

Woody Herman Rebuilding Band

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Pond's Party For Linda Brings Everyone Out



Hollywood—Everybody turned out for the party which was hosted by Stillman Pond for chanteuse Linda Keane. Woody Herman, sharp in a corduroy jacket, pays his respects to the guest of honor. Calvin Jackson shares the piano bench and Ralph Burns hovers behind Woody.

Herd Leader Loves Those Be-Boppers, 'Bring 'Em On!'

BY EDDIE RONAN

Hollywood—In certain esoteric circles, be-bop along with its interpreters is dead, but to Woody Herman, who currently is rebuilding his band, the new art form is very much alive.

"Any boppers who can really blow, let me know," Woody told Down Beat, "I love 'em!"

The Herdsman's decision to rebuild his band came a few weeks ago when his contract with GAO and Mike Vallon expired leaving the clarinetist free to shape his own plans for the future. Woody believes that "stagnation in the big agencies insofar as band booking is concerned" was the trouble that caused him to disband last December.

"Most of the guys in big agencies have never been out of their offices," Woody said. "They just can't understand the problems of a modern band—especially traveling. They've never been on the road."

Herman now is signed with Continental, a small agency headed by Jack Archer, Milt Deutsch and Abe Turkel.

Same Instrumentation

"This is just the set-up I've been looking for. Continental has been doing a great job and it's small enough so that the bosses take a personal interest in every artist. That's great. They're young and have a progressive attitude. That gives them a fresh approach to the problems of a band today and that's what I want," he said.

Woody states that he is going to continue in the same new music vein and with the same size band—nine brass, five saxes and four rhythm. At press time, he was lining up sidemen. Signed were Freddie Otis, piano; Walt Yoder, bass; Stan Getz, Zoot Sims, tenors; Herbie Stewart, alto; and Ernie Royal, trumpet. Ralph Burns is arranger.

Chirp Plays Piano

For the gal vocal spot, Woody packed Jerri Ney, who in addition to her chanting plays piano. A Bullets Durgom property, she will accompany herself on vocals as a theater speciality in addition to her regular singing chore with the band.

Woody will begin rehearsals before the end of the month and expects to start work in mid-October. The agency has some 26 west coast dates set for the band already and Woody may debut the new Herd in San Diego, Oct. 17.

Sticks With Columbia

Herman will continue recording for Columbia. He says he still has some sides on the shelves there. Some Ralph Burns originals—Summer Sequence in three movements and Lady McGowan's Dream in two parts—are expected to be released soon in album form.

Woody has been working as a single since he dumped his band last winter. He just recently completed a very successful summer radio stint with Peggy Lee and Dave Barbour. Spare time was filled with recordings and film bits.

Stan Kenton On the Cover

Drawing the curtain of his summer retirement aside, leader Stan Kenton steps out on the cover of this issue, will step out in public with his re-formed band at Balboa Beach on September 27 and 28. Most of his former sidemen are back with Stan, as is his girl vocalist, June Christy.

Kenton Starts This Weekend At Balboa

Hollywood—The Stan Kenton band, quieted for the last six months due to the illness of its leader, will be heard again this weekend when the re-formed Artistry orchestra opens at Balboa beach, Sept. 27 and 28.

Kenton has been whipping his renewed band into shape since rehearsals began Sept. 15. The personnel stacked up about the same as it did when the band broke up nearly six months ago in the south.

In the sax section George Weidner will replace Eddie Meyers. And, at press time, no one was set to fill the gap left by Vido Musso, who changed his mind about rejoining Stan and took off for Chicago to reform his own band. Others are Bob Gloga, Bob Cooper and Boots Mussulli.

Brass Section

Trumpets will include Chico Alvarez, Buddy Childers, Ray Wetzel, Jim Hanna and Al Porcino, the latter taking Johnny Anderson's chair.

Trombones will be Milt Bernhart, Bart Varsalona, Harry Forbes and Eddie Bert, who will take Skip Layton's place. Neither Skip nor Kai Winding are returning. Stan was still looking for one more trombonist.

Manne, Sefranski Back

The rhythm section, in addition to Stan, will have Shelly Manne, Eddie Sefranski, Jack Costanzo, a bongo player, and Laurindo Almeida, a Brazilian concert guitarist who hasn't been in the states long and who can't speak English. June Christy is back as vocalist.

Kenton recently has been talking with Jack Cole, the dancer who leads his own troupe, with an idea in mind to work out a package featuring original music and original creative dancing. Nothing was set at press time.

The band will be heard in the east when it opens the Commodore hotel, New York, Nov. 25 for four weeks before going into Frank Dailey's Meadowbrook.

Byrne Splits With Manager

New York—Bobby Byrne and his manager Jimmy LeMare have split, having been unable to agree on the proper band size for these lootless days. The brother of guitar-playing Nappy is managing Sonny Weldon and will probably take on several other artists.

Byrne's plans at press-time were uncertain, though he had been heard to mention plans about a 25-piece band.

Decca Jazz Re-Issues Out

New—Decca joins Columbia in making some of its catalogue of jazz re-available. Included are single sides by Lionel Hampton, the Gems of Jazz series, and the Chicago and Kansas City hot jazz albums.

Teddy Just Puts It Down!

New York—Teddy Reig, sultan at Savoy records, uses his might to get at his competitors . . . and he happens to weigh in the neighborhood of 300 pounds, two or three blocks either way. It happened at a Symphony Sid broadcast, where Teddy was busy pushing his wares. Simultaneously, Nat Lorman of Apollo records showed up with

Josh White for a guest shot. With Josh was two of his records, to be used in conjunction with the interview (musicians aren't supposed to play on those jockey shots.) Five minutes before Josh was set to go on, Reig, all of him, decided to sit down and watch. "Pardon me," someone else in the studio asked Teddy, "but didn't you sit on something?"

Teddy felt nothing but took a look anyway. There, of course, were Josh's Apollo records, atom by atom. In addition to requiring some alterations in the Josh White script, the incident broke up Sid and fellow announcer Ray Carroll sufficiently to make any resemblance between the commercials as giggled and the commercials as written a coincidence.

But You Should See The Show At Our N. Y. Office!

New York—The advent of the new telephone directory here has not solved the number listing problem of our NY staff. The Beat is listed under "Down," a few listings ahead of the "Downbeat," a night club having no connection with this paper.

Unfortunately this sheet's listing is as follows: "Down Beat (a job)" which leads all Englishmen wanting to know when Ella Fitzgerald goes on for the next show to call our harried staff.

Adding to the complications is a Mr. Bill Levine, one of the owners of the Downbeat, whose friends are always calling our Mike Levin with a tremendous tip on the third at Ridgeway.

The staff was opened one evening that they told all telephone numbers that the show included Fitzgerald, Holiday, Ellington, Ellsieple and Basie and that drinks were on the house. It took a special squad of cops 30 minutes to handle the ensuing near-riot.

La Hutton Rehearses

New York—Ina Ray Hutton, without a band for the last three months, started rehearsal Sept. 1 at Nola's Studios. Ralph Kemp has been writing a new book for her band. Men set at press time are Ralph Kemp, lead alto and singer; Bill Petro, tenor; and Danny Alburn, baritone and arranger.

Eddie Heywood Reduces To Trio

New York—The Eddie Heywood band, previously seven pieces, is now down to a trio. Reason is the same old story: loot.

Clinton Climbs. Who Wouldn't?



New York—The balcony scene, as played by Larry Clinton and Betty George. Bandleader Clinton's Rainbow album of Romeo Loves Juliet was given as the inspiration, though lovely Betty should be enough. The singer's stay at the Copacabana here has been extended so many times that it looks like she's found a permanent home.

Thelonius Monk -- Genius Of Bop

Elusive Pianist Finally Caught In An Interview

By BILL GOTTLIEB

New York—I have interviewed Thelonius Sphere Monk. It's not like having seen Pinetop spit blood or delivering the message to Garcia. But, on the other hand, it's at least equal to a scoop on the true identity of Benny Benzadrine or on who killed Cock Robin.

Thelonius, the George Washington of be-bop, in one elusive great. There's been much talk about him — about his pioneering role at Minton's, where bebop began . . . about his fantastic musical imagination . . . about his fine piano playing. But few have ever seen him, except for people like Dix and Mary Lou. I didn't know anyone else who had seen very much of him, either.

Come to think of it, I had seen him once, at the club where Diz's band was working some time ago. Even without his music, which was wonderful, you could recognize his cult from his be-bop uniform: goatee, beret and heavy shell glasses, only his were done half in gold.

I listened in fascination until he got up from the keyboard. "And who," I finally inquired, "was that bundle of bop?"

"Why, Thelonius Monk."

But by that time the quarry had disappeared.

Meeting Is Arranged

Finally, through the good offices of Mary Lou Williams, I was arranged with Thelonius. In order to take some pictures in the right setting, we went up to Minton's Playhouse at 208 W. 118th St.

In the taxi, on the way up, Thelonius spoke with singular modesty. He wouldn't go on record as insisting HE started be-bop; but, as the story books have long since related, he admitted he was at least one of the originators. Yea, he continued, verifying the oft told tale, it all began up at Minton's in early 1941.

Orchestra leader Teddy Hill had broken up his great orchestra because of problems brought on by the draft, poor transportation facilities and the like. He had bought

into the tavern owned by Morris Milfon (who had been the first colored delegate to the New York local of the musicians' union). Teddy eventually took over active management and instituted a policy of good music.

Gays In Band

As a starter, Teddy called together some of the boys who had played in his last band, including John Birks Gillette (by then with Calloway), and Joe Guy, trumpets, and Kenny Clarke, drums. There was also Nick Fenton on bass. Monday night was the big night at Minton's. Bandleaders like Goodman, Dorsey and Johnny Long would come in to visit. And practically every jazz man of merit in town sat in at one time or other. Charlie Parker, who had come to New York with the Jay McShann ork, appeared often and became a regular at Minton's.

"Be-bop wasn't developed in any deliberate way," continued Thelonius. "For my part, I'll say it was just the style of music I happened to play. We all contributed ideas, the men you know plus a fellow called Vic Couslen, who had been with Parker and Al Hibbler in the McShann band. Vic had a lot to do with our way of phrasing."

Piano Focal Point

"If my own work had more importance than any other's, it's because the piano is the key instrument in music. I think all styles are built around piano developments. The piano lays the chord foundation and the rhythm foundation, too. Along with bass and piano, I was always at the spot and could keep working on the music. The rest, like Dix and Charlie, came in only from time to time, at first."

By the time we'd gotten that



New York—In front of Minton's (left to right) Thelonius Monk, Howard McGhee, Roy Eldridge and Teddy Hill.

Dixielanders Invade Queens

New York—Dixieland jazz obtained another beach-head in New York when, Sept. 17, drummer Johnny Blowers took over the management of the Johnny Blowers Club, 2514 Broadway, Queens. Johnny will also lead the spot's music,

a set-up that parallels that of Eddie Condon and his Village ealeen. It was Condon's, coincidentally, where Blower last worked before entering his new enterprise.

Night before the opening, the citizens of Astoria, accustomed to the quiet life, were blasted by a New Orleans type street parade announcing the new club. Musicians featured on foot, as well as on seat, were Max Kaminsky, trumpet; Tony Parenti, clarinet; Paul Della Penna, piano; Herb Winfield, tailgate trombone; Irv Manning, bass.

Spot's music will be strictly from Basin St., circa 1918. Policy lies especially close to Tony Parenti, who has recent cut the first in a series of Circle albums that

far, we had arrived at Minton's where Thelonius headed right for the piano. Roy Eldridge, Teddy Hill and Howard McGhee dropped around. McGhee, fascinated, got Thelonius to dream up some trumpet passages and then conked Thelonius into writing them down on some score sheets that happened to be in the club.

Hill Gives Credit

Teddy Hill began to talk. Looking at Thelonius Monk, he said: "There, my good man, is the guy who deserves the most credit for starting be-bop. Though he won't admit it, I think he feels he got a bum break in not getting some of the glory that went to others. Rather than go out now and have people think he's just an imitator, Thelonius is thinking up new things. I believe he hopes one day to come out with something as far ahead of bop as bop is ahead of the music that went before it.

He's so absorbed in his task he's become almost mysterious. Maybe he's on the way to meet you. An idea comes to him. He begins to work on it. Mop! Two days go by and he's still at it. He's forgotten all about you and everything else but that idea."

While he was at it, Teddy told me about Diz, who worked in his band following Roy Eldridge. Right off, John Birks G. showed up at rehearsal and began to play in an overcoat, hat and gloves! For a while, everyone was set against this wild maniac, Teddy nicknamed him Dizzy.

Dizzy Like A Fox

"But he was Dizzy like a fox. When I took my band to Europe, some of the guys threatened not to go if the frantic one went, too. But it developed that youthful Dizzy, with all his eccentricities and practical jokes, was the most stable man of the group. He had unusually clean habits and was able to save so much money that he encouraged the others to borrow from him so that he'd have an income in case things got rough back in the states!"

Street's Newest Booking Hassle: Ventura Sextet

Chicago—A nicely complicated booking snarl, peculiar to the Street these frantic days — greeted the much-sought after Charlie Ventura Sextet on their return to New York City from a long mid-western hiatus.

Mix-up came when Ventura's personal manager, Don Palmer, opened negotiations from Chicago for a Troubadour date immediately following the Sherman's College Inn. After confirmation wires were exchanged on that date, the Three Deuces came up with what they claimed a prior agreement between Deuce operator Sammy Kaye and Harry Moss. Ventura's booker, when Ventura refused to take the Deuces date, which was at considerably less money than the Troubadour, the Deuces took the case before the AFM.

Palmer To NYC

Palmer flew into New York to straighten out the affair before the national board Monday, Sept. 15. He claimed that he had ignored a Moss office request for permission to book the Deuces job because of the price, \$900 minus full commission, and that he holds the only power of attorney to okay contracts. The Moss office, defending themselves, said they had only Kaye's signature on a contract. The Deuces said that as far as they were concerned the date was set.

Sammy Kaye wrathfully told the Beat that Ventura had confirmed the date in a phone conversation from Chicago, something which the leader flatly denies.

Difference In Money

Fact that there was considerable difference in moneys from the two spots and that Charlie is getting hot made the affair more heated. Ventura and Palmer both claimed they couldn't hope to meet their payroll, which with names like Stewart, Winding, Stein isn't small, on the Deuces' figure.

Ventura, to take the Troubadour date, had turned down contracts from Tune Town, for a week at \$2,000, and a three-day week-end date at the Riptide in far-south Chicago.

Los Angeles—Charlie Barnet, currently at the Million Dollar theater, is followed by Erskine Hawkins and Lionel Hampton, both for one-weekers.

Sorry, But He's Off Our Beam



Chicago—Now a disc jockey, Chicago Sun cafe columnist Dale Harrison accepts a copy of Majestik's new recording by Artie Wayne to the rhythm of someone's heart beat. Stimulating Harrison's own little beat is College Inn medal-of-the-month Peggy Hey. Led playing doctor is Non nubbyboy Allan Rafelson. Jocks and musicians, at whom the columnist has sniped for months, may be especially interested in the whole demonstration.

Handicapped



New Rochelle, N. Y.—Darlene Zito sings with Shep Field's re-charged Rippling Rhythm at the Glen Island Casino. Don't let this turn you from the gal but her official title is Peep, of the Three Bees and a you-know-what.

Gooney Fails A Tired Friend



New York—The Gooney Bird gives little comfort, Johnny Richards finds, when the weather's hot and the piano's getting hot under the score paper. Crack arranger Richards finds it difficult to let the gooney do his work for him. Boyd Bachum, whose head was the Richards arrangements, ought to get a couple little worry birds of his own.

Photographer Sneaks Between Cameras To Catch Thornhill



New York—Gene Williams and Fran Warren, singers with the Claude Thornhill band, are checked by a Columbia Pictures technician while the band was making a short here.



