

# TD AND BG SWAP BLOWS ON SET

## DOWN BEAT

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### All Aboveboard With Macs And Majestic



Los Angeles—The Merry Macs, who will soon trek east on a theater tour, confer with Majestic's new musical director Paul Barron. Left to right: Judd McMichael, Lynn Allen, Jimmy Gariland, Barron and Ted McMichael. You don't mean that Hands Across The Table is next, do you?

## Troubadour In Slow Start

New York—Club Troubadour, new musical venture here in the spot which housed Dixon's, after a very shaky start looks as though it may last. The club opened August 8 with Louis Jordan with plaster still wet where the wall between the bar and the main room had been torn down. The air conditioning was not operating, the lighting and service were in bad shape.

With the advent of the Georgie Auld band, dancing, and June Christy business picked up to an extent so that it looks as though the club's operators may make it. Food, excellent, is ladled up by Harry Low of Yank Sing (musicians' hangout) and Outside Sidemen fame.

Sylvia Syms, featured singer in the spot, opened badly to a poor

favorable musician and customer comment.

Spot will bring in Nat Cole shortly, and is mulling using Doc Evans' crack little two-beat Chicago band to back Frankie Laine when he arrives to chant there.

## Padway Slugged By Lawyer

Los Angeles—Joseph Padway, attorney for the AFL and the AFM, was socked last month by Irving McCann, general counsel for the Kearns congressional labor sub-committee during meetings here on AFL activities. Padway accused Kearns of gossamer-like questioning, whereupon McCann slugged him. The latter incidentally, later on in the hearing, querying Mr. Dober, head of the letter-carriers' union said, "Here comes a man who five years ago was a letter carrier pretending to tell a Congressional committee how to run its affairs . . . a man with more brains in his feet than he has in his head."

After a gasp from the audience, McCann apologized, saying his remark was made in the heat of argument.

McCann is the same attorney James C. Petrillo previously made look slightly foolish before the same committee in Washington, D. C.

### Louis Jordan Has Minor Op

New York—Louis Jordan out for the last two days of his scheduled week at the Club Troubadour with an extremely painful digestive tract illness recovering at press time at the Edgcomb Sanitarium from a minor operation.

### Chippie Hill Sinas Again

New York—After 17 years of obscurity, Chippie Hill, who sang on blues records in 1927 backed by Louis Armstrong, is back in business at the Village Vanguard. Chippie was rediscovered by Rudi Blech. Rudi took her from a job in a mid-western bakery and featured her on one of his concerts. She broke up the audience, among them Vanguard proprietor Max Gordon who promptly signed her. The Three Flames, sensation trio long at the Vanguard, moved on Sept. 6 to Gordon's east side spot, the Blue Angel. The Flames were given an award on WOR's Scout About Town show as the outstanding musical trio of the year.

### Heidt Settles With Agency

Hollywood—Bandleader Horace Heidt, in a bit of a tussle during recent weeks with his agency, MCA, has ironed matters out with the firm and recently signed a five-year pact that, according to those close to the leader, gives Heidt more terms to his liking than his former binder.

### GAC Monopolizes Meadowbrook

New York—The Meadowbrook, having opened with Perry Como, Marion Hutton and Sam Donahue's orchestra, followed up with Mel Torme and the Ray McKinley band on Sept. 2, all GAC names.

### Weird Wizard



New York—High priest Parker has an other-world look as he plays at the Deuces here. Face framing Charlie's belongs to bassist Tommy Potter.

## Benny Goes Down After Three Bops From Tommy

By EDDIE RONAN

Hollywood—The Los Angeles Examiner in a screaming, eight column, 72-point headline Aug. 23 proclaimed:

### TOMMY DORSEY KNOCKS DOWN BENNY GOODMAN IN FIST FIGHT

## August Heat Slows Up Biz

New York—Bad weather hurt August business on 52nd Street, with the new Club Troubadour staggering badly during its first week of operation, but picking up as time went on. The Onyx which has been sporting Lil Green, nixed her out because of lowered grosses, was operating with the Jackie Paris and Vivien Garry Trios at prestime. Charlie (Bird) Parker was doing the Street's best business at the Three Deuces, closely tailed by Dizzy Gillespie at the Club Downbeat. Here at least bebop looks like Lombardo at the Waldorf; money in the bank. Albert Nicholas continues at Jimmy Ryan's, while Ella Fitzgerald opened August 29 at the Downbeat. The Troubadour continues with Georgie Auld's nine piece band, June Christy and Sylvia Syms, while the Bill DeArango's trio goes in for the Mike Bryan quartet.

Contracts had been accepted but not signed for a change of policy at the Club Bayou with bebopster vocalist Dave Lambert among those slated to be present.

## N.Y. Jazz Concert Set

New York—The New York Jazz Club, which recently gave a Town Hall concert that featured Bunk Johnson, Leadbelly and Ormer Simeon, will follow on Sept. 27 with a Town Hall bash starring Champion Jack Dupree, Lee Collins, Edmund Hall, Wellman Braud, Baby Doods, Knocky Parker and George Brunis.

A forthcoming winter series will be given as tributes to jazz immortals like Belderbocke and Beatie Smith, with former musical associates of each immortal participating in the program. These concerts will be held at the club's regular meeting place, 100 East 17th St.

Other club plans call for the presentation of musicians not often heard here: Jimmy McPartland, Punch Miller, Jimmy Yancey and others.

## Duke And James Sought As Jocks

New York—At press time, it looked like everybody was getting into the disc jockey act. Station WMCA, alone, is dickering for Duke Ellington and Harry James to supplement Tommy Dorsey and the Bee—Wain Andre Baruch combination! The Ellington and James deals, if culminated, will involve transcriptions cut by the ork leaders from wherever they're operating and mailed to New York for airing. The Dorsey platter show, a 12 hour a week stint, opened Sept. 8 with almost all time sold.

## Eddy Howard To Jump Continent

Hollywood—When Eddy Howard debuts his Sheaffer Pen Parade Sunday (14) over NBC, it will mark the first of three airings from the coast before the bandleader takes his crew into Chicago for the following eight weeks. The band treks to New York in January.

Howard closes the Grove of the Ambassador here Sept. 29.

And, it was true, according to those who stood on the sidelines. Tommy floored Benny with three well-aimed blows after the two famous leaders exchanged hot words at a recording session on the Samuel Goldwyn lot where both had parts in the film, A Song Is Born.

Although Benny only got in a few kicks to Dorsey's effective punches, observers of the battle assured nonattendants that the trombonist and the clarinetist did mix it up, disproving many reports that the "battle was a framed publicity stunt." Such reports, for the most part, filtered in from the east.

The consensus of the closest observers at singaleve revealed these facts:

### Benny Arrives Late

Goodman arrived two hours late on the studio sound stage where he, Dorsey, Charlie Barnet, Louis Armstrong and others were to cut tunes for the film.

Benny ad libbed the ending of one of the numbers.

There was an exchange of words between Dorsey and Goodman.

Emil Newman, the musical director, intervened.

Tommy is quoted as having said "we got here at nine (a.m.) after working late. Maybe you can sleep but we'd like to get this thing over with."

Benny reportedly grumbled some unprintables.

Tommy unloosed his 1-2-3.

Benny went down, got up, and went home.

### Both Dony Scrap Later

The next day, both denied that much had happened. Tommy brushed it off with the statement that "it was just a flare-up. Nothing really happened."

Still the daily trade press contended that Benny had actually been hurt and had complained to friends about a brain concussion. Also, that stagehands working behind the musicians anticipating the battle for weeks had made up a pool and that one of the lucky crew who had drawn Dorsey won \$100.

In spite of the varied reports, it did happen.

People at hand that day may so.

## Phil Brito Buys Back Contract

New York—Phil Brito bought back his contract from his personal manager for a reported \$18,500 last week and is dickering for an agency affiliation. Brito just signed a three year pact with Musicraft, has a two-a-year pic deal with Monogram and hopes to be set shortly on a net airt.

## Perry, Lloyd On The Cover

Perry Como, who is proud of the fact that he was an excellent barber in his youth, before he took up singing and became the idol of the bobby-soxers, practices his tonorial skill in his theater dressing room on the pate of Lloyd Shaffer, conductor for Como on their cigarette air show who is travelling with the vocalist on his current tour.

### Sittin' In



New York—More things happen at the Troubadour! Sylvia Syms and the doggie have a fine dust while Mike Bryan accompanies on the piano. The pup just wandered into the club for one brief set.

# Trombonist Nabbed For Tea

Hollywood—Les Jenkins, nationally known trombonist, once with Tommy Dorsey, and his wife, June, were arrested Aug. 19 at their Studio City home on suspicion of violating narcotics laws. Arresting officers, who had been called by neighbors to stop a domestic quarrel in the Jenkins household, caught Jenkins coming out the back door with three jars of marijuana seeds. His wife denied any knowledge of the tea, stating that she felt she should be the complainant, although from the scratches it was apparent that Les got the worst of the battle, according to police.

Detectives said Jenkins voluntarily took them out back of the house where the trombonist admitted that he had grown marijuana. They quoted him as having said "I tried the stuff 15 years ago. When you do a thing so long and get by with it, you forget there's anything wrong with what you're doing."

The couple were held pending further investigation.

# Northwest Tour For Duke

Oakland—John Bur-Ton, local promoter who held the King Cole and Duke Ellington concerts at the San Francisco Opera House this summer, is taking Duke Ellington on a swing through the Pacific Northwest.

Partial schedule included Eugene, Ore., Aug. 19; Albany, Ore., Aug. 20; Tacoma, Wash., Aug. 21; Seattle, Aug. 22; Portland, Aug. 23, 24 and then Vancouver and Victoria.

There is a possibility that Bur-Ton may take a revived Woody Herman band on a Northwest tour later this fall.

# Without Dusters, They Ride The Stanley Steamer



Hollywood—Stanley Steamer, a tune named after an ancient brand of motor car, was the reason for all the puffin' in the Columbia studios recently. Dinah Shore and the Modernaires here take it for

a trial spin. Left to right are Dinah, musical director Sonny Burke, Johnny Drake, Fran Scott, Virginia Maxey, Hal Dickinson and Ralph Brewster.

# Raeburn Band Is In Spin Again

New York—Despite four brilliant sides recently cut under Ginnie Powell's name (for an as yet undisclosed label), the fortunes of the Boyd Raeburn band were at low ebb at press



New York—Taken at the Ertegun record date of the Raeburn band, Boyd seems buoyant enough. Trio in the center is Raeburn, Ahmed Ertegun and Ginnie Powell.

months back, had brought lawyer Lou Randell into the picture but, after a few bitter weeks among the principals, Boyd persuaded Randell to check out.

### Stuck For Rehearsal

The \$800 rehearsal charge grew out of a session at Nola's the day before the last record date. According to Raeburn, the rehearsal had nothing to do with the waxing session, which was to have been

a sextet date. Instead, it was a full band run-through largely for the benefit of new recruits to the band.

At the last moment, Boyd persuaded Ahmed Ertegun, promoter of the record session, to use the full band. The material rehearsed at Nola's was used. Some of the musicians later went to the union, which had little choice but to ask Boyd to pay each man some \$40 for what was termed to be a record rehearsal.

# Pianist's Zeal Curbed By Court

New York—East side of town here doesn't like Chopin. At any rate, the neighbors hauled Dr. Henry Blutman into court, told the judge they didn't mind piano playing, but his pattern of one or two pieces, 20 times a day for months was a "neighborhood abomination". Blutman replied that he saw no reason why he shouldn't continue to play Chopin long and loud, and that if his neighbors didn't like it, they could move. The judge limited him to four hours a day, two in the morning and two at night.

Boyd is currently sitting tight, waiting for a record contract from a major diskery that's able and willing to promote the fabulous music dreamed up by him and arranger Johnny Richards. Not willing to sweat it out has been star reed man, Buddy DeFranco, who rejoined Boyd for the record date, then announced he was heading back to the west coast.

### Pond Ponders Sell-out

Also out of the Raeburn band during the last month have been Bernie Glow, trumpet; Irv Kluger, drums; Milt Bernhart and Bart Barcelona, trombones and Joe Barisi, bass. Replacements include two Washingtonians: Doug Jones, drums and tympani; and Nelson Shelleby, who plays both lead trombone and lead trumpet.

Stillman Pond, L. A. promoter and original money-bags for the

Raeburn ork, is rumored about to sell his interests. Pond, a few

# Ex-Name Leader Earl Fuller, 62, Dead

Chicago—Earl Fuller, 62, famous band leader, pianist and composer of the first World War period, died of heart trouble August 19 at his home in Morrow, Ohio, near Cincinnati. Fuller, who composed Livery Stable Blues among others, and whose band was a contemporary band, operated a night club in Cincinnati in his later years and at the time of his death was a real estate dealer in Morrow.

Fuller's band, essentially a rag-time band, became popular at Coney Island in 1915 with such famous musicians as Ted Lewis and Harry Rademan, the latter of the famed "laughing trombone". He reached the zenith of his popularity when, with the success of the O.D.J.B. at Reisenweber's in New York, he came into the famous Rector's in Manhattan.

### Many Hit Records

This was in 1917, the same year many of his best records—Old Grey Mare, Beale Street Blues, Coon Band Contest, Lil Liza Jane, Slippery Hank and Yah-De-Dah—came out. It's said the royalties Victor paid W. C. Handy for Beale Street Blues pulled Father Handy out of a tight financial plight.

The Fuller band consisted of Earl at the piano and a clarinet, trombone, cornet and drums. He stayed with Victor until 1920 when he moved to Columbia and recorded under the title to Earl Fuller's Rector Novelty Orchestra. By this time jazz had passed the Fuller band by and their music became more and more the commercial type of the period. Their Columbia recordings were

positions he published under the title "jazz classics".

After his Columbia recording days, Fuller dropped into obscurity, returned to Cincinnati to operate a night club and, at various times, lead a dance band.

—Lee and Doe

# Woody, Peg Air Show Hit

Hollywood—The job Woody Herman, Peggy Lee and guitarist Dave Barbour turned in on the Summer Electric Hour over CBS (show closed Aug. 30) still has local radio nabobs talking.

The trio—Herman-Lee song stylings and Barbour's musical direction—was of a caliber far

above the usual summer replacement and, before Miss Lee signed to join the Jimmy Durante show, agencies were active in an effort to hold the package together for a fall and winter stint.

Previous arrangement brings the Phil Spitalny Hour Of Charm back as a replacement, but many close observers held that the Herman-Lee-Barbour type of packaging held a fresh touch so long lacking in radio today.

# Evie Gets A Permanent Job



Chicago—Evelyn Ehrlich, former Beat staffer, and Bob Tillston, trumpet player formerly with Johnny Bothwell, demonstrate a fine spirit of cooperation especially helpful for newbies. Noting was done August 28 in Chicago.

# Les Brown Band On Hope Airer

Hollywood—The Les Brown band was picked to fill the musical spot for the Bob Hope Peppercorn show over NBC this semester when the stanza unfolds across the country Sept. 16.

Brown, since his band fracture last year, has re-formed a smaller nut band with which he has been touring the last few months, Penner of Sentimental Journey and My Number One Dream Came True. Les organized his band while a student at Duke university.

# Leapin' Anthony -- Here's Why



New York—Explanation for the famed Anthony leap has been discovered by the Beat. Natural result of the stimulus in photo one is the reaction in photo two. Ray, according to reports, is always of getting hot-feet. (Staff photos by Gail)

# All Kinds Of Musical Allegiances Gather Under The Dane's Banner



New York—One of the weekly jam sessions sponsored in the Village by Timmie Rosenkrantz produced these photos, by Got. Members of one group were, in the first picture, Bill Harris, trombone; Flip Phillips, tenor; Lennie Tristano, piano; Chubby Jackson, bass; Denizil Best, drums, and Billy Bauer, guitar. Second shot shows Rex Stewart, trumpet; Sol Yaged, clarinet; Uffe Bode, drummer; Doc Pomus, singer. In the third picture are John Levy, bass, and Jimmy Jones, piano. Last group has Stewart, Yaged and Joe Thomas, trumpet. One modern and several standard groups were used.

## Koussevitsky Weds Secretly

New York—Serge Koussevitsky has wed again at 73, the bride being his secretary for the past 18 years, Miss Olga Naumoff, the niece of his late wife. The news came out when the conductor of the Boston symphony was asked to pose for a shipboard picture on board the Queen Elizabeth August 17. The cameraman, strictly a Guy Lombardi type, asked Koussevitsky if his wife were accompanying him on the trip. Koussevitsky hesitated, said "yes".

At this point a ship public relations official whispered to the photog that Dr. Koussevitsky was not supposed to be married. The photog, in the best traditions of the press, walked up to Koussevitsky, queried, "Doctor, is this woman your wife, your sister or a friend? Is it Miss or Mrs.?"

### BRIDE DENIES STATUS

Mrs. Koussevitsky broke in at this point to say "Miss", but the conductor, taking the photographer aside explained that they had been secretly married that day and had not wanted to release the

## Life Scans Rise Of Beryl Davis

New York—In a stroke of inspired press agency. Life magazine took a shot at the 71st Infantry Regiment army here with a diagrammatic outline of all the bigwigs, newspapermen and disc jockeys involved in the rise of Beryl Davis, English-imported singer. More than 200 persons were in the pic, ranging from movie producers to columnists.

## Organ Part Of Buddy's Baggage



New York—Buddy De Franco, clarinetist formerly with Boyd Raaburn, carries a small organ with him when traveling. Here he goes over some music in his hotel room while his wife is in the background. The organ and the De Francos may now be on their way west. (Staff Photo by Got)

## Levant, Jolson On Radio Show

New York—New stars on the Kraft Music Hall show will be Osoar Levant and Al Jolson with the orchestra led by Lou Briner. Milena Miller, singer who was kept on the show last year, is still there for the new stanza, starting October 2.

## Baron Timmie Promotes Leaping Bashes In Village

New York—Jazz fancier Timmie Rosenkrantz, who shares his time between this country and his native Denmark, celebrated his current stay in America by inaugurating a series of weekly Village bashes which, judging by the concert of Aug. 22, is a honey. The Friday affair caught by the Beat was, admittedly, a big budget gimmick to promote the entire promotion. And how it came on! Set in the cubby-hole atmosphere of the Bohemia club (formerly the Pied Piper, a half block from Sheridan Square), the affair in question provided two contrasting units and extra guests, besides.

One of the combos, a "modern" jazz sextet, used Bill Harris, Flip Phillips, Lennie Tristano, Chubby Jackson, Denizil Best and Billy Bauer. The fabulous ideas flowed like wine, especially from the Tristano piano.

The standard swing group had Rex Stewart, Jimmie Jones, John Levy, Sol Yaged and a series of guests that included Al Hall, Joe Thomas and Bobby Hackett.

Tariff at the Friday concerts includes a \$1.20 admission charge, for which you get the music, a couple of dancers and a cubic yard of solid cigaret smoke.

## English Critics Like Abe Most Combo

Chicago—Abe Most, who complains when his unit is compared to the Joe Mooney quartet, has been proudly carrying around a rave from the Musical Express, an English publication. Scott and Crombie, corresponding with their home sheet from the States, reported that they "have heard the greatest small band ever." The outfit, clarinet, accordion, bass and guitar, "is so far ahead of Mooney that it's just unbelievable" gasp Scott and Crombie.

Arrangements are wonderfully refreshing, full of rich chord sequences and melodic modulations and the group does them full justice," the blurb continued. "As far as the individuals are concerned, Abe himself is without doubt the finest clarinet soloist we've heard—Benny included. This may seem

a very sweeping statement, but the fellow's melodic inventiveness and stupendous technique actually have to be heard to be believed." Most, the ex-Les Brown and

## When Straeter Played Monkey Mood Music

New York—Ted Straeter, pianist-leader here, tells of his first Broadway break with some sourness. Irving Berlin sent him over to see Billy Rose when the mighty mite was casting his musical show Jumbo some years ago. Straeter practiced playing mood music for monkeys, still hates peanuts.

He walked on stage for the audition, passing long lines of elephants, zebras, and monkeys, slated to appear in an animal wedding scene.

He was told, "Come on, let's hear some animal music." He spent the rest of the run

## Mooney Four Into NYC's Warwick

New York—The Joe Mooney Quartet opened here September 8 in the Raleigh Room of the Hotel Warwick, west side swankery here. The Quartet went in on a flat guarantee and a percentage, on a booking which upset plans to take them to the west coast. Previous plans to put the group in Monte Proser's new spot there have been stalled by slowed construction on the club.

## Jack Goes From Bach To Be-Bop

New York—Jack Robbins is telling New Yorkers his new slogan is "From Bach to Be-Bop". Occasion is his purchase of the Walter Fuller group of BMI firms, which control many selections Disney Gillepie has recorded. Robbins' firm has been concentrating on standard and classical works including those of Villa-Lobos and Debussy and this catalogue will be a new departure. Fuller will probably remain in a writing capacity and the firms will leave BMI, as Robbins is known to dislike the BMI method of operation.

## Nilsson Twins Brides

Hollywood—Elsa and Eileen Nilsson, 22-year old singing twins of the films, were married Aug. 23—the former to Vasil Markoff, a San Francisco realty man, the latter to George Ackerman, screen agent. The double ceremony was held at Cathedral Chapel here and the couples left immediately on separate honeymoons. The Markoffs went to Lake Tahoe; the Ackermans, Yosemite park.

The twins, before gaining fame in pictures, worked with Spike Jones and with Bob Hope as members of a USO troupe.

## June, Georgie On The Street



New York—If you can pull yourself away, that's Georgie Auld in the background. June Christy had the mike at the Troubadour when our good man Gettlich was around. (Staff Photo by Got)

Chicago Band Briefs

King Cole Trio Chi Concert On 23rd; College Inn Sets Rhumba Ork For Jose Melis!

By DON C. HAYNES

Chicago—The King Cole Trio, at this early writing, is supposedly set for a concert here Sept. 23 at the Civic Opera House. It will be part of the trio's tour from the west coast, with first concert date Sept. 13 in Louisville, and others already set in Pittsburgh, Charleston, W. Va., Lansing, Mich., and Rochester, Minn. The group will get up to \$2,000 guarantee against 60 percent of the gate.

After sticking with small jump bands, the College Inn is going commercial again and is forming a band around Jose Melis, the Latin American-styled pianist who has been a hit as a single in the room. Frankie Laine opens with Melis on the 19th with a gal singer and possibly a novelty unit of some type.

Bash For Laine

Mercury Records, under Art Tadmage's direction, will throw a tremendous party in honor of Laine for record retailers on the 22nd in the Sherman hotel's Grand ballroom. Long list of Mercury talent will perform.

Nothing set at Jump Town following Bill Harris-Fip Phillips unit. Pete Johnson was dickering for a small group to back Nigger Evelyn Stallings. In the meantime, Jackie Cain is the north side De-tour with her original unit, the George Davis quartet.

Chet Robie is back at the Cairo, where Abe Most's quartet filled in their three-week vacation most excellently. Jimmy Dale's mixed crew, with tenor saxist Gene Ammons fronting, did a week earlier their month at St. Louis' Riviera. Dee Palmer, trumpeter at N.B.C., has the music department excited over his work, and talk is of a staff dance band for the musician. The Harris-Phillips combo replaced Anita O'Day at the Continental in Milwaukee for two weeks.

Jack Gardner Active

Jack Gardner replaced Don Ewell on piano at Jazz Ltd and

Swedish Fan Plans World Jazz Combine

Chicago—Nils Jacob Jacobson of Oslo, Sweden, has announced his intention of organizing a World Jazz Union, to make easy the paths of the globe-trotting jazz enthusiast and to spread information about jazz and jazzophiles.

Interest in good jazz in Scandinavia is now "overwhelming" Jacobson reports. During the war, jazz went underground. Jacobson himself was arrested by the Gestapo twice because of his interest in jazz music. Now however, clubs have sprung up which sponsor jazz sessions, contests and show 16 mm sound jazz films for their members.

Individuals and clubs interested in a World Jazz Union should write to Jacobson at Schweigardsgt. 89 III, Oslo, Sweden.

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Sorry Fellows, But This'll Just Take A Minute



Los Angeles—The photographer, not Got, seems to have interrupted this Trilon recording session. If you squint hard at the mirror in the background, you can see Vido Musso's face. Faces you can't see working from the left, belong to Rene LaMarre, vice-president of Trilon. Jack Haris, technician, Ed die Safranski, bass, Shelly Manne, drums, Ray Wetzel, trumpet, Boots Mussulli, alto sax, and Mel Winding, trombone. Pete Bagote is at the piano and the Raye Sisters sing for Russ Donahoe, Trilon musical director.

will soon move into Polly's, new jazz spot on North Michigan Blvd. Ewell, we understand, has been forced to retire at least temporary from the music business and it may be permanent.

Nicky Blum, with a new band, continues at Ye Olde Cellar. Eddie Getz, after Jump Town and the Tallepin here, went back to his old Milwaukee spot, the Stage Door. Christine Randall is still at the Tin Pan Alley. Toy Voyo supposedly leaving the Argyle Show Lounge, with Gypsy Silvers trio possibly replacing. Doubtful how much longer the Billy Samuels trio will continue.

Silhouette Sessions

The Silhouette on Howard street starts Monday night "Celebrity Night" sessions next Monday (15th) with some fine local talent

lined up. Names such as Gene Ammons, Gail Brockman, Jimmy Raney, Lou Levy, Mel Henke, Georgie Barnes and others will be used. Sarah Vaughan will star. This reporter, heaven forbid, will emcee the session of the 22nd with a group of his own picking.

