

# Long Disc Fight Looms

## DOWN BEAT

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## Fast Government Action On Equitable Basis Only Hope of Averting Crisis

By MICHAEL LEVIN

New York—The big news all over the record business is, of course, the announcement from Chicago two weeks ago by AFM proxy James C. Petrillo that after December 31, the union "would never again make records."

After that came the deluge.

Every newspaper, radio commentator and trade pundit has had his two-bits in predicting how Petrillo is going to get his ears pinned back. Columnist Denton Waler darkly warned that if the ban went into effect, a Wall Street combine was ready to walk into Mexico with a \$5,000,000 setup to make records. The Daily News added: "We think the little guy is pulling a big bluff. Maybe he'll get his ears pinned back this time in dramatic fashion."

The heads of the big record companies joined the transcription makers as well as the big radio nabobs in a meeting in New York to map joint anti-Petrillo plans, the first time these three elements have joined hands.

Radio Heads Worried

This stems from the fact that the radio contracts run out two months later, and they figure Petrillo will yank the radio bands as well to make the record ban stick. The FM association, already denied permission by the AFM to duplicate for free music from AM lines, announced its willingness to see things through to the bitter end.

Over and over again, the phrase, "Well, this is the big fight—this will finish Petrillo or the networks," was heard.

The amazing part of the whole affair is the misunderstandings that exist in supposedly informed sections of the music business.

This is NOT the same situation as existed in 1942 when the musicians stayed out for 18 months to win a royalty from the recording companies on each record sold, to be paid into an unemployment fund, which it is now tacitly admitted has been honestly used.

AFM Not On Strike

The AFM is not on strike. If it were, the Taft-Hartley law could be used to force it to bargain collectively with the record companies. This same law has caused the essential trouble, by barring welfare funds not jointly administered. This means that the musicians cannot have a royalty fund, even if the record companies want to give it to them.

In fact, two of the largest companies have been negotiating for months, trying to figure some way of getting around the law, so as to satisfy the union's demands.

You thus have the unusual spectacle of a union and capital in complete agreement, with the union sitting out a law and saying that it will not engage in laboring activities until the law is changed to permit it to draw just compensation for that work.

Record men here were darkly muttering that "the big money wouldn't let Petrillo get away with it—nor would a Republican Congress."

Frank Walker, head of MGM, said "Is there one man bigger than the government?"

Do Not Choose To Work

However calmer heads pointed out that there is no law which can compel a man to work if he doesn't want to. Petrillo has made it clear that the union is not striking, it does not want the work under any conditions, or least not the legal conditions now prevailing.

He went on to point out that the union had examined the possibility of forming its own record

### Petrillo Prosecutor New AFM Counsel

New York—New general counsel for the AFM is J. Albert Woll, son of Matthew Woll, well-known AFL executive.

Ironic twist to Woll's appointment, succeeding Joseph Padway who died of a heart attack while addressing the AFL convention in San Francisco last month, is that he was the US attorney in Chicago who originally filed the charges in Chicago against AFM proxy Petrillo which resulted in the Supreme Court upholding portions of the Lea bill.

company, but would be obviously restrained by the anti-trust laws since it would control almost all the available labor.

At press-time, "smart money" was betting that Petrillo would take further action against the disc jockeys, who have been collecting millions of dollars in ad fees a year with no payment going to the musicians.

Several Obstacles Loom

However at this point, it is difficult to see what direct action could be taken. Petrillo could request each individual local to call for strike action against stations using disc jockeys who would not work out a fee payment system—though this could be attacked under the anti-feather bedding provision of the T-H bill. However, many small stations could easily dispense with their bands and depend on net music service. The AFM could not pull the network bands to implement the strike threat since this would be a secondary boycott, expressly forbidden by the T-H bill.

The other course of action open to him is to forbid all members of the AFM to either engage in disc jockey activities or to have anything to do with jockeys. This is more possible, but at press-time AFM national headquarters said they did not think it were likely.

Basic Law Prevents

Actually nothing drastic can be done to correct the obviously inequitable picture of jockeys making loot and the musicians getting nothing until the copyright law of 1909 in its mechanical provisions is changed.

When the Paul Whiteman-Fred Waring cases of some years ago were lost, it was generally recognized that musicians would never get performance protection on their records until the basic laws were changed. The situation is unchanged today.

There is much talk that the  
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## Eleventh Annual Band Poll Opens With This Issue

The Eleventh Annual Band Poll, in which readers of DOWN BEAT will select their favorite bands, musicians and singers, is inaugurated with this issue. Balloting will close with the November 19 and December issues, the polls will close at midnight on Wednesday, December 10, and the winners will be announced in the December 31 edition of DOWN BEAT.

The old categories of "swing" and "sweet" have been eliminated this year in regard to the selection of the most popular dance bands. Readers are asked to name their favorite band, regardless of classification or style, and to list their second choice.

### Three Bands Will Win

The three bands receiving the most votes will be declared first, second and third place winners and each will be awarded a trophy. It is almost impossible to classify many modern bands as either "sweet" or "swing" and, as will be recalled, last year one band, Duke Ellington, won top honors in both divisions.

Rules will be relaxed a little this year with respect to eligibility of individual musicians for chairs in the mythical star band which is chosen in the poll. Musicians who can technically could be classed as leaders during the year were ruled out from this section of the ballot in the past.

### Leaders Not Eligible

Recognized and established leaders of big units, such as Goodman, the Dorseys, Thornhill, Krups, Ellington, Kenton, Frank Herman and similar names, still are not eligible for election as sidemen in the all-star group. But it has been pointed out that many star musicians who might nominally have been leaders of small combos or units at some time during the year, should be available for selection.

Such instrumentalists will not be disqualified and declared ineligible. (Modulate to page 10)

### January Bride



New York—Soon to be a bride, Kitty Kallen is receiving congratulations upon her recent engagement to publicist Budd Granoff. Date for the wedding is in January. Granoff is a member of the George Evans organization.

## TD On Long Theater Tour

Chicago—The Tommy Dorsey band goes into the Circle theater, Indianapolis, tomorrow (6th) for a week, following with a week at the Keith's in Dayton, Ohio. Other theater dates include three days (24-25-26) at the Palace in Columbus, and following weeks in Cleveland, Rochester and Boston, all in December. There's also a Dec. 20-21-22 date at the State theater in Hartford, Conn.

In the TD band at the moment are: Ziggy Elman, Charlie Shavers, Dougherty, Arslan and Brown trumpets; Nole, DiMasio and Hearn, trombones; Sid Cooper, Buddy Di Franco, Boomie Richman, Fresk and Berman, saxes; Louis Bellson, drums; Paul Smith, piano; T. Teague, bass; and Stuart Foster, Audrey Young and the Polks, with Lucy Ann, vocalists.

## Club Opens Hamp Early

Hollywood—In an effort to hypo slackening biz, the Meadowbrook asked Lionel Hampton to come into the spot one week early replacing Alvino Rey, the King sisters and Joe Liggins. Hamp, originally slated to open yesterday (4), at press time was set to debut the spot Oct. 29.

## Don Boyd Sets New 17 Pc. Ork.

New York—Don Boyd, trombonist who was featured with Harry James, Les Brown and Glen Gray has a new band in rehearsal which will have: one trumpet, four trombones, a baritone, alto, tenor, three rhythm and six strings. Meantime Don is being featured with Eddie Stone's band at the Glass Hat of the Belmont Plaza.

### Gale Hires Bundy

New York—As uneasy stirrings continue to be heard from MCA's band department, the Gale agency continues to add personnel. Latest to join is vet booker Bob Bundy, who will work under Billy Shaw.

## Beat Discovery Joins McKinley

New York—Marcy Lutes (pronounced Loots) replaced Lynne Warren with Ray McKinley at the Hotel New Yorker, October 27. Marcy is the gal that Don Dorsey went all out for in the August 27 Beat, while she was working at a Chicago club with the Tay Voge quartet.

Buddy Norman also left with no announcement anticipated. Lynne Warren will try for a single in singles and night clubs.

### Two Heads Band

New York—Johnny Dec, ex-Tommy Dorsey reed man, is leading a unit at the Palladium ballroom here.

## Ernie Holst Succumbs

New York—Ernie Holst, well-known society band leader, died here last month of a heart attack suffered in a taxi-cab. Holst has been well-known all over the east coast for years, and his placid, easy-going smile was a trademark to the thousands of people who knew and liked him.

## Matthews Unit On Long Island

New York—Dave Matthews is working at the Holiday Inn out on Sunrise Highway near Wantagh with seven men including Bob Leininger (bass), Johnny Titus (trumpet) and Mark Hyams (piano). Matthews is the ex-Goodman, James and McIntyre saxist and arranging specialist.

## And He Needs Violins Yet



Hollywood—David Rose knows how to get his mug in the front, and here shows Tommy Dorsey and June Christy the way it's done. Clowning came after Dave and June were guests on TD's transcribed radio show.

## Ralph, Louis On the Cover

Louis Armstrong takes time out during his recent sensational engagement at the Rag Doll in Chicago, to discuss his horn with Ralph Martire, who also plays trumpet. Universal has just released Ralph's first platter, made with 32 men, including 12 strings. It is Sweet and Lonely, backed by a medley of Summertime and It Ain't Necessarily So. Armstrong and his group will be presented by Down Beat in concert at the Civic Opera in Chicago on November 8.

# Hampton Opens Club On Coast

By RALPH J. GLEASON

Oakland—Oakland took a flying start over San Francisco in the race to see which of these two Bay Cities could start jumping first with the announcement that Lionel Hampton and John A. Bur-Ton, local name band promoter, had completed a deal to take over the Swing Club, long-vacant nightspot, on Seventh Street. Hampton, his full band and stage show, opened there October 19 for a two week run.

The Club has been re-named the Hamp-Tone Swing Club and Bur-Ton, who had been dickering for the place for some time, made the deal with Hampton, took over the club and announced the opening a flurry of activity last weekend.

Opening night was jammed to capacity till closing.

### Other Names Set

Following his date at the Swing Club, Hampton takes the band back down to Los Angeles opening at the Meadowbrook for four weeks starting Nov. 4. Following that there's a deal cooking for a Morocco date.

Plans for the club, according to Bur-Ton, include runs by Louis Jordan in late February following his week at the Golden Gate Theater, Johnny Moore's Three Blazers, Luis Russell, possibly Armstrong and the Mills Brothers.

The spot stands a good chance of living up to Bur-Ton's predictions as he's in a particularly advantageous position regarding talent. He's by far the biggest booker in these parts (spending over half a million dollars a year on bands) and, as he picks up band contracts in blocks, he can play them up and down the coast on one nighters and shoot them into this club a week or two weeks at a time. In between runs of name talent Bur-Ton will keep the club open, but as a bar only.

At press time deals are being set to give the spot radio time on the west coast networks, local San Francisco stations and possibly a transcontinental wire.

### Same Hamp Band

Hampton, who has been playing one nighters in this area for Bur-Ton for some weeks, will have the same band he's been using all summer with a couple of replacements. Show opening with Hamp is his regular theater show including Red & Curly, a couple of fine dancers who end up doing a knocked out drum routine, Mara Kim, a Chinese boogie woogie dancer, the Hamp-tones, Winnie Brown, Herman McCoy, and Roland Burton.

Hamp's band personnel follows: Trumpets: Wendell Culley, Teddy Buckner, Duke Garrett, McKinley Durham, Lee Shepard. Trombones: Britt Woodman, James Warwick, Andrew Jeno, James Robinson. Saxes: Bobby Plater, Morris Lane, John Sparrow, Jack Nelson, Ben Kynard, Charlie Fowlkes. Rhythm: Milton Buckner, piano; Charlie Harris, Charlie Hages, basses; Earl Walker, drums; William Mackel, guitar. Vocalists: Winble Brown, Roland Burton, Herman McCoy. Arrangers: Milton Buckner, Bill Duggett, Bobby Plater, Ben Kynard, Jack Nelson, Herman McCoy.

## Critical Audience For Monroe



New York—Not one to overlook an angle, Vaughn Monroe here gathers together the visiting experts for a commemorative camera study. Occasion was Monroe's opening at the Century Room of the Hotel Commodore here. Left to right, seated: Guy Lombardo, Monroe, Skitch Henderson; standing: Woody Herman and Boyd Raeburn.

## Absinthe House Keynote Firm Will Use Names Sitting Pretty

New Orleans — The Absinthe House, oldest bar in the United States, which up until now has relied on the piano of Fats Pichon and strip teasers to draw in the trade, opens tonight with Ethel Waters, embarking on a new policy of name talent.

Other acts to come in include Eddie Heywood and the Deep River Boys, the spot pointing out "you needed hands during the war for business—now you need heads."

New York — Keynote records implemented its announced intentions of sticking close to the classical field from now on, following up its deal for European masters by signing William Horne, young tenor who has been drawing rave concert reviews.

Keynote will be one of the few outfits sitting pretty in light of the Petrillo band since prexy John Hammond told the Beat that there is more material available than the firm can ever possibly release.

## COLE'S CARNEGIE BASH JUST MISSES

New York—The King Cole Trio gave a concert here last month to a two-thirds house. As usual, the music was excellent, but the general consensus was that the concert was a shade hurried, and the level of the music artistically not the top level expected from musicians as good as Cole, Ashby and Miller. Standout of the performance was Irving Ashby's guitar playing. His first New York appearance, Ashby impressed the reporter as having better tone than Oscar Moore and a more complex harmonic grasp of his instrument's solo possibilities.

Cole himself played and sang wonderfully despite a cloudy mike system (those old Carnegie Hall barrelhouse speakers again). Main trouble was that he simply didn't play enough "stridin'" piano for an audience a little surfeited with prettiness.

All three of the men bounced leather heels on the floor during the tunes to some audience discomfort. Johnny Miller caused audible titters during one of his bass solos by tapping counter-beats with his right foot.

The program was hurried, since the hall had to be cleared by 7:45 p.m. for the regular evening concert, but even so, this didn't quite excuse programming which jammed a serious tune such as Nature's Boy between two blues. Ashby's Allegro Suite included a pretty waltz bit, while Cole introduced two novelties which are sure record hits: Now He Tells Me.

## Mary Lou Gets Good Break

New York—Mary Lou Williams, jazz pianist who has had her share of bad booking breaks in the last year, landed a good one finally. Heard in Washington at the Bengasi by producer Burt Goldsberg, she has been set for a Hollywoodopic starring Jackie Robinson and will join his vaudeville unit now touring with Tiny Bradshaw's band in Chicago November 7.

Deal was set by her steerer, Mort Goldson.

by Don Wolf and Baby I Need You (Gunnaway). Latter includes several classic lines, one of which caused a trade howl: "Capitol needs Mercer, but Mercer needs them worse."

