

# Jazzman Blasts Blesh As Phoney

## Blesh Trying To Corner Monopoly On N.O. Jazz; Three Stars Quit Program

BY MICHAEL LEVIN

New York—"Rudi Blesh is the biggest, the wordiest and the broadest hunk of baloney ever to hit the music business," says Albert Nicholas, famed jazz clarinetist working at Jimmy Ryan's on 52nd Street here.

"Not only does the man know nothing about music," continued Nicholas, "but he is out to get a monopoly of all the so-called New Orleans musicians. If he succeeds, what is doing with his WOMEN?"

"This is jazz, in a few words, all of us that have been playing jazz since Blesh was but a child gleam in someone's eye will be forced to come to him for permission to do anything."

Nicholas told the Beat that he quit Blesh's radio show two weeks ago because he refused to still any longer for Blesh's "dictatorial tactics in running the unit known as 'Rudi Blesh's All-Star Stompers'."

Blesh, a musician, is an ex-interior decorator who has written articles in a book on jazz, currently rates himself as king of the jazz aficionado.

### Blesh's Interference

Immediate cause of the controversy was when Nicholas' pianist, Frank Sutton, working with him at Ryan's, slated to play a piano on the program, was told by Blesh that the tempo was wrong and that he would have to do it in a rhythm section.

Nicholas told him that on the program he wasn't playing for Blesh, but for his own reputation to the public. He added that he had had enough of the program and Blesh's "dictatorial temperament". Nicholas said that if Blesh were a musician, he would not be phoney he could probably get along with him.

"I was trying to shove that constant stuff down the people's throat and I just couldn't stay on it any longer. So I told him what I did."

### Muggsy, Branis Quit

In other words, he wants you to play numbers the way he likes them, not the way the musicians like them. The public might want to hear Muggsy Spanier and George Branis quit working for Blesh for the very same reason.

Branis told Blesh before he quit that it's people like him that are making musicians ulcerated stomachs. And that certainly is the case.

"He has inflated himself to the point that he is doing a lot for nothing. He's doing a lot—but it's for Blesh, not for jazz or the musicians that play it."

"He's been trying to get me and the other musicians to sign exclusive contracts that give him 75 per cent of our wages for two years whether he gets us the work or not."

### Contracts Invalid

The union told me these contracts were invalid, that they not only didn't comply with the by-laws of local 802, but were completely out of line with AFM contract regulations.

Three guys have signed these contracts. Pops Foster, bass, Jimmy Archib, trombone, and Baby Face Grimes, have taken on Blesh as their guiding mentor. For all that, these men are not only being Uncle Toms of the worst kind, but are hindering the kind of jazz I have loved and played for 25 years by letting an aggressive egotistical balloon-bomb Blesh try to run them.

After they signed these contracts, Bechet came up to them at the Columbia record date. They asked Blesh's permission to quit the date and he refused to record the date. Probably he wants to limit them to that record label he runs. He's running his program. It would

be 90 per cent better if Blesh would stop trying to be a leader and let the musicians do what they are trained and hired for—playing.

"Blesh won't hire as guest artist a lot of accomplished and prominent musicians. The only ones that he will have are these old-timers who are a disgrace to the business and an insult to public intelligence. We tried to get him to hire Pat Flowers, Waller-styled pianist, or Pete Johnson, the Chicago boogie woogie expert, but Blesh claims those guys can't play."

"Now I'm no youngster. There are a lot of kids around who play my instrument as well or better than I do. But at least I can still blow jazz, play with reasonably good tone and technique and have some idea of what a band sideman is supposed to do. The only musicians Blesh wants are those who think a brass ensemble is made (Modulate to Page 18)

## Herman Herd In Rehearsal

Hollywood—Woody Herman, who announced in the last issue of Down Beat his decision to re-build his band, this week began rehearsing his herd, many of whom were set at press time. In addition to pianist Fred Otis, bassist Walt

Yoder, saxists Stan Getz and Zoot Sims, and trumpeter Ernie Royal (all mentioned in the last issue), Woody has signed trombonists Trumbo Young and Ralph Piffner, lead artist Sam Marowitz, Stanley Fischelson, trumpet, and Serge Chaloff, baritone.

Working under Jack Archer's

Continental agency, Herman has some 40 consecutive coast dates lined up for the band, the first of

which probably will be San Bernardino, Oct. 16, followed the next night by a date at San Diego.

Woody, who records for Columbia, has Jeri Ney as girl vocalist. She plays vibes and piano in addition to her chanting.

## Larry Clinton Fronts Band

New York—Larry Clinton's new band is set to open at Frank Dailey's Meadowbrook on Nov. 11 for six weeks. Currently in rehearsal, the new band will break-in with a two week date in Boston. Featured in the band will be Alvin Stoller drums; Doc Goldberg, bass; Dick Styles, piano; and Bill Schellen, trombone.

## Billie's Testimony Saves Guy

Philadelphia—Billie Holiday, who was convicted on May 26 to serve a year and a day on dope charges, may soon be released from the Federal Reformatory at Alderson, West Va., where she is now undergoing a drug cure. The popular

biceps singer, who has served a little more than three months and a half according to authorities is responding very well to the cure and has gained at least ten pounds since her confinement.

Hopes for an early release for Billie were disclosed here when she appeared at the Federal Building on Sept. 17 as a star witness in the government's case against Joseph Luke Guy, trumpet-maestro who was said to be her husband, and who was indicted last May by a grand jury for transporting and concealing drugs.

Although Miss Holiday was brought here as a U. S. witness, her testimony aided the 27-year-old Guy, and the U. S. District Court jury, after 51 minutes of deliberation, brought in a verdict of "not guilty." The singer testified that she alone used the drug. And that the 16 capsules with 23 grains of heroin, which were found in her stocking along with about nine used capsules and two hypodermic needles in the room, where she and Guy stayed in May while working at the Earle theater here, were given to her by her road manager, James Assandio.

Billie, who sat in the room during the summaries of both the government and the defense attor-

neys, as well as when the judge addressed the jury, was removed from the court-room when the jury went out, and was not brought back again.

### Short For Mooney

New York—Joe Mooney Quartet, working here at the Hotel Warwick, has been signed to do a Columbia short.

## Ink Spots In Trouble In London Over Contract

London—Ink Spots, who were brought over here originally for engagements at the Casino theater and Lewisham Hippodrome, are in a contractual fight with their English promoter, Bernard Delfont, operator of the Casino.

The Spots refused to double in to the Lewisham spot, a London suburban location, at the same time they were playing the Casino, saying four shows in three and a half hours was too much work.

The vocal group said he said he was told they were to get \$10,000 weekly for two shows a night, plus \$800 for one extra show. Bill Kenny, the group's

### 802 Shells Out

New York—Unreported by the local press with the exception of the afternoon journal PM, Local 802 is helping make possible the series of the NYC Symphony orchestra, batoned by Koussevitzky protege Leonard Bernstein, with a donation of \$10,000. PM reported that without this gift, the series would have been impossible.

## Frankie Laine On The Cover

Looks like Laine is on the loose! After a smash opening and engagement at the Sherman in Chicago (see Don Haynes' review on page 4), the fabulous Frankie does two weeks at the Oriental in Chicago starting October 16, a week at the Paramount in San Francisco, November 5; radio guest spot with Jo Stafford on November 18; two weeks at the 4th Club in St. Louis, November 14, and a tentative Paramount theater on Broadway opening for December 4.



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## Claude Thornhill Attracts Other Baton Wavers



New York — A name studded group of band leaders attended the Claude Thornhill opening at the Hotel Pennsylvania and posed for this photo. Left to right: Shep Fields, D'Artega, Johnny Bothwell, Ray Anthony, Boyd Raeburn, Tony Pastor, Claude Thornhill, Bobby Byrne, Percy Faith, Boss Case, Ray McKinley, Lloyd Shaffer. Wonder what all their bands were doing while these baton wielders listened to Thornhill?

## Oscar Moore To Leave Cole, Ashby Replaces

Chicago—Oscar Moore, featured guitarist with the King Cole Trio, will leave the trio soon after they celebrate King Cole week and their tenth anniversary in New York later this month. Irving Ashby, former Lionel Hamptonite, will replace.

Oscar, who has won the Down Beat poll the last two years, will return to Los Angeles, where he recently purchased a record store. Rumors that he will join brother Johnny's Three Blazers are unfounded, though he may do some recording with the group. Parting with Nat is entirely amicable, according to Nat—though there has been signs of dimension within the trio of late.

Ashby, a former Beat columnist, is already with the Cole trio, rehearsing with Nat and bassist Johnny Miller. He won't start working with the group until after the Carnegie Hall concert Oct. 18.

Moore, one of the highest paid men in the business, is supposed to have drawn \$50,000 last year, getting 36 percent of the net take of the trio. Nat is said to garner 40 percent, and Miller 24 percent.

## Oscar Peterson Starts Own Ork

New York — Oscar Peterson famed Montreal jazz pianist is now rehearsing his own jazz band. Featured for the past four years with Johnny Holmes, the ace Canadian hot man got himself another sideman job Sept. 8 when he married Lil Fraser of Verdun, Quebec.

# Cole Concert Wonderful Thing

## Mood, Intimate Quality Of Trio Perfectly Projected At Chicago's Opera House

By DON C. HAYNES

Chicago—Completely enjoyable, musically and in every other manner, was the King Cole Trio's concert here last month. The warmth of Nat's vocals and the intimate quality of the trio's instrumental delivery were perfectly projected in the gigantic 3,650-seat Civic Opera House—an amazing feat.

The presentation was so superb, the entire affair paced so effectively, that the half-filled house sat completely engrossed throughout the two-hour concert.

Thought of three musicians on the huge stage in that tremendous concert house probably kept many doubtful fans away—could possibly do so in future Cole Trio concerts, including their Carnegie Hall invasion Oct. 18. Let it be stated right here and now—it need not be so.

Only disappointment was financial, though no one lost money. The half-filled house, or barely more than that, was due partly to the above-mentioned fallacy, plus that Tuesday, Sept. 16 was Yom Kippur, a not-so-simple point that everyone involved over-looked until too late.

### Attentive Audience

Concert was composed of three sections, first and last made up of familiar Cole vocal numbers interspersed with instrumentals. *Route 66* opened, then *Sweet Lorraine* followed. From that point on, Nat and Oscar Moore and Johnny Miller held their audience spellbound. It was the most attentive, respectful audience this reporter has observed at either the Civic Opera or Orchestra Hall for a "popular" concert. It seemed to be an entirely different crowd than the ones which helped scramble the Lionel Hampton and Norman Granz bashes here.

I knew that you know had a fast Johnny Miller's bass passage, *Flava Exercise* was a very effective Tiny Grimes original, based on simple piano exercises, with some clever unison work by Nat and Oscar. *Ten For Two* featured long Cole piano, *Baby, Baby, All The Time* of which Chicago has heard plenty with Buddy Stewart and Frankie Laine renditions, was wrapped up this time for keeps. I found a New Baby was fast, with all soloing, clean and crisp as one expects of the King Cole Trio.

### Serious Works

Middle section of the concert was the serious portion, and it pointed up the most debatable thing about the affair. The concert should have been more a legitimate concert, that is, with more original and serious music than

included here. As it was, Nat changed the original program to insert a novelty, *All I've Got Is Me*, in the place of the more serious *Chant Of The Blues*. Though it brought plenty of laughs, was quite effective, it destroyed the seriousness of this "concert" part of the evening.

Nat explained afterwards that the concert tour has been in preparation, musically at least, for a year. Though, as stated in the first line of this review, enjoyable musically and in every other manner, the concert could have been still more an artistic success with as much planning musically as they undeniably gave it in production and lighting.

*Laguna Mood* opened this section. A Cole original to be recorded on Capitol shortly, it is a beautiful, well-constructed mood piece, a little movie-music-like in effect, nonetheless excellent. *Rhumbazi* (Blue Rhumba), another Cole original, was somewhat trite in theme, but effective rhythmically.

### 'Nature's Boy' Best

Then came the most impressive number of the entire concert, strangely enough a vocal. It was entitled *Nature's Boy*, and is more than anything else the beautifully simple philosophy of its Yogi composer, Eden Abbe, set effectively to music. Here it should have been obvious that musically excellent as the trio is, it's Nat Cole's vocals that are their most effective single thing. Whether on novelty, standards or such as *Nature's Boy*, Nat completely held the audience—the delicacy of his phrasing, the softness of his voice perfectly projected across the footlights.

*Nature's Boy* has also been recorded, much in the same manner of Nat's *Christmas Song*—with Frank DeVol directing eight strings and an oboe and rhythm, with Nat doing the vocal and a piano solo.

The familiar *That's What*, Oscar Moore's *Lament In Chords*—which

## Sharp Little Groups Brighten Famous Door In NYC



incidentally was entirely single-string guitar—and *Breezy And The Bass*, featuring Johnny Miller followed. Miller's bass work all night was impeccable. While his conception seems to me a little ordinary, his selection of notes is unerring, and his tone, technique and beat among the best. Miller the most unsung member of the trio, is not necessarily the least one musically.