Disc Jocks Liau Burton and Eddie Hubbard will also be part of the next Panther Room show. Liau to do a half-hour disc show during the band's long intermission at 10:30, broadcast over a local station, and Eddie as emcee. Hubbard just arrived back in town after do-

ing the summer Tex Benson Chest-erfield show. Al Overand head is now at the Riptide in Columbus City, with a five sax, one trumpet two rhythm band. Joe Sher, drums, and Joe Barlingari, pianist former Bob Chester man, are in the crew.

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# Pete Daily's 'Walkin' Music Has Hollywood Cats Happy

By PETER TANNER

Hollywood—Not much over two years ago Chicago cornet player Pete Daily was living in a caravan and job hunting around Sunset and Vine. Now his own little Dixieland combo is packing 'em in nightly at the Hangover Club, a stone's throw from that famous intersection. With Pete Daily's Chicagoans are Rosey McHargue on clarinet; Warren Smith on trombone; Herman Cross, piano; Red Cooper on drums, and also there's Marvin Ash's fine piano, so long a Hangover resident.

Pete's Hollywood success story started in November 1945, when, taped-up cornet in hand, he arrived at Radio Recorders to cut four sides for Eddie Laguna's Sunset label. The session was supervised by Dave Dexter, and in addition to Pete's fine melodic cornet playing there were Bud Wilson on trombone; Rosey McHargue on clarinet and the base sax work of Joe Rushton. Jump records later recorded eight more sides with

substantially the same personnel, and the first two sides released, *Woke 'em Blues* and *Livery Stable Blues* (Jump 12), have already caused much favorable comment from two-beat enthusiasts.

### With Mike Riley

During this time Pete was nightly donning a comic hat and participating in a Spike Jones act at Mike Riley's, but on Monday nights, Riley's night off, Pete could usually be heard jamming at the Hangover; and one night last November Pete got together his recording group and staged a battle of music with the Errol Garner Trio and Charlie Parker at



Billy Berg's. "Man, that sure is walkin' music," commented an old colored woman to Pete as he left the stand to don his comic hat again at Riley's.

Pete's 'walkin' music' became a permanency when last July he opened at the Brass Rail in Glendale with his Chicagoans. The Brass Rail, which had hitherto featured commercial corn, really rocked, and the patrons loved it. "Would you play *Shine On Harvest Moon*?" asked one of the

waitresses on opening night.

"We sure will have to educate her," replied Pete as he stamped out the beat for a tear-up version of *Benetton*.

### Customers Go For 'M

"Who is this little guy with the cornet?" ask several of the Hangover patrons, delighted that the club has now decided on supporting a regular outfit in place of its usual thrice weekly sessions. Pete is a modest and unassuming

person and almost the last one to talk about himself; however, it was possible to elicit from him that he was born in Portland, Indiana in 1911, and that he has run the gamut of musical instruments from scales on a violin to chords on a banjo. Then from alto to baritone and bass sax, finally taking up cornet while in high school.

One of his first jobs was with Jack Davies' Kentuckians where he doubled base sax and cornet, recording with the band on the former for the old Gennett label along with the late Howard Casey on trumpet; Max Miller, who now plays vibes, on guitar; Doren Davidson on tenor; Fred Christy on drums, and Jack Davies himself on alto and clarinet.

Later, back on cornet, Pete played numerous engagements in and around the Windy City and became the close friend of the late Frank Melrose.

"There is no doubt in my mind (Mouldate To Page 16)



Hi there . . . hope you missed us last month while your Good Buys reporter was on vacation. (We missed you!)

"Intermission RM" and "Belbes Bash" are only two of the new Progressive Jazz Series sets scheduled to come off the press when Stan Keaton makes his long-awaited return to the band stand. If you like, we'll see that you get a complete list of these really sensational sets.

Since we can't pass a music or record shop without hearing a harmonica rendition of a certain Irish lassie we know that the harmonica business is on the upbeat. What we didn't know is that every year more than ten million harmonicas are sold in the U. S. alone! A good many of those are Magnus All-Plastic Chromatic harmonicas . . . and if you're a budding Harmonocat, we'll be glad to send you the Magnus illustrated instruction book and song folio for free.

One of the busiest beavers we've seen recently is Charlie Colla, famous New York trumpet instructor who has taught some of the leading jazz and popular soloists the big tricks. In addition to getting ready for a terrific fall enrollment, Charlie's preparing trombone versions of his modern method books and studies. Trombonists, if you'd like to be the first to know what, where, and when, drop us a line. Note to the Wise: Hip Main Stemmers are dropping into the Main Stem Record Shop in New York to pick up the latest and hottest jazz records. Do you get their bulletins?

We've been having a great time doing our best to satisfy the numerous requests that have been coming to our "Where to Buy N" Dept. Looks like we've started something! Timbales . . . celestes . . . psalmodic metronomes . . . recording equipment . . . these are just a few of the more unusual requests we've received. A Navy Chief "somewhere in the Pacific" writes that N's a pleasure to do business with us . . . and the feeling is most definitely mutual!

Easy on the Ears: The Andrews Sisters singing England's latest hit, "How Lucky You Are" (Decca) . . . Elliot Lawrence saying "The Echo Said 'No,'" on Columbia . . . Beryl Davis' Sultry tones on "You're Breaking in a New Heart" (Victor) . . . The Modernaires, splendidly blended as always, on their new Columbia platter, "Our Hour."

Good Buy for now, 1947-48

This advertising column is maintained by Robert Holley and Co., Inc. for its clients. Address inquiries and comments to Box 33, Times Square Station, New York, N. Y.

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# Posin'

By Bill Gottlieb  
**THE POSER**  
What is be-bop?  
**THE POSERS**  
Top Boppers

Reamed Be-bop Alley, sometimes known as 52nd St., for the last word in theory on the last word in music. Got some idea of difficulty of project from Howard McGhee, who scratched his head and dove in:



Howard

"Well," he began, "is or seven-teen times. "In be-bop, ideas are faster. Now that doesn't say much, does it? Let's see... be-bop uses a wider scope of chords. No, that doesn't describe it. Suppose I just say that be-bop is progressive music. It's the younger generation's idea of the right way to play."

Went to head-men Dizzy Gillespie and Charlie Parker for The Word. Dizzy, between sets at the Downbeat club, put it this way:



Dizzy

"Be-bop is a way of phrasing and accenting. The accent is on the up beat. Instead of OO-bah, it's oo-BAH. Different chords, 'oo. And lots of flattened 5ths and 9ths. There's lots more to it. But just now I can't think of what."

Turned to arranger-band-leader Ted Dameron, who writes much of Dizzy's stuff:



Ted

"Be-bop is music that's fresh and alive," Ted waxed ecstatically. "It leads the way for new sounds in music. It's not just straight music, instead of straight chords, it weaves chords into the main chord. Right now, it's just the beginning. Soon be-bop will become the most beautiful of all music, more beautiful than symphony music. Highly commercial, too. The movies have begun to use it and soon everyone will."

Down the Street at the Three Deuces, cornered Charlie promptly sneaked out of the corner and answered question via a bop chorus illustration. Forced him, however, to give verbal explanation.



Charlie

"Be-bop," he growled, "is advanced modern music. It has a style of its own. Different phrasing; different harmony; different accents."

Got detailed reply from Barbara Carroll, ex long-hair now bopping a piano and leading a trio as Dizzy's "retief" unit. Said Barbara, aided by her guitarist, Chuck Wayne:



Barbara

"Be-bop is distinguished by many things. Among them are the constantly shifting chords played in the background. In earlier swing, the same chord was repeated throughout one or more bars. Be-bop has advanced beyond that. Also, compared to earlier music, be-bop is more legato. It flows smoothly with, let's say, even eighth notes.

## This Was Taken When Ragtime Was New



This picture should be datelined "Sedalia, Mo." for that was where it was taken in September, 1896. The band is the Queen City Negro Band, organized in 1891 in Sedalia. Among the personnel, though not pictured, was Scott Joplin who played B-flat cornet. Probably the first "ragtime" band, the group played Joplin's Maple Leaf Rag, Sun Flower Slow Drag, and Tom Turpin's Bowery Buck. In the

photo are: A. G. Wheeler, tenor; A. H. Hickman, bass horn; R. O. Henderson, baritone; W. H. Carter, trombone; J. W. Scott, alto; J. W. Chiam, alto; Ed Gravitt, cornet; W. M. Traira, cornet; G. T. Ireland, clarinet; Nat Diggs, clarinet; Emmet Cook, snare drum; C. W. Gravitt, bass drum; Henry Martin, drum major; Bert Stewart, librarian. The picture was obtained from clarinetist Ireland, still in Sedalia, by S. Brunson Campbell of Venice, Calif.

## KayCee Jazz May Be Dying, But It's Not Dead Yet

Kansas City—Although the undertaker has been notified and the embalmer told to stand by, there are still a few kicks left in the one-time jazz center. Really gone combo here is Jimmy Keith's six-piecer. After a spell at the Rialto on Highway 40, they are now installed downtown at the College Inn, 10th & Wyandotte. Equally capable with the bops, pops, and oldies, Keith's group, with an intonation and attack reminiscent of Norvo's sextet, is ready for bigger deals.

## AM And FM Now Separate Work Union Tells Nets

New York—Confirming a Down Beat exclusive two months ago, the American Federation of Musicians in wires to the heads of the networks told them that it felt that AM and FM radio music were two separate enterprises and that it would not furnish the same music to both.

This stand was a switch from the AFM's position before the Lea act, the union at that time demanding double pay for the dual service. Since the Lea act forbids payment for duplication of service, though AFM lawyers protest FM music is not such, the union put its refusal on the basis that it flatly would not offer both services at the same time to the same installation.

The networks had previously warned their affiliates that they felt such would be the case, but the FM association had pressured them into further requests, while various radio trade papers were chortling that separate FM contracts were as good as in the bag. The AFM's position is that FM

Another fine small band is Joe Fisk's, of the well-known Missouri brothers.

And Milton's goes on and on like the rock of ages with the rocking chanting and 88 work of Julia Lee. Julia just completed 15 years at the pad and has a large local following. Baby Lovett accomps on drums and good, too... The Five Scamps, who dish out some hip music wrapped up in a mess of mad comedy, are at the Flamingo... The El Clippo, on Southwest Blvd. has Danny Hale, well worth a listen. Danny (tenor, clary and vocal) has a fine all-around combo, specializing on some groovy originals... If you head out Independence way you can cop a jam session at Bono's on 15th. Local cats vie with ace sidemen from name bands one-niting at the Plamor danceteria.

Don't send out the obit notices yet. There's still jazz in K. C.

—Bruce Mitchell

is separate work, and that if they don't choose to do it, nobody can make them. That they will however continue to service FM installations now in service where no duplication is involved. The union added that it did not expect the FM stations to employ staff musicians, but merely wanted not to infringe on present AM contracts.

Chicago—Teddy Phillips opens at the Casa Loma in St. Louis Sept. 26 for two weeks.

## ASCAP Switches License Method

New York—With the expiration of present licenses October 1, ASCAP has announced that it will use a new method to charge theaters for its music.

Instead of charging on the basis of seating capacity, a formula adopted in the depths of the depression, ASCAP will now charge the theaters on the basis of admission price.

The scales will be based on capacity houses for one performance, and since the Society figures that there are a thousand performances a year, that it will be paid about 1/1000 of each admission dollar.

Thus the payoff will be a flat guarantee, not depending on how much business the theater does.

## Air Force Leader Weds Music Exec

New York—Pat Apgood, southern district manager of Mills Music corporation was married to Warrant Officer Sam Kurtz, assistant conductor of the air forces band, late last month at the Bolling field chapel in Washington, D. C.

The bride was given in marriage by Lt. Commander Charles Brender, navy band director, while the best man was Major George S. Howard, air forces band director.

**TONE PERFECTION IN EVERY STRING**

Chicago—Teddy Phillips opens at the Casa Loma in St. Louis Sept. 26 for two weeks.

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# Carpenter Switches Agents, Gets Action

Hollywood—Having worked his way out of a William Morris contract, the Ike Carpenter band has been romancing with GAC in an effort to iron out current booking problems. The latter agency has swung into action with the Morocco as the press time target for the band. Should the deal go through, it will necessitate the ousting of D'Varga, a vet at the spot for some months now.

Although negotiations are still in the talk stage, the Carpenter band is close to a pact with Majestic records. The crew recently cut 12 tunes for Standard transcriptions.

Best recent break for Ike and the band was a booking at the Million Dollar theater backing Frankie Laine, who came within a buck or two of breaking the all-time record at the spot. His was so good that Laine's handlers saw fit to give the band a bonus for the date.

Should the band get the Morocco date, Carpenter will back Herb Jeffries who enters the Vine street club Sept. 10.

As Down Beat went to press,

the Carpenter band was jobbing locally awaiting developments on its many deals.

## Indie Recorders Sign Engineers

Hollywood—Local indie recording studios at press time signed a new agreement with IBEW calling for a wage boost to recording engineers.

Contracts, which are retroactive to May 1, will run for one year.

## Pianist Into Films

Hollywood—Bob Ecton, pianist at the Kings, seafoodery, is being measured for a part in The Tenderfoot. Also, the 88er has been marked to score some material for Cine de Colores which is set to film This Is Your America in Mexico City.

## Girl Saxophonist Slain In New York

New York—Clarissa Strakela, fem saxophonist here who worked intermittently with small combos on the lower east side, was murdered August 20 in a tenement in the same section by Julio Gonzalez. A sex motive was assigned to the slaying by the homicide squad. She worked with the Metropolitan Trio and a femme group known as Nona Rao's Roamers.

## Two Leave James

Hollywood—Trumpeter Pinky Savitt and saxist Francis Polifoni have cut out of the Harry James band to devote time to studio work.

## Jimmy Picks Peggy

Hollywood—Blonde chanter Peggy Lee will be heard on Jimmy Durante's Rexall air show as a result of The Beak's choice of popular Peggy over a vocal group.



They may be ringing those bells soon for Jo Stafford, the canary, and Paul Weston, the ork pilot... The AFM lifted the television ban, in effect since early in 1945, for one night on August 30 to permit the telecasting of the American Legion's celebrity night from Madison Square Garden... Charlie (Butch) McGregor has been named professional manager for Spina-Green in Manhattan.

Marian Morgan cut two sides on August 24 with Harry James, giving her a total of 15 with the band, and will stay with James at least until the first of the year, according to Tim Gayle, though a daily in Akron stated that The Horn had signed Marianne Dunn

... Lina Burton, Chicago jockey, is messing around with a platter that is said to feature the actual heartbeat of a movie actress... Boots Mussulli definitely is back with the Kenton crew.



The Georgie Auld's now are legally separated... Jack Smith is back east exhausted from a cross-country tour which involved listening to some thousands of amateur musicians... Pat Dene told the press in Reno that the first person she would date when she got back to Hollywood was the guy she just divorced, TD match... Gene Austin opened his own Pair-O-Dice club in Las Vegas early this month.

Bugs Roberts, arranger for Earl Hines and others, is bedfast in Keeb's hospital, St. Louis, with a chest condition. He won't be able to work for at least a year... Dixie Manners is running around like crazy looking for The Girl With The Horn-Bled Spectacles to win some screwy contest involving a song like that reads the same... Jimmy Petrillo has been made a director of the Hospitalized Veterans Foundation, which is headed by Sammy Kaye this year.

Jack Egan's eastern office in grooming Alyce King, once of the Four you-know-whats, for a single spot in radio... Leon Rome opened a New York branch of Exclusive Records at 641 Avenue of the Americas, Sixth avenue to you... A w.k. arranger, formerly with TD, is getting out of the biz, says there are no good bands left for which to score... Vivien Garry found a well-heeled backer for her trio and expects to roll now.

John Hammond swears that Larry Kinnein leading the band at the Holiday Inn in Des Moines, Iowa, is the veritable end... Katharyn Myatt skipped out from the Vaughn Monroe band, reducing the Moon Maids to a quartet... Biggest month in 24 years at the Arcadia ballroom in Gotham, with the Ray Anthony and George Paxton orks sharing the honors. Eddie Safranek, plucked bass with Paxton until time to rejoin Kenton.

Decca's six month statement showed an \$889,148 profit after \$800,000 deduction for income taxes, while Columbia's statement was even fatter, but Majestic tabbed a \$284,372.44 loss on the year ending May 31... Marshall Young band has pulled a switcheroo on the Sammy Kaye audience participation gimmick with a routine called So You Want To Be A Vocalist?... We wonder whether the ladies of the DAR, who denied Louis Armstrong the use of Constitution Hall, ever read the document for which the building was named?

Down Beat covers the music news from coast to coast.

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The last Down Beat poll marked its first decade—also the first time that one band captured high honors in both Sweet and Swing divisions. The Duke did it... overwhelmingly!

Contributors to this unmatched triumph include three artists, whose current outstanding work with Buescher instruments makes them outstanding members of the "royal family." They are: Johnny Hodges, first among alto saxmen in the Down Beat poll for seven consecutive years; Russell Procope, alto and soprano sax alumnus of such name bands as Chick Webb, Fletcher Henderson, John Kirby; Dud Bascomb, versatile young trumpeter who made the big time at the age of sixteen. When listening to Ellington—on the air, recordings, or in person—catch the smooth, rich tones of these Buescher artists. You'll hear masterful music... sweet or hot.

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On The Sunset Vine

Spike Makes It Look Easy, But There's Million Aches In Producing Stage Revue

By EDDIE RONAN

Hollywood—It may look easy, but the wily Spike Jones, who recently surrounded himself and his City Slickers with a full revue, found the switch loaded with a gang of aches that couldn't be seen—or felt—from the straight band act

viewpoint. Not that the new Jones revue isn't coming a buck or two, it's just that it's a lot bigger haul now. On stage Jones has in addition to his Slickers about 25 additional performers. That's the only noticeable difference from out front, but here's what the change brought backstage:

The cautious eye of Ralph Wonders, prexy of Arena Stars, the unit that produces the show.

Stage manager Les Calvin, who must be followed by a staff of 10 stagehands, carpenters, electricians and prop-men.

A larger valet staff, headed by Reubel Ray, to see that the wait-look uniforms stay wild—but neat.

A pit band of 15 musicians demanded by the union to play the overture, intermission and exit march.

Former flack and now personal representative (since the revue must have a legit theater union flack) Jack Egan out front casing towns in which the revue later will show, making up the ad budget, checking the houses and laying groundwork for the publicity campaign.

Next, the legit flack, who comes along to put the campaign in operation.

While, back in Hollywood, the regular office staffs are doubled—heavier publicity duties for Maxine Thomas, who handles the national and trade presses; extra secretarial work for Nita Moore's staff; triple the work for the financial department, dividing between the company's needs and those of Spike; an inflated legal staff as an insurance against legal trouble.

Spike is making it alright, but it isn't as easy as it looked. Just ask him.

Bizwise observers are wondering why Atlas records doesn't flex itself up to its fullest strength and demand the six sides owed the company by Frankie Laine through a contract penned before Frankie joined Mercury. Laine is considered one of the surest money bets around today. He grossed \$27,000 for his week at the Million Dollar theater (speaking up nearly eight grand for himself) and his royalties from Mercury soon should total into six figures.

Frankie goes into Chicago's Sherman Sept. 19 before continuing eastward to New York.

Bulletin: Frank Sinatra and Jimmy Durante have taken over The Stables in Palm Springs as slated later in this column.

Pat Shots From Lofs

Toutie Harry James is being eyed by 20-Fox for a filming of his life. Some action should begin when the trumpeter and wife Betty Grable return from their Del Mar vacation. M-237 has just-

Words and Music: A film version



Eddie

film . . . Gene Krupa and vocalist Jack Leonard have tracked tunes for the same flicker . . . Joan Barton as the lead will chant five tunes in Columbia's Mary Lou . . . Paul Sawtell in writing the score for Design For Death at RKO . . . Twentieth-Fox has picked Margaret Whiting's You Do record for tie-in promotion for its current Mother Wore Tights . . . Enterprise is using an 87-piece symph ork as background on New Mexico.

That Hollywood Air

Vocalist Milena Miller and Lou Bring and his orchestra are tabbed to handle music chores with pianist Oscar Levant on Al Jolson's NBC Kraft Music Hall which debuts Oct. 2 . . . Disc jockey Bill Leyden on KMPC has formed a planning board to act as liaison between himself and his women listeners. Women from various walks of life have been named to the board with vocalist Peggy Lee representing the music biz . . . Chanter Margaret Lenhart and Jimmy Lennon can be heard with the Al Pearce gang Saturdays over ABC.

Arranger-conductor Frank DeVol is marked for a comedy part as well music chief when Jack Carson airs his NBC stint Sept. 17 . . . Jockey Martin Block now has as host of his four-hour daily stint transcribed and fanned out over the Don Lee web. Bundle is looking for a sponsor and will be held off RJM until such time . . . Dave Rose will direct a 37-piece band on the new Red Skelton show. He recently ended his Pabst summer show . . . Local county officials used the jocks to promote interest in finding a Miss Los Angeles County, with the winner going on to compete at the state fair.

Items in Brief

The Connie Jordan combo and the Trenier Twins are currently at the Swanee Inn . . . Flack Gene Howard is opening a new office near Sunset and Vine to better peddle the wares of the Castel stable . . . And, flack Bob Stern is platter pushing for Abe Lyman, now . . . Singer Phil Brito, who recently purchased his contract from Irving Romm for a reported \$12,000 is expected on the coast soon for a film deal . . . Frankie Sinatra may drop some baking \$5 into The Stables in Palm Beach. Sinatra is expecting his father westward soon his dad's first coast visit.

Manager Billy Hurton figures to loan picture producer shortly since picking up two original stories while in the east . . . Dinah Shore and the Modernaires cut a side together recently . . . The first the vocal group has done with a name soloist . . . Tex Beneke previews his Falladium date here with a week at the Paramount theater, 544 Franklin, opening there Oct. 14.

Reports are out that the Page

Milton G. Wolf

Frankie Meets Mrs. Ronan



Hollywood—Caught with another man's wife, Frankie Laine whirled at the approach of the photographer, hands still in mid-gesture. Other man, standing by with that pleased look, is Down Beat reporter and cartoonist Eddie Ronan. The new Mrs. Ronan was Betty Marshall, coast publicity agent.

Jay McShann Forced Out

Hollywood Pianist Jay McShann, whom GAC's Harold Jovien brought out from Kansas City to open the Susie-Q on Hollywood boulevard, two weeks ago took his combo into the Cobra club, downtown.

Trickling biz in the Hollywood spot first forced Linda Keene to other pastures before pushing the power-house Kaycee 88er out. Spot is eyeing less-costly talent.

Singer Gets Movie Role

Hollywood—Singer Gale Robbins two weeks ago was signed by RKO to play George Raft's sister in Race Street, soon to go before the cameras.

Miss Robbins recently got a contract release from Milton Sterling after completing a role in Ever The Beginning.

Salt Lake City—Frankie Carle is set for nine days at Jerry Jones' Randevo ballroom, opening Sept. 19. Charlie Barnet does four days, Sept. 10 to 13 at the spot.

Cavanaugh trio will get top billing when it opens the Million Dollar theater downtown Sept. 16 . . . The Les Parker quartet is currently at the Hollywood Plaza . . . Gene Phillips, who fronts five pieces at the Frontier in Ocean Park had his option picked up a month early in spite of the fact that his discing of Big Leg was banned by many local jockeys.

GET New Tone Effects WITH De Armond MICROPHONES

Milton G. Wolf

Capitol Shuffle Expected Soon

Hollywood—Capitol records at press time hadn't named executives to replace Johnny Mercer, president, and Buddy De Sylva, chairman of the board of directors, who reportedly have expressed desires to drop from active status in the firm.

Although the company is negotiating a heavy loan, neither Mercer nor De Sylva will withdraw any financial interests. Mercer, it is said, wants to get out of the business and to devote more time to his own music and De Sylva has found his position with Cap too confining for his health.

Chuck Newton, firm's radio relations chief, will leave Capitol late this month to go on the road as advance man for the re-forming Stan Kenton band.

In view of the above information, trade talk is that Glenn Walliche will give the company a complete personnel re-shuffling.

at the Cabana club, have been signed to work the Flamingo hotel, Las Vegas, and reportedly will get a build-up similar to the huckstering given the Page Cavanaugh trio.

Trio To Las Vegas

Hollywood—The Paragon, instrumental trio recently featured

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# Music World All Out For Cancer Fund

Hollywood—With the score all bound up at 9 to 9 in the seventh inning, the Out Of This World Series softball game between the Frank Sinatra Swooners and the Andy Russell's Sprouts Aug. 25 at Gilmore field came to a slap-stick ending that pleased the 15,000 fans who crowded into the park . . . breaking all existing attendance records . . . to the benefit of the Damon Runyon cancer research fund.

Russell pitched for his team, while Sinatra played short center field for the Swooners. In addition to the screen stars (John Garfield, Burt Lancaster, Keenan Wynn, Ed Wynn, Mickey Rooney, Jack Carson, Joe E. Brown, Eddie Bracken, Groucho Marx) such music world luminaries as Margaret Whiting, Peggy Lee, Page Cavanaugh trio, Woody Herman and Russell and Sinatra added to the affray.

The outstanding attention-getters of the contest were the two bat-girls, of course. They were vocalist Jane Russell and Virginia Mayo.