—Mix

### DOWN BEAT'S DECISION:

A good concert, but for a variety of reasons lacking the excitement and virtuosity to make it a musical event. Nothing climactic was heard or attempted.

## Iceland Has Its Jazz Club

Reykjavik—Iceland, which is not as cold as most Americans think, is due to get much warmer soon.

This year saw the birth of the Icelandic Jazz Club and that club's paper, edited by Tage Ammendrup Jr. The club arranged for Rex Stewart and a combo to go to Iceland October 6 for a jazz festival. With Rex are trombonist Sandy Williams, altoist John Harris, tenor man Vernon Story and pianist Jimmie Tanner. A group of Icelandic musicians, many of whom have studied in the United States, will jam with this group.

Favorite local combo is that headed by trombonist Bjorn R. Einarsson. The sextet records for the Icelandic Gramofon Company and recently cut Gershwin's Summertime and Prima's Christopher Columbus. Gunner Egils, a clarinet student now in California, did the Goodman-like solos on Christopher.

## Trumpet Player Told To Quit Playing

New York — Mickey Diamond, trumpet, who is subject to heart attacks was told by his doctor he would have to give up playing altogether if he wanted to live. Mickey had been teaching trumpet and doing club dates around New York until the doctor's orders curtailed that source of income. His friends in the band field are running a subscription, sanctioned by local 802, by selling tickets for a gold watch. Tickets can be obtained from Mike Cohen of the High Button Shoes band, Century theater. The drawing for the prize will be held on the exchange floor of local 802, December 19 at 3:00 p.m.

## Willie The Lion Has Show Group

New York—Willie The Lion, an old-time piano man here in town, picked up on a fine break last week, opening in New Haven with the new Tennessee Williams play, A Stranger Named Desire. Work with him were Eddie Barefield (clarinet), Dick Vance (trumpet) and Denny Strong (drums).

## Lonesome



Hollywood — Imagine four strong men letting this get away from them! But the Modernaires can apparently use only one gal and Paula Kelly's got the job. Virginia Moxey, above, who took her place when Paula became a mother, is now doing a single.

## Victor Waxes Three Shows

New York — Three Broadway shows have been recorded by RCA Victor with original cast productions. These are Allegro, the new Rogers-Hammerstein epic penned by most of the critics, High Button Shoes, with a well-received Julie Styne score and The Medium, operatic thriller with music by Gjon-Carlo Menotti.

## Bill Siegel Combo Plays Jump Session

New York — Bill Siegel, lead trombone for a number of years with Hal McIntyre is doing the Wednesday Jump Sessions at the Arcadia ballroom, N. Y., using Vinny Badale, trumpet; himself on trombone; Armand Camgros, tenor; Buddy Schutz, drums; Joe Cohen, piano; Joe Feinbloom, bass; Chris Weston, vocalist. Bill makes the arrangements which are on a bop kick.



"Sounds all right, but it's too old-fashioned—you gotta have harmonicas and accordions nowadays."

## Butterfield Cuts 4 More

New York—Billy Butterfield's work made four sides for Capitol with an augmented band including: Jimmy Maxwell, Andy Ferretti, trumpets; Will Bradley, trombone; Hymie Schertzer, alto; Danny Perri, guitar and Cory Cole, drums beside the regular men; Jack Stametz, Bob Peck, Archie Johnson, trumpets; Eddie Butterfield, and Ken Shurder, trombones; Johnny Signorelli, alto; Jimmy Hudgins, tenor; Norman Elvin, baritone; Sam Bruno, bass; Mickey Carrato, piano.

Tunes were: I Can't Get Started With You, Bugle Call Rag (arranged by Bob Haggart), Malaguena and Ethelbert Nevin's Narcissus. Bob Peck arranged all but the Bugle Call.

## DeParis Into Child's Para

New York — Wilbur DeParis whose bands have played continental cafes and New York spots is the first colored band to play in a Child's restaurant. Wilbur's band opened October 15 with his brother Sidney on trumpet; Wilbur, valve and slide trombone; Eddie Barefield, clarinet; Don Abney, piano; Huey Long, guitar; Carl Powell, bass; and Lester Nichols, drums. They are at the Paramount Child's, 43th st. and Seventh ave. for an indefinite run.

## Gotham Jockeys In Mad Scramble

New York—The disc jockey scramble around this town gets madder with the latest entrant, Johnny Kane, night columnist for the Enquirer a Sunday rag favored by the publishing and hosiery trade. He will have a one hour slot nightly from the Greenwich Village Inn and Sammy's Bowery Follies over WOV starting at midnight. This slot was rumored set for ex-WORMen Eddie Newman and Barry Gray at one time, but their present assignments are still not set.

## Naptown Promoter Pulls Fastie On Cole

New York—An unusual squabble developed last month in Indianapolis. Nat Cole scheduled to play a concert at a local theater, arrived to find the Earl Hines dance at Tomlinson Hall placarded with signs saying in large type: "King Cole Anniversary Week," and underneath Earl Hines Orchestra Will Play Here, with "The King Cole Trio Will Be Earl Hines Personal Guests Tonight" with "after the concert" in very small print. While the Cole concert did good business, GAC, his bookers, were debating going to the AFM and trying to tap promoter Denver Ferguson for the full contract price for the Cole Trio, alleging that the posters constituted an attempt to use the Trio's name to draw crowds when they were neither scheduled to show nor did they.



# Jock Becomes Jerk

New York—It's jock to jerk without any nasty innuendo for Alan Courtney. The platter spinner who started here some years ago with the very successful 1280 Club on WOV is going all the night club record shows one better and opening his place in Freeport, Long Island, just before Christmas. Called Alan Courtney's Satisfy... The American Appetite, it will specialize in sodas and food. In the meantime, Courtney is doing a five a week afternoon show at 3:30 p.m. over WGBB to promote the venture.

Psychiatrists are watching the venture with interest, pointing out that the pulling motion associated with sodas as opposed to the circular necessary for twirling records makes pat - the - head - rub - the-stomach simple in comparison. Courtney does plan to blend the two to the extent of using records with unplayable surfaces for coasters underneath the glasses.

# Two Jockeys Get Pitches

New York — Two local disc jockeys here received new pitches with Barry Gray, checking out of WOR-Mutual, receiving a deal from the Florida Copacabana while WOV's Fred Robbins is doing all the New York City origination Nat Cole Wildroot shows. Gray is getting \$500 guarantee for his Miami stint plus a house and car, with a contract calling for 36 weeks work during the year. BBDO, agency handling the Wildroot account, they felt Robbins was one of the best men in the field, only regretted that his other commitments prevented his doing the show with Cole all over the country.

# Eberle Into Meadowbrook

New York—For his opening at the Meadowbrook, N. J. Ray Eberle made the following changes: George Koenig, lead alto; Al Hecker, tenor; Buddy Lowell, drums; Al Mueller and Bob Bonzang, trumpets. The Eberle band goes into the New York Strand early in December with the Ink Spots. Later Marion Hutton will do a three week theater tour with the band. Tony Rulli who has been holding down the baritone chair, has given up playing to give all his time to managing the Eberle band.

# Too Much Business, Sat. Day Night Off

San Francisco—Billie Heywood and Cliff Allen, fine piano and vocal act now playing Jim Dolan's swank club off Union Square, have one of the wackiest jobs around here. Spot does so much business over the week-end that keeping Billie and Cliff there would be too much, in the opinion of the boss so they have Saturday night off. Who ever heard of doing too much business?

# GAC Gets Disc From Indians



New York—Really in earnest about Red Wing, Sam Donahue's latest disc, are all these important people. Left to right: Howard Bennett, GAC one-night booker, Donahue, Art Weems, GAC vice-president, Tom Rockwell, GAC president, Chief Red Wing and Jack Philbin, another GAC'er. Red Wing, which includes everything from muted trombone to war whoops and Shirley Lloyd's vocaling, is a Capitol release.

# Support

New York — Randy Brooks goes into the Paramount this week, probably for six weeks. He'll be supported by a King Cole Trio. At least that's how the press release puts it.

# Shorty Does Slow Burn After Two Stand Fires

Baltimore—The Shorty Sherock band, working at the Famous ballroom here, has been a blazing hot item. Three weeks ago a fire broke out on the bandstand, destroyed all the band's music, the bass, piano and drums plus a section of the band-stand. Sherock manager Grady Watts did some wild dashing around New York City, came up with enough stocks and specials to enable the band to continue working.

Five days later, another fire broke out. This time however ballroom attendants caught it in time, noting it had been kindled on each instrument stand and under the piano. Police caught and juggled an unidentified citizen of Baltimore who denied having any grudge against Sherock or the ballroom, just liked to see things burn up.

At prestime, Sherock was doing a slow burn about the whole affair.



Shorty Sherock

# Red Rodney Joins Thornhill Band

New York—Gil Evans, arranger for Claude Thornhill brought in a score on Charles Thompson's Robbins Nest which the band recorded October 17. Mickey Folus and Danny Polo, tenor and clarinet have an exciting chase chorus in the opus. Fran Warren and Gene Williams each did a post-vocal on others.

Red Rodney, bop trumpet (Lawrence, Auld) joined Claude at the Pennsylvania hotel October 17 the last day of Claude's six week run. Red replaced Emil Terry who joined Carmen Cavallaro.

Jimmy Lamarr took over management of the band as Bill Borden will stay in town to make arrangements for Claude. Jimmy was previously with Charlie Barnet and Bobby Byrne.

# Body Identified As Trumpet Kan

Los Angeles—Frank D. Siegrist, 47, trumpet player in the Paul Whiteman orchestra 25 years ago, was identified as the man whose body lay for more than a month in the morgue here. The Dubuque, Ia., musician dropped dead of a heart attack on Sept. 21. His ragged clothes gave no clue and his identity was finally established through fingerprints.

# Gardner In Las Vegas

Chicago—Jack Gardner, rotund jazz pianist, moved westward for the winter into Gene Austin's Blue Heaven in Las Vegas.

# Granz and Five Sue Restaurant

Chicago—Unable to get served at a Jackson, Mich., restaurant before a recent concert at the country auditorium there, Norman Granz and five members of his troupe are filing suits against the restaurant under Michigan's civil rights law.

The group, which included Howard McGhee, J. C. Heard, Helen Humes, Hank Jones, Flip Phillips and Granz, waited at the Regent restaurant from 8:30 to 8:30 p.m. October 7, when Granz left to explain the delay to the concert audience. When Granz returned to the spot, he was accompanied by the Jackson police chief and the situation was officially witnessed. The show started at 9:30, an hour late.

Another recent example of Granz' practicing what many others only preach, occurred in Dayton, Ohio, where the group was scheduled to have an autographing party in the record department of Spencer's, the city's largest department store. The store refused to have a mixed group do the scribbling, so Granz ended the incident by having all his records withdrawn from sale at the store.

# Teddy Napoleon Rejoins Krupa

New York—Pianist Teddy Napoleon gave up his trio to rejoin Gene Krupa last week at the Adams theater, Newark. His month-old baby reportedly influenced the move.

# Chermot Ballroom Burns In Omaha

Omaha—Fire of unknown origin caused over \$50,000 damage to the Chermot ballroom, owned by Tom Archer. No dancers were in the spot when the fire started. The blaze forced cancellation of Tex Beneke Band, skedded for two days following the misfortune. Spot closed indefinitely.

The Eddy Haddad band is getting rave press mention during his run at Music Box . . . On tap for Orpheum theater are Tony Pastor, Del Courtney, Lionel Hampton, Beneke, with Norman Granz' Jazz concert booked for same night as society's top local draw of year, Ak-Sar-Ben coronation ball, with Morton Gould work.

New theater-cabaret, Seven Seas, is trying for top-flight talent of Three Susans caliber for opening. Don Hammond is backing club . . . Mel Henke, at Copacabana, and Merry Macs, at Stork Club, are typical of better stuff hitting Omaha.

—Art Oleson

# One - Nitters Are Pain In Neck In Soviet, Too

Moscow—If you stateside crows think MCA hands it out rough, get this tale, dug up here by the Chicago Sun bureau. Boris Renski, who also doubles as a tap dancer, was deemed guilty of "unseemly contortions offensive to Soviet enhances",

# Victor Calls Its Moves

New York—RCA Victor, lately has reissued quite a few records including Glenn Miller and Benny Goodman albums as well as Muggsy Spanier and Tommy Dorsey singles has changed its policy from "sneak" issuing of the oldsters, to adopting a ballyhoo promotion more in line with what Columbia has been doing with its re-issues.

# Kaminsky Trio To Vanguard

New York — Trumpeter Max Kaminsky took a trio in the Village Vanguard here with Ralph Sutton on piano and Arthur Trapier (drums). Group accompanies Chippie Hill, blues singer, re-discovered by jazzist Rudi Blesh, now working the spot.

# Jerri Keever Cuts On Coronet

New York—Jerri Keever, songstress made two sides for the Coronet label using the Henry Lewis (pseudonym for Hot Lips Levine of Lower Basin Street fame) band. It's Kinda Lonesome Out Tonight (Duke original) and I Love To Love You In My Dreams ( penned by Ted Mossman). Records were due for release the first week in October but because of the express strike the labels got sidetracked and were located three weeks later in the Washington, D. C. post office. How they got there is a \$64 question. Paul Whiteman will introduce Jerri on his platter program with the first playing of the records.

# Berigan Family To Get Royalties

New York—Billy Butterfield's next Capitol release will include I Can't Get Started. Bunny Berigan's old theme song. Butterfield told the Beat that not only will the side be dedicated to Bunny's memory, but any royalties earned on the side will be turned over to the Berigan memorial fund on behalf of Bunny's family.

was warned that he had better find some other outlet for his artistic energies, while Soviet clubs and organizations were cautioned not to give him any further aid and comfort. The leader had his orchestra dissolved by the authorities last year "since he had not shown the slightest desire to improve his methods of work."

He then left Moscow for Tula, found new backing from local swing fans and orchestra lovers and received 300,000 rubles from the district committee to pick up another band.

Making a tour to get funds to pay off the loan, Renski and his lads instead piled up another 300,000 ruble deficit. They also piled up a lot of public dissatisfaction which was expressed in letters to the Government Art Committee.

For the second time, the Renski band has been ordered dissolved because its members "provoked the indignation of their public by their low quality and immoral behavior by a number of performers."

Yesterday the newspaper Trud warned other potential patrons of Renski not to be as generous as the Tula district committee.

Moral: Everybody wants to get into the act everywhere. Band leaders are bandleaders the world over. One-nighters are a pain in the neck. Moscow authorities are just as unhip as some U. S. authorities.