### Third Section Tunes

Third section of the concert included *Honeysuckle Rose*, *Comin' In Out Of The Rain*, *Ooh, Kuku-rooney*, *Body And Soul*, *On The Sunny Side Of The Street*, *Summertime* and *Embraceable You* tied together by a bit of *Bess*. *You In My Woman Now He Tells Me How High The Moon, I'm Through With Love*, *Naughty Angelina*, *Baby I Need You and Miss Thing*. *Affair* wound up with *Straighten Up And Fly Right*.

*Rain*, a very pretty tune, had another wonderful Cole vocal; *Body* featured his only use of chord or locked-hand piano; the Gershwin medley was far less trite than most Gershwin medleys sound to me these days; *Moon* had the best beat; *Through With Love* another "gone" vocal; though *Angelina* isn't that good a tune for second last spot on the concert.

### Novelties Go Over

Trio's novelty numbers hit strongly, stuff like *Boddy's Chick*, *All I've Got Is Me* and the laugh topper *Now He Tells Me*. It wasn't the case of an audience going for the obvious—stuff sounded much more effective here than on records.

*Miss Thing*, for the climax, should have been wilder, more a jam thing, in contrast to the subtleness of most of the concert. Instead, Nat and Oscar came up with unison figures primarily used for cuteness, themes from obvious tunes. Nat was guilty of several Groucho Marxisms. Okay in its place . . . not as the finale of so excellent a concert.

### Lighting Perfect

Lighting, handled by Otis Pollard, was perfect. Use of spots, selection of color (yellows, greys, reds) and close control of the light volume all contributed strongly to the mood the trio created musically.

A few parting remarks: use of tonal levels for color shading is most effective . . . too many small outfits play too long at one level of volume; the technical facility of the trio is amazing, also their taste, though in the latter respect Nat Cole more often should refrain from inserting trite things as themes from other tunes in his solos. On *Body and Soul* there were definite touches of *Humoresque* and *Lullaby In Rhythm*. *Guitar and piano* were always in



New York—Both small bands recently featured at the Famous Door on Swing Lane attracted attention and gave patrons continuous kicks. Above Ben Webster mugs with Eddie Barclay, sax; Buck Clayton, trumpet and Benny Morton, trombone. Not shown are Cliff Leeman, drums, and Billy Taylor, bass. Below are Sanford Gold with Cozy Cole, drums; Mike Bryan, guitar and Jack Lemberg, bass. —(Staff photo by Got)

## June Haver Wants Divorce

Hollywood—In a breath that followed denials that she and her trumpet-playing husband were breaking up, actress June Haver two weeks ago asked superior court here to clip her marriage ties with Jimmy Zito.

Charging extreme cruelty, Miss Haver asked restoration of her maiden name.

The couple first married last March in an elopement to Las Vegas, later had the vows solemn-

ized in the Catholic church last month after they were separated. They explained the split as necessary for their respective work—Jimmy's new band and her work at studios. Recently, they were said to be house hunting and had filed all reports of a fracture in their love life.

perfect balance, as was bassist Miller . . . never were any of the solos or even backgrounds lost. If you're wondering, as I did before the concert, how the King Cole Trio could do an entire two hour concert in a large auditorium . . . don't. As Nat Cole said after the affair . . . the Chicago date was their biggest test. It came off almost perfectly.

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Both denied marital trouble when a month after they were separated. They explained the split as necessary for their respective work—Jimmy's new band and her work at studios. Recently, they were said to be house hunting and had filed all reports of a fracture in their love life.

Down Beat covers the news from coast to coast.

## Little Band That Sounds... Etc.



Hollywood—Yeah, this is that little band that sounds like a big band, the group headed by Alvy West and his six horns. Personnel is: Larry Nell, trumpet; Trefon Bissel, guitar; Robert Costanzo, accordion; Milton Holland, drums and Arthur Shapiro, bass.

## Freddie And His Dreamlady



Hollywood—Shown with Herb Jeffries on his opening night at the Morocco here are Freddie Stewart (right) and Jeanette Stewart, his wife, who is The Dreamlady on Freddie's recordings.



# Debts Shutter Swing Spot

# First Test Of Taft-Hartley Bill In Newark

New York—The last Beat reported the Club Troubadour ready to shutter at any moment. It did... the day the issue hit the streets! Causes were many... principally the back-breaking debts the club has carried from its old Club 18 days long before Joe Mooney saved it under the name of Dixon's, making money every week, the most simply couldn't come up with the \$1,200 a week necessary to meet "debt retirement" costs.

The managers of the spot, associated with the Downbeat club further down the street, stated that they closed the club Wednesday, September 24, of their own accord to try to straighten affairs.

### Uncle Sam Was Factor

However with internal revenue men lurking in the background looking for some of that \$45,000 owed the government in back taxes. It can be assumed that the voluntary closing was a bit hurried.

The acts were paid off, with dancer Anita O'Day very graciously accepting \$180 instead of her regular week's pay. She didn't have to do this, as she was entitled to the full week and the club's AGVA fund would have covered the full amount.

Relief band, lead by violinist Sam Caplan which worked Monday and Tuesday nights was paid when union officials Louis Cateff and Sam Suber gently aided collections.

### Marsals, Cole Cancelled

The spot is closed tight now with the advent of the Joe Marsals band and the King Cole Trio mutually cancelled.

One of the three managers in place has pulled out. The other two, Ralph White and Tony Colucci, are discussing ways and means of buying owner Freddie Larab since this would remove the lien load, allow them to put the club into bankruptcy and emerge with a clean slate to start all over. Something of this kind will have to take place, as it has been proven that the spot is a money-maker with a music policy, but that it just can't support the bank debts.

### Little Jazz At Door

Somewhere on the street, Roy Burdige and a quintet featuring the Quebec (tenor) are working at the Famous Door along with the original Stuff Smith trio (Jimmy Jones, piano; and John Levy, drums). Sid Bechet's trio is at Jimmy Ryan's, while Charlie Ventura's band along with the Charlie Parker unit spark the Three Dances show.

The Onyx club was still slightly argue about its plans, with Billy Makstain closing October 16, the Jackie Paris trio holding over with singer Sylvia Syms returning, and much discussion from the club's operator Lou Olman about bringing in Sarah Vaughan and then Savannah Churchill. He was also trying to get Chubby Jackson to open next week with a trio including Lennie Tristano on piano, but

so far hadn't been able to get contracts signed.

### Less Business Sags

The Downbeat club had Lester Young's little band for a week, now has the frantically-volumed Arnett Cobb crew, after which Lester will come back in.

FLASH: At presstime the original owner of the Troubadour, as club 18 with Tadd Dameron's Freddie Lamb, decided to re-open group at attraction.

# Rich To Break With MCA After Incident

New York—Because MCA would not forward fare money to the Buddy Rich ork when he got hung up in Spokane, Washington, last month, Rich squawked to the AFM and, in the resulting turmoil, received his tentative release from the booking agency. Buddy had long been trying to sever connections with MCA.

Incident took place when the Rich crew found it had no money to move from Spokane to a date in Ione, Oregon. The band had a large sum in the form of promoters' deposits with MCA and wired that office for funds. MCA refused, on the grounds that Buddy owed it \$700. As a result, Buddy actually missed the Oregon one-niter.

His appeal to the AFM resulted in a decision that the booking office had no right to hold deposits against any advances it may have made. MCA then forwarded money to make possible Buddy's next date in Kennewick, Washington.

MCA will continue to book Rich eastward, till he gets back to New York in late November.

# Monica Lewis To Decca

New York—Monica Lewis, previously featured chirp with Signature, will now do her warbling for Decca records. She and husband Bob Thiele Signature prexy, deny rift rumors, despite the business severance.

Insiders point out that Miss Lewis' departure will make life easier for other Signature fem vocalists, particularly Anita O'Day. Marie Greene, previously signed to the label, had felt that the all-out promotional support given Mrs. Thiele hadn't been of much assistance to her.

# Bachelors Add Pretty Maid



Hollywood — It's Three Bachelors And A Lady since Louise Tobin, former BG chirp, joined the group at the Miramar hotel in Santa Monica. The Bachelors are Carl Carrelli, accordion; George Russell, guitar, and Ralph Wolf, piano and organ.



# Dailey Resigns As Newark Head

New York—Frank Dailey, owner of the Meadowbrook ballroom, has submitted his resignation as head of the Newark local, AFM. Dailey told the Beat that the traveling back and forth, pressure of work, conflict of meetings and the mix-ups resulting from his dual status as a ballroom owner and union official were just too much.

"After all," he added, "how long can you go on writing yourself letters?"

At pres-time, the local had not accepted his resignation, partially, Dailey thought, because of the inconvenience and expense of holding another election.

Insiders surmised that since the Newark local is heading into some tough legal test cases on the Taft Hartley bill, Dailey felt it a more politic course to be out of the way rather than in the-middle of all the sniping.

# King Cole Into Meadowbrook

New York—The first Negro act ever to work Frank Dailey's Meadowbrook goes in October 28 for two weeks when the King Cole Trio takes over along with the Tony Pastor band, instead of its previously scheduled Club Troubadour date. The Trio will play a Detroit club date the week following, filling the time from October 16 to 23 with an extension of its concert tour.

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

New York—First clearcut test of the Taft-Hartley bill as applied to the musician's union looms here in New Jersey. The Newark local, finding out that Vaughn Monroe was due to play the Adams theater, notified the manager he would have to hire a pit band for the acts—in other words, a standby unit.

The theater promptly retaliated by preparing suit and seeking an injunction against the union. The theater can't sue Monroe since under AFM contracts, his prior obligations are to the union. The Adams threatened to drop other bands contracted if it didn't lose the pit band.

The local pointed out that it was operating without a contract, and had the right to insist on terms of employment which meant that the name band didn't have to play for the acts.

With respect to featherbedding, the local further said that Petrillo and AFM legal council Padway had told him to go ahead and seek a test of the T-H applicability to the case.

The AFM's position undoubtedly will be that the Taft-Hartley bill refers to inter-state commerce, not intra-state and that therefore its provisions do not apply to theater employment.

# WMCA All Out For Name Jocks

New York—The transcribed disc jockey business is really moving around this town. Beside Kate Smith and Paul Whiteman on the network stations, WMCA here has a line up with Tommy Dorsey already on, Duke Ellington signed, Harry James set and Gene Autry rumored. In addition the station sports live stints by such as Andre Baruch and Bea Wain.

New York—The Duke of Ellington, starting January 1, will be heard on WMCA, indie airt here, from 12 midnight to 1 a. m. every day. Ellington will keep his chatter at the same informal level which has made his stage presence such a commanding one for many years.

# Morris Office Moving Around

New York—Switches in Morris office personnel found Archie Loveland, ex-bandleader, moving in to replace Jack Archer now with Continental Artists, on the coast, while Nev Wagner comes into Chicago while Billy MacDonald is leaving Morris to go to the coast.

# He's Between Pat Shays



Detroit—Yup, that's Pat Shay on the left, star of the road company of Oklahoma which played here, and that's also Pat Shay on the right, singer featured at the London Chop House where this photo with Dana was taken.

# Hillbillies Take Over Carnegie Hall, But Good

New York—Getta long little doggie and saddle ol' Paint! Darned if the hillbillies didn't gross some \$12,000 in the big 57th St. barn sometimes called Carnegie Hall. It took two days (Sept. 18 and 19) to corral that many folks; but pard, even that ain't hay. Especially with a piddlin' \$5,000 talent out. For a jazz promoter like Goldie (Sol Gold) and partners Abe Lackman and Oscar Davis, this was no tenderfoot operation.

Plenty of big talent execs were present to look and marvel, though they weren't exactly surprised. Nearly half the record production of Victor and Columbia is reputed to be hay tunes; and many of them knew it.

Star of the evening was Ernest Tubb, who bedecked in colorful cowboy clothes, divided his time between entertaining the customers and plugging his records. WOY country music jock, Rosalie Allen, (who also records for Victor) was also starred. It was her radio plugs, plus those of WAAT's David Miller (who had the nerve to appear on stage in a regular business suit) that was largely responsible for the crowds, though the promoters got slack Jim McCarthy on the job just to make sure.

New York—Disc jockey Alois Harrilla has been replaced at WPAT by 21-year old Lou Steele of Clifton, N. J.

# Hill Westerners At Carnegie



New York — This group of hill-billies from the plains presented concerts, mountain style, on September 18 and 19 at Carnegie Hall and grossed \$11,325. Left to right, back row, Shorty Warren, Rosalie Allen, Ernest Tubb, Cy Sweet, Dave Miller, Radio Dot and Smokey Warren; front row, Dick Richards, Minnie Pearl, Bob McCoy and Smokey Swain.

# Laine Smash Hit At Sherman

## He's One Of The Greatest Song Showmen Since Jolson

BY DON C. HAYNES

Chicago—The wandering boy came home, and . . . not because it was home-town Chicago, but because he has suddenly developed into the hottest singing property in show business . . . the Frankie Laine opening at the Hotel Sherman's College Inn Sept. 19 was one of the biggest there in years.

