sound almost the same as some records made in the Congo. Compare the Boulton ex-

that can be carried or held between the legs. Bongos are small twin drums held between the knees and played by palms and fingers. The skins of bongos and congas must be especially taut. About every five or ten minutes, skins are drawn tight by placing them over a tiny portable alcohol stove that the players carry. Machito's conga man uses an electric heater.

Intricate Beat

The multitude of rhythm instruments, plus the fact that most are played with ten fingers rather than two sticks, makes for a super-complex rhythmical pattern. Since no two rhythm men are off the beat in the same way, the patterns are that much more intricate. Somehow, players are able, each in his separate way, to produce a composite pulsation that's a real beat. It's something you have to grow up with. American drummers have never been able to imitate it. In fact, among Latin Americans, only Cubans and some Puerto Ricans seem to have the knack.

National feeling runs high among rhumba bands. Mario Bouza, hot trumpet man and musical director of the Machito band, indignantly resents the ork being called a Latin American band.

"We're Cuban and the rhumba is Cuban. The best rhumbas are played only by Cubans. Just the Puerto Ricans come close. Mexican and South American bands are nowhere. Just as Americans are the only ones able to play jazz right."

Few Authentic Bands

Bouza, who has also played hot horn for Calloway and Chick Webb, believes that Machito's band is not the only single authentic rhumba band in this country but is likely to be the only one ever to be here. While there is no quota, incoming Cubans must get individual OK's from the American consul in Cuba. Few are given out to musicians. Nor can Cuban musicians visit here and play because of union restrictions.

Morales and Machito admit they're not 100 per cent pure, musically. They've added American sax and brass sections. But they do maintain that they're the closest in America to the real thing. All Latin American music



Top pic spots Noro Morales, with brother Ismael, flutist, and two other members of his outfit.

authorities checked by the BEAT agree. Most feel that Machito, who records for Continental, is the more righteous of the two. Morales, a majestic artist, is more commercial.

Noro And Duke

Noro, a jovial 275 pounds, plays up to the crowd. His big ambition is to be called the Latin American Ellington (the Duke and the be-boppers are his heroes). His pleasant manner resembles the Duke's and he's already established as the No. 1 rhumba pianist.

For such audience flirtations as his composition WALTER WINCHELL RHUMBA, and the cute WHO HAPPEN, BABY, Noro has drawn the frowns of purists. But he has won for him the poll conducted by La PRENSA, largest Spanish language newspaper. The poll is roughly equivalent to the BEAT'S. Popular appeal counts. But no band not sincerely interested in hot music stands a chance (Cugat barely gets in the top 10).

Family Groups

Rhumba bands operate on a family basis that the Lombardos might envy. Bouza is Machito's brother-in-law and singer Graciela is his sister. Morales, for his part, has three brothers in his in his outfit: tymballist Humberto, tenor Jose and flutist Ismael. (A

fourth brother leads a band in Puerto Rico.) All are at or near the very top at their respective instruments.

Essy, the flutist, is, in this writer's opinion, the most exciting instrumentalist in all Latin American music. Critics more familiar with the rhumba beat tend to agree. Essy was Cugat's star for many years and can be heard to advantage on Cugie's CHERRY EYES. Like few soloists in jazz (Continued On Page 11)

pedition discs on Victor to the album by the Damballa Wedo singers on General). From the Indies, part of the music branched off to America and mixed with European music to become jazz. The rest circulated around Latin America and combined with Spanish folk to become the rhumba.

Rhythmic Instruments

Because authentic rhumba has remained closer to African music than jazz, it is the more rhythmical of the two. A typical rhumba band uses, in addition to bass and piano, claves and maracas players (generally the vocalists) and three percussionists on tymballi, bongos and conga drum.

The tymballi man resembles a conventional drummer except that in place of the usual snare, he plays the tymballi - - something like two snares stuck side by side. The tymballi is struck by fingers and by thin straight sticks that are flexible and, fortunately, inexpensive. Machito's man breaks as many as two dozen a night. Half the time the sticks are used on the metal sides of the tymballi, with another piece of metal, a rigid cow-bell, also featured heavily.

The conga drum is a long affair

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Both Schools Of Critics Wrong -- Music Should Be Judged For Content & Form

By ERNEST BORNEMAN

Mr. Lord's letter to the editor in DOWN BEAT of June 4 and the editorial reply in the same issue have once again raised the question of critical standards in the dance music business. I am using the words "dance music" in preference

to "jazz" because that little word has become so loaded with emotional overtones that its very use is bound to cause controversy unless you define from the beginning what you are talking about. Mr. Lord wants to know how to break into what Mike Levin calls "the tight little circle" of critics. Actually there are two "tight little circles," and the problem is not how to break into one or the other, but how to break up both of them.

Here we have two groups controlling almost the entire field of criticism, both of them mutually exclusive to a degree which bodes evil not only for their readers but for the musicians as well, and neither of them apparently able

to provide a critic who could do to dance music what E. H. Haggin or Virgil Thomson are doing for legitimate music—to review music in terms of content as well as in terms of form.

Both Sides At Fault

On one side we find the special pleading of Ulanov and Feather and Bach for novelty and progress in dance music, and on the other side we find Rudi Blech and Gene Williams and Bill Russell pleading for loyalty to the tradition of the idiom. When Metronome reviews records in the traditional idiom, it treats the musicians as if they were misfits who aren't quite bright enough to keep up with the progressive ways of the world; and when Blech reviews the modern musicians, he treats them as if they were moral delinquents who have sold their birthright for a mess of pottage.

Any musician and any critic trained in any other idiom than dance music would be inclined to challenge both positions as untenable. He would be inclined to point out that New Orleans jazz was the product of a peculiar connection of circumstances—the influx of spirituals, worksongs and playparty tunes from all the surrounding countryside; the close proximity of the ragtime pianists in St. Louis and the blues pianists in Storyville; and the availability of a large number of trained instrumentalists in the Negro string bands and brass bands. To try and reproduce the New Orleans idiom today seems a vain endeavor—not only because none of these circumstances can be duplicated half a century later, but also because our musicians have become too sophisticated in every sense of the world to play folk music with any degree of conviction.

Experiences Aren't Same

The experiences which gave rise to New Orleans jazz simply

aren't the experiences of today's average dance musician, and as a result he can hardly help sounding somewhat unconvinced of his own work if he tries to play a music based on someone else's set of experiences. Every once in a while you get such marvels of simplicity and perfection in the folk idiom as the Messrow-Bechet Quintet sides, but these exceptions are getting rare to precisely the same extent as the experiences through which Messrow and Bechet had to go before they were able to condense and refine the wisdom of a lifetime into its most compact form.

Most of the other attempts of reviving the old idiom during the last 10 years have been as pitiful to behold as a bunch of old varsity boys trying to recapture their lost youth with paper hats and a hoarse football cheer. And the reason, of course, was that the thing which had kept jazz alive down south was the constant give-and-take relationship between the dance musicians and the vast pool of folk music; take that away and you're left with nothing but the loneliness of the country boy in a big city.

Little Recent Progress

On the other hand we get the modernists trying to fob off an old truism on us: there's got to be progress. And then, by a sleight of hand, they identify every piece of arbitrary novelty nonsense with an advance in music and expect us to nod our heads in appreciation. The fact of the matter, and one of the few really incontrovertible facts in the maze of half-truths surrounding all criticism of dance music, is that there has been very little progress in popular music during the last two decades. What the swing band arrangers have achieved is little more than a translation of old-fashioned orchestrator's tricks from romantic to popular music.

As a result of playing in these big bands some of the individual accuracy of execution, but most musicians may have gained in of them have paid for it dearly with their loss of initiative. To hear a musician raised in the big band tradition take a chorus—not against set chords but against two or three other instrumentalists—is surely as embarrassing to the player as to his listeners.

Harmonics No Answer

There has recently grown up a school of criticism, however, which has tried to make a virtue out of necessity by decrying that part of the dance musician's role which had once made him a composer within his own right—his role as extemporizer. In place of

this traditional role—one of the few which truly distinguished him from the legitimate musician and thus gave him a right of existence—these new critics have held up harmonic development as a goal of achievement.

Now theoretically this might be fine, but in practice it means that the dance musician is being asked to take a comfortable seat right between the only two chairs that are available to him. Without the time and schooling of the legitimate composer, he is bound to remain his inferior in the more patient virtues of composition; at the same time, trying to strive for complex harmonics, he is bound to lose touch with the simple virtues of keeping a beat and a coherent tune running through the whole maze of chromatics, whole tone scales and raised chords.

Bad Music Still Bad

The boys from Minton's and their imitators provide a good case in point. Some of them are good technicians and others blow an uncommon amount of clinkers and have a way of losing the beat in the midst of their dramatics; and although we probably should not hold the clinkers against them, we should certainly judge their harmonic achievements in terms of the claims made on their behalf by their apologists, and in that case the answer is that it is pitiful.

To speak of Ralph Burns and Eddie Finckel as masters of modern harmony is not only an insult to Hindemith and Schoenberg but to the intelligence of the reader as well. And to mention George Handy and Eddie Sauter in the same breath with Charles Ives and Carl Ruggles is either musical illiteracy or plain cheek. Measured against the kind of thing that Schoenberg, Berg and Webern were doing before most of the be-

top boys were born, Dizzy's harmonic continuity is infantile in its reference to a fixed tonality; Bird's contrapuntal patterns are puerile in their use of no more than two moving parts at best; and the other boys' melodic development is plain embarrassing in its monotonous use of half tone or whole tone steps.

Progressing Backward

In their defense, some of their apologists sometimes refer to their critics as if the critics had no ear for complex harmony and were therefore unable to appreciate the beauty and complexity of the new idiom. But what is really wrong with it is not complexity but precisely the opposite—the random use of disconnected chord progressions borrowed from these legitimate composers who have become the very symbols of retrogression to the modern composers that have tried to get away from the formlessness of Debussy and the romanticism of Ravel.

If this is progress, then we have progressed backward. But to give the modernists the benefit of the doubt, let us assume for a moment that be-bop or any other form derived from dance music will ever attain to the harmonic complexity of the best legitimate music—what then? Then the dance musicians as a group will have given up their identity, and probably the experiment will have cost them their living. There won't be enough employment for them in the symphony orchestras, and as dance musicians they will have lost their audience simply because they will have lost what little there is left of the beat in today's be-bop groups.

This is the first of a two-part article, the last of which will appear on August 13 issue of the Beat.

Rhumba Music New Jazz?

(Jumped From Page 10)

or out, Ray can produce low down, passionate phrases with eerie overtones. On his most casual licks, the guy sounds like he's in a high fever.

Even though they're not relatives, other men in both orchestras are first rate hot musicians. The entire Machito rhythm section is great: Jose Mangual, bongos; Julio Andino, bass; Rene Hernandez, piano; Uba Nieto, tymballi; and Vidal Bolado, conga. The sax lead, Gene Johnson, and the trumpet lead Bobby Woodley are excellent. Bobby does much of the writing, including an unusual bolero, INVOLVIDABLE and a son montuno called EL BOTECITO (Little Boat).