# Johnny Dee Into NYC's Palladium

New York—Johnny Dee whose new band just finished a 18 week stint at the Keansburg, N. J. Playland, opened at the Broadway Palladium ballroom Oct. 15 for an indefinite stay. Band is booked thru Jack Whittemore's Mus-Art office. Personnel for Palladium, has: Bill Jones, Walter Reddick, Howard Reitz, trumpets—Reitz also plays French horn; Link Schulze, alto and arranger; Johnny Dee, alto, clarinet and flute; Charley Alberts, baritone and arranger; Carmen Capucci and Johnny Placca, tenors; Joe Dee, drums; Lenny Carroll, bass; Jack Buff, piano and vocals; Dee Saunders, femme vocal.

# Snub On Island

New York—Snub Mosely who plays that funny little horn is now working at the Esquire Club, Valley Stream, Long Island, the spot Chubby Jackson opened.

# Street Jumps With Eager



New York—One of the last groups officially at the Club 18 was Allen Eager's unit. Here is a Got photo of Eager, tenor, and Arv Mardigan on drums. The 52nd Street spot has completed a full circle. After first closing as the Club 18, it became Dixon's, which upon closing became the Troubadour, which became Club 18, and closed again.

CHICAGO BAND BRIEFS

A New Frances Wayne At Jump Town Makes A Critic Blow His Top

By DON C. HAYNES

Chicago—I give you two words—FRANCES WAYNE. That's all. Even with Lee Wiley at the Rag Doll, and Billy Eckstine at the Club Silhouette, that's all. And Lee and Billy are singing well, too. But Frances! She's at Jump Town, has one more week to go—and whatever I might write here would be an injustice to the effect she creates at Jump Town when she sings.

Here's a gal who's no arranger to music fans. She was with Woody Herman's greatest band, recorded one of the finest vocal records in recent years with Happiness Is A Thing Called Joe. But you still haven't heard Frances Wayne, the Frances of today, have no idea of her presentation, choice of material—or the way she uses her voice working as a single today.

Briefly: here's a singer who will soon wrap up a good part of the music business all for herself. She sells, and she sings.

October 21 was a big night, with Wayne's opening Billy Eckstine's and the Jess Stacy All-Stars at the Rag Doll with Lee Wiley. Then, November 4, Art Tatum opened at the Detour, and on either the 11th or 18th Roy Eldridge was to open at the Tailspin and Charlie Parker next door at the Argyle.

It's nice to find that Argyle Street is back on the hot jazz map. Sessions off-nights are still going at both places, and pianist Rozelle Gayle is also due for the Argyle on either the 11th or 18th.

All-Star Lineups

In the Stacy all-star band is clarinetist Edmund Hall and trumpets Buck Clayton and Wingy Mannone. Rumored for the next all-star outfit to be brought into town (where are the bookers diggin' up at?) is such names as Muggsy Spanier, Bud Freeman, PeeWee Russell.

Charlie Ventura's Sextet is now at the Stage Door in Milwaukee, and is set for Chicago later in the month at either the Silhouette or Jump Town. Committed for both places—too many fingers in the pie.

Several good outfits—Chubby Jackson and Georgie Auld to mention only two—have had their throats cut here in the over-eagerness of agents in booking names about town. These combos, and several others, including most of the Moe Gale stable, have been submitted so many places by so many agents that the club operators have no alternative except to adopt a hands-off policy toward the attractions.

Too Many Fingers In...

Example: Jackson is submitted to the College Inn by a dozen different agents, at varying prices. If Marty Bloom, the Inn's booker, touched the attraction he'd either have to split the commission twelve ways—or have 11 agents

at his throat. In self-defense he can't touch the attraction, even if he wants it badly—which he did!

Dick Stern, the McConkey agent who started all this commotion about jazz, has taken on additional chores as talent factotum for Chord Records.

Bill DeArango's quintet, one of the finest small groups heard in Chicago in many months, was cancelled out of the Silhouette and the Steps Of Jive held over. Silhouette owner Al Terman manages the latter group.

Several agents have gone into business for themselves, setting up new offices. Ray Lyte left MCA to go in with Tweet Hogan; Milo Stelt some time ago set up the Billboard Attractions with three other partners, and newest is Erwin Rose's National Attractions. Rose at one time controlled most of the jobs around town—the way he's started operation makes it look like a repeat, except the new office expects to live up to its name and operate nationally. All, incidentally, are located in the 203 Wabash, also occupied by Down Beat.

Another Nov. 11 opening: Slam

Stewart's Trio at the Silhouette, following Ekstine... Kay Starr is said to be booked for the Silhouette sometime in January. She should kill 'em... Milwaukee's Continental will use Butch Stone for one week only, then go off of jazz names... The Estrillitos, with Jimmy Nuzo, a wonderful clarinetist and saxist fronting, has been working Art McCarthy's East Town, Milwaukee... Joe Burton back at the Preview, will close there in mid-month to organize a combo.

Cope To Reopen

The short-lived Copacabana will reopen soon as Mike Fritzel's classy eating place, a long way from when he had the old Friar's Inn, Chi jazz hangout in the 30's. Not known yet what music will be booked.

Joe Callan resigned from Fredrick Bros. and took a two-week Hollywood vacation. Future plans uncertain... Danny Cassella and Jack Ivert continue at the Capitol... And A.A. brought Jimmy McPortland back into the Brass Rail after a month's lay-off. Don't forget, just because we haven't mentioned them lately, the Chet Roble Trio at the Cairo... Tay Vove's 4 at the Zig Zag on Milwaukee ave.

Group of Veterans In Chicago Spot

Chicago—A small combo of veterans is attracting attention nightly at the Steak House on Rush street. They call themselves The Modulators and include Jimmy Polk, piano and trumpet; Bob Ranger, tenor; Rex Wayne, guitar and vocals; Roy Ward, bass, and a former WAC, Shirley Scott, vocals.

Polk played scream horn for Gene Krupa before the war, but injured his lip as a paratrooper and plays more piano than trumpet now.

Buddy Stewart — From Ballads To Scat Singing

By RUTH STEIN

New York—The human voice in the jazz field has been, at its best, a moving and ear-pleasing interpretation of lyrics set to music; and at its worst, a sickly exponent of romantic love.

Buddy Stewart was and is an accomplished singer of ballads—in his work with Claude Thornhill, Gene Krupa and now Charlie Ventura, he has built a reputation that few other band vocalists can equal. But more than this, Buddy is also a musician with a musician's need to create music as he feels it. Out of this compulsion, shared by other progressive vocalists, a new use of the voice has been evolved. The voice, as Buddy uses it, has become a musical instrument, blending in the ensemble choruses with other instruments and building climactic solos of its own; and Buddy, emerging from an era of vocal sentimentalists, has been more than a refreshing tonic to croom-jaded ears. He has successfully proven that the human voice can be a dynamic and integral part of modern jazz.

Buddy's distinctive vocal style is the distillation of his many years in the music world. Nurtured on grease paint and the homely realities of backstage life, Buddy joined his parents, a well-known vaudevillian team, as a performer at the early age of eight. He decided in his early teens to confine his performance to singing and was the youthful member of several itinerant trios and quartets until he joined Jerry Livingstone's orchestra, a large outfit consisting mostly of fiddles and tenor saxophones. From there he went with Bobby Day's band into the Arcadia ballroom in NYC. Then came his first break of major importance—Claude Thornhill asked Buddy to join his band and to organize and coach the Snowflakes, a vocal group.

Joined Krupa After Army Buddy remained with Claude

until he was called into the army. After his discharge in 1944 he immediately joined Gene Krupa. It was in the G-Notes with Krupa that Buddy found a young man, a singer, Davie Lambert, who like himself was restless in the confines of lyric interpretation.

Always for kicks, hardly conscious of its musical value or commercial possibilities, they experimented with this scat-like type of singing. Eventually Krupa became aware of its potentialities, and all three arranged and recorded What's This, which has caused a good deal of comment with the public and musicians.

Encouraged by the reaction to What's This, Buddy left Krupa and came to New York, eager to experiment further with this new conception of voice. There, he "sat in" with many small groups, but now he blended his voice with an instrument instead of another human voice as he formerly had done. At present, he's a distinguishing feature of the Charlie Ventura Sextet, and has contributed in no small way to the success and to the excitement provided by this group.

A Hard Worker

Buddy is the answer to a leader's prayer, a vocalist who is a blend of inventive musicianship, instinctive showmanship and hard-to-find earnestness. He's as enthusiastic about Ventura and the Sextet as Charlie is about him.

"And as often as possible I let them know it," Buddy says. Seriously, I think it's a pretty important thing to do and something that's neglected too often. There are a lot of sensitive guys in this business, frustrated ones too, and I find that deserving, wholehearted (Modulate to Page 5)



Don

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### Buddy Stewart Rehearses



New York—Taken at a recording session for *Keynote* earlier this year, Buddy Stewart (center) riffs through one of the arrangements with Dave Lambert (left) and trumpeter Red Rodney. The Stewart led's full story is told on this page.

praise from a fellow musician is a group as well as being an un- a great dissolver of tension within beatable stimulant to the individ-

ual—I'm all for it."

#### Enigmatic Buddy

Away from music, Buddy is an enigmatic fellow, his lighthearted amiability contradicted by the grave and watchful expression in his eyes. Beneath an appearance of tow-headed adolescence, of All-American boyhood, Buddy shelters an acutely perceptive mind and a mature emotional depth.

"I guess I take things too seriously," Buddy says, "Get too disturbed when something is wrong. Some things though I just can't take: like hecklers throwing snide remarks as a guy whose playing or singing his heart out, or the anti-minority bullies and their more subtle brothers, and the guys who believe all their own publicity, and the cats who think that music is hep words, over-padded shoulders and hangovers."

#### Experienced Showman

Partly because of his long experience in show business and partly because his innate intelligence is coupled with a sincere desire to please his public, Buddy is a superb showman, always radiating a typically Stewart look of fresh and youthful exuberance and a smile that constantly threatens to break into laughter.

Buddy's plans for the future re-

## Chi. Group Conducts Experiment In Jazz

By GEORGE HOEFER

Chicago—An experiment in jazz is taking place every Sunday afternoon on Wilson Avenue. The laboratory is the once famed glass floored Via Lago cabaret located in the Clarendon Beach hotel and now being used as a rehearsal hall. As one enters the darkened room with the brightly lighted bandstand at one end there is a crash of sound emanating from twenty instruments crammed into the small gaudy shell.

The band, in rehearsal since February 1947, plays only original arrangements. The leader is Bill

Russo, young Chicago arranger, trombonist and teacher, who pens numbers with titles like *Torpid Cadaver* (Lazy Corpse) and *Roger* (not the Eddie Getz arrangement of the same name—but a memorial to a contemporary musician killed recently in a wreck). Burrell Gluskin, pianist with the band, also composes and has done a number titled *Tom Thumb's March*. Pete Rugolo, Stan Kenton arranger, has heard the musical experiment and wrote a couple of numbers for the group. Standard tunes on which they have original arrangements include *How High The Moon*, *Stairway To The Stars*, *I May Be Wrong*, *All The Things You Are* and Leonard Bernstein's *Lonely Town*.

#### Tristano Influence

It is not a be-bop band, but desires to be considered strictly modern. They have no intention of building a style but confine themselves entirely to experiments in progressive music. Many of the members are influenced by Lennie Tristano's philosophy of music and share his progressive ideas of rhythms and sounds. They strive for simultaneous rhythms and tone coloring, in fact, Russo avers that in one number there are as many as twelve simple rhythms going at the same time. Unusual features of the band are its six reeds, and the fact that the trumpets are rarely used as a section but play independently.

Reception of the experiment has been varied. The boys feel that the antagonism towards the band from some modern musicians is due to the fact that the latter feel a big band cannot swing and also that the experiment does not sound like Dizzy Gillespie. However, several name musicians have visited the rehearsals and commented favorably. Pete Rugolo not only wrote a couple of things for the group but stated that it was a worthwhile and exciting experiment that deserved attention.

#### Members Are Students

Members of this unique combination consist mostly of young professional union musicians who are attending the music conservatories and universities around the Chicago area. It is a co-operative organization designed for those young musicians who desire to play other than commercial music. Several of the members are studying arranging with Bill Russo, who has had professional experience arranging or playing for Lionel Hampton, Billy Rogers, Johnny "Scat" Davis and Orrin Tucker.

The current personnel of the "Experiment in Jazz" is as follows: Wally Noller—trumpet (experience with Carl Schreiber); Johnny Howell—trumpet (jazz and scream—Andy Kirk); Marvin Littleroc (Rochetti)—trumpet; Jack Davis—trumpet; Tom Dolan—trumpet (Jimmie Dale, Jay Burkhardt, Floyd Bean); Dick Zepeck—trumpet; Bill Brown—trombone and arranger; Ed Avis—trombone (Navy Band in China); Claude Alton—trombone; Johnny Roswick—trombone (works for Universal Recording studio); Burrell Gluskin—piano and arranger (Kenny Sargent's Band last summer); Ed (Modulate to Page 7)



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# Great Dixie Band Is Discovered

## Cleveland's Dixie Dandies Called Equal To Best Jazz Units Now Playing

By JASPER WOOD

Cleveland—Conservative, smoke-filled Cleveland has long been the scene of stimulating jazz activity—the Hot Club brought Cow Cow Davenport out of obscurity, and spotlighted the singing of Frankie Laine for over a year; Duke Ellington named a song after a Harlem after-hour spot (Skrounch's) which was the scene of many a famous cutting session; Down Beat's Mike Levin and Don Haynes paraded its streets in kneepants; Morey Feld, ace drummer, learned his rudiments here; the ranks of the old Bob Crosby band were filled with local musicians; and for many years we have had the amazing record collections of Hoyt Kline, Art Feyer and Bill Rosenberg to listen to.

So you can't say that we've lacked the elements.

But until last winter we never had a jazz band. Luckily, this situation has now been remedied. Bill McGurk, a building executive from New York came to town and rapidly set about getting a five piece jazz band together so he'd be able to relax with "hot" music on our cold winter nights.

And by such machination Cleveland ended up with what is as fine a band as you'll find anywhere today—The Dixie Dandies, a band that plays the jazz classics in the traditional manner, playing exciting ensemble work and presenting three superior soloists.

### Bill Rosenberg Leads

Nominally led by Bill Rosenberg, a wonderful trumpet player, the band had its troubles at first, wandering from spot to spot before settling down to one night a week at the Twilight Gardens, a big dance hall in the far-off suburbs, and a never ending series of policeman's balls, college proms and homecomings.