Claude, whose new Early Autumn record threatens to rival his Snowfall looks disapprovingly at the camera. The Thornhill band opened recently at the Pennsylvania hotel. —Photos by Got

Left to right among the Thornhill men, front row; Sandy elegastion, Willie Wechsler, Micky Fols, Joe Shulman, bass, and Billy Exner, drums Back row, in the usual order: Mario Belle, Danny Polo, Leo Konitz, Bill Bushing. Members of the brass section are, left to right in the front row: Emil Terry, Louis Mucci, Eddie Zandy. Back row: Barry Galbraith, guitar, Billy Barber, Al Langstaff, Vabe (Tak) Takvorian.

Rockwell Lands Sammy Kaye

New York — General Artists Corporation, hit in the wallet when Spike Jones took his contract and walked, was beaming again this week when prey-ace salesman Tom Rockwell announced the office had signed Sammy Kaye. Details and terms were not immediately available but Rockwell indicated to the Beat that keeping Kaye up there radio-wise would be important. Kaye for the last decade has been booked by MCA, but has been increasingly dissatisfied with that office's results in the last few years.

New York—Bob Houston, ex-Johnny Long and Glenn Miller army band vocalist now has his own 8:30 six day a week show on WHN here.

Blesh Denies Clary Popped

New York—Albert Nicholas, famed New Orleans clarinetist, at press-time had been replaced on Rudi Blesh's Mutual jazz show by Ed Hall. Blesh stated that reports of the widely-rumored quarrel with Nicholas telling him off for pompously ignorant mishandling of the radio show were untrue, that the change was perfectly routine shift of personal, such as happens constantly. Nicholas could not be reached for comment.

Swedish Tour Planned

New York—Chubby Jackson, Lennie Tristano and Mildred Bailey were cooling their heels here momentarily awaiting word from a Copenhagen promoter for a jazz concert tour of Sweden this fall.

To be included in the group were Conte Condoli, trumpet; Frankie Socolow, tenor; Billy Bauer, guitar; Tony Aless, piano; and Art Mardigan, drums. Men planned to go into rehearsal on word from overseas, and arrange passage as soon thereafter as possible.

Down Beat covers the music news from coast to coast.

Thornhill, McKinley Are Superb; Auld's New 9-pc. Band Answer To Bad Biz

New York—Wherever you go these days is to be heard the moan of "what is happening to music and bands—it certainly isn't like the old days." You gather the impression that "pop music is now a second-rate hawhee, disconsolately waiting around for a small cemetery to haunt.

However Claude Thornhill, Ray McKinley and George Auld have opened with their bands in the space of the past few weeks here and have offered the local citizens much hope for the future.

Thornhill's stunningly impressive band working at the Pennsylvania hotel is ever better than when last heard. The rhythm section continues in its soft, swinging ways while arranger Gil Evans has now succeeded in taking var-

ious of Charlie Parker's bop alto ideas and translating them into full band scores, plus his usual array of richly-hued ballad scores.

Most Impressive

If there is any band in the country more impressive for the wealth of musical ideas, willingness to experiment and completely unified good taste, it has to appear.

Ray McKinley, just back from a tour in the south, says the east-

is the only place in the country demanding ultra-slow dance tempo, has taken his Eddie Sauter scored unit and shifted the emphasis to providing crisp, well played dance music.

Here again is a band whose musical balance is superb, even if new men in the brass section detract from the smacking solidity it had a few months ago. Sauter's scores are of course among the very best, while McKinley an amazing showman is becoming better all the time at bridging the gap between his band and his listeners. Playing the drums less and singing more, he still impresses one as being a highly economical and restrained musician giving his band a driving smack whenever he lays hand to skin.

George Auld's Crew

Newest unit of the three is George Auld's ninette which has been working at the Club Troubadour. This is George's answer to the current doldrums facing the band business, and he certainly has hit the gravy train. This is a small band using trumpet (Red Rodney), four reeds, including Auld's tenor and Serge Chaloff's baritone and three rhythm.

They play everything from waltzes and tanzoes through softly voiced show tunes to a compact George Handy score entitled Minuet, one of the best he has ever done.

Here is a nine piece band offering dance and show music, jazz played so skillfully no hotel man could object, music palatable to a great many people, yet at no time compromising with quality.

Auld Reformed Guy

Auld himself is a vastly reformed young man. In a significant shift from his "hip apple" days with Goodman and Shaw, he has made a real effort to study what is good and useful about the present so-called "commercial" bands in an effort to use their ideas in his unit, without detracting from the musical value of what he wants to do.

Thus at long last we have a small unit which can play any hotel room in the country, play better dance music than any society band now holding forth, offer good music along with it at comfortable volumes for average ears and not have to demand \$4,000 a week to break even.

Answer To Buyers

In short, Auld's band may be the answer to many of the pro-

Curious Combo At Meadowbrook



Cedar Grove, N. J.—Mel Torme's opening at the Meadowbrook in New Jersey had this unusual group up for a short set. Tex Beneke on tenor, Torme on drums, Nore Morales at the bongos and Ray McKinley making like a fog himself. The McKinley band opened with Torme at the spot.



Staff Photo of George Auld —By Got

Jazz Spots Wide Open In Chicago

CHICAGO BAND BRIEFS

Louis' Hot Five Latest; Concert Season Begins

By DON C. HAYNES

Chicago—Once we had to dig for jazz spots in this town . . . and not so very long ago. Now one wonders if there are enough attractions to keep going all the clubs now featuring jazz names. And a serious side thought as to whether or not there are enough enthusiasts (and money among them) to healthy support the Vaughans, Armstrongs, Laines, etc. in town all at once.

New College Inn show looks like a good one. Review was impossible before press time as the show opened last Friday (19th). In it, besides Frankie Laine, are Patti Page; Hi, Lo, Jack and A Dame, and Joe Mills band. How a band basically Latin American flavored will go in the Inn will be watched closely.

Monday Night Bashes

Monday night sessions are becoming the thing—first the Argyle hit with some be-bop sessions, now the Silhouette comes in, and the Embassy, 119th and Michigan, brings back Jay Burkhart's fine local crew for their all-star bash. Band, 20 pieces, features a small bop outfit within the large, and men like Bob Anderson, tenor; Hotsy Katz, trumpet; Cy Tuff, trombone, Red Lionberg, drums; and Count Levy, piano. Mus-Art is handling the band.

Jazz concert series. First off was the Kleg Cole affair last night (23rd) at the Opera House. Then comes Jazz. At The Philharmonic, October 12 and Stan Kenton, November 16. And there is the possibility of an all-star bash October 26 at the Civic Opera House, that will be something. But with both Ork Hall and the Opera House packed with bookings, the situation isn't going to allow a chance for extemporaneous jazz concerts that cluttered up both halls last year.

Eckstine May Follow

Sarah Vaughan, currently at the Silhouette, may be followed by Billy Eckstine. Her opening drew a tremendous house, and biz has been great ever since. Skippy Williams band supports. Charlie Ventura is definitely set for a Nov. 25 opening, for three weeks.

Tay Voge Quartet continues as us at the Argyle, as does Billy Semmes Trio. But both outfits are likely to leave shortly, with or without the WBBM remotes from the club.

Millie Armstrong is the new Tay Voge chick—and around that hinges a story. The vibist-leader discovered her in the Chicago Down Beat office, where she had been working for a year while trying to get a start musically. Natural enthusiasms aside, she sings in a delicate, musical way that's a pleasure to hear these days. With more experience, which she almost completely lacks, and better presentation, the kid will be a comer.

George Tasker and Bill Putnam have pulled out of Vita-coustic after long internal difficulties, and Maurie Murray, an ABC producer and director of talent and duer and director, has brought in to replace Tasker as director of talent and production. Art Ward, who handles the Honey Dreamers, was named public relations director.

Earl Hines cut four wonderful sides for Vita with piano vibes, bass, guitar and Scoops Carey's clarinet last month. Mandy Make Up Your Mind and I'm A Little Blackbird Looking For A Bluebird featured vocals by Earl, first he has ever cut to my recollection.

Out Of The Loop

The Bee Hive is now featuring

Jump Jackson's quartet and Boogie Woogie Allie, a piano player who was last at the Tallula briefly. And the Tallula continues with Leslie Simmons and has added Freddie Reed, 88er. Harry Cool had a big spooling at the Martiniques Sept. 11. He'll be there for some time . . . Jackie Cole and George Davis continue at the Octave, ditto Chet Robie at the Cairo, Johnny "Scat" Davis at the Kentucky Lounge and Doc Evans at Jam. Ltd. into November.

Frankie Carle comes into the Chicago October 10 for two weeks . . . Buddy Moreno opens at the Aragon on the 30th for a four week date . . . Orrin Tucker back to the Stevens Boulevard Room on the 16th for the season.

Vido Musso and a rhythm section opened at Jump Town last week for a two-week date. Singer Frances Wayne is then set for three weeks at the south side club, opening Sept. 30.

The Cogan Story

Shaye Cogan, a singer, probably had the shortest engagement at the Sherman's Panther Room of any attraction—two days. After a tremendous pitch from Bob Weems of GAC here that the gal was a new Columbia recording sensation, Marty Bloom signed her as Clark Dennis' replacement. Comes the opening and the light—Shaye hasn't recorded for Columbia, or anybody—but she sure would like to make some records. With some bad material, particularly ill-advised for the College Inn, the gal was pulled after four shows and Patti Page rushed in. More than a few guys should be carrying some red faces—Marty, Bob and Jack Philbin most of all. After all, they're supposed to be bookers. Or does that explain it?

Rumors around to the effect that staff bands in all local radio stations will be sliced heavily come February. Commercial use for staff musicians here has slipped greatly, a big station like WBBM uses small groups, but uses the big band only once or twice a week.

Toni Rami at Helsing's recently, with the rather amazing piano and antics of Al Morgan. Lionel Proutling, the ex-Spivak 88er, has the quartet . . . Nick Vias, bassist, in and out of the Charlie Ventura Sextet in two days, then tried to collect two weeks salary for it . . . Austin Little the Jump Town attraction at the moment . . . Frank "Tweet" Hogan ill again, may take surgery . . . That pretty bop arrangement dancer Steve Condos uses in the Latin Quarter show was written for him by Ralph Burns. And neither Stevie or Buddy Lester play bad trumpets in their "cutting" contest in the show . . . Davis Miller sold his interest in his bar across from the Sherman . . . Bease Phillips is at the Flame in Milwaukee.

Jockey Loses Spot

New York—Eddie Newman WOR all-night record spinner, is off the air with various local disc men filling in while the station considers a replacement. Newman had been using a banter-style show with very little music. Main reason for his leaving was the sponsor's failure to renew.

Scat Davis And Louise's Girls



Baltimore—Louise Sheldon posed for this photo while both she and Johnny (Scat) Davis were here. The band, of course, belongs to Louise. "Sheldon" may not be as familiar to Beat readers as "Sortason", her real name which she used when working as an arranger.

Strad Slips In Test; Modern Violin Sweetest

Philadelphia—An experiment which took place here last month should have some sharp effects on these old instrument prices.

In a test conducted with 150 members of the Philadelphia Orchestra sitting as judges, 87 voted that the \$1,000 violin made by present day William Moening was possessed of a sweeter tone than the \$22,000 Stradivarius the other 45 preferred. Both instruments were played by the same violinist, Anthony Zangola, and neither was identified during the test.

Violin-maker Moening just grinned when asked what he thought of the results.

King Guion To Rustic Cabin

New York—King Guion, double rhythm maestro, has finished polishing up his newly organized band and opens Sept. 27 at the Kenmore hotel in Albany, the west coast leader, who now has an eastern crew, will then follow Al Trace into New Jersey's Rustic Cabin, where a special three month build-up has been prepared for the new combo.

Guion is handled through General Artists Corp., with Dixon Gayer covering publicity.

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Vido Musso Sets 15-Pc. Ork In Chi

Chicago—Vido Musso arrived in Chicago nine days ago for a two week club date at Jump Town with rhythm section accompaniment and to start rehearsals on a 15-piece band. The tenor-saxist, whose plans change with the tide, signed previously with the Mc-Conkey agency. First big band date is at the Continental in Milwaukee, opening October 7, replacing a cancelled Red Norvo date.

Last year Vido left the Kenton band for his own outfit, then quickly dumped it to return to Stan. Coast observers still believe he'll change plans again and re-join Kenton. But the Chicago and Milwaukee contracts are signed.

Leon Cox Badly Injured In Chi

Chicago—According to reliable sources here, Leon Cox, trombonist who has been with Glen Gray, Gene Krupa and Boyd Raabura recently, was seriously injured and his right arm and shoulder broken when he was caught between train cars in the Union Station here early in September.

Cox was traveling from New York to Los Angeles to join the Stan Kenton band. He was walking along a ramp between trains, carrying two suitcases, when he was caught between cars and dragged several feet.

The trombonist, one of the outstanding soloists in the biz today, will be hospitalized for 10 to 16 weeks.

Exclusive Adds

New York—George Morrison, formerly with Capitol, is regional promotion manager at Exclusive record's new NYC office. He will serve under Charles Craig, national ad and promotion manager.

First Granz Album

New York—Clef records, the new Norman Granz label for his Jazz At The Philharmonic material, made its debut Aug. 20 with the release of Vol. six of JATP. The album features Lester Young, Coleman Hawkins, Buck Clayton, Willie Smith and Charlie Parker, with Buddy Rich, Ken Kersey, Irving Ashby and Billy Hadnott on rhythm.

New York—Josh White is giving two concerts at the YMHA here Oct. 4, 5, at which he will accompany his six year old son Josh Jr., billed as "also a folk singer."

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Be-Bop To Carnegie Hall Sept. 29

New York—Be-bop, which squeezed into Carnegie Hall sideways during the Woody Herman and Norman Granz concerts, makes a full dress entrance Sept. 29 when the Dizzy Gillespie orchestra and Ella Fitzgerald play the famed palace of music. Through it is certain to throw daily press

critics into their biggest spin since Stravinsky's *Rights of Spring* was booted in Paris decades ago, the affair will undoubtedly prove to be a triumphant recognition of what is today America's most vital music form—be-bop.

Fittingly enough, the be-bop banner will be carried on this important date by the leading instrumental proponent of this new music and by the girl vocalist who has proved as great a master of bop as she had been of swing.

Diz's European Tour

At press time, the Gillespie office revealed that contracts had just been signed to send Diz on a concert tour of Scandinavia, Belgium and Holland, with the first date set in Stockholm for January 26. The foreign series will be handled by a Swedish publisher-promotor, Harold Lundquist.

Featured on the concert will be the Dizzy one's own composition, *Afro-Cubano Suite*, which has two movements: *Cubano Be* and *Cubano Bop*. For this, Diz will use his full orchestra plus a conga and a bongo drummer.

Other major works include a

concerto, as yet unnamed, by Gillespie pianist John Lewis and two shorter pieces by arranger Tadd Dameron: *Nearness* and *Soulphony*.

Ella will use her specialties, *How High The Moon* and *Lady Be Good*, on the program, as well as more conventional numbers. Ella and Diz will close the program with a vocal duet.

Most of the arrangements for the concert will be written by Gillespie, who has been assembling material for nearly a half year.

In conjunction with the concert, RCA-Victor intends to release its first Gillespie sides, out last month: *Ow And Stay On It*, *Cop-Pop-A-Da* and *Two Bass Hit*.

Prime New With Jack Fina Band

New York—Vocalist with the Jack Fina band is Harry Prime. Prime formerly with Randy Brooks, snagged the job after doing a record date to good results with the ork.

ice cream for his sweetheart in France . . . New the tunesmiths are cutting in disc jockeys on their songs, with Fred Robbins the latest to be recognized in this fashion.

Boby Funk, trumpet player with Hal McIntyre and Johnny Long bands, has gone back to Pittsburgh to stay . . . Mose Levin, Lloyd Shaffer's manager, met a beautiful lady wrestler in Boston. He got tickets to a radio show for her, she won \$1,500 in a quiz, quit wrestling and won't date Mose now . . . Some say that Dizzy Gillespie fired Ray Brown, the bass player but it is more likely that he quit because of his preference for the proximity of Ella Fitzgerald.