A few nights earlier—Aug. 20—Sam Goldwyn put on in conjunction with Tommy Dorsey his own

parade of music world talent for the same Runyon fund. Starting at the corner of Sunset and Vine, a parade of bands including those of Tommy Dorsey, Benny Goodman, Charlie Barnet, Lionel Hampton, Louis Armstrong, Kid Ory, plus the Golden Gate quartet, Page Cavanaugh trio and others trekked their way to Dorsey's Casino Gardens, where 15,000 people awaited the biggest collection of jazz greats ever gathered under one roof.

### Splendid Tribute

Disc Jockey Al Jarvis emceed the affair and station KLAC aired the "giants of jazz" session over its local outlet.

More than 28,000 persons attended the two shows and it can be said that the music world went all out for the fund—a tribute to our profession.

## Bussing Brandon For His Bit



Chicago—They all love Henry Brandon. Reason for the affection is that the bandleader gave their song, Amber Eyes, its first airing over ABC here. Anthes are Norma Boyle, Virginia Seguin and Herm Meas. Meas, whose eyes are not amber, shows what he will do if he loses his collaborators.

## Kathryn Grayson Bride Of Singer

Hollywood — Singer Johnny Johnston and MGM actress-vaudeville Kathryn Grayson were married Aug. 23 in Carmel, Calif., before leaving for an extended combination honeymoon and fishing trip to Canada.

The couple met on the MGM lot during the filming of *The Clouds Part II*, in which they both were featured. Miss Grayson is 24; Johnston, 29. This is the second marriage for each.

Couple were married in the Church of the Wayfarer with screen actress Maureen O'Hara as matron of honor and Joe Kirkwood Jr., as best man.

## Lina Romay Sings With Dick Haymes

Hollywood—Singing screen star Dick Haymes tees off tomorrow (11) on his Auto-Lite program over the CBS coast-to-coast well. With the smiling crooner will be Lina Romay, the dark-eyed Latin vocalist of last season's *Bandstand* show. Lina first attracted attention both on the air and in pictures as the chick chanteuse with Xavier Cugat's band.

Composer Gordon Jenkins, maestro of Dick's Auto-Lite since its inception three years ago, will return again this year to write, arrange and conduct on the half-hour airtel, collaborating with lyricist Tom Adair.

The crooner this week begins work in Universal-International's *Up In Central Park*. Deanna Durbin has the gal lead.

## Merry Macs Visit Their Home Town

Hollywood — After a late-last-month run at the Aragon ballroom in Ocean Park, the Merry Macs hit the highways eastward and following a Boston date go into the Palace theater, Columbus, Ohio, Sept. 15 for four days.

The vocal group then cuts back to the midwest, opening

# FAMOUS DRUMS for FAMOUS DRUMMERS . . .

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**D**AVE AND SHELLY, top-flight stars of the drum world, formerly with large name bands are now highlighting the new trend to smaller combinations. Naturally they prefer Gretsch Broadcaster Drums. Both use the "Original Gretsch 20", the most popular drum for radio, recording and small combinations. Like all Gretsch Drums they are built for superior tonal qualities and durability. No other drum has as many

### New Disc Jockey

Hollywood—Formerly a screen star, now a known radio announcer, Ben Alexander debuts Sept. 13 a disc jockey show from the House of Murphy over WJLB six days a week.

PEP UP YOUR TAXES OR CLARINET

**Chicago Road Briefs**

# King Cole Trio Chi Concert On 23rd; College Inn Sets Rhumba Ork For Jose Melis!

By DON C. HAYNES

Chicago—The King Cole Trio, at this early writing, is supposedly set for a concert here Sept. 23 at the Civic Opera House. It will be part of the trio's tour from the west coast, with first concert date Sept. 13 in Louisville, and others already set in Pittsburgh, Charleston, W. Va., Lansing, Mich., and Rochester, Minn. The group will get up to \$2,000 guarantee against 50 percent of the gate.

After sticking with small jump bands, the College Inn is going commercial again and is forming a band around Jose Melis, the Latin American-styled pianist who has been a hit as a single in the room. Frankie Laine opens with Melis on the 19th with a gal singer and possibly a novelty unit of some type.

**Bash For Laine**

Mercury Records, under Art Tadmage's direction, will throw a tremendous party in honor of Laine for record retailers on the 22nd in the Sherman hotel's Grand ballroom. Long list of Mercury talent will perform.

Nothing set at Jump Town following Bill Harris-Flip Phillips unit. Pete Johnson was dickered for a small group to back Ninger Evelyn Stallings. In the meantime, Jackie Cole is the north side De-tour with her original unit, the George Davis quartet.

Chet Robie is back at the Cairo, where Abe Most's quartet filled in their three-week vacation most excellently. Jimmy Dale's mixed crew, with tenor saxist Gene Ammons fronting, did a week earlier their month at St. Louis' Riviera. Dee Palmer, trumpeter at N.B.C., has the music department excited over his work, and talk is of a staff dance band for the musician. The Harris-Phillips combo replaced Anita O'Day at the Continental in Milwaukee for two weeks.

**Jack Gardner Active**

Jack Gardner replaced Don Ewell on piano at Jazz Ltd. and

## Swedish Fan Plans World Jazz Combine

Chicago—Nils Jacob Jacobson of Oslo, Sweden, has announced his intention of organizing a World Jazz Union, to make easy the paths of the globe-trotting jazz enthusiast and to spread information about jazz and jazzophiles.

Interest in good jazz in Scandinavia is now "overwhelming," Jacobson reports. During the war, jazz went underground, Jacobson himself was arrested by the Gestapo twice because of his interest in jazz music. Now however, clubs have sprung up which sponsor jazz sessions, contests and show 16 mm sound jazz films for their members.

Individuals and clubs interested in a World Jazz Union should write to Jacobson at Schweigardsgt. 22 III, Oslo, Sweden.

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### Sorry Fellows, But This'll Just Take A Minute



Los Angeles—The photographer, not got, seems to have interrupted this Trilon recording session. If you squint hard at the mirror in the background, you can see Vido Musso's face. Faces you can't see working from the left, belong to Rene LaMarre, vice-president of Trilon, Jack Harris, technician, Ed-

die Szafranski, bass, Shelly Manne, drums, Ray Wetzel, trumpet, Boots Mussulli, alto sax, and Kai Winding, trombone. Pete Rugolo is at the piano and the Rays Sisters sing for Russ Donahoo, Trilon musical director.

will soon move into Polly's, new jazz spot on North Michigan Blvd. . . . Ewell, we understand, has been forced to retire at least temporary from the music business and it may be permanent.

Nicky Blum, with a new band, continues at Ye Oldé Colbar. . . . Eddie Getz, after Jump Town and the Tailspin here, went back to his old Milwaukee spot, the Stage Door. . . . Christine Randall is still at the Tin Pan Alley. . . . Tay Vayo supposedly leaving the Argyle Show Lounge, with Gypsy Silvers trio possibly replacing. Doubtful how much longer the Billy Samuels trio will continue.

**Silhouette Sessions**

The Silhouette on Howard street starts Monday night "Celebrity Night" sessions next Monday (15th) with some fine local talent

lined up. Names such as Gene Ammons, Gail Brockman, Jimmy Raney, Lou Levy, Mel Henke, Georgie Barnes and others will be used. Sarah Vaughan will star. This reporter, heaven forbid, will emcee the session of the 22nd with a group of his own picking.

Disc Jacks Lisa Burton and Eddie Hubbard will also be part of the next Panther Room show. Lisa to do a half-hour disc show during the band's long intermission at 10:30, broadcast over a local station, and Eddie as emcee. Hubbard just arrived back in town after do-

ing the summer Tex Bonako Chast-erfield show. . . . Al Overend band is now at the Riptide in Calumet City, with a five sax, one trumpet two rhythm band. Joe Sher, drums, and Joe Berlinger, piano former Bob Chester men, are in the crew.

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# Pete Has

Holly net playing around combo in stone's Chi Dolly's Chi Margue on a trombone piano; Red also there piano, no dent.

Pete's started in taped-up arrived at four sides not label. vided by dition to playing the trombone; clarinet a Joe Rush recorded.

# Pete Daily's 'Walkin' Music Has Hollywood Cats Happy

By PETER TANNER

Hollywood—Not much over two years ago Chicago cornet player Pete Daily was living in a caravan and job hunting around Sunset and Vine. Now his own little Dixieland combo is packing 'em in nightly at the Hangover Club, a stone's throw from that famous intersection. With Pete Daily's Chicagoans are Rosey McHargue on clarinet; Warren Smith on trombone; Herman Crone, piano; Ed Cooper on drums, and also there's Marvin Ash's fine piano, so long a Hangover resident.

Pete's Hollywood success story started in November 1945, when, taped-up cornet in hand, he arrived at Radio Recorders to cut four sides for Eddie Laguna's Sunset label. The session was supervised by Dave Dexter, and in addition to Pete's fine melodic cornet playing there were Bud Wilson on trombone; Rosey McHargue on clarinet and the bass sax work of Joe Rushton. Jump records later recorded eight more sides with

substantially the same personnel, and the first two sides released, *Wolverine Blues* and *Livery Stable Blues* (Jump 12), have already caused much favorable comment from two-beat enthusiasts.

### With Mike Riley

During this time Pete was nightly donning a comic hat and participating in a Spike Jones act at Mike Riley's, but on Monday nights, Riley's night off, Pete could usually be heard jamming at the Hangover; and one night last November Pete got together his recording group and staged a battle of music with the Errol Garner Trio and Charlie Parker at



Billy Berg's. "Man, that sure is walkin' music," commented an old colored woman to Pete as he left the stand to don his comic hat again at Riley's.

Pete's 'walkin' music' became a permanency when last July he opened at the Brass Rail in Glendale with his Chicagoans. The Brass Rail, which had hitherto featured commercial corn, really rocked, and the patrons loved it. "Would you play *Shine On Harvest Moon*?" asked one of the

waitresses on opening night. "We sure will have to educate her," replied Pete as he stamped out the heat for a tear-up version of *Sensation*.

### Customers Go For It

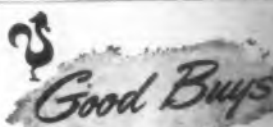
"Who is this little guy with the cornet?" ask several of the Hangover patrons, delighted that the club has now decided on supporting a regular outfit in place of its usual thrice weekly sessions. Pete is a modest and unassuming

boy grows and almost the last one to talk about himself, however, it was possible to elicit from him that he was born in Portland, Indiana in 1911, and that he has run the gamut of musical instruments from scales on a violin to chords on a banjo. Then from alto to baritone and bass sax, finally taking up cornet while in high school.

One of his first jobs was with Jack Davies' Kentuckians where he doubled bass sax and cornet, recording with the band on the former for the old Gennett label along with the late Howard Casey on trumpet; Max Miller, who now plays vibes, on guitar; Dorem Davidson on tenor; Fred Christy on drums, and Jack Davies himself on alto and clarinet.

Later, back on cornet, Pete played numerous engagements in and around the Windy City and became the close friend of the late Frank Melrose.

"There is no doubt in my mind (Modulate To Page 18)



Hi there . . . hope you missed us last month while your Good Buys reporter was on vacation. (We missed you!)

"Intermission Riff" and "Balboa Bash" are only two of the new Progressive Jazz Series sets scheduled to come off the press when Stan Kenton makes his long-awaited return to the band stand. If you like, we'll see that you get a complete list of these really sensational works.

Since we can't pass a music or record shop without hearing a harmonica rendition of a certain song about a certain Irish lassie we know that the harmonica business is on the upbeat. What we didn't know is that every year more than ten million harmonicas are sold in the U. S. alone! A good many of those are Magnus-A-Plastic Chromatic harmonicas . . . and if you're a budding Harmoniac, we'll be glad to send you the Magnus illustrated instruction book and song folio for free.

One of the busiest beavers we've seen recently is Charlie Calla, famous New York trumpet instructor who has taught some of the leading jazz and popular soloists their tricks. In addition to getting ready for a terrific fall enrollment, Charlie's preparing trombone versions of his modern method books and studies. Trombonists, if you'd like to be the first to know what, where, and when, drop us a line. Note to the Wise: Hip Main Stemmers are dropping into the Main Stem Record Shop in New York to pick up the latest and hottest jazz records. Do you get their bulletins?

We've been having a great time doing our best to satisfy the numerous requests that have been coming to our "Where to Buy It" Dept. Looks like we've started something! Timbales . . . celestes . . . pocket-sized metronomes . . . recording equipment . . . these are just a few of the more unusual requests we've received. A Navy Chief "somewhere in the Pacific" writes that it's a pleasure to do business with us . . . and the feeling is most definitely mutual!

Easy on the Ears: The Andrews Sisters singing England's latest hit, "How Lucky You Are" (Decca) . . . Elliot Lawrence saying "The Echo Said 'No'" on Columbia . . . Beryl Davis's "L.I.O." Sultry lones on "You're Breaking in a New Heart" (Victor) . . . The Modernaires, splendidly blended as always, on their new Columbia platter, "Our Hour."

Good Bye for now, 1947-48

This advertising column is maintained by Robert Holley and Co., Inc. for its . . . Address inquiries and orders in Box 83, Times Square Station, New York, N. Y.

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# accordiana

# Posin'

By Bill Gottlieb  
**THE POSER**  
What is bo-bop?  
**THE POSERS**  
Top Boppers

Boomed Be-bop Alley, our-times known as 52nd St., for the last word in the cry on the last word in music. Got some idea of difficulty of project from Howard McGhee, who scratched his head and dove in:



Howard

"Well," he begins, 14 or seven-teen times. "In bo-bop, ideas are faster. Now that doesn't say much, does it? Let's see... bo-bop uses a wider scope of chords. No, that doesn't describe it. Suppose I just say that bo-bop is progressive music. It's the younger generation's idea of the right way to play."

Went to head-men Dixie Gillespie and Charlie Parker for The Word. Dixie, between sets at the Downbeat club, put it this way:



Dixie

"Bo-bop is a way of phrasing and accenting. The accent is on the up beat. Instead of OO-bah, it's oo-BAH. Different chords, too. And lots of flatted 5ths and 9ths. There's lots more to it. But just now I can't think of what."

Turned to arranger-handleader Ted Demery, who writes much of Dixie's stuff:



Ted

"Bo-bop is music that's fresh and alive," Ted would exclaim. "It leads the way for new sounds in music. It's not just straight music. Instead of straight chords, it weaves chords into the main chord. Right now, it's just the beginning. Soon bo-bop will become the most beautiful of all music, more beautiful than symphony music. Highly commercial, too. The movies have begun to use it and soon everyone will."

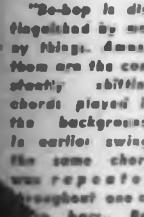
Down the Street at the Three Deuces, cornered Charlie promptly sneaked out of the corner and answered question via a bop chorus illustration. Forced him, however, to give verbal explanation.



Charlie

"Bo-bop," generalized Charlie, "is advanced modern music. It has a style of its own. Different phrasing; different harmony; different accents."

Got detailed reply from Barbara Carroll, ex long-hair now bopping a piano and leading a trio as Dixie's "relief" unit. Said Barbara, aided by her guitarist, Chuck Wayne:



Barbara

"Bo-bop is distinguished by many things. Among them are the constantly shifting chords played in the background. In earlier swing the same chord was repeated throughout one or two bars. Bo-bop has advanced beyond that. Also, compared to earlier music, bo-bop is more legato. It flows smoothly with, let's say, once eighth

## This Was Taken When Ragtime Was New



This picture should be captioned "Sedalia, Mo." for that was where it was taken in September, 1894. The band is the Queen City Negro Band, organized in 1891 in Sedalia. Among the personnel, though not pictured, was Scott Joplin who played B-flat cornet. Probably the first "ragtime" band, the group played Joplin's Maple Leaf Rag, Sun Flower Slow Drag, and Tom Turpin's Bowery Buck. In the

photo are: A. G. Wheeler, tenor; A. H. Hickman, bass horn; R. O. Henderson, baritone; W. H. Carter, trombone; J. W. Scott, alto; J. W. Chism, alto; Ed Gravitt, cornet; W. M. Trairs, cornet; G. T. Ireland, clarinet; Nat Diggs, clarinet; Emmet Cook, snare drum; C. W. Gravitt, bass drum; Henry Martin, drum major; Bert Stewart, librarian. The picture was obtained from clarinetist Ireland, still in Sedalia, by S. Brunson Campbell of Venice, Calif.

## KayCee Jazz May Be Dying, But It's Not Dead Yet

Kansas City—Although the undertaker has been notified and the embalmer told to stand by, there are still a few kicks left in the one-time jazz center. Really gone combo here is Jimmy Keith's six-piecer. After a spell at the Rialto on Highway 40, they are now installed downtown at the College Inn, 10th & Wyandotte.

## AM And FM Now Separate Work Union Tells Nets

New York—Confirming a Down Beat exclusive two months ago, the American Federation of Musicians in wires to the heads of the networks told them that it felt that AM and FM radio music were two separate enterprises and that it would not furnish the same music to both.

This stand was a switch from the AFM's position before the Lea act, the union at that time demanding double pay for the dual service. Since the Lea act forbids payment for duplication of service, though AFM lawyers protest FM music is not such, the union put its refusal on the basis that it flatly would not offer both services at the same time to the same installation.

The networks had previously warned their affiliates that they felt such would be the case, but the FM association had pressured them into further requests, while various radio trade papers were chortling that separate FM contracts were as good as in the bag. The AFM's position is that FM

it uses articulation, with the accents on odd places. Bo-bop rhythm instruments, including the drummer, play more things. They follow the lead instruments with their own figures, instead of settling down to a steady comp-pak. In addition to being complex and requiring real musicianship, it is advanced in its use of dissonances."

Equally capable with the bops, pops, and oldies, Keith's group, with an intonation and attack reminiscent of Norvo's sextet, is ready for bigger deals.

Another fine small band is Joe Fisk's, of the well-known Missouri brothers.

And Milton's goes on and on like the rock of ages with the rocking chanting and 88 work of Julia Lee. Julia just completed 15 years at the pad and has a large local following. Baby Lovett accomps on drums and good, too... The Five Scamps, who dish out some hip music wrapped up in a mess of mad comedy, are at the Flamingo... The El Clippo, on Southwest Blvd. has Danny Hale, well worth a listen. Danny (tenor, clarinet and vocal) has a fine all-around combo, specializing on some groovy originals... If you head out Independence way you can cop a jam session at Bono's on 15th. Local cats vie with ace sidemen from name bands one-niting at the Planor danceteria.

Don't send out the obit notices yet. There's still jazz in K. C.

—Bruce Mitchell

is separate work, and that if they don't choose to do it, nobody can make them. That they will however continue to service FM installations now in service where no duplication is involved. The union added that it did not expect the FM stations to employ staff musicians, but merely wanted not to infringe on present AM contracts.

Chicago—Teddy Phillips opens at the Casa Loma in St. Louis Sept. 26 for two weeks.

## ASCAP Switches License Method

New York—With the expiration of present licenses October 1, ASCAP has announced that it will use a new method to charge theaters for its music.

Instead of charging on the basis of seating capacity, a formula adopted in the depths of the depression, ASCAP will now charge the theaters on the basis of admission price.

The scales will be based on capacity houses for one performance, and since the Society figures that there are a thousand performances a year, that it will be paid about 1/1000 of each admission dollar.

Thus the payoff will be a flat guarantee, not depending on how much business the theater does.

## Air Force Leader Weds Music Exec

New York—Pat Aggood, southern district manager of Mills Music corporation was married to Warrant Officer Sam Kurtz, assistant conductor of the air force band, late last month at the Bolling field chapel in Washington, D. C.

The bride was given in marriage by Lt. Commander Charles Brendler, navy band director, while the best man was Major George S. Howard, air force band director.

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# Carpenter Switches Agents, Gets Action

Hollywood—Having worked its way out of a William Morris contract, the Ike Carpenter band has been romancing with GAC in an effort to iron out current booking problems. The latter agency has swung into action with the Morocco as the press time target for the band. Should the deal go through, it will necessitate the casting of D'Varga, a vet at the spot for some months now.

Although negotiations are still in the talk stage, the Carpenter band is close to a pact with Majestic records. The crew recently cut 12 tunes for Standard transcriptions.

Best recent break for Ike and the band was a booking at the Million Dollar theater backing Frankie Laine, who came within a buck or two of breaking the all-time record at the spot. Big was so good that Laine's handlers saw fit to give the band a bonus for the date.

Should the band get the Morocco date, Carpenter will back Herb Jeffries who enters the Vine street club Sept. 10.

As Down Beat went to press

the Carpenter band was jobbing locally awaiting developments on its many deals.

## Indie Recorders Sign Engineers

Hollywood—Local indie recording studios at press time signed a new agreement with IREW calling for a wage boost to recording engineers.

Contracts, which are retroactive to May 1, will run for one year.

## Pianist Into Films

Hollywood—Bob Ecton, pianist at the Kings seafoodery, is being measured for a part in The Tenderfoot. Also, the 55er has been marked to score some material for Cine de Coloras which is set to film This Is Your America in Mexico City.

## Girl Saxophonist Slain in New York

New York—Clarissa Strakels, fem saxophonist here who worked intermittently with small combos on the lower east side, was murdered August 30 in a tenement in the same section by Julio Gonzalez. A sex motive was assigned to the slaying by the homicide squad. She worked with the Metropolitan Trio and a femms group known as Nona Rao's Roamers.

## Two Leave James

Hollywood—Trumpeter Pinky Savitt and saxist Francis Polifoni have cut out of the Harry James band to devote time to studio work.

## Jimmy Picks Peggy

Hollywood—Blonds chanter Peggy Lee will be heard on Jimmy Durante's Rexall air show as a result of The Beak's choice of popular Peggy over a vocal group.

**STRICTLY AD LIB**  
BY THE SQUARE

They may be ringing those bells soon for Jo Stafford, the canary, and Paul Weston, the ork pilot... The AFM lifted the television ban, in effect since early in 1945, for one night on August 30 to permit the telecasting of the American Legion's celebrity night from Madison Square Garden... Charlie (Butch) McGregor has been named professional manager for Spina-Green in Manhattan.

Marion Morgan cut two sides on August 28 with Harry James, giving her a total of 15 with the band, and will stay with James at least until the first of the year, according to Tim Gayle, though a dally in Akron stated that The Horn had signed Marianne Dunn

...Lena Horne, Chicago jockey, is messing around with a platform that is said to feature the actual heartbeat of a movie actress... Boots Mussulli definitely is back with the Kenton crew.

The Georgie Auld now are legally separated... Jack Smith is back and exhausted from a cross-country tour which involved listening to some thousands of amateur tunesmiths... Pat Dane told the press in Reno that the first person she would date when she got back to Hollywood was the guy she just divorced, TD match... Gene Austin opened his own Fair-O-Deo club in Las Vegas early this month.

Beggs Roberts, arranger for Earl Hines and others, is bedfast in Koch's hospital, St. Louis, with a chest condition. He won't be able to work for at least a year... Bess Messers is running around like a crazy looking for The Girl Who The Horn-Rim'd Spectacles to win some screwy contest involving a song title that reads the same... Jimmy Petrillo has been made a director of the Hospitalized Veterans Foundation, which is headed by Sammy Kaye this year.

Jack Egan's eastern office in grooming Alyce King, once of the Four you-know-whats, for a single spot in radio... Leon Hane opened a New York branch of Inclusive Records at 541 Avenue of the Americas, Sixth avenue to you... A w.k. arranger, formerly with TD, is getting out of the biz, says there are no good bands left for which to score... Vivian Garry found a well-beeled backer for her trio and expects to roll now.

John Hammond swears that Larry Kinnell leading the band at the Holiday Inn in Des Moines, Iowa, is the veritable end... Kathryn Myatt shipped out from the Vaughn Monroe band, reducing the Moon Mads to a quartet... Biggest month in 34 years at the Arcadia ballroom in Gotham, with the Ray Anthony and George Paxton orks sharing the honors. Eddie Nazarek, plucked bass with Paxton until time to rejoin Kenton.

Decca's six month statement showed an \$889,148 profit after \$600,000 deduction for income taxes, while Columbia's statement was even fatter, but Majestic tabbed a \$264,372.44 loss on the year ending May 31... Marshall Young band has pulled a switcheroo on the Sammy Kaye audience participation gimmick with "routine called So You Want To Be A Vocalist?... We wonder whether the ladies of the DAR, who denied Louis Armstrong the use of Constitution Hall, ever read the document for which the building was named?

Down Beat covers the music news from coast to coast.

**FAMOUS BUESCHER ARTISTS** WITH **Duke Ellington**

**REIGNING ROYALTY OF THE SWEET AND HOT**

JOHN CORNELIUS HODGES

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# On The Sunset Vine Spike Makes It Look Easy, But There's Million Aches In Producing Stage Revue

By EDDIE RONAN

Hollywood—It may look easy, but the wily Spike Jones, who recently surrounded himself and his City Slickers with a full revue, found the switch loaded with a gang of aches that couldn't be seen—or felt—from the straight hand act viewpoint. Not that the new Jones revue isn't coining a buck or two. It's just that it's a lot bigger hassle now. On stage Jones has in addition to his Slickers about 25 additional performers. That's the only noticeable difference from out front, but here's what the change brought backstage:

The cautious eye of Ralph Wonders, proxy of Arena Stage, the unit that produces the show.