Various Kinds Of Music

Rhumba bands play about a dozen kinds of music, each a little different from the next. Arranger Ben Pickering, who specializes in rhumbas and has worked with all

the major units, explains that the only constant in the music is the clave beat. "All forms have a continuous two bar clave figure with either three beats in the first bar and two in the second or two in the first and three in the second. All the various rhumba rhythm must fit this pattern."

Morales, Machito and others interviewed don't agree completely with each other's definitions of rhumba beats in terms of swing equivalents; but a composite would look something like this:

- Afro-Cubano—blues with a heavy beat.
- Bolero Son—like other boleros, a ballad with medium beat.
- Guaracha—groovy, in medium tempo, back beats.
- Son Montuno—blues that build up at the end.
- Nanigo—wild, low down ritual music in 3/8. Very savage.
- Rumba—a mix jazz.
- Danzones—waltz.
- Guajiras—hillbilly stuff with a beat. Folks.
- Guasara—Fandango.
- Tango, Rumba and Pas Dobles are disregarded.

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Lunceford's Death End Of An Era

Jumped From Page One

Wells and Russell Boles (trombones); Willie Smith, Joe Thomas, Earl Carruthers and Laforet Dent (reeds); and Edwin Wilcox (piano); Al Norris (guitar); Moses Allen (bass) and Jimmy Crawford (drums). Lunceford himself sometimes played alto and flute, but mostly confined himself to a leader's duties.

This unit, with some important additions, remained the heart of the "Harlem Express" until manager Oxley broke it up in 1942, claiming that the men had become prima-donnas and wanted too much money.

Lunceford had gradually regained some of his original men in the last several years, notably Joe Thomas (tenor), Earl Carruthers (baritone sax), Russell Bowles (trombone), and Edwin Wilcox (piano), and several weeks before his death had told this writer that his ambition was to get together most of the men he had in the middle thirties and recreate the music that French writer Panassié labeled as excellent only by Duke Ellington and Fletcher Henderson.

Originated Bounce Rhythm

Jimmie (who was insistent that his name be spelled that way, and not with the "y") had made one record under the name of the Lunceford Chickasaw Syncopaters in 1931 (Victor 31141) which was later reissued on Bluebird 5530. Both sides, IN DAT MORNING and SWEET RHYTHM carry some of his infrequent altoing as well as showing signs of the wonderful "bounce" which was later to make the Lunceford unit an inspiration to musicians sick of the sledge-hammered four-four and the gooey drip of most two-beat society bands.

The Lunceford band's music can be roughly split into five periods: first, when they made their name, with wild-tempoed, rough-jazz swing. Next, when Sy Oliver's simple-sounding but complex influence really took hold, followed by a less subtle, more powerhouse variety of playing with an enlarged band. A period of scoring experimentation with Billy Moore, Jr., and Roger Secure then ensued, to be succeeded by the collapse of the band musically with the departure of its ace side-men and the mediocrity of its playing in the last three years.

First "Killer-Diller"

In '34, the band recorded WHITE HEAT, a Will Hudson riff tune for Victor which probably was the first full band scored "killer diller" to go over with the public. It is still selling today, topping a later version the combo did for Vocalion. At the same time, Henry Wells knocked off one of those peash crooning vocals which played the fans, a ditty entitled REMEMBER WHEN. worthy to add, the tune is still good enough to make a hit today. When Lunceford used to play it on his famed Christmas Eve Renaissance ballroom dates, the crowd would quiet down, dancing would stop. Wells would sing and the gals would quietly collapse in their date's arms.

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There's another story about the Renaissance. Its owner, Bob Douglas, gave Lunceford a job when the band first came to New York when Lunceford was down to his last buck. In return, to the day of his death, Lunceford insisted that his bookers arrange matters so that he could always work Labor Day and Christmas Eve at the Renaissance for the same price he was originally paid.

Begins To Rock Softly

With the appearance of the Willie Smith score of MOOD INDIGO, the band started on the soft, rocking, deceptively simple type of arranging, which was carried to its height in such Sy Oliver mss. as DREAM OF YOU, MY LAST AFFAIR and SWANEE RIVER, high-lighting a musical conception that was the despair of copyists.

There have been creditable imitations of the Ellington sound, the Basie beat, the Goodman drive, the Henderson reeds, the Scottian trickery, the Crosby blues, and the Kentonian forensics. To this reporter's knowledge, many including Tommy Dorsey, Sam Donahue and Gene Krupa have tried to emulate the quiet, smacking bounce of the old Lunceford band, but none have ever quite succeeded. Dorsey's SWANEE RIVER (Victor), arranged by Oliver, draws its elements from the Luncefording, but simply lacks the polite sly wallop rampant on Jimmie's disc.

Credit Alton Or Drums

Many explanations of this exist. Some writers credit the immense lead altoing of Willie Smith, powerful enough to buck a whole brass section. Others show case drummer Jimmy Crawford, famed not only for his light back-beat, but his ability to retard and speed a band to build climaxes without letting the rhythm sounds unsteady.

Amusing slant is that in 1936 when Lunceford was really clicking, many writers were panning the band for being a super-machine, a better Casa Loma that utterly lacked jazz feeling. Clearly wrong considering the excellent soloists in the band and the magnificent unit conception, some of these same writers today are loud-eat in their praises of what the band did.

One of the most honest, John Hammond, now admits that he was wrong about drummer Crawford, praises him as being among the best now working.

Golden Era Of '36-'37

The trouble then was that many jazz fans were unused to hearing a band, which rather than featuring soloists spotlighted its theory of swing as a group.

Also in this 1936-37 period, the band made Sy's score of MY BLUE HEAVEN with the famed trio vocal which stood for many years at the top of list for light, infectious vocal arranging.

During this entire period of some four years while the band was recording with Decca, it's hard to pick out a side with nothing of musical merit even today.

The first impact on the general

public was RHYTHM IS OUR BUSINESS with the Lunceford crew using all its high note, choral and comedy tricks in theaters to sell itself. This combined with another pop RHYTHM IN OUR NURSERY RHYMES and the Lunceford band's superb command of two-beat dance tempos, made them a top college prom unit for a good seven years. To the day he died, Lunceford probably played more one niters than any other name band in the business. With no interruption, the band has been doing one niters for the last seven years.

Owined Several Planes

The grind that finally did catch up with him was partially diverted by Jimmie's hobby, aviation. He loved to fly, owned a succession of small planes and in the last few years had been flying to most of his dates wherever possible.

Following its initial record and theater successes, the band hit a new musical kick when trombonist Trummie Young replaced Eddie Durham in 1938, and recorded the vocals and solo on the punching ANNIE LAURIE and MARGE, followed up by similar treatments on SWEET SUE and BY THE RIVER ST. MARIE.

These records had been preceded by a sojourn in Europe in the early spring of 1937 at which time the Lunceford precision and easiness of phrasing made an impression on the French and Swedish musicians which has remained to this day. Young GIs in Europe after the war were constantly queried about a band they had heard only infrequently, and were always being lectured on its merits and superior ability.

French Praise Band

Even the purist French jazz writers went out of their way to laud the Lunceford playing, in contrast to their previously straight diet of New Orleans-styled jazz.

When the band moved over to Vocalion in 1939, they had succeeded in combining Oliver's sly tongue-in-cheek scriptings with the more powerhouse inclinations of some of the sidemen. This resulted in the commercially successful TAIN'T WHAT CHA DO, CHEATIN' ON ME, BABY WONT YOU PLEASE COME HOME and MANDY among others. Tommy Dorsey later did MANDY and BLUE BLAZES when Oliver was in his arranging staff, in much the same fashion.

Still playing one niters, though in the meantime they had had a few night club dates, Lunceford went to Columbia, did his flashy Beethoven SONATA plus some of Billy Moore's interesting experiments in reed voicing. Then back to Decca in 1941-42 with the only commercial successes BLUES IN THE NIGHT and OUTSKIRTS OF TOWN, two part discs, among the last on which Willie Smith was featured.

Stars Drift Away

Throughout the early part of 1942, various of the star sidemen in the band, were drifting away. For years there had been stories of under-payment in the band, of

arrangers getting little or nothing for scores and original tunes bearing the Lunceford monicker instead of the author.

Tales of this kind are always hard to prove one way or another. However, Lunceford to my knowledge was always an honorable and decent man whose word was worth a contract.

However, his manager, Harold Oxley, was strictly a business man. Oxley for years kept Lunceford on the road . . . at good money . . . but worked the band extremely hard, and because of his partnership with Lunceford in their publishing house, wanted Lunceford's name on as many originals as possible.

Oxley Refuses Rates

Oxley had not too much monetary appreciation for the ability of the men working in the band, and when in '42 they were asking for more money, simply adopted the attitude that the Lunceford name was what sold, and not the music. How wrong he was can be seen in the gradual musical collapse of the band from that time, and its lowered box office worth, both on dates and with records.

Lunceford stuck with Oxley for several years more, finally left him to work under Billy Shaw, at that time with William Morris, feeling that Oxley had failed to make it possible for him to come off the fearful grind of years of road tour.

Since then, the band has been just a band, despite Jimmie's wish, unfulfilled at death, to put his original unit together and recoup musically what he had lost.

Concert Suggested

It is perhaps only an idle wish, but it certainly would be a tremendous gesture and a fine evening to hire Carnegie or Town Hall here, gather together the old Lunceford band and show as much as possible of a great tradition in U. S. dance music.

Unlike many musicians' bands, the Lunceford crew was always showmanly, always dependable, filled with a sense of humor and the ability to play anything anyone wanted. It was one of the very few orchestras in the country to resist the Goodman flood-tide of four-beat powerhouse, and keep on with light, leaping brand of dance music.

Despite all the advances made in the last decade in technical ability on individual instruments, in orchestra scoring and in gen-

eral jazz conception, there are very few combos around now who can boast the suave, conventional unit-feel which the Lunceford crew had for so long.