Laine, always an exceptional vocalist in the jazz tradition, is no less a one today. And, over night, he has blossomed into perhaps the greatest showman-singer in the vocal sweepstakes since Al Jolson hit some three decades ago.

Full houses and standees both shows was the story opening night, both to tremendous reception. A good part of the trade, agents, disc jockeys and the press, stayed over for the second show, a most unusual occurrence here. Frankie did six times on the first show, seven on the second, and had to beg off each time. Shows witnessed during the first week told about the same story. First week-end covers totaled about 3,500, and the first week's total will be the highest in many months at the room. This despite practically no publicity or advertising by the Sherman.

### Sincere Enthusiasm

This 33-year old Italian boy is a hunk of tremendous energy during his appearances. His showmanship comes basically from the complete sincerity with which he sings, and from the enthusiasm with which he throws himself into each song. Every gesture, every movement of his body helps interpret the meaning of his lyrics; rhythmically he holds nothing back—every corner of the room is filled with Laine, vocally and visually.

He has a full, husky voice of distinctive quality. The natural sexiness of his voice, apparent in almost everything he sings, kills the gals. But here's a singer that the fellows like, too—and it's been a long, long time since that has happened. Laine, actually, is the first male jazz singer to click commercially in years; in an entirely different manner from the Sinatras, Comos and Haymeses of the day.

Frankie doesn't bother with the corny current ballads; he sings what he wants and the audience falls hard. Wonderful, almost forgotten things like *Black And Blue*, *That's My Desire*, *Shine*, *I May Be Wrong*, *Blue Turning Grey Over You*. It's definitely a part of his success formula.

### 1st Shows Smooth

Despite a new band and lack of rehearsals, both shows opening night went off smoothly. Nervous at first—this was Laine's first important showing away from the west coast—he quickly settled down and traces of tension and stilted delivery disappeared. Wise-cracking with the audience and with accompanist, Carl Fischer was just hip enough and natural enough to go over. Tunes were mainly his recorded stuff, Mercury and Atlas, and more than once the show was stopped by the kids shouting out requests from all over the room. He wisely placed his most popular disc, *That's My Desire*, second, where it brought the most attention.

Not to be overlooked is the fine accompaniment pianist Carl Fischer provides for Laine. He's a very accomplished 88er, besides directing the band behind Laine and having written *We'll Be Together Again* with the singer. The guy has a smile that sells as much as Frankie's, incidentally.

First show jitters aside, it's great to see a guy perform whom

one feels knows just what to do, how to do it—and who still gets a big boot out of his work. He certainly has had tremendous training—15 years of honky-tonks and indifferent audiences, of doing war plant work when his singing didn't pay off at all.

One thing Laine will have to watch—it isn't cockiness, but may be mistaken for it. He loves to work, he loves to put his audiences on. When the kids call for requests he's just as liable to about them down in a manner that sounds too brusque. He's that way partly because he's a truthful, unaffected guy. But people misunderstand too easily. That tendency on records to over-sing, that which many claim to be "style" and insincerity, doesn't show in person. As far as records go, there's nothing as deadly as being too obvious. I hope he listens only to himself in this respect—and sings like himself, no tricks attached.

### Show So-So Otherwise

Outside of Laine, the College Inn show is nothing to rave about. Jose Melis is an excellent show pianist; now they've built a commercial band around him that, at this writing, needs much more rehearsing. Despite a good rhythm section, dancing is pretty tough at times.

Jeannie Williams, a singer, is a cute chick, sells like mad, but somehow doesn't fit with Laine or what you expect at the College Inn. Eddie Hubbard, one of the town's top disc jockeys, again has the jock-emcee slot.

Now that the Inn has spent a little money for a name, and found the jackpot, perhaps booker Marty Bloom will come up with some musically worthwhile bookings.

### DOWN BEAT'S DECISION:

Laine sings, for keeps. Hear him in person to be assured. Here's the greatest showman in the vocal sweepstakes today. Otherwise it's a very so-so show.

### FRANKIE LAINE REPLIES:

You can't please everybody all the time. All I want to do is sing the best way I can. Maybe it won't come out good all the time—when that happens, it means I'll try harder to make it good. Other than that I guess Doc knows what he's talking about.

## Oriental Books Out Outfits

Chicago—Oriental theater goes out-happy this fall bringing in Tex Williams catune troupe on the ninth for a week at \$5,000. Then Red Ingle and his Natural Seven begin a theater tour at the Oriental with a week starting Nov. 20, this at a reported \$6,000.

Ingle a couple of weeks ago signed singer Kaven Trotter for a featured spot in his revue.

## Masters Continues At Casino Gardens

Hollywood—Option on the Frankie Masters band was picked up at press time, holding the band at Tommy Dorsey's Casino Gardens through Oct. 23.

### Gag Switch



Chicago—When Johnny Long the southpaw violinist visited Virginia O'Brien the dead-pan vocalist from Hollywood, backstage at the Chicago theater, they switched their gags. Virginia fiddles with Johnny's fiddle while the leader tries to make like a dead-pan. Long and his hand were featured at the Triton ballroom.

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

## CHICAGO BAND BRIEFS

By DON C. HAYNES

Chicago—It's happened.

The only night clubs (other than the big hotel rooms and the Chez Paree) doing good business in town are those featuring jazz musicians . . . and the more authentic the jazz the better.

Business in general is in the doldrums. But spots such as Jack Peretz' Rag Doll, Al Termini's Silhouette, Bill Reinhardt's Jazz, Ltd. and Pete Johnson's Jump Town are draggin' them in—actually doing turn-away trade. Every one of these clubs, none of them too well located, incidentally, feature jazz names, and rely solely upon them for the business they're doing.

Furthermore, a trend away from the old-type night club and lounge-bar musical entertainment is noticeable. Lonnie Simmons at the Tailspin, Jump Jackson at the Bee Hive, Eddie Wiggins at the Zig Zag and Jackie Cain at the Argyle, all of them local names, are outpulling micky mouse and novelty attractions in comparable clubs. Gals who can sing are re-

placing gals with only sex in general clubs.

Even a top nitery like the Latin Quarter, booker of top night club names, is talking seriously of switching to a hipper talent policy in an effort to get out of the red. Duke Ellington is likely to come in after the current show with a revue of his own built around his band.

We may at last get a smartly-styled hangout featuring good jazz attractions. It's merely in the talking stage at the moment, but may happen quickly. Proper location, on the near north side, is the primary hurdle. Attractions would be such as the King Cole Trio, Joe Mooney, Charlie Ventura Sextet, with name vocalists.

The guys to whom we've been (Modules to Page 10)



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# Debt Load Forces Bocage To Close, Too

Hollywood—Leonard Vannerson was forced to shutter the Bocage late last month. Reason being the mass of bills left over from previous operation by the Kirksmith brothers and the cut the brothers demanded for dropping out of active participation in running the club.

(Ed. Note—Same circumstances closed the Troubadour in New York out of his, see another story this issue.)

Vannerson, at press time, was dickering with the Kirksmiths in an effort to whittle down their demands and if this didn't work, he figured to lock up the upstairs spot and move downstairs into Billingsley's.

The latter out would necessitate some remodeling and a push-button change each night from a restaurant to a nightclub.

Either way, Vannerson stated he would reopen Oct. 7 and had signed singer Tony Frankina for the debut. Frankina, little known here on the coast, got his start in Chicago radio and since his arrival here has caused a stir among radio and movie circles. He won an audition for the Eddie Bracken show and since has been eyed for

the leading role in the life of Ram Columbo, like whom he is said to sing.

Other club news has Monte Proser buying the Chanteclair on the Sunset strip and planning a class entertainment policy. In spite of this move, Proser says he will not drop the Trocadero, which he has been remodeling for some months now.

# Thieves Loot Venuti's Car

Hollywood — Violinist Joe Venuti two weeks ago reported to police the theft from his car of clothes and personal belongings valued at nearly \$500.

The loot had not been recovered at press time.

# Gift Scarf



Hollywood — Mark Warnow, conductor of the army's Grand Off show over CBS, admires an unusual scarf which Anita Ellis, one of his recent guests on the broadcast, received from a fan.

# McVea Pacts At Exclusive

Hollywood — Jack McVea was autographed to a two-year contract by Exclusive records, firm's proxy, Leon Rame, has announced.

All parties, including McVea's manager Reg Marshall, are pleased with the pacting since it is felt that McVea fits well in the Exclusive stable that has done so well with such small units as Joe Higgins and Johnny Moore's Blazers.

# Andy, Martha On Theater Tour

Hollywood — A theater package that features Andy Russell, Martha Tilton and Dick Wesson is being readied for an Oct. 15 debut at the Paramount theater, San Francisco.

The tour will take the group across country where the unit will pick up Jerry Wald—sometime in November, possibly at the Adams theater, Newark, N. J.

# Chicago Cats Nowhere, So Musso Waits

Chicago—Vido Musso, colorful poll-winning tenor saxist, suffered a temporary setback in his plans to form a large band. Vido originally planned to organize a 15-piece outfit here for the McConkey Music Corp., with his first big band date the Club Continental in Milwaukee October 6.

After several rehearsals, in which only a handful of men were found qualified, the saxist gave up the attempt. He'll take a six-piece outfit into the Continental, then wait until he reaches New York City to assemble the band.

"Either the guys who would go with the band couldn't blow, or those I wanted asked sky-high salaries," moaned the maestro. "So I'll wait a little longer and start off on the right foot."

Jay Burkhardt, local band leader and arranger, was said to have made a deal with Musso to sell the saxist his excellent library, as a basic book for the new band.

Hollywood — The Page Cavanaugh trio has been pacted for two weeks at the Theater club, Oakland, opening Oct. 16.

# Artie Norvaez



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# Back Home



Dallas — Fred Lowery, with his charming partner, Dorothy Eac, is playing currently in his old home town at Pappy's Showland. Fred made his radio bow over WFAA here, and the team of Lowery and Eac made its first appearance in 1945 at the Palace theater. Columbia is releasing Fred's album, the first whistled album ever recorded, on October 27.

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ON THE SUNSET VINE

'Blind' Flacks Make Worse Reporters Of Bad Ones

By EDDIE RONAN

Hollywood—Mike Levin in his Notes Between The Notes column last issue flayed the daily New York newspaper people for their sloppy reporting on jazz. The condition here is as bad as it is in the east. Writers with little or no qualifications are assigned to cover the subject by non-thinking editors and the reviews and features that tumble from their typewriters couldn't rate a D plus in any average fifth grade class.

Lack of background and as Mike said "writing without recourse to facts" is their pitfall.

The payoff is that a good deal of their bogus information comes from local eager press agents, who value a "break" far above integrity. They're the boys who toss off the "blind" items. In case you're not familiar with blind items—they fill the waste baskets of any competent writer—I'll give you an example:

"Headstrong Cross Jenkins, the MOST talented pianist-bandleader-arranger-composer in the country, after completing an unlimited run at ALL the TOP ballroom, theater and night club locations on the coast, is being smothered by sky-priced offers from ALL the TOP ballroom, theater and nightclub locations in the mid-west and east."

"Jenkins, who came by his art from a long line of talented relatives, is considering a great number of KEY radio and film offers. After rejecting contracts from Victor, Decca, Columbia and Capitol, Jenkins is thinking of forming his own record company. The others, he says, are not sufficiently equipped to record his artistry."

That's a blind item. And the mails are full of them. If every blind item coming into the Down Beat offices were laid end to end, Bobby Weiss couldn't cover the distance in a week.

That broken record sound on Artie Wayne's new Majestic cutting of That's What Your Heart Is For is, they say, the actual heart beat of Rita Hayworth. A big publicity campaign will break on it soon. Hope they don't intend to make it a romantic appeal for there's not much sex funneled through a stethoscope.

Charlie Barnett and his sidemen "redecorated" the bus the night they left town. The company sent too small a bus for all their equipment and Charlie and the guys, in a fit of pique, ripped up a row of seats to make room.

In a coming issue of Red Book, Dinah Shore will tell for the first

time the story of her fight against infantile paralysis . . . Johnny O'Connor's room in the Beverly-Whitire hotel during his recent visit for ASCAP saw more business transacted than many a floor today in NYC's Brill building . . . Ray Kysar adopted his fifth foster child the other day . . . a 12-year-old French boy.

The Red Feather, recently in a squabble with singer Frankie Laine, two weeks ago got in a bit of a jam by wording it around that Stan Kenton would take part in a Sunday jazz bash. He didn't and hadn't intended to and their faces were red feathered.

Pol Shots From Lots

The Page Cavanaugh trio, currently at the Somerset House, Riverside, soon goes into Joe Pasternak's Big City at MGM . . . Bob McCord, stand-in for Dick

Haymes, plays a pantomime trumpeter in 20th-Century's Flaming Age which qualifies him for lead chair in some of the bands around town.