Stage manager Lea Calvin who must be followed by a staff of 10 stagehands, carpenters, electricians and propmen.

A larger valet staff headed by Reubel Ray, to see that the wild-looking uniforms stay wild but neat.

A pit band of 15 musicians demanded by the union to play the overture, intermission and exit march.

Former flack and now personal representative (since the revue must have a legit theater union flack) Jack Egan out front easing towns in which the revue later will show, making up the ad budget, checking the houses and laying groundwork for the publicity campaign.

Next, the legit flack, who comes along to put the campaign in operation.

While, back in Hollywood the regular office staffs are doubled— heavier publicity duties for Maxine Thomas, who handles the national and trade presses, extra secretarial work for Nita Moore's staff, triple the work for the financial department dividing between the company's needs and those of Spike's an inflated legal staff as an insurance against legal trouble.

Spike is making it alright, but it isn't as easy as it looked. Just ask him.

Wise observers are wondering why Atlas records don't flex itself up to its fullest strength and demand the six sides owed the company by Frankie Laine through a contract penned before Frankie joined Mercury. Laine is considered one of the surest money bets around today. He grossed \$27,000 for his week at the Million Dollar theater (picking up nearly eight grand for himself and his royalties from Mercury soon should total into six figures).

Frankie goes into Chicago's Sherman Sept. 19 before continuing eastward to New York.

Bulletin: Frank Sinatra and Jimmy Durante have taken over The Stables in Palm Springs as listed later in this column.

### Pot Shots From Lots

Tootler Harry James is being eyed by 20-Fox for a filming of his life. Some action should begin when the trumpeter and wife Betty Grable return from their Del Mar vacation. . . . MGM has packed Ann Miller for the lead in Words and Music, a film version of the lives of songwriters Rodgers and Hart. . . . Marjorie Hughes, daughter of Frankie Carle, is being tested by Columbia as a pic potential. . . . Former Alexander Korda scorer Anthony Collins is writing the score for The Fabulous Damsels, set for an early filming by Republic.

Josephine Beed, who is set for Columbia's Glamour Girl, has recorded a Chockles and Munnies among her other vocal specialties for the



Eddie

film. . . Gene Krupa and vocalist Jack Leonard have tracked tunes for the same flicker. . . . Joan Barton as the lead will chant five tunes in Columbia's Mary Lou. . . . Paul Sawtell is writing the score for Design For Death at RKO. . . . Twentieth-Fox has picked Margaret Whiting's You Do record for tie-in promotion for its current Mother Wore Tights. . . . Enterprise is using an 87-piece symphony as background on New Mexico.

### That Hollywood Air

Vocalist Milena Miller and Lou Brigg and his orchestra are tabbed to handle music chores with pianist Oscar Levant on Al Johnson's NBC Kraft Music Hall which debuts Oct. 7. . . . Disc jockey Bill Leyden on KMPC has formed a planning board to act as liaison between himself and his women listeners. Women from various walks of life have been named to the board with vocalist Peggy Lee representing the music biz. . . . Chanter Margaret Lenhart and Jimmy Lennon can be heard with the Al Pearce gang Saturdays over ABC.

Arranger-conductor Frank DeVal is marked for a comedy part as well music chief when Jack Carson airs his NBC slot Sept. 11. . . . Jockey Martin Block now has an hour of his four-hour daily stint transcribed and funneled out over the Don Lee web. Bandie is looking for a sponsor and will be held off KJH until such time. . . . Dave Ross will direct a 37-piece band on the new Red Skelton show. He recently ended his Pabst summer show. . . . Local county officials used the jacks to promote interest in finding a Mist Los Angeles County, with the winner going on to compete at the state fair.

### Items in Brief

The Connie Jordan combo and the Trenner Twins are currently at the Swanee Inn. . . . Flack Gene Howard is opening a new office near Sunset and Vine to better peddle the wares of the Gastel stable. . . . And, flack Bob Stern is platter pushing for Abe Lyman, now. . . . Singer Phil Brito, who recently purchased his contract from Irving Romm for a reported \$13,000 is expected on the coast soon for a film deal. . . . Frankie Sinatra may drop some backing \$5 into The Stables in Palm Beach. Sinatra is expecting his father westward soon his dad's first coast visit.

Manager Billy Burton figures to turn picture producer shortly since picking up two original stories while in the east. . . . Dinah Shore and the Modernaires cut a side together recently. . . . the first the vocal group has done with a name soloist. . . . Tex Beneke precedes his Palladium date here with a week at the Paramount theater, San Francisco, opening there Nov. 26.

Reports are out that the Page

### Frankie Meets Mrs. Ronan



Hollywood—Caught with another man's wife, Frankie Laine whirled at the approach of the photographer, hands still in mid-gesture. Other man, standing by with that pleased look, is Down Beat reporter and cartoonist Eddie Ronan. The new Mrs. Ronan was Betty Marshall, ex-st publicist agent.

### Jay McShann Forced Out

Hollywood Pianist Jay McShann whom GAC's Harold Jovien brought out from Kansas City to open the Susie-Q on Hollywood boulevard, two weeks ago took his combo into the Cobra club, downtown.

Trickling biz in the Hollywood spot first forced Linda Keene to other pastures before pushing the power-house Kaycee \$8er out. Spot is evening less-costly talent.

### Singer Gets Movie Role

Hollywood—Singer Gale Robbins two weeks ago was signed by RKO to play George Raft's sister in Race Street, soon to go before the camera.

Miss Robbins recently got a contract release from Milton Sterling after completing a role in Ever The Beginning.

Salt Lake City Frankie Carle is set for nine days at Jerry Jones' Rendezu ballroom, opening Sept. 19. Charlie Barnett does four days Sept. 10 to 13 at the spot.

Cavanaugh trio will get top billing when it opens the Million Dollar theater downtown Sept. 16. . . . The Les Parker quartet is currently at the Hollywood Plaza. . . . Gene Phillips, who fronts five pieces at the Frontier in Ocean Park, had his option picked up a month early in spite of the fact that his discing of Big Leg was banned by many local jockeys.

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### Capitol Shuffle Expected Soon

Hollywood—Capitol records at press time hadn't named executives to replace Johnny Mercer, president, and Buddy De Sylva, chairman of the board of directors, who reportedly have expressed desires to drop from active status in the firm.

Although the company is negotiating a heavy loan, neither Mercer nor De Sylva will withdraw any financial interests. Mercer, it is said, wants to get out of the business end to devote more time to his own music and De Sylva has found his position with Capitol confining for his health.

Chuck Newton, firm's radio relations chief, will leave Capitol late this month to go on the road as advance man for the re-forming Stan Kenton band.

In view of the above information, trade talk is that Glenn Wallichs will give the company a complete personnel re-shuffling.

at the Cabana club, have been signed to work the Flamingo hotel, Las Vegas, and reportedly will get a build-up similar to the huckstering given the Page Cavanaugh trio.

### Trio To Las Vegas

Hollywood—The Paragon, instrumental trio recently featured

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# Music World All Out For Cancer Fund

Hollywood—With the score all bound up at 9 to 9 in the seventh inning, the Out Of This World Series softball game between the Frank Sinatra Swooners and the Andy Russell's Sprouts Aug. 25 at Gilmore field came to a slap-stick ending that pleased the 15,500 fans who crowded into the park . . . breaking all existing attendance records . . . to the benefit of the Damon Runyon cancer research fund.

Russell pitched for his team, while Sinatra played short center field for the Swooners. In addition to the screen stars (John Garfield, Burt Lancaster, Keenan Wynn, Ed Wynn, Mickey Rooney, Jack Carson, Joe E. Brown, Eddie Bracken, Groucho Marx) such music world luminaries as Margaret Whiting, Peggy Lee, Page Cavanaugh trio, Woody Herman and Russell and Sinatra added to the affray.

The outstanding attention-getters of the contest were the two bat-girls, of course. They were vocalist Jane Russell and Virginia Mayo.

A few nights earlier—Aug. 20—Sam Goldwyn put on in conjunction with Tommy Dorsey his own

parade of music world talent for the same Runyon fund. Starting at the corner of Sunset and Vine, a parade of bands including those of Tommy Dorsey, Benny Goodman, Charlie Barnet, Lionel Hampton, Louis Armstrong, Kid Ory, plus the Golden Gate quartet, Page Cavanaugh trio and others trekked their way to Dorsey's Casino Gardens, where 15,000 people awaited the biggest collection of jazz greats ever gathered under one roof.

### Splendid Tribute

Disc Jockey Al Jarvis emceed the affair and station KLAC aired the "giant of jazz" session over its local outlet.

More than 28,000 persons attended the two shows and it can be said that the music world went all out for the fund—a tribute to our profession. —ros

## Bussing Brandon For His Bit



Chicago—They all love Henry Brandon. Reason for the affection is that the bandleader gave their song, Amber Eyes, its first airing over ABC here. Authors are Norma Boyle, Virginia Seguin and Herm Moss. Moss, whose eyes are not amber, shows what he will do if he loses his collaborators.

## Kathryn Grayson Bride Of Singer

Hollywood — Singer Johnny Johnston and MGM actress-valet Kathryn Grayson were married Aug. 22 in Carmel, Calif., before leaving for an extended combination honeymoon and fishing trip to Canada.

The couple met on the MGM lot during the filming of Till The Clouds Roll By, in which they both were featured. Miss Grayson is 24; Johnston, 29. This is the second marriage for each.

Couple were married in the Church of the Wayfarer with screen actress Maureen O'Hara as matron of honor and Joe Kirkwood Jr., as best man.

## Lina Romay Sings With Dick Haymes

Hollywood—Singing screen star Dick Haymes tees off tomorrow (11) on his Auto-Lite program over the CBS coast-to-coast web. With the smiling crooner will be Lina Romay, the dark-eyed Latin vocalovely of last season's Bing Crosby show. Lina first attracted attention both on the air and in pictures as the chick chanter with Xavier Cugat's band.

Composer Gordon Janassa, maestro of Dick's Auto-Lite stint since its inception three years ago, will return again this year to write, arrange and conduct on the half-hour ailer, collaborating with lyricist Tom Adair.

The crooner this week begins work in Universal-International's Up In Central Park. Deanna Durbin has the gal lead.

## Merry Macs Visit Their Home Town

Hollywood — After a late-last-month run at the Aragon ballroom in Ocean Park, the Merry Macs hit the highways eastward and following a Boston date go into the Palace theater, Columbus, Ohio, Sept. 15 for four days.

The vocal group then cuts back to the midwest, opening at the Nicollet hotel in their home town, Minneapolis, Sept. 19.

## Added to Film Cast Pianist And Bass

Hollywood — Pianist Martha Davis and comedy-bassist Candy Candido have been added to the cast of Monogram's The Old Gray Mayor. Butch Stone, Gene Krupa and Freddie Stewart were mentioned in the last issue as having parts.

## Kay Starr Freed

Hollywood—Charging non-support and stating that her musician-husband, Roy Davis, called her "stupid" and "drank frequently, contributing little to household expenses," vocalist Kay Starr was granted a divorce Aug. 23 and was given custody of their 7-month-old daughter.

## Jimmy Is Ready

Hollywood — Governor Jimmy Davis will be on hand Oct. 7 with his Sunshine Serenaders for the world premiere of Louisiana, a Monogram biographical film starring the governor. Premiere will be held in Shreveport.

## New Disc Jockey

Hollywood—Formerly a child screen star, now a known radio announcer, Ben Alexander debuts Sept. 15 a disc jock show from the House of Murphy over KFI six days a week.

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## CHORDS AND DISCORDS

# Cries "Musical Sabotage" Against Present Breach Of Understanding In Jazz

Chicago, Ill.

#### To The Editors:

As an amateur enthusiast of modern jazz, I wish to come forth, to lend my support to those of you who are disturbed about the prevailing breach between the modernists and jazz purists who refuse to recognize any other style of jazz except their own. I am referring to the element in each group that could more or less be guilty of setting up a dynasty to promote a style that in their opinion would be the superior jazz. This itself would be the tight little circle that Mr. Lord referred to in his letter *Down Beat's* June 4th issue.

To advocate a definite style of jazz and to attempt to squelch all of the other styles would be musical sabotage. Jazz itself is the freedom of expression of the artist, his freedom to play in accordance with his particular mood. This theory alone is the basic foundation of good jazz.

#### Can't Patternize Jazz

Jazz, from the very day it crawled out of the darkness of the jungle and crept up the streets of New Orleans to the present day era of expressions of the inner man, so considering the human element and that personalities differ, it would be impossible, if we wish to preserve modern jazz, to patternize it to satisfy the whims of the modernists, purists or any other schools of thought who flaunt all other styles except their own.

To determine good jazz from the so called bad is just a matter of personal opinion. In the sense of the word there is no such thing as

bad jazz as long as the musician playing it is a talented artist, is sincere in his efforts to play well and has the ingenuity to create.

To attempt to screen all of the various styles and snift them down to a definite pattern would be nothing but stereotyped hogwash that has lost all of its effect. We would be following the same line of least resistance that so many dance bands have done by reverting to the micky mouse styles. Their music has developed into nothing but carbon copy emulations of commercialized, sentimental tripe that now is being referred to as music.

The musicians in these bands are nothing but defeatists who have forsaken the cause of modern jazz. They have lost all ambition to create the original and are lacking in any ingenuity whatsoever. They have made the unsuspecting jargons as George Hoefler terms them so punch drunk with their sentimental mush that it is almost impossible for anything else to soak in.

#### Musical Suicide

If ever comes the day that all styles of jazz are condemned and discarded to make way for a more or less definite pattern determined as the good jazz by a tight little circle, then we also would have taken the line of least resistance. This would be musical suicide the soul of jazz would be dead. It would be just as well to have mechanical robots playing the instruments.

It is fair enough to render constructive criticism to all styles of



### NEW NUMBERS

ADAMS—A son, David Eugene, to Mr. and Mrs. Kenneth Adams, August 3 in Wichita, Kans. Dad is bassist and guitarist with Verne Nydegger's band and KFBI.

DINOFER—A son, Jeffrey Steven (7 lbs. 9 oz.), to Mr. and Mrs. Dinny Dinofier, April 23 in New York. Dad has the band at the East club there.

ELKORY—A daughter, to Mr. and Mrs. Eddie Elkort, August 23 in New York. Dad is in the cafe department of MCA. Mom is Lillian Cavell, singer.

HANSHAW—A son, Frank Jr. (7 lbs. 8 oz.), to Mr. and Mrs. Frank Hanshaw, August 21 in Cincinnati. Dad is with GAC there.

### TIED NOTES

ACKERMAN-NILSSON—George Ackerman and Eileen Nilsson, twin half of a singing team, August 23 in Hollywood.

ARCHER-BROWER—George Louis Archer and Mary Lee Brower, pianist-vocalist at KFBI, recently in Wichita, Kans.

CABUSO-ZLUTOWSKI—Michael Cabuso, trumpet-vocalist with Leo Vincent and Jerry Zlutowski, August 2 in New York.

COATES-DE-MARCO—Paul V. Coates, publicist and Renee DeMarco, dancer, August 20 in Reno.

DOLL-LINDBERG—G. Lewis Doll, violinist with the Corpus Christi Symphony and school music director, and Dorothy G. Lindberg, pianist, recently in Wichita, Kans.

HERRON-MEYER—Joel Herron, musical director of WHN and Trudy Meyer, August 16 in New York.

JOHNSTON-GRAYSON—Johnnie Johnston, vocalist and Kathryn Grayson, MGM singing actress, August 22 in Carmel, Calif.

KARHE-ALLEN—Norman Kaahue, literary performer, and Patty Allen, singer, recently in New York.

MARKOFF-NILSSON—Vasil Markoff and Elsa Nilsson, twin half of singing team, August 23 in Hollywood.

STABBE-ERWIN—Dick Stabbe, band leader and Trudy Erwin, singer, August 25 at Lake Tahoe, Calif.

TILLOTSON-EHRlich—Robert Tillotson, trumpet formerly with Scat Davis and Johnny Bothwell, and Evelyn Ehrlich, former *Down Beat* staffer, August 28 in Chicago.

### FINAL BAR

COLANTUANO—Romeo J. Colantuano, 55, opera singer, August 20 in Johnston, R. I.

DENNI—Lucien Denni, 61, composer (Oceana Roll, Skylark Love), August 20 in Hermosa Beach, Calif.

FULLER—Earl B. Fuller, 62, one-time band leader and musical director of *Rector's* in New York, August 19 in Morrow, O.

GERSTLE—Henry S. Gerstle, 66, composer and arranger, August 21 in Hollywood, Calif.

HUFF—Forrest Huff, 71, actor and opera singer, August 21 in New York.

ROCKELLI—Peter Rockelli, 46, singer, August 19 in Washington.

MACIAS—Joseph Shirley Macias, 48, pianist, August 13 in Washington.

VANDERPUTTE—Boniface P. Vanderputte, 81, viola player, August 20 in Glenford, N. Y.

### LOST HARMONY

DAVIS—Roy Davis, musician, and Kay Starr, singer, August 23 in Hollywood.

DORSEY—Pat Dane Dorsey and band leader Tommy Dorsey, August 26 in Reno.

modern jazz and also to new innovations. If they do not prove worthy they will eventually die a natural death without the physical efforts of purists, modernists and all other jazz theorists to kill them off. Jazz has come a long way in its trek up Old Man River since the turn of the century. It has been all of the various schools of thought that have been instrumental in developing it to its present day status. If we hadn't had new ideas

# What's Wrong With The Beat?

A veritable flood of letters and postcards, natch, and even a few telegrams, has been pouring into the *Down Beat* offices during the last month. Some of them praise us for attempting to make strides in what we believe is the right direction. Many of them are outright squawks about the appearance of the sheet. Nearly all of them ask: "What's the matter with *Down Beat*?"

We have been too danged busy with our own particular problems, the nature of which must be quite apparent to even the casual reader, to reply individually to all of these inquiries. We will answer the question, however, here and now with two words: GROWING PAINS! We were glad to have had the inquiries. We are happy that our readers have enough interest in this newspaper to ask the question.

We tried to explain in an editorial in the July 30th issue just what the editors of *Down Beat* have in mind. We knew then that it would be rugged at the start, and said so. We knew that we would have to struggle through a period of growing pains and we asked our readers to bear with us until we had achieved our goal.

The facts simply were these. *Down Beat* was just as seriously affected by general economic conditions during the last year as many other publications and many businesses, big and small. The story was steadily rising costs, no increase in income and no possibility for growth or expansion under the existing plan of operation.

As we explained in the previous editorial, *Down Beat* was practically forced to switch to another method of printing to reduce costs and to speed up production. Supply of the paper stock formerly used by this newspaper was scarce and, in inverse proportion, increasingly expensive. The system of printing in effect put a low and absolute limit on the number of copies that could be turned out in the specified time.

These limitations not only halted progress, but because of the slow process of production, made it impossible to print news that was fresh and timely. *Down Beat* is a newspaper, and we want our readers to get the news about the music world while it still is news.

There was nowhere to go but out!

We don't like the present appearance of the sheet any better than you do. But we are striving constantly to improve it by taking up the technical production problems one by one and finding a solution for them. We believe that there has been a steady and consistent improvement in quality in each of the last three issues, this one included.

We don't like the paper which we are obliged to utilize in this strict exigency. But even the newsprint supply is still curtailed. The publisher is making every effort to obtain a new stock and this will represent another improvement as soon as it is physically possible.

Weekly publication still is our ultimate goal. Many readers misunderstood and believed that we were adopting the new schedule immediately. We stated on July 30 that it would require several months to effect this important change and although we are working steadily toward that end, the original prediction stands.

Tersely, as part of the general bitter struggle for survival these days, *Down Beat* was obliged to retrogress drastically in order to progress definitely. We are suffering our essential growing pains with all of the stoicism we can muster. We regret that, to a certain extent, our readers must suffer these pangs, too. We would prefer to avoid any situation that makes such an apology necessary. But that's the way it is!

and new innovations jazz would have been at a standstill years ago.

Let's give modern jazz in all of its phases our full support. This is no time for the purists, modernists and other schools of thought to be at swords edge. Regardless if

we think in our own minds that some of it is corny or fanatical, we should all unite not only in order to cultivate it to the point that it will be appreciated and understood by the public, but to protect ourselves against all of the outside

(Modulate To Page 19)

## REEDS GILBERT

by Eddie Ronan





THE HOT BOX

Jazz Names—Condon To Bix—Show Up In Print In Little Indiana Town

By GEORGE HOEFER

Many lovers of jazz possess a fiendish desire to make sport of the uninitiate or "square." Back in the days of the one-time exclusively jazz record shop—Season Records—in Chicago, Perry Como fans were literally escorted out of the store.

Jazz students working in record shops have difficulty restraining themselves when a jarhead walks up and asks, "What have you in fast music today?"

The Hot Box has recently received some clippings from a small county newspaper in Indiana showing how one jazz musician-collector has been working out his wrath on squares as a summer hobby.

Wally "Dodds" Wender, young clarinetist on a Dixieland kick, has been foxing the linotype operator as well as the county folk every Thursday. He works on the paper and has inserted the several news items into weekly editions.

"Residents were thrilled Friday night by the music of the Original Dixieland Jazz Band, a group of musicians from New Orleans who

played to a capacity crowd at the dance hall south of town. The raggy flavor thrilled the dancers, especially on such requested numbers as Livery Stable Blues and Original Dixieland One-step."

The following appeared in a story about a man attacking his father with a knife: "he is 33 years old and has not been considered normal for many years following a childhood experience of hearing Buddy Bolden play a chorus on a trumpet at Lake Pontchartrain, Louisiana."

Sports Dept.

In the local sports section: "a red-hot baseball game will be played at the local diamond this afternoon when Eddie Condon's Hot Shots engage Art Hodes' Boys in a cutting contest. Personnel of

Four Longs Smooth The Road



New York—Like the corner grocery store, the band business can easily become a family enterprise. Johnny Long's wife, Pat, acts as secretary-treasurer of the outfit and writes special lyrics. Brother Harry Gordon Long is road manager and Johnny's youngest brother, Bobby, is the current band boy.

Condon's group will be Muggsy Spanier, George Brunis, Pee Wee Russell, Joe Sullivan, George Wettling, Bob Casey and Condon. Their opponents, Hodes' group, will have Brad Gowans, Sidney De-Paris, Rod Cleas, Earl Murphy, Jack Goas, Danny Alvin and other stars. May the best team emerge triumphant."

A write up of a fire included, "A defective chimney was alleged to be the cause, however, a pile

of burned wax, similar to that used in the manufacture of phonograph or victrola records, was found nearby, and it may be that fuel play was the cause, especially when passersby reported hearing music of some sort emanating from the scene of the fire shortly before. The records were either Dial or Gennett make."

The program for the band concert this week is: Copenhagen, two-step; Just A Closer Walk With

Rudi Blesh Show On Frisco Air

San Francisco—Saturday traffic on Skyline Blvd, the scenic highway along the top of the Oakland hills, will revert to normal now that KFRC, local Mutual-Don Lee outlet has decided to end its ban on Rudi Blesh's This Is Jazz, and record the program for broadcast.

Local aficionados have had to either own powerful radio sets or drive up on Skyline on Saturday mornings to pick up their Blesh Kleins de Blesh Musik from Stockton or Sacramento via car radio. KFRC refused to air the show until Blesh's recent trip here to present the La Waters' band.

Program is now to be heard locally at 11 a.m., PST.

New York—Sonny Dunham goes into the Roseland ballroom Sept. 15, and will be there until October 26.

Three, spiritual; Sister Kate, novelty; I Ain't Gonna Tell Nobody, solo number; The Pearls, piano solo; Ooo-Bop-Sha-Bam, Oriental specialty; and In Gloryland, march."

Klee Broke Leg

Here's a little Chicago color incorporated into the news items: "Joe Klee broke a leg Wednesday when he stumbled into an open manhole on Washington street during the band concert last week. Joe had lost his glasses and was trying to locate George Hoefler and Paul E. Miller when the accident occurred."

"A young boy from Davenport, Iowa, Leon "Bix" Belderbecke, appeared here this week with a confused story to tell authorities. It seems that Belderbecke was on the trail of the Original Dixieland Jazz Band, which passed through here three or four weeks ago, to consult with the leader and the cornet player, Nick La Rocca. Belderbecke had been studying cornet and was being tutored some by La Rocca when the latter took a job on the road with the band, and Belderbecke was endeavoring to resume his studies on the horn. He left Wednesday afternoon on the 2:19 for Chicago and New York where the group will be playing at the Three Deuces and Nick's, respectively."

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# DOWN BEAT

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## CHORDS AND DISCORDS

# Cries "Musical Sabotage" Against Present Breach Of Understanding In Jazz

Chicago, Ill.

To The Editors:

As an amateur enthusiast of modern jazz, I wish to come forth to lend my support to those of you who are disturbed about the prevailing breach between the modernists and jazz purists who refuse to recognize any other style of jazz except their own. I am referring to the element in each group that could more or less be guilty of setting up a dynasty to promote a style that in their opinion would be the superior jazz. This itself would be the tight little circle that Mr. Lord referred to in his letter *Down Beat's* June 4th issue.

To advocate a definite style of jazz and to attempt to squelch all of the other styles would be musical sabotage. Jazz itself is the freedom of expression of the artist, his freedom to play in accordance with his particular mood. This theory alone is the basic foundation of good jazz.