Marion Morgan has asked for a release from her p. m. contract with Tim Gayle, who will fight to hold her to the remaining five years of their seven year pact . . . Eddie Gilmartin is the new resident manager of Tommy Dorsey's Casino Gardens in Ocean Park, California . . . Johnny Bothwell may switch to reads and rhythm in the fashion which Shop Fields tried a few years back.

Lucky Millinder may retire from the band field, with Burnie Peacock likely to take over his baton . . . Illinois Jacquet grossed \$66,000 with his sextet during 23 of the last 30 weeks . . . Lina Romay, who was born in New York City, says she is weary of being billed as Spanish, Mexican or any other colorful nationality. She refuses to wear a rose in her teeth any longer, and will even abandon the rumba.

Ella Keeps It On The Beat



New York—An impressive photo of a truly impressive singer Ella Fitzgerald at the Downbeat, with Dizzy Gillespie making like a faun in the background. Dizzy has gone on his own way, while Ella is still keeping the club on the beat.

Still Dancing In Shanghai

Shanghai—The Nanking government's much-publicized ban on dancing in public places, which was to have become effective Sept. 1, and which would have rendered some 4,000 musicians and 20,000 taxi dancers jobless, is just about as effective as salt thrown on the tail of a bird, in other words. Shanghaianders are dancing as much as ever.

The uproar and storm of protests following announcement of the ban, must have had repercussions in official circles. Mayor K. C. Wu, who is not opposed to dancing but who was gravely concerned over the thought of thousands of jobless persons, was powerless to do anything as the ban came in the form of a government order. But the government kill-joys devised a way to ban

dancing theoretically, yet not "lose face."

They simply amended the ban by stating that husbands could dance with their wives and other men with their sweethearts. And who can gainsay a single man if he claims to have a dozen sweeties in every cabaret in town? Musicians and hostesses are smiling.

Detroit—Duke Ellington opened today (24th) at the Paradise here, with Count Basie following Oct. 10. Both are for one week.

Frances Colwell who has been the thrush with Dean Hudson ever since their college days in Florida, has left to form a trio and the leader is looking for a new canary . . . Teddy Phillips has signed his band to the Mercury label and expects MCA bookings in the east soon . . . Andy Kirk will quit the road and open an arranging office in Manhattan.



Herb Hendler, Rainbow records exec, has moved with his pretty wife from a Manhattan apartment to a domicile in Great Neck . . . Nancy Reed, Hal McIntyre vocalist, and Betty Norton, singer with Skitch Henderson, have swapped jobs . . . Harry Mead and Willard Alexander are talking about opening a joint agency . . . Berle Adams, who sold his Mercury stock, is moving to Hollywood to open a personal management office there.

Doc Evans and his combo at Jazz Ltd., in Chicago were offered a commercial radio program to emanate from the spot but could not take it, because the musicians union refuses to sanction any deals involving stand-by men since the Taft-Hartley law was passed. . . Jo

Jones has been ill and J. C. Heard has been thumping the tubs for him with Count Basie . . . David Allyn, singer, is out of the hospital after several months and ready to make records.

Lynn Sansa, 19-year-old granddaughter of the band master, is off to Hollywood and won't be a drum majorette any more . . . Charles Trasset almost missed his plane for Paris by stopping to have a vacuum jug packed with vanilla

Sharon Snags A Trip West



Chicago—Sharon Pease, Down Beat columnist whose song *Search and Grab It* has been recorded by Julia Lee, is shown as he purchased his ticket for a California vacation. Ticket office is of the Achison, Topoka and Santa Fe, probably pretty composer-conscious by this time.

Brown Visits Borden In Boston



Boston—Ray Borden, who played trumpet with Stan Kenton for two years, now has his own band, based in Boston. Visiting banderman Les Brown swaps shop talk while the band rests. Borden was also with Al Donahue, Ray Baudur and Bobby Sherwood.



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OUTSIDE SIDEMEN

How Ginger Covers The Jazz Front

New York—A chick who knows her 52nd Street, but good, is Ginger Toye, camera gal of Swing Alley. A tall, regal looking brunette with a careful up-swept hair-do set off with streaks of blond, Ginger looks at Frantic 52nd through the 3/4.5 eye of her Graphic lens and the still wider eyes of her own person.

Ginger got into the picture taking business the long way round. First she was a tap dancer. Then she left show business to work in Washington for the government. Somehow, she got involved in the hat check business and from there, it was just a short jump to snapping shutters.

Covers Several Clubs

Ginger got her taste for hot music while she was a dancer and her whole life was altered accordingly. Thereafter, she went out only with musicians. Her present boy friend is a piano player.

Because of the small amount of business available in any one club, Ginger and her partner, Lillian Swaraky, have to cover the Deuces, Samoa, Nocturne, Famous Door, Onyx, Ryan's and Bayou, with Ginger taking one side of the street on one day and Lillian taking the other side. (A different company covers the Downbeat Club.) The girls just take the pictures. Developing and printing is done by a lab man named George who works in the basement of the Famous Door. All three work for a concessionaire. Charges for a group shot is \$1 per picture, minimum of \$2 an order, with head shots of individuals in the group available on the covers of special match books. Ginger works for a percentage plus tips.

She Has The Answers

In view of the delight derived from the music and atmosphere, the hazards of Ginger's work do not loom large. There are the usual jerks who make passes; the danger from colds in the winter going in and out of the heated clubs; and the self-styled comics. This last group makes her see double exposures.

Ginger's only other drag is to have to keep moving from club to club when Dix or Bird are playing in the Street. She's way gone for be-bop and gets her biggest boots listening to these two idols. Of Dixie, she exalts: "He's the absolute end . . . there's no more after that."

Likes Billie, Sarah

Her other special likes include Billie Holiday and Sarah Vaughan and her other dislikes include people who wear sun glasses to night clubs.

She lives in the Village, down in the heart of another hot music belt. But she can't stand the neighborhood except for sleeping.

"Down there, they play too much Dixieland!"

Columbia Releases First Whole Opera

New York—First complete opera to be recorded in this country, Humperdinck's Hansel and Gretel, was released last week by Columbia records and the Metropolitan Opera. Stars included are Rise Stevens and Nadine Connor.

No, No Nancy

A Nancy May has been passing herself around in NYC recently as a DOWN BEAT staffer. Needless to say, she ain't. All BEAT editors and contributors carry press cards. Ask to see them if you suspect a phoney.

Dickie Wells New Owner Of Club

New York—The defunct Riocabana, which has operated as La Conga, the Ubangi and others will reopen soon as the Black and Tan. Its present owner is uptowner Dickie Wells, replacing Jack Green who was given a two year suspension sentence several weeks ago for neglecting to pay the government tax moneys.

Henderson, McIntyre Vocalists Trade Jobs

New York—Skitch Henderson and Hal McIntyre switched vocalists last week with Betty Norton joining Mac and Nancy Reed moving over to Henderson. The pianoleader plans to use Miss Reed not only as a singer but to do double piano and novelty work with him.



Camera girl Ginger Toye and three potential customers, Vivian Garry, Elizabeth Moore and Arv Garrison.

Cobb Unit One-Man Show

New York—The honking, stomping and general calisthenics displayed by Arnett Cobb and his frantic five may not be great music. But the bulky, tenor-playing alumnus of the Lionel Hampton College of Histrionics and Music (five year course) says his goal is a novelty

jazz combo that's as commercial as his antics can possibly make it. With solid bookings already set well into March, despite the fact that the band is only four months old, and with his first Apollo records moving fast, brother Cobb is apparently a man who can get what he goes after. In fact, he's the fastest rising attraction today in the music business . . . even hotter on the pick-up than his

in on the kind of business that Louis Jordan had cornered for so long but which has begun to slip away from the alto saxist. As an entertainer, Arnett has what it takes, though his horn can't touch Jordan's any more than his combo can get in a musical class with Louis'. At least, not yet.

That Cobb's "anything-goes" devices add up to a mighty box-office is immediately apparent to any observer. Though he opened the Apollo as a comparative unknown, he was playing to five banks of standees by mid-week. They jammed in to watch his massive, slouched figure with the sloppy jacket that always looks on the verge of falling off. They came to watch him cup his horn with his knee, straddle his horn, honk his horn, march down the aisles blowing his horn, with the rest of the band stringing behind.

(There wasn't enough room in the packed Savoy for his marching routine.) In his quiet moments, playing ballads, Cobb manages to hoke his music by "talking" with his horn in a highly suggestive manner.

Street Awaits Him

Among other things, Arnett is scheduled to hit 52nd Street in the near future. It'll be interesting to see what will happen to Arnett Cobb along the Street whose hip habitues recently cut down the Louis Jordan orchestra for its lack of music.

Distributes Fund

Boston—Boston's AFM is currently busy providing veteran hospitals and various public institutions with concerts out of the \$28,000 allocated them from the record and transcription fund. Chairman W. E. Boyle is handling the money.



One agency stablemate, Illinois Jaquet.

The combo, caught by the Beat at the Apollo theater and the Savoy ballroom, is strictly a one-man circus. This is not necessarily a reflection on the playing abilities of pianist George Rhodes, drummer George Jones, bassist Walter Buchanan, trumpeter Dave Page and trombonist Michael Woods. It's just that Arnett has enough showmanship to go round six ways. So, wisely, he limits his conferees to some handclapping and mild mugging while he comes on under a full head of steam.

Good Entertainer

Cobb would, frankly, like to cut

New Pianist For Lena

New York—Luther Henderson, formerly pianist with the Mercer Ellington band and the Leonard Ware Trio, has replaced Arnold Ross as accompanist with Lena Horne.

Miss Horne told the Beat that she considered Ross, a Harry James alumnus, one of the best solo and band pianists she knew, but that she felt uncomfortable keeping his playing talents as shackled as any accompanist's must necessarily be.

Henderson, while a band pianist, lately has specialized in work with vocalists and will travel to Europe with Miss Horne when she leaves next month.

Having closed a recordbreaking stint at the Copacabana two weeks ago, Miss Horne is spending most of her time rehearsing and raising money for her pet charity, an interracial children's home in Chicago.

Down Beat covers the music news from coast to coast.

(Advertisement)

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What Are They Doin' To Satchmo?

By RALPH J. GLEASON

Hollywood—"Listen," the little man said, first thing, "you can't come up to Hollywood and not catch Louis. You gotta hear that band. Man, you gotta. They're down at Billy Berg's and they're packin' 'em in. Not like it was when they started, but still they're packin' 'em in. 'Course they have Nellie Lutcher, too, and the fact that she's the hottest thing in the record business right now don't do Berg any harm. But what you gotta hear is that band. You gotta hear that band."

"Okay, Okay," we said, "we'll hear it. It's right there on the list of things to do, anyway. What's it like?"

It Ain't Good

"What's it like?" the man repeated. "It's like nothin' you ever heard. In the first place, even though I don't wanna bring you down, let's get one thing straight right away—the band stinks. It solid does. And on ice, too. The reason I want you to hear it, is you gotta see what they're doin' to Louis. What they're doin' to the greatest trumpet player in the world they shouldn't do to a dog."

"Look, it's like this. There he is with Catlett and Bigard and that Teagarden and Dick Cary and Morty the bass player. It reads like a band. On the stand it even looks something like a band. There are six men and six instruments. Only it don't sound like a band. It don't sound good at all; except when Louis is playing or singing. And then it's Louis."

"Take it from me, there's only

two men in that band. Louis and Big Sid. You can send the others home, 'cause most of the time they don't do anything and when they do you wish they didn't. What are they doin' to Louis?"

Louis name will always draw them in, but man, you gotta give them something when they get there and they expect a band which is just what Louis don't have. Maybe that concert tour will come through and maybe it will even make money. But let that band play a one-niter in the Renaissance or a week at the Apollo and see what happens. It strictly don't jump. Not a little bit."

Tea Out Of Place

"And that Teagarden? He plays and he sings. Yeah. I know he's an all-time jazz great. Great. Let him be one. More power to him. But for—sake let it be somewhere else. He gets up and he sings right after Louis. How unconscious can you get? How many trombone players in the country would be better for that band, to say nothing of whoever it was Louis had working in the big band he broke up?"

And piano players and bass players, man there's no end. Anybody could name you a dozen. But it had to be a West Coast Eddie Condon group and it sure is. Only,

Maya Opens At La Martinique



New York—Maya, who opened recently at La Martinique, cautions his vocalist, Yolanda, to pay more attention to the songs than to the lead sheet. Must be hard for Mayas "authentic rumba ambassadors" to keep their minds on either, with Yolanda up there, Ruby Hill, torch singer from the show St. Louis Women, opened at the club at the same time.

Wilcox, Thomas Split Billing

New York—Ed Wilcox, who took over the Jimmie Lunceford band last month following the death of the Harlem Express, will henceforth share billing with Joe Thomas. Ed, Jimmie's pianist and oldest friend, had made a deal with Lunceford's widow giving him control of the Lunceford musical organization for its nationwide memorial tour. But following the inaugural week at the Apollo theater, all concerned decided that tenor man Joe Thomas, long the band's musical star, should do the actual fronting with Ed handling behind-scenes business. Joe had been rumored as Jimmie's successor and actually had run the ark for several engagements in the northwest immediately following Lunceford's death.

Billing will now read: The Jimmie Lunceford Orchestra under the direction of Ed Wilcox and Joe Thomas.

Down Beat covers the music news from coast to coast.

thank God, without Eddie. Why, somebody was telling me the other night they almost had that kid cornet player, Johnny Windhurst, in the band. They're makin' a terrible mistake. You can't louse Louis up completely but they dang near do it."

Tell 'Em, He Says

"You're a writer," the man said, "well, you put it in the paper and for once tell them some part of the truth. It's the truth what I said about that band, and there's plenty of guys right here who will back me up if you can get them to level with you. Mostly they're afraid to say the truth about it because they don't want to hurt themselves and maybe louse up their chances of a job sometime."

"Well, I don't ever work so what the... You go and hear that band like I told you and see what you think. Why Wingle Mannone, so help me, has got a better band than that out in Glendale. As a band, I mean. They play together better."

"You're a writer. You tell 'em the truth. You tell 'em what they're doin' to Louis. You catch that band tonight and then you tell them. You catch that band and see if I'm not right."

The man walked on down the street and we went over to Billy Berg's to catch the band like he said.

Unfortunately, he was right.

JATP Starts Its Fifth Tour

New York—Jazz At The Philharmonic, pioneering concert unit, begins its fifth national tour today (Sept. 24) at the Brooklyn Academy of Music. Scheduled for featured spots are tenor men Coleman Hawkins, Illinois Jacquet and Flip

Phillips; trumpeter Howard McGhee; trombonist Bill Harris; rhythm men Hank Jones, Ray Brown and Jackie Mills. Helen Humes will handle vocal stints on the tour. Jacquet will appear only at Brooklyn and at the Carnegie Hall concert Sept. 27. He will be replaced at later JATP stops to permit him to fill commitments with his own ark....

Bassist Ray Brown, long featured with the Dixie Gillespie band, has left Dix permanently to join the Norman Granz enterprise.

Following the Brooklyn date, JATP will appear in Baltimore, Sept. 25; Philadelphia, Sept. 26; Newark, Sept. 27; and at midnight the same day, Carnegie Hall. Fifty other cities are set, running through to November and as far west as Denver.

Concurrently, Granz, who severed connections recently with Disc records, is issuing Vol. 8 of JATP under his own label, Clef. Volume features Coleman Hawkins who, though the perennial top star of the jazz series, has never before appeared on JATP wax. Vol. 7 is being prepared for fall release. Distributors of Clef are Alladin records.

Granz is also working on a new jazz film to succeed his memorable Jammin' The Blues. As a tie-in with the current tour, local promoters are reviving Jammin' The Blues in neighborhood theater houses, followed by trailers announcing the appearance of JATP.