The band remained intrinsically the same throughout this trying period (although the drummer mortality rate ran high.) And the way it stacks up today—Bill "Weasel" Rosenberg, trumpet; Vince Christians, clarinet; Kenny Emerson, trombone; George Quitner, piano; and Jerry Borden, drums—I'd pit it against any jazz unit in the country today, including Condon's Barefoot Gang, the

boys at Nick's and even the Kid Ory crew. For, as of last week, this band reached its full maturity, and the music they produce is as artistic and authoritative as the most critical listener could possibly demand.

### Band Reaches Peak

Reviewed under the relaxed conditions of a rehearsal at Union Hall here last Sunday I was lucky to hear the band reach the jazz world zenith in an extended, ensemble rendition of the classic High Society Blues." No band ever played this old-timer to better advantage.

Bill Rosenberg (whom critic Avakian once went overboard for, arranging a big-time session at Columbia with Pee Wee and the boys which Bill refused to attend due to a profound shyness and desire not to intrude on another man's stomping ground) leads the band with a style all his own, closest to Ladnier if a comparison must be offered. Always playing open horn, he leads forcefully, keeping the melody flowing at all times. His middle-tempo solos are something to hear, generally anticipating the beat, but occasionally falling behind and then coming up like Assault to hit it on the nose at the end of a phrase.

Bill has finally come into his own after many years of playing in completely uninspired little night club combos. This Dixieland stint marks his first regular entry into a jazz combination. He loves it, as do most of the customers. And well they should, for today Bill is the equal of any horn man in the business. What a team-mate he would make for the forceful Georg Brunis.

### Good Musicianship

Vince Christians, a Connecticut boy, came out at Bill McGurk's urging solely to play with the Dandies. He is tall, lean, studious

## NYC Men Happy In Savannah



Savannah, Ga.—Some 802 cats at work. Completing 14 weeks at the Hotel De Soto here, Henry Horn and his men play everything—including be-bop. They are: Frank Jaeger, guitar; Jack Zeigler, piano; Morn, tenor; Lee Miller, bass; Lynn Oliver, drums. The band worked at the Monte Leone in New Orleans for three years.

and wears horn-rimmed glasses—straight: out of the Tschmacher biography. And the resemblance does not end there. He has tremendous ideas, and more than enough technique to execute them in that familiar agitated manner. His ensemble work is fine, his solos quite moving. Definitely a boy to watch.

Kenny Emerson has made the painful switch from tick-lock, society band work to old style jazz with nary a whimper. Prolonged study of Kid Ory and Brunis long ago gave him direction, and with months of steady jazz playing under his belt he is now playing very fine stuff—and getting better every week.

For the first time drums no longer hinder the band's flow. Thanks for this are due Jerry Borden, who entered the group last week. He plays Dixie drums in the old manner with plenty of spirit and guts. Now this last hurdle has been put behind the Dandies really have a beat.

### Quitner's Piano

A rock-bottom is laid down for the band by pianist George Quitner (the guy who knocked them out a few months ago when he sat in one evening for Joe Sullivan in NYC). George is the one man in the band who meets every standard of greatness. Combining the best elements of Jelly Roll, Joe Sullivan, Earl Hines and Fats Waller, George is one of the small handful of fully accomplished jazz musicians now living. This character, for he is one, writes novels when he isn't playing jazz

line interfering with the rapport established between Quitner and Rosenberg; and, minor but important, Rosenberg's incessant use of the "See See Rider" theme in his blues solos (even though he plays it magnificently.)

But despite these capricious complaints the band is now my favorite for day-in and day-out listening. The fact that they still play too many solos seems to be one of those things you can't do much about—ask the boys everywhere.

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We're glad you like the band, we think it's pretty swell ourselves, but we hope to make it even better, and perhaps locate a regular downtown job for the winter.

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# Armstrong Set At Burma Club Bay City Spot

San Francisco—While Oakland is jumping with joy over Hampton's engagement, San Francisco shows promise of a little action later this fall with the announcement that Louis Armstrong will open at Harry Greenbach's Burma Club December 3 for three weeks at a reputed \$4,000 a week.

The Burma Club, incidentally, seems to be fated to be San Francisco's showcase for New Orleans trumpet players. Bunk Johnson played there in 1943-44 when he first came out of retirement and last winter Papa Mutt Carey played there with the Kid Ory band. Armstrong's engagement follows Greenbach's policy of using names only for the full club. In between times, Greenbach's entertainment, currently Nick Esposito's band and Herb Gayle, vocalist, perform in the bar with the large room at the back, where Armstrong will entertain, being dark.

### Kid Ory Clicks Again

Meanwhile San Francisco continues to depend on Harold Blackshear's Supper Club and the Cali-

fornia Theater Club in the Fillmore district for action. Miss Corn Shucks, National Records recording artist, is now featured at the California Theater Club. Blackshear's has had the field practically to itself for a long time now. Following the Kid Ory—Saunders King—Jack McVea merry-go-round, Joe Turner and Pete Johnson come in on Oct. 23 and McVea stays for another week. Joe Liggin opens there November 6 for an 8-day stint followed by T-Bone Walker (opening Nov. 14) for two weeks with options. Spot is dickering for Illinois Jacquet, too.

The Ory-King-McVea deal was interesting in several respects. Opinion was divided as to whether a Divieland band would go over in such a spot. Blackshear's spent money promoting Ory via radio plugs, posters, newspaper ads and plenty of disc jockey personal appearances. Result was actually good for business. Ory fans flocked to the spot, especially over the week ends, packed the place to capacity with many late-comers unable to get in on Saturday nights.

Band Ory used was the same as during his last San Francisco appearance with Andrew Blakney taking Papa Mutt Carey's spot on trumpet. Buster Wilson, Joe Darzensburg, Minor Hall, Bud Scott and Eddie Garland, all Ory regulars, were back.

### Imitating Laine Now

San Francisco's Paramount theater which has been booking bands intermittently during recent months, went in heavy these past

## Mayor And Bea Plan Campaign



New York—Collaborating on a campaign for jobs for disabled veterans, Mayor O'Dwyer and singer Bea Wain pose with the platters they will send to jocks across the country. The recording 'Let's Get A Job For A Purple Heart' is the theme for Jobs For Veterans Week. Bea heads the disc distributing committee. Purple Heart vet Armando de Simone is at the right.

few weeks for live shows featuring vocalists with Andy Russell and Martha Tilton and a local band batoned by Gus Arnheim the week of Oct. 15-22. In many ways there was much more music in the Will Mastin Trio with Sammy Davis, the unbelievably fine dancers, who opened the show, than there was in the rest of it. Frankie Laine, who comes to the Paramount Nov. 5 for a week, appears to have achieved the pinnacle in show business. People now give imitations of him. (Andy Russell does one in his act.) Tex Beneké and the Glenn Miller orchestra come into the Paramount for Thanksgiving week. The Golden Gate Theater, long

the San Francisco home of name bands, hasn't had much music since Lionel Hampton's sensational engagement there last month and probably none coming up until Louis Jordan gets there in February.

—Ralph J. Gleason

### Hank Ross Builds Band For Stordahl

New York—Hank Ross, contractor for Axel Stordahl who conducts the band for Frank Sinatra's Lucky Strike program now on NBC, got together some of the top radio men for the band. Chris Griffin, Andy Ferretti, Red Solomon and Yank Lausen, trumpets; Billy Pritchard, Andy Russo and George Arus, trombones; Johnny D'Agostino, Hymie Scherzler, Bernie Kaufman, Wolfie Tannenbaum, Harold Feldman and Ernie Caceres, reeds; Trigger Alpert, bass; Johnny Blowers, drums; Johnny Guarnieri, piano; Matty Golizio, guitar; a full string section, Elaine Vito, harp; Joe Singer and Harry Bev, French horns; George Siravo and Axel, arrangers.

### Stays On Apple

New York—Ray McKinley road manager Doc Richardson is going to settle down in New York from now on, with trombonist Irving Dinkin taking over road duties. This gives McKinley dual New York representation on his personal manager, Willard Alexander, also offices here.

## Chi Group Experiments

(Jumped from Page 1)

Baker—piano and arranger; Chuck Graymer—bass (Buddy Morrow); Mickey Simonetta—drums (associated with Bobby Christenson drum studios); Al Hines—guitar (used to play with Lennie Tristano); Ira Schulman—tenor sax; Don Carrone—alto and clarinet; Sy Rabens—also and clarinet; Bill Lortie—tenor and clarinet; Moe Lathouwers—tenor and baritone; Dan Handy—baritone and clarinet (Harry Cool).

### To Add Woodwinds

Russo plans to enlarge the band with the addition of a woodwind octet and cello section at an early date. Featured instrumentalists are Ira Schulman, Johnny Howell, and Burrell Gluskin. The outfit does not have a male vocalist but Shelby Jean Russo, well known in radio circles as Shelby Jean Davis, hillbilly singer, is featured as vocalist. Her voice is considered as an instrument and used as such.

"The musicians involved in the 'Experiment in Jazz' now feel they have perfected their arrangements to the extent where they are ready to perform in recital. Plans have been made for a recital in Kimball Hall this month to a specially invited group of people interested in modern music. They wish to show their wares to primary other musicians, music critics, and the press. Musical performance is their primary consideration and the making of money has not entered into the experiment. The business end of the set-up includes an elected secretary and Stan Plaisance who acts as manager.

### European Leader To Conduct Here

New York—Ernest Ansermet, famed European conductor, will conduct the NBC Symphony for a month starting in mid-January. Ansermet is also well-known abroad as a critic, having written many pieces on the importance of jazz, and in particular, praising Ellington.

### Nildy For Ciro's

Hollywood—When Gloves Hildgarde opens at Ciro's Nov. 14, she will be backed by the Hal Kanner orchestra and her own accompanist, Salvatore Gioe.

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# Phil Moore Presents Great Jazz And Good Names But Biz Flops

By EDDIE RONAN

Hollywood—Phil Moore's Symphony of Jazz Oct. 14 at the Pasadena civic was the greatest jazz concert musically this department has seen with possible exception of Duke Ellington's Chicago concert last February and yet it was a flop financially, playing only to a handful of hip patrons scattered throughout the big auditorium.

Musically it was tops as all who witnessed or participated agreed. It was what a jazz concert should be—well-written, well-arranged and well-played jazz. Moore outdid himself in composing, arranging and conducting his originals. His Piano Concerto—he might better have renamed it for it featured much more than just the pianistry of Calvin Jackson—was long, somewhat ponderous but full of excellent musical ideas.

### Good Name Line-Up

Featured in the concert in addition to the big 50-piece band were Frances Wayne, Woody Herman and Ralph Burns, Peggy Lee and Dave Barbour, Murray McEachern, Dr. Samuel Hoffman and Harry Revel as well as disc jockeys Alex Cooper, Bill Anson and Martin Block, who split the emceeing chore.

A line-up like that might have confused a few customers into believing that so many names would result in just walk-on appearances for most, but that wasn't the case. Each artist had a representative chunk of the show and it was gratifying to Moore to see each bite in solidly for his share in spite of the uninspiring house. Regardless of its size, the crowd was appreciative. And, rightfully so.

### Four Reasons Cited

Backstage discussion after the concert uncovered four possible reasons for the affair's financial failure: 1. Since it was a benefit for the Damon Runyon cancer fund, many youngsters may have stayed away believing that the prices would be of the occasional benefit size of \$5, \$10 and \$15 per seat. 2. The previously mentioned fact that with so many names billed most artists would just do a walk-on-and-off appearance. 3. The fact that the concert was switched from the Shrine auditorium in L.A. to the Pasadena Civic and that although the last week publicity was good the overall flacking wasn't started soon enough. 4. That although Moore is well-known within the trade his outside name isn't big enough to be billed above those of his guests. And that the word "symphony" might adversely be dropped from the title.

Trade-wise patrons and many participants agreed that now that the word was out of the musical greatness of the affair, Moore should make every effort to re-run the same concert. They felt with better aimed promotion and early pre-concert flacking it couldn't miss the second start.

### Concert Sized Band

Listed sidemen in the big band were Red Kelly, Gerald Wilson, Ernie Royal, Ray Linn, trumpets; Henry Coker, Trummy Young, Benny Benson, trombones; Marshall Royal, Charles Jones, Lucky Thompson, Gene Porter, Harry Klee, saxes; Al Hendrickson, guitar; Jimmy Rowles, piano; Lee

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Young, Lee Perrin, drums; Artie Shapiro, Red Callender, bass; Willard Culley, Gale Rovinson, Bertton Downey, French horns; Nancy McDonald, harp; Paul McKlarand, flute; Eugene Lehman, bassoon; Harry Schuckman, English horn, and 15 strings led by Dan Lube, Warner Brothers' concert master.

## Norman Stages Kenton Concert

Hollywood—Disc jockey Gene Norman presented his fifth Just Jazz concert Oct. 21 at the Pasadena civic auditorium featuring the new Stan Kenton band in its first local concert appearance.

The Kenton crew was to break in new show material that Kenton and arranger Pete Rugolo have been prepping for the band's November concert trek across the country.

In addition to the band, specialties were to feature vocalist June Christy and tenor saxist Bob Cooper.

Norman's last Just Jazz bash showcased Louis Armstrong surrounded by a gang of all-stars and packed the plush Pasadena spot.

## Leaders, Singers Sub For Jockey

Hollywood—Similar to the stunt pulled recently by Bill Leyden when he vacationed, disc jockey Al Jarvis last month called in a gang of top names to spin his platters while he took off to bask in Indian summer.

Among the guests were Margaret Whiting, Peggy Lee, Bob Crosby, Dave Barbour, David Rose, Helen Forrest, Dennis Day, Art Lund, Lionel Hampton, Johnny Johnston and some movie stars.

## Brassfield Combo Into Fourth Week

Hollywood—Tenorist Don Brassfield takes his quartet into its fourth week at the Vagabond Isle, Santa Monica Blvd., today. Unit has in addition to Brassfield, Jimmy Stutz, bass; Sheldon Smith, piano, and Mill Norman, guitar.

## Pied Pipers Set

Hollywood—The Pied Pipers are packed for two weeks at the Flamingo, Las Vegas, starting Nov. 20. Deal was set by Bullets Durgom.

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## Jay McShann Starts Tour

Hollywood—Powerhouse pianist Jay McShann and his combo began a western one-nighter tour in San Francisco, Oct. 31, which will keep the Kaycee 88er on the road for about 30 days. The Reg Marshall agency set the trek and is plotting a similar tour for the Roosevelt Sykes unit.

## Bob Crosby Quits Decca

Hollywood—With the expiration of his contract, Bob Crosby anked the Decca diskery two weeks ago claiming that the firm has done nothing for him since his postwar return to Decca and that the company has released only a couple of platters since his return more than a year ago.