### Can't Patternize Jazz

Jazz, from the very day it crawled out of the darkness of the jungle and crept up the streets of New Orleans to the present day era of Washington, Kenton and Raeburn is the expression of the inner man, so considering the human element and that personalities differ, it would be impossible, if we wish to preserve modern jazz, to patternize it to satisfy the whims of the modernists, purists or any other schools of thought who flaunt all other styles except their own.

To determine good jazz from the so called bad is just a matter of personal opinion. In the sense of the word there is no such thing as

bad jazz as long as the musician playing it is a talented artist, is sincere in his efforts to play well and has the ingenuity to create.

To attempt to screen all of the various styles and snift them down to a definite pattern would be nothing but stereotyped hogwash that has lost all of its effect. We would be following the same line of least resistance that so many dance bands have done by reverting to the micky mouse styles. Their music has developed into nothing but carbon copy emulations of commercialized, sentimental tripe that now is being referred to as music.

The musicians in these bands are nothing but defeatists who have forsaken the cause of modern jazz. They have lost all ambition to create the original and are lacking in any ingenuity whatsoever. They have made the unsuspecting jarheads as George Hofer terms them so punch drunk with their sentimental mush that it is almost impossible for anything else to soak in.

### Musical Suicide

If ever comes the day that all styles of jazz are condemned and discarded to make way for a more or less definite pattern determined as the good jazz by a tight little circle, then we also would have taken the line of least resistance. This would be musical suicide the soul of jazz would be dead. It would be just as well to have mechanical robots playing the instruments.

It is fair enough to render constructive criticism to all styles of



### NEW NUMBERS

ADAMS—A son, David Eugene, to Mr. and Mrs. Kenneth Adams, August 3 in Wichita, Kans. Dad is bassist and guitarist with Verne Nydegger's band and KFFB.

DINOFE—A son, Jeffrey Steven (7 lbs 9 oz.) to Mr. and Mrs. Diany Dinfoer, April 23 in New York. Dad has the band at the Ball club there.

ELKORT—A daughter to Mr. and Mrs. Eddy Elkort, August 23 in New York. Dad is in the cafe department of MCA. Mom is Lillian Cavell, singer.

HANSHAW—A son, Frank Jr. (7 lbs 5 oz.), to Mr. and Mrs. Frank Hanshaw, August 23 in Cincinnati. Dad is with GAC there.

### TIED NOTES

ACKERMAN-NILSSON—George Ackerman and Eileen Nilsson, twin half of a singing team, August 23 in Hollywood.

ARCHER-BROWER—George Louis Archer and Mary Lee Brower, pianist-vocalist at KFFB, recently in Wichita, Kans.

CARUSO-ZLUTOWSKI—Michael Caruso, trumpet-vocalist with Lee Vincent and Beryl Zlutowski, August 3 in New York.

COATES-DEMARCO—Paul V. Coates, publicist, and Renee DeMarco, dancer, August 20 in Reno.

DOLL-LINDBERG—G. Lewis Doll, violinist with the Corpus Christi symphony and school music director, and Dorothy G. Lindberg, pianist, recently in Wichita, Kans.

HERRON-MEYER—Joel Herron, musical director of WHN, and Trudy Meyer, August 16 in New York.

JOHNSTON-GRAYSON—Johnnie Johnston, vocalist, and Kathryn Grayson, MGM singing actress, August 22 in Carmel, Calif.

KAAHNE-ALLEN—Norman Kaahne, singer, performer, and Patty Allen, singer, recently in New York.

MARKOFF-NILSSON—Vasil Markoff and Elna Nilsson, twin half of singing team, August 23 in Hollywood.

MAYBURN-OLIVARI—Jerry Mayburn, bandleader, and Terry Olivari, publicist, August 16 in New York.

STABLE-ERWIN—Dick Stable, bandleader, and Trudy Erwin, singer, August 25 at Lake Tahoe, Calif.

TILLOTSON-EHRICH—Robert Tillotson (trumpet formerly with Seal Davis and Johnny Bothwell, and Evelyn Ehrlich, former *Down Beat* staffer, August 23 in Chicago.

### FINAL BAR

COLANTUANO—Romeo J. Colantuano, 55, opera singer, August 20 in Johnston, R. I.

DENNI—Luellen Denni, 81, composer (Oceana Roll, Skylark Love), August 20 in Hermosa Beach, Calif.

FULLER—Earl B. Fuller, 62, one-time bandleader and musical director at Rector's in New York, August 19 in Morris, O.

GERSTLE—Henry S. Gerstle, 56, composer and arranger, August 21 in Hot Springs, Va.

HUFF—Forrest Huff, 71, actor and opera singer, August 21 in New York.

ROCKFELL—Peter Rockell, 46, singer, August 19 in Washington.

MACIAS—Joseph Shirley Macias, 48, pianist, August 23 in Washington.

VANDEPUTTE—Boniface P. Vandeputte, 81, viola player, August 20 in Glenford, N. Y.

### LOST HARMONY

DAVIS—Roy Davis, musician, and Kay Starr, singer, August 23 in Hollywood.

DORSEY—Pat Dorey Dorsey and bandleader Tommy Dorsey, August 25 in Reno.

modern jazz and also to new innovations. If they do not prove worthy they will eventually die a natural death without the physical efforts of purists, modernists and all other jazz theorists to kill them off.

Jazz has come a long way in its trek up Old Man River since the turn of the century. It has been all of the various schools of thought that have been instrumental in developing it to its present day status. If we hadn't had new ideas

# What's Wrong With The Beat?

A veritable flood of letters and postcards, match, and even a few telegrams, has been pouring into the *Down Beat* offices during the last month. Some of them praise us for attempting to make strides in what we believe to be the right direction. Many of them are outright squawks about the appearance of the sheet. Nearly all of them ask: "What's the matter with *Down Beat*?"

We have been too danged busy with our own particular problems, the nature of which must be quite apparent to even the casual reader, to reply individually to all of these inquiries. We will answer the question, however, here and now with two words: GROWING PAINS! We were glad to have had the inquiries. We are happy that our readers have enough interest in this newspaper to ask the question.

We tried to explain in an editorial in the July 30th issue just what the editors of *Down Beat* have in mind. We knew then that it would be rugged at the start, and said so. We knew that we would have to struggle through a period of growing pains and we asked our readers to bear with us until we had achieved our goal.

The facts simply were these. *Down Beat* was just as seriously affected by general economic conditions during the last year as many other publications and many businesses, big and small. The story was steadily rising costs, no increase in income and no possibility for growth or expansion under the existing plan of operation.

As we explained in the previous editorial, *Down Beat* was practically forced to switch to another method of printing to reduce costs and to speed up production. Supply of the paper stock formerly used by this newspaper was scarce and, in inverse proportion, increasingly expensive. The system of printing in effect put a low and absolute limit on the number of copies that could be turned out in the specified time.

These limitations not only halted progress, but because of the slow process of production, made it impossible to print news that was fresh and timely. *Down Beat* is a newspaper, and we want our readers to get the news about the music world while it still is news.

There was nowhere to go but out! We don't like the present appearance of the sheet any better than you do. But we are striving constantly to improve it by taking up the technical production problems one by one and finding a solution for them. We believe that there has been a steady and consistent improvement in quality in each of the last three issues, this one included.

We don't like the paper which we are obliged to utilize in this strict exigency. But even the newsprint supply is still curtailed. The publisher is making every effort to obtain a new stock and this will represent another improvement as soon as it is physically possible.

Weekly publication still is our ultimate goal. Many readers misunderstood and believed that we were adopting the new schedule immediately. We stated on July 30 that it would require several months to effect this important change and although we are working steadily toward that end, the original prediction stands.

Tersely, as part of the general bitter struggle for survival these days, *Down Beat* was obliged to retrogress drastically in order to progress definitely. We are suffering our essential growing pains with all of the stoicism we can muster. We regret that, to a certain extent, our readers must suffer these pangs, too. We would prefer to avoid any situation that makes such an apology necessary. But that's the way it is!

and new innovations jazz would have been at a standstill years ago.

Let's give modern jazz in all of its phases our full support. This is no time for the purists, modernists and other schools of thought to be at sword's edge. Regardless if we think in our own minds that some of it is corny or fanatical, we should all unite not only in order to cultivate it to the point that it will be appreciated and understood by the public, but to protect ourselves against all of the outside

(Modulate To Page 19)

REEDS GILBERT

by Eddie Ronan



### THE HOT BOX

# Jazz Names---Condon To Bix---Show Up In Print In Little Indiana Town

By GEORGE HOEFER

Many lovers of jazz possess a fiendish desire to make sport of the uninitiate or "square." Back in the days of the one-time exclusively jazz record shop—Season Records—in Chicago, Perry Como fans were literally escorted out of the store.

Jazz students working in record shops have difficulty restraining themselves when a jarhead walks up and asks, "What have you in fast music today?"

The Hot Box has recently received some clippings from a small county newspaper in Indiana showing how one jazz musician—collect or has been working out his wrath on squares as a summer hobby.

Wally "Dodds" Wender, young clarinetist on a Dixieland kick, has been foxing the linotype operator as well as the county folk every Thursday. He works on the paper and has inserted the several news items into weekly editions.

"Residents were thrilled Friday night by the music of the Original Dixieland Jazz Band, a group of musicians from New Orleans who

played to a capacity crowd at the dance hall south of town. The raggy flavor thrilled the dancers, especially on such requested numbers as Livery Stable Blues and Original Dixieland One-step."

The following appeared in a story about a man attacking his father with a knife: "he is 33 years old and has not been considered normal for many years following a childhood experience of hearing Buddy Bolden play a chorus on a trumpet at Lake Pontchartrain, Louisiana."

#### Sports Dept.

In the local sports section: "a red-hot baseball game will be played at the local diamond this afternoon when Eddie Condon's Hot Shots engage Art Hodes' Boys in a cutting contest. Personnel of

### Four Longs Smooth The Road



New York—Like the corner grocery store, the band business can easily become a family enterprise. Johnny Long's wife, Pat, acts as secretary-treasurer of the outfit and writes special lyrics. Brother Harry Gordon Long is road manager and Johnny's youngest brother, Bobby, is the current band boy.

Condon's group will be Muggay Spanier, George Brunis, Pee Wee Russell, Joe Sullivan, George Wettling, Bob Casey and Condon. Their opponents, Hodes' group, will have Brad Gowans, Sidney DeParis, Rod Cleas, Earl Murphy, Jack Goss, Danny Alvin and other stars. May the best team emerge triumphant."

A write up of a fire included, "A defective chimney was alleged to be the cause, however, a pile

of burned wax, similar to that used in the manufacture of phonograph or victrola records, was found nearby, and it may be that foul play was the cause, especially when passersby reported hearing music of some sort emanating from the scene of the fire shortly before. The records were either Dial or Gennett make."

"The program for the band concert this week is: Copenhagen, two-step; Just A Closer Walk With

### Rudi Blesh Show On Frisco Air

San Francisco—Saturday traffic on Skyline Blvd., the scenic highway along the top of the Oakland hills, will revert to normal now that KFRG, local Mutual-Don Lee outlet has decided to end its ban on Rudi Blesh's *This Is Jazz*, and record the program for rebroadcast.

Local aficionados have had to either own powerful radio sets or drive up on Skyline on Saturday mornings to pick up their *This Is Jazz*. Rudi Blesh's *This Is Jazz* from Stockton or Sacramento via car radio. KFRG refused to air the show until Blesh's recent trip here to present the Lu Watters' band.

Program is now to be heard locally at 11 a.m., PST.

New York—Sonny Dunham goes into the Roseland ballroom Sept. 15, and will be there until October 26.

Three, spiritual; Sister Kate, novelty; I Ain't Gonna Tell Nobody, solo number; The Pearls, piano solo; Ooo-Bop-Ska-Bam, Oriental specialty; and in *Glorious*, march."

#### Klee Breaks Leg

Here's a little Chicago color incorporated into the news items: "Joe Klee broke a leg Wednesday when he stumbled into an open manhole on Washington street during the band concert last week. Joe had lost his glasses and was trying to locate George Hoefler and Paul E. Miller when the accident occurred."

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# Hamp's Two Fingered Piano Style

By SHARON A. PEASE

Lionel Hampton is a versatile fellow—bandleader, vibraharpist, drummer, vocalist, pianist, composer and showman. His record of achievement in each of these categories would make an interesting story. However, this article is principally concerned with his work on the piano and its effect on other phases of his musical career.

Shortly after Hamp moved to Chicago from his native Louisville, he began playing bass drum on the Chicago Defender newspaper band. Lionel says, "The group was under the direction of Major N. Clark who believed that every musician should be schooled in self-governance and keyboard harmony. He held classes regularly and encouraged us to learn all we could about these subjects." To apply the knowledge thus acquired Lionel began playing piano—his chief early influence being Earl Hines.

### With Louis in L.A.

In 1931, Hamp went to Los Angeles where he landed a job as drummer at Sebastian's Cotton Club. The band, comprised mostly of youngsters, was fronted for a time by Les Hite. Later it was taken over by Louis Armstrong. Regarding these days Lionel says, "Louis and I had a code, when he was in the groove and playing an exceptionally good chorus I was to sock the cowbell as a signal for him to take one more—sometimes I had him playing 20 or 30 straight choruses."

During this period Lionel continued to experiment with piano styling and studied music at the University of Southern California. There was a vibraphone sound the Cotton Club which Armstrong wanted to use in the band and he asked Lionel if he could play it. Hamp hadn't tried the instrument



Pianists Lionel Hampton and Milt Buckner

before. However, utilizing his knowledge of piano and keyboard harmony, he made rapid progress and was soon attracting attention with his unusual "vibe" solos.

### Own Band in 41

Lionel formed his own orchestra in 1935 for an engagement at the Paradise Club. In addition to leading the unit he was featured on vibes, drums, vocals and occasionally on piano. While on this job he was discovered by Benny Goodman. From thereon the story of

his great work with the various Goodman units is well known. Lionel's present organization, which was a smash success from the beginning, was formed in 1941.

As previously mentioned, Hampton is a versatile performer and does an excellent job on conventional piano styling. However, because of the novelty interest and inquiries regarding his vibraharp "two-finger" piano adaptations, he has chosen a recorded selection to exemplify this technique (Second chorus Denton Swing, Victor 26233). Lionel uses three effects that are particularly characteristic of the vibes and other mallet instruments. First, a rhythmic reiteration in place of sustained tones (measures one, two, and five). Second, the use of harmonic appoggiaturas in the under voice to add variety to the reiteration (also measures one, two, and five). Third, the two-tone arpeggio formula (measures 13, 14, 18, 19, 25, 26, 27, and 28).

### Simple Formula

Piano players can learn a great deal from the judicious study and practice of these three basic techniques. The common mistake in the use of reiterated rhythms is the tendency to become too complicated. Hampton used a simple formula in good taste. The harmonic appoggiatura is quite common as the upper (melody) note and can easily be worked into sequence patterns of seconds, thirds, and fourths, as the harmonic under note. The two-tone arpeggio is also common technique with a slightly different accent effect when played with both hands. Measures 21 through 24 are written in a conventional solo style.

Medium fast

### Frankie Carle To Play Salt Lake

Hollywood—Frankie Carle, who recently completed film commitments here, ushers his band into Jerry Jones' Rainbow Ravee, Salt Lake City, Sept. 19, for a week.

Spot featured King Cole trio earlier this month.

### Doris With Frankie

Hollywood—Former Les Brown vocalist Doris Day bowed in as singing partner for Frank Sinatra when the swooner began his Hit Parade program Sept. 6 over NBC.

### Bechet Into Ryan's

New York—Sidney Bechet is going back into Ryan's on the Street here along with drummer Freddie Moore. It's the grand old man's first steady job since his illness this summer.

The entire chorus may be played with this bass-chord styling, while playing the solo part with right hand.

Ed's Note: Mail for Sharon A. Pease should be sent direct to his teaching studio, Suite 715, Lyon & Healy Bldg., Chicago 4, Ill.

### Lambert Left Out As Club Keeps Girls

New York—The Club Bayou, originally slated to switch from a girls policy to straight music September 14, nixed the switch after the spot changed owners. Left without a spot immediately is be-bop scaterer Dave Lambert, who was signed to head the new show.

### Majestic Gets Martha Tilton

Hollywood—Martha Tilton, reported in the last issue of Down Beat to have broken her Capitol contract, two weeks ago signed with Majestic. The singer is skedded out to cut her first sides for the firm this week.

### Babbitt And Ish Return To Kyser

Hollywood—When Kay Kyser's College Of Musical Knowledge returns to the NBC airwaves October 4 it will have switched from Wednesday to a Saturday night showcase. With the professor again will be Harry Babbitt and Ish Kabibble.



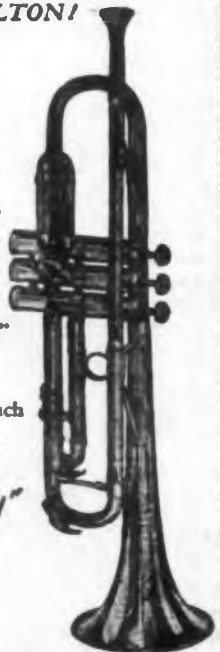
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### Old Bessie Smith Short Pops Up

San Francisco—Local jamfans got an unexpected treat last month when the Rex theater, grind house on Oakland's Broadway, surprisingly turned up with the seldom seen Bessie Smith musical short *St Louis Blues*.

Word spread via the collector's grapevine and a curious audience of jazzans infiltrated into the panks of the usual Rex wine patrons. One of the latter was found hours later, mumbbling something about Slim Gaillard as he crouched in a 12th street doorway.

## Time Marches On And So Does Be-Bop

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#### ALTO SAX:

- Charlie Parker—373—Now's The Time
- Billie's Bounce—397—Ka Ka
- 541—Red Cross
- 615—Romance Without Finance
- Sonny Stitt—515—Ray's Idea
- Good Kick

#### TENOR SAX:

- Allen Eager—611—Robby Match
- Rampage—505—O-Go-Go
- 500—Donald Merckite
- 500—Symphony Sid's Idea
- Don Byas—537—How High The Moon
- 574—Byas A Drink
- Dexter Gordon—576—Blow, Mr. Dexter
- Dexter's Deck—603—Dexter Digs In
- Long Tall Dexter—612—Dexter's Tuffin Out
- Dexter's Minor Mad
- Stan Getz—505—And the Angels Sing
- Eddie Davis—504—Maternity
- Hollerin' & Screamin'—507—Calling Dr. Jazz
- Stealing Trash

#### TRUMPET:

- 5 Navarro—505—Eb Bop
- 504—Maternity
- Hollerin' & Screamin'—507—Calling Dr. Jazz
- Stealing Trash
- 506—Fat Girl
- Red Rodney—505—A War A Second

#### TROMBONE:

- Jay Jay Johnson—615—Coppin The Bop
- Jay Jay
- Kai Winding—506—Grab Your Ax, Max
- Always
- 600—Loaded
- Sweet Miss
- 505—O-Go-Go

#### BARITONE SAX:

- Leo Parker—505—Eb Bop
- 506—Fat Girl
- Serge Chaloff—505—Fat Girl

#### PIANO:

- Rud Powell—652—Donna Lee
- Buzzy
- 603—Dexter Digs In
- Long Tall Dexter
- 615—Coppin The Bop
- Jay Jay

#### DRUMS:

- Max Roach—507—How High The Moon
- Ka Ka
- 652—Donna Lee
- Buzzy
- 603—Dexter Digs In
- Long Tall Dexter
- 615—Coppin The Bop
- Jay Jay

#### BASS:

- Curley Russell—507—How High The Moon
- Ka Ka
- 652—Donna Lee
- Buzzy
- 603—Dexter Digs In
- Long Tall Dexter
- 615—Coppin The Bop
- Jay Jay

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### Hot Jazz

#### Arnette Cobbs

- Top Flight
- Walkin' Around With Sid

*Flight* is a frantic opus with Cobbs and trumpet taking off. *Sid* is slower with unison riffing and a long chorus by the ex-Hampton tenorman. (Apollo 770)

#### Allen Eager

- Meeskite
  - Donald Jay
- First sides with vibist Terry Gibbs, these be-bop faces hold little of interest if you're not a disciple. Duke Jones piano; Curley Russell, bass; Max Roach drums; back a Lester Young-ish Eager and Gibbs in some aimless riffs and good solos. (Savoy 808)

#### Gene Ammons Sextet

- Red Top
- Idaho

*Red Top* is the semi riff be-bop number associated with the tenor man in Chicago, where the side is already a big hit in south side locations. Actually it isn't that

### Symbol Key

- Top
- Tasty
- Tapid
- Tedious

good. Ammons sounds ill at ease on his solo; the theme, while clever is also repetitious. *Idaho* give the talented Ammons and trumpeter Gail Brockman a better chance to blow. (Mercury 804)

#### Eddie Miller

- Muskrat Ramble
- You Ought To Be In Pictures

West coast Dixieland circa 1947. These guys—Miller, Matty Matlock, Wingy Mannone, Stan Wrightman, Ray Bauduc, Irvin Varret, Nappy LaMare and Budd Hatch—have always blown in the best two-beat tradition. *Ramble* is solo after solo; after a first

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chorus of *Memphis*. Pictures taken by Mannoni and some nice trumpet playing. (Capitol A45039)

#### Bob Crosby

- Big Noise From Winnetka
- Honky Tonk Train

The novelty of *Winnetka*, and the Haggart-Bauduc routine on bass and drums, seems not likely to wear off, so comes this Decca re-issue. *Train* is the Bob Zurke boogie that still stands as an 8-to-the-bar classic. (Decca 25117)

#### Joe Bushkin Sextet

- Oh, Lady Be Good
- Fade Out

Bushkin has Bill Harris, tenor Jack Sims, trumpet Ernie Figueroa, bass Sid Weiss and drums Specs Powell. *Lady* moves nicely, with Harris taking a solo sounding more like Vic Dickerson than himself. *Fade Out* works over a trite unison figure. Four solos on each side. Kind of stuff that barely makes the 3 note classification. (Commodore 584)

#### Vido Musso

- Vido's Bop
- Vido In A Miel
- Gene With Vido
- The Unfinished Bougie
- Checkerboard

First three are with Pete Rugolo. Eddie safranski, Shelly Manne, Boots Mussulli, Ray Wetzel and Kai Winding; last two with the 9-piece group Vido fronted at the Hotel Sherman early this summer as the "Kenton All Stars." Three backing sides are listed under "Vocal." *Miel*, at a slow tempo is almost all Vido's Hawkins-like (here) tenor; *Gene* is a riff jumper, includes Winding, Wetzel, and Rugolo with Vido. *Bop* is pretty bop, has solos by each horn. Rhythm carries on all, with Safranski's bass always evident. *Bougie* features Mel Henke's piano and is the best commercial attempt of the eight sides of those two sessions. *Checkerboard* and up-riffer, with *Bougie* carries the Universal studio famous echo sound, which almost gets out of hand here. There's a battle of trumpets, tenor, piano. (Trilon 166B, 167, 183, 184A)

#### Eddie Heywood

- Peg O' My Heart
- Yesterdays

Familiarly patterned Heywood rolling left hand against a crisp right hand working over the *Yesterdays* melody. Rhythm accompanies. *Peg* has the Heywood band included. (Decca 23080)

### Swing

#### Gene Krupa

- Gene's Boogie
- Disc Jockey Jump

Charlie Kennedy's alto sax steals honors on *Jump*, with both tunes a little on the harmless side. *Boogie* is sung by Carolyn Grey. (Columbia 37588)

#### Earle Spencer

- Soft and Warm
- Amber Moon

This is a well rehearsed outfit for one so new. Alto sax (unknown) is featured throughout

to it, blowing not unlike the little backing has good but shy vocal and a good arrangement. (Black & White 843)

#### Count Basie

- I Ain't Mad At You
- Jungle King
- I'm Drownin' In Your Deep Blue Eyes
- South

Badly recorded, horribly commercial tripe for a band of Basie's standing, these four sides will do neither the Count nor RCA Victor any good. Catch opening on *Eye* to see what I mean. I don't think they were kidding. Bob Bailey sings the rather monotonous tune well. *South* is the worst Basie face I can remember hearing—certainly a long, long way from *Blue and Sentimental*, *Doggie's Around*, *Every Tub*, *Queer Street* and so many others. There's little of the old Basie beat, none of the power here—a nonentity. *Mad* and *Jungle* are novelties, though musical, a little better. (Victor 20-2314, 2348)

#### Glen Gray

- Memories Of You
- If I Love Again

First features Sonny Dunham's famous trumpet chorus, reprinted, incidentally, in the last issue of *Down Beat*. *Love Again* spots Bobby Hackett's more delicate horn on a particularly beautiful, partly forgotten tune. Interesting to compare styles; also to note the competent, not undated, backing given the soloists by the band. A re-issue. (Decca 25139)

#### Lionel Hampton

- Adam Blow His Hat
- Reminiscing Mood

One of the great bands—musically—of its time, the Hampton band never had much of a chance to get its jazz on wax. Now past its prime, the band has lately waxed some mediocre stuff; but occasionally, as here, cut a better indication of the intense driving rhythm section and exceptional soloists. Hamp solos briefly on *Adam*, lets a high-blowing, eter take up too many g., with meaningless stratosphere reaching. Milt Buckner's piano is lost in poor balance. Guitar opens *Mood*, then into a long alto sax solo and Hamp's vibes. Well done, with honors to the altoist. (Decca 24105)

### Dance

#### Harry James

- Love And The Weather
- Forgiving You

Nothing here to show that this new James crew might be the best Harry has had. Marion Morgan takes first side vocal, Buddy Di Vito the second—precisely done. (Columbia 37588)

#### Claude Thornhill

- Early Autumn
- Oh, You Beautiful Doll

*Early Autumn* is the most attractive thing Claude has done in a long while. The band, the leader's piano and vocalist Fran Warren's projection of the meaningful lyrics give a superb tune an excellent interpretation. Miss Warren is rapidly developing into a top band vocalist. And the arrangement. (Modulate To Page 14)

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(Jumped From Page 13)

ment can well be a lesson to young writers how not to overwrite yet obtain full melodic and rhythmic values. Doll gets some of the leader's pde-ish humor in his piano soloing. Gene Williams sings. Oh, yes, Autumn is probably much too good ever to be a hit. (Columbia 37593)

Freddy Martin

- The Lady From 29 Palms Cumana

Allie Wrubel's Lady is clever yet obvious enough to be a hit, so be prepared. The Martin Men run it down per usual. Cumana is another of Martin's endless piano opuses, this one featuring Barkley Allen 88ing in a Jan August like manner. (Victor 20-2347)

Tommy Dorsey

- Just An Old Love Of Mine The Old Piano Tuner

Familiar TD on two nice tunes, the first the Lee-Barbour number with Stuart Foster, Lucy Ann Folk and the Town Criers; the reverse Stuart and Tommy's muted trombone. (Victor 20-2371)

Eddy Howard

- Just Plain Love Say Something Nice About Me Kate On The Avenue Not Mine Happy In Love

Can't oblige that second title, particularly on the Columbia releases. They don't stand up well with age. The leader sings on all six sides, natch. Kate is the best. (Columbia 1160, 1161, Columbia)

Billy Butterfield

- Pic-A-Nic-In My Silent Love

Low includes elegant Butterfield trumpet and a Tommy Taylor vocal. Backing has Pat O'Connor and Taylor on a nondescript all-vocal novelty. (Capitol B457)

Wayne King

- Lullaby For Latins (2 Parts)

Without any particular imagination or warmth in composition, band's lackadaisical interpretation of this King-Fabian Andre number drags through 24 inches. Probably a lullaby for listeners. (Victor 28-0417)

Tommy Tucker

- Count Me Out Country Style

Easily danceable, and passable novelty listening. These are at least alive, if intentionally corny. (Columbia 37563)

Johnny Long

- It's A Sin To Tell A Lie When I Grow To Old To Dream

Unison ensemble singing, original lyrics added to a couple of old standards—familiar Johnny Long pattern for commercial success. Bob Houston sings straight briefly on Dream. (Decca 23973)

Carmen Cavallaro

- Love Will Keep Us Young Brahms' Hungarian Dance No. 4

Love is taken from Brahms' Waltz In A Flat, with Bob Allen singing and the maestro keeping the classical aroma. Dance is well done, lights Cavallaro's capable piano. (Decca 24103)

Charlie Spivak

- Fine Thing Stop Throwin' Rocks At The Devil A Little Bit Longer What Are You Doing New Year's Eve?