Additional dates for the concert tour follow: Sept. 28, Boston; 29, Montreal; 30, Toronto; Oct. 2, Saginaw; 3, Grand Rapids; 4, Detroit; 5, Flint; 6, Jackson; 7, Lansing.

New Orleans — Bobby Byrne leaves the Roosevelt hotel here Oct. 15.

Fina's First



New York—Jack Fina's finger gives the orchestra the sign on his first MGM record date. A recent switch from Mercury to MGM, the pianist is still at the Starlight Roof of the Waldorf.

Artie Shaw Eyes Radio

New York—Artie Shaw, reported through writing his novel, will leave his Connecticut haunts long enough to get with a radio band. No show or sponsor is set.

Shaw has also signed a new Musicraft contract. His wife, novelist Kathleen Winsor, is rumored to be expecting a child.

New York—Count Basie, now at the Apollo, moves into the Royal in Baltimore week of Sept. 28 to Oct. 2, and then the Paradise in Detroit, opening Oct. 10, for a week.

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On The Sunset Vine

Music Seldom The Same, Artists Frequently Sound Different In Other Spots

By EDDIE RONAN

Hollywood—One handy thing about the music business is that temperament and environment frequently enough changes an artist's output so that a writer can have and express a variety of opinions on any one musician. It's not pat! One can't just say so-and-so is so-and-so and have it last. The next time you tune your ear in it will be different.

Recently, this department wrote a feature praising Nellie Lutcher and all that the pianist-vocalist does. She was heard at Billy Berg's on Vine street and in surroundings sounded great. Yet, just the other night she was featured on Gene Norman's Just Jazz concert at Pasadena and although her material and presentation were similar her "off color or blue" efforts in those plush diggings rang somewhat sour. (Her Hurry On Down has been handed by the local disc jockeys).

Similarly, it was found that vocalist Kay Starr presented better in the intimacy of the Club Morocco than on the concert stage. And it's a known fact that Lionel Hampton's jazz was far more listenable at the Meadowbrook than before a large theater audience.

Maybe it's the pressure of uniting showmanship with music—said to be a commercial must on the concert stage—that deducts so much from the artist's musical production. Great will be the person who can solve this problem.

Criticism fell on the Decca record people when it was told around town that the diskery refused to donate albums—unlike other companies—for a recent benefit for disabled vets at Picture. They reportedly offered the platters at a discount.

Vocalist Hadda Brooks' part in the film Out Of The Blue was cut after a preview crowd chuckled when Hadda flashed on the screen seated behind a grand piano. The gal had on a strapless gown and from the camera angle it looked like the little gal was necked. Is that bad?

Pat Shots From Lots

Pat Dane, who recently split from hubby Tommy Dorsey has been pacted by Monogram for a part in A Palooka Named Joe and—here's the pitch—she will play a gal vocalist. Plans will have her chanting Don't Fall In Love written by Edward Kay and Eddie Maxwell. Hmmm! Should be a gag around that song title.

Bob Bavey, former Gene Krupa vocalist, is before the Sam Coslow camera as a singer in Champagne For Everybody. . . Dick Haymes and Deanna Durbin are currently working in U-T's Up In Central Park. . . Lena Horne and Eddie (Rochester) Anderson will be offered the leads if John La Touche goes through with his idea of pro-

HOLTON ELECTRIC OIL advertisement with product image and text: 'Fast As A Flash' For Lubricating, Reducing Wear, Preventing Corrosion and Valve Setting. Electric Oil has been imitated—never equalled. At your Music Dealers.

Dianne At Diana



Los Angeles—Dianne Richards, with Jan Savitt's band, chirped a welcome at the opening of the Diana ballroom here recently. Savitt was the first leader to start the new policy of a different name band each Friday night. Bobby Sherwood followed Savitt. If programs is successful, operators Bill Hornwitz and Nick Terry will put it on a weekend basis.

during a Negro version of Charlie's Aunt.

Enterprise's new film Body and Soul has done a terrific hyping for the Johnny Green song of the same name. . . Burl Ives just finished five tunes for Green Grass Wyoming in which he has a featured part.

That Hollywood Air

The Modernaires have been renewed for another 13 weeks on Bob Crosby's Club 15. . . Gene Baker has written a new tune, Dreamhouse, for his new transcribed show under the same name. . . Disc jockey Peter Potter will take his platter show to key cities on the west coast starting next month. He'll have a special plan for the trek.

Items In Brief

The Jerry Brent band is no longer a part of the Stillman Pond stable. . . Jack Teagarden Jr. is bringing his band back to town early in October for a reorganizing. Bookers want him to take some of the jazz out of it. . . Ops are trying to set the Red Feather

Working For The Army, Briefly



Hollywood—It was a very brief period in the employ of the Army which brought Patti Clayton and the Ernie Pillee quartet together for this picture. They were guests on a recent Mark Warnow Sound Off program over CBS. The accordionist's group has recently been at the Bocage here.

Vine Street Has Two Big Openings

Hollywood—Klieg lights cut the sky above Vine street Sept. 10 when the famous lane saw simultaneously two of the biggest openings since the war.

Herb Jeffries, who recently caused so much trade talk at the outlying Red Feather, bowed in at the Morocco and the Mills brothers debuted at Billy Berg's. Held-over at the Morocco were vocalist Kay Starr and the D'Varga band. With the Mills freres at Berg's were the kid Ory band and the Teddy Bunn trio. The music mob, out for all openings, shifted from

one spot to the other in an effort to be seen at both affairs. Miss Starr probably will be out of the Morocco by the time this issue hits the stands. Future bookings weren't set at press time, but the gal is due for a big west coast build-up. She recently signed with Capitol and had her first record session two weeks ago. People who witnessed the Frankie Laine skyrocketing are now keeping an eye on Kay. She's going that way too, they say.

for an Anita's O'Day return to Hollywood. Date will be Oct. 21. . . People are asking what happened to Kenny Bell, vocalist with Henry Busse last year.

Harry Schooner is packing them in at the Meadowbrook these nights since Duke Ellington opened Sept. 19. . . Billy Berg is setting Oct. 28 for the opening date for Louis Jordan to come into his Vine street case. Wants pianist LH Armstrong as a single at the same time. . . The Top Notchers are currently at the Izabier room of the Florentine Gardens after having been moved out of the show at the request of star Sophie Tucker. They say the mad trio got too much mitt for Sophie's liking.

Ex-GIs will remember the new chanter with the Bill Millner band. She's Anna Mae Fitzsimmons, a vet USO camp show artist. . . Wes Cope is the new band manager for Tommy Dorsey replacing Dave Jacobs. . . Johnny Moore's Blazers come into the Lincoln Oct. 1. . . And Jimmy Dorsey will move from the Palladium to the Million Dollar theater Oct. 14. . . Tootler Harry James is penning the foreward to Peter Potter's book, Of Mike And Men, a story of the jockeys. . . Capitol records is taking over the top floor of the Palmer building to space its publicity and accounting staff.

After the Roy Milton band completes its Southern swing it will wind up in San Francisco, Jan. 2, at Blackshear's.

GAC Invades Coast Spots

Hollywood—When Lawrence Welk checked out of the Aragon last night (23) and was replaced by Hal Derwin (move was set at press time), it marked the first time that any office other than MCA has had two bands in the dancery. Derwin and alternate band Benny Lagasse are handled by GAC.

Butch Stone, who has flushed much good talk with his new top combo, busted his contract with the Aragon where he had been booked as alternate with Welk because the place was too big and lost the intimate effect of his unit.

Additional feather in GAC's invasion cap was the pacting of Desj Arnaz in the Palace hotel, San Francisco, from Nov. 13 to Christmas. Location has been considered William Morris property.

New Bocage Show Stars Jane Harvey

Hollywood—When the King Cole trio bowed out of the Bocage on Sunset early this month, club op Leonard Vannerson signed vocalist Jane Harvey, the Ernie Pillee combo, pianist Calvin Jackson and singer Derry Falligan.

Gibson advertisement for guitars with image of a guitar and text: TONE PERFECTION IN EVERY STRING. Gibson Guitars are the standard of tone, quality and reliability. Made possible by longer lasting materials and special attention given each and every string. There's a Gibson tone for each player. . .

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Laguna, Norman Split Over Concerts

Hollywood—Jazz concert promoters Eddie Laguna and Gene Norman split early this month just before the presentation of their fourth Just Jazz concert, Sept. 9, at Pasadena. Both admitted that "personalities and method of operation" was the cause of the fracture.

Gene Norman, local disc jockey, will continue with the Just Jazz series while Laguna, at present time, was slated to conduct a series of bashes in San Diego. His first was to be given Sept. 12. He told Down Beat that he would join forces with Jimmy Lyons, a San Diego jockey, and that the Sept. 12 bash would feature Freddie Slack, Mary Ann McCall, Willie Smith, Charlie Shavers and others. He expects to continue with the series, spacing the concerts six weeks apart.

Page Cananough In Riverside Spot

Hollywood — The Page Cavanaugh trio, currently working in the film, *Brothers Of The Eastside*, goes into the Somerset House, Riverside, tonight (24) for an indefinite run.

The trio recently nixed out on its part of the Jack Paar show alleging that the airmen didn't give the threesome enough showcasing.

Artie Wayne Opens

Hollywood — Vocalist Artie Wayne, who has been doing good biz on Catalina, came into Hollywood Sept. 15, opening at the Rounders Spot owner Carl Nelson has bought the Tri-Tones to back Wayne. Package replaces the Phil Moore mob.

Heywood Weds

New York — Eddie Heywood, well-known pianist-leader married Evelyn Lewis, non-pro here September 8. The leader was in the throes of dissolving another contract however with he and manager Jackie Gale discussing a parting of the ways.

It Shouldn't Happen To A-

Hollywood—At a recent Toddle House jam session, disc jockey Ted Lanz, emcee, called for a pianist from the audience to fill during a break of the regular 88er and Jerry, the talking and piano-playing dog, jumped up on the stool and began to play.

Dodo Marmarosa, the jazz pianist, upon seeing the pouch at work, quipped:

"What are they giving that mutt such a big hand for, he hasn't even got an octave spread."

Wallich's New Capitol Prexy

Hollywood—Glenn E. Wallich, two weeks ago was named president of Capitol records, an announcement by Johnny Mercer, prexy of the firm since it was organized in 1942, and Buddy DeSylva, chairman of the board, revealed.

Mercer and DeSylva both resigned their offices but will remain with the company as board members. Neither will withdraw any of his financial holdings.

Capitol sales are recorded at 29 percent higher for the first seven months of this year than they were for 1946 which was the disc-

Gets Some Prize Consolation



Hollywood—Freddie Stewart, who once sang with Clyde McCoy, may be pining for his past, but we don't know why. June Preiser and Neel Nelis are with Freddie in the Monogram movie called *The Old Gray Mayor*. Okay Freddie, we get the idea.

ery's greatest financial year. As previously reported, Mercer desired to get out of the presidency to devote more time to his music and DeSylva's poor health was his reason for withdrawal.

Hollywood—Child drummer Joey Preston, just off a national personal appearance tour, is waiting for the shooting date on *Babes In Toyland*. He has a featured part.

Woody Tops A Full List Of Coast Tours

San Francisco—A full schedule of name bands is slated for northern California and the Pacific northwest this fall according to plans announced by John A. Bur-Ton, pioneer Bay Area promoter.

Bur-Ton begins a tour with Woody Herman's new band, with a date at El Centro on October 16. Other dates definitely set are October 26 at the Oakland Auditorium, prior to a tour of the Pacific northwest which will bring Woody to Seattle Nov. 7 and then to Winnipeg and Edmonton. Bur-Ton is now working on dates for Calgary and Duluth and other spots in the north, for that part of the swing.

California Dates

While Herman is in California, Bur-Ton is arranging for him to play Fresno, Vallejo, Bakersfield, Sacramento, Watsonville and other towns at dates not yet set. This will be Herman's first tour of the Pacific northwest.

Later in the year, Bur-Ton has Louis Jordan booked for one night in Oakland, at the Auditorium on Nov. 10, and for Christmas night, either in San Francisco or Oakland. Bur-Ton takes Jordan on a three week tour, after Louis closes at Billy Bergs, through northern California, the Pacific northwest and Canada, dates for which he is setting up now.

Erskine Hawkins, who is making his first appearance in these parts since 1944, will be under Bur-Ton's wing for his entire tour. Dates set are Sept. 18 at Modesto, Sept. 21 at the Oakland Auditorium, and Seattle October 4.

Bur-Ton, whose activities started in 1934 with a Duke Ellington date, has presented name bands ever since then through the territory, starting to work north as far as Seattle in 1944 and just recently entering the Canadian field. The recent tours of the King Cole Trio and Duke Ellington through the Pacific Northwest were handled by Bur-Ton.

Musicianly Quartet On Relief



Hollywood—Now working as a relief band for Freddy Martin at the Casino in Ocean Park, the Johnny White quartet has impressed Beat staffer Roman. In case You've forgotten who they are, it's Guy Scallan on guitar, Rolfe Garberg on bass, John Smith on clarinet and White on vibco.

Capitol Inks New Artists

Hollywood—Capitol records has added three new artists to its Red Americana label.

Involved in the deal are Kay Starr, with saxist Dave Cavanaugh, western chanter Eddie Kirk and Joe Luther. Brunet vocalist cut her first sides for the firm Sept. 11 backed by the Cavanaugh unit. Dave will be musical director for all Starr cuttings.

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MEMBER OF AUDIT  BUREAU OF CIRCULATIONS

Talent Trust In Music Nice Idea?

The Beat for some years now has been heckling the booking offices, pointing out that they don't offer their employer-artists the services to which they are entitled.

We have added that this is not only a question of rights, but also of earning that ever-loving buck. The greatest salesman in the world still has to have something to sell. If it isn't there immediately, it should certainly be to his best interest to create it.

The reaction to our howls has been large and interested at some agencies, nil at others. MCA, the agency which expressed the least interest, just incidentally, recently couldn't find one of its top bands anywhere—it was "lost" between its three main offices!

Ask any of these agency executives why they don't wish to spend time developing talent and they will reply that music today is business, not art, that they are business men, and therefore not concerned with art.

Their argument is that music today is a semi-monopoly and must be treated as such.

Okay!

We have been slightly naive. We assumed that these men were interested in the long-term dollar as well as the short range grab. Evidently many of them aren't.

So from now on, we're going to play around with this monopoly mentality too. It may take us a little while to get used to the long cigars, the monogrammed shirts and the bad grammar, but we'll do our best.

What we are suggesting is a semi-monopoly answer to these cookies and their talk of big business.

Since no amount of common sense, no appeals to decency and no question of artistic advancement can make these boys get up off it, we offer our own little semi-monopoly institution to handle the situation.

There are already management corporations who will walk in and take over the complete financial operation of a band. They will handle all the books, auditing, payrolls, tax payments and the rest of the headaches that go with this big business racket we musicians are permitted to make possible.

Therefore the Beat suggests the establishment of a talent trust to handle all production problems that can arise in music. You turn your band over to this office, tell them that

CHORDS AND DISCORDS

For And Against

To The Editors:
I disagree with your editorial in the July 2 Beat on "Cat's Creed". Such an article may run true to form if, pertaining to such characters as Condon, Tough and others of the same. But do you think that such men as Mooney, Hampton and other greats as they live in such a dream?

Musicians as a whole are greatly misunderstood. The public has some harsh ideas about the musician's character. What the public really needs is to know the musician, not the way some writers define them.

Drue Marvin

Durham, No. Carolina

To The Editors:
Bravo for your analysis of the slovenly attitude of the pseudo cats who live somewhere in another world! I have long since given up the arduous task of carrying on a conversation with any musicians who picture himself as the "greatest" just because he blows an interesting horn without the aid of the conventional sheet of music. Our collective opinions of such people are synonymous; but alas, I am afraid the fog will never lift over 52nd Street, or like environs of jazz anywhere. The boys are too far gone to ever carry a rain coat, but the next depression will very likely catch most of them without even a pair of bathing

you want a 14 piece Hawaiian group, with a superimposed trio of Swiss yodelers playing saws.