Bob has been with Decca more than ten years with only a short break following his release from service when he pacted with the now-fractured ARA label. Brother Bing, a Decca financial pillar, is said to have had nothing to do with the split.

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## Finley Takes Cut And 45 Grand

Hollywood—Confirmation of the settlement of Larry Finley's suit charging "monopolistic practices" against MCA came 10 days ago when it was revealed that Finley settled for \$45,000 although he had been awarded 55 gees by the court. Settlement for the lesser figure reportedly came when MCA threatened to appeal the case necessitating greater expense to both parties.

Court action followed Finley's accusations that the agency used monopolistic practices in refusing its band properties to Finley's Mission Beach ballroom while offering exclusive booking franchises to Finley's local rival.

## Melcher Weds Patti Andrews

Hollywood—Patti Andrews of the Andrews sisters was married Oct. 19 to Marty Melcher, agent who for years has been associated with the singing trio, at the Beverly Hills home of the Lou Levys. Levy is head of Leed's music and husband of Maxine Andrews.

Down Beat covers the music news from coast to coast.

## Sachs Unit Backs O'Day

Hollywood—The Harry Sachs combo not that of Harry Babasin backed chanter Anita O'Day when the latter opened the Red Feather, Oct. 21.

An MCA property, the Sachs unit features the leader on piano; Monty Mountjoy, drums; Paul Miller, tenor and clarinet; Bud Coleman, guitar; Al Bargler, bass; Dale Pierce, trumpet, and Hal McKusick, alto.

## Milena Dropped, But Collects Pay

Hollywood—Vocalist Milena Miller has been dropped as a regular from the Al Jolson Kraft Music Hall avier, but will be held under full salary for spotted assignments.

Decision came when agency execs found the time too short to feature a gai singer along with Jolson, Oscar Levant, the Lou Bring band and a guest star.

Clarinetist Charlie Drake has joined the Frankie Masters hand at Casino Gardens, Ocean Park, Calif.

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### DISC JOCKEYS SOUND OFF

# Niles Takes Pot Shot At Chicago Musician Ban

By FRED NILES

Chicago—You're still hearing it—jazz is dead and schmaltz is here to stay. Recently the New York Times ran a lengthy article about how the American mood has swung to the June moon routine, how the music with the beat is now shrouded in lavender and rose leaves. All this talk is based on the wrong chord. There will always be jazz—but let's not try to embalm jazz before it stops kicking. Give it a shot of plasma and it comes back with some new ideas.

But let me sound off about the jockey himself. Because of radio's profound influence on the American scene, the disc jockey has been elevated to a position of great magnitude. He can influence the musical taste of the country and change opinions on other matters. On the first count there are apparently too many jockeys who will put anything on the air, filthy lyrics and all, if they simply are approached by the right party with the right deal. And I'm not referring solely to the payola routine, for I think that has been overrated. Instead I refer to the

Fred Niles, the originator of WAAF's Hot Club of Chicago, has been a staff announcer for several years. His interest in hot music enabled him to take over a spare half-hour of station time several months ago and build that spot into one of the station's most popular programs, a disc jockey program catering strictly to jazz devotees. Heard first in the morning, the Hot Club is now heard over WAAF every weekday afternoon at 2:30 CST.

Niles is the eighth in the Beat's series on disc jockeys across the country.

matter of personal friendship, the dinner dates where the check is picked up, etc.

**Jockey Responsibilities**  
I think that there are too few jockeys who realize that their posi-

### Promised Gift Grows With Time



Nashville—Twelve years ago, the story goes, Henry King promised Jack Stapp a gold watch for Stapp's good work in producing a King airshow. But somehow King never got around to it. Recently, the Stapp-King team got together again and the watch, grown during the intervening years, was presented. Stapp, left, in program director of station WSM on which King and his thrush, Wyona Winters, were guests.

tion in radio is akin to the position of a columnist on a news paper, and they do have a certain responsibility to the public. They have a responsibility not to foist their own pet prejudices on the public, and, above all, to stay away from "double entendre" and risqué remarks.

Another item, purely of local character is the Chicago musicians' union ban on musicians appearing as guests on disc jockey programs solely for interview purposes. If they want to make the ruling nation-wide, okay. Still, I

can't follow the logic behind the argument affecting the ban.

It does seem intolerable, however, to have the Chicago jockey competing with the network jockey when it is permissible to have musician guests on the coast on a coast tie-up but not on the local basis. Perhaps the whole situation will have changed by the time this hits print, since the edicts are coming from AFM headquarters at an hourly rate.

**What's the Answer?**  
And, speaking of the AFM, brings up the funeral services for recordings slated for New Year's Eve. One question: What is the record ban to mean to the whole history of musical development in this country if it remains in effect any great length of time? Good question. Any good answers?

Getting back to jazz. Unfortunately there are in the large group of jazz devotees the "snobs." They are the group who consider Dixieland of New Orleans style "mouldy fig music." To those I say—bury you now and hide the spade. Another group of snobs are the ones who claim that the newer things in jazz—the bop, the scat, and the echo microphone group—are not really jazz. To those I say—keep moving and get there.

The real American jazz scene included them all. Each disc I spin on my Hot Club is viewed on the basis of whether or not it has artistry in composition, in arrangement and in performance. Thus, my disc shot is aimed not at the whole radio audience, but only to those who have thought

enough about jazz to like it for what it is. I don't know why the jazz lovers have to fight among themselves. It's all jazz and it's all us—the musical history of our times.

### Beloiters Hear Name Bands In New Ballroom

Beloit, Wis.—Beloiters are having their first opportunity in several years to hear big-name bands in person, due to the opening of the new Draceland ballroom here recently. The danceteria, located in the local Armory, is styled after the fashion of the Aragon-Trianon ballrooms in Chicago and is strictly a dance and soft-drink spot.

**Names On Sunday**  
Local orks hold the spotlight on Wednesday, Friday, and Saturday nights with manager Bob Brosse booking in name bands for the Sunday sessions. Art Kassel's band led off on September 28, followed by the Harmonicals and Will Back's crew, and Freddy Nagel. Tiny Hill is due in shortly.

Rob Edgar's local outfit and Don Scott's Rockford combo have been playing for the week-night dancing. Scott's band, featuring the piano of Ralph Riverdahl and the sax and vocals of Jack Wallace, have been holding down the stand at the Rockford Am-Vets Club, too.

**Two Spots Change**  
Two other Beloit spots changed band personels recently. The Booster Club, on a strictly week-end basis for most of the summer, went back to a full six nights and brought in Lu Rimmel for Al Hembree on piano and Pete Galiano for Bobby Stenstrom on sax. Pete, leader of a quartet at the Blue Diamond for the last four years, turned over the baton to trumpeter Harley Alton, former Johnny "Scat" Davis sideman. Don Hanson continues on piano and Bob Henry has been sitting in the sax chair vacated by Galiano.

Jimmy Fanara took a 4-piece Rockford unit into The Grove in Streator, Illinois, this month. Fanara, a drummer, is using Bob Stenstrom on reeds and Keith Myers on piano, with Buddy Morris handling the vocals.

—Bob Fossum

**Trio Adds Two**  
New York—Sol Yaged's Trio, working at the Swing Rendezvous in the Village here goes up to five pieces shortly with Tam Galtney (vibes) and Charlie Byrd (guitar) coming in. The clarinetist-leader is also running Sunday afternoon sessions at the spot.

**Gold Forms Unit**  
New York—Former McIntyre saxman Shelly Gold is working with his own quartet at the Turf Club, Ozone Park, L. I. here.

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## Turkey Or Golden Goose, Depends On Who Owns It

Last month the long-heralded ALLEGRO, the musical by Richard Rogers and Oscar Hammerstein opened in New York City. Members of the BEAT'S staff saw it in its rehearsals, its New Haven try-out and its New York opening.

The play is built around the mental problems of a small-town boy who becomes a successful doctor and available to some get-rich-quick ideas. The play concerns his struggle and renunciation with all the gilt and dross and return to practice as a small-town doctor.

The production is loaded with trick lighting, pretentiously bare sets, Greek choruses, and all the other impediments of slightly arty theater.

It has all the slickness which this capable team of producers, who could turn out Carousel and Oklahoma can muster.

But it is probably one of the worst musicals to hit Broadway in many years. The score is, for Rogers, bad; Hammerstein's book drags, while Agnes De Mille's direction lacks pace and conviction.

Louis Kronenberger of PM called it an out-and-out failure. So did Bob Garland of the Journal American, John Chapman of the News and William Hawkins of the World Telegram. Dick Watts of the Post hedged, said: "Distinguished—though I have certain reservations."

Brooks Atkinson of the Times, Howard Barnes of the Tribune, Bob Coleman of the Mirror and Ward Morehouse of the Sun fell all over themselves to find glowing adjectives of praise.

Which seems to split the critical gentry right down the middle when it comes to deciding whether our outstanding musical writing team has done it again or merely been done in.

In most music performances, there is always an element of doubt as to exactly what has happened. But only in the case of absolutely rigid minds can you have as completely diametric disagreement as is going on here.

This is what happens when a Gillespie fanatic goes to hear a New Orleans concert and reviews it in company with some Crescent City jazz lovers.

But why should the New York drama reviewers have split in a fashion so completely ludicrous and so unhelpful to the average person trying to find out whether this is a musical he should pay \$6.60 to see or not?

The answer seems to be, in our opinion, that four critics had guts enough to say that the most successful writing team of our time backed by the Theater Guild had flopped miserably.

The other four were so impressed by the success record that Rogers and Hammerstein had established, so over-awed by their reputations, that they went along to write raves even when they must have felt secret doubts, publically expressed only by Watts.

This is a sorry picture of musical reviewing indeed. But in the field proper, if you should dare to point out discrepancies in the playing of one of the reigning kings, Goodman for example, your readers will descend in a howling mob. Which group of four critics is right we know. Which is smarter for their own best interests, we are not so sure about.

It is no function of the writer to treat reputations gently. A reputation is as good as its last performance, or that's what the book says.

Just by the by, Allegro is sold out until April on the strength of advance sale. Broadway is predicting despite the mixed notices, that it will continue indefinitely. We can only add that often plays panned by the critics succeed. But this is usually when they have a touch of corny humor added. Allegro is a flop, but a high-brow one. It will be interesting to see what happens with it.

## Going West



St. Louis—On his way west, Elliott Lawrence gets in trim for those wild ponies. The Philadelphia Cowboy opened at the Tune Town ballroom here on Oct. 28th, and at the Randevu in Salt Lake City on November 7th.

## RAGTIME MARCHES ON

### NEW NUMBERS

**BALLARD**—A daughter to Mr. and Mrs. David Ballard, October 8 in Hollywood. Dad is radio announcer.  
**DEDRICK**—A daughter, Doreen Lynn (7 lbs. 13 oz.), to Mr. and Mrs. Rusty Dedrick, October 18 in New York. Dad is trumpeter and arranger for Claude Thornhill.

**FAY**—A son, John Aloysius (9 lbs.), to Mr. and Mrs. Jack Fay, October 5 in New York. Dad plays bass for Vaughn Monroe.

**JOHNSON**—A daughter, Patti (8 lbs. 10 oz.), to Mr. and Mrs. Pete Johnson, October 8 in Chicago. Dad is owner of Jump Town nitery.

**MESSINA**—A daughter, Christine (7 lbs. 8 oz.), to Mr. and Mrs. Jimmy Messina, recently in Passaic, N. J. Dad plays trumpet with Vaughn Monroe.

**MYROW**—A son to Mr. and Mrs. Jerry Myrow, October 27 in Chicago. Dad is trombonist and songwriter, mom, Beverly Myrow, is harpist.

**NORMAN**—A son to Mr. and Mrs. Phil Norman, October 11 in Hollywood. Dad is radio announcer.

**NAPOLEON**—A son, Teddy (7 lbs. 7 oz.), to Mr. and Mrs. Teddy Napoleon, October 9 in New York. Dad is pianist in his own trio.

**SHAW**—A daughter, Bonnie Joe (6 lbs. 9 oz.), to Mr. and Mrs. George Shaw, October 19 in New York. Dad plays bass with George Paxton.

**STONE**—A son, Aiken (8 lbs. 6 oz.), to Mr. and Mrs. Paul Stone, September 29 in Hollywood. Dad is former press chief of KLAC.

### TIED NOTES

**FORD-GOLTMAN**—Milton Q Ford, ditty jockey, WD-Washington, and Jeanine Goltman, October 11 in Memphis.

**KALISH-BUDNY**—John Kalish, member of the Chuck Foster band, and Florence Budny, ice skater, September 25 in Wichita, Kans.

**MELCHER-ANDREWS**—Martin Melcher, radio agent, and Patti Andrews, one of the Andrews Sisters, October 19 in Hollywood.

**MENUHN-GOULD**—Yehudi Menuhin, concert violinist, and Diana Gould, British ballet dancer, October 29 in London.

**OTIS-CARTER**—Hal Otis, violinist, and Margaret Carter, September 30 in Milwaukee.

**PASCAL-D'AMOUR**—Arnie Pascale, tenor saxist (formerly with Alvino Ray), and Ann D'Amour, October 11 in Racine, Wis.

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# Eleventh Annual Band Poll Opens With This Issue

(Continued from Page 1)

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The second half of the ballot, as formerly, gives the reader a choice of favorite band (first and second), small combos (instrumental), small combo (vocal), single male and girl vocalists, King of Corn and favorite instrumentalist, regardless of instrument. Leaders are eligible for votes anywhere in this section of the ballot, of course.

Error most frequently committed by readers in marking their ballots last year was voting for single singers like Crosby and Sinatra or Peggy Lee and Jo Stafford in the all-star section when only actual band vocalists should be selected there, and often for such band singers as June Christy or Stuart Foster in the lower section reserved for singers not working with bands.

Read the rules carefully and follow them so that your votes for your favorites will be accepted and tallied. Mark and mail your ballot NOW to Contest Editor, DOWN BEAT, 203 North Wabash, Chicago 1, Ill. To be valid, the envelope carrying your ballot MUST be postmarked before midnight, December 10. Editors of DOWN BEAT will be sole judges of results and trophies will be awarded, as in previous years, to all winners.

## CHORDS AND DISCORDS

Jazz At A Standstill

Winfield, Kansas

To The Editors:

Shouldn't jazz be further along than it is?

Let us look at this much disputed situation from a musical point of view. Just what has jazz contributed to modern music? As many critics will say, it is the father of modern music. It is the American music of yesteryear. It is now trying to make a comeback today. Why must it have so much troubles? Why does something so American have such a hard time being recognized by the American people? The public and the critics are the main objective. The critic could help a lot more than he does. Once the critics start giving jazz its true and unlimited glory, the public will come around to our way of thinking.