Woody Herman is shodded for a feature part in the next George Pal production, Tom Thumb . . . Richard Rodgers and Oscar Hammerstein II have been packed to pose a musical for Metro . . . Musical score for Forever Amber runs 118 minutes, covering all but 14 minutes of the film—one of the longest ever . . . Constantia Bakalinskoff is conducting the music for Cass Timberlane.

Dale Evans, soon to be seen in Slippery McGee, recently penned her fifth song, His Hat Cost More Than Mine . . . Roy Del Ruth productions picked up the Australian hit, Oh Me! Oh My, which will be sung by a quartet of truck-drivers in Red Light . . . Jane Russell or Betty George could never play the lead in Walter Mirisch's Allied Artists The Gay Deceivers.

That Hollywood Air

Carney and Philip Morris both want Dinah Shore for their winter replacement . . . Paula Kelly, after the recent birth of her third daughter, rejoined the Modernaires . . . Peter Potter, KEWB disc jockey, goes into his ninth year with the station . . . This is one for the book: Disc Jockey

Phil Moore Jazz Symphony At L.A.'s Shrine Oct. 14

Hollywood—The music business makes another drive in behalf of the Damon Runyon cancer research fund Oct. 14 when Phil Moore presents his Symphony of Jazz at the Shrine auditorium here.

Moore has announced that he will use most of the top artistic jazzmen in this territory at the time and the orchestra will number from 40 to 50 pieces.

Woody Herman, as a featured guest star, will play Ralph Burns' Summer Sequence and Calvin Jackson is to be showcased in a special piano concerto written by Moore for the occasion, Moore said.

Other name artists will appear including Murray McEachern on a concerto for trombone, A Men of Disc-tinction skit, featuring Alex Cooper, Martin Block and other jocks, will be added.

To Mexico City Spot

Hollywood — Chanter Betty Reilly opens today (8) for three weeks at Ciro's, Mexico City.

GAC Secretary Becomes Bride

New York — Ellie Heas, secretary to Art Weems, vice president at GAC, and Boris Ostrovsky were married September 29 in Elkton, Md.

Colosimo Op Hit On Tax Charge

Chicago — Mike Potson, former operator of Colosimo's has been charged with income tax evasion to the extent of \$162,000 for the years 1940-43. Potson was said to have made between 20 and 25 thousand dollars a year for four years, from his Colosimo's operations.

Meadowbrook Signs Ella

Hollywood—In line with his expanded talent policy, Harry Schooler, new manager of the Meadowbrook here, has announced that he will bring Ella Fitzgerald into the spot Dec. 14 under a four-with-four contract. Schooler has yet to sign the talent to work with the Lady-Be-Good Lady.

Gene Norman is listed in this year's Who's Who.

Items in Brief

Louis Armstrong will play a return engagement at Billy Berg's starting Dec. 24 at more loot that Berg has ever dished out . . . Reg Marshall booked Vee Hill and her Melody Ranch Girls into the Trimble Springs hotel, Durango, Colo. . . Archie Loveland, former known coast bandleader, recently joined William Morris, filling Jack Archer's vacant spot.

Carmen Cavallero into Ciro's Dec. 29 for an indef stay . . . Del Courtoise into Las Vegas Flamingo Dec. 6. Sterling Young band there now . . . Jack Weckin's new Hollywood office is between the auto license bureau and the fire department and so his latest song is Stop Look And Listen, You're My Fear Alarm Love.

Bob Stern now has the Andrews Sisters to see the local jocks about . . . Larry Stevens, former singer

She will follow Alvino Rey and the King Sisters and the Joe Lagrins Honeydrippers who, opening yesterday (7), inaugurated the full-week policy for the ballroom. Previously, the Meadowbrook was open only weekends.

Schooler is toying with an idea to convert the large parking lot in front of the Meadowbrook into a carnival with rides and spins and come-on gimmicks to lure a lot of the Ocean Park trade.

Schooler launched a series of Sunday jazz concerts during Duke Ellington's stay at the spot which preceded Alvino's debut.

with the Jack Benny show, in orging a band to go on tour . . . Specialty records has signed Steve Earle as flack . . . Paul Garrison debuted his color short, based on the Capitol albumed music of Harry Revel. Music Out Of The Moon, at Universal Studios recently. Reviewers liked it.

Advertisement for Buescher 400s trumpet featuring Joe Garland and Louis Armstrong. Includes text: 'FAMOUS BUESCHER ARTISTS', 'Joe Garland', 'ONE OF SWINGDOM'S SELECT WITH LOUIS ARMSTRONG', 'Declares Joe Garland, "My Buescher "400" tenor sax is 100% perfect. It's terrific! I've tried all others. No other instrument can touch it for tone, power, and really fast action.' And for versatility, few other band men can touch Joe. Author of over a hundred popular tunes . . . featured Victor recording soloist . . . he is now swinging on to ever new heights as first tenor man, and arranger with Louis Armstrong's "red-hot, razzle-dazzle" band.'

Advertisement for Avedis Zildjian Cymbals. Includes text: 'Your favorite drummer will tell you', 'AVEDIS ZILDJIAN CYMBALS have everything!', 'You'll find Avedis ZILDJIAN Genuine Turkish Cymbals are preferred by top drum men Alvin Stoller, Sid Catlett, Sonny Greer, Nick Fatool, Roy Harro, and Dave Tough . . . leaders Gene Krupa, Lionel Hampton, Roy McKinley, and Buddy Rich (to mention only a few!) Despite many attempts to duplicate the 300 year old secret process by which Avedis ZILDJIANs are made, these fine handcrafted cymbals have never been equalled in tone, resonance, and quality. Genuine Avedis ZILDJIANs stand alone as the world's finest cymbals.', 'THE WORLD'S FINEST CYMBALS FOR OVER 300 YEARS', 'Write for your free copy of "The Secret Behind Three Centuries of Fine Cymbal Making"', 'Avedis ZILDJIAN Company', '39 FAYETTE STREET • NORTH QUINCY, MASS., U.S.A.' Includes images of cymbals and drummers Gene Krupa and Alvin Stoller.



# TRADE TATTLE



(Without all up-to-date recording and publishing news, band and combo personnel and staff in the Trade Tattle column. Down Beat, 410 West 41st St. N. Y. City, N. Y. 1222 North Wilson, Hollywood, Calif.)

## RECORDS

The Mary Osborne trio signed a recording contract with Columbia Records, Sept. 16 . . . Peanut Hucko, jazz tenorman and clarinetist in the BG tradition, last with Jack Teagarden at the Downbeat Club on 52nd St. signed a recording contract with Columbia Records. At his first date sometime this month Peanuts will have; Mike Bryan, guitar; Charlie Quener, piano; Jack Lesberg, bass; Morry Feld, drums. They will record: You're Mine, You; Just a Memory; Ain't We Got Fun, and an original by Peanuts called Peanut Butter.

Steve Smith, HRS prexy, held three dates during Sept. On the

18, Billy Taylor Sr.'s Big Four with, Billy on bass; Bernie Leighton, piano; Tony Mattola, guitar; Morry Feld, drums; made: The Flight of the Bobop (Bernie); Late on Saturday (Bernie); Taylor Made (Billy Taylor); My Mind's Made Up On You (Billy Taylor, Jr.) Sept. 26, Billy Taylor's Big Four with Billy Taylor, piano; Herman Mitchell, guitar, John Levy, bass; Denzil Best, drums, made: Stridin' Down the Champs Elysee Restricted (John Levy); Mitch's Pitch (Mitchell); Mr. Bobops (Billy). Sept. 29; Rex Stewart all-star European tour Band made: Barbell; Incongruous Congress (Both Brick Ficagio); Whoa Ditty and Taint Boogie (both by Peter Porter).

Nocturne Productions of Hawthorne, N. J. which has been pressing for indies during the past year will start releasing their own sides as soon as Mr. AFM Petrillo again permits licensing. Talent has been lined up for future dates . . . Belle Baker, songstress of the early twenties, has been signed by National Records to a disc contract.

Tommy Dorsey, with vocalist

Stuart Foster, has recorded for Victor Bill Amson's and Ted Monahan's Some Things Will Never Change . . . BMI is distributing 2,000 pressings of songs penned and sung by Governor Jimmie Davis in Monogram's biography film, Louisiana . . . Xavier Cugat and Victor Young will soon cut Minor Melody by Ray and Danny Thomas . . . Capitol may soon track Frank DeVol's Star Suite, originals in honor of leading female movie stars. Titles are Rita, Olivia, Judy, Lena and Ingrid . . . Finley transcriptions is expanding its activities to include distribution and sale of shows for other producers without such facilities.

## PUBLISHING

Ted McRae tenorman and composer had his tune, Hey Rebecca cut by Bob Merrill on Majestic the first week in October. . . United Music had their tune It Shouldn't Happen To a Dream, (by Duke Ellington) cut by Leslie Scott on Victor.

Pianists Geri Galian former head of Ralph Peer's Latin-American department on the west coast, recently recorded Tabu for Artistic

## Twin Leaders



New York — The Jimmie Lanford band has two leaders now, Ed Wilcox, pianist, seen in the background of this staff photo by Bill Gottlieb, and Joe Thomas, shown here with his horn.

Joy replacing Dave Bernie. Loesch formerly was with Bobby Mellie, STUFF

Gil Evans, Claude Thornhill arranger, at a recent rehearsal brought in a score of Charlie Parker's Yardbird Suite which is Gil's third bebopper in Claude's book. At the same rehearsal Johnny Heftl (Neil's brother) ran down his score on My Old Flame, a vocal for Fran Warren . . . On October 6 Johnny Dale, WNEW disc spinner, played a mystery record featuring a trumpet player who is an outstanding figure in the sports world. The listener who guesses the name of the trumpeter will get the disc autographed by the artist. The record, being the only one in existence, is a collector's item.

## LOCATIONS

Timmie Rocconrats (took Don Redman's band to Europe) inaugurated a series of Tuesday night jam sessions at the Famous Door, Sept. 23. Timmie also runs sessions at the Cafe Bohemia Fridays . . . Bill Bates, young arranger who has been doing scores for Fox pictures in Hollywood, came east last month to write for the Flit Parade and Treasury Hour. Bill in collaboration with his wife (whose maiden name, Sylvia Tate, appears on the score as author) has written a suspense novel with a musical background published by Harpers. Name of book is: Never By Chance.

The Abe Most quartet, which just finished a four week stint at the Cairo Club, Chicago, opened at the Starlight Room, Farmingdale, L. I., N. Y., September 22 for an indefinite run. In the group are; Abe, clarinet leader; Jimmy Norton, guitar; Pete Ponti, accordion; Dan Martucci, bass . . . Louis (King) Garcia, trumpet opened at Oetjen's in Dodger-town September 16 with an authentic Latin band. Instrumentation is: two trumpets; piano; bass; tymbal; bongos; congas; maracas; drums and gourds. After his three weeks at Oetjen's Louis takes his band to Babette's in Atlantic City, N. J., for three months. Louis recorded for Bluebird in the early thirties with a jazz band, the records being collectors' items now.

The Harlemaires last at the Baby Grand in Harlem are now at Jock's Music Room, Washington D. C., October 3rd . . . Bob Price, trumpet replaced Frank Paine with the Johnny Long ork, (effective Sept. 3) . . . Sam Butera, tenorman left Ray McKinley to return to his home in New Orleans to form a small combo for night club work and gigs.

records with his newly-formed Caribbean Rhythm Boys . . . Tom Adair is busy penning the Walrus And Carpenter routine for Walt Disney's Alice In Wonderland, now in production . . . Nordyke is publishing Leman Brooks' and Charles Fischer's At The Rainbow's Inn . . . Joan Lorring will sing Leo McCarey's A Little Better Than The Best in the new film Good Sam . . . Danny Cameron is repping Ben Bloom's firm on the west coast.

Beverly Music is prepping a felle of Dick Haymes sings, featuring the singer's arrangements of some of the firm's stocks . . . Bill Savitt is no longer with Witmark . . . Oh Say Can You See and The Boss, new tunes by Sigmond Rosenberg and Dorothy Fields, are being adapted for the film Up In Central Park by Johnny Green . . . Alan Ross has been named west coast prexy of the Peter Maurice pubbery which Lou Levy hopes to build into the name class. Ross formerly was with Sammy Kaye pub . . . Miguelito Valdes' Val Music will pub the Afro-Cuban chant, Tamborera, already plattered for Minoraft by Valdes.

Gall Robbins will sing the Don Ray-Gene De Paul tune, Love That Boy, in RKO's Race Street . . . Dave Dreyer has purchased I Never Loved Anyone from Songwriters Publishing . . . Julie Loesch is new west coast rep for Santly-

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## CHORDS AND DISCORDS

### Are Critics Wrong In Disagreeing On Jazz?

Good Critics Wanted

To The Editors:

I'm no critic—I'm just a Joe who likes music, be it jazz or classics. In the same evening I've been engulfed by digging Boyd Raeburn's NYC record date and then hopping over to Griff Williams' music at the Waldorf. No grudges, no gripes. If it's good, I'm for it.