This office will take over all the problems. They will find the musicians, uniform them, rehearse them, handle all the lighting and production problems, have a public address system that works and make sure the vocalist is suitably costumed.

This will leave the leader with little to do except to greet the satisfied customers as they come in and to sit down and smoke cigars with his bookers.

The talent agency, being fully as large as some of our more octapod booking agencies, will be equally able to sit down and gently discuss gentlemen's rules of semi-monopoly operation with them.

This will leave everyone making money and therefore happy except the musicians. These poor fools, never knowing when they are well off, will insist, like the king's clothes, that all the bands sound like our mountain-styled Hawaiian ensemble.

In fact, they probably will. But this will be efficient, business-like operation and all the auditors will go around strumming their ukeleles and chortling about what a beautiful morning it is.

Should the public protest, they will be fervently reminded by inter-office memo that they interfering with the inalienable rights of American business to make as much money as possible.

In other words if you don't like my one-stringed yodeling, you, Jack, are a Communist. And this is a very sad criminal and untalented thing to be.

Soon the talent agency by means of its superior organizational ability will manage to dispense with all these character-musicians who have been such a nuisance all along.

Then will everything be shipshape with American music! It just won't exist—obviously the most efficient state possible.

trunks with which to swim over to the bread line to collect their weekly tea ration. Maybe you can save a few souls before it's too late!
Harvey Kyles

Bradley Band Great

To The Editors:
I've been collecting Will Bradley records for some time now. I sure would like to see him organize again.

In the short time of three years that Bradley band had such greats as Ray McKinley, Freddie Slack, Doc Goldberg and others. I think he led one of the greatest, most underrated bands of that era.
Kirk De Grazia

Too Much Controversy

To The Editors:
For the past four months, I have been involved in an intense struggle to learn, as much as one person can learn, the true origin, spirit, and meaning of jazz. Alas, I am more confused now than before.

I always had a curious impulse for jazz and this was brought into bloom after banging around Chicago and 52nd Street for three months. On my return to the west I decided to sop up all the knowledge and info of these so called "authorities of jazz" in a vain attempt to better establish myself with the real thing. But as I before mentioned, it has brought me to no avail.

I realize that much must be left entirely to one's own personal judgment. But with so many outright controversial statements that I've found, I'm afraid I'll be an old man before I awaken with the truth. And chances are I'll still be

wondering what's right and wrong about this thing called jazz. This is written in probably a futile attempt that perhaps someone, somewhere, will someday put me and others on the right track to the real thing.
Bob Segesman



NEW NUMBERS

CONKLIN—A daughter to Mr. and Mrs. Jim Conklin, Sept. 4 in Burbank, Calif. Dad is Capitol records exec; mother, Donna King of the King sisters.
CONKLING—A daughter to Mr. and Mrs. James B. Conking, September 4 in Burbank, Calif. Mom is Donna King, of the King Sisters. Dad is with Capitol records.
RICHOLS—A son, Edward S. Nichols III, to Mr. and Mrs. Eddie Nichols, August 28 in Boston. Dad is pianist and accordionist. Mom is comedienne Diane Moore.
TALMADGE—A daughter to Mr. and Mrs. Art Talmadge, September 10 in Chicago. Dad is advertising manager of Mercury records.

TIED NOTES

ALLEN-DEE—Johnny Allen, singer formerly with Ray Bauduc and Hal McIntyre and Grace Dee, non-pro, September 7 in Chicago.
FRIEDMAN-SHAW—Seymour Friedman and Mitzie Shaw, daughter of Tommy Dorsey manager Frank Shaw, September 26 in New York.
GOTTLIEB-HARRIS—Herb Gottlieb and Elsa Harris, singer known as Yvette, recently in New York.
LEGARE-SCHWIDDE—Feyton Legare, musician at 20th Century-Fox, and Mrs. J. Walter Schneider, September 1 in Los Angeles.
LONG-KINDER—Paul Long and Elaine Kinder, member of the Kinders Three vocal trio, August 21 in Pittsburgh.
SEXTON-MAHAN—Les Sexton, formerly lead trumpet with Busse, Wald and Masters, and Greta Mahan, dancer, August 22 in Cincinnati. Sexton is now at the University of Cincinnati.
TERRY-LORD—Emil Terry, trumpeter with Claude Thornhill, and Christine Lord, singer, recently in Detroit.
WHITNEY-SANFORD—Vernon Whitney, trombonist with Sammy Kaye, and Betty Sanford, September 7 in Tampa, Fla.
PEÑA-BACA—Joe Peña, trumpeter with Tommy Mallow and secretary of Local 618, and Helen Baca, June 24 in New Mexico.
STEPHENSON—Bobbie Stephenson, pianist and jazz promoter, and Francine Stephenson, his former wife, August 22 in Detroit. Their divorce had been granted last January.
VAN VOORHIS-KLUNK—Russell Van Voorhis, saxophone player formerly with Henry Busse, and Mariona Ellen Klunk, August 16 in St. Louis.

FINAL BAR

DOMINGUEZ—Joaquín Martínez Domínguez, 52, Mexican composer of pop folk songs, September 2 in Mexico City.
EVANS—Mrs. Jay I. Evans, 40, concert violinist and music critic, September 1 in Buffalo.
FINNEY—Peter Sloan Finney, 63, member of the Toronto Symphony, August 25 in Toronto.
HAMILTON—Johnny (Bugs) Hamilton, trumpeter with Fats Waller, Chick Webb and Eddie South, August 13 in St. Louis, Mo.
KLEMM—Gustav Klemm, 50, conductor, composer and critic, September 5 in Baltimore.
KLITZ—William M. Klitz, 68, bandleader, recently in Aberdeen, S. D.
KOZLOWSKI—Edward Kozłowski, 55, bassist of Fall River, Mass., August 27 in Boston.
LEMOINE—Estelle LeMoine, 62, accordionist, recently in Adair, Ia.
SINTON—Albert James Sinton, 63, drummer, August 24 at Whitehouse Station, N. Y.
VESTOFF—Valodja Vestoff, 45, ballad dancer, September 4 in New York.
WATEROUS—Herbert L. Waterous, 37, light opera bass, August 29 in Woodstock, N. Y.
WILLIAMS—Frank Williams, 64, saxophonist and bandleader, recently in Mitchell, S. D.
YAW—Bina Ellen Beach Yaw, 78, noted concert and opera singer of former days, recently in Covina, Calif.

REEDS GILBERT

by Eddie Ronan



OH, REEDS, YOU LOOK SO WONDERFUL... SO TANNED...
WE SHOULD BE TANNED! THE FIRST CHANCE I GET TO TAKE HIM IN OUT OF THE SUN, SHE POPS UP!

YOU LOOK GOOD, TOO, DURELLE! DURELLE, I WANT YOU TO MEET HER NOBS, MISS DOBBS, MISS DOBBS. THIS IS MISS SMALL, OUR SECRETARY!
NOW GRIND! I'LL HAVE HER TAKE A LETTER SOMETIME...

...RIGHT NOW, REEDSIE DEAR, WE'VE GOT TO RUN OUT TO PAULA KELLY'S AND RAL DICKINSONS FOR A POOL PARTY!
C'MON, DARLING!
OH, YEAH! G'BYE GUYS. SEE YA' LATER!

WELL! IT'S LIKE MOTHER OFTEN SAID—if YOU DON'T WATCH OUT, SOME BETTER-BUILT MOUSE TRAP WILL BEAT A PATH TO YOUR RAT'S DOOR!
MUM?

THE HOT BOX

Jelly Roll's Library Of Congress Wax Date World's Longest Session

By GEORGE HOEFER

Ferdinand Joseph Morton, better known to jazz aficionados as "Jelly Roll," achieved his second big wind in 1938. He became a top jazz recording artist after having fallen into obscurity around 1930, and at the same time was a vociferous folk music source...

It was Charles Edward Smith who found Jelly playing a modernistic spinet piano in an upstairs joint in Washington, D. C., called The Music Box. In April 1938 Alan Lomax made arrangements for Jelly to record a musical autobiography for the Folk Song Archives of the Library of Congress...

Alan Lomax, speaking of one of the world's longest recording sessions, told Onah Spencer of DOWN BEAT in January 1941. "Spencer, I recorded Jelly Roll for purely folk musical purposes for the Archives and it was the darndest thing you ever heard. One hour and a half of continuous monologue and musical flashes. He would shout. 'I am the great Jelly Roll' (then he'd play a bit of piano music); then he would shout again 'I am the great Jelly Roll' (and intersperse a little more music); then he would holler 'I invented jazz, yes I did. I did that, and that record is really something to hear.'"

DOWN BEAT in June 1938 ran a story by Sidney Martin (written before the first session) outlining the plans of what Jelly Roll was to put on wax. The idea was to have Morton cut discs on the development of jazz by playing singing and talking. The rise of jazz and swing from



Jelly Roll Morton

How well the late Jelly Roll performed this assignment has not been known generally. The records have been inaccessible for nine years in the Library Archives. The Morton estate has always retained the rights to the records, therefore, the Library has been unable to issue them in spite of the clamoring from jazz students the world over.

Settle With Circle

Before he died, Jelly told his lawyer that there were certain people who were to never get these records because of the way they exploited him during his lifetime. The lawyer for the estate has finally accepted the terms of Circle Records and have released the rights to this company providing they issue the entire series with the exception of sixteen objectionable sides that would reflect on the Morton family.

Rudi Blesh, Recording Director, of Circle Records now announces the release of the records in a De-Luxe Edition of twelve albums with two albums coming out every three months. The total cost will be \$120 for the complete set, payable \$20 quarterly. Forty-Five records in all will be included on 12" vinylite.

These records should prove invaluable to the jazz collector. Although Morton, who used to sign his letters, "Jelly Roll Morton, Originator of Jazz and Stomps, World's greatest hot tune writer", sticks close to jazz on these sides, he also squeezes in descriptions of his "careers" as boxing promoter and ambidextrous pool shark.

folk music sources was to be house tunes, hymns and voodoo chants of New Orleans forty years ago. Jelly was to contribute all he could recall of the Creole melodies, New Orleans street cases, funeral dirges, and the music of the backwoods churches. He was to embellish the discs with descriptions of the voodoo "rice on the blanket" rituals and relate the legends of the witch doctor's powers.

Prolific Composer

Jelly Roll Morton was a prolific composer of jazz tunes. He transcribed many light opera tunes to jazz. Martin in his story also mentioned that Jelly was to sing tunes like Easy Rider, Stack O'Lee Blues and Midnight Special and the French Quadrille from which Tiger Rag was derived.

A great deal of talking was to be recorded with Jelly telling how he thought jazz rhythm was derived from the accompaniment the congregation in southern Negro Baptist churches gave the sermons by stomping their feet and clapping their hands. He was to play and tell the significance of the famous funeral march Flee Like A Bird To The Mountain and then describe how after the burial the band modulated to Oh, Didn't He Ramble (Lomax has traced Ramble to a hymn brought over to the U. S. by the Pilgrims). Lomax also wanted Morton to play the early New Orleans military marches and show how they were transformed into standard Dixieland stomps.

Critic Admits Music Can Wilt

New York—Music critics here are famous for their imperturbable calm in the face of horrible music, audience-coughing and racing for deadlines. However occasionally one will drop his moustache cup and pretend to be human.

Thus wrote John Briggs in the Post two weeks ago: "The variations are brutally difficult. Add to that the fact that last night it was too hot for anything more complex than 'Come to Jesus' in whole - tones and it can be seen that pianist Shub was laboring under difficulties."

Lee Castle Has A New Band

Boston—Trumpeter Lee Castle has formed a new band here and is planning to take the crew on the road soon. Band is holding rehearsals now. Names in the band include Joe Maasi Millinder and Don Bowen, trumpets; and Dick Sanito, Johnny Warner and Bob Hood, saxes.

Hot Jazz Aired In Highbrow Fashion

Philadelphia — The local FM radio station programming on intellectual levels, WFIL-FM, is dishing out the hot jazz in a high-brow setting for a half-hour every Sunday afternoon. Giving hot jazz the same intellectual treatment accorded symphonic music, FM station skeddied a Journeys Into Jazz segment with Al Rose spinning the jazz classics—mostly from his own collection—and dishing out the king's English about the hot licks.

Apart from Rose's hot music views intellectually, FM show stacks up as a major personal promotion for the disc commentator. An account exec with the Frank Trevor Keseler ad agency here, Rose is also national advertising representative for Keynote Records. In addition, he's a director of the Philadelphia Jazz Festival Society which stages the hot jazz concerts in season at the classical Academy of Music hall.

Sabby Lewis Is Hottest Thing In Boston

Boston—Town has been hit with a gust of name bands lately, with many of the ballrooms using a name band policy. The newly opened Rollaway ballroom has booked most of the names, with Sholes Riverview running second in name attractions, while the Tottem Pole ballroom has stuck with Baron Hugo for the entire season.

Sabby Lewis' band still holds on at the Savoy Cafe, the hottest night spot in Boston. Sunday afternoon sessions are held there with many name jazzmen.

Goddard Teaching

Ted Goddard, tenor saxist with Raeburn, Thornhill and Spivak, has been appointed to the Arlington Conservatory of Music as an instructor. After ten years on the road, Ted will retire to his newly purchased home in Melrose and play around Boston with a combo of his own.

Former Kenton trumpeter, Ray Borden, is now fronting his own band, a strictly non-commercial Kenton-styled crew... Paul Vignoli, much talked about tenor man, is organizing a quintet and has turned down several name band offers... George Graham is confining his time to teaching and arranging, having dropped his 14-piece band after booking difficulties.

Alessi Trio At Eliot

Norman Granz held his Jazz At The Philharmonic at the Symphony Hall Sept. 21... Don Alessi Trio is still at the Eliot Lounge with a lot of promotion going his way... Carl Nappi band will work at the Rollaway ballroom, as this was written was featured at the Frolic club, Revere Beach.

Boston's Guy Lombardo, Ed Andrews, still at the Oceanview ballroom—been there long enough to own a share of it... Rudy Newman still at the Hotel Statler.

—Ray Berro

Timmie's Bashes To Famous Door

New York—Timmie Rosenkrantz's jazz bashes, previously held in the Village, were shifted to Mike Westerman's Famous Door, beginning with a session on Tuesday, Sept. 16, that featured Lennie Tristano and Chubby Jackson. The Baron will continue the affairs on each Tuesday hereafter, which is "nite off" for the club's regular attractions.

Peggy Lee Set

New York—Peggy Lee has been slotted for the vocal spot on the Rexall show with Jimmy Durante on CBS for late September.

Parenti Cuts 4 Rags For Circle

New York—Clarinetist Toni Parenti has waxed the first four in a series of rags for Circle records. Tony is backed by Bill Davison, trumpet; James Archey, trombone; Baby Dodds, drums; Danny Barker, banjo; Johnny St. Cyr, tuba; James P. Johnson, piano.

The sides, later to be issued with others in album form, are: Grace And Beauty by James Scott; Swoopy Cakewalk by Scott Joplin; Hiawatha by Neil Moret; Praline by Tony Parenti and Clarence Williams. Tony aims to recapture the authentic spirit of the old New Orleans rags he learned as a youth.

Advertisement for 'ARTISTIC' padded instrument covers. Features images of trumpet, alto sax, baritone sax, and tenor sax covers. Text describes the craftsmanship and materials used.

Order form for Musical Instrument Exchange, Inc. Includes fields for name, address, city, state, and instrument type (Trumpet, Alto Sax, Baritone Sax, Tenor Sax).

Advertisement for 'The Magic Word in Cymbals' by Victor J. LaPage. Features an image of a cymbal and text describing the quality and manufacturing process of the cymbals.

DISC JOCKEYS SOUND OFF Make Me A Network Proposition---I, Too, Will Be A Sad Saccharine

BY BILL LEYDEN

Hollywood—I want to congratulate the networks on their marvelous discovery of the phonograph record. Just think! It is possible to take a small spinning disc covered with spiral grooves and produce from it the sounds of the human voice and any musical instrument.