Does the music of Bix, Marable, Condon, Johnson and the rest of music greats have to wait a hundred years or so before it is to be recognized as something also great? Does jazz have to be sidetracked while the mickey music has its fling? Can't men like Grans, Hampton and Condon and the rest get more air time for the fine concerts they have been giving? Maybe someday the public

will awaken and jazz will be what it should be—on top.  
Drue Marvin

## Correction

San Francisco

To The Editors:

With all due respect to Stan Kenton's great rhythm section, I wish that my remarks on it in my review had remained unaltered. What I said in my copy was "The rhythm section is by far the best any big white band has ever had, comparable only to Goodman's in the periods he had Stan Stewart and, before that, Lionel Hampton."

Your copyreader owes Stan, Lionel and Benny an apology.  
Ralph J. Gleason

## Duke Slips; Stan Tops

Zama, Japan

To The Editors:

For the last three years we have all been fans of the Duke, with Kenton a very close second. But lately Kenton has gone so far out in front that Ellington is no longer in the race.

In the July 16 issue of the Beat, Ellington had high ratings on most all of his numbers. We have heard them and have to disagree with Mix. Only five minutes ago we heard an Ellington program, and if he keeps on he'll be as good as Lombardo, for some of his stuff sounds on that kick.

It's a shame Stan had to disband as he is tops.

The Keynoters

4th Replacement Depot Co.

Perhaps the Keynoters do not realize that the Ellington review reviewed in the July 16 issue was all made in the 1947 period of Ellington's.



# How Louis Has Influenced Jazz

## Satchmo's Influence On Great Jazz Trumpets Is Without Parallel, Writes Jax

BY JOHN LUCAS

Chicago—Nearly everyone agrees that Louis Armstrong is the outstanding figure in the history of jazz . . . the greatest trumpeter, the greatest vocalist, the greatest showman, the greatest influence . . . just the greatest. It's with Satch-

mo's influence that I wish to deal. You hear frequently that single-handed Louis shaped the whole course of jazz, that without Armstrong jazz would today be something quite different from what it has become, that his band is apparent everywhere and not one of his successors is completely free from a debt to him. All this is perfectly true, but it's high time we get more specific. I hope to indicate through concrete examples the depth and scope of Louis' influence—and influence which renders that of Bix or Bubber or Bunny, of Red or Roy, of Dizzy, brief and narrow in comparison.

This is complicated by four considerations: Louis' influence has been so pervasive since approximately 1922 that all jazz and all jazzmen either obviously or obscurely reflect traces of it. Many musicians are themselves unaware of the extent to which they have borrowed from Armstrong, because they have done so indirectly and such a filtering process always tends to obfuscate the original source of inspiration. Most jazzmen reveal in their playing a combination of influences at work, thus it's seldom easy to isolate a single influence. A really creative artist develops a style of his own despite his borrowing, the initial inspiration therefore being often hard to identify.

It's nevertheless a comparatively simple matter to show in the work of two dozen prominent jazzmen the degree to which Louis has influenced the progress of the hot trumpet. Nor need this discussion be limited, except by restrictions of space, merely to trumpets; through Hines, Hawkins, and Harrison, the Armstrong influence has spread to all jazz instruments. (Compare, if you demand proof, the Armstrong and Higginbotham versions of Dear Old Southland.)

In his book, *The Real Jazz*, Pan-nassie makes the following statement: "Jonah Jones . . . nicknamed by some musicians 'Louis Armstrong the second,' and not without reason . . . was inspired by the Louis Armstrong of 1929 to 1931."

This remark is sound as far as it goes, and illustrates a point I'll have to establish at the outset. Louis himself has passed through several definite phases and has inspired certain imitators during each, but none of his followers has moved with him from one phase to another. Each has been content to master or try to master, the Armstrong style of one particular period.

The only distinction between Armstrong disciples, other than those springing naturally from personal taste and individual genius, stems from the fact that different men have heard and copied Louis at different stages of his career.

What were these stages? Pan-nassie numbers four: 1916-1927, 1927-1931, 1931-1935, and 1935-1942. (His book was published in 1942.) I can distinguish six: (1) 1916-1921, the tentative-formative years (under Bunk Johnson) when Louis played (unrecorded) in New Orleans and on Mississippi Riverboats; (2) 1922-1928, his first shot at big-time (in Chicago) playing second cornet (under King Oliver) in a real band; (3) 1924-1926,

his earliest big-band job (in New York) playing solo with orchestra backgrounds (with Fletcher Henderson); (4) 1926-1929, his first years of full music maturity following his important switch from cornet to trumpet, playing solo with big-bands (Erskine Tate and Carroll Dickerson), recording with his own pick-up small-bands (Hot Five and Hot Seven) and with many blues-singers (Slippee Wallace and Chippie Hill); (5) 1930-1934, his rhapsodic and pyrotechnic years with his own big-band (America and Europe); (6) 1935-1947, his final stage—both big-band and small-band—with its ideal simplicity and consistency, its perfect assurance and taste.

### 50 Sides Picked

I have chosen fifty records, listed below, to represent this development of Louis Armstrong. Four things must be remembered about my selection: everything else being equal I have named recordings available now in reissues or still as originals; though Armstrong has recorded several different and equally wonderful versions of many tunes, I have purposely listed no number more than once. Since this is a discussion of Louis' influence on trumpeters, I haven't included such splendid discs as *The Song Is Ended* with the Mills Brothers, *Nobody Knows The Trouble I've Seen* with the Lyn Murray Chorus, or *Elder Wheatmore's Sermon On Throwing Stones*. Finally, the asterisks indicate records issued under Armstrong's name but actually made with the given band.

- (1) 1916-1921  
No records
- (2) 1922-1923  
*Chimes Blues*, King Oliver's Creole Jazz Band
- (3) 1924-1925  
*Money Blues*, Fletcher Henderson's Orchestra  
*Good Time Flat Blues*, Maggie Jones  
*Cake Walking Babies*, Red Onion Jazz Babies  
*Coal Cart Blues*, Clarence Williams' Blue Five
- (4) 1926-1929  
*Stomp Off Let's Go*, Erskine Tate's Vendome Orchestra  
*Stato Strut*, Erskine Tate's Vendome Orchestra  
*Cornet Chop Suey*, Louis Armstrong's Hot Five  
*Oriental Strut*, Louis Armstrong's Hot Five  
*Georgia Bo Bo*, Lil's Hot Shots  
*Drop That Sack*, Lil's Hot Shots  
*Potato Head Blues*, Louis Armstrong's Hot Seven  
*Ory's Creole Trombone*, Louis Armstrong's Hot Seven  
*Wild Man Blues*, Johnny Dodd's Black Bottom Stompers  
*West End Blues*, Louis Armstrong's Hot Five  
*Muggles*, Louis Armstrong's Savoy Ballroom Five  
*Beau Zoo Jack*, Louis Armstrong's Savoy Ballroom Five  
*Knockin' A Jug*, Louis Armstrong's Orchestra  
*I Can't Give You Anything But Love*, Louis Armstrong's Orchestra  
*Ain't Misbehavin'*, Carroll Dickerson's Orchestra

## John Greet Ammons And Son



Chicago — Although Keynote is his label, John Hammond recently supervised a session at the Mercury studio for kicks. Here he greets Albert Ammons and his son, Gene Ammons, recording together for the first time. They made St. Louis Blues and Shufflin' The Boogie and other sidemen were: Israel Crosby, bass; Alvin Burrows, drums; Ike Perkins, and J. Barry Galbraith, guitars; and Marvin Randolph, trumpet.

- (5) 1930-1934  
*Saint Louis Blues*, Lulu Russell's Orchestra  
*Blue Turning Grey Over You*, Lulu Russell's Orchestra  
*Dinah*, Louis Armstrong's Orchestra  
*Tiger Rag*, Louis Armstrong's Orchestra  
*Confessin' Les Hite's Sebastian Cotton Club Orchestra*  
*Shine*, Les Hite's Sebastian Cotton Club Orchestra  
*Dear Old Southland*, Louis Armstrong and Buck Washington  
*Weather Bird*, Louis Armstrong and Earl Hines  
*Lazy River*, Louis Armstrong's Orchestra  
*Georgia On My Mind*, Louis Armstrong's Orchestra  
*I Got Rhythm*, Louis Armstrong's Orchestra  
*Chinatown My Chinatown*, Louis Armstrong's Orchestra  
*That's My Home*, Chick Webb's Orchestra  
*Laughin' Louis*, Louis Armstrong's Orchestra  
*On The Sunny Side Of The Street*, Louis Armstrong's Orchestra
- (6) 1935-1947  
*Struttin' With Some Barbecue*, Lulu Russell's Orchestra  
*When The Saints Go Marching In*, Lulu Russell's Orchestra  
*Rockin' Chair*, Glen Gray's Casa Loma Orchestra  
*Dipper Mouth*, Jimmy Dorsey's Orchestra  
*819 Blues*, Louis Armstrong's Orchestra  
*Perdido Street Blues*, Louis Armstrong's Orchestra  
*Down In Honky Tonk Town*, Louis Armstrong's Orchestra  
*When It's Sleepy Time Down South*, Louis Armstrong's Orchestra  
*You Rascal You*, Louis Armstrong's Orchestra  
*Hey Lawdy Mama*, Louis Armstrong's Orchestra  
*Long Long Journey*, Esquire All-American 1946 Award-Winners  
*Back O' Town Blues*, Louis Armstrong's Orchestra  
*Mahogany Hall Stomp*, Kid Ory's Creole Band  
*Sugar*, Louis Armstrong's Hot Six  
*Jack Armstrong Blues*, Louis Armstrong's All-Stars

had considerable influence both at home and in Chicago, but it was Bunk Johnson who most inspired the Satchelmouth of 1916-1921 as well as his two friendly rivals, Kid Rena and Shots Madison. To hear how little Louis must have sounded in his early Crescent City days we can't do better than listen to Johnson's solo-part on *Bunk's Blues* (Bunk Johnson's Original Superior Band), Rena's lead-part on *Panama* (Kid Rena's Jazz Band), and Madison's second-part on *Didn't He Bambie* (Bunk's Brass Band).  
During this stage, however, Armstrong had no real imitators: it was only after he had joined Oliver and perfected the function of a second-cornet that Louis began to gather his followers, personified still today by La Waters and Bob Scobey of the Yerba Buena Jazz Band, who alternately take the Oliver leads or fill in the Armstrong parts. Every record by this group derives from the greatest of all jazzheads, King Oliver's with Bob and La sharing and switching the two cornet assignments.  
From 1924 on Louis was the trumpet man's idol. The Dixieland stylists from his home town, Wingy Manone and Louis Prima, began by playing like Armstrong and still do in their best moments. Any small-band side by either recalls the Satchmo of Ory's *Creole Trombone*, while most of their big-band discs bear a resemblance to his *I Can't Give You Anything But Love*.  
**Dixielanders Next**  
Dixielanders from Chicago, Boston, and elsewhere to the north soon fell in line. Compare any un-mugged, non-growl chorus by Muggsy Spanier with Armstrong's *Money Blues* or *Muggles*; then try Max Kaminsky's *Old Fashioned Love* (Mezz Mezzrow's Orchestra), Wild Bill Davison's *Confessin'*, and almost any of Yank Lawson's solos.  
Nor were the swingmen far behind. Who has come much closer to Armstrong—the Armstrong of this particular phase—than Jack Purvis with his COPYIN' LOUIS or Bunny Berigan with his ORIGINAL JELLY-ROLL BLUES? Even Harry James and Billy Butterfield have their Armstrong moments — both sweet and swing — sounding at one time similar to Louis on I USED TO LOVE YOU, at another like his hotter stuff.  
The two most recent young trumpet discoveries, Johnny Windhurst and Johnny Glassel, are both dyed-in-the-wool Armstrong men. The former (unrecorded) is concentrating on Louis' 1930-1934 period, and plays like the Satchmo

## Beat Sponsors Louis Concert

Chicago—Following his record-breaking run at the Ray Doll here, which closed on October 19, Louis Armstrong will be presented for the first of his series of concerts by Down Beat on November 8 at the Civic Opera House in Chicago. Cleveland and other cities will follow on the schedule. The same group which appeared with Louis at the Rag Doll, Jack Teagarden, Sidel Catlett, Barney Bigard, Dick Carey and others will play the concerts.

## Cugie To Mexico City

Hollywood—Xavier Cugat announced that he will play a two week stand at the Hotel Prado, Mexico City, starting Dec. 25.

of Dinah and Georgia; whereas Glassel has gone back beyond to the time of *Georgia Bo Bo* and *Drop That Sack*.

The history of the hot trumpet can be traced simply but effectively just by naming in order Armstrong's followers among the members of his own race. First came Punch Miller, Lee Collins, Jabbo Smith and George Mitchell.

Compare Punch on *Parthenay Stomp* (Albert Wynn's Gut Bucket Five) with Louis on *Beau Zoo Jack*, or Miller's own *West End Blues* with Armstrong's; play Lee's *Dust Stomp* (Jones-Collins Astoria Eight) and then Louis' *Potato Head Blues*, or Collins' *How Long Blues* (Chippie Hill) and then Armstrong's *Good Time Flat Blues*; note the relationship between Jabbo's *Boston Skuffle* or *Jazz Battle* and Satchmo's *Oriental Strut* or *Cornet Chop Suey*; finally discover for yourself why little Mitch was so long mistaken for little Louis on *Gatemouth* and *Perdido Street Blues* (New Orleans Wanderers).

Then came Red Allen, Roy Eldridge, Lips Fages and Jonah Jones. Unlike their predecessors, they were chiefly influenced by Louis' 1930-1934 big-band style, although Allen had begun by playing somewhat after Armstrong earlier small-band fashion. It's interesting to juxtapose Red's *Body And Soul*, Roy's *Beekin' Chair* (Gene Krupa's Orchestra), Lips' *Saint James Infirmary* (Art Shaw's Orchestra), and Jonah's *After You've Gone* (Staff Smith's Onyx Club Boys) with Louis' original versions of these same numbers. To do so shows how Armstrong stands head and shoulders above all his rivals, but it also shows how much he has inspired these rivals.

Lastly came Cootie Williams, Sidney De Paris, Bill Coleman and Joe Thomas—all Armstrong men but, except for De Paris, harder to prove such. Compare Cootie and Sidney on *West End Blues*—the latter's made with Jelly-Roll Morton—and then both with Louis. Each has taken something from Armstrong but, even on the same number, not at all the same thing. Williams plays like Louis from 1930 to 1934. De Paris like Armstrong from 1926 to 1929; it would be impossible, I think, for Cootie to come as close to Louis as Sidney does on *Wild Man Blues* (Sidney Bechet).