Much too colorless and dull for a name band. Outfit needs a good overhauling, has for too long a time. Fine Thing, best side, has a Tommy Mercer vocal. Devil is lost, as are the last two, with vocals by Irene Day. Two notes only because they're well rehearsed. (Victor 20-2319, 2395)

Tex Beneke

- How I'll Miss You Without Music I Have But One Heart Too Late

The Benekes, Dorseys, Martins and Jameses turn out their dance platters with relentless precision and regularity—and with set musical formulas. Gets awfully tiresome. Thanks heaven for the Thornhills! Lots of vocals, the talents of 30-odd musicians barely tapped. (Victor 20-2341, 2424)

Kay Kyser

- I'm A-Rollin' Things Have Changed It's Kind Of Lonesome Out Tonight Naughty Angelina

Lots of vocal work. Harry Babbitt sings all four in the excellent manner familiar to him, with the Campus Kids assisting on all but Changed. Kay might do well to build Harry more as a romantic singer ala TD and Sinatra. (Columbia 37828, 37561)

Alvino Rey

- Near You Oh, Peter

Capitol gets on Bullet label's wagon, cashing in on the Frances Craig sleeper hit, Near You, with Rey's guitar. Jimmy Joyce's vocal featured. Backing doesn't click at all, blame the so-what lyrics more than the band. (Capitol B451)

Tony Pastor

- I'm Sorry I Didn't Say I'm Sorry The Lady From 29 Palms I Wonder, I Wonder, I Wonder Meet Me At No Special Place

Lady From 29 Palms is the type

Schaefer Solos



Los Angeles—Only 21, Hal Schaefer has already played with four name bands and is now recording as a soloist for Jewel records. Among the bands Hal's worked with are those of Ima Ray Hutton, Benny Carter, Harry James and Boyd Raeburn.

of novelty tune Tony does so well. Sorry, spots Rosemary Clooney's vocal, with the last two somewhat uninteresting. Pastor. Here is a personality and band much more can be made of—some of those Cosmo sides Tony made prove this easily. He has an entirely listenable delivery, just needs better selection of tunes. (Columbia 37562, 37353)

Vocal

Peggy Lee

- Just An Old Love Of Mine It Takes A Long, Long Train With A Hot Caboose

Peggy's done it again—first with another Lee-Barbour tune with that familiar intimate Lee delivery, second in a completely different mood, a blues flavored melody on which Peggy chants in a not-so subtle manner. I'll take the Long, Long Train—written by Larry Markes and Dick Charles—both for delivery and effect. Nice trumpet work, usual nice Barbour. (Capitol B445)

King Cole Trio

- Naughty Angelina That's What I Miss You So I Think You Get What I Mean

That's What, as a direct answer (title at least) to Buddy Stewart and Davie Lambert's What's This (Krupa, Columbia), leaves Buddy and Davie still with the last word musically. But chalk up another good etching in your collection of modern scat riffing, or bop singing, or what have you, that Ella, Davie and Buddy are pioneering today. Nat riffs a good part of the catchy side alone and with Oscar Moore's guitar; piano and guitar handle the rest. Other sides follow familiar Cole pattern, melodies on Angelina and Miss

and the warm interpretation Nat gives them make them outstanding. (Capitol B437, B444)

Bing Crosby

- Kokomo, Indiana I Still Belts Me Too Marvelous For Words Wrap Your Troubles In Dreams

First side, with Skylarks and John Scott Trotter, bounces like a lead pipe with innumerable strings adding little. Bing's sureness of delivery merely saves. Second side spots Lee Wiley. For the type of tune Bing should do so well, it sound tired and unimaginative. Last two are re-issues, easily exhibit superior voice quality. Further more, Bing sounds as if it meant something here. Decca should find themselves a new "voice." Just re-issue all the wonderful old Crosbys—and don't think they wouldn't sell. Bing today makes you forget how great he was 15 years ago. (Decca 24100, 25193)

- Emperor Waltz I Kiss Your Hand Madam You Do How Soon? Freedom Train Star Spangled Banner love You Truly Wait Till The Sun Shines, Nellie On Behalf Of Visiting Fireman Just A-Wearying For You Lily Of Laguna Mister Meadowlark

Most of these are re-issues, Nel-

He and Lily with Mary Martin; with Johnny Mercer on Fireman and Meadowlark. A lot more like in these. Welts and Madams and the two Carrie Jacobs Bond classics, Truly and A-Wearying, are Bing alone. Freedom Train and Banner, with the Andrews Sisters, are obvious flag-wavers. Train deserves to be a big thing. (Decca 24170, 24101, 23999, 23971, 25091, 25148)

PatH Page

- Every So Often What Every Woman Knows I've Got Some Forgettin' To Do Can't Help Lovin' That Man

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(Modulate To Page 15)

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(Jumped From Page 14)

her first sides, she exhibits a full, well-toned quality, a good conception of style and a warmth in her delivery that few young singers have. More so, hers is a completely natural voice. Still—having heard her to much better advantage in person—I can best say I don't judge completely on these. Eddie's Getz' band, his original quintet plus three horns added (Porky Panico's trumpet included), handle accompaniment capably if in a bit too-familiar manner. (Mercury 4561, 50)

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**Mal Derwin**  
On The Avenue  
How Lucky You Are  
Derwin the bandleader, this time—though with plenty of vocal work. It's harmless, in fact commercially listenable. Type of semi-mickey tunes and band that might click. Co-Eds assist, *Lucky* is a quiet waltz, Avenue a sprightly English importation. (Capitol B446)

**Joe Alexander**  
Everything You Maid  
Come True  
Cling To Me, Baby  
From tenor sax intro, through Joe's vocal back by muted trumpet and vocal group, the fine old *Everything* builds a delightfully warm mood. Joe sounds a little heavy-handed on *Baby*. (Capitol A40023)

**Jo Stafford**  
Feedin' And Fightin'  
Love And The Weather  
When Capitol goes hill-billy, they go whole hog. Jo gives her all on the Dorothy Shay opus, her usual smooth interpretation on a pretty Irving Berlin ballad. (Capitol B443)

**Mel Torme**  
One For My Baby  
A Little Kiss Each Morning  
A couple of exceptionally good tunes, done not quite to perfection. The feeling is there, but not quite enough velvet to the "Fog" *Kiss* is carefully sung, catches the best mood, thanks to a subdued arrangement by Ray Linn. Mel is too forced on *Baby* in spots, par-

ticularly on his high notes. (Musicraft 15107)

**Doris Day**  
I'm Still Sitting  
Under The Apple Tree  
When Tonight Is Just  
A Memory  
Chocolate Sundae On  
A Saturday Night  
Just An Old Love Of  
Mine  
Hollywood buildup for the former Les Brown canary has nothing to do with this record review—but as the gal will undoubtedly some day be a movie name it's nice to have her records around, particularly when they are as attractive as these sides. Frank Comstock, the Les Brown arranger, has toned the date effectively. Doris' singing is in a both rhythmic and intimate mood and well done. Columbia might conceivably do as well with Miss Day as Capitol, has with La Lee. Band backing and Doris' delivery to Lee's are obvious comparisons. (Columbia 37568, 37821)

**Sarah Vaughan**  
Body And Soul  
Everything I Have Is  
Yours  
I'm Through With  
Love  
Lover Man  
I've Got A Crush On  
You  
Penthouse Serenade  
Don't Blame Me  
Tenderly  
The Vaughan comes up like a hunter, to steal jockey Linn Bur-

ton's well chosen words. This is good to great singing—seldom overdone, lacking only better backing at times. Sarah's quality, often over-shadowed by her phrasing, is obvious at every note. It's a tonal quality that far outranks almost every other vocalist. These sides show more of Sarah's style than previous Musicrafts have allowed, and they still could give more freedom. Don't overlook those intense, full low tones, or the delicacy of her high notes. Catch her first word on *Everything*. *Lover Man* is the Guild re-issue with Dizzy and still superb in every respect. *Body And Soul* somehow misses. (Musicraft 494, 499, 505, 504)

**Vido Musso**  
On The Mercury  
Trees  
The Day I Left  
Alsace-Lorraine  
Mercury has the Raye Sisters; Trees, Ray Wetzel; and Alsace-Lorraine, the Honey Dreamers. Last group, two guys and three gals, are about as good as any vocal group today. They obtain a smooth blend of voices and do some listenable things. Group only needs a standout solo voice. Good muted Childers horn behind Wetzel's vocal; two trumpets sounding like four on the last, which has pretty Musso-sopot. Trilon 166A, 183B, 184B)

**Four Vagabonds**  
Choo Choo  
Lazy Country Side  
Heart Of My Heart  
That Old Gang Of  
Mine  
Smooth harmony, good solo passages and good selection of tunes. *Gang Of Mine* at slow and bounce tempos might prove a sleeper. (Apollo 1075, 1077)

**Mills Brothers**  
Oh My Achin' Heart  
What You Don't Know  
Won't Hurt You  
Hurt is just what the doctor ordered, and the Brothers' interpretation won't hurt their chances. *Heart* is of the same mold. They've been doing it for years and probably have a few more left. (Decca 23979)

**Billie Holiday**  
I'll Look Around  
Baby, I Don't Cry  
Over You  
Billy Kyle's small group gives Billie a different type of backing than she's been accustomed to on recent Decca. Billie sings her usual manner, they're what you would expect. Kyle's piano makes *Cry* reminiscent of the old Holiday-Wilson sides. (Decca 23967)

**Helene Forrest**  
You In  
Baby, Come Home  
Forrest sounds slightly rejuvenated since her switch from Decca to MGM. Harold Mooney's backgrounds are rich and rhythmic enough to make these okay commercially and musically. (MGM 10060)

**Perry Como**  
No Fair  
A Fellow Needs A Girl  
From the much discussed new Oscar Hammerstein-Richard Rodgers show, *Allegro*, these are two attractive pops. And Perry is just the guy to plug 'em into

the million mark class (Victrola 20-2402)

**Frances Langford**  
Please Don't Play No  
6 Tonight  
Pretty Soon  
A. G.I. tune. Mercury was holding hopes high about No. 6, though there will have to be a lot of G.I.'s to remember it to make this go. Reverse is thoroughly uninspired, you'd hardly know Miss Langford can be an effective vocalist. (Mercury 5057)

**The Charioteers**  
You're Breaking In A  
New Heart  
I Miss You So  
Miss You So is a good tune and deserves the current plugging. Charioteers are a completely competent group, and here Mitch Ayres small band backs splendidly. Trumpet and clarinet add. (Columbia 37346)

**Andy Russell**  
As Long As I'm  
Dreaming  
Je Vous Aime  
On The Old Spanish  
Trail  
Ayy My Love  
True  
When The White  
Roses Bloom  
More of Andy's too-nasal singing, with Paul Weston providing backing. Good selection of tunes help. (Capitol 417, 432, B450)

**Mary Ann McCall**  
On Time  
Money Is Honey  
First platter as a single comes off well. Ralph Burns, Woody Herman arranger now on the coast, directs the small band, did the subdued arrangements. The McCall vocal quality and delivery, while limited somewhat technically, is just different enough and so full of plain sex that Columbia might well have a new "name" vocalist. Lyrics on *Time* are something to hear, though *Honey* jumps more. (Columbia 37569)

**Diagh Shore**  
You Do  
Kokomo, Indiana  
Do A Little Business  
On The Side  
It Takes A Long, Long  
Train With A Red  
Cabooso  
Miss Shore delivers, as she has never failed to do. Interesting to compare *Cabooso* with *Peggy Lee's* face. It lacks intensity. (Columbia 37587, 37840)

**Hollywood Hucksters**  
Them There Eyes  
Happy Blues  
Hucksters are Stan Kenton and Benny Goodman, vocalists, in *Blues* and such luminaries as Red Norvo, Benny Carter, Goodman, Charlie Shavers, Jimmy Rowles, among others joining on *Eyes*. *Eyes* has some good solos and harmless riffs though from such names more could be expected. Vocal duet on *Blues* is clever, with Kenton shining particularly. Norvo plays xylophone in the background and steals the side. In Cap ever going to do the Norvo xylophone album? (Capitol A40022)

**Louis Jordan**  
I Sure Had A  
Wonderful Time  
Boogie Woogie Blues  
Plate  
Wonderful Time is about the guy who had said time "local-ize" they tell me I did. Lyrics are clever, some be-bop winks creep into the riffing. Tune is another by Claude Demetrius and Florenz Moore. Harking along in a hash house (and so close) though typical Louis. (Decca 24104)

**Two-Ten Baker**  
Kokomo, Indiana  
Chick-A-Biddy Bang  
Kokomo, again with Two-Ten's broad humor. *Boogie*, by a guy named Sharon Pease, jumps like mad, and is clever bonum. (Mercury 5058)

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## CHORDS AND DISCORDS

# Cries "Musical Sabotage" Against Present Breach Of Understanding In Jazz

Chicago, Ill.

To The Editors:

As an amateur enthusiast of modern jazz, I wish to come forth, to lend my support to those of you who are disturbed about the prevailing breach between the modernists and jazz purists who refuse to recognize any other style of jazz except their own. I am referring to the element in each group that could more or less be guilty of setting up a dynasty to promote a style that in their opinion would be superior jazz. This is not to be

bad jazz as long as the musician playing it is a talented artist. It is sincere in his efforts to play well and has the ingenuity to create.

To attempt to screen all of the various styles and snift them down to a definite pattern would be nothing but stereotyped hogwash that has lost all of its effect. We would be following the same line of least resistance that so many dance bands have done by reverting to the mickey mouse styles.



### NEW NUMBERS

ADAMS—A son, David Eugene, to Mr. and Mrs. Kenneth Adams, August 3 in Wichita, Kans. Dad is bassist and guitarist with Verne Nydegger's band and KFBI.

DINOFER—A son, Jeffrey Steven (7 lbs. 8 oz.), to Mr. and Mrs. Dinny Dinofier, April 23 in New York. Dad has the band at the Ball club there.

ELBERT—A daughter to Mr. and Mrs. Eddie Elbert, August 23 in New York. Dad is in the cafe department of MCA. Mom is Lillian Cavell, singer.

HANSHAW—A son, Frank Jr. (7 lbs. 8 oz.), to Mr. and Mrs. Frank Hanshaw, August 21 in Cincinnati. Dad is with GAC there.

### TIED NOTES

ACKERMAN-NILSSON — George Ackerman and Eileen Nilsson, twin half of singing team, August 23 in Hollywood.

ARCHER BROWER —George Louis Archer and Mary Lee Brower, pianist-vocalist at KFBI, recently in Wichita, Kans.

CARUSO-ZLUTOWSKI—Michael Caruso, trumpet-vocalist with Lee Vincent, and Beryl Zlutowski, August 2 in New York.

COATES-DE-MARCO —Paul V. Coates, publicist, and Renee DeMarco, dancer, August 20 in Reno.

DOLL-LINDBERG —G. Lewis Doll, violinist with the Corpus Christi symphony and school music director, and Dorothy G. Lindberg, pianist, recently in Wichita, Kans.

HEBON-MEYER —Joel Herron, musical director of WHN, and Trudy Meyer, August 16 in New York.

JOHNSTON-GRAYSON — Johnnie Johnston, vocalist, and Kathryn Grayson, MGM singing actress, August 22 in Carmel, Calif.

KAAHVE-ALLEN —Norman Kaahve, nitery performer, and Patty Allen, singer, recently in New York.

MARKOFF-NILSSON —Vaali Markoff and Elsa Nilsson, twin half of singing team, August 23 in Hollywood.

MAYBURN-OLIVARI — Jerry Mayburn, bandleader, and Terry Olivari, publicist, August 16 in New York.

STABILE-ERWIN — Dick Stabile, bandleader, and Trudy Erwin, singer, August 23 at Lake Tahoe, Calif.

TILLOTSON-ERLICH —Robert Tilgotson, trumpet formerly with Scat Davis and Johnny Bothwell, and Evelyn Ehrlich, former Down Beat staffer, August 23 in Chicago.

### FINAL BAR

COLANTUANO—Romeo J.C. Colantuano, 55, opera singer, August 20 in Johnston, R. I.

DENNI—Lucien Denal, 61, composer (Cecilia Roli, Skylark Love), August 20 in Hermosa Beach, Calif.

FULLER—Earl E. Fuller, 62, one-time bandleader and musical director at Rector's in New York, August 11 in Morrow, O.

GERSTLE—Henry S. Gerstle, 56, composer and arranger, August 21 in Springs, Va.

HUFF—Forrest Huff, 71, actor and singer, August 21 in New York.

KELLI—Peter Rockelli, 46, August 19 in Washington.

MACIAS—Joseph Shirley Macias, 48, August 13 in Washington.

DERFUTTE—Boniface P. Van Derfutte, 51, viola player, August 20 in N. Y.

### LOST HARMONY

DAVIA—Roy Davia, musician and arr. singer, August 23 in Hollywood.

DORSEY—Pat Dane Dorsey, August 23 in Reno.

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# What's Wrong With The Beat?

A veritable flood of letters and postcards, match, and even a few telegrams, has been pouring into the Down Beat offices during the last month. Some of them praise us for attempting to make strides in what we believe is the right direction. Many of them are outright squawks about the appearance of the sheet. Nearly all of them ask: "What's the matter with Down Beat?"

We have been too danged busy with our own particular problems, the nature of which must be quite apparent to even the casual reader, to reply individually to all of these inquiries. We will answer the question, however, here and now with two words: GROWING PAINS! We were glad to have had the inquiries. We are happy that our readers have enough interest in this newspaper to ask the question.

We tried to explain in an editorial in the July 30th issue just what the editors of Down Beat have in mind. We knew then that it would be rugged at the start, and said so. We knew that we would have to struggle through a period of growing pains and we asked our readers to bear with us until we had achieved our goal.

The facts simply were these. Down Beat was just as seriously affected by general economic conditions during the last year as many other publications and many businesses, big and small. The story was steadily rising costs, no increase in income and no possibility for growth or expansion under the existing plan of operation.

As we explained in the previous editorial, Down Beat was practically forced to switch to another method of printing to reduce costs and to speed up production. Supply of the paper stock formerly used by this newspaper was scarce and, in inverse proportion, increasingly expensive. The system of printing in effect put a low and absolute limit on the number of copies that could be turned out in the specified time.

These limitations not only halted progress, but because of the slow process of production, made it impossible to print news that was fresh and timely. Down Beat is a newspaper, and we want our readers to get the news about the music world while it still is news.

There was nowhere to go but out! We don't like the present appearance of the sheet any better than you do. But we are striving constantly to improve it by taking up the technical production problems one by one and finding a solution for them. We believe that there has been a steady and consistent improvement in quality in each of the last three issues, this one included.

We don't like the paper which we are obliged to utilize in this strict exigency. But even the newsprint supply is still curtailed. The publisher is making every effort to obtain a new stock and this will represent another improvement as soon as it is physically possible.

Weekly publication still is our ultimate goal. Many readers misunderstood and believed that we were adopting the new schedule immediately. We stated on July 30 that it would require several months to effect this important change and although we are working steadily toward that end, the original prediction stands.

Tersely, as part of the general bitter struggle for survival these days, Down Beat was obliged to retrogress drastically in order to progress definitely. We are suffering our essential growing pains with all of the stoicism we can muster. We regret that, to a certain extent, our readers must suffer these pangs, too. We would prefer to avoid any situation that makes such an apology necessary. But that's the way it is!

and new innovations jazz would have been at a standstill years ago.

Let's give modern jazz in all of its phases our full support. This is no time for the purists, modernists and other schools of thought to be at swords edge. Regardless if

we think in our own minds that some of it is corny or fanatical, we should all unite not only in order to cultivate it to the point that it will be appreciated and understood by the public, but to protect ourselves against all of the outside

(Modulate To Page 19)

by Eddie Roman





THE HOT BOX

Jazz Names—Condon To Bix—Show Up In Print In Little Indiana Town

By GEORGE HOEFER

Many lovers of jazz possess a fiendish desire to make sport of the uninitiate or "square." Back in the days of the one-time exclusively jazz record shop—Session Records—in Chicago, Perry Como fans were literally escorted out of the store.

Jazz students working in record shops have difficulty restraining themselves when a jarhead walks up and asks, "What have you in that music today?"

The Hot Box has recently received some clippings from a small county newspaper in Indiana showing how one jazz musician-collector has been working out his wrath in squares as a summer hobby.

Wally "Dodds" Wender, young clarinetist on a Dixieland kick, has been foxing the linotype operator as well as the county folk every Thursday. He works on the paper and has inserted the several news items into weekly editions.

Residents were thrilled Friday night by the music of the Original Dixieland Jazz Band, a group of musicians from New Orleans who

played to a capacity crowd at the dance hall south of town. The raggy flavor thrilled the dancers, especially on such requested numbers as Livery Stable Blues and Original Dixieland One-step.

The following appeared in a story about a man attacking his father with a knife: "he is 33 years old and has not been considered normal for many years following a childhood experience of hearing Buddy Bolden play a chorus on a trumpet at Lake Pontchartrain, Louisiana."

Sports Dept.

In the local sports section: "a red-hot baseball game will be played at the local diamond this afternoon when Eddie Condon's Hot Shots engage Art Hodes' Boys in a cutting contest. Personnel of

Four Longs Smooth The Road



New York—Like the corner grocery store, the band business can easily become a family enterprise. Johnny Long's wife, Pat, acts as secretary-treasurer of the outfit and writes special lyrics. Brother Harry Gordon Long is road manager and Johnny's youngest brother, Bobby, is the current band boy.

Condon's group will be Mugsy Spanier, George Brunis, Pee Wee Russell, Joe Sullivan, George Wettling, Bob Casey and Condon. Their opponents, Hodes' group, will have Brad Gowans, Sidney DeParis, Rod Cless, Earl Murphy, Jack Goss, Danny Alvin and other stars. May the best team emerge triumphant.

A write up of a fire included, "A defective chimney was alleged to be the cause, however, a pile

of banded wax, similar to that used in the manufacture of phonograph or victrola records, was found nearby, and it may be that foul play was the cause, especially when passersby reported hearing music of some sort emanating from the scene of the fire shortly before. The records were either Dial or Gennett make."

"The program for the band concert this week is: Copenhagen, two-step; Just A Closer Walk With

Rudi Blesh Show On Frisco Air

San Francisco—Saturday traffic on Skyline Blvd, the scenic highway along the top of the Oakland hills, will revert to normal now that KFRC, local Mutual-Don Lee outlet, has decided to end its ban on Rudi Blesh's *Time In Jazz*, and record the program for rebroadcast.