Lunceford Discography

Lunceford Chickasaw Syncopaters
Victor --- 1932
In Dat Morning
Sweet Rhythm Decca
Jimmie Lunceford Orchestra
Victor --- 1934
Jazzocracy
Chiffon Get Up Victor 1425
White Heat
Leaving Me Victor 1444
Broadway Ball
Here Goes Victor 1445
Swingin' Uptown
Remember When Victor 1446

Decca --- 1934-1938

- Sophisticated Lady
- Unsophisticated Swo
- Nana
- Miss Otis Regrets
- Easy Does It
- Head Indigo
- Sphere
- Hold On
- Rhythm In My Nursery Rhymes
- Star Dust
- Bain
- Because You're You
- Since My Best Girl Turned Me Down
- Four or Five Times
- Meanin' Wild At Nursery Rhymes
- Rhythm In My Nursery Rhymes
- Call It Anything
- Babs
- Thunder
- Charmaine
- Oh Boy
- Rhapsody Jr.
- Bird of Paradise
- Black and Tan Fantasy
- Swanee River
- Avon
- I'm Not About Screw Music
- I'm Walking Through Heaven With You
- My Blue Heaven
- Stomp It Off
- Mittin' The Bottle
- Dream Of You
- The Best Things In Life Are Free
- Jealous
- Holiday
- The Talk of The South
- Organ Grinder Swing
- Copy Time Gal
- Me and the Moon
- On The Beach At Ball Ball
- Living From Day to Day
- Taint Good
- I Can't Escape From You
- Harlem Show
- Running A Temperature
- This Is My Last Affair
- He Ain't Got Rhythm
- Humming On Park Avenue
- Nuddy Water
- Wanted and Truly
- Count Me Out
- Linger Awhile
- The Merry Go Round Breaks Down
- I'll See You In My Dreams
- Coquette
- For Dancers Only
- Henry Keep Your Mind On Me
- Bagging The Scale
- The First Time I Saw You
- Rolla Bolla
- Fat On Your Old Grey Souse
- Annie Laurie
- Prize Peg
- Like A Ship At Sea
- Heads
- I'm Laughing Up My Sleeve
- Pigeon Walk

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Love Nest	1794
Train Tossie Brown	1794
Sweet Sue Just You	1837
Down By The Old Mill Stream	1837
By The River Saint Marie	1800
My Melancholy Baby	1800

Local - - - 1939

'Taint What You Do	4585
Cherish On Me	4585
Radio	4585
Lo Jani Hot	4585
Baby Won't You Please Come Home	4585
Blues	4585
You Set Me On Fire	4585
She-maker's Melody	4713
I've Only Myself To Blame	4713
You're Just A Dream	4754
Mandy	4754
The Lonesome Road	4831
Ain't She Sweet	4831
What Is This Thing Called	4831
Swing	4831
Well, All Right Then	4875
Time's A-Wastin'	4875
I Love You	4979
Oh Why Oh Why	4979
I Want The Walter	4979
You Let Me Down	5033
Savin' The Boss	5033
Whom Did You Meet Last	5116
Night	5116
White Heat	5116
You Can Feel Some Of The	5156
People	5156
Belgium Stamp	5207
Think Of Me Little Daddy	5207
Liza	5276
I Had To Love You	5276
Wham	5276
Laureford Special	5336
Uptown Blues	5362
Pat It Away	5362
Blues In A Blue Mood	5385
Blues In The Groove	5385
Pretty Eyes	5450
It's Time To Jump And Shout	5450

Columbia - - - 1940

Beethoven's Sonata Pathetique	35453
I Wanna Hear Swing Songs	35453
I'm Alone With You	35484
Winter Parade	35484
What's Your Story Mornin' Glory	35519
I Got It	35519
Chopin's Prelude No. 7	35547
Long Parade	35547
Monstrosity In Four Flats	35547
I Ain't Gonna Study War	35547
No More	35547
Whatcha Know Joe	35635
Please Say The Word	35635
Pavane	35706
Music The Hoosier Is Dead	35706
Let's Try Again	35735
Swingin' On C	35735
Red Wagon	35782
Ain't No Where	35800
Barfoot Blues	35800
Back It For Me	35800
Blues Afterglow	35819
Blues	35819
Blues For Baby	35967
Flight Of The Jitterbug	35967
Dish, Part 1 and 2	36054

Decca - - - 1941-1942

Twenty Four Bobbers	3710
Chocolate	3807
Ballie Ace	3807
Peace And Love For All	3807
Blues Prelude	3807
Flirtage	3807
Miss At The Picnic	3807
Yard Dog Mazurka	4082
Hi-Spoon	4082
Encore	4082
Blues In The Night	4135
Part 1 and 2	4135
I'm Losing My Mind	4380
Life Is Fine	4380
I'm Gonna Move To The Outskirts	4380
Of Town, Part 1 and 2	4380
Watch Me A Kiss	4380
Strictly Instrumental	4643

The Bellboy, Sam & Jacquet



Taken at Illinois' last appearance at the Apollo in New York, Jacquet lectures to Sam Donahue and Jack The Bellboy. Jack's natural habitat is Detroit, from which he issued the plaint found in adjoining columns.

DISC JOCKEYS SOUND OFF

Too Many 'Dog' Tunes On Wax, Says Detroit Jock

By JACK THE BELLBOY

Detroit — Thanks to the BEAT for the invitation to use its columns to sound off. I think Freddie Robbins drove the nail all the home in the July 18 issue of DOWN BEAT when he said that about 10 per cent of the records he receives are fit for the turntables. What the music business needs more than anything else is better writing. Too many composers today seem to be following a pattern in their writing. They seem to forget everything except, "How commercial will the tune be?" They evidently stifle new and refreshing ideas in song writing, afraid perhaps, that the tune is a little too difficult for the man in the street to hum or whistle. Where are today's Gershwins, Kerns, Whitings, and others who have contributed so many fine things to the world of music?

Fourth in the series of DOWN BEAT articles which permit established disc jockeys to air their views and gripes about records, radio or the music business in general presents a piece by Ed McKenzie, better known to his listeners as Jack The Bellboy. He is heard regularly over station WJLB in Detroit.

It seems that during the last year the record companies have been flooding the market with everything and anything that comes along. As long as the words are set to music and they can obtain a fifty piece orchestra to record it, they pass it on to the public as a "hit." It's murder that so much time, effort, and money is wasted on so many dog tunes.

Much Poor Material
When a jockey has to plan a program that will keep a steady listening audience it helps him to realize that something should be done regarding the material that's recorded. Many of my listeners gripe because their favorite soloist has suddenly gone "flat" on some current "pop" ballad or novelty tune. I don't believe a musician can turn in a top-notch performance on something that has no musical meaning. A person has to feel that when a job is finished he has accomplished something that's new and different. What musician can do that on some of the modern songs that are placed before him?

It's easy to hear the outcome when the latest releases hit my desk. Of all the records I receive 10 per cent are good, 80 per cent are "dogs" done by uninspired artists, which the public has to accept as they're the best available, the other 10 per cent are frantic jazz records which the average person doesn't dig, so I can't include them in my program and still keep an audience.

Quality Has Improved
The quality of the recordings themselves has improved a great deal since the end of the war. Some companies have gone to great trouble to install echo chambers and acoustically perfect studios which all require more experienced engineers to make a recording date really count. Why is it then that they waste all this talent and effort on songs that amuse them?

A great improvement is needed in the companies' choice of hits to record. They are only working toward their own doom by turning out the things they are at the present.

Simms Air Spot
New York—Vocalist on the Percy Faith CBS Sunday show when it starts August 17 will be Ginny Simms.

Nellie To NYC
New York — Nellie Lutchter, sensational new singer, is due to open at Cafe Society Downtown either Sept. 9 or 16. Nellie records for Capitol and is managed by Dave Dexter.

Wax Pseudonyms Deceive

Boploans, N. Y.—Record collectors at a convention here last week worked through the following list of names for their favorite all-star bandmen. BEAT staffers, always glad to confuse their readers, compiled the following list of famed pseudonyms on wax. Your problem is to identify the men, the correct number of men in each section, and the total in the band. The answers will be found on page

15. Prizes? You're beyond that fella.
- Trumpets:
Rex King, John Birks, Poppa Snow White, Harry Finkelstein, Gabriel, Little Jazz, B. Bopstein, Half Valve and Izzie Goldberg
- Trombones:
Old Tram and Big Gate
- Reeds:
Shoeless Joe Jackson, Billie Carton, Albany Biggers, Coleman Harkins, Harvey, Pops King, Jacque Rabbit, Dale Bennett, and Joe Flip
- Drummers:
Chicago Flash
- Bass:
Billy Tyler
- Piano:
Shorty Nadine, Jimmy Blyeth Jr., Sam Schmaltz, Theodosious, Lord Calvert, Prince Charming, Fingers McDights, Maurice and Shoeless John Jackson
- Guitar:
Paul Leslie and Cio Porter
- Vocalists:
Lady Day and Cinderella G Stump

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Sit Back And See-Lax	1063
Joe Joe	1063
Them Who Has Gots	1077
Shout Out	1077
Margie	1103
Four Or Five Times	1103
Call The Police	1122
Water Faucet, (Drip Drip Drip)	1122

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PROFILING THE PLAYERS

Harold Oxley Manages Sy Oliver's New Band

NEW YORK—Now under the guidance of Harold Oxley, the Sy Oliver band may finally pull into the position forecast for them last January, when the Beat review said the outfit could develop into one of the musical greats - - - if it stayed in business long enough.

Having dropped his mixed ork attempt after the Zanzibar engagement last winter, Oliver's group was booked by William Morris with Johnny Moore's Three Blazers for a theater tour. Eventually the Blazers went one way the Oliver ork another.

Sy, perennial award-winner for his arranging skill, conducted network shows before he dropped his Band for Bonds Mutual program shortly before the Zanzibar engagement folded.

Band instrumentation at this time includes four trumpets, three trombones, two tenors, two altos, sax, clarinet, piano, drums and bass. Band manager is Sy McArthur and the personal manager is Eddie Greene.

Members of the band are profiled below.

With the band then were Henry and Dickie Wells, Billy Kyle, Lynman Vunk, Skeets Reed, Bill Granzo and Aaron Smith.

LAMMAR WRIGHT, trumpet, an 802 member since 1927. Played with Benny Moten from 1922 to '27, Cab Calloway from 1929 to 1945, with intervals with the Missourians and Don Redman. Has two trumpet-playing sons, Lammar Jr., 21, now first trumpet with Calloway, and Elmer, 20, with Dizzy Gillespie. Likes Harry James. Ambition is to master his instrument and, of course, have his own band.

WILLIAM BEASON, 39, drums, has been beating it out for 17

years. Played with John Kirby and with Teddy Hill before joining Oliver. His home is now in the Bronx and he's an 802 member.

ERNE POWELL, 34, tenor sax, clarinet, understandably admires Coleman Hawkins and wants to "make some gold." An 802 member, he played with Benny Carter, Hawkins, and Eddie Heywood. A four-year breather with the army interrupted his work with Heywood, whose band he re-joined for a while last year. Wife June works as Toby Winters at the Club Harlem, Atlantic City. He has played sax for 14 years.

WILLARD BROWN, 38, clarinet, alto sax, reports that he has worked with Benny Carter, Louis Armstrong and others during his 25 years as a clarinetist. Thinks playing in a good band is important, and likes to listen to Goodman and Carter. Is married, no children, member of 802.

PAUL WEBSTER, 21, trumpet, says he has blown N "too long." Also handles Negroes and French horns. Among the bands he has played with are Andy Kirk, Beanie Moten, Jimmie Lunceford, Charlie Barnet and Cab Calloway. His wife is a designer and costumer, no children.

FRED ROBINSON, 44, trombone, lives in Brooklyn with his wife, Margaret Ann, and their two children. Has played with an assortment of bands including Louis Armstrong, Don Redman, Fletcher Henderson, Andy Kirk and Cab Calloway. An 802 (Modulate to Page 15)

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HOT JAZZ

Eric Siday

- Body And Soul
- Chicken Reel

Eric Siday, ex-Fred Waring fiddler, accompanied by a rhythm section including Bob Haggart, Danny Perri, Morey Feld and Stan Freedman (piano) with Lee Wiley vocalizing. Miss Wiley sings as she has before on wax: with feeling and many good ideas, marred by a gobbling vibrato and overly - husky intonation. After carping at Sam Caplan's overuse of trills (DB, June 18), I have to point out not only the same thing here by Siday, but also spots of uncertain application of "time" to the fiddle. I suspect this is because Siday, a good musician, simply doesn't play enough jazz constantly to feel at home with it. As opposed to Caplan, his stuff is too heavily concentrated on being merely technical and lacks the feeling of light, original unity so necessary for good improvisation (Victor 20-2392).