Even more phenomenal, when a human being with a certain amount of fame talks about these records, a magic alchemy occurs, drawing thousands of listeners to their radio sets!

For some time, I had been under the impression that the phonograph had been in existence for half a century or more, and that independent stations had been virtually supporting their financial structure upon stacks of records since the inception of radio.

How wrong I was!

At a luncheon recently, I heard a network executive shyly admit that the idea came to him in a flash not many months ago—the device of having a person talk about records and play them.

The Indie Way

As in the case of most great discoveries, once you understand the principle you wonder why no one ever thought of it before. I understand that many independent stations are now imitating the networks. While they are able to obtain the same records used by the networks, they are of course unable to secure the services of already-famous personalities. Instead, they hire men whose only qualifications for the job of disc jockey are a knowledge of records based upon years of experience, voice and delivery pleasing to the listener, an original style of presentation, and perhaps a complete file of *Down Beat*.

In many cases these local disc jockeys cannot even play a musical instrument, let alone lead a band.

Moreover, they either ad lib or write their own material. In many cases their remarks are full of local references, slanted to the people of the communities served by the local station. They lack the broad, warm, sincere and universal approach of the network disc jockey, who hires writers adept at weaving those oh, so friendly clichés, tailor-made like a burlap bag to fit any listener from Nooksack, Washington, to Bug Tussle, Alabama.

Too Much Appreciation

An experienced local disc jockey is handicapped with a certain amount of critical appreciation. Consequently he may preface a currently popular disc with unfavorable comments based upon his honest opinion of the artist's rendition or of the music itself. This naive, provincial clod has the delusion that he has a duty to his listeners to maintain a certain amount of personal and professional integrity.

The network jock is equipped with a larger soul, proportionate to his greater coverage. He likes everything. Each record he plays is as wonderful as the last, each tune is great, each singer and musician is swell or tops. It is difficult to see how a human organism could stand such a heady atmosphere of perfection day after day unrelieved by a single klunk or dole.

A few weeks ago I went on the air and ribbed the lyrics and mel-

This blast at the network disc jockeys was contributed by Bill Leyden, Hollywood's answer to some of the east's razor tongued platter cowboys. Leyden spins records Monday through Saturday, 8:30 to 11 a. m., over KMPC, a local outlet. Bill is the seventh jock in the series to sound off about records, music trade, radio and what have you in the columns of *Down Beat*. More in this controversial track will follow.

ody of the title tune of a super-epic movie. Within two minutes the publicity department of the studio was on the phone, muttering darkly of legal action and petulantly contending that if I didn't like the song I shouldn't have played it.

No Like, No Play

Leaving out the argument that I owe my listeners a laugh once in a while, if I played only what I admire among the new releases, I'd occasionally have a startlingly short program. Personally, I find it hard to listen to dozens of records day after day without unconsciously evaluating what I hear. Many other disc jockeys of my acquaintance have made the same shameful admission.

All Are The End

Apparently we lack the moon-faced, starry-eyed approach of the network jockey. A number of them have been making records for many years, and now that they have nothing to do but LISTEN to records, they are like children in a candy store; everything looks equally good from the penny lic-

Hurt In Blast



Pittsburgh—Among those injured in the explosion of the Island Queen excursion boat here Sept. 8 was Clyde Trank, orchestra leader on the boat. He sustained first and second degree burns and internal injuries. Band instruments and library were said to be lost in the blaze. Trank's singer, Lorraine Amce was not on the boat at the time and most of the musicians had left the boat for breakfast before the explosion.



Bill Leyden And Benny Goodman

ence up to the two-dollar-a-pound bon-bons.

Least anyone think that I am prejudiced against network disc jockeys, I will make this fair-minded offer. If any network will make me a reasonable proposition, I will gladly numb my senses with pheno-barbital, anoint my mike with honey, and spin discs from coast to coast like any other sad saccharine.

Dixie And Bop Crews Battle

New York—A radio battle of swing between Dixielanders and boppers was slated to take place on Mutual from 1:30 to 2 p. m. EDT on Saturday, Sept. 13 and 20. Combos involved were the regulars of the Rudy Blesh This Is Jazz show (which followed at 2:30) and a pick up unit which, at present time, was to include Dizzy Gillespie, trumpet; Charlie Parker, alto; John La Porta, clarinet; Lennie Tristano, piano; Billy Bauer, guitar; Bob Leininger, bass; and Shelly Manne, drums.

Blesh's New Orleans band had Wild Bill Davison, trumpet; Jimmy Archey, trombone; Ed Hall, Clarinet; Ralph Sutton, piano; Danny Barker, guitar; Pops Foster, bass and Baby Dodds, drums. Gimmick had each unit playing three numbers of their own choice on the Sept. 13 shot with each playing the same three tunes on Sept. 20. The audience was invited to write in their preference.

Program was run on the Bands For Bonds slot and was not heard over the New York (WOR) outlet of Mutual.

Beginning the 27th, Blesh's This Is Jazz show will move to a Saturday 5-5:30 p. m. spot to make way for football schedules.

Cee Pee Johnson To Tour Hawaii

Hollywood—Cee Pee (Tom Tom) Johnson and his octet have been booked by Powers Importations for a three month tour of one-itisers throughout the Hawaiian islands, beginning Oct. 18 at Honolulu.

With drummer Johnson will be bassist Red Callender, guitarist Irving Ashby, trumpeter Gerald Wilson, tromist Ralph Biedson, saxists Arthur Dennis and Dexter Gordon and pianist Warren Bracker.

Unit is booked for \$1,500 weekly. Johnson waxes for Atomic.

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Eckstine Back To Onyx Club

New York—The Onyx club, Lou Olman operation coveting cheerily along with singers and small groups, brought back Billy Eckstine, Babe and the Three Kings and a Hop with the Jackie Parrish trio holding over. Future plans include bringing back Sylvia Syms and Savannah Churchill. Taddy Dameron pianist-arranger was in for one week with his band and singer Kay Penton.

Cab, Ted Into Clevel

Cleveland—Ted Weems and Cab Calloway will be attractions at the Palace theater here. Weems opening Sept. 25, Cab Oct. 9.

Young Singer Suicide in Hollywood

Hollywood — Margaret Kelley, aspiring young local vocalist, was listed as a suicide early this month after her nude body was found in a gas-filled apartment.

Police said they found Miss Kelley lying on the floor of her bed-

room in a litter of bottles with gas jets in the kitchen and bedroom full open. She was rushed to a nearby hospital but never regained consciousness.

A note was found which cited "failure to make good in a singing career" as the reason for her action. She is believed to be from Milwaukee.

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HOT JAZZ

DIZZY GILLESPIE
 A Hand Fulla Ginme
 Groovin' High
 Hot House
 Blue N' Boogie
 Ray's Idea
 He Bopped When He
 Shoulda' Bopped
 All The Things You Are
 Dizzy Atmosphere
 This is really an all-star album, re-issued from previous Musicraft and Guild sides. On these 8 sides are: Charlie Parker (sides 2-4-7-8), Sonny Stitt (1), alto; Dexter Gordon (3) tenor; Ray Brown (1), Billie Stewart (2-7-8), Shelly Manne (5), Bill Catlett (4), drums; Chuck Wayne (3), Remo Palmieri (2-7-8), guitar; Al Haig (1-4), Clyde

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- LOUIS ARMSTRONG'S HOT FIVE (Vol. 11)**
 The Last Time—Ory's Great Tomatoes—Shufflin' With Some Berbers—Doo It A While—Got Me Blues—I'm Not Ready—Sassy Blues—Fat 'Em Down—Slam.
4 Records — 3.75
- ROBERTS—BECKET**
 Paul, Davison, Papa Factor, Saw It Pretty Nice—Darktown Struttin'—Ball—Shine—Memphis Blues—St. James Infirmary—Way Down Yonder in New Orleans.
3 Records — 3.95
- NEW FRIENDS OF RHYTHM**
 Paul, Hank D'Amico, Platter Chatter—Mood In Question—High Voltage—Southern Comfort—Night Cap—Galler's Dance.
3 Records — 3.15
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- JAZZ AT THE AUDITORIUM**
 Paul, Mitchie, Thompson, Harvey, Ole Note (3 parts)—Body And Soul.
3 Records — 3.95
- SPAMMER—BECKET BIG FOUR (Vol. 11)**
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Basie Cuts His Birthday Cake



New York—"Not such a big piece" protests Pearl Bailey, as Count Basie takes a rather oversized knife to a somewhat undersized cake. Party, backstage at the Strand Theater, celebrated the Count's 44th birthday and his 12th anniversary as a bandleader.

beauty to the tunes. Intro on *Things* is one of the most delicate and attractive intros recorded in a long while. Bob Carter's bass is excellent in short solo bit and backing with Shelly's drums. Here is three superb musicians getting together musically. (Chord 640)

CHARLIE VENTURA SEXTET

Synthesis
Blue Champagne
 These were cut in New York City six months ago, before Charlie had his current sextet, but had a good part of the idea formed in his mind. Buddy Stewart is on *Synthesis*, and the scat-riffing between him and Charlie has been elaborated in the current group to be a main part of the sextet's distinctive style. Outfit, because it was a pick-up affair, is a little rough. *Champagne* features Charlie's tenor, some of Bill Harris' trombone, on which he uses his amazing slurred-note style. Charlie Shavers' trumpet is also here, a touch of Bill DeArango's guitar on the intro, and Ralph Burns piano. Chubby Jackson was on bass. Davey Tough on drums on these. (National 9036)

SWING

LES BROWN
Jumpy Stumpy
Sentimental Rhapsody
Stumpy is aptly titled, has some nice Bob Higgins writing and trombone that, with the title, I suppose to be Stumpy Brown; Les'

trombonist brother. *Rhapsody* is based on a theme from *Street Scene*, with a vocal by Eileen Wilson. Cleanly played, with enough imagination and taste to be musically worthwhile, if not, in this case, exciting. (Columbia 37830)

FLOYD HUNT QUARTET

Harlem Breakdown
Fool That I Am
 Both originals by the Chicago vibist-leader, first side is rather obvious, with boogie rhythm. Gladys Palmer sings *Fool*, which has already found favor among Chicago record buyers. Personnel of group reads Tommy House, guitar; Clarence Hall, piano; Al McDonald, bass, and Hunt, vibes. (Miracle M-104)

DANCE

LOUIS PRIMA
Civilization
Foraking All Others
Civilization, for which Bob Hilliard and Carl Sigman are responsible, is a satire on the subject—simple enough and clever enough to be a big hit. Louis and chorus take it all — except for some trumpet riffs, sounding first like Sammy Kaye, then a bop band. *Others* is a pretty tune on which the band fails to bring out the melodic beauty. (Victor 20-2400)

HARRY JAMES
My Friend Irma
Strange What A Song
 (Can Do)
 Both sides are nicely done but

ratings vary with the worth of the tunes themselves. Irma is trite. *Song* a pretty thing. Marion Morgan sings both Harry's horns shines on the last. (Columbia 37810)

TONY PASTOR

My O'Darin' My O'Lovely
My O'Brien
Tira-Lira-De
 By this time it should be obvious what groove Columbia's Manie Sacks has for Tony's fine band. Maybe so—sounds too saccharine from here. (Columbia 37839)

ELLIOT LAWRENCE

How Lucky You Are
Near You
Lucky sung by Jack Hunter, You by Rosalind Patton. Quiet things, lacking in the tonal warmth one would expect from Lawrence. (Columbia 37838)

NORA MORALES

Rhumba Fantasy
Wha' Happen Baby
Fantasy is adapted from Rimsky-Korsakoff's *Capriccio Espagnol*, is nicely arranged and capably handled by Morales' men. Reverse is a son, which in straight dancos tempo would be a sad thing. Ismael Morales has a flute spot on *Baby*, and there's the usual Latin American block-chord piano. (Mastermatic 1166)

TEX BENEKE

Sweetheart of Sigma Chi
Washington And Lee Swing
The Eyes Of Texas
Alma Mater—Cornell
Rambling Wreck From Georgia Tech
Anchor Aweigh
On Wisconsin
Victory March
 "Famous college songs in dancos tempo" reads the cover — and that's it. Some sides jump, some are lush with Miller-voiced reeds. A good commercial package and the band cuts the tunes in fine fashion. (Victor Album P-183)

VOCAL

FRANK SINATRA
So Far
A Fellow Needs A Girl
Christmas Dreaming
The Stars Will Remember
 Someday they'll probably be saying, "... and old man Sinatra keeps rollin' along." These are all good sides, the first two, being from a \$300,000 musical now on Broadway, will get a good play—besides they're good tunes and Frank gives them a fervent treatment. *Dreaming* is nicely done, with the expected lush musical backing. *Stars*, tailored for the singer, isn't as good, which does not necessarily mean one gets tired of the guy. (Columbia 37806, 37863)
 (Modulate to Page 14)

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From Castellazzo, heart of the Italian accordion center, come these new imports by Pancordion. They're built to specifications developed by Robert Pancotti in his American factory — with **Directone** and **Magic-Base** features found elsewhere only in the more expensive Pancordion instruments.

Directone (pat. pend. U. S. and Italy) projects bass and treble tones in one direction — towards microphone or audience. **Magic-Base** switches reach lengthwise across the grille, permit tone changes while you sustain notes.

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Model 60 —
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 tone combinations
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Diggin' the Discs with DON

(Jumped from Page 13)

DANNY KAYE

- ♪♪ I Wonder Who's Kissing Her Now
- ♪♪ What's The Use of Dreaming

Maybe it's the title of the tunes—but I kept expecting mayhem to break loose any syllable—and wasn't disappointed when it didn't. Don't let Kaye fool you, he has a pleasant singing voice and gets some meaning into his delivery. Ken Darby singers assist. (Decca 24110)

BOB HOUSTON

- ♪♪ As Years Go By
- ♪♪ Every So Often

With so much competition among baritones, a guy's got to sell like mad—with all the warmth, style and musical backgrounds needed to make his platters attract attention. Houston, here at least, lacks on all accounts. The chicks won't fall—and they're the buyers. Musically, the backing and vocal are too colorless. (MGM 10063)

GEORGIA GIBBS

- ♪♪ The Stanley Steamer
- ♪♪ The One I Love

Here's what's lacking on the Houston sides—the warmth, flair for style. Here's vocal extroversion. *Steamer* is done as it should be, rhythmically, with Glenn Osser helping musically. Tony Mottola, guitar; Johnny Guarneri, piano; Bob Haggart, bass; and Morey Feld, drums—four guys who hang around Majestic a lot—assist on the intimate *Love*. (Majestic 12012)

BILLIE HOLIDAY

- ♪♪ Long Gone Blues
- ♪♪ Am I Blue
- ♪♪ Easy Living
- ♪♪ Deep Song

First two, recorded in early 1941 and never before issued, had such stars as Tab Smith, alto, and Lips Page, trumpet (*Blues*) and Eldridge, Heywood and Ernie Powell in the bands. Others, cut this year, find Billie's voice excellent, in simple, lyrical projections, with the Bob Haggart band minus strings and more rhythmic. Comparison here, an obvious thing, is interesting because sides show Billie is somewhat a different singer today. Older ones have a jazz feeling; *Living and Song* find her more a sophisticated ballad-type chanter. All are delicately done. (Columbia 37586, Decca 24138)

DIANA WASHINGTON

- ♪♪ Fool That I Am
- ♪♪ Mean And Evil Blues

Fool is quartet leader Floyd Hunt's nice tune, currently catching on in the middle west. It shows Dinah's belad style, a style that relies on both voice and tricks. *Blues* is the same stuff she has turned out several times before—the stuff that has made her a hot property in colored locations. Dave Young's band supports. (Mercury 8050)

SARAH VAUGHAN

- ♪♪ I Don't Stand A Ghost of Chance With You
- ♪♪ I Cover The Waterfront

Two more in the usual Vaughan recording style, which differs somewhat from her in-person sing-

PIANISTS

Create a new style of playing solo choruses and at the same time develop your left hand technique with my new method. Included in this folio, "RUNNING ARPEGGIOS," are the arpeggios of all the keys written out in all of their inversions, and an example of how the system is executed. Price 80c.