Local aficionados have had to either own powerful radio sets or drive up on Skyline on Saturday mornings to pick up their *Five Kleins de Blesh-Musik* from Stockton or Sacramento via car radios. KFRC refused to air the show until Blesh's recent trip here to present the Lu Watters' band.

Program is now to be heard locally at 11 a.m., PST.

New York—Sonny Dunham goes into the Roseland ballroom Sept. 15, and will be there until October 26.

*Thee*, spiritual; *Sister Kate*, novelty; *I Ain't Gonna Tell Nobody*, solo number; *The Pearls*, piano solo; *Ooo-Bop-Sha-Bam*, Oriental specialty; and *In Gloryland*, march.

Klee Breaks Leg

Here's a little Chicago color incorporated into the news items: "Joe Klee broke a leg Wednesday when he stumbled into an open manhole on Washington street during the band concert last week. Joe had lost his glasses and was trying to locate George Hoefler and Paul E. Miller when the accident occurred."

"A young boy from Davenport, Iowa, Leon "Bix" Beiderbecke, appeared here this week with a confused story to tell authorities. It seems that Beiderbecke was on the trail of the Original Dixieland Jazz Band, which passed through here three or four weeks ago, to consult with the leader and the cornet player, Nick La Rocca. Beiderbecke had been studying cornet and was being tutored some by La Rocca when the latter took a job on the road with the band, and Beiderbecke was endeavoring to resume his studies on the horn. He left Wednesday afternoon on the 2:19 for Chicago and New York where the group will be playing at the Three Deuces and Nick's, respectively."

"A well known be-bop critic is in the local lockup following a fracas with Geo. Brunis here this week. It seems that Brunis was practicing exercises on his trombone one evening, as is his custom, when he was attacked by (censored), and hit him with a metronome. George called (censored) a variety of names, and cries attracted passersby. The two were taken to Judge Dan Gerould's court where Brunis was released and (censored) sentenced to ten days."

The Hot Box has received clippings allegedly from copies of the paper, though I have not seen the entire paper. The clippings included authentic news in addition to the jazz items. If this a hoax it still makes a good story.

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# Hamp's Two Fingered Piano Style

By SHARON A. PEASE

Lionel Hampton is a versatile fellow—bandleader, vibraharpist, drummer, vocalist, pianist, composer and showman. His record of achievement in each of these categories would make an interesting story. However, this article is principally concerned with his work on the piano and its effect on other phases of his musical career.

Shortly after Hamp moved to Chicago from his native Louisville, he began playing bass drum with the Chicago Defender newsboy band. Lionel says, "The group was under the direction of Major N. Clark who believed that every musician should be schooled in collegio and keyboard harmony. He held classes regularly and encouraged us to learn all we could about these subjects." To apply the knowledge thus acquired Lionel began playing piano—his chief early influence being Earl Hines.

### With Louis in L.A.

In 1931, Hamp went to Los Angeles where he landed a job as drummer at Sebastian's Cotton Club. The band, comprised mostly of youngsters, was fronted for a time by Les Hite. Later it was taken over by Louis Armstrong. Regarding these days Lionel says, "Louis and I had a code, when he was in the groove and playing an exceptionally good chorus I was to sock the cowbell as a signal for him to take one more—sometimes I had him playing 20 or 30 straight choruses."

During this period Lionel continued to experiment with piano styling and studied music at the University of Southern California. There was a vibraharpone around the Cotton Club which Armstrong wanted to use in the band and he asked Lionel if he could play it. Hamp hadn't tried the instrument



Pianists Lionel Hampton and Milt Buckner

before. However, utilizing his knowledge of piano and keyboard harmony, he made rapid progress and was soon attracting attention with his unusual "vibe" solos.

### Own Band in 41

Lionel formed his own orchestra in 1935 for an engagement at the Paradise Club. In addition to leading the unit he was featured on vibes, drums, vocals, and occasionally on piano. While on this job he was discovered by Benny Goodman. From thereon the story of

his great work with the various Goodman units is well known. Lionel's present organization, which was a smash success from the beginning, was formed in 1941.

As previously mentioned, Hampton is a versatile performer and does an excellent job on conventional piano styling. However, because of the novelty interest and inquiries regarding his vibraharp "two-finger" piano adaptations, he has chosen a recorded selection to exemplify this technique (Second chorus *Donison Swing*, Victor 26233). Lionel uses three effects that are particularly characteristic of the vibes and other mallet instruments. First, a rhythmic reiteration in place of sustained tones (measures one, two, and five). Second, the use of harmonic appoggiaturas in the under voice to add variety to the reiteration (also measures one, two, and five). Third, the two-tone arpeggio formula (measures 13, 14, 18, 19, 25, 26, 27, and 28).

### Simple Formula

Piano players can learn a great deal from the judicious study and practice of these three basic techniques. The common mistake in the use of reiterated rhythms is the tendency to become too complicated. Hampton used a simple formula in good taste. The harmonic appoggiatura is quite common as the upper (melody) note and can easily be worked into sequence patterns of seconds, thirds, and fourths, as the harmonic under note. The two-tone arpeggio is also common technique with a slightly different accent effect when played with both hands. Measures 21 through 24 are written in a conventional solo style.

*Medium fast*

### Frankie Carlo To Play Salt Lake

Hollywood—Frankie Carlo, who recently completed film commitments here, ushers his band into Jerry Jones' Rainbow Ravee, Salt Lake City, Sept. 19, for a week.

Spot featured King Cole trio earlier this month.

### Doris With Frankie

Hollywood—Former Les Brown vocalist Doris Day bowed in as singing partner for Frank Sinatra when the swooner began his Hit Parade program Sept. 6 over NBC.

### Bechet Into Ryan's

New York—Sidney Bechet is going back into Ryan's on the Street here along with drummer Freddie Moore. It's the grand old man's first steady job since his illness this summer.

The entire chorus may be played with this bass-chord styling, while playing the solo part with right hand.

Ed's Note: Mail for Sharon A. Pease should be sent direct to his teaching studios, 841 E. 716, Lyon & Healy Bldg., Chicago-4, Ill.

### Lambert Left Out As Club Keeps Girls

New York—The Club Bayou originally slated to switch from a girls policy to straight music September 14, nixed the switch after the spot changed owners. Left without a spot immediately as be-bop scaterer Dave Lambert, who was signed to head the new show.

### Majestic Gets Martha Tilton

Hollywood—Martha Tilton, reported in the last issue of Down Beat to have broken her Capitol contract, two weeks ago signed with Majestic. The singer is skedded out to cut her first album for the firm this week.

### Babbitt And Ish Return To Kyser

Hollywood—When Kay Kyser's College Of Musical Knowledge returns to the NBC airwaves October 4 it will have switched from Wednesday to a Saturday night showcase. With the professor again will be Harry Babbitt and Ish Kabibble.



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### Old Bessie Smith Short Pops Up

San Francisco—Local jazz fans got an unexpected treat last month when the Rex theater, grind house on Oakland's Broadway, surprisingly turned up with the seldom seen Bessie Smith musical short *Bl Louie Blues*.

Word spread via the collector's grapevine and a curious audience of jazz fans infiltrated into the ranks of the usual Rex wing patrons. One of the latter was found, hours later, mumbling something about Slim Gaillard as he crouched in a 12th street doorway.

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- 611—Bobby Match
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- 608—Donald Jay
- Woakite
- 606—Symphony Sid's Idea
- Don Byas—
- 597—How High The Moon
- 593—Byas A Drink

#### DEUXIEME GORDON:

- 576—Blow, Mr. Dexter
- Dexter's Deck
- 603—Dexter Digs In
- Long Tall Dexter
- 612—Dexter's Guttin Out
- Dexter's Wineat Mad

#### MAN GITS:

- 598—And the Angels Sing

#### BILLY DAVIS:

- 594—Materality
- Hollerin & Screamin
- 607—Calling Dr. Jax
- Snealin Trash

#### TRUMPET:

- 1—Navy
- 596—Eb Bop
- 604—Materality
- Hollerin & Screamin
- 607—Calling Dr. Jax
- Snealin Trash
- 606—Fat Girl
- Red Rodney—
- 609—A Bar A Second

#### TROMBONE:

- Jay Jay Johnson—
- 616—Coppin the Pop
- Jay Jay
- Kal Winding—
- 606—Grab Your Ax, Max
- Always
- 608—Loaded
- Sweet Miss
- 605—O-fo-Me

#### BARITONE SAX:

- Lee Parker—
- 606—Eb Bop
- 606—Fat Girl
- George Chalfont—
- 606—Fat Girl

#### PIANO:

- Hal Pettit—
- 603—Donna Lee
- Buzzy
- 603—Dexter Digs In
- Long Tall Dexter
- 616—Coppin The Pop
- Jay Jay

#### DRUMS:

- Max Roach—
- 597—How High The Moon
- Ko Ko
- 603—Donna Lee
- Buzzy
- 603—Dexter Digs In
- Long Tall Dexter
- 616—Coppin The Pop
- Jay Jay

#### BASS:

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- Ko Ko
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- Buzzy
- 603—Dexter Digs In
- Long Tall Dexter
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## Diggin' the Discs with DON

### Hot Jazz

**Arnette Cobbs**  
 ♫♫ Top Flight  
 ♫♫ Walkin' Around With Sid

*Flight* is a frantic opus with Cobbs and trumpet taking off. *Sid* is slower with union riffs and a long chorus by the ex-Hampton tenorman. (Apollo 770)

**Allen Eager**  
 ♫♫ Merakite  
 ♫♫ Donald Jay

First sides with vibist Terry Gibbs, these be-bop faces hold little of interest if you're not a disciple. Duke Jones, piano; Curley Russell, bass; Max Roach, drums; back a Lester Young-ish Eager and Gibbs in some aimless riffs and good solos. (Savoy 908)

**Gene Ammons Sextet**

♫♫ Red Top  
 ♫♫ Idaho

*Red Top* is the semi riff be-bop number associated with the tenor man in Chicago, where the side is already a big hit in south side locations. Actually it isn't that

## Symbol Key

♫♫♫ Tops  
 ♫♫♫ Tasty  
 ♫♫♫ Tapid  
 ♫♫♫ Tedious

good. Ammons sounds ill at ease on his solo: the theme, while clever, is also repetitious. *Idaho* give the talented Ammons and trumpeter Gail Brockman a better chance to blow. (Mercury 8048)

**Eddie Miller**

♫♫♫ Munkrat Ramble  
 ♫♫♫ You Gotta Be In Pictures

West coast Dixieland, circa 1947. These guys—Miller, Matty Matlock, Wingy Mannone, Stan Wrightman, Ray Bauduc, Irvin Verret, Nappy LaMare and Budd Hatch—have always blown in the best two-beat tradition. *Ramble* is solo after solo, after a first

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 (6) THAT CHICK'S TOO YOUNG TOO PRY  
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chorus of ensemble. Pictures is taken by Mannone and some nice trumpet playing. (Capitol A40039)

#### Bob Crosby

♫♫ Big Noise From Winnetka  
 ♫♫♫ Honky Tonk Train

The novelty of *Winnetka*, and the Haggart-Bauduc routine on bass and drums, seems not likely to wear off, so comes this Decca re-issue. *Train* is the Bob Zurke boogie that still stands as an 8-to-the-bar classic. (Decca 25117)

#### Joe Bushkin Sextet

♫♫ Oh, Lady Be Good  
 ♫♫ Fade Out

Bushkin has Bill Harris, tenor Jack Sims, trumpet Ernie Figueroa, bass Sid Weiss and drums Specs Powell. *Lady* moves nicely, with Harris taking a solo sounding more like Vic Dickerson than himself. *Fade Out* works over a trite union figure. Four solos on each side. Kind of stuff that barely makes the 3 note classification. (Commodore 594)

#### Vido Musse

♫♫ Vido's Bop  
 ♫♫ Vido In A Mist  
 ♫♫ Gone With Vido  
 ♫♫ The Unfinished Boogie  
 ♫♫ Checkerboard

First three sides are with Pete Bugolo, Eddie Safranski, Shelly Manne Boots Musullli Ray Wetzel and Kai Winding: last two with the 9-piece group Vido fronted at the Hotel Sherman early this summer as the "Kenton All Stars." Three backing sides are listed under "Vocal." *Mist*, at a slow tempo, is almost all Vido's Hawkins-like (here) tenor; *Gone* is a riff jumper, includes Winding, Wetzel, and Rugolo with Vido. *Bop* is pretty bop has solos by each horn. Rhythm carries on all, with Safranski's bass always evident. *Boogie* features Mel Henke's piano and is the best commercial attempt of the eight sides of these two sessions. *Checkerboard* and up-riffer, with *Boogie*, carries the Universal studios famous echo sound, which almost gets out of hand here. There's a battle of trumpets, tenor, piano. (Trilon 164B, 167, 183, 184A)

#### Eddie Heywood

♫♫ Peg O' My Heart  
 ♫♫ Yesterdays

Familiarly patterned Heywood rolling left hand against a crisp right hand working over the *Yesterdays* melody. Rhythm accompaniment. *Peg* has the Heywood hand included. (Decca 23960)

#### Gene Krupa

♫♫ Gene's Boogie  
 ♫♫ Dixie Jockey Jump

Charlie Kennedy's alto sax steals honors on *Jump*, with both tunes a little on the harmless side. *Boogie* is sung by Carolyn Grey. (Columbia 37589)

#### Earle Spencer

♫♫ Soft and Warm  
 ♫♫ Amber Moon

This is a well rehearsed outfit for one so new. Alto sax (unknown) is featured throughout

Soft, blowing not unlike the title. Backing has good Bob Hayward vocal and a good arrangement. (Black & White 843)

#### Count Basie

♫♫ I Ain't Mad At You  
 ♫♫ Jungle King  
 ♫♫ I'm Drownin' In Your Deep Blue Eyes  
 ♫♫ South

Badly recorded, horribly commercial tripe for a band of Basie's standing, these four sides will do neither the Count nor RCA Victor any good. Catch opening on *Eyes* to see what I mean. I don't think they were kidding. Bob Bailey sings the rather monotonous tune well. *South* is the worst Basie face I can remember hearing—certainly a long way from *Blue And Sentimental*, *Doggin' Around*, *Every Tub*, *Queer Street* and so many others. There's little of the old Basie beat, none of the power here—a nonentity. *Mad* and *Jungle* are novelties though musically a little better. (Victor 20-2314, 2346)

#### Glen Gray

♫♫ Memories Of You  
 ♫♫ If I Love Again

First features Sonny Dunham's famous trumpet chorus, reprinted, incidentally, in the last issue of *Down Beat*. *Love Again* spots Bobby Hackett's more delicate horn on a particularly beautiful, partly forgotten tune. Interesting to compare styles; also to note the competent, not undated, backing given the soloists by the band. (Decca 25139)

#### Lionel Hampton

♫♫ Adam Blew His Hat  
 ♫♫ Reminiscing Mood

One of the great bands—musically—of its time, the Hampton band never had much of a chance to get it's jazz on wax. Now past it's prime, the band has lately waxed some mediocre stuff; but occasionally, as here, cut a better indication of the intense driving rhythm section and exceptional soloists. Hamp solos briefly on *Adam*, lets a high-blowing trumpeter take up too many grooves with meaningless stratosphere reaching. Milt Buckner's piano is lost in poor balance. Guitar opens *Mood*, then into a long alto sax solo and Hamp's vibes. Well done, with honors to the altoist. (Decca 24105)

### Dance

#### Harry James

♫♫ Love And The Weather  
 ♫♫ Forgiving You

Nothing here to show that this new James crew might be the best Harry has had. Marion Morgan takes first side vocal. Buddy Di Vito the second—precisely done. (Columbia 37588)

#### Claude Thornhill

♫♫ Early Autumn  
 ♫♫ Oh, You Beautiful Doll

*Early Autumn* is the most attractive thing Claude has done in a long while. The band, the leader's piano and vocalist Fran Warren's projection of the meaningful lyrics give a superb tune an excellent interpretation. Miss Warren is rapidly developing into a top band vocalist. And the arrangement. (Modulate To Page 14)

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# Diggin' the Discs with DON

(Jumped From Page 13)  
ment can well be a lesson to young writers how not to overwrite yet obtain full melodic and rhythmic values. Doll gets some of the leader's pitie-ish humor in his piano soloing. Gene Williams sings. Oh, yes, *Autumn* is probably much too good ever to be a bit. (Columbia 37593)

### Freddy Martin

♪ ♪ The Lady From 29 Palms  
♪ ♪ Cumana  
Allie Wrubel's *Lady* is clever yet obvious enough to be a hit, so be prepared. The Martin Men run it down per usual. *Cumana* is another of Martin's endless piano opuses, this one featuring Barkley Allen 88ing in a Jan August like manner. (Victor 20-2347)

### Tommy Dorsey

♪ ♪ Just An Old Love Of Mine  
♪ ♪ The Old Piano Tuner  
Familiar TD on two nice tunes, the first the Lee-Barbour number with Stuart Foster, Lucy Ann Polk and the Town Criers; the reverse Stuart and Tommy's muted trombone. (Victor 20-2371)

### Eddy Howard

♪ ♪ Just Plain Love  
♪ ♪ Say Something Nice About Me  
♪ ♪ Kate  
♪ ♪ On The Avenue  
♪ ♪ Not Mine  
♪ ♪ Happy In Love  
Can't oblige that second title, particularly on the Columbia re-issues. They don't stand up well with age. The leader sings on all six sides, natch. *Kate* is the best. (Majestic 1160, 1161, Columbia 37578)

### Billy Butterfield

♪ ♪ Pic-A-Nic-In  
♪ ♪ My Silent Love  
Love includes elegant Butterfield trumpet and a Tommy Taylor vocal. Backing has Pat O'Connor and Taylor on a nondescript all-vocal novelty. (Capitol B457)

### Wayne King

♪ ♪ Lullaby For Latins (2 Parts)  
Without any particular imagination or warmth in composition, band's lacedaisical interpretation of this King-Fabian Andre number drags through 24 inches. Probably a lullaby for listeners. (Victor 28-0417)

### Tommy Tucker

♪ ♪ Count Me Out  
♪ ♪ Country Style  
Easily danceable, and passable novelty listening. These are at least alive, if intentionally corny. (Columbia 37563)

### Johnny Long

♪ ♪ It's A Sin To Tell A Lie  
♪ ♪ When I Grow To Old To Dream  
Unison ensemble singing, original lyrics added to a couple of old standards—familiar Johnny Long pattern for commercial success. Bob Houston sings straight briefly on *Dream*. (Decca 23973)

### Carmen Cavallaro

♪ ♪ Love Will Keep Us Young  
♪ ♪ Brahm's Hungarian Dance No. 4  
Love is taken from Brahm's *Waltz In A Flat*, with Bob Allen singing and the maestro keeping the classical aroma. *Dance* is well done, lights Cavallaro's capable piano. (Decca 24103)

### Charlie Spivak

♪ ♪ Fine Thing  
♪ ♪ Stop Throwin' Rocks At The Devil  
♪ ♪ A Little Bit Longer  
♪ ♪ What Are You Doing New Year's Eve?  
Much too colorless and dull for a name band. Outfit needs a good overhauling, has for too long a time. *Fine Thing*, best side, has a Tommy Mercer vocal. *Devil* is lost, as are the last two, with vocals by Irene Day. Two notes only because they're well rehearsed. (Victor 20-2319, 2395)

### Tex Beneke

♪ ♪ How I'll Miss You  
♪ ♪ Without Music  
♪ ♪ I Have But One Heart  
♪ ♪ Too Late  
The Benekes, Dorseys, Martins and Jameses turn out their dance platters with relentless precision and regularity—and with set-musical formulas. Gets awfully tiresome. Thanks heaven for the Thornhills! Lots of vocals, the talents of 30-odd musicians barely tapped. (Victor 20-2341, 2424)

### Key Kyser

♪ ♪ I'm A-Rollin'  
♪ ♪ Things Have Changed  
♪ ♪ It's Kind Of Lonesome Out Tonight  
♪ ♪ Naughty Angelina  
Lots of vocal work. Harry Babbitt sings all four in the excellent manner familiar to him, with the Campus Kids assisting on all but *Changed*. Kay might do well to build Harry more as a romantic singer ala TD and Sinatra. (Columbia 37828, 37561)

### Alvino Rey

♪ ♪ Near You  
♪ ♪ Oh, Peter  
Capitol gets on Bullet label's wagon, cashing in on the Frances Craig sleeper hit, *Near You*, with Rey's guitar, Jimmy Joyce's vocal featured. Backing doesn't click at all, blame the so-what lyrics more than the band. (Capitol B451)

### Tony Pastor

♪ ♪ I'm Sorry I Didn't Say I'm Sorry  
♪ ♪ The Lady From 29 Palms  
♪ ♪ I Wonder, I Wonder, I Wonder  
♪ ♪ Meet Me At No Special Place  
*Lady From 29 Palms* is the type

## Schaefer Solos



Los Angeles—Only 21, Hal Schaefer has already played with four name bands and is now recording as a soloist for Jewel records. Among the bands Hal's worked with are those of Ina Ray Hutton, Benny Carter, Harry James and Boyd Raeburn.

of novelty tune Tony does so well. *Sorry*, spots Rosemary Clooney's vocal, with the last two somewhat uninteresting. Pastor. Here is a personality and band much more can be made of—some of those Cosmo sides Tony made prove this easily. He has an entirely listenable delivery, just needs better selection of tunes. (Columbia 37562, 37353)

## Vocal

**Peggy Lee**  
♪ ♪ Just An Old Love Of Mine  
♪ ♪ It Takes A Long, Long Train With A Red Caboose  
Peggy's done it again—first with another Lee-Barbour tune with that familiar intimate Lee delivery, second in a completely different mood, a blues flavored melody on which Peggy chants in a not-so subtle manner. I'll take the *Long, Long Train*—written by Larry Markes and Dick Charles—both for delivery and effect. Nice trumpet work, usual nice Barbour. (Capitol B445)

**King Cole Trio**  
♪ ♪ Naughty Angelina  
♪ ♪ That's What  
♪ ♪ I Miss You So  
♪ ♪ I Think You Get What I Mean  
*That's What*, as a direct answer (title at least) to Buddy Stewart and Davie Lambert's *What's This* (Krupa, Columbia), leaves Buddy and Davie still with the last word musically. But chalk up another good etching in your collection of modern scat riffing, or bop singing, or what have you, that Ella, Davie and Buddy are pioneering today. Nat riffs a good part of the catchy side alone and with Oscar Moore's guitar; piano and guitar handle the rest. Other sides follow familiar Cole pattern, melodies on *Angelina* and *Miss*

and the warm interpretation Nat gives them make them outstanding. (Capitol B437, B444)

### Bing Crosby

♪ ♪ Kokomo, Indiana  
♪ ♪ I Still Suits Me  
♪ ♪ Too Marvelous For Words  
♪ ♪ Wrap Your Troubles In Dreams  
First side, with Skylarks and John Scott Trotter, bounces like a lead pipe with innumerable strings adding little. Bing's sureness of delivery merely saves. Second side spots Lee Wiley. For the type of tune Bing should do so well, it sound tired and unimaginative. Last two are re-issues, easily exhibit superior voice quality. Further more, Bing sounds as if it meant something here. Decca should find themselves a new "voice." Just re-issue all the wonderful old Crosby's—and don't think they wouldn't sell. Bing today makes you forget how great he was 15 years ago. (Decca 24100, 25193)

♪ ♪ Emperor Waltz  
♪ ♪ I Kiss Your Hand Madams  
♪ ♪ You Do  
♪ ♪ How Soon?  
♪ ♪ Freedom Train  
♪ ♪ Star Spangled Banner  
♪ ♪ I Love You Truly  
♪ ♪ Wait Till The Sun Shines, Nellie  
♪ ♪ On Behalf Of Visiting Fireman  
♪ ♪ Just A-Wearying For You  
♪ ♪ Lily Of Laguna  
♪ ♪ Mister Meadowlark  
Most of these are re-issues, Nel-

lie and Lily with Mary Martin, with Johnny Mercer on *Phonics* and *Meadowlark*. A lot more life in these. *Waltz* and *Madame* and the two Carrie Jacobs Bond classics, *Truly* and *A-Wearying*, are Bing alone. *Freedom Train* and *Banner*, with the Andrews Sisters, are obvious flag-wavers. *Train* deserves to be a big thing. (Decca 24170, 24101, 23996, 23971, 25091, 25148)

### Patti Page

♪ ♪ Every So Often  
♪ ♪ What Every Woman Knows  
♪ ♪ I've Got Some Forget-ting To Do  
♪ ♪ Can't Help Lovin' That Man  
A new singer—and one to watch. She's the Chicago gal on CBS staff there, also currently heard on the ABC Saturday *Wake Up And Smile* show. On these,

(Modulate To Page 15)

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# Diggin' the Discs with DON

(Jumped From Page 14)

her first sides, she exhibits a full, well-toned quality, a good conception of style and a warmth in her delivery that few young singers have. Moreso, hers is a completely natural voice. Still—having heard her to much better advantage in person—I can best say don't judge completely on these. Eddie's Getz' band, his original quintet plus three horns added (Porky Panico's trumpet included), handle accompaniment capably if in a bit too-familiar manner. (Mercury 4561, 50)