The Quebec's Swing Seven

- Someone To Watch Over Me
- Zig Billion

Watch includes some very tasty tenoring by Hawk - like Quebec, with Ram Ramerz's piano showing up well too. Billion is not How High The Moon, Whispering or I Got Rhythm but the traditional 12 bars blues, played up. Rhythm paced by Milt Hinton's bass and JC Heard's drumming really strides, while Ram plays some Wilson piano. The excellent tram bit by Keg Johnson goes into a riff finish slightly buried by echoing recording. (Keynote)

Bunk Johnson - Kid Ory

- New Orleans Festival

This is the album put together by ex-jazz expert Gene Williams, who said in his article in the July 16 BEAT that he considered the sides badly recorded and not good music. I regretfully concur. Bunk plays some spots worth hearing on his four sides, but the musicianship supporting him is not good. (Decca)

DANCE

Sherman Hayes

- No Greater Love
- Get On The Ball Paul

Chicago is the home of the tenor band. This bunch seems determined to out-vibrate all predecessors. The results are less than vibrant. Dance music and public appeal doesn't require playing of this low caliber. Tunes can be melodically and simply rendered without sounding like the Yale crew rowing in molasses. An example is the guitar fills on PAUL. Supposed to be ad lib, they are quasi-Hawaiianisms of the most pine-appled sort. Lyrics are by the leader. (Aristocrat)

VOCAL

Frankie Laine

- Kiss Me Again
- By The Light Of The Stars

AGAIN started out as a very neat idea. Frankie re-wrote the famed Victor Herbert operetta classic, taking out some of the rangy sections and adding a beat to the tune into the type of sexy ballad which Mr. L specializes. Principle trouble is that Frankie crowded the mike so much his esees come through very noticeably, also when he hits the top "vain" he belts it and stays there, to the probable distress of some of his jazzophile fans, though it certainly takes him out of the

Symbol Key

- Top
- Tasty
- Tepid
- Tedius

Mike-crutch class of singers. Then on the thrice repeated "kiss me" on the ending, the second one is a shade flat, spoiling the effect somewhat. All of these items are reasonably unimportant, but they do detract from the feeling of intimacy Frankie has been able to get on his other records. Balance on both sides is too sharply harsh, lacking full presence. (Mercury)

The Five Blazes

- All My Gotta Are Gone
- Every Little Dream
- Dedicated To You
- Chicago Boogie

Four sides of commonplace playing by a Chicago group with a reputation that on these discs at least is not justified. The recording uses a bad echo without chamber. (Aristocrat 201-E)

NOVELTY

Eric Madriquera

- The Cowboy Song
- Guatemala

Several issues ago Bill Gottlieb took a picture of the Madriqueras with a cow; now comes the song. If I didn't know Got was a coca-cola man, he'd be suspected of having a third of the quart. However the thing will probably be a hit—which should make all of us very happy. (National 5031)

Al Jolson with Guy Lombardo's Orchestra

- Rock Your Baby With A Dixie Melody

This combination is certainly a novelty any way you look at it. Jolson is a great showman, but no singer. Collectors of curia will want it. (Columbia Archiva Series 1)

Henri Musette

- Gypsy Rhapsody
- Turkish Delight

Best of the concertina-styled international bands, this is another in their series of classical adaptations put in polka tempo, in this case the Liszt *Second Hungarian* and Mozart's *Turkish Rondo*. (Victor 25-1083)

Bushkin Back

New York - Joe Bushkin has returned from Rio - via Mexico and L. A. - with wife, an heiress named Françoise Netcher. Her folks founded the Boston Store in Chicago.

Joe is currently rounding up personnel for a big experimental orchestra that will feature, among other things, three French horns.

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Rudy's Sax Crossed By Chris



New York - Rather reluctant to let it go, Chris Cross donates his cherished saxophone, given him by Rudy Vallee, to the Damon Runyon cancer fund. Eddie Newman will auction it off over WOL. Cross' band will be at the Roseland ballroom until September 15.

Satchmo's Fall Concert Tour

NEW YORK - Satchmo will make a five week concert tour, beginning Oct. 5, that will use a special supporting cast that tentatively includes Jack Teagarden, Peanuts Hucko, Dick Carey, Jack Leaberg and Sid Catlett. This is the group used at his Town Hall appearance earlier this season.

Mercury Signs New Artists

Chicago - Mercury records, high flying independent headquarters here, has signed singer

or Helen Humes, tenor saxist Gene Ammons and Chex Parez band Marty Gould for recording sessions. They gave their release to pianist-bandleader Jack Finna in addition.

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TRIO DE TATTLE

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RECORDS
Nat Lorman, former publicity chief, now promotion director for Apollo in the east. Will concentrate on jocka agencies and record outlets. Gery Colson has taken over publicity slot. The Willie Anderson Trio has allied four for Jamboree, which has dropped prices to 75 cents a disc. Released are Rubby Dubby Deal, The Man I Love, Squeeze Me and It's You, You See. H. R. S. used John Collins, John Levy, Denzil Best and Billy Taylor (on vocals and piano) for four sides: Tailored Blues, I Don't Ask

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Questions, Trunkletoes, So You Think You're Out.

Will Bradley used Milt Orent as arranger on his last Signature date, a bebop session. Mary Lou Williams' LONELY MOMENTS, together with BOFFIN' BOOGIE, were cut. Side men: Chris Griffin, Jimmy Maxwell, Rod Solomon, Carle Poole, Phil Gardina, Billy Fritchard, Al Philburn, Toots Mondello, Paul Roco, Hank Ross, Artie Dreilinger, Hank Freeman, Mory Field, Bob Haggart, Danny Perri and Stanley Freeman.

Rayson Sales became the first distributor to use a publicity man for platters when it assigned Ken Hill to exploitation. V. p. Herb Allen out of Signature. Jack Finn left Mercury and is reported with MGM. Jan August trying to leave Diamond. Manticraft is releasing new platters after a lapse of some months. Openers include sides by Sarah Vaughan, Mel Torme and Phil Brito.

Exclusive, aggressive coast indie, has appointed Charles C. Craig as national promotion director. Frances Wayne, former Woody Herman thrush, signed with Exclusive. Herb Gordon of World Broadcasting, Decca subsidiary, is the new administrative head of Decca's recording division.

Jimmy Atkins, former Fred Waring vocalist, signed as a single with Continental. Ella Fitzgerald and some of Bill Stegmeyer's bebop arrangements on her July 11 Decca date. Background, led by Bob Haggart, included Chris Griffin, My Shaffer, Will Bradley, Freddie Ohms, Larry Alpert, Toots Mondello, Hymie Schertzer, Stan Freeman, Bunny Shawker. Tunes: You're Breaking In A New Love and Don't You Think I Ought To Know? First band to record for Future Music, Inc., new Chicago label, is Zach Dante, with Thomas Green on the vocals. The band is a recording group only, 5 saxes, 4 rhythm, 1 brass. Miss Green is Gay Claridge's singer.

PERSONNEL

Conti Condoli replaced Jack Eagle on trumpet with Boyd Raeburn, while Buddy Collinari replaced Pete Condoli, who went with Les Brown for a short time. Ray Wetzel left Vido Musso's Kenton Stars for Brown, replaced by Red Rodney out of Georgie Auld's Sextet. Serge Chaloff temporary replaced Bob Gloga with the Musso crew.

Tommy Taylor new Butterfield vocalist. Johnny Torick, trombone, out with Vahee Takvorian filling. Billy Barber back on tuba after pneumonia bout. Abe Wagner new Tex Beneko pianist, following Hank Mancini. Jimmy Rowles, ex-Herman Star, from T.D. to Bob Crosby. Ralph Burns writing for Beany Goodman. Pete Rugolo back to Hollywood for Stan Kenton.

Ernie Stuart, at Delmonico's, Saratoga Springs, starting next week, has Jackie Koven, trumpet; Joe Guidice, alto; Irwin Cooper,

drums; Mory Raymond, bass. Mory Raeburn changes: Steve Jordan, Irv Kluger and Joe Barisi are out. Replacements not known. Red Camp, 88er, at the Nocturne club on 52nd St.

Leslie Dimes and the Stereolites, versatile playing and vocal group, are working at the Three Deccas, Newark. Boryk Sampson, Newby prodigy, speeded at the Three Deccas, NYC, July 20, with his trio. Pete Brown's quartet handles off nights.

The Allen-Higginbotham band played the Regal theater in Chi, week of June 18. Van Smith, pianist formerly with Bands Williams, took his own rumba band into the Cotillion room of the Pierre. Marty Carus, former lead alto with Walter Gross, has opened a teaching studio at 152 W. 49th St., NYC. The Harlem area, bebop group, at the Baby Grand in Harlem. Personnel: Billy Butler, guitar; Chester Slater, piano and leader; Percy Joeli, bass; Dorothy Smith, drums.

STUFF

Lula Russell's revamped band goes into the Regal theater, Chi., August 1. John Dillinger's band opened July 3 at Lakehouse Hotel, Woodridge, N. Y. with Bobby Pratt, trombone; Paul Szilagi, bass; Johnny Burgess, drums; Ray Rosser, piano; Maggie Speth, vocals and the Tons Poets, vocal group coached by Dave Lambert. Abe Most's quartet at Bagoszi's in Syracuse, then to the Chase Hotel in St. Louis. Hall Overton joined Most's staff of arrangers. Jack Palmer's band at the Roadside Rest, NY. Frank Signorelli, pianist with famed Original Memphis Five, is doing radio work and has placed tune, I Have Love, with Joe Davis music. Frank also plays at Nick's on Monday's.

Milt North of the Orchid Lounge in Springfield. Sy Oliver has left the William Morris office. Charlie Barnet opened the same band policy at the Edgewater Beach, San Francisco. Tex Beneko, Guy Lombardo and Satch Henderson are appearing on programs boosting the Air Forces. Principle pastor is Beneko, many of whose members played with the AAF band. Don Rodman is writing arrangements for Paris musical revues. Richard Dyer-Bennet, folk singer, has established a school of minstrelsy in Aspen, Colo. Miguelito Valdes is traveling back and forth between jobs at the President hotel in Atlantic City. Claude Thornhill and Tommy Tock were among those admitted to ASCAP last month. Tex Beneko will open the fall season at Philly's Clink. Dick Hinson will be at his usual haunt the Essex House, come fall.

William Otto, former Norvo 88'er, now staff pianist with WGN, Chicago. Corrine Kelly with MCA. Joe Marsolais opened an artists' management office at 1697 Broadway. Leon Megerian, former Lucky Millinder trumpet player and arranger, working for Jean Goldkette at Atlantic City Million Dollar Pier, joining Ed Safraniski, Cliff Leemans and Buzz Brauner. The Roving Ramblers, western style combo, have been pushing the songs of hillbilly writer George Green. Johnny Long made the all-time gross record at the Coney Island, Cincinnati. Johnny Moore is looking for an unusual gk vocalist for his trio. Disc Jockey Art Ford said to be headed for a business trip in London.