The influence Satchmo has exerted over Coleman and Thomas comes out in their restraint, which for feeling approximates the Louis of 1935-1947 better than almost anything else though still far from perfectly.

Thus during the past quarter-century Armstrong's influence has made itself felt on all hot trumpeters—black and white, jazz and swing, here and abroad (Nat Gonella, etc.) alike. He means one thing to one musician, another to another, and nobody has caught it all. It's not likely that anyone will ever match him, so let's lie back and listen while King Louis is still blowing that Golden Horn.

# DOWN BEAT

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MEMBER OF AUDIT BUREAU OF CIRCULATIONS

## Turkey Or Golden Goose, Depends On Who Owns It

Last month the long-heralded ALLEGRO, the musical by Richard Rogers and Oscar Hammerstein opened in New York City. Members of the BEAT'S staff saw it in its rehearsal, its New Haven try-out and its New York opening.

The play is built around the mental problems of a small-town boy who becomes a successful doctor and available to some get-rich-quick ideas. The play concerns his struggle and renunciation with all the gilt and dross and return to practice as a small-town doctor.

The production is loaded with trick lighting, pretentiously bare sets, Greek choruses, and all the other impediments of slightly arty theater.

It has all the slickness which this capable team of producers, who could turn out Carousel and Oklahoma can muster.

But it is probably one of the worst musicals to hit Broadway in many years. The score is, for Rogers, bad; Hammerstein's book drags, while Agnes De Mille's direction lacks pace and conviction.

Louis Kronenberger of PM called it an out-and-out failure. So did Bob Garland of the Journal American. John Chapman of the News and William Hawkins of the World Telegram. Dick Watts of the Post hedged, said: "Distinguished—though I have certain reservations."

Brooks Atkinson of the Times, Howard Barnes of the Tribune, Bob Coleman of the Mirror and Ward Morehouse of the Sun fell all over themselves to find glowing adjectives of praise.

Which seems to split the critical gentry right down the middle when it comes to deciding whether our outstanding musical writing team has done it again or merely been done in.

In most music performances, there is always an element of doubt as to exactly what has happened. But only in the case of absolutely rigid minds can you have as completely diametric disagreement as is going on here.

This is what happens when a Gillespie fanatic goes to hear a New Orleans concert and reviews it in company with some Crescent City jazz lovers.

But why should the New York drama reviewers have split in a fashion so completely ludicrous and so unhelpful to the average person trying to find out whether this is a musical he should pay \$6.60 to see or not?

The answer seems to be, in our opinion, that four critics had guts enough to say that the most successful writing team of our time backed by the Theater Guild had flopped miserably.

The other four were so impressed by the success record that Rogers and Hammerstein had established, so over-awed by their reputations, that they went along to write raves even when they must have felt secret doubts, publically expressed only by Watts.

This is a sorry picture of musical reviewing indeed. But in the field proper, if you should dare to point out discrepancies in the playing of one of the reigning kings, Goodman for example, your readers will descend in a howling mob. Which group of four critics is right we know. Which is smarter for their own best interests, we are not so sure about.

It is no function of the writer to treat reputations gently. A reputation is as good as its last performance, or that's what the book says.

Just by the by, Allegro is sold out until April on the strength of advance sale. Broadway is predicting despite the mixed notices, that it will continue indefinitely. We can only add that often plays panned by the critics succeed. But this is usually when they have a touch of corny humor added. Allegro is a flop, but a high-brow one. It will be interesting to see what happens with it.

## Going West



St. Louis—On his way west, Elliott Lawrence gets in trim for those wild ponies. The Philadelphia Cowboy opened at the Tune Town ballroom here on Oct. 28th, and at the Randevu in Salt Lake City on November 7th.

## RAGTIME MARCHES ON

### NEW NUMBERS

**BALLARD**—A daughter to Mr. and Mrs. David Ballard, October 8 in Hollywood. Dad is radio announcer.  
**DEDALEON**—A daughter, Karen Lynn (7 lbs. 12 oz.), to Mr. and Mrs. Rusty Dedrick, October 18 in New York. Dad is trumpeter and arranger for Claude Thornhill.  
**FAY**—A son, John Aloysius (9 lbs. 1 to Mr. and Mrs. Jack Fay, October 5 in New York. Dad plays bass for Vaughn Monroe.  
**JOHNEN**—A daughter, Patti (8 lbs. 10 oz.), to Mr. and Mrs. Pete Johnen, October 8 in Chicago. Dad is owner of Jump Town nightery.  
**MESSINA**—A daughter, Christine (7 lbs. 8 oz.), to Mr. and Mrs. Jimmy Messina, recently in Passaic, N. J. Dad plays trumpet with Vaughn Monroe.  
**MYROW**—A son to Mr. and Mrs. Jerry Myrow, October 17 in Chicago. Dad is trombonist and songwriter; mom, Beverly Myrow, is harpist.  
**NORMAN**—A son to Mr. and Mrs. Phil Norman, October 11 in Hollywood. Dad is radio announcer.  
**NAPOLEON**—A son, Teddy (7 lbs. 1 oz.), to Mr. and Mrs. Teddy Napoleon, October 9 in New York. Dad is pianist in his own trio.  
**SHAW**—A daughter, Bonnie Joe (6 lbs. 8 oz.), to Mr. and Mrs. George Shaw, October 19 in New York. Dad plays bass with George Paxton.  
**GLOBE**—A son, Aiken (6 lbs. 6 oz.), to Mr. and Mrs. Paul Stone, September 29 in Hollywood. Dad is former press chief of KLMAC.

### TIED NOTES

**FORD-GOLTMAN**—Milton Q. Ford, disc jockey with WDC, Washington, and Jeanne Goltman, October 11 in Memphis.  
**KALISH-BUDNY**—John Kalish, member of the Chuck Foster band, and Florence Budny, ice skater, September 22 in Wichita, Kan.  
**MELCHER-ANDREWS**—Martin Melcher, radio agent, and Patti Andrews, one of the Andrews Sisters, October 19 in Hollywood.  
**MENUHIN-GOULD**—Yehudi Menuhin, concert violinist, and Diana Gould, British ballet dancer, October 20 in London.  
**OTIS-CARTER**—Hal Otis, violinist, and Margaret Carter, September 30 in Milwaukee.  
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The second half of the ballot, as formerly, gives the reader a choice of favorite band (first and second), small combo (instrumental), small combo (vocal), single male and girl vocalists, King of Corn and favorite instrumentalist, regardless of instrument. Leaders are eligible for votes anywhere in this section of the ballot, of course.

Error most frequently committed by readers in marking their ballots last year was voting for single singers like Crosby and Sinatra or Peggy Lee and Jo Stafford in the all-star section when only actual band vocalists should be selected there, and often for such band singers as June Christy or Stuart Foster in the lower section reserved for singers not working with bands.

Read the rules carefully and follow them so that your votes for your favorites will be accepted and tallied. Mark and mail your ballot NOW to Contest Editor, DOWN BEAT, 203 North Wabash, Chicago 1, Ill. To be valid, the envelope carrying your ballot MUST be postmarked before midnight, December 10. Editors of DOWN BEAT will be sole judges of results and trophies will be awarded, as in previous years, to all winners.

## CHORDS AND DISCORDS

### Jazz At A Standstill

Winfield, Kansas

To The Editors:

Shouldn't jazz be further along than it is?

Let us look at this much disputed situation from a musical point of view. Just what has jazz contributed to modern music? As many critics will say, it is the father of modern music. It is the American music of yesterday. It is now trying to make a comeback today. Why must it have so much troubles? Why does something so American have such a hard time being recognized by the American people? The public and the critics are the main objective. The critic could help a lot more than he does. Once the critics start giving jazz it's true and unlimited glory, the public will come around to our way of thinking.

Does the music of Bix, Marable, Condon, Johnson and the rest of music greats have to wait a hundred years or so before it is to be recognized as something also great? Does jazz have to be side-tracked while the mickey music has its fling? Can't men like Granz, Hampton and Condon and the rest get more air time for the fine concerts they have been giving? Maybe someday the public

will awaken and jazz will be where it should be—on top.  
Drue Marvin

## Correction

San Francisco

To The Editors:  
With all due respect to Stan Kenton's great rhythm section, I wish that my remarks on it in my review had remained unaltered. What I said in my copy was "The rhythm section is by far the best any big white band has ever had, comparable only to Goodman's in the periods he had Slim Stewart and, before that, Lionel Hampton."  
Your copyreader owes Stan, Lionel and Benny an apology.  
Ralph J. Gleason

## Duke Slips; Stan Tops

Zama, Japan

To The Editors:  
For the last three years we have all been fans of the Duke, with Kenton a very close second. But lately Kenton has gone so far out in front that Ellington is no longer in the race.  
In the July 16 issue of the Beat, Ellington had high ratings on most all of his numbers. We have heard them and have to disagree with Mix. Only five minutes ago we heard an Ellington program, and if he keeps on he'll be as good as Lombardo, for some of his stuff sounds on that kick.  
It's a shame Stan had to disband as he is tops.  
The Keynoters  
4th Replacement Depot Co.  
Perhaps the Keynoters do not realize that the Ellington records reviewed in the July 16 issue were all made in the 1934-35 period of Ellington's career.



# How Louis Has Influenced Jazz

## Satchmo's Influence On Great Jazz Trumpets Is Without Parallel, Writes Jax

BY JOHN LUCAS

Chicago—Nearly everyone agrees that Louis Armstrong is the outstanding figure in the history of jazz . . . the greatest trumpeter, the greatest vocalist, the greatest showman, the greatest influence . . . just the greatest. It's with Satchmo's influence that I wish to deal.

You hear frequently that single-handed Louis shaped the whole course of jazz, that without Armstrong jazz would today be something quite different from what it has become, that his band is apparent everywhere and not one of his successors is completely free from a debt to him. All this is perfectly true, but it's high time we get more specific. I hope to indicate through concrete examples the depth and scope of Louis' influence—and influence which renders that of Dix or Bubber or Benny, of Red or Roy, of Dizzy, brief and narrow in comparison.

This is complicated by four considerations: Louis' influence has been so pervasive since approximately 1923 that all jazz and all jazzmen either obviously or obscurely reflect traces of it. Many musicians are themselves unaware of the extent to which they have borrowed from Armstrong, because they have done so indirectly and such a filtering process always tends to obfuscate the original source of inspiration. Most jazzmen reveal in their playing a combination of influences at work, thus it's seldom easy to isolate a single influence. A really creative artist develops a style of his own despite his borrowing, the initial inspiration therefore being often hard to identify.

It's nevertheless a comparatively simple matter to show in the work of five dozen prominent jazzmen the degree to which Louis has influenced the progress of the hot trumpet. Nor need this discussion be limited, except by restrictions of space, merely to trumpets; through Hines, Hawkins, and Harrison, the Armstrong influence has spread to all jazz instruments. (Compare, if you demand proof, the Armstrong and Higginbotham versions of Dear Old Southland.)

In his book, *The Real Jazz*, Panassié makes the following statement: "Jonah Jones . . . nicknamed by some musicians 'Louis Armstrong the second,' and not without reason . . . was inspired by the Louis Armstrong of 1929 to 1931."

This remark is sound as far as it goes, and illustrates a point I'll have to establish at the outset. Louis himself has passed through several definite phases and has inspired certain imitators during each, but none of his followers has moved with him from one phase to another. Each has been content to master or try to master, the Armstrong style of one particular period.

The only distinction between Armstrong disciples, other than those springing naturally from personal taste and individual genius, stems from this fact that different men have heard and copied Louis at different stages of his career.

What were these stages? Panassié numbers four: 1916-1927, 1927-1931, 1931-1935, and 1935-1942. (His book was published in 1942.) I can distinguish six: (1) 1916-1921, the tentative-formative years (under Bunk Johnson) when Louis played (unrecorded) in New Orleans and on Mississippi Riverboats; (2) 1922-1928, his first shot at big-time (in Chicago) playing second cornet (under King Oliver) in a real jamband; (3) 1928-1935,

his earliest big-band job (in New York) playing solo with orchestrated backgrounds (with Fletcher Henderson), recording leadhorn for small-band dates (with Clarence Williams) or accompaniment for vocal-blues (with Beatie Smith); (4) 1928-1929, his first years of full music maturity following his important switch from cornet to trumpet, playing solo with big-bands (Erskine Tate and Carroll Dickerson), recording with his own pick-up small-bands (Hot Five and Hot Seven) and with many blues-singers (Sippie Wallace and Chippie Hill); (5) 1930-1934, his rhapsodic and pyrotechnic years with his own big-band (America and Europe); (6) 1935-1947, his final stage—both big-band and small-band—with its ideal simplicity and consistency, its perfect assurance and taste.

### 50 Sides Picked

I have chosen fifty records, listed below, to represent this development of Louis Armstrong. Four things must be remembered about my selection: everything else being equal I have named recordings available now in reissues or still as originals; though Armstrong has recorded several different and equally wonderful versions of many tunes, I have purposely listed no number more than once. Since this is a discussion of Louis' influence on trumpeters, I haven't included such splendid discs as *The Song Is Ended* with the Mills Brothers, *Nobody Knows The Trouble I've Seen* with the Lyn Murray Chorus, or *Elder Wheatmore's Sermon On Throwing Stones*. Finally, the asterisks indicate records issued under Armstrong's name but actually made with the given band.

- (1) 1916-1921  
No records
- (2) 1922-1923  
*Chimes Blues*, King Oliver's Creole Jazz Band
- (3) 1924-1925  
*Money Blues*, Fletcher Henderson's Orchestra  
*Good Time Flat Blues*, Maggie Gale Jones  
*Cake Walking Babies*, Red Onion Jazz Babies  
*Coal Cart Blues*, Clarence Williams' Blue Five
- (4) 1926-1929  
*Stomp Off Let's Go*, Erskine Tate's Vendome Orchestra  
*Stato Strut*, Erskine Tate's Vendome Orchestra  
*Cornet Chop Suey*, Louis Armstrong's Hot Five  
*Oriental Strut*, Louis Armstrong's Hot Five  
*Georgia Bo Bo*, Lil's Hot Shots  
*Drop That Back*, Lil's Hot Shots  
*Potato Head Blues*, Louis Armstrong's Hot Seven  
*Ory's Creole Trombone*, Louis Armstrong's Hot Seven  
*Wild Man Blues*, Johnny Dodd's Black Bottom Stompers  
*West End Blues*, Louis Armstrong's Hot Five  
*Muggles*, Louis Armstrong's Savoy Ballroom Five  
*Beau Koo Jack*, Louis Armstrong's Savoy Ballroom Five  
*Knockin' A Jug*, Louis Armstrong's Orchestra  
*I Can't Give You Anything But Love*, Louis Armstrong's Orchestra  
*Let's Misdobbin'*, Carroll Dickerson's Orchestra

### John Greet's Ammons And Son



Chicago — Although Keynote is his label, John Hammond recently supervised a session at the Mercury studio for klicks. Here he greets Albert Ammons and his son, Gene Ammons, recording together for the first time. They made *St. Louis Blues* and *Shuffle It!* The Boogie and other sidemen were: Israel Crosby, bass; Alvin Burrows, drums; Ike Perkins, and J. Barry Galbraith, guitars; and Marvin Randolph, trumpet.