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**Hal Derwin**  
On The Avenue  
How Lucky You Are  
Derwin the bandleader, this time—though with plenty of vocal work. It's harmless, in fact commercially listenable. Type of semi-mickey tunes and band that might click. Co-Eds assist. Lucky in a quiet waltz, Avenue a spright English importation. (Capitol B446)

**Joe Alexander**  
Everything You Said Came True  
Cling To Me, Baby  
From tenor sax intro, through Joe's vocal back by muted trumpet and vocal group, the fine oldie Everything builds a delightfully warm mood. Joe sounds a little heavy-handed on Baby. (Capitol A40023)

**Jo Stafford**  
Feudin' And Fightin'  
Love And The Weather  
When Capitol goes hill-billy, they go whole hog. Jo gives her all on the Dorothy Shay opus, her usual smooth interpretation on a pretty Irving Berlin ballad. (Capitol B443)

**Mel Torme**  
One For My Baby  
A Little Kiss Each Morning  
A couple of exceptionally good tunes, done not quite to perfection. The feeling is there, but not quite enough velvet to the "Fog." Kiss is carefully sung, catches the best mood, thanks to a subdued arrangement by Ray Linn. Mel is too forced on Baby in spots, particularly on his high notes. (Musicraft 15107)

**Doris Day**  
I'm Still Sitting Under The Apple Tree  
When Tonight Is Just A Memory  
Chocolate Sundae On A Saturday Night  
Just An Old Love Of Mine  
Hollywood buildup for the former Les Brown canary has nothing to do with this record review—but as the gal will undoubtedly some day be a movie name it's nice to have her records around, particularly when they are as attractive as these sides. Frank Comstock, the Les Brown arranger, has batoned the date effectively. Doris' singing is in a both rhythmic and intimate mood and well done. Columbia might conceivably do as well with Miss Day as Capitol, has with La Lee. Band backing and Doris' delivery to Lee's are obvious comparisons. Columbia 37568, 37821)

**Sarah Vaughan**  
Body And Soul  
Everything I Have Is Yours  
Im' Through With Love  
Lover Man  
I've Got A Crush On You  
Penthouse Serenade  
Don't Blame Me  
Tenderly  
The Vaughan comes up like thunder, to steal jockey Linn Bur-

ton's well chosen words. This is good to great singing—seldom overdone, lacking only better backing at times. Sarah's quality, often over-shadowed by her phrasing, is obvious at every note. It's a tonal quality that far outranks almost every other vocalist. These sides show more of Sarah's style than previous Musicrafts have allowed, and they still could give more freedom. Don't overlook those intense, full low tones, or the delicacy of her high notes. Catch her first word on Everything. Lover Man is the Gullid re-issue with Dizzy and still superb in every respect. Body And Soul somehow misses. (Musicraft 494, 499, 505, 504)

**Vido Musso**  
On The Mercury Trees  
The Day I Left Alhace-Lorraine  
Mercury has the Raye Sisters; Trees, Ray Wetzel; and Alhace-Lorraine, the Honey Dreamers. Last group, two guys and two gals, are about as good as any vocal group today. They obtain a smooth blend of voices and do some listenable things. Group only needs a standout solo voice. Good muted Childers horn behind Wetzel's vocal; two trumpets sounding like four on the last, which has pretty Musso-sop. Trilon 168A, 183B, 184B)

**Four Vagabonds**  
Choo Choo  
Lazy Country Side  
Heart Of My Heart  
That Old Gang Of Mine  
Smooth harmony, good solo passages and good selection of tunes. Gavy Of Mine at slow and bounce tempos might prove a sleeper. (Apollo 1075, 1077)

**Mills Brothers**  
Oh! My Achin' Heart  
What You Don't Know Won't Hurt You  
Hurt is just what the doctor ordered, and the Brothers interpretation won't hurt their chances. Heart is of the same mold. They've been doing it for years and probably have a few more left. (Decca 23979)

**Billie Holiday**  
I'll Look Around  
Baby, I Don't Cry Over You  
Billy Kyle's small group gives Billie a different type of backing than she's been accustomed to on recent Decca. Billie sings her usual manner, they're what you would expect. Kyle's piano makes Cry reminiscent of the old Holiday-Wilson sides. (Decca 23957)

**Helen Forrest**  
You Do  
Baby, Come Home  
La Forrest sounds slightly rejuvenated since her switch from Decca to MGM. Harold Mooney's backgrounds are rich and rhythmic enough to make these okay commercially and musically. (MGM 10050)

**Perry Como**  
So Far  
A Fellow Needs A Girl  
From the much discussed new Oscar Hammerstein-Richard Rodgers show, Allegro, these are two attractive pops. And Perry is just the guy to plug 'em into

the million mark class. (Victrola 20-2402)

**Frances Langford**  
Please Don't Play No. 6 Tonight  
Pretty Soon  
A. G.I. tune. Mercury was holding hopes high about No. 6, though there will have to be a lot of G.I.'s to remember it to make this go. Reverse is thoroughly unimpaired, you'd hardly know Miss Langford can be an effective vocalist. (Mercury 5057)

**The Charioteers**  
You're Breaking In A New Heart  
I Miss You So  
Miss You So is a good tune and deserves the current plugging. Charioteers are a completely competent group, and here Mitch Ayres small band backs splendidly. Trumpet and clarinet add. (Columbia 37546)

**Andy Russell**  
As Long As I'm Dreaming  
Je Vous Aime  
On The Old Spanish Trail  
Ayy My Love  
True  
When The White Roses Bloom  
More of Andy's too-nasal singing, with Paul Weston providing backing. Good selection of tunes help. (Capitol 417, 432, B450)

**Mary Ann McCall**  
On Time  
Money Is Honey  
First platter as a single comes off well. Ralph Burns, Woody Herman arranger now on the coast, directs the small band, did the subdued arrangements. The McCall vocal-quality and delivery, while limited somewhat technically, is just different enough and so full of plain sex that Columbia might well have a new "name" vocalist. Lyrics on Time are something to hear, though Honey jumps more. (Columbia 37590)

**Dinah Shore**  
You Do  
Kokomo, Indiana  
Do A Little Business On The Side  
It Takes A Long, Long Train With A Red Caboose  
Miss Shore delivers, as she has never failed to do. Interesting to compare Caboose with Peggy Lee's face, it lacks intensity. (Columbia 37587, 37840)

**Hollywood Hucksters**  
Them There Eyes  
Happy Blues  
Hucksters are Stan Kenton and Benny Goodman, vocalists, on Blues and such luminaries as Red Norvo, Benny Carter, Goodman, Charlie Shavers, Jimmy Rowles, among others soloing on Eyes. Eyes has some good solos and harmless riffs, though from such names more could be expected. Vocal duet on Blues is clever, with Kenton shining particularly. Norvo plays xylophone in the background and steals the side. Is Cap ever going to do the Norvo xylophone album? (Capitol A40022)

**Louis Jordan**  
I Sure Had A Wonderful Time  
Boogie Woogie Blue Plate  
Wonderful Time is about the guy who had said time, "least-wise they tell me I did." Lyrics are clever, some be-bop licks creep into the riffing. Tune is another by Claude Demetrius and Fleece Moore. Backing about a gal in a hash house isn't as clever, though typical Louis. (Decca 24104)

**Two-Ton Baker**  
Kokomo, Indiana  
Chick-A-Biddy Boogie  
Kokomo, again, with Two-Ton's broad humor. Boogie, by a guy named Sharon Pease, jumps like mad, and is clever besides. (Mercury 5055)

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# Shanghai Cabarets Closed, Musicians Are In Panic

Shanghai, China—All cabarets, something for which this city has long been both famous and notorious, will be closed effective Sept. 1 and more than 1,400 musicians, chiefly Russians, Central Europeans, Filipinos along with a handful of Americans, will be thrown out of employment if the recent ruling of the Executive Yuan of the Chinese government is carried out. In addition, more than 18,000 taxi dancers and thousands of other cabaret employees will be jobless.

Shanghai is stunned over the ruling and vigorous protests are in the offing. But the Executive Yuan says that the sight of men and women hugging one another in public places is an outrage and must cease.

Bewildered Shanghaianders aver that this city without dancing will be as a fish without fins or Romeo without a Juliet or Brooklyn without the Bums.

There may be a silver lining for the band doesn't cover dancing in private places and it is probable that many cabarets will declare themselves private clubs, issue membership cards and attempt to carry on.

Despite the midnight curfew and other restrictions, this metropolis has more dancing establishments than any other city in the world, some of them boasting as many as 500 hostesses.

If the order stands undoubtedly there will be a clash between government officials and the young generation of Chinese.

—Hal P. Mills

Chicago Harry Cool opens at the south side Martinique tomorrow night (11th).

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# Cleveland Cafe Hires 21-Piece

Cleveland—Local 4 took the lead here in getting the Continental to hire a 21-piece orchestra for dinner music with 10 men remaining for supper dancing starting September 8. Using arrangements by Frank De Vol, well-known Capitol records music director, the band represents a weekly investment of more than \$2,000, a lot of loot for this town. It's the first big ork to play a restaurant in many, many years.

# Pete Daily Hit On Coast

(Jumped From Page 5)

that Frank was murdered for his payroll," said Pete, recalling the tragic death of Kansas City Jack who's body, supposedly mutilated by a hit-and-run driver, was found some distance from his home.

"His throat was slit from ear to ear," says Pete. "Also he was found on a street way off his normal route home from work. He was a great guy and his death was a sad blow not only to me, but to jazz as well."

During the war years Pete served in the Merchant Service, and visited Australia and India, sitting in with Teddy Weatherford's band in the latter country.

So much for the facts; but there is more to Pete than just a string of biographical notes and band dates. For in Pete's music is a tradition, a tradition that came up the river to Chicago in the roaring twenties, and which today Pete is proving can still pack 'em in and hold its own against all the modern developments of jazz music.

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# Mann's Ork Returns

New York—Bernie Mann's society-styled ork is back at the Knickerbocker Yacht Club's Anchor room. Working with the band

are singer Naomi Wright and famed ex-Glen Gray, trombonist Billy Rausch.

Down Beat covers the music news from coast to coast.

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# TRADE TATTLE



(Sheet all up-to-date recordings and publications, hand and comic presents and staff to the Trade Tattle column. Dave Deaf, editor 2415 E. K. O. Building, New York City, or 1222 North Wilcox, Hollywood, Calif.)

## RECORDS

Pianist Evelyn Tyner signed by MGM... Music from the film My Fathers' House, made in Palestine by Meyer Levin and Herbert Kline, has been waxed for Disc Company's ethnic series... Whimsy Ltd. has cut four, two with Johnny Clark vocals and two with the Drugstore Cowboys, combo using Carl Fischer, piano; Bob Simmons, guitar; Harvey Serniack, bass. Carl Fisher, whose trio backs Clark, now on tour with Frankie Laine... Latest HRS Big Four date starred Jimmy Jones, piano, with Budd Johnson, tenor. Al Hall, bass, and Denzil Best, drums, as side men. Tunes were Strollin' Easy, Sunnyside Up, Violet Keeping Up With Jones.

Ziggy Elman's MGM record of Body and Soul being pushed by Enterprise pics to promote their movie of same name... Reports from Southern Cal. tells of big things from Trilon record's Dainty Brenda Lee and She Lives Next Door To Me by the Eastman Trio with Nick Esposito's guitar added.

Frankie Laine was skedded to cut some sides for Standard transcriptions day or so ago... Victor got Spike Jones' Popcorn Sack through the pressing mill and on the market in 12 days a swifty... Vocalist Greg Lawrence was featured in Frankie Carle's recent Columbia pressing of And Mimi with arrangement by Al Avola... Fall release dates being set for Eddy Howard's eight recent trackings for Majestic... Dick Haymes and Decca waxed The Christmas Song, the Mel Torme-Bob Wells tune.

Page Cavannah trio finishing up some quarter-hour pieces for Larry Flinley transcriptions with more to go... Pied Pipers and Paul Weston waxed I Want To Be A Friend Of Yours at Capitol. Song Group recently grooved an interview with Tommy Dorsey for his proposed disc show.

## PUBLISHING

Millen music has Julie Losch as its new west coast president... Gladys Hampton, wife of the vibist, and Hamp's band vocal arranger Herman McCoy have been named collaborators on an instrumental, Muchacho, to be pubbed by Swing and Tempo... Al Ganaway, Mills coast man, will exit the firm... Hollywood Disc Jockey Bill Anson, using some original songs, as a beginning, opens his own pub house tabbed Disc Jockey music.

Dennis Day's Patmar music has swung the deal to handle state-side outlet for Australia's Gregg and Canada's Music House publishing companies... The mad disc spinner, Jim Hawthorne, has peddled his The Hogan Song to American music... S. H. Bourne, prez of the company bearing his name, westward to rub heads with his coast man, Mike Gould... Ditto Jerry Johnson of Southern music with Nat Winecoff.

Peer International to print Texas orkster Ted Daffan's tunes... Leeds' Lou Levy slated to be on the west coast while you're reading this... Santly-Joy's Hollywood man to San Francisco in search of tunes... Song written by Danny Thomas and brother Ray to be released this week by MGM in conjunction with release of film Unfinished Dance in which Danny sings the tune, which, by the way, is Minor Melody... Rainbow In Rain, Post-Post ballad, in for heavy plugging... Eddy Howard in featuring Mabel Wayne's new ballad I Just Dropped In To Say Hello.

Down Beat covers the news from coast to coast... and is read around the world.

## Masters Is Stranger In Town



Wichita, Kans.—Frankie Masters, not hep to the ways of the natives, got dunked for being without either beard or shaving permit here. Vigilantes were active in behalf of the Chinohlin Trail Jubilee, now in progress in Wichita. Were Masters a hop musician he might not have gotten all wet.

## Jockey Goes Longhair

San Francisco—Dean Elliot, ex-musician and entertainer, has brought the disc jockey craze to its logical end. He's started a weekly half hour long hair record program over Santa Rosa's KSRO, chatting with his audience and offering news and opinions about classical and semi-classical composers and musicians in between platters.

Show is heard Sunday nights from 11:30 to midnight and Elliot, who says his only props are a cup of coffee and a copy of Grove's musical dictionary, hopes to make it like an evening in his own home "with plenty of arguments".

Elliot consciously sounds like every other disc jockey you ever heard except for his subject material.

## Calvin Jackson On Concert Tour

Los Angeles—One of the best known musicians at MGM, Calvin Jackson, who was an arranger and assistant musical director under George Stoll has resigned. Jackson, the first Negro ever to be given an important music executive post in a Hollywood studio, had been with the studio for over 40 months.

Jackson will tour the country as a concert pianist, something he did before with Margaret Bond and dancer Paul Draper. A graduate of the Juilliard school of music, he is 28 years old.

## Meyers Started As Song Plugger

New York—The Johnny Meyers who has been causing such a breeze with his girlie escapades in the nation's press worked as a song plugger for Davis, Engel and Coots in 1932. He got a fast \$25 a week, barely a tip at the El Morocco now. His rise is considered by Eddie Wolpin, professional manager who hired him, an example of what a hard-working plugger can accomplish if he works at it assiduously enough.

## Schooler Plans To Promote Beauties

Hollywood—Harry Schooler, the brain behind much of Tommy Dorsey's Casino Gardens promotional success, late last month quit as manager of the dancery to take an active interest in an international beauty contest that will aim at picking a Miss Universe in 1948.

Schooler's place is taken by Eddie Gilmartin from Chicago's Trianon ballroom.

## Jack Kapp Finds Crosby Is Famous

New York—Jack Kapp, president of Decca records, returned from Europe with the portentous announcement that Bing Crosby records were Europe's favorite wax. He stated that the Swedes were crazy about the Irish lullabies, while the Swiss prefer the Texas luring, more easily yodelable.

Crosby is, of course, a Decca artist.

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## State Law Keeps Musician Caged

New York—Johnny Long's press agent tells us that when Johnny played Eastwood Gardens, Detroit, 19-year-old trombonist Herby Anderson had to spend intermissions in a special "enclosure", so that he "will not be tempted to wander toward the bar."

In Michigan, minors are not allowed in places where liquor is sold. Therefore, explains the slack, a special crib is built for minors playing with orchestras.

## Deadly Parallel

New York—The competition between Noro Morales and Xavier Cugat continues. Recently, they played across the street from each other on Broadway, each billing himself as the rhumba king. Then on Aug. 8, Noro married his vocalist, Nita Del Campo; so a few days later, Cugie announced he was going to marry Lorraine Allen (on Oct. 2 in Mexico City.)

## Barney Kessel Signed For Club

Hollywood—Guitarist Barney Kessel, who recently was featured soloist with the ABC staff orchestra fronted by Buzz Adlam, is blueprinted to open Angelino's in Santa Monica as soon as the club can repair the bar, destroyed in a recent fire.

## Stafford Resumes

Hollywood—Jo Stafford, who recently vacationed in Bermuda following the Chicago windup of a tour, returned Sept. 9 to her Tuesday-Thursday slot on NBC's Chesterfield Supper Club.

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FOR SALE

CORNETS, trumpets, trombones, melophones, baritone, French horns, tubas, clarinets, flutes, saxophones (alto, tenor) etc. Write for bargain list and specify instrument in which you are interested. NAPPE MUSIC HOUSE, 244 Devon Ave., Chicago-45, Ill.

FRENCH BASSON TRUMPET, Heck of System. Bassoon—both excellent condition. 287 Huntington Ave., Boston

WELMER Balanced Action Baritone Sax and case. Gold lacquer. Excellent condition. \$60.00. Armstrong 134 N. High, Lima, Ohio. Phone 4671.

SACRISTIA WHITE COATS, double-breast. Peak lapels—\$3.00. Shawl-collared coats—\$2.00. Tuxedo (trousers) cleaned, pressed—\$4.00. Mens jackets (used), assorted colors—\$3.00. Doublebreast Tuxedo suits—\$25.00. Cheap brings list. WALLACE, 2415 N. Halsted, Chicago.

HELP WANTED

MUSICIAN—Commercial Dance Musicians who are not planning on going to school. Don Strickland, 506 W. 10th, Okla. City, Okla.

WANTED GIRL MUSICIANS—Travel, union, steady. Give age, height, weight, reference. George Bird—406 Leader Bldg., Cleveland, Ohio.

WANTED MUSICIANS—for territory work. Prefer young men with good ear and sense of rhythm. Library club and commercial. Carl Colby, 24 Elm, Alexandria, Minnesota.

WANTED—MUSICIANS for El Karim Shrine Band. All instruments needed. Like to hear from Shrine Musicians interested in moving to New Orleans, Louisiana. State age and kind of work you follow besides music. Will get you a job. Write: Register, Director, Box 1009, Shreveport, Louisiana.

MUSICIANS—Finest territory bands. Highest midwest salaries. MILLS ORCHESTRA, Columbus, Nebraska.

WANTED—Good, steady, two-beat drummer. Steady salary. Other musicians write. Hank Winder, 848 Industrial Bldg., Omaha, Nebraska.

MUSICIANS for Commercial Dance Bands, steady work, guaranteed salary. Write particulars in detail. W. KROEDER Agency, 845 Insurance Bldg., Omaha, Nebraska.

WANTED GO TENOR MAN—Opportunity for Veteran to attend college under GI Bill and work with estate bonded band. Ray Palmer, Box 391, Aberdeen, S. Dakota.

WANTED—Thoroughly experienced musicians for radio, recording orchestra. Box A-165, Down Beat, Chicago-1.

WANT DANCE MUSICIANS all instruments for commercial territory work. No drunks or characters—vocals preferred. COLLINS BOOKING SERVICE, Grand Island, Nebraska.

WANTED—AT ONCE! Two saxmen, one alto and one tenor, to travel with small combo. Only reliable men. Reply. Leaving very soon. Salary good paid. Box A-488, Down Beat, Chicago-1.

AT LIBERTY

TRUMPET MAN—Wonderful tone, lead, fake, takeoff, cut fast shows great experience. Commercial or band. Prefer location in West, but if not so good enough "will travel any where. Must be \$30 or better. Ref: Bill Sobor, no character, best appearance. Age 24. Available after Sept. 25. Contact: Musician, 4153 N. Atiu, No. W. Portland-3, Oregon.

ALTO TRUMPETER—20, union, 3 years experience with large bands and combos. good tone, read, fake, good appearance and character. Box 168, Down Beat, Chicago-1.

DRUMMER—Arranger, experienced. Wishes to join established unit. Box 167, Down Beat, Chicago-1.

DRUMMER—Age 24, union. Fine beat, pays anywhere, available immediately. Buddy Hinkel, 608 Rehr St., Long, Penna.

PHONOGRAPH RECORDS

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CHORDS AND DISCORDS

(Jumped From Page 10)

elements that threaten our survival.

Dividing ourselves now would only tear down all of the splendid work that has been done in the past by Biederbecke, Armstrong, Nichola, Ellington and many others too numerous to mention.

George A. Johnson

After 20 Years, This!

Tilford, Surrey, England

To The Editors:

It would appear that a lot of people air their opinions on "re-bop" whilst still under the influence of its startling novelty. That is to say, they are deluded by its originality rather than its quality—something which should die a natural death in due course.

I have been studying jazz for 20 years and am today quite as keenly interested as I was in 1927. In contract, after enduring "re-bop" for 20 months, I can arrive at no other conclusion than that it is a skillful substitute for music.

The jazz of 1927 is held in high esteem today. Will "re-bop" be regarded as highly in 1967? Will it even be remembered? God forbid!

Ralph Venables

DOWN BEAT is pleased to print Mr. Venables' chord immediately following the first, which, we believe, nicely illustrates exactly what George Johnson is talking about. Mr. Venables uses his words loosely—he gives an explanation or fact as to why be-bop has "originality rather than quality."

The jazz of 1927 is not remembered for its mediocre musicians furthermore it is the spirit of that jazz of '27 more than the jazz itself that is today held in high esteem. It is entirely possible that in the same manner be-bop will be as highly esteemed in 1967.

Gleason's Work

San Francisco, Cal.

To The Editors:

Eternal blessings on Ralph Gleason for his real fine write-up on San Francisco's unhappy music. Even I, a loyal San Franciscan, have to admit that this town jumps like a lump of putty and swings like a broken pendulum.

Won't someone hear the cries from this pool of bitter tears and form a committee for the Relief of Frustrated Music Lovers By The Bay?

Clara Kottbauer

Ralph Gleason's reports from San Francisco will appear regularly in the Beat as our accredited S. F. correspondent.

Thanks To Christy

Concord, Cal.

To The Editors:

I liked June Christy's letter in your Chords column July 16. It's a wonderful feeling to know that someone who is really on top thinks of the kids who want to be there someday.

I'm sure that anyone and everyone that wants to be a top musician or vocalist someday appreciates anything good you print on just how to get up there—as I surely do! I hope to be a top vocalist someday, and any helpful hints in this department will be greatly appreciated.

Thanks to June Christy again. Lorrie Guerra

Luneford Story

Los Angeles, Cal.

To The Editors:

Jimmie Luneford was my band and I always wondered what made him allow the band to deteriorate around 1942. After reading the Beat's story about Luneford and Oxley, I understand.

More power to Don Haynes and his raking over the "million bad notes a minute" be-bop sloop! Lorin E. Hendrickson

MISCELLANEOUS

WANTED: An F Mezzo Soprano Saxophone. Harold Moellendick, 1344 N. Waco Ave., Wichita-5, Kansas.

WANTED—BARITONE SAXOPHONE, state particulars, make and condition. C. Brockman, 446 Kimball Ave., Tonkers-4, N. Y.

Deryck At The Door With Lynne



New York—The Deryck Trio is pictured above at the Famous Door with Lynne Carter, who just finished some RKO shorts and claims to be Hollywood-bound. Sampson is at the piano, Justin Arndt on bass and Cliff Dordard on guitar.

Egan Finds Jury That Disagrees With Gleason

By JACK EGAN

San Francisco—"And the article winds up by saying that just about all the music you can get here in San Francisco you have to get from records." The speaker, or speakstress, was the lass who handles sales in the Fairmont Record Shop, Betty Wallace. "Well," commented disc jockey, and owner of the record shop, Bill Baldwin. "It's a good plug for sales, even if it isn't so."

"Evidently this Mr. Gleason didn't drop around to the Geary Cellar," added Betty.

"Nor the Say When," added Ed Hewitt of KROW. "Maybe those Five Bits of Rhythm aren't the best musicians in the country, but three of them rate some kind of recognition. That piano player isn't exactly a dud and the two guitarists—a left handed one and a right handed one—are nothing for the music business to be ashamed of."

"And I think some notice should be given Frances Lynne," added Betty.

"You don't mean two weeks?" asked the stranger making these notes.

Clark Likes Canary

"The gal's a sensation, chum." This was Clark Dennis, the tenor, adding his opinion. A singer's opinion of a singer is worthy of note. I made a note of it.

"Another June Christy," added Les Malloy, another disc jockey of the Bay Area. "The kid—she's just a youngster—really has something."

B. Baldwin gave a plug to the trio. "The musicians form a neat group. Fine tenor man there."

"And fine piano," added his helper.

New York—Carmen Cavallaro, known as the "poet of the piano", goes into the Meadowbrook Sept. 17 for two weeks, replacing Ray McKinley.

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**Sept. 10  
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***Raeburn Ork  
In Spir Again***

(See Page 2)

★ ★ ★

***TD Bops BG  
In Fist Fight***

—See Page One

★ ★ ★

***Spike Jones'  
Headache***

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**On The Cover**

**Perry Como**

**Lloyd Shaffer**

(See Page 1)

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