Build Small Unit For Tommy Talbert

Chicago-The McConkey Music Agency has signed pianist Tommy Talbert for a build-up with a six piece Kirby-type outfit. Talbert has arranged for several name bands, including Calloway.

Dick Stern of that agency also announced that Anita O'Day had signed with them. She has been booked for the Continental, Milwaukee spot using name, August 15.

Ten Years Ago July, 1937

George Gershwin, at work on a film musical, died when an operation for a brain tumor failed to save him. He was 38. Musicians denounced the Beat with letters denouncing the pension voted to AFM president Joseph Weber at the union convention held that month. Name of the letters, the Beat noted in its editorial columns, were signed. Chas Berry left Fletcher Henderson for Cab Calloway while Horace Fletcher's brother, opened with his own band in Chicago.

Johnny Trotter, Scott that is, the young maestro who did the musical arrangements for the Bing Crosby picture Pennies From Heaven, landed the job of musical director for the Kraft Music Hall program. Eleanor Hohn, who admitted that her marriage to guitarist Art Jarrett was on the rocks, nevertheless was angry at gossip linking her name with that of her employer, Billy Rose. Horace Heidt opened at the Biltmore Roof with a huge band featuring Alvin Kray, the King Sisters, Dick Morgan, Larry Cotton, Lybeth Hughton, Ernie Pooja and Jerry Brown.

John Kirby's new band was breaking in at the Onyx Club in New York, and the intermission hall was filled by a songstress brought in from Pittsburgh. The unknown gk, Maxine Williams, changed her last name to Sullivan a few weeks later.

Answers to Quiz

- Trumps: (5)
B. Hopstein, John Birks, Gabriel and Lusia Goldberg-Dixy Gillespie
Box King and Half Valve-Box King
Little Jean-Roy Eldridge
Popsa White-Lisa Popsa
Harry Finkelstein-Ziggy Elman
Trumps: (2)
Frank Trummie Young
Big Cat-Jack Teagarden
Drums: (9)
Shoelace Joe Jackson-Benny Goodman
Billie Carter-Benny Carter
Coleman Hawkins-Coleman Hawkins
Albany Biggers-Karney Bigard
Harvey-Johnny Hodges
Pops King-Sidney Bechet
Jacques Habbitt-Illinois Jacquet
Duke Bennett-Charlie Barnet
Joe Mip-Phil Phillips
Drummers: (1)
Chicago Fiab-Gene Krupa
Bass: (1)
Billy Tyle-Billy Taylor
Piano: (6)
Shorty Nadine, Lord Calvert and Sam Schmitt-Nat Cole
Theodosious and Pingora McDona-Teddy Wilson
Maurice-Fats Waller
Jimmy Rlytie Jr-Sammy Price
Prince Charming-Count Basie
Shoelace Joe Jackson-Mel Powell
Guitar: (1)
Paul Leslie and Coo Porter-Les Paul
Vocalists: (3)
Lady Day-Billie Holiday
Cinderella G. Stamp-Bo Stafford
Total: 27

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A Better Lombardo Band Is No Longer "Corney"

(Jumped From Page 5)

the fine art of setting tempos for dancing.

All of this palaver started out when Lombardo was quoted in the NY Daily News as saying in answer to a question about people calling his band "corny": "They were merely quoting such papers as *Down Beat* which appealed to its readers merely by paning our band. Besides what does "corny" mean? It's a term used by certain musicians who are jealous of the financial success of rival bands. To them any orchestra that makes money is 'corny.'"

This as Guy must know is a crock of malarkey. The BEAT built its reputation on musical reporting, not Lombardo. As for the record, any panings we may have handed Lombardo in the past are justified by his own statements that the band was inept in various ways musically then in which it no longer is now.

Guy Not Corny Now!

Hence if *Down Beat* was right then, perhaps it is not completely wrong at present either. Calling Lombardo corny now is unfair. If you do, almost every band in the country is also corny. Lombardo tries to be a good dance band. That he is. His technical deficiencies, as previously noted, are not great for the simple reason that he doesn't try much. Therefore the appellation "corny" which as Guy we knows means "badly done in a old-fashioned style" to musician no longer applies to him.

However his criticism does. Guy Lombardo has made a fortune from music. He is welcome to it— He has worked for it. It returns however he should be expected to do something for that profession which has done so much for him.

To be progressive for the average dance band is a perilous thing. For Guy Lombardo, the risks are not nearly so great. His position with the American public is so secure, that he is not nearly as vulnerable to the errors of experiment as are other bands.

One Great Error

It seems therefore that Lombardo is making one great error. Music is an art. To be an artist, you must not only satisfy your perceivers, you must also offer them something of which they have not previously been made aware.

Lombardo is in a better position to experiment than any other leader in the business. To me, it seems that he owes his public and the business from which he derived his fortune, the duty of helping improve the art of music.

Use French Horn

This is no statement that Lombardo should emulate Ellington tomorrow. It is a statement that the use of a French horn (so that it's public of millions would become accustomed to the sound) would be a good thing. Freddy Martin made a lot of people piano-concerto conscious. Like it or not, the original Tchaikovsky CONCERTO is selling over 2,000 percent more than before his popularization of it.

Lombardo can, and should, accomplish the same sort of thing on a much broader scale, without detracting from his public appeal one iota.

He needn't be less commercial, merely more musical.

No, these days Lombardo is not "corny." Perhaps just a little settled coasting along merely satisfying the public appetite, rather than exciting it.

DOWN BEAT'S DECISION:

Believe it or not, a good dance band without many of the appalling mistakes it used to make. Try some for yourself.

Guy Lombardo Replies:

There are a load of good points in this story, but it stresses style too much. My band relies on its individual sound. When we were first starting out, our folks told us to play songs people could hum. Seventy-five percent of a band's success depends on this selection. Our band is successful because of our distinctive sound and two-sections. If they failed to announce us on a radio show, the listeners would still recognize our band. Unless you are well enough known to be imitated, you will never be famous. Throughout the years our listeners have decided for us what we would sound like. We'll stick with that.



By Michael Levin

There are times when the more polysyllabic brethren in the daily papers come out with some interesting cracks.

For example, a few weeks ago, B. H. Haggin, a rather salty gentleman writing for the NY Herald Tribune teed off on Paul Whiteman in a piece labeled "Music On The Radio." Mr. Haggin snorted as follows:

"What Paul Whiteman is like in other ways I neither know nor am interested in; but as a musician he is something there ought to be a law against."

"I mean that about his operations all the way from the time when as Gilbert Seldes put it admirably, he integrated 'the free, the instinctive, the wild in Negro jazz' into music which he made 'to run sweetly in his dynamo'—down to the June 14 Saturday concert of the ABC Symphony, at which he perpetrated on works of Gershwin all the forms of artistic murder of which a man with absolutely no feeling for the style, the pace, the phrasing of a piece of music and no respect for its integrity is capable."

The Review

"The concert began with a performance of the Piano Concerto in F which not only destroyed all coherence in the work with its constant shifts from too fast to too slow and the reverse and not only cheapened it with tastelessly exaggerated phraseological inflections, but added a chorus for clim-

Skitch Snags Kiss And Smile



New York — That's a good-luck kiss Connie Haines is planting on Skitch Henderson at the latter's opening at the Cafe Rouge of the Hotel Pennsylvania recently. Jack Smith, the ever-cheerful, looks on.

axes. Later, the Prelude No. 1 for piano was played by the piano soloist of the concert, Earl Wild but in an arrangement for trio. And then came a Percy An' Boss medley in which in addition to the brutalities of pace and style in the orchestral passages, it Ain't Necessarily So was sung with heavy over-emphasis as a duet by Mandy Carson, soprano, and Johnny Thompson, baritone. (do you remember Bubble's airy, dry delivery of it?) and Summertime was converted from a lullaby into a sultry torch song by Miss Carson and then into an impassioned duet by Miss Carson and Mr. Thompson with the chorus joining in for a thunderous climax."

This is rather rough treatment to hand the venerable Pops. But then again in large part it is justified. I have watched Paul Whiteman conduct his evening radio shows many times. During most of the rehearsals, the orchestra is led by one of the able young men Whiteman has working for him as orchestrators. For the dress rehearsal only, and sometimes not until the broadcast itself does Mr. PW as he likes to be known, pick up the baton.

Not Enough Rehearsals

I am quite familiar with Mr. Whiteman's interest in achieving a proper radio balance for large orchestras. This in itself is a commendable thing. But no conductor, be he Toscanini, Koussevitzky or Stokowski can walk in on short notice, pick up a baton and make an orchestra sound its absolute best, without some prior rehearsal.

Then, too, Mr. Whiteman as a musical director with his added duties as a disc jockey and a master of ceremonies has very little time for the sort of study needed to give original interpretation to scores.

It's true he has been conducting Gershwin scores for almost 25 years. But it is also true that his recordings in many places are flamboyant and noisily overdone with tempos arbitrarily and awkwardly chosen.

PW's Influence

Mr. Whiteman's claim to fame as having profoundly influenced the course of American dance music

is the twelfth is unquestioned. Guy Lombardo states readily that many of his basic ideas came from the old Whiteman band. But if Mr. Whiteman is to continue to justify the purple mantle, he should pay more attention to straight musicianship than he now evidently deems necessary. . .

This is meant in no spirit of carping. Mr. Whiteman in conversations with me has never made any musical pretensions to being anything more than a lucky fiddle player. But holding the position of esteem that he does, the

HE KNOWS --



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Where the Bands Are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; ne—night club; cl—cocktail lounge; r—restaurant; t—theater; co—country club; NYC—New York City; Hwd., Hollywood; LA—Los Angeles; ABC—Associated Booking Corp. (See Glasser), 745 Fifth Ave., NYC; F&E—Fredrick Bros. Corp., EKO Bldg., NYC; MG—Moe Gale, 48 West 48th St., NYC; GAC—General Artists Corp., EKO Bldg., NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; HFO—Harold F. O'Leary, 431 W. Madison Ave., NYC; SEA—Stanford Zucker Agency, 68 Madison Ave., NYC; WMA—William Morris Agency, EKO Bldg., NYC.

Deadline for band listings for the Aug. 27 issue is Aug. 11. Send opening and closing dates and names and location of the job. Singles cannot be listed.