I dug the Joe Mooney quartet six years before his p.a. got Beat editors over to the righteous side of the Hudson. My record rack holds plates by Goodman and Garber, Miff and Monroe, Spanier and Spivak. During the Goodman-Shaw pow-wow in '39, I added both releases to the bin. I held no grudges toward either because both were (and are) good.

A good critic, in my opinion, is one who never rates music good or bad. He presents it as he has heard it, and lets the public say whether or not it will stay or go. He should never tab a score as good or bad unless it is self-evident—never self-condemnation.

#### Good Critics Agree

As long as I live I'll continue to compare. And, from past comparisons, I've found that all good critics agree on both good and bad things. Wide differences of opinion are expressed only by those who have grudges, are inexperienced, or many other common faults.

How can two of the top music mags (*Down Beat* and *Metronome*) vary so widely in record reviews? It doesn't take any brains to spin free sides sent in by the obliging recording firms. Why should Charlie Shavers' Quartet cut *If I Had You* and have the *Beat* say "Charlie's irrepressible technical flights always sparkle" and have *Metronome* say "Charlie's open horn doesn't help much"? Who's right here?

On Victor, the Herbie Fields

Quintet has cut *Soprano Boogie*. The *Beat* says "Herbie is completely at home, playing clear and clean." *Met* says "Dull group singing—over-zealous blowing." No denying it, Herbie is a great musician. So, to tie in two reviews, does it all add up that Herbie is completely at home with over-zealous playing? Hence, it don't make sense.

The Duke's *Muscraft* album contains *Golden Feather*. The *Beat* says of Harry Carney's work: "Baritone playing of the highest calibre." The *Met* says: "Some of the least satisfying baritone in years."

Tommy Dorsey brought out *Sing-a-Bongo Bofo*. The *Beat* says "tepid" and the *Met* says "good". Art Lund and Harry James cut *I Tipped My Hat* on Columbia. You say "Isn't as Billy Boopish as some of the things he did with Goodman." *Met* says "sings better than he did with BG". How the devil is any sane reader to know what is going on during the playing of that particular disc? If he has to judge himself, why the reviews in the start?

#### Weeping & Feeling

Frankie Laine on Mercury, according to the *Beat*, sings *Sunday Kind Of Love* and "weeps a little too much—could be bothersome". *Metronome*, however, says "tremendous feeling". Do you mean that one critic doesn't know weeping from tender feeling?

In a nut shell, critics don't know what it's all about. To criticize means "the art of judging, with knowledge, the beauties and faults of any thing".

Fred Robbins spouted the prettiest in the new column in the June 18 issue. He says, "Why can't they like all types of music as long as it is good?" If you like it, stick with it. If you don't, play fair with

the other guy. He likes it. Don't call him a sap because his tastes are different.

It all adds up to this. We need one of two things. Either we need a big batch of new critics composed of men who will like music, not musical favorites. Or, we need the old critics supplied with a large batch of corks for yonder spouts. Give the little guys a break. Don't pan Joe Dosh just because Mel Torme has a better press agent. Rather, play up Joe so he'll be as known as the supposed "Velvet Fog".

Be fair. Be a critic. Don't be a blister on the spine of musical progress.

Jack Hartley



#### NEW NUMBERS

ARNOLD—A son (7 lbs. 8 oz.) to Mr. and Mrs. Murray Arnold, September 21 in Pittsburgh. Dad is pianist-band-leader.

BALL—A daughter, Laurene (7 lbs. 1 oz.), to Mr. and Mrs. Chet Ball, September 19 in Hollywood. Dad is assistant with Ted Fio Rito.

DELMAR—A daughter, Leslie Ellen (7 lbs.), to Mr. and Mrs. Andy Delmar, September 2 in Connecticut. Dad plays alto and clarinet.

FIKES—A son, Michael Andrew (7 lbs. 8 oz.), to Mr. and Mrs. Dick Fikes, September 8 in Little Rock, Ark. Dad is orchestra leader.

HAYMES—A daughter to Mr. and Mrs. Dick Haymes, September 19 in Santa Monica, Calif. Dad is singer and movie star.

JOHNSON—A son, Donald Clayton (7 lbs. 2 oz.) to Mr. and Mrs. G. H. (Jerry) Johnson, September 21 in Hollywood. Dad is west coast flack for Tex Becker, Vaughn Monroe, Modernaires, others.

LAVALLE—A daughter to Mr. and Mrs. Paul LaValle, September 14 in New York. Dad is radio conductor and mother is the former Muriel Angelus, radio and concert singer.

LEVIN—A daughter, Julie Jo, to Mr. and Mrs. J. J. (Bookie) Levin, September 8 in Chicago. Dad is copartner in Mutual Entertainment Agency. Mom is the former Donna Lee, band and nitery singer.

LILLEY—A daughter, Mary Susan (8 lbs. 3 oz.), to Mr. and Mrs. Joseph Lilley, September 18 in Hollywood. Dad is Paramount musical director.

LUDWIG—A daughter, Eileen White, to Mr. and Mrs. William F. Ludwig Jr., September 21 in Oak Park, Ill. Dad is with the WFL Drum Company. Mom is the former Cathryn White, daughter of Mrs. H. N. White of the Cleveland instrument company.

VIEWEG—A daughter, Sherra Lee, to Mr. and Mrs. William E. Vieweg, September 12 in Youngstown, Ohio. Dad, known as Billy Vale, is trombonist-leader.

KALCHEIN—A daughter, Karen Wendy, to Mr. and Mrs. Jack Kalchein, September 8 in New York. Dad is agent.

#### TIED NOTES

PAXTONE-VANGS—Robert Paxton, trumpeter-vocalist with Billy Vale, and Rebecca Evans, vocalist, August 9 in MacDonal, Ohio.

PETERSON-FRASER—Oscar Peterson, Canadian pianist, and Lillian Fraser, September 6 in Montreal.

YOUNG-GOOD—Everett Young, member of the Drifting Troubadours, and Clara Good, singer with the same group, August 11 in Elk River, Md.

OSTROVSKY-BENS—Boris Ostrovsky and Ellie Bens, secretary to GAC vice-president Art Weema, September 29 in Elkton, Md.

#### FINAL BAR

CHAPSKI—Bernard Chapski, 29, musician, September 4 in Detroit.

CLARKE—Ernest H. Clarke, 22, trombonist, September 16 in the Bronx.

KALMAR—Bert Kalmar, 33, songwriter (Three Little Words) and librettist of such shows as *Kid From Spain*, *Animal Crackers*, *Five O'Clock Girl*, September 18 in Hollywood.

LAGUARDIA—Fiorello LaGuardia,

# Blesh, Granz And Condon

This issue sees a scathing attack on impresario Earl Blesh made by Albert Nicholas, a musician of whose long jazz career is backed by a reputation for being a quiet man, the antithesis of a "character."

Other Beats have seen not only Blesh but his "associates" Eddie Condon and Norman Granz taken over the coals by various musicians and music fans who dislike their activities.

The significant thing to us is not that in this particular case Mr. Blesh should look rather like a rotten apple, but that these three men have relegated to themselves so much of the kingdom of jazz.

Blesh has pre-empted New Orleans and all that came before it. Condon treats Chicago music as his especial domain, while Granz concerns himself with the younger generation of musicians.

Each of these men act as though they personally have created something and are to be treated as crosses between Belasco, Sam Goldwyn and any great musician you can name.

The fact remains that Blesh is an over-ambitious and verbose young man who actually knows little about music, while Condon is a rather tired humorist who was never much of a guitar player. Granz at least makes no professions too musical authority and in his own screwball fashion is concerned with doing some good in the world.

But all three are grossly guilty, just as guilty as the big bands they all flay, of taking from the musicians that which is rightfully theirs, and giving them very little in return.

All of them claim that musicians have no sense of business acumen that if it weren't for them, the promoters, these same musicians would be starving in the jazz cellars of the big towns.

This all may be true. But this gives these gentlemen license only to pat themselves on the back as schrewd businessmen and turners of a fast dollar, not to publicize themselves as the Messiahs of Music that they would have you believe them to be.

All three have pitifully inadequate commands of music. All three, each in his own field, feel they are minor kings. All three hate each other. None of them overpays his musicians with the possible exception of Granz, who was so overwhelmed with accusations of connivance when he started that he has made a point of paying well ever since.

We do not begrudge these men the money they have made, though in some cases they might have tossed a few more crumbs to the musicians. We don't begrudge them their publicity, though they should be a little nauseated by some of it.

But when they start telling musicians how to play, what to do, and just what art is, this is time to call halt, as the musicians are already doing. It's only unfortunate that in this sense a vast fraud has been perpetrated upon the public which will take a long time to expose completely.

We don't think these men are dishonest. We merely think they are often over-weening fools who bring down upon their heads the contempt of the musicians with whom they are associated by their braggart and errant displays of stupidity.

64, former Mayor of New York and band conductor, September 20 in New York.

MORGAN—Ada Jones Morgan, 61, concert singer, September 15 in Cleveland.

ROGERS—Joseph Rogers, 52, operator of the now shuttered Rogers Corner, September 20 in New York.

SCHIRMER—Robert Schirmer, 43, publisher, September 23 in Princeton, N. J.

SWANN—William J. Swann, band-

leader, September 11 in Kingston, N. Y.

SHELLY—Harry R. Shelly, 39, organist and composer, September 12 in Bradford, Conn.

STEPHENS—George Albert Stephens, 64, orchestra leader, recently in Shauvoos, Sask.

THOMPSON—Harry E. Thompson, 71, drummer, typewriter and arranger, September 14 in Tipton, Iowa.

WILLSEY—Harry F. Willsey, 64, pianist and leader, September 29 in Cincinnati.

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by Eddie Ronan







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# Lou Stein Gives Example Of Combo Piano

By Sharon A. Pease

Pianist-arranger Lou Stein has been an important factor in the success of the popular Charlie Ventura Sextet, currently featured at the Three Deuces, New York. In addition to being the "idea man" behind many of the arrangements, he is also a stalwart of the rhythm section and shares honors with other stars in the group as a featured soloist.

Lou, who is 25, was born and reared in Philadelphia. "I began the study of piano when 11, he recalls, "shifted to saxophone for two years, then back to piano. In addition to formal training I experimented with dance styling. The chief influences were the work of my fellow townsman Billy Kyle, and the early recordings of Nat Cole." After completing high school, he jobbed with various groups, often working with Charlie Venturas, Bill Harris, Teddy Walters and other newcomers in the dance field. Lou eventually landed a steady job at Billy Kretschmer's.

He joined Ray McKinley early in 1942 and was with him until the band broke up late that year. Ray and Lou donned army uniforms the same week, both were requisitioned by the late Glenn Miller and arrived in Atlantic City the same day. Lou was assigned to the piano staff which included Mel Powell, Arnold Ross and Jackie Rissin.

### Miller's AAF Band

He was with Miller's Air Force group for two years and during this period headed his own eight-piece combination, called the GI Jivesters, in addition to replacing



LOU STEIN

Mel Powell in the full band when the latter was ill or had heavy writing assignments.

In 1945 Lou was sent to Boston where his group was enlarged to 16 men and assigned to the First Service Command. After receiving his discharge in 1946, he rejoined Ray McKinley for a year. He spent six months working out an 802 card before joining the Ventura group, which then as now was at the Three Deuces.

Recording activities since that time include four sides for Chord with the Sheboubi Trio (See Diggin' the Discs with Don, Sept. 24) and a series of sides for National with the Ventura Sextet.

Lou has sacrificed the opportunity to present a true solo example in order to illustrate the fundamental harmonic and melodic principles he employs in building introductions and combo accompaniments, as well as solo choruses. To achieve this end the accompanying example based on Dark Eyes is written in three sections.

Section A is a modern six-measure introduction which achieves an unusual balance by means of a two-measure phrase answered by a four-measure phrase, instead of the usual two and two or four and four.

Section B is the combo accom-

paniment example that stresses chromatic counter-melodic movement and syncopated rhythm. The interesting harmonic feature is the tendency to use the superstructure chord in place of the traditional fundamental. For example, the fundamental harmony, in the first measure of section B, is an A ninth chord with added eleventh. The bass is a standard diatonic progression for this harmony but the treble uses the superstructure triad (G B D), omitting the fundamental triad (A C sharp E), which allows the lead instrument complete freedom in using altered thirds and fifths. (This is an extraordinary treatment because altered thirds and fifths are commonly used with the full unaltered chord).

Section C is the solo example and, with the exception of the idiom employed, is in the same style as the introduction. The glissando, from the seventh to the eighth measures of this section, is played on white keys with the thumb only. The outstanding characteristics of this example are the lowered fifths, section A, the melody for supporting accompaniment, section B, and the consistent policy of maintaining a beat through the use of constant movement in at least one voice.

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

# 802 Says Blesh Contracts Void

(Jumped from Page 1)

up of ten guys equipped with combs and paper.

"I don't want to go into names of musicians who worked on the show. It isn't right for me to make critical judgements about them. But there certainly have been some royal turkeys. The guys in the band used to say, "You don't get black-balled for bad playing any more, you get blesh-balled."