DANNY GOULD

1400 Lincoln Place, Brooklyn-13, N. Y.

Studio's Page Cavanaugh ALL Over The Place



Hollywood—Keeping busy at the studios, the Page Cavanaugh trio has just finished its part in Universal-International's Record Party and will soon work in Warner's *Romance in High C*, MGM's *Brothers of the East Side*, and a Paramount short called *Jingle, Jangle, Jingle*. This may account for the rather dazed look pianist Page, bassist Lloyd Pratt and guitarist Al Viola exhibit so often.

Laine Busy In Bay City

San Francisco—Personal appearances at 16 disc jockey shows and at six record stores, kept Frankie Laine busy in his spare moments during his ten-day engagement at Harry Greenbach's Burma Club.

Frankie drew full houses every performance in his only northern California appearance. The Burma Club is a remodelled version of the old Green Room where Bunk Johnson and Kid Ory made their local appearances.

Frankie and his accompanist Carl Fisher were assisted by the Phil Ford Four, billed as "Direct from 20 Weeks at Russian River," the west coast borch circuit.

Columbia Adds Ben Selvin, Loses Richards

New York—Ben Selvin, for years head of Muzak here and recently a veepee at Majestic records, has joined Columbia records to work under Manie Sacks while Joe Higgins takes over the coast branch. Bill Richards, head of that office, has resigned and headed east, plans undisclosed.

Columbia's recent price rise to 75c was viewed with interest by the trade since it had previously maintained the 50 cent record longer than any of the other majors.

Insiders were saying that the heat was on from the parent CBS company with demands being made for increased profits now that war stringencies (and profits) were past.

Harp and the Thirds and do you remember sweating through them too? Well, these gentry play them much better. In the midst of all the technical playing and transcribing problems, four pianos show up as being hard to record; the balance here is often too shallow and brittle in quality. (Victor 44-0010)

Concert

First Piano Quartet

- ♪♪ Variations On A Theme By Paganini
- ♪♪ Three Chopin Etudes

Second multiple piano version of this concert warhorse (first was by Whittmore-Lowe). *Variations* is the Quartet's radio theme song. It's done with more lightness than you would expect from 352 black and whites all rampaging at once. The Etudes are the *Butterfly*, the

The Choice of Artist and Amateur Alike



Ventura Six Cuts 4 More

Chicago—Charlie Ventura whose first sextet sides—*Synthesis* and *Blue Champagne*—was recently issued, cut four more for National at the Universal studios here Sept. 11. Among them are the Buddy Stewart classic, *Baby Baby*, *All The Time*, *Pennies From Heaven* (also with a Stewart vocal); *Phanology*, a Lou Stein original; and a blues original.

Personnel on this date included: Charlie, tenor; Kai Winding, trombone; Buddy Stewart, voice; Lou Stein, piano; Shelly Manne, drums; and a Chicago bassist, bass.

On the *Synthesis* side Bill Harris was the trombonist; Charlie Shavers, trumpet; Chubby Jackson, bass; Ralph Burns, piano; Bill DeArango, guitar; and Buddy Stewart, scat vocal.

Belgium Critic Visits Country

New York—Yannick Bruynoghe, Belgium hot club official, is in New York on his first visit to this country. Bruynoghe is here to see if all this stuff he's been reading is true. An associate of Hugues Panassie, he's also assisting the Frenchman on some recording deals.

New York—Dizzy Gillespie ends his Savoy stint tomorrow (25th) night.

Forms Agency

Cleveland—Vince Pattle, well-known reed playing leader here has combined with Hal Lynn to form an orchestra booking agency.



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Hooch, Jukes & Klooch In Alaska Town

By Carl L. Biemiller

Wrangell, Alaska — The main street of this fishing and frontier town of 1,700 people is lined with totem poles, liquor stores, and, after the sun goes down, the bodies of those partaking of the three Wrangell diversions, namely, "hooch, klooch and juke boxes."

According to B. D. Castle, proprietor of the Stikine Club Bar, when the perennial clouds shut down on the island and the cannery workers wind down the one, concrete covered "main drag" the only sunshine left in the world is that which comes bottled in bond. There is no Chloe in the swamps known as muskeg up here and the best cure for that "black of night" comes in neon strips.

Prices Are High

It comes at prices however, that would make a member of the old Capone gang long for the days of Coon-Sanders and hope for "just one more chance" to do it all over again. Beer by the case, for instance, comes at \$6.25 and the stuff sold as Johnny Walker Black Label begins at \$9.25 a fifth in the liquor stores. Drinks over the bar start at 85c a cheater's portion and go up right on through the roof as the festivities progress. None of which stops the Wrangell citizens who suffer from some of the

world's most acute boredom and that form of melancholia, known to many ex-servicemen, as "island fever".

They just throw another handful of quarters into the juke box. Wrangellites show a nice taste in their juke preferences although it might just as well be stated here that the field is wide open for some of the more recent tunes. The trap at the Stikine blatted some very nice oldies, however, with Lunceford's Margie and a thing of Spade Cooley's Boggs Boogie. The Mills Brothers were nicely represented with Dream, Dream, Dream and a surprise recording of a current choice back in the States was Ivy.

Indians Go Wild

Danceable tunes were at a premium when this writer went through which might be design instead of accident in a country where half the merry-makers are Indians and apt to bust into some tribal rumba which would throw the joints into something more than confusion. In fact, according to one story, the night that the juke had ChiBaba, ChiBaba in the Wrangell Hotel, three members of the old Shakes Tribe remembered some of the old traditions and had to be helped from the hotel by the boothel method and a few judiciously placed shots. They had, and the folklorists might make something of this, the idea that a Latin lullaby would do fine for a North Country war dance. A few of the fur farmers and cannery boys persuaded them otherwise which is practically another black

Provocative Terri At The Post



Larchmont, N. Y.—Back home at the Post Lodge here, after a two-week breather at the Ankara club in Pittsburgh, Marshall Young's head can relax while Matty Seilitz plays obligato to Terri Stevens' singing. That's Marshall in the middle.

mark against civilization. The third major diversion in Wrangell is, of course, nothing new to the rest of the world and an old Alaskan story. "Klootch" is Indian for woman, and due to some Alaskan retrogression has

moved down the social scale to mean hooker. A word of warning might be good here to any prospective visitors. The word "klootch" should applied with care lest its user wind up with a knife where his Adam's Apple should be.

It's Tough To Write About Jazz In Britain Today

London—In a recent issue of Down Beat, Andy Gurwitch briefly outlined the position of jazz magazines over in Europe today. Though this was an interesting and informative article, I feel that some amplification in regard to British publications would be helpful, especially as Mr. Gurwitch's information was somewhat dated as regards England.

In the first place its really tough trying to write about jazz over here today. Shortage of paper, rising cost of printing, black-marking and all the rest of it, have made publication of, at any rate, the smaller magazines devoted to jazz difficult and in some cases impossible.

The Melody Maker, with its Odhams Press backing, continues to give the main news, both home and American to as many readers as its paper quota will allow. Edited by Ray Sonin, it's still the best bet over here and is now in its twenty-first year, having been a weekly periodical since 1933.

Express Growing Most serious rival of the Melody Maker is the new Musical Express, also a weekly, edited by Julien Vedey, who used to edit Rhythm some years before the war. This paper, in addition to covering the dance music field, also delves into the legit field, and has a jazz section, edited by Denis Preston which reviews records and presents critical essays on all aspects of jazz.

As regards the smaller publications, Jazzology folded early this year, partly on account of printing difficulties, but chiefly as a result of the famous Bix hoax, fully reported at the time in Down Beat by George Hoefler. Discography and Jazz Tempo have both discontinued publication and have been absorbed by Max Jones' bi-monthly magazine Jazz Music. In spite of many difficulties Max has managed to maintain a high quality in this paper which covers all kinds of jazz subjects and also carries very finely-printed photos on art paper.

Other Periodicals The only quarterly magazine is Albert McCarthy's excellent Jazz Forum. Though mainly concerned with the sociological aspects of jazz it does, nevertheless, carry many informative jazz articles and meticulously prepared discographies for those with matrix minds.

—Foto: Tassar

Posin'

By Bill Gottlieb

THE POSER

52nd St. and elsewhere, operators of small clubs featuring hot music are complaining about the lack of new talent for their spots. What attraction, which has not yet played 52nd St., would you suggest to them?

THE POSERS

Musicians working or visiting 52nd St.

Found a couple of cats from the George Auld band taking tea outside the Troubadour. Opened with drummer Kahn, who opined:



Tiny

"I think we should look around to develop brand new talent. Take for example, a couple of guys I heard recently in Chicago: Coast Levy and a Jimmie Ralvey. There are the best piece and guitar players I ever heard. They should get themselves a combo and come to New York. Chicago is too stagnant for them. Fifty second Street would be good for them and they'd be good for the Street."

er heard. They should get themselves a combo and come to New York. Chicago is too stagnant for them. Fifty second Street would be good for them and they'd be good for the Street."

Much discussed baritone sax man, Serge Chaloff, was of similar mind:

"That's right, we need to develop new personalities. And my vote goes to Al Cole, the tenor sax man who followed Allan Eager with Buddy Rich. He's a great a horn man as Bird Parker. Really the cat. Build something around him, give the wait time for development and bang!"

Group was joined by Roy Alfred, hit song writer now engaged in growing board. Roy had a different slant.



Roy

"To bring business up to where it ought to be, we should get big, established names who are either new to the Street or who haven't been on in years. Take someone like the King Cole Trio. They're rumored to be set for the Troubadour. That's the way the Doc ordered."

Clarinetist Ed Hall blow in on the scene, away from his usual Cafe Society haunt.

Said Ed: "When the Street had a good thing, it plays it to death. Right now it bebop. Everybody is playing bebop. The customers should be able to have more variety. Let's have some head attractions that don't play too. I think an orchestra like the one I've had of Cafe Society for so many years would fill the bill, along with a variety of other types of jazz groups."

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NOTES between NOTES

By Michael Levin

The Columbooid Adoxographers

New York—A casual cutting of two New York dailies one day yielded the following: "Mary Howard—first gal to head a record concern"—Ed Sullivan . . . "Shep Fields reorganized his band, eliminating strings and woodwinds for percussion and brasses"—Lee Mortimer . . . "The fill-in band comes on a few bars of Lover Come Back To Me."—Doug Watt.



Mike

Doug Watt mentions was the starred Charlie Parker combination, which, incidentally Doug covers as follows: "The disgusting thing about this new jazz is its strong emotional link with the German music and popular art of the Twenties. There is something tragic about it."

These three are guilty of no more heinous mistakes than are all newspapermen writing about jazz. There seems to be a tendency on the part of the pen and pencil

wreckers to let musicians have it, often without recourse to facts.

All these men are well-known newspapermen, with the possible exception of Lee Mortimer, a nightclub reviewer of extremely petty stature. He covered Lena Horne's recent opening at the Copacabana here, shocked musician-readers the next morning by a violent tirade on Lena Horne's "crazy" piano-playing. Few of these know that Lena was one of the group accompanying Frank Sinatra in Hollywood who that worthy draped a punch on Mortimer's nose.

No newspaper would dream of allowing a raw man cover an important sports event. But every newspaper lets its columnists and often spare reporters cover music, to the great dismay of all concerned.

Even well-trained men can make mistakes covering a highly specialized field. Doug Watt, more familiar with music than many fourth estaters, recently reviewed Miss Horne also. His comments included: "But for her last score, she responds to the shouts of the ringsiders for a standard tune she's been doing for years with a special vocal arrangement. The arrangement places an odd emphasis on one of the recurring syllables in the chorus which makes an obscenity of it."

If so happens that Lena has been doing Honeyuckle Rose for years with the same slow beat that Mae Johnson used to use. But if Mr. Watt were familiar with Mae Horne's singing, he would know that she emphasizes the syllable about which he wor-

ries, not for reasons of jovial lewdity but because its accent helps her get a beat to her singing.

Miss Horne is very conscious of rhythm in singing. Her style is to use every device possible to enhance the desired effects. Thus what was intended as a very friendly review has become something quite different.

Ordinarily it would be enough to conclude this piece by pointing out other errors in daily journalism and to demand better and more informed critics.

But now even the better known pop music officious who should know better are spending their time be-clauding the issue with personal disagreements.

Rudi Blesh and Barry Ulanov, well-known scribblers have been scuffling over the air waves as to who plays the best jazz: the old time New Orleans' men favored by Blesh or the extremely narrow fringe of the younger musicians who pass Mr. Ulanov's require-

ments for talent. Thus both men give jazz a bad name. Blesh since his presentation of the program: could be improved while Ulanov in his dogged insistence that he will help only the very small group of musicians he considers talented, displays confidence of a type most writers don't have, surety that his selections are and will remain good art, regardless of what those around him may think.

Pop music has now gone far enough so it deserves more than just casual reporting or reviews

by critics concerned more with their likes than trying to give all good musicians a hand.

The columbooid adoxographer refers to me by the way. It means a pigeon-like writer interested in trivia.

I am sure that none of the men mentioned above regard jazz as trivial. But there are men who do. The way to kick it is by as fair and as honest reporting as possible rather than scuffling over who played what with which to whom.

Each one of these items contains a mistake. Mary Howard was not the first gal to head a record concern, though no one doubts her ability. Shep Fields dropped brass for reeds, while the fill-in band

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Where the Bands Are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; n—night club; r—restaurant; t—theater; c—country club; NYC—New York City; Hwd.—Hollywood; LA—Los Angeles; ABC—Associated Booking Corp. (See Glaser), 745 Fifth Ave., NYC; FR—Frederick Bros. Corp., RKO Bldg., NYC; MG—Moe Gale, 48 West 48th St., NYC; GAC—General Artists Corp., NYC; NYC—McCormack Music Corp., 1019 Broadway, NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; HFO—Harold F. Ozley, 424 W. Madison Ave., NYC; WMA—William Morris Agency, RKO Bldg., NYC.

Deadlines for band listings for the Oct. 8 issue in Sept. 24. Send opening and closing dates and name and location of the job. Singles cannot be listed.

A
Amey, Charlie (State Fair) Muskegon, Mich., 10/10-14.
Alkay, Ray (On Tour) GAC
Armit, Don (Parsonage) NYC, 9/24-10/14.
Austin, Cy (Pine Springs) Cairo, N. Y., no date.

B
Baker, Jimmy (Cavalier) Virginia Beach, Va., Oct. 1/25-30.
Baker, Bill (Commodore Perry) Toledo, Mo.
Baker, Charlie (Million Dollars) L.A., 10/10-14.
Baker, Blue (Strand) NYC, 10/2-5.
Baker, Louis (Apollo) NYC, Oct. 9/25-30.
Baker, Tom (Baltimore), 9/28-10/2; (Paradise) Detroit, 10/10-14.
Baker, Tom (Netherlands Plaza) Cincinnati, 10/10-14.
Baker, Tom (Netherlands Plaza) Cincinnati, 10/10-14.
Baker, Tom (Netherlands Plaza) Cincinnati, 10/10-14.

C
Cannon, Billie (WOL) San Antonio, Oct. 10/10-14.
Cannon, Billie (WOL) San Antonio, Oct. 10/10-14.
Cannon, Billie (WOL) San Antonio, Oct. 10/10-14.

D
Daly, Paul (Hanger) Hwd., no date.
Daly, Paul (Hanger) Hwd., no date.
Daly, Paul (Hanger) Hwd., no date.

E
Elliott, George (Barview) Richmond, Mich., 10/10-14.
Elliott, George (Barview) Richmond, Mich., 10/10-14.
Elliott, George (Barview) Richmond, Mich., 10/10-14.

F
Farr, Sam (Blue Moon) Wichita, Kan., 10/10-14.
Farr, Sam (Blue Moon) Wichita, Kan., 10/10-14.
Farr, Sam (Blue Moon) Wichita, Kan., 10/10-14.