- Agnew, Charles (Last Frontier) Denver, 8/1-9, h.
Anderson, Cat (On Tour) MG
Anthony, Ray (Arcadia) NYC, Out 8/6, b
Armitage, Van (Bungalow) Seaside, Ore., b
Armas, Desi (Palace) Canton, O., 8/1-3, t (Hippodrome) Baltimore, 8/11-17, t
Arnold, Arnie (Stetler) Cleveland, h
Austin, Bob (On Tour) GAC
Astor, Cy (Embassy) Leeds, N.Y., nc
B
Beck, Will (Plantation) Nashville, Out 8/3, nc; (Melody Mill) Chicago, 8/5-19, b
Bardo, Bill (Utah) Salt Lake City, Out 9/7, b
Barella, Carlos (Grossinger's) Ferndale, N.Y., Out 9/2, h
Barnet, Charlie (Aragon) Ocean Park, N.J., Out 7/31, h
Barron, Blue (Surf) Va. Beach, Va., 8/8-14, nc
Bate, Count (Paradise) Atlantic City, Out 8/7, nc
Becker, Bubbles (Park) Chippewa Lake, O., b
Benedict, Gardner (Netherland Plaza) Cincinnati, h
Berry, Jack (Tennis Club) Spring Lake, N.J., Out 9/3, b
Bicknell, Max (El Morocco) Mound City, Ill., nc
Bills, Billy (Dutch Mill) Delavan, Wis., Out 8/14, b
Borr, Michka (Waldorf-Astoria) NYC, h
Bothe, Russ (Casino Moderne) Chicago, h
Bothwell, Johnny (Hippodrome) Baltimore, 7/31-8/6, t
Breder, Freddy (Ferdinando) Hartford, Conn., nc
Brooks, Randy (Centennial Terrace) Sylvan, O., 8/1-7, h
Brown, Les (Convention Hall) Asbury Park, N.J., 8/13-19, h
Bryant, Henry (Edgewater) Chicago, Out 7/31, h
Butterfield, Billy (On Tour) GAC
Byrne, Bobby (Centennial Terrace) Sylvan, O., 8/8-14, h
C
Calloway, Cab (On Tour) GAC
Carle, Franka (Palladium) Hwd., Out 9/1, b
Carpenter, Ike (Casino Gardens) Ocean Park, Cal., In 8/1, b
Carson, Johnny (On Tour) FB
Cavallaro, Carmen (Steel Pier) Atlantic City, 7/31-8/2, b
Cherches, Paul (Skyline) Jefferson City, Mo., h
Chester, Bob (Crystal) Buckeye Lake, O., 8/10-16, b
Chida, Reggie (Palisades) NYC, In 8/3, h
Chincy, Lou (Spot) Springhill, La., nc
Chirique, Guy (Martinique) Chicago, nc
Clark, Ozie (Lake Lawn) Delavan, Wis., 8/5-11, b
Clark, Ted (Broadwood) Frederick, Md., h
Clarks, Buddy (Mt. Royal) Montreal, h
Clutz, Freddy (Sherman's) Caroga Lake, N.Y., b
Coleman, Emil (Outwites) Saratoga Springs, N.Y., 8/3-9, nc
Courtney, Del (Edgewater) Chicago, 8/3-9, h
Craig, Allan (On Tour) MCA
Crown, Chris (Roseland) NYC, b
Cucinotta, Bernie (Fanny's Showland) Dallas, Out 8/20, nc
Cunningham, Lou (Troutbrook) Biddford Me., b
D
Davidson, Cee (Rio Cabana) Chicago, nc
Davis, Johnny "Beet" (Summit) Baltimore, nc
DeFoa, Sal (Pine Point) Newburgh, N.Y., b
Dennis, Pat (Nick's) Delair, N.J., nc
Dinsler, Danny (Hals) NYC, nc
DiPardo, Tony (Washington - Youree) Shreveport, La., Out 8/10, h
Donahue, Sam (On Tour) GAC
Dovey, Jimmy (On Tour) GAC
Dovey, Tommy (Casino Gardens) Ocean Park, Cal., b
Duffy, George (Stetler) Washington, h
Dunham, Sonny (Crystal) Buckeye Lake, O., Out 8/2, h
E
Eberle, Ray (Click) Philadelphia, Out 8/13, nc
Ellington, Duke (Ciro's) Hwd., Out 8/7, nc
Elli, Jimmy (Jung) New Orleans, h
Emma, Skinnay (Surf Club) Va. Beach, Va., 8/1-7, h; (Arcadia) NYC, In 8/11, h
F
Foust, Merle (Linda Park) Toledo, Ohio, h
Fields, Ernie (On Tour) GAC
Fields, Herbie (Sky Club) Chicago, nc
Fikes, Dick (Plantation) Little Rock, Ark., Out 8/25, nc
Flea, Jack (Waldorf-Astoria) NYC, In 8/1, h
Flo Rito, Ted (Imig Manor) San Diego, In 8/1, nc
Foa, Charles (Pla-Mor) Kansas City, Out 8/11, h
Fitzpatrick, Eddie (On Tour) MCA
Fletcher, Bill (Avondale) L.A., h
Fletcher, Sammy (Hyland) Grand Haven, Mich., b
Foster, Chuck (Plantation) Houston, 8/5-17, nc
Foss, Jack (Woodland) Bella Vista, Ark., nc
Frederic, Howard (Hoberg's) Lake County, Cal., Out 8/6, h
Fry, Dick (Barbison) San Francisco, nc
Fry, Bob (Blue Moon) Yakima, Wash., Out 8/16, nc
G
Garber, Jan (Aragon) Ocean Park, Cal., 8/8-28, b
Garr, Glenn (Rustic Cabin) Englewood, N.J., nc
Gillespie, Dizzy (Downbeat) NYC, nc
Gully, Cecil (On Tour) FB
Gomez (Click) Philadelphia, nc
Gould, Chuck (Florentine Gardens) Hwd., nc
Gray, Glen (Lakeland) Denver, Out 8/7, h; (Eastwood Pl.) Detroit, 8/15-31, b
H
Hammann, Bob (State Line) Webster, Mass., nc
Hampson, Leonard (On Tour) ABC
Harris, Ken (Ocean Club) Va. Beach, Va., nc

- Harris, Norman (King Edward) Toronto, h
Hart, Johnny (Rainbow) Walpole, Mass., Out 9/1, r
Harveston, Frank (Country) Augusta, Ga., nc
Hawkins, Erskine (On Tour) MG
Hayes, Carlton (Sut Juan) Galveston, nc
Hayes, Sherman (Casino) Walled Lake, Mich., Out, nc; (Plantation) Nashville, 8/4-17, nc
Herbeck, Ray (Peony) Omaha, Out 8/4, h
Herbert, Ted (Casino) Hampton Beach, N.H., Out 9/8, nc
Heron, Joel (Riviera) Fort Lee, N.J., nc
Howard, Eddy (Ambassador) Los Angeles, h
Hudson, Dean (Cavalier) Va. Beach, Va., 8/3-16, h
Humber, Wilson (Silver Slipper) Memphis 8/4-17, nc
I
International Sweethearts (On Tour) ABC
Jackson, Hey (Atlantic) Coney Island, N.Y., nc
Jacquet, Illinois (El Sino) Detroit, 8/2-27, nc
Johns, Al (Casino) Quincy, Ill., Out 8/11, nc
James, Eddie (Green Shingle) Chicago, nc
Jarrett, Art (Centennial Terrace) Sylvan, O., Out 7/31, h
Johnson, Buddy (On Tour) MG
Jones, Bobby (Tybee) Savannah Beach, Ga., h
Johnson, Spike (El Rancho) Las Vegas, 8/6-19, h
Jurgens, Dick (Cedar Point) Sandusky, O., 8/1-7; (Casino) Walled Lake, Mich., 8/8-14, h
K
Karr, Wayne (Bledie's) Lake James, N.C., h
Kasell, Art (Lake Lawn) Delavan, Wis., 8/12-17, b
Kaye, Don (St. Anthony) San Antonio, h
Kaye, Sammy (Astor) NYC, Out 8/9, h; (Totem Pole) Auburndale, Mass., 8/12-16, h
Kelly, Claude (Jimmie's) Miami, Fla., nc
Kelly, Fred (Argon) Chicago, b
King, Andy (Regal) Chicago, 8/15-21, h
Kisley, Stephen (Carlton) Washington, h
Knapp, Johnny (DiPrima) Highland, N.Y., h
Kranzyk, Jack (Rose Room) Rome, Ga., h
Krupa, Gene (Elith's) Denver, 8/23-31, h
L
Lay, Lloyd (On Tour) GAC
Levy, Drexel (Flamingo) Jackson, Mich., h
Lang, Billy (Beret) Cleveland, b
Lalabe, Dick (Beverly) New Orleans, Out 8/18, nc
Lawrence, Elliot (On Tour) GAC
Lucas, Cuban Boys (Havana-Madrid) NYC, nc
Levant, Phil (Breary Point) Piquet, Minn., Out 8/3, b; (Dutch Mill) Delavan, Wis., 8/15, h
Lewis, Ted (Beverly) Newport, Ky., 8/1-28, nc
Lombardo, Guy (Waldorf-Astoria) NYC, Out 8/2, h
Lombardo, Victor (Glen Island) New Rochelle, N.Y., Out 8/13, b
Long, Johnny (Cavalier) Va. Beach, Va., Out 8/2, h
Lopez, Vincent (Taft) NYC, h
M
Maines, Don (Green Lantern) Anderson, Ind., nc
Martin, Freddy (Strand) NYC, Out 8/7, h
Masters, Frankie (Elith's) Denver, Out 7/31, b; (Blue Moon) Wichita, Kans., 8/2-14, b
Maxfield, Lee (SS Potomac) Washington
Maxfield, Don (Schroeder) Milwaukee, 7/29-8/17, h
McIntyre, Hal (Cedar Point) Sandusky, O., 8/15-21, b
McKinley, Ray (On Tour) GAC
McKinley, Johnny (The Barn) Kingston, N.Y., h
Miller, Bob (El Rancho) Las Vegas, Out 9/2, h
Millinder, Lucky (On Tour) MG
Mitchell, Eddie (Dugan's) Saranac Lake, N.Y., nc
Molina, Carlos (On Tour) FB
Mooney, Art (Ankara) Pittsburgh, Out, h
Moore, Buddy (Chase) St. Louis, h
Morgan, Russ (Biltmore) L.A., h
Morrow, Buddy (Plantation) Houston, Out 8/4, nc
N
Nagel, Freddy (Palmer House) Chicago, h
Nelson, Cole (Rice) Houston, h
Newman, Ruby (Stetler) Boston, Out 8/1, h
Noble, Leighton (Frontier) Las Vegas, 8/1-9/11, h
Normandy, Gene (Homestead) Hot Springs, Va., h
O
Oliver, Eddie (Palace) San Francisco, 8/15-27, h
Olson, George (Claridge) Memphis, Out 8/14, h
Osborn, Ed (Riverview) Sioux City, Iowa, h
Overend, Al (Silver Slipper) Memphis, nc
P
Palmer, Jimmy (On Tour) GAC
Pastor, Tony (Eastwood Pl.) Detroit/8/8-14, b
Pearl, Ray (On Tour) FB
Pederson, Tommy (Palladium) Hwd., b
Pettit, Emil (Mount) Cleveland, nc
Phillips, Teddy (Trionco) Chicago, In 8/12, b
Pieper, Leo (Donahue's) Mountain View, N.J., nc
Ponds, Ray (On Tour) FB
Postel, Al (Hi Ho) NYC, Out 9/15, nc
Primo, Louis (Convention Hall) Asbury Park, N.J., 7/30-8/5, b; (Steel Pier) Atlantic City, 8/10-16, b
Pringle, Gene (Wartman Park) Washington, h