"And he's pigheaded enough so

that once when Baby Dodds didn't show up in time for the rehearsal, he got a non-union drummer out of the audience to do the rehearsal with us. The union has asked him down to talk that one over as well as those contracts this week."

Nicholas concluded by saying, "Aren't there enough people around making life difficult for jazz musicians without us building up windbags like Blesh who do nothing but get in the way of the music with their damned-fool cawing?"

Muggsy Spanier, cornet-playing leader working at Nick's said he had never had any particular trouble with Blesh while leading the band on the first few months of This Is Jazz.

"He did however try to get us to make some records for Circle Sound, his record company, at flat scale and I told him flatly I wouldn't do it. That scientific jazz talk of his was more talk than music too. He was always getting in trouble messing around with the balance on the radio shows, and the engineers didn't have much respect for him. But he never tried to interfere with me when I ran the band."

New York—At press-time, Rudi Blesh had been ordered by Charlie Lucchi, secretary of Local 802, to destroy all copies of the 10 per cent booking contracts he had drawn up with members of his This Is Jazz radio ork.

"Blesh has been told that the contracts are invalid; and, further, that as a radio producer, he will probably get himself into a lot of trouble if he starts collecting

moneys from the men working for him."

In order to draw the 5 percent allowable to a personal manager, it would be customary for Blesh to be licensed by the AFM. To draw over that, it would be mandatory for him to have an AFM booking license which he does not have.

### For Musicians' Interests

Blesh had told Lucchi that he signed contracts with several of the men, but denied this to the Beat, saying that he had heard the contracts were invalid and had decided not to use them. He added that his only concern in using the contracts was for the best interests of the men, to protect them in financial dealings with others, that at no time at all he wanted to or intended to collect money from them.

This was at least partially denied by pianist Ralph Sutton who (Modulate to Page 18)

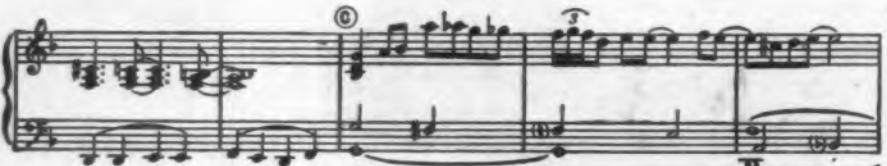
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# THE HOT BOX

By GEORGE HOEFER, Jr.

The new twist to hot collecting is the fad of making your own records.

Post war recording machines using wire, tape and the stylus are making their appearance on the market. This opens an entirely new field to the hot record collector that is more than welcome due to the disappearance of the old fruitful record piles in junk shops.

Recently Sam Ruvdich of New York City visited New Orleans with a recording set. In a record store on North Rampart Street he met Paul Barnes who played soprano and also sax with Jelly Roll Morton years ago. Barnes recorded with the Red Hot Peppers on Victor 38055 Red Hot Pepper and Deep Creek. The saxist took Ruvdich to the Harmony Inn at North Claiborne and Piety streets where his brother Emile Barnes was leading a five piece outfit. Sam set up his recording equipment and cut four sides.

The Emile Barnes Harmony Inn Five included Emile-clarinet and leader (brother of Walter and Paul Barnes); Billie Pierce-piano and vocal; Dide Pierce, trumpet (Billie's husband and composer of EA-La-Bas); Lawrence Martin, trumpet; and Willie Wilson, drums. Two of the above are only part time musicians. Dide Pierce

is regularly employed as a butcher and Wilson works for the Southern Pacific.

### Tunes Recorded

Ruvdich recorded the entire group on High Society; a trio side of St. Louis Blues using clarinet, piano and drums; and the Harmony Inn Four on Walking The Dog and Strollin' Through The Moonlight. Dide Pierce sat out on the last two sides. The last tune waxed. Strollin', is well remembered by Baby Dodds, the New Orleans drummer, who told Sam it was a pop tune back in the early twenties that The King Oliver Creole Band used to play.

Another new activity of the jazz record collector is that of exhibiting at Hobby Shows. Robert Peck, Jr. of Hinsdale, Illinois, had a booth in the Hinsdale Community House last month during the Hobby Show held in the Chicago suburb. Peck played some of his 5,000 ancient phonograph records in the booth sandwiched between a German head playing for an 1899 Fashion Show and a miniature barber shop where a barber shop quartet was holding forth. Under Peck's booth in the basement there was the rumble and clatter of howling and an old Home movie where the picture was accompanied by the thumping of an upright piano, bar-relhouse style. It is good to see hot jazz get it's voice into the bedroom.

Bob Peck is a well known collector and has made a very thorough study of the Whoopee Makers and the Red Nichols assorted recording groups. He has meticulously prepared charts of recording

## Stacys Aired



Boise, Idaho — Joe Stacy and his vocalist-wife, Lee Wiley, were featured on a three-way radio program here being broadcast over both AM and FM radio and television simultaneously as a guest of Joe Maggio who poses with the couple here.

dates and personnel on innumerable obscure discs with blind titles. He has also written for the Record Changer.

### Fred Niles' Show

Fred Niles, staff announcer on WAAF-Chicago, has been playing many fine jazz records of all periods on his Hot Club of Chicago afternoon disc show. Currently the stint comes on at 2:30 p. m. for a half hour.

Hiroshi Tsujio of No. 26, Saiton-cho, Kofu, Yamanaohi, Japan, would like to correspond with a friend in America on the subject, Jazz.

Note to Brooklyn collectors: John Davis while rummaging through a second hand record store last month found an old Bonnett of Dix and His Rhythm Jugglers doing Deavenport Blues and Toddle Blues.

## A. C. Outlook Dark For Fall

Atlantic City—Now that the summer resort season is over, the panic is on again for the tootlers. Only the outlook for the off-season months this year may be darker than in any other years. And if it's a true indication of anything, there's more than meets the naked eye in this sign posted in the window of Bogotin's Bar reading:

"Piano Player Wanted. Who Can Double As Oyster Opener."

## Harry Moss Goes With Alexander

New York—Harry Moss has junked his agency and moved in with Willard Alexander. Jack Kearns, Moss' assistant, was supposed to continue the agency operation, but at press time was talking other offers. The Charlie Ventura band, here at the Three Deuces, was looking for out from its Moss contract to try an indie career under manager Don Palmer.

Alexander in the meantime announced from the coast that he had signed GAC-released Boyd Raeburn to a booking contract.

a very rare record is the original today.

Arthur Bradshaw of 35 St. Heller's Road, Blackpool South, Lancashire, England, wishes to contact Richard Goos once of Emmons, Pennsylvania.

Warren Elder of Griffin, Georgia, calls to our attention that second or different masters were used in several of the late Jimmie Lunceford Decca records. Notably, the Lunceford Decca versions of Star Dust, Mood Indigo and Walking Through Heaven With You have two masters released. Elder would like to obtain a copy of Lunceford Victor 24801 Break/ast Ball and Here Goes.

## 802 Says Blesh Contract Void

(Jumped from Page 12)

made that he had signed and returned a contract to Blesh with certain changes giving Blesh substantially the rights listed in the contract form reproduced elsewhere on this page. He added that he had signed this contract at the same time he had signed a Circle Record exclusive recording contract, (of which Blesh is proxy) just before he went on Blesh's WOR radio program as pianist last spring.

### Refused Wax Date

Sutton also added that at least on one occasion he had been refused permission to record by Blesh, and that Blesh had never helped him get any work other than the WOR radio show.

Blesh told the Beat that he had used his contractual rights with trombonist Jimmy Archie only for the musician's benefit. He cited the example of a jazz concert where Archie was underpaid, and that he, Blesh, had forced the promoter to raise the salary for the next date. This same promoter however told the Beat that Blesh had told him: "You can have none of my men without prior permission from me."

## Ray McKinley Makes Changes

New York—Ray McKinley's ork, which opened at the New Yorker hotel Sept. 18, came back to town with their former bandboy Martin (Moppy) Fried, who was on vacation for a year without pay. Mac also changed two trumpets, Chuck Genduso and Curly Broyles, who were replaced by Don Thomas and Billy Johnson. Sam Butera came in for George Kennon, tenor. Mac will be at the New Yorker for five weeks.

## Claridge To Edison

New York—Gay Claridge, a Chicago and Memphis fave sweet band, opens here tomorrow at the Hotel Edison, replacing George Towne.

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- Honey-suckle Rose
- How High The Moon

Flip Phillips and Roy Eldridge backed by Eddie Safranski (bass), Al Casey (guitar), Specs Powell (drums) and Mike Colicchio (piano) tear into this first album reproduction of WNEW's Saturday night jam session programs. Little Jazz really goes on Side 1 as he hasn't been heard to do. He fumbles now and then, but it walks still mightily. Side 2 belongs to Phillips, who starts swinging and doesn't stop. Balance on this side is hazy and Flip strains some, but it still captures the sometime frantic spirit of a session aptly. Listen to Roy's driving riffing behind him. Funny thing: this type of playing without spirit and enthusiasm can be the world's worst, no matter how proficient. This is one time the spirit was willing, able and backed up by a fine rhythm section. Third side doesn't hold up under the strain. The un-billed vibes man on *Lover* is from the WNEW staff band. Specs Powell's drums are a shade loud, though he certainly pushes. It's a shame Powell is buried in radio work—he's one of the best drummers in the country.

Rose starts with an Al Casey git-solo much as he used to work with Fats Waller. Safranski follows with his precise, swiftly-fingered bass work. Note how perfectly Powell follows what Casey does on the side. *Moon* is the expected trumpet-tenor interplay.

This album sweats, strains but despite its heavings, gives vent to some good jazz. (Vox VSP 303)

### ILLINOIS JACQUET

- Jacquet In The Box
- Jacquet And Coat
- Jacquet And No Vest
- Illinois Goes To Chicago

With all the title puns, you need no music. But surprisingly enough there is some. Emmett Berry has something on *Box* and *Jacquet* gets his tenor solos off with no squeals, moans or fakery. On the faster *Coat*, his playing still stands up with a few touches you may remember from Herschel Evans of the old Basie band. *Vest* is walk-style jazz; medium stridin' tempo, aided by Johnny Simmons' good bassing. Shadow Wilson uses hi-hat cymbal in *Chicago* like Jo

## Symbol Key

- ♫♫♫♫ Tops
- ♫♫♫ Tasty
- ♫♫ Tepid
- ♫ Tedious

Jones of the Basie band—it almost comes as a shock, so few drummers on recording sessions do it these days. This album is good enough so Teddy Reig gets permission to make more like it. (Savoy S-507)

### JAMES P. JOHNSON

#### Fats Waller Favorites

The man who taught Fats much of what he knew, playing *Honey-suckle*, *Squeeze Me*, *Blue Turning Grey* and all the rest. His harmonic ideas are more complex than Fats used, while his left hand lacks the insidious crocodile-teared back that The Mighty Toad used to get. Or maybe it's just that I miss Waller's magnificent sense of humor, both in his playing and vocals. All these sides are good substantial playing from a man who learned to play when unless a left hand could completely top the screeching of every drunk at the bar, you couldn't get a job. Old-fashioned perhaps from the standpoint of rhythmic limitations, but very, very useful when the bass man forgets his instrument at his girl's house. (Decca A-446)

### DUKE ELLINGTON

- Royal Garden Blues
- Frankie And Johnnie
- Memphis Blues
- Pretty Woman
- Beale Street Blues

- Transbluency
- St. Louis Blues
- Drawing Room Blues

Four traditional blues, backed up with some out of the ordinary items by what is still the best band in the country: just ask Tex Beneke, Claude Thornhill, Ray McKinley and Stan Kenton if you don't think so.

These sides were made in a couple of frantic sessions just before Duke cut out from Victor, but actually are some of the best he has made in recent years. They were material with which the band was familiar either in the sense of score, or having jammed many times. The result is a loose-goose Ellington feel that hasn't been around much of late.

*Garden* opens with a top-voiced clarinet over reeds, goes on into muted brass with Pettiford carrying things on bass. Muted Brown tram and into one of these Ellington last choruses with trombones carrying theme, a single ad lib brass horn and reeds building a series of separate figures accented against the brass.

*Johnnie* is much like the V-disc version the band did, highlighting piano. Starts out fast, and then cuts back into Edward K's favorite tempo for piano solos: slow with strong beat and much two-timing in the right hand. Duke is not the fastest piano man in the world, but he certainly sells what he has.

*Memphis* has an interesting falling leaf" stunt between muted trumpet and reed, with the latter shifting not only the change but the relative interval spacing on each change as the melodic line of the trumpet changes.

*Pretty Woman* is a blues with an Al Hibbler vocal. *Beale* has a phrase used for introduction that occurs in *Black Brown And Beige*, the Ellington 48 minute concert work. They play this old blues slowly with trombones slowly riffing behind Jimmy Hamilton's clarinet. Comes then excellent voicing of trombone with reeds to give a big rich sound back of Harold Baker.