G
Gardner, Fred (Netherlands Plaza) Cincinnati, 10/10-14.
Gardner, Fred (Netherlands Plaza) Cincinnati, 10/10-14.
Gardner, Fred (Netherlands Plaza) Cincinnati, 10/10-14.

H
Harris, Ken (Biltmore) Atlanta, 10/10-14.
Harris, Ken (Biltmore) Atlanta, 10/10-14.
Harris, Ken (Biltmore) Atlanta, 10/10-14.

I
Ivan, Sam (Blue Moon) Wichita, Kan., 10/10-14.
Ivan, Sam (Blue Moon) Wichita, Kan., 10/10-14.
Ivan, Sam (Blue Moon) Wichita, Kan., 10/10-14.

J
Johnson, Bill (Frolic) Detroit, no date.
Johnson, Bill (Frolic) Detroit, no date.
Johnson, Bill (Frolic) Detroit, no date.

K
Kane, Sam (Blue Moon) Wichita, Kan., 10/10-14.
Kane, Sam (Blue Moon) Wichita, Kan., 10/10-14.
Kane, Sam (Blue Moon) Wichita, Kan., 10/10-14.

L
Lambert, Dick (Claremont) Berkeley, Cal., no date.
Lambert, Dick (Claremont) Berkeley, Cal., no date.
Lambert, Dick (Claremont) Berkeley, Cal., no date.

M
Mason, Carl (Oriental) Chicago, 10/10-14.
Mason, Carl (Oriental) Chicago, 10/10-14.
Mason, Carl (Oriental) Chicago, 10/10-14.

N
Nelson, Cole (Rico) Houston, no date.
Nelson, Cole (Rico) Houston, no date.
Nelson, Cole (Rico) Houston, no date.

O
O'Connell, Fred (Netherlands Plaza) Cincinnati, 10/10-14.
O'Connell, Fred (Netherlands Plaza) Cincinnati, 10/10-14.
O'Connell, Fred (Netherlands Plaza) Cincinnati, 10/10-14.

P
Parker, Sam (Blue Moon) Wichita, Kan., 10/10-14.
Parker, Sam (Blue Moon) Wichita, Kan., 10/10-14.
Parker, Sam (Blue Moon) Wichita, Kan., 10/10-14.

Q
Quinn, Sam (Blue Moon) Wichita, Kan., 10/10-14.
Quinn, Sam (Blue Moon) Wichita, Kan., 10/10-14.
Quinn, Sam (Blue Moon) Wichita, Kan., 10/10-14.

R
Rosen, Sam (Blue Moon) Wichita, Kan., 10/10-14.
Rosen, Sam (Blue Moon) Wichita, Kan., 10/10-14.
Rosen, Sam (Blue Moon) Wichita, Kan., 10/10-14.

S
Sullivan, John (Melody Lane) Houston, no date.
Sullivan, John (Melody Lane) Houston, no date.
Sullivan, John (Melody Lane) Houston, no date.

T
Tamm, Sam (Blue Moon) Wichita, Kan., 10/10-14.
Tamm, Sam (Blue Moon) Wichita, Kan., 10/10-14.
Tamm, Sam (Blue Moon) Wichita, Kan., 10/10-14.

U
Upton, Sam (Blue Moon) Wichita, Kan., 10/10-14.
Upton, Sam (Blue Moon) Wichita, Kan., 10/10-14.
Upton, Sam (Blue Moon) Wichita, Kan., 10/10-14.

V
Vander, Miroslav (Fairmont) San Francisco, Oct. 10/10-14.
Vander, Miroslav (Fairmont) San Francisco, Oct. 10/10-14.
Vander, Miroslav (Fairmont) San Francisco, Oct. 10/10-14.

W
Walker, Sam (Blue Moon) Wichita, Kan., 10/10-14.
Walker, Sam (Blue Moon) Wichita, Kan., 10/10-14.
Walker, Sam (Blue Moon) Wichita, Kan., 10/10-14.

Back To Apple



St. Louis—That's sweet-voiced Mary Osborne with the guitar. Mary, whose trio just finished a date at the Snack Bar here, where they followed Joe McNeely, will probably soon be back in New York. Jack Plein is at the piano. Bert Blake, banjoist, is out of the picture.

AIRMAIL FROM LONDON

Ink Spots Take London By Storm, Writes Tanner

London, England—The opening night of the Ink Spots engagement at the London Casino caused one of the biggest traffic jams the city has experienced since pre-war hours before the first show all the surrounding streets were thronged with people and it was virtually impossible for cars to get anywhere near the theater. Those who couldn't gain admission waited patiently hoping to get a glimpse of the famous singing quartet as they left.

Inside the theater they were given what must have been their biggest ovation ever. They were the last turn on an all star bill of vaudeville and if the audience had had their way, the Ink Spots would still be singing encores. Most of the familiar numbers were trotted out, familiar to many people over here by virtue of their recordings, and the performance of such favorites as *Whispering Grass*, *The Gypsy*, *Bless You*, and *Java Jive* had all the polish that one has come to expect from this talented quartet.

After the second show the Ink Spots had the greatest difficulty in getting back to their hotel, so great was the crowd of enthusiastic well-wishers and autograph fans. Indeed, the Ink Spots themselves seemed a little awed by their popularity; though, as almost the same scenes have been witnessed every night this week, they should by now be getting accustomed to it!

—Peter Tanner

Don Pablo At Palm Beach Cafe 9 Years

Detroit—Don Pablo, ingratiating maestro at the Palm Beach Cafe, says he's beginning to feel at home there. October third marks his ninth anniversary in the after dark dine and dance. Even during his 27 months in the army, he managed to get back to the Palm Beach stage for a bit of piano pounding. Pablo lost his bass man, Larry Castell, to Glen Gray when the latter was in town recruiting a few new key sidemen. Other new Casa Lomas from Detroit: Morgan Miller, vocalist and sax; Tony Rosalino, trombonist. Joe Williams leaves the little combo at the Casanova to join Pablo on bass.

Joins Mac

Brilliant Bill Johnson gave up his plans for a small local unit and left town with the Ray McKinley band. Rumor has Sammy Mandell's new unit going into the swank Burgundy Room. Unit will be the most aware to grace the spot to date. One-time maestro Artie Fields recently joined Mandell's on trumpet.

Best news locally: Return of Bobbie Stephenson and his trio to the Wyoming Showbar. Monday sessions as always despite the recent confusion regarding such affairs. Red Ray, tenor; Bobby Lamprid, one-time Kenton trumpeter; Bud Casey, drums, are among the frequent guests at the Wyoming bashes. Bobbie has new guitarist, Herbie Miller, formerly with the fine little Artie Fields unit recently disbanded. Trip is scheduled for first recordings by new Chicago waxworks masterminded by pioneer songwriter Gus Edwards.

October Dates

Red Allen and Higginbotham packing the always crowded El Sino Club. October schedule for Paradise theater stage: Count Basie, Cab Calloway, Duke Ellington and Illinois Jacquet and Savannah Churchill. Dizzie and Ella will share an early November bill. Johnny Long wound up Eastwood Park's season of name bands Sept. 6. Bob Graham and local group played the Park following week-end post season anti-climax. Ted Buckner and combo took a two-week rest—and returned back at the Frolic Show Bar Sept. 14. Bill Johnson (clarinet) band doing the honors in Buckner's absence. The Bowery advertised Ted Lewis as a musical attraction.

American Wax Out In France

New York—Charles Delaunay reports the release in France on his French Swing label of ten sides recorded in NY and LA when he was last here.

Sides published: Louis Armstrong's *I Want A Little Girl* and *Blues Of Yesterday*; Jonah Jones' *I Can't Give You Anything But Love* and *Just A Lick*; Benny Carter's *Out Of My Way* and *I Want To Be*; plus four sides by Kenny Clarke, the drummer whose small outfit, helped start the be-bop trend while working Minton's several years ago.

Coming releases will feature sessions with Don Byas, Tyree Glenn, Peanut Hucko and two piano solos by Billy Taylor. Delaunay is now recording French musicians who have caught on to the be-bop style. The writer intends to visit this country again in the fall and will publish *The History Of The Hot Clubs Of France*, in addition to his forthcoming new edition of *Hot Discography*.

Corn huskers Into Carnegie

New York—This time it's hill-billy music that's invaded Carnegie Hall. At press time, Sol (Goldie) Gold had lined up a program for Sept. 18 and 19 featuring Ernest Tubbs and his corn-huskers. Tubbs, one of those fabulous moneymakers generally overlooked by the trade, got his start with the Grand Ole Opry radio show.

Goldie recently promoted a Tex Beneke concert at the Watergate in Washington that was reputed to have pulled a record 8,000 people into the outdoor concert stadium.

Spealer, Muggsy (Nick's) NYC, no date.
Spealer, Muggsy (Nick's) NYC, no date.
Spealer, Muggsy (Nick's) NYC, no date.

Three Flames (Blue Angel) NYC, no date.
Three Flames (Blue Angel) NYC, no date.
Three Flames (Blue Angel) NYC, no date.

Washburn, Bill (Frolic) Detroit, no date.
Washburn, Bill (Frolic) Detroit, no date.
Washburn, Bill (Frolic) Detroit, no date.

Waxler, Sam (Blue Moon) Wichita, Kan., 10/10-14.
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Wheeler, Sam (Blue Moon) Wichita, Kan., 10/10-14.
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Wright, Sam (Blue Moon) Wichita, Kan., 10/10-14.
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Combos

Allan, Red (Severy) Boston, Oct. 10/18, no date.
Armstrong, Louis (Bag Doll) Chicago, Oct. 10/18, no date.
Bass Trio, Lemar (Arrow Inn) Baltimore, no date.
Bass Trio, Lemar (Arrow Inn) Baltimore, no date.
Bass Trio, Lemar (Arrow Inn) Baltimore, no date.

Singles

Allen, Melba (Topash Inn) Memphis, N.Y., Oct. 9/25, no date.
Armstrong, Louis (Argyle) Chicago, Oct. 9/25, no date.
August, Jim (Astor) NYC, no date.
Baker, Bill (Commodore Perry) Toledo, Mo., Oct. 10/10-14.
Baker, Bill (Commodore Perry) Toledo, Mo., Oct. 10/10-14.

Frisco Liven; Names Due For Fall Season

San Francisco — Slowly but surely things are looking up in the Bay Area and Fall looks like it might jump. Don Santos, who is reviving the French Quarter in downtown Oakland, had Meade Lux Lewis for two weeks late last month and has signed Wynonie Harris and T-Bone Walker to follow.

Tentative plans call for Illinois Jacquet, Joe Higgins, Joe Turner and possibly Slim Gaillard for later in the season. Santos says he plans to book all the Negro recording and radio stars he can as long as business warrants it. Frankie Laine opened at the Burma Bar in San Francisco's Tenderloin August 27 for ten days. Club is in the basement of the CIO Building in the spot Gene Williams' ill-fated Green Room occupied.

Esposito Date

Nick Esposito, whose Pacific recording of Empty Ballroom Blues sold over 60,000 copies last year, opened at Pal's Corral August 30, for an indefinite run. The Oakland spot formerly featured cowboy bands and hillbilly acts.

The Jiving Tri-Kings are featured at the Olympic Lounge. Stenla Ousley opened Sept. 1 at the Paradise Isle in San Leandro; the Knights of Rhythm with Russell Jones are now at the Saron club in San Francisco's Tenderloin and Nick Lucas shifts to Sandra's in Hayward for two weeks starting September 4.

The Edgewater, snazzy dine and dance spot on the Pacific shoreline lost its manager Jim Hicks last week, and the spot reverted to the original owners, the Beach Enterprises Corporation, which operates the amusement park adjacent to the dancehall. Gene Krupa closed Sept. 1 after a one week run and is to be followed by Will Osborne and Jan Garber for two weeks each.

Kenton Coming

Duke Ellington did a one-nighter Sept. 18 and Stan Kenton makes his local debut with his reorganized band in a two day date, October 5 and 6. Business has been fair, but not booming, all summer despite the fact that it is the only spot within motoring distance of the Bay Area that offers name bands for more than one night.

Cliff Gamble's Theater club, in the Oakland Fruitvale district, did capacity business during Hadda Brook's two week stint. Dick Johnson's small combo, a local outfit, backed Hadda during the run. Gamble plans to bring her back for a longer appearance later this fall. Meanwhile spot will feature mainly local talent with Joe Luke's Monday Night Jam-boree highlighting the week. Business also good at Hambone Kelly's the Lu Watter's club in El Cerrito. Local record outlets report record sales down as much as 60 percent in recent weeks.

Jazz Writing

Lots of jazz writing going on out here too. Guy Carruthers conducts a weekly jazz column in the University of California's Daily Californian and the San Francisco Chronicle has been running a series of music pieces each Sunday. So far, the series has included Duke Ellington, Meade Lux Lewis and Sir Lancelot, the Calypso singer.

Frisco Jazz Band is back at the Melody Club in Oakland again. Spike Jones brought his Musical Depreciation Week for two weeks, to the Curran theater September 6.

—Ralph J. Gleason

Singer Gets Lead

Hollywood—Bob Bavey, former Gene Krupa vocalist, will get the singing lead in Sam Coslow's Champagne For Everybody.

Spots' Spirit Not Quite Enough



New York—Even after the Ink Spots demonstrated their willingness to tote their own baggage, the strike-bound liner S. S. America stayed in port. It was necessary for the group to fly to London to make their opening date at the Casino theater there. Left to right: Herb Kenny, Charlie Fuqua, Billy Kenny and Billy Bowen.

Leader Turns To Livestock; Jockey Team Builds Band

Philadelphia—Bandleaders turning disc jockeys started sumpin' in local radio. Instead of spinning the platters, one maestro has junked the musical notes entirely and has taken up with a program for the farm folk. And in another in-

stance, the tootlers just out of high school. Both jockeys enjoy a big following among the high school kids. Grady, who pounds a piano, will be the leader man of the new combo with Hurst handling the vocal chores. Boys figured that after all these years helping to build up bands for the other guys, they might just as well cash in on the musical gravy boat by building up a band of their own. Disc jockeys will carry on their mike chores, and for the starting, take in the school gigs and nearby ballrooms, where they have already tested their popularity pull on personal appearances.

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Troubadour In Trouble

New York—At press time, the seven week old Club Troubadour was in trouble and ready to shutter at any moment.

Proceedings were halted completely Sept. 10 when the union stepped in to halt proceedings after the club's check covering the usual weekly salary deposit bounced twice. Finally at midnight, enough cash was slipped from the Downtown club, whose owners help manage the Troubadour, to meet the payroll and singer Mildred Bailey, pianist Mary Lou Williams and the George Auld band carried on.

Anita O'Day's opening last week as well as the scheduled advent of the Charlie Ventura band yesterday were therefore in some shadow.

Debts Too Strong

Principle difficulty at the trouble has not been business. The room has consistently grossed well, except for its first week, netting almost \$2,000 in one night three weeks ago. However there is so

much paper piled up from the operation of the place as Club 18 under Freddy Lamb's aegis, that even heavy profits would have trouble meeting all the marshaling at the door.

In addition an outlay of \$7,000 for air conditioning left the new operators strapped for ready cash and unable to meet their payroll. The food concession operated by Harry Lou pulled out after the first three weeks because of monetary difficulties.

Tradesters pointed out that if the present owners would go into bankruptcy and give the club to someone to operate with a clean slate as a straight music operation, it undoubtedly would be a click, since it has shown a profit despite management scuffles and inadequacies over the past seven weeks.

New Dough Sought

At press time, new backing was being sought. But since the steady debt overhead takes about \$400 a week to meet bills, plus another \$15,000 for immediately pressing debts, the outlook wasn't too hopeful.

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**Chicago Jazz
Spots Jump**
(See Page 4)

★ ★ ★

**Woody
Herman
Builds Band**
(See Page 3)

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**Thornhill,
Auld,
McKinley
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(See Page 3)

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