- Pruden, Hal (Cocoanut Grove) Santa Cruz, Cal., b
Purvinice, Don (Cotner Terrace) Lincoln, Neb., Out 9/3, r
R
Raeburn, Boyd (On Tour) GAC
Reid, Don (On Tour) FB
Rey, Alvin (Edgewater) San Francisco, Out 8/3, b; (Jantzen Beach) Portland, Ore., 8/5-17, h
Reyes, Chuy (Morocco) Hwd., nc
Richards, George (Country) Ashville, N.C., nc
Rubb, Warner (Riviera) Lake Geneva, Wis., Out 9/2, nc
Russell, Louis (Regal) Chicago, 8/1-7, t
Ryan, Tommy (Albion) Asbury Pl., N.J., Out 9/7, h
Ryan, Tommy (Albion) Asbury Pl., N.J., h
S
Sandifer, Sandy (Rice) Houston, h
Sands, Carl (Oriental) Chicago, In 7/31, h
Saunders, Red (De Lisa) Chicago, nc
Schaffer, Freddie (Highlands) St. Louis, 8/1-16, b
Scott, Raymond (Lakeside) Denver, 8/8-16, b
Slade, Ralph (On Tour) FB
Snyder, Bill (Blackstone) Chicago, Out 7/31, b
Spreng, Earle (Casino Gardens) Ocean Park, Cal., b
Spivak, Charlie (Surf) Va. Beach, Va., Out 7/31, nc; (Steel Pier) Atlantic City, 8/1-9, b
Stanford, Jack (Puritas Springs) Cleveland, b; (County Fair) DuQuoin, Ill., 8/25-31, h
Sterney, George (Cleveland) Cleveland, Out 9/1, h
Still, Jack (Pleasure Beach) Bridgeport, Conn., b
Stone, Eddie (Belmont Plaza) NYC, h
Stratton, Ted (Capitol) NYC, Out 8/6, t
Strand, Manny (Earl Carroll's) Hwd., h
Strong, Benny (Stevens) Chicago, In 8/1, h
Strasek, Frank (Alpine Village) Cleveland, Out 9/1, h
Sullivan, John (Melody Lane) Houston, nc
T
Thornhill, Claude (Cedar Point) Sandusky, O., 8/8-14, b; (Steel Pier) Atlantic City, 8/17-23, h
Tonne, George (Edison) NYC, h
Tucker, Orrin (Elith's) Denver, 8/1-14, b
Tucker, Tommy (Surf) Va. Beach, Va., 8/1-7, nc
V
Van, Garwood (Flamingo) Las Vegas, Out 8/23, h
W
Wald, Jerry (New Yorker) NYC, h
Walton, Hal (Robert Dracoll) Corpus Christi, Tex., h
Wayne, Phil (Syracuse) Syracuse, N.Y., h
Weeks, Anson (On Tour) FB
Weems, Ted (Anxiety) Atlanta, Out 8/10, h
Wells, George (Edison) Va. Beach, Va., 8/15-21, h
Wilk, Lawrence (Trionco) Chicago, Out 8/10, b
Whisman, Marvin (Shadow Lake) Noel, Ill., Out 8/2, h
Whitney, Bus (Lakewood) Manitowish Beach, Wis., h
Williams, Cooke (Howard) Washington, 8/1-7, h
Williams, Griff (Lake Lawn) Delavan, Wis., 7/29-8/4, b; (Peony) Omaha, 8/12-17, h
Winstow, George (Melody Mill) Chicago, In 8/13, h
Worth, Whitney (Post Lodge) Larchmont, N.Y., nc
Wright, Charlie (Victoria) NYC, h
Y
Young, Marshall (Post Lodge) Larchmont, N.Y., nc

Combos

- Abbey Trio, Leon (Harry's) Chicago, cl
Allen, Red (Apollo) NYC, 8/1-7, r
Alton, Ovie (Maurine's) NYC, nc
Amsterdam Trio, Chet (Nocturne) NYC, nc
B
Bishop, Al (Silver Leaf) Napa, Cal., Out 8/18, nc
Black-smith, Al (Warwick) San Jose, Cal., nc
Blastic, Tony (Ye Old Cellar) Chicago, nc
Blastic, Earl (845 Club) NYC, nc
Brandt Quartet, Mel (Continental) Chicago, h
Brown, Hillard (Brown's) Curtis, Mich., h
Browns, Abbey (Charley Foy's) North Hwd., Cal., nc
Buckwalter, Bill, Junior (Hollywood) Rock Island, Ill., nc
Burke, Ceelle (Cash) L.A., nc
C
Cabin Boys Trio (Brook) Bradford, Pa., nc
Carroll Trio, Barbara (Downbeat) NYC, nc
Carter, Benny (Billy Berg's) Hwd., nc
Cassio Trio, Sam (Cobbair's) Chicago, nc
Castella, Danny (Capitol) Chicago, cl
Cincinnati's (Nite Owl) Helena, Mont., nc
Cogan Trio, Norman (Murphy's) North Beach, Md., r
Cole Trio, King (ON Tour) GAC
Condon, Eddie (Condon's) NYC, nc
D
Dardanelle Trio (Hickory House) NYC, nc
Davis, Charlie (Bal Tabarin) L.A., nc
Davis Quartet, George (Bee Hive) Chi., h
Decker, Roy (Don's) Westville, Ill., nc
Dee Trio, Johnny (Green Palms) Baryville, N.Y., nc
Dorris, Red (Rounders) Hwd., nc
Downs Trio, Jimmy (Merry-Land) Washington, nc
Duro, Michael (Copacabana) NYC, nc
D'Varga (Morocco) Hwd., nc
F
Fay, Jimmy (Clover) Peoria, Ill., nc
Ferguson, Danny (Club 67) Muncie, Ind., nc
Fisher, Freddie (Madhouse) Hwd., nc
Five Spaces (Village) Lake Tahoe, Nev., Out 7/30, nc
Four Duces (Owl) Helena, Mont., Out 8/25, nc
Four Music Makers (Chelsea) Atlantic City, h
Freeman Trio, Bud (Jimmy Ryan's) NYC, nc
Frye, Don (Vanguard) NYC, nc
G
Gaillard, Slim (Swanee) Hwd., nc
Gardner, Paton (Suite-Q) Hwd., nc
Garry, Vivien (Onyx) NYC, Out 8/13, nc
Gerlach, Eddie (Log Cabin) Houston, nc
Gibson's Red, Cap. Steve (Marinique) Whitehouse, N.J., h
Goings, Nell (Delia) Escanaba, Mich., nc
Gonzales, (Town Casino) Chicago, cl

- Gray's Four Esquires, Charles (Brown Derby Waterco. La., nc
Greene, Milton (Evans) Loch Chestreake, N.Y., Out 9/1, h
H
Hackett, Bobby (Nick's) NYC, Mondays, nc
Hale Quare, Danny (El Clippo) Kansas City, nc
Hawkins Coleman (Three Duces) NYC, nc
Hayes, Edgar (Somerset) Riverside, Cal., nc
Heard, J.C. (El Sino) Detroit, 7/31-8/13, nc
Herth Trio, Milt (Orchid) Springfield, Ill., cl
Hatters Trio (Guffy's) Bowling Green, Ky., nc
Hunt, Pee Wee (Palladium) Hwd., h
J
Jackson Trio, Eugene (Tom's) L.A., nc
Johnson, Happy (Jack's Basket) L.A., nc
Jordan, Connie (Toddle House) L.A., nc
Jordan, Louis (Troubadour) NYC, 8/8-14, nc
K
Kaye, Harry (Club 21) Grand Rapids, Mich., nc
Kaye, Johnny (President) Atlantic City, h
King Trio, Johnny (Bonnie View) Pine Hill, N.Y., Out 9/1, h
Knapp Trio, Johnny (Di Prima) Highland, N.Y., h
Kornack, Jimmie (Famous Door) NYC, nc
L
Larkin Trio, Ellis (Blue Angel) NYC, nc
Larson, Skip (Edgewater) Capitol, Cal., nc
Leonard Trio, George (Terrace) Brooklyn, h
Lorette Trio (Syracuse) Syracuse, h
Lowe Quintet, Buddy (Lake) Cashocton, O., b
Lutcher, Nellie (Billy Berg's) Hwd., nc
M
Malneck, Matty (Slapey Maxie's) L.A., nc
Mark, Sonny (Seamline) Galveston, nc
Marli, Frank (Arrowhead Inn) Saratoga, Martin, Bill (Joe's DeLuxe) Chicago, Ill, nc
Mason, Bill (Village Inn) Colorado Springs, Col., Out 9/12, h
Math, Lou (Commercial) Elko, Nev., Out 8/4, h
Mayo Trio, Penney (Brookton) Marquette, Mich., b
McCune, Bill (Brighton Beach) Brooklyn, Out 8/3, nc
McNeill, Wally (Conner) Joplin, Mo., h
McPaige Trio, Alsa (Versailles) West End, N.J., h
McPartland, Jimmy (Brass Rail) Chicago, cl
McTrio, Michael (Kelly's) San Jose, Cal., nc
Mel-O-Aires (Frolics) Omaha, 8/17, cl
Miller Trio, Soany (Drake) Philadelphia, h
Mills Bros. (Glenn's Rendezvous) Newport, Ky., 8/1-14, nc
Milton, Roy (Club Cobra) L.A., nc
Moderns (Downbeat) L.A., nc
Moderns (Coney Island) Cincinnati, Out 8/4, b
Mooney Quartet, Joe (Radisson) Minneapolis, 8/1-21, h
Mooney, Three Elasers, Johnny (Bengal) Washington, 8/1-7, h
Morgan, Loumel (Onyx) NYC, Out 8/7, nc
Mook, Abe (Bagosa's) Syracuse, N.Y., nc
N
Nelson, Bobby (Roseland) Houston, h
Norvo, Red (Bocage) Hwd., nc
O
O'Brien, Hack (Chi Chi) Riverside, Cal., nc
Obl, Jimmie (Broadway) Bay City, Mich., nc
Osbam, Johnnie (Sho-Bar) Evansville, Ind., nc
Osbam, Mary (Park Plaza) St. Louis, Out 8/4, h
P
ParDuc, Chuck (Edgewater) S. Charles-ton, Va., nc
Pollack, Ben (Lyon's) Hwd., nc
Porter, Jake (Cobra) L.A., nc
Q
Quinn Quintet, Art (Holiday Inn) Joplin, Mo., nc
R
Ramirez Quintet, Ernie (Morocco) San Antonio, Out 8/20, nc
Ricketts, Johnny (Midway) Salt Lake City, nc
Reese Quartet, Billy (Crown Room) Palm Beach, Fla., nc
Reynolds, Tommy (Brighton Beach) Hwd., N.Y., 8/5-10, nc
Riley, Mike (Swing Club) Hwd., nc
Roble, Chet (Cairo) Chi., cl
Rose Quartet, Murray (El Rancho) Otterbein, Pa., cl
Russell Quintet, Calvin (Club 4) Huntington, L.I., N.Y., Out 7/31, nc
S
Sally's Swingsters (Cressmoor) Hobart, Ind., Va., nc
Samuels Trio, Billy (Argyle) Chicago, cl
Savage, Johnny (Martin's) York, Pa., nc
Shackford Quartet, Lester (Victoria) Newport News, Va., Out 8/16, nc
Slater's BeBoppers (Baby Grand) NYC, nc
Smith, Geachie (Cockett Club) L.A., nc
Smith, Tony (Ada's) Chicago, Out 8/3, cl
Snyder Trio, Terry (Piccadilly) NYC, h
South, Eddie (Kilbourne) Milwaukee, Out 8/20, h
Spanner, Mungy (Nick's) NYC, nc
Starliners (Three Duces) Newark, N.J., nc
Stone, Butch (Red Feather) L.A., nc
Sugonia Scalet, Kenny (Caprell's) South Bend, Ind., nc
Sundy, Will (Santa Rita) Tucson, h
T
Three Flames (Village Vanguard) NYC, Out 8/1, h
Three Jay's (Illiana) Whiting, Ind., Out 8/30, h
Three Suns (Picadilly Circus) Bar NYC, nc
Tomlin, Finky (On Tour) FB
Townmen Trio (Last Frontier) Fayetteville, Idaho, nc
Tune Smiths (Rancho) Fresno, Cal., Cling, 9/4, h
V
Ventura, Charlie (Sherman) Chicago, h
Vera, Joe (Glass Hat) Chicago, h
Victoria Trio, Val (Ambassador) Washington, h
Voyt, Toy (Argyle) Chicago, cl
W
Wain Trio, Milt (Laurence) Hwd., nc
Wallace Trio, Cedric (Ruban Bleu) NYC, nc
White, Johnny (Hi-Life) Las Vegas, nc
Wright, Charles (Victoria) NYC, h
Y
Yaged, Sol (The Place) NYC, nc
Young, Lester (On Tour) MG
Z
Zarnow, Ralph (Festime) Des Moines, Ia., nc

'Bama Babe



New York — Patti Dale, Miss Alabama of 1946, is now singing with Victor Lombardo's band at the Hotel New Yorker's Terrace Room. A veteran of three years with the Starlight Civic Opera in Birmingham, Patti is studying dancing and dramatics. Like many other young singers, she would like a musical comedy career.