*Transbluency* is listed as being co-authored here by Lawrence Brown and mention of his 1938 *Blue Light* being its source also

made, for the first time to my source. This is the side on which Kay Davis sings with Brown's trombone and Hamilton's clarinet—in other words, she is actually replacing the heavily muted trumpet Duke used on *Mood Indigo* to establish the sound of the trio. This side is no stunt; it is a successful musical experiment and one that comes off magnificently.

*St. Louis* is sung by Marion Cox. The band plays enough so you may find it difficult to concentrate on what Miss Cox sings. *Drawing* was made at an earlier session than Duke and arranger Billy Strayhorn were fooling around at a piano (note the hollow balance) and did five choruses alternating. See if you can tell who starts out and finishes where. A tip is that Duke's touch is always firmer, his ideas not as many—noted as Billy's.

This album is for the Ellington fans who have been complaining that Duke was too complex, that he had forgotten all about jazz. It is also for anyone who just likes good music. (RCA Victor P-182)

### BOOGIE WOOGIE

- KK Boogie
- A Flat Dream
- Little Joe From Chicago
- Boogie Woogie
- Bear Trap Blues
- Dupree Shako Dance
- Heatings Street
- Monkey Tusk Train Blues

You will suspect that in these eight sides Columbia jazz annotator George Avakian was attempting to give you a fast tour through the realm of boogie-woogie piano. If so, he did a good job, leaving out only the orchestrated adaptations used by bands such as Will Bradley in his old theme *Strange Cargo*.

*KK Boogie* of course is the show piece at race-track tempo which Ken Kersey used to do with the Red Allen band during the Cafe Society Downtown show (NYC).

### BEST BETS

**Hot Jazz**  
One In A While by Louis Armstrong's Hot Five (Columbia)

**Vocal**  
Nobody Knows You by Beulah Smith (Columbia)

**Novelty**  
Tubby The Tuba by Danny Kaye (Decca)

**Concert**  
Debussy's Sonata No. 3 by Newell-Thummel-Katman (Columbia)

**Dance**  
Caminito by Xavier Cugat (Columbia)

*A Flat Dream* is an interesting side by James P. Johnson, a curious combination of conventional boogie mixed with Zes Confrey figures plus his striding four beat left hand with some dainty atempo passages.

*Little Joe* is the famed solo which Mary Lou did originally with the old Andy Kirk band. Once more her glowing; tone and sharply etched ideas stand out. *Bear Trap* is an example of the practically unheard pis to playing of Jimmy Yancey made famous in the piano solo recorded by Meade Lux Lewis, heard here on the famed *Train Blues*.

Dupree is the musical link connecting the piano style with its dance origin, while *Heatings* is an old-fashioned barrel-house contest between piano and guitar.

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history of jazz and the development of varied piano styles should certainly latch on to this. (Columbia C 130)

LENNIE TRISTANO

- Can't Get Started
Out On A Limb
Atonement
Blue Boy
Coolin' Off With Ulanov
I Surrender Dear

The first two sides of this album have already been reviewed here. The next three were made with Bob Leminger replacing Clyde Lombardi on bass. It still seems to me that Tristano is much too schooled a musician for Bauer—the disparity in their backgrounds is immediately obvious. Atonement doesn't make as an apparently schematic a side as does Boy which is Fine And Dandy at a medium tempo. Tristano on it plays what most listeners will find more conventional but excellent jazz. Coolin' has some more excellent Tristano, though there are small passages where the careful listener will feel that certain ideas are deliberately superimposed in the whole pattern of what he is playing for the "shock" effect. An example is the major seconds he uses fleetingly in the middle of this side. Unfortunately the record is pressed badly off center. Neophyte listeners to Tristano may find some trouble in that these discs at least his dynamic level remains fairly con-

stant which tends to blur the outlines of his phrases. This is good playing, loaded with ideas and possessed of considerable technical skill. Tristano as has been said before here, is one of the best young musicians in the country, minor complaints notwithstanding. (Keynote 147)

JAZZ AT THE PHILHARMONIC VOL. 6

- JATP Blues
Side 1
Side 2
Side 3
Side 4
Slow Drag
Side 1
Side 2

This latest edition of JATP has Lester Young vice Coleman Hawkins and Willie Smith vice Charlie Parker. Side 1 is loaded with Parker and good Parker too. Buck Clayton gets in some of his prettily-toned horn, and old-fashioned or not, he is still playing fertile, driving trumpet. The solid whump from the rhythm can be credited of course to Buddy Rich. Side 2 has Lester Young going into one of his typical build-ups to a solo. It takes Prez a long time to warm up and many evenings he doesn't get there, but this time he does. Willie Smith follows, a tough thing to do, and to me, presses too much and tries to force his always brilliant style. Side 3 opens with the Hawk, who plays well, but for my money gets slashed here by Young. Side 4 gives Rich a short chance to take off, and the side concludes with a typically wild ride-out.

Drag is the kind of blues tempo which gives a good musician a chance to relax, play his ideas without straining and to get some form and integration into his solos. Hawk takes advantage of it to play some of these light, bubbling, fake-double time ideas of his. Clayton is good, though not as good as he can be. Young's solo again on the second side is excellent though this time it's a toss-up as to who plays better.

At long last Granz has made an

album which justified the idea of JATP. Everyone of these sides has good jazz to offer, and jazz of a type you don't often hear these days on wax. There are no over-long drum solos, no screaming tenor men, and no continued periods of muddled riffing. This is a package worth getting. (Clef 100)

BENNY GOODMAN

- Lazy River
Puttin' On The Ritz
Benny's Boogie
Music Maestro Please
The Banister Side
How High The Moon
Chicago
No Baby No

This album, titled Benny Rides Again, is a very clever idea. Starting out with just piano and clarinet, it builds to full band with a Goodman vocal.

River done with Jimmy Rowles piano is dainty, while Ritz with added drums will remind you strongly of the old BG Bel Meur Diez De Schoon, the intros being similar. Incidentally, it's here that a pianist needs a strong left hand, when he is playing without bass. And here Rowles just doesn't have it. Also BG gets on a minor third growling kick and really sticks to it. Boogie adds a bass which is badly balanced for its solo. Ernie Felice's accordion slides in on Please. If you want to hear why some have reservations about his jazz style, listen to his last four bars of the song's release which are done in a slightly "jazzy" fashion. Al Hendrickson and guitar are added on Side, and Walter Sims' tromboning on Moon. Combined with the trumpet solo on Chicago, his is the best work in the album. Chicago for full band includes a chorus by trombones of the sort Casa Loma used to do so well in 1934. The last chorus is right out of the old Whiteman book, while Goodman manages to sound like Artie Shaw on the ending. Baby despite the fact that it is a banal tune, has a better score than Chicago. Benny's vocal obviously isn't supposed to be judged seriously, though in number of at-

tempts he is rapidly getting beyond the novelty stage.

I hate to carp at Goodman all the time, it's no fun. But listen to these records very carefully yourself and see if you don't find them completely listless and lacking in the life and drive that any jazz must have. Everything that Goodman plays, he plays well—but it is all stuff you have heard many times before if you are a Goodman follower of long standing.

For Goodman, this is cheap shoddy. If he doesn't want to have a band and live a comfortable life, wonderful. But when he makes records he should forget to be comfortable, and play. (Capitol BD 57)

LOUIS ARMSTRONG'S

HOT FIVE

- Ory's Creole Trombone
The Last Time
Once In A While
Struttin' With Some Barbecue
Got No Blues
I'm Not Rough
Pat Em Down Blues
Savoy Blues

There is certainly difficulty finding adjectives to cover the debt musicians owe Armstrong. Trombone made in 1927 spots a trumpet, live, vital, warm and satisfying anybody's standards of what jazz could or should be. The rest of the band sounds dated, though its rhythmic feel is much freer than many badly recorded dates of this period show. Time has a Louis vocal, while Once has more of that incredibly vital horn. You listen to hundreds of jazz records a week and you forget what a giant Armstrong was and still can be on occasion. Rough has a great vocal, though the background is a little ineffectual till Louis rejoins himself. Savoy is of course the side that Louis stole from Larry Clinton's Dipsy Doodle. (Columbia C-139)

VOCAL

BESSIE SMITH

There are many jazz legends which do not stand up to present

day musical standards. This is one that does. Bessie Smith, justly named the Empress Of The Blues, sings with a type of assurance, power and emotional warmth that is shockingly good by comparison with some of the slick nothings which are being waxed these days. Her Nobody Knows You When You're Down And Out as annotator George Avakian points out is one of the great jazz vocal records of all time.

Four of the sides here were made in 1933 with an all-star band assembled by a crew-haired kid named John Hammond, while the other four, done with Clarence Williams on piano were waxed in the spring of 1930.

Best of the all-star sides with Buck Washington (piano), Frankie Newton (trumpet), Benny Goodman (clarinet), Chu Berry (tenor), Jack Teagarden (trombone), Billy Taylor (bass), and Bobby Johnson (guitar) included is Gimme A Pigfoot (And A Bottle Of Beer), the legend of a house-kept party. Newton has the only long chorus on the side. The balance is shallow, making the good Newton and Berry on Suggs Ride hard to hear. Incidentally Bessie's wallop on the last chorus would put many a good lead trumpet man to shame. Duty has a few bars of Teagarden, while Dumps has answering bits by Teagarden, Berry, Washington, and Newton. Interesting that Bessie sails through this entire side with everyone but Goodman taking solos behind her. Regardless of whom you like today, then and now, these were and are great jazz and singing sides. (Columbia C-142)

BILLIE HOLIDAY

- I Cover The Waterfront
Until The Real Thing Comes Along
I Can't Get Started
When A Woman Loves A Man
He's Funny That Way
A Halfhearted In The Moonlight
Summertime
Billie's Blues

If you want to check the change in Billie from one of the greatest jazz singers in the country to a still great singer who however often drags and overphrases, listen to the previously-unissued Waterfront in this album and the ones newly made on Commodore and Decca. It and the harking Thing were made with Teddy Wilson-directed band in 1941 when Billie had already started to capitalize on the tricks she had learned of her listeners expected. Listen by contrast to pseudo-Dixie styled Blues made in 1936 which leaned on Billie's ideas and power of style rather than on developed cliches. The clarinetist badly cut by trumpeter Bunny Burigan is Artie Shaw.

Summertime is done as a slow swinging ballad rather than a whining dirge.

The middle four sides, made in 1938, are backed by a group of basic sidemen. Starred has excellent. (Modulate To Page 18)

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# NOTES between NOTES

By Michael Levin

Berlin, Germany—(AP)—"German bands and orchestras have been forbidden to play the Star Spangled Banner except by special permission of the United States Army. The Reason: to insure proper rendition."

Nazi (after hearing the average US army military band): "Ach Gott, who is yet the war criminal!"

From a CBS publicity bulletin: "Musical comedy favorites and other songs which have retained their popularity through the years will make up the Mark Warnow orchestra offerings on the new Borden show. There will be little if any jazz and classical compositions. The format calls for familiar music, well orchestrated, well performed."



Using few if any instruments and ideas, naturally.

From a recent Walter Winchell column: "The Riviera's iswank NYC night club edict to its chor-

address: Don't date musicians or else." This is what is known as the NOPA or unfair competition to customers. And then again, do you look like a combination of Lothario and Jack the Ripper?

From Robert Dana's World Telegram (NYC) review of the new Copacabana show: "Clark Dennis a new singer, comes on to sing in a voice that depends not on cute gestures and tonal nuances but on itself. Frankly I'm fed up with those young singers who continue to fool the public with a nothing voice, so that it's a pleasure to hear a chap who sings the way folks used to sing. The Copa has had several fine ones, the past two years and it's high time they got more recognition."

Dana is the food expert for the Telegram, has said many times that he cares little for music, less for musicians. The intentional slur on Torne, unintentional on Dennis, fail by their own bootlessness. But it is pleasure to know that there are still good, old honest high-button shoes left in the world.

Disc spinner Barry Gray got into a wild argument with fellow jock Freddie Robbins and this report or the other evening for over three hours with Ben Wein and Andre Borach egging things on. Robbins and I maintained that like it or not, a disc jockey is a critic, must have and keep working to have all the technical background and ability possible, regardless of whether he uses the material obviously or his show.

Gray stuck stubbornly by his guns that he represents the com-

## Diz, Ella Nov. 14 Paradise Date

Detroit—Bill Randle, local jazz promoter, was forced to cease operations entirely at his unusual record store because of clashes with city zoning commission. Shop was jazz collectors' hang out. Bill is currently shopping for another location—a tough job in this town, these days.

Diz Gillespie will share Paradise stage with Ella Fitzgerald week of Nov. 14th. Tentative arrangements have Erskine Hawkins and the Arnett Cobb Sextet set for

mon man, that his opinions come from the heart, and that he calls them as he sees them, objected violently to the thesis that a musician in training 15 years is entitled to judgments from a man with equal training and experience.

This is a matter into which we shall go more fully. This whole question of the right of a good-hearted soul to pass public judgments, often of an extremely critical nature, upon trained professionals is an important one deserving some palaver.

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the following week . . . Red Allen & J. C. Higginbotham drew terrific crowds to the El Sino club. Ditto the Luis Russell band, thanks to great popularity of singer Lee Richardson.