Marsh Young At Post Lodge

New York—Marshall Young's new band got its first steady job here last week, opening at the Post Lodge in Larchmont, New York. He's been recording for Rainbow.

Prima To Victor

New York — Louis Prima, who recently broke off with Majestic, was signed to a two year pact by Victor. First sides were cut this month.

Lena Into Copa

New York — Lena Horne, who just finished at the Capitol, will open at the Copacabana, July 31. Supporting her will be John Simmons, bass; Jack Parker, drums; Herman Millburn, guitar, and Arnold Ross, piano.

Singles

- Allen, Melba (Township Inn) Measada, N.Y., nc
Bentley, Gladys (Jade) Hwd., nc
Blaine, Vivian (Casino) London, England, Out 8/3, t
Cain, Jackie (Sherman) Chicago, h
Cann, Red (Nocturne) NYC, nc
Carol, Lily Ann (500 Club) New Orleans, nc
Churchill, Savannah (Surf) Wildwood, N.J., Out 8/31, nc
Clark, Chet (Blackmoor) Miami Beach, nc
Como, Perry (RKO) Boston, 7/31-8/5, t
Dale, Arlene (Fassett) Wallsville, N.Y., h
Eckner, Billy (Onyx) NYC, Out 8/14, nc
Fitzgerald, Ella (Howard) Washington, 8/1-7, h
Gaines, Muriel (Ruban Bleu) NYC, nc
Garner, Errol (The Haig) L.A., cl
Gayle, Rozelle (Sky Club) Chicago, nc
George, Betty (Copacabana) NYC, nc
Gibson, Harry (Biltmore) Wildwood, N.J., h
Gross, Walter (Little Club) NYC, nc
Hutton, Marion (RKO) Boston, 7/31-8/6, nc
Jackson, Cliff (Cafe Society Downtown) NYC, nc
LaRue, Jack (Billy Berg's) Hwd., nc
Laine, Frankie (Morocco) Hwd., Out 8/28, nc
LeFever, Carmen (Park Plaza) St. Louis, h
Lewis, Meade Lux (Blackpear's) San Francisco, 7/31-8/13, nc
Lund, Art (Chase) St. Louis, In 8/15, h
O'Day, Anita (Jump Town) Chicago, Cling, 8/3, nc
Murphy, Rose (Forest Park) St. Louis, 8/12-9/8, h
Page, Patti (Gourmet) Racine, Wis., r
Pettiford, Selika (Florentine Gardens) Hwd., nc
Premice, Josephine (Blue Angel) NYC, nc
Raginsky, Michka (Biltmore) NYC, h
Randall, Christine (Tin Pan Alley) Chi., cl
Reed, Kemp (Forrest) Fall River, Mass., cl
Rocco, Maurice (Last Frontier) Las Vegas, h
Rudie, Vin (Eldon) Paterson, N.J., nc
Rodgers, Gene (Lido) Palm Springs, Cal., nc
Smith, Willie (The Lion) (Casa Blanca) Newark, nc
Stafford, Joe (Chicago) Chicago, Out 8/6, t
Stevens, Al (Rose Room) Nashville, nc
Sullivan, Joe (Condon's) NYC, nc
Sullivan, Maxine (Village Vanguard) NYC, nc
Torme, Mel (Copacabana NYC, nc
Vaughan, Sarah (Bocage) Hwd., nc
Williams, Mary Lou (Cafe Society Down town) NYC, nc
Wilson, Dave (Baby Grand) NYC, nc
Wilson, Toy (18 Club) NYC, nc

Oxley Manages Sy Oliver Band

(Jumped From Page 15)

member since 1929, he says T. Dorsey is his favorite trombone soloist.

GUS CHAPPELL, 23, trombone, has been playing his instrument professionally since he was 17, when he joined Ernie Fields. He worked with Milton Larkins for a short time and with Earl Hines for three years. Plans to get out of the music business when he makes enough money. Has a wife, Lucille, and one son. Union membership transferred from Chicago to New York.

FREDDIE WILLIAMS, tenor sax, clarinet, played with Benny Carter, Chris Columbus, Smiling Billy Steward and the 375 and 373 ASF army bands before joining Oliver. Coleman Hawkins is his favorite soloist. A member of 802, he has been playing the tenor sax for 20 years. Married, no kids.

HENDERSON CHAMBERS, trombone, would like to do radio and symphony work. An 802 member, he has played with Speed Webb, Zach White, Al Sears, Tiny Bradshaw, Louis Armstrong, Don Redman and Ed Hall. Is married, and admired Jack Jenny's solo work.

MOUSE RANDOLPH, 36, trumpet. His first job was with Andy Kirk in 1930. After that came Fletcher Henderson, Benny Carter, Cab Calloway, Ella Fitzgerald, Don Redman, Ed Hall. Charlie Shavers is tops as far as Randolph is concerned. He has been playing for 20 years and still sees room for improvement. Wife, Henrietta, and two children.

BILL COLEMAN, 39, trumpet, has worked with Benny Carter, Les Russell, Teddy Wilson, John Kirby, Andy Kirk and Noble Sissle. He was on the other side of the Atlantic from 1935 to 1939, during which time he played with White Louis. Recorded with the Mary Lee Williams trio in '45. Coleman thinks Louis Armstrong his favorite, but is still hunting for the right style for his own trumpet work. Member of 802 since 1930.



Sy Oliver

GEORGE DORSEY, 29, alto sax, clarinet, started playing professionally when he was 17. Bands played with include Tiny Bradshaw, Benny Carter, Fletcher Henderson, Ovie Alston, Eddie Heywood, Luis Russell, Lionel Hampton and Count Basie. Made a USO tour of Japan and the Philippines with the Lem Johnson sextet. Wants to improve his playing and make some money. natch. Admires Benny Carter's alto work. Not married, says his mother's his gal. 802.

GEORGE DUVIVIER, 25, bass, violin, arranger. Already has had nine years experience on his instrument, of which he thinks Jimmy Blanton the master. "My biggest influence in music is Sy himself, and the old Lunceford band" he says. Duvivier played with Coleman Hawkins, Eddie Barefield, Lucky Millinder and Lunceford. Oliver's is the only band he's been with since getting out of the army. Arranged Lunceford's "Cement Mixer" and "Jay Gee", the latter an original, and arranged and composed "Hey Hoss" for Millinder. His work for Oliver includes the arrangements for Deep River, Slide Ride and Ready for Freddie. 802.

DAVE McRAE, 41, alto sax, clar-

inet, baritone sax, would like to be an arranger. Worked with Fats Waller, Roy Eldridge, Claude Hopkins, Bud Bascomb and Jess Stearn. USO toured in Japan and the Philippines. Arranged Bascomb's 1945 recording of **TIME AND AGAIN**. 802.

CHARLES BATEMAN, 25, piano, claims that Vladimir Horowitz is his favorite soloist and that he would like to play half as well as Horowitz does. A pianist for 10 years, this 802 member worked with the Palmer Brothers quartet and with Ed Hall's unit. He and his wife, Laura, live in New York.

Rose N. Y. C. Opener

New York-Rose Murphy has replaced Mary Lou Williams at Cafe Society Downtown. Annabelle Hill is held over.

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Posin'

By **DM Gottlieb**

THE POSER

How will the recent legislative setbacks in Washington (Taft-Hartley bill, Lea act, Form B reversal) affect the working musician in the near future?

THE POSERS

Music Biz Characters

Went about posing poser and quickly discovered 'twould have been better asking for description of nuclear fission. Got brush from union officials of AFM, who said they ain't talkin'. Chanced upon **Wilbur De Paris**, recently departed from the Duke. Stepping where angels fear to tread, he said:

"The only part I've thought about is the outlawing of the closed shop. It that means that non-union men can work clubs, there might be trouble. On the other hand, musicians go to enough for such jobs are probably all sales or working at getting their cards."

Visited **George Faxton** at Capitol theater where he cogitated, then spoke:

"I'm concerned, of course, by the matter of social security taxes and a lot of other things but have not had the time really to find out what's all involved. I know it will be tough on musicians in radio. By eliminating stand-bys in theaters, it may help those of us who work New York theaters, since there'll be more money available for actual performers. On the

other hand, the average guy will suffer."

Approved of idea of seeing lawyer; so visited **Chubby Goldfarb**, legal eagle and manager of **Wendy Herman** and **Billy Butterfield**. Spoke Chubby, with a politician's ambiguity:

"Even a cursory study of the Taft-Hartley bill indicates this law may have far reaching and unsuspected complications. The musician, just as any other citizen, must of necessity be directly affected. This legislation coupled with similar legislative trends in the war cry of reactionary anti-labor forces. The musician must band together with his various union brothers for the preservation of his individual rights and for the actual survival of our great democracy."

Got frank reply from **Col. Dean Hudson**, sub. **Spake Hudson**, while scratching noggin:

"I don't think anybody knows anything about anything. All are waiting for test cases and, meantime, worrying about more immediate problems. Regardless of how the laws affect us, the general state of losses affects us still more happily. Things show signs of picking up. Maybe I'll soon be able to catch my breath and talk to my lawyer about the Washington business."

James Builds Small Combo

Hollywood—Trumpeter **Harry James** the last few weeks has been rehearsing a small band, men picked from his large band, to work jazz concerts next time he takes the whole gang across the country. With James on trumpet will be **Willie Smith**, alto; **Eddie Ross**, clarinet; **Bruce McDonald**, piano; **Buddy Combino**, drums; **Tiny Timbrell**, guitar; **Ed Meisnick**, bass; and **Ziggy Elmer**, trombone. **Ray Coniff** is arranging for the unit.

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