Tenorman Gene Ammons brings his band into the El Sino Oct. 2nd . . . Gene Rodgers took Pat Flowers place at the Baker Showbar piano. Flowers, on vacation, is due to return October 6.

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DIGGIN' THE DISCS

Lennie Tristano's 1st Album Heralds A New Genius

BY LOU STEIN

Down Beat has asked one of the outstanding young pianists of the day, Lou Stein of the Charlie Ventura Sextet, to give his reactions and musical opinions of the Lennie Tristano Keynote album, recently issued. Down Beat believes that the album is one of the outstanding contributions to modern music and that through pianist Stein our readers can acquire both an unprejudiced and complete analysis of Tristano's work.

LENNIE TRISTANO TRIO

- I Can't Get Started
Out On A Limb
Attainment
Blue Boy
I Surrender Dear
Coolin' Off With Ulanov

Lennie is a prophetic figure in jazz today... an artist who has musically broken his bonds to explore the undiscovered; and as such, he almost stands above and beyond adverse evaluation with its implication that the musical...

Lennie is a courageous fellow. Possessing all the musical attributes necessary for commercial success, he has consistently ignored exploiting himself for this purpose not because of any dilatory attitude of "art for art's sake," but for an unquestioning and instinctive need to express himself honestly.

There are several musical characteristics that reappear constantly in Lennie's work, as presented in this album. Among them: the dissonant sound of his chords; his use of contrapuntal movements; the interesting and refreshing manner in which he ends a selection, almost never using a dull-sounding major chord; his superb pianistic technique; his fine beat that is at its best when he uses block chords; his use of augmented 11ths against major 9ths; the intricate rhythmic passages obtained by playing 3/4, 3/4, 6/4 etc. against the basic 4/4 of the bassist and guitarist.

Review Of Sides

Can't Get Started is one of the finest and most meaningful examples of Lennie's work on record today, and an outstanding sample of the precise blending and flexible co-ordination achieved by the trio. Lennie's use of spread chords

behind the guitar which is playing the melody, at the beginning, is very effective as is the use of block chords on the last eight bars. On A Limb gets a fine beat, with Clyde Lombardi excelling here. On the second eight bars Lennie answers the guitar in contrapuntal fashion, employing the fugue with a very impressive result.

On the first chorus of I Surrender Dear, while the guitar plays the melody, Lennie plays his own original melody, creating a very pleasing effect. Coolin' Off With Ulanov is a beautiful original, displaying Lennie's fine technique. Blue Boy, based on the chord progressions of Fine And Dandy, in my opinion doesn't quite measure up to the high standards set by the rest of the album, the block chords sounding a little too staccato. His use of 4ths on this side is excellent.

Attainment is a strange piece of music requiring many hearings before it becomes meaningful. To me this music seems to symbolize the groping and reaching Lennie experiences in seeking to obtain still higher musical expression.

Teddy Wilson's comments, in the main derogatory, appearing in a

CHICAGO BAND BRIEFS

(Jumped from Page 4)

talked the theory of money making money, and jazz a commercial thing presented right, who fluffed us off, and still do, are out in the cold, wondering what has happened. Well, there seems to be more than enough business to go around, judging from the previously mentioned clubs—and tag along has always been a popular sport among the night club operators.

Inn Doing Great

The Sherman's College Inn, long afraid to spend any dough at all, dug a little deeper than usual for

recent issue of a musicians' trade magazine, is an interesting example of one individual's reaction to Lennie Tristano.

I felt that Teddy's comments were impulsive, more an untempered emotional reaction to something new and startling than a carefully calculated criticism stemming from his well-developed intellect. A confused musical reactionary cannot designate or categorize modern sounds, and therefore lumps them all under the labels of Ravel, Delius, Stravinsky, regardless of their origin. Teddy, though, is too well-schooled to make this error. His comments stem not from a misjudgment of music, but from a deeper psychological cause. All of Teddy's musical senses, his ears, his hands, his habit of thought, his nervous system, through long usage have developed into a rigidly set pattern of behaviour, that he lives with and works with and that has brought him success. It would require a strong, almost super-mortal will to break and reconstruct that pattern. Therefore, in order for Teddy to be able to accept himself as he stands, he must rationalize and refuse to acknowledge the value of the new pianistic art form.

Music doesn't end with Teddy Wilson. Nor does music end with Lennie Tristano, although in this day and age in reference to jazz, we can almost say it does.

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Frankie Laine. Result: Biggest hit since Tex Beneke, many months ago. One of the most natural locations for any club — Randolph street—finds the operators along there sitting around with hands in their pockets. The Band Box is doing so-so, got scared off a big-band policy several months ago when Joe Glaser, who was booking the Schwartz and Greenfield basement spot, brought in a series of nowhere outfits. Policy like NYC's Troubadour could really click here. Get off that second buck, boys.

McConkey Active

McConkey Music Corp. has helped the revival of jazz considerably. Agent Dick Stern has set up a booking triad with Jump Town, the Club Silhouette and Milwaukee's Club Continental and has several big names lined up for those clubs.

John Stacy and Lee Wiley, first said to be coming into the Rag Doll with Wingy Manone along, at press time is also being talked of for Jump Town, opening Oct. 7 for two weeks. Rival agencies dickering with different clubs for

the same attractions is a tip-off to how big a thing hot music has become in Chicago. Following at Jump Town for an Oct. 21 opening will be Francis Wayne.

Butch Stone's new unit, which goes into Milwaukee's Continental Oct. 20 for two, follows the ex-Herman singer, opening Nov. 11 for two more weeks. And Charlie Ventura's Sextet—the outfit that started all this off with their Continental date four months ago—is set for either Jump Town or the Silhouette Nov. 25 for three weeks. The south side spot is also picking up a WIND remote, immediately following the Eddie Hubbard disc jock show.

Bailey New Likely

For the Silhouette, where Sarah Vaughan has been doing a capacity business, Mildred Bailey is, at the moment, most likely to follow—this for an Oct. 13 or 21 opening. Billy Eckstine was previously all but set (see last issue), and will probably come in later.

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(Jumped from Page 18) lent Les Young tenor. Funny how a tone that is as hard and as cold as Pres', still doesn't halt the fluid and often emotional flow of his ideas.

Billie still does most of the tunes—usually at much slower tempo, Way with Claude Thornhill piano is a sample of a brisker pace to advantage for her singing. Buck Clayton's muted horn is pretty and ideal too. Moonlight is a sample of superb singing on a mediocre song.

There can't be much question after hearing this album, the sides Billie did with Teddy Wilson and her present records, that her singing today isn't as good as it once was. Whether this is a conscious change to suit the customers, or whether every good jazzman has a period of a few years in which everything he does is touched by the magic of real creative genius, after which he drops off into a rut of distinction but still a rut, is something for debate. (Columbia C-135)

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NOVELTY

DANNY KAYE Tubby The Tuba

The story for kids about the tuba who wanted to play melody has become a classic and Danny Kaye does all the parts in superlative fashion. This is a disc pop will continuously steal from his kids, it's that much fun to listen to. (Decca CU-106)

JOHNNY LONG College Favorites

This album has the same tunes as does the Tex Beneke From Favorites, and the pure weight of numbers in the Beneke band overpowers Long. This sort of thing takes production, and Beneke has the musicians, vocalists and type of the band to do it perfectly. Long's records of things such as Washington And Lee Swing and Far Above Cayuga's Waters are done exactly as they should be. Beneke just is slicker, quicker and thicker. (Signature S-10)

ELLA FITZGERALD Souvenir Album

These records releases all seem to have been made about 1939-40, a period when Ella was not singing, as well as she is today. The phrasing isn't as sure, nor the tone as big. The band sounds as though it might be the post-Chick Webb band which tenorman Teddy McRae fronted for a while. Best of the eight is Can't Help Loving That Man Of Mine, which Ella does with restraint rather than making it an extravaganza of chest-thumping. (Decca A-473)

THORNHILL-KRUPA-NOBLE LAWRENCE-BROWN-CARLE CUGAT-JURGENS

Signatures of Columbia's current crop of diskers. Ray Noble's Very Thought Of You isn't as good as his old Victor, while Star Burst the Krupa theme with its humorous trumpet ending, is the fourth theme song he has had on wax for Columbia. Thornhill's Snowfall is as pretty as ever, the Cugat florid but dance worthy, while Brown's Leap Frog once more shows what a well rehearsed crew his was. (Columbia C 140)

RAYMOND SCOTT ORCHESTRA AND QUINTET

Get Happy The Girl With The Typewriter The Quintet Plays Carmen A Little Bit of Carmen Manhattan Minuet Moment Musical Tuxedo Party At An Arabian House Party

The first and the last two are by Scott's big 1939 band, the other sides by his old Quintet. Listening to these reminds me of the wonderful tales they used to tell about his Hotel Brunswick stay in Boston around the same time. He was supposed to have three colored lights in the room where the band rehearsed: red, green and amber. He stayed in his suite listening to the band and signaled what he wanted by means of the lights.

This story is typical of Raymond's mechanical conception of

music at that time. Later he learned more and discovered during the war the glories of a Lunceford-styled rhythm section with a loose, relaxed band to go with it—after six years in the business!

Girl! is much the other Quintet things you've heard: long lyrical trumpet lines against short jerky reed figures, Carmen is a little more unusual, though the trap-drumming of Johnny Williams keeps me looking up to see when the girls are going to come onstage.

Minuet sounds very much like the 18th Century Drawing Room that Scott did in 1938. Musicals is of course the famous Shubert re-arranged.

Stretch is better, it sounds a little more like a band instead of the Rockettes practicing with paper combs.

This music has lost none of its value in the past nine years. A tricky fad then. Nothing from nothing still leaves nothing. (Columbia C 133)

CONCERT

LAURA NEWELL (viola) MILTON KATIMS (horn) JOHN WUMMER (flute)

Sonata No. 2 (Debussy)

This is the perfect album for those evenings when you are completely fed with big band scoring, find Beethoven heavy and Wagner blatant, and even Armstrong does not seem to have the old warmth. Miss Newell and Mr. Wummer were on the wonderful Ravel introduction and Allegro album which has been a collector's item for the past eight years, while Miss Newell could also be heard pattering around with jazz on the New Friends of Rhythm records. Their playing here is thoroughly musicianly and a pleasure to hear. The music, lighter and airier than much of Debussy, trips along in pastoral pastels, and worth it for all that. (Columbia MX-282)

JASCHA HEIFITZ Concerto in D Minor

This is the famed concerto for two violins and orchestra which Eddie South, Stephan Grappelly and Django Reinhardt kidded in a French record some years ago. Here Heifitz tackles a stunt recording: he made both violin parts by using ear phones and redubbing against previously recorded tracks. While good playing, you will find that the older versions, even the Menuhin-Enesco, have more warmth and real rhythmic swing than this one. It is a great stunt, but not great music. (Victor DM 1134)

THE AUGUSTANA COLLEGE CHOIR

The Messiah

If you like Handel's famous oratorio but can't sit through 32 record sides or afford the price of the Columbia set, you might like this eight sided excerpt version. Neither the recording nor the singing are perfect, but they are quite adequate for the limits of what is attempted. (Bibletone T)

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## Picture Views Of Music World Personalities



Johnny White (top left) pays off his wife, Pat, with a big kiss after an NBC broadcast, to the amazement of bassist Roland Garberg who witnesses the bussing . . . Fanny Dorsey (top right) interviews the English pigeon, Beryl Davis, for his first disc jockey stint, with such names as George Anid, Ray McKinley, Mary Lou Williams, Josh White and others visible

in the background . . . Newlyweds (center left) are MGM record stars Kathryn Grayson and Johnnie Johnston . . . Ted Weems (center) visits veteran Jee Howard in Boston and gets crowned by chorus Ronald Crain with a gay nineties lid . . . Vocally Jane Easton (center right) illustrates the pop song, My Heart Is A Hobo.

She since left the Freddy Nagel band and is modeling in Chicago . . . Eddie Condon attends the opening of Johnny Blowers club in Astoria, Long Island (bottom left). In usual order, Mrs. Condon Edmund Hall, Bobby Hackett, Herb Winfield, Eddie, Mimi Kaminsky, Phil Della Penna, Tony Parenti, Miff Mole and Johnny Blowers.



# DOWN BEAT

MUSIC NEWS FROM  
COAST TO COAST



**October 8,  
1947**

★ ★ ★

**Jazzman  
Blasts Blesh**

(See Page 1)

★ ★ ★

**King Cole  
Has Smash  
Concert**

(See Page 2)

★ ★ ★

**Two Key  
Spots Close  
Doors**

(See Pages 3 & 7)

★ ★ ★

**Kay Starr  
Scores**

(See Page 6)

←  
**On The Cover  
Frankie Laine**

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George Auld, Ray McKinley, Mary Lou Williams, Josh White and others visible

acrobats and dancers (center right) illustrates the pop song, My Heart Is A Hobo.

Maunsky, Pat Deane, Tommy Dorsey, Miff Mole and Johnny Blowers.

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