- (5) 1930-1934  
*Saint Louis Blues*, Luis Russell's Orchestra  
*Blue Turning Grey Over You*, Luis Russell's Orchestra  
*Dinah*, Louis Armstrong's Orchestra  
*Tiger Rag*, Louis Armstrong's Orchestra  
*Confessin' Les Hite's Sebastian Cotton Club Orchestra\**  
*Shine*, Les Hite's Sebastian Cotton Club Orchestra  
*Dear Old Southland*, Louis Armstrong and Buck Washington  
*Weather Bird*, Louis Armstrong and Earl Hines  
*Lazy River*, Louis Armstrong's Orchestra  
*Georgia On My Mind*, Louis Armstrong's Orchestra  
*I Got Rhythm*, Louis Armstrong's Orchestra  
*Chinatown My Chinatown*, Louis Armstrong's Orchestra  
*That's My Home*, Chick Webb's Orchestra  
*Laughin' Louis*, Louis Armstrong's Orchestra  
*On The Sunny Side Of The Street*, Louis Armstrong's Orchestra
- (6) 1935-1947  
*Struttin' With Some Barbecue*, Luis Russell's Orchestra  
*When The Saints Go Marching In*, Luis Russell's Orchestra  
*Rockin' Chair*, Glen Gray's Casa Loma Orchestra  
*Dipper Mouth*, Jimmy Dorsey's Orchestra  
*\$19 Blues*, Louis Armstrong's Orchestra  
*Perdido Street Blues*, Louis Armstrong's Orchestra  
*Down In Honky Tonk Town*, Louis Armstrong's Orchestra  
*When It's Sleepy Time Down South*, Louis Armstrong's Orchestra  
*You Rascal You*, Louis Armstrong's Orchestra  
*Hey Laddy Mama*, Louis Armstrong's Orchestra  
*Long Long Journey*, Esquire All-American 1946 Award-Winners  
*Back O' Town Blues*, Louis Armstrong's Orchestra  
*Mahogany Hall Stomp*, Kid Ory's Creole Band  
*Sugar*, Louis Armstrong's Hot Six  
*Jack Armstrong Blues*, Louis Armstrong's All-Stars

had considerable influence both at home and in Chicago, but it was Bunk Johnson who most inspired the Satchelmouth of 1916-1921 as well as his two friendly rivals, Kid Rena and Shots Madison. To hear how little Louis must have sounded in his early Crescent City days we can't do better than listen to Johnson's solo-part on *Bunk's Blues* (Bunk Johnson's Original Superior Band), Rena's lead-part on *Panama* (Kid Rena's Jazz Band), and Madison's second-part on *Didn't He Ramble* (Bunk's Brass Band).

During this stage, however, Armstrong had no real imitators: it was only after he had joined Oliver and perfected the function of a second-cornet that Louis began to gather his followers, personified still today by Lu Watters and Bob Scobey of the Yerba Buena Jazz Band, who alternately take the Oliver leads or fill in the Armstrong parts. Every record by this group derives from the greatest of all jambands, *King Oliver's with Bob and Lu sharing and switching the two cornet assignments*.

From 1924 on Louis was the trumpet man's idol. The Dixieland stylists from his home town, Wingy Manone and Louis Prima, began by playing like Armstrong and still do in their best moments. Any small-band side by either recalls the Satchmo of Ory's Creole Trombone, while most of their big-band discs bear a resemblance to his *I Can't Give You Anything But Love*.

**Dixielanders Next**  
Dixielanders from Chicago, Boston, and elsewhere to the north soon fell in line. Compare any unmuted, non-growl chorus by Muggsy Spanier with Armstrong's *Money Blues* or *Muggles*; then try Max Kaminsky's *Old Fashioned Love* (Mezz Mezzrow's Orchestra), Wild Bill Davison's *Confessin'*, and almost any of Yank Lawson's solos.

Nor were the swingmen far behind. Who has come much closer to Armstrong—the Armstrong of this particular phase—than Jack Purvis with his COPYIN' LOUIS or Bunny Berigan with his ORIGINAL JELLY-ROLL BLUES? Even Harry James and Billy Butterfield have their Armstrong moments — both sweet and swing — sounding at one time similar to Louis on I USED TO LOVE YOU, at another like his hotter stuff.

The two most recent young trumpet discoveries, Johnny Windhurst and Johnny Glassel, are both dyed-in-the-wool Armstrong men. The former (unrecorded) is concentrating on Louis' 1930-1934 period, and plays like the Satchmo

### Beat Sponsors Louis Concert

Chicago—Following his record-breaking run at the Ray Doll here, which closed on October 19, Louis Armstrong will be presented for the first of his series of concerts by *Down Beat* on November 8 at the Civic Opera House in Chicago. Cleveland and other cities will follow on the schedule. The same group which appeared with Louis at the Rag Doll, Jack Teagarden, Sidnel Catlett, Barney Bigard, Dick Carey and others will play the concerts.

### Cugie To Mexico City

Hollywood—Xavier Cugat announced that he will play a two week stand at the Hotel Prado, Mexico City, starting Dec. 25.

of Dinah and Georgia; whereas Glassel has gone back beyond to the time of Georgia Bo Bo and Drop That Back.

The history of the hot trumpet can be traced simply but effectively just by naming in order Armstrong's followers among the members of his own race. First came Punch Miller, Lee Collins, Jabbo Smith and George Mitchell.

Compare Punch on *Parloxy Stomp* (Albert Wynn's Gut Bucket Five) with Louis on *Beau Koo Jack*, or Miller's own *West End Blues* with Armstrong's; play Lee's *Duet Stomp* (Jones-Collins Astoria Eight) and then Louis' *Potato Head Blues*, or Collins' *How Long Blues* (Chippie Hill) and then Armstrong's *Good Time Flat Blues*; note the relationship between Jabbo's *Boston Shuffle* or *Jazz Battle* and Satchmo's *Oriental Strut* or *Cornet Chop Suey*; finally discover for yourself why little Mitch was so long mistaken for little Louis on *Gatemouth* and *Perdido Street Blues* (New Orleans Wanderers).

Then came Red Allen, Roy Eldridge, Lipa Fages and Jonah Jones. Unlike their predecessors, they were chiefly influenced by Louis' 1930-1934 big-band style, although Allen had begun by playing somewhat after Armstrong earlier small-band fashion. It's interesting to juxtapose Red's *Body And Soul*, Roy's *Rockin' Chair* (Gene Krupa's Orchestra), Lipa's *Salut James Informary* (Art Shaw's Orchestra), and Jonah's *After You've Gone* (Stuff Smith's Onyx Club Boys) with Louis' original versions of these same numbers. To do so shows how Armstrong stands head and shoulders above all his rivals, but it also shows how much he has inspired these rivals.

Lastly came Cootie Williams, Sidney De Paris, Bill Coleman and Joe Thomas—all Armstrong men but, except for De Paris, harder to prove such. Compare Cootie and Sidney on *West End Blues*—the latter's made with Jelly-Roll Morton—and then both with Louis. Each has taken something from Armstrong but, even on the same number, not at all the same thing. Williams plays like Louis from 1930 to 1934, De Paris like Armstrong from 1928 to 1929; it would be impossible, I think, for Cootie to come as close to Louis as Sidney does on *Wild Man Blues* (Sidney Bechet).

**The Influence Satchmo has exerted over Coleman and Thomas comes out in their restraint, which for feeling approximates the Louis of 1935-1947 better than almost anything else though still far from perfectly.**

Thus during the past quarter-century Armstrong's influence has made itself felt on all hot trumpeters—black and white, jazz and swing, here and abroad (Nat Gonella, etc.) alike. He means one thing to one musician, another to another, and nobody has caught it all. It's not likely that anyone will ever match him, so let's lie back and listen while King Louis is still blowing that Golden Horn.

# Nellie Lutcher Gives Example Of Piano Style

By SHARON A. PEASE

"Just about the hottest attraction in the business today"—that's what tradesters are saying of pianist-vocalist Nellie Lutcher. Nellie's meteoric rise began last summer in Hollywood when her first Capitol records were released (*Hurry On Down, The Lady's In Love With You, He's A Real Gone Guy, Let Me Love You Tonight*). From then on things happened fast—an eight-week run at Billy Berg's Vine Street nitery, guest and concert appearances, and a record-breaking week at the Lincoln theater, Los Angeles, preceded a journey to New York where she is currently featured at Downtown Cafe Society. Next week Nellie will begin a series of theater engagements. On December 19 she opens at Hotel Sherman, Chicago, as star of the College Inn Christmas show.

### Louie, Hines Influences

Nellie was born in Lake Charles, La., 32 years ago. She is from a musical family—her father played string bass professionally, her mother was a non-professional pianist. She began her formal musical training when 7 and continued to study throughout the next six years. During this period she played for the church choir and for dancing at house parties.

"My musical ideas in general were most influenced by Louis Armstrong... my piano style by



Earl Hines." Nellie says. "When I began working professionally in the Imperial orchestra with my father." While playing and arranging for local groups and territory bands she launched her singing career and eventually began working as a piano-vocal single.

She moved to California in 1935 and for the next 12 years played and sang in various clubs in the Los Angeles area. Her break came when she was heard by Dave Dexter, who has charge of blues and jazz recordings for Capitol Records. Impressed with her work he gave Nellie the opportunity to record. Apparently that opportunity was all she needed for her discs have been among the top sellers.

### Extreme Dynamics

Nellie's unique song styling has probably been the most important factor in her success, however, her work at the keyboard has been almost equally important. As an example she has chosen two

choruses from an original titled *Riffin' The Blues* which illustrate the fundamental style she uses for both vocal and instrumental performances. The outstanding characteristic of both is the use of extremes in dynamics and the rhythmic lift achieved through a constant flowing beat.

Nellie gives us the analysis of her notated music when she credits Hines and Armstrong as being her greatest influences. One can easily see the Hines influence in the trumpet type treble variations and the Armstrong continuity of super dance pulse. Still, this general analysis does not describe the work of Nellie Lutcher. The individuality of her styling is achieved, not through harmonic and melodic innovations, but through the interpretation of these acquired devices. For example when playing *"Riffin' The Blues* her left hand alternates from an extreme swing version (counts two and four accented) on bass-chord style to a steady jump rhythm (even accent) on sustained chords and tenths. Her treble playing, which is in the same style as her vocals, is based on the judicious exaggeration of natural dynamics—the dotted eighths (so called trumpet style, staccato eighths) receive a heavy accent and the sixteenths quietly glide to the next accent. Groups of straight eighth and sixteenth notes are usually performed with equal volume. However, Nellie's application of these fundamentals is flexible and subject to alteration no doubt for the simple but legitimate reason that she "feels" it that way. She expresses her personality through music and in her field is truly an interpretative artist.

(Ed. Note: Mail for Sharon Pease should be sent direct to his teaching studios, Suite 715, Lyon & Healy Bldg., Chicago 4, Ill.)

# Claude Hopkins Waxes First



New York—The Claude Hopkins group chose *Put Yourself In My Place Baby* and *Low Gravy* for their first Rainbow record. Show here at work on the recording, pianoman Hopkins' unit will feature Reasa Collins on vocals. Hopkins, a veteran bandleader, will be remembered for his classic Broadway bout with Cab Calloway.

# 10 Bucks Per

New York—Bea Wain when told about RCA Victor's re-issuing of the old Larry Clinton sides, sighed, said, "That's the best \$10 I ever spent, I guess." Working the dates on a flat salary, Miss Wain earned \$10 a side for discs which later brought her boss, (Clinton over \$500,000).

Fave, ex-Goodman and Sam Donahue, Bill Tesson, ex-Red Nichols, Gus Cane, ex-Sam Donahue; saxes; Eddie Fredman, Irving Schwartz, Chet Jones, ex-Red Norvo, Eddie Lucas, ex-Bobby Sherwood, Lennie Greenberg; rhythm; Elliott Mitchell, drums; Jidge Jordan, guitar, ex-Sam Donahue, Bucky Williams, bass, ex-Charlie Barnet. Whitney Cronan is the arranger and Dave Ballantine handles the vocals.

Pianist McAteer was formerly with Ruby Newman himself. The band has been at Moseley's for 10 months.

# Boston Crew Draws Crowds

Boston—Johnny McAteer, who draws capacity crowds at Moseley's on-the-Charles here without a "mickey" sound in the score, can point to nine ex-"name" bandleaders among his 15 musicians.

Trumpets are Don Durgin, ex-Thornhill, Babe Donahue and Chet Landers; trombones: Dick Le-

# Guion Opens

New York—King Guion's Double Rhythm orchestra is working here at the Rustic Cabin, with Mutual wires set for several months.

Hollywood—Vocalist-guitarist Saunders King next week winds up a four-week stand at the Savoy club, Portland.

Medium Blues

Down Beat

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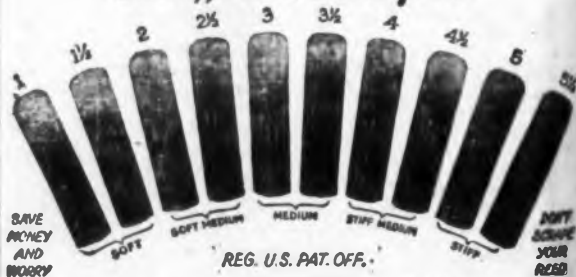
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# THE HOT BOX

By GEORGE HOEFER, Jr.

The greatest and most fundamental blues of all times was Joe Turner Blues according to Big Bill Broonzy. Big Bill had been sitting on the piano stool in a near north side Chicago apartment, playing the blues for a jazz gathering consisting of Art Hodes, Johnny Laine, Doc Evans, Jack Goss, Earl Murphy and others who had been enthralled by his vocal-guitar renderings after the police had broken up a jam session on the sun porch.

Seven years ago in Down Beat (July 15, 1940), the Hot Box carried a quotation, that had been urged upon him by a Hearstian editor, to the effect, "Big Bill told me my blues," rejoined Cripple Clarence Lofton. "At this time, the Boxer is happy to correct the above. It was simply a matter of mistaken identity on the part of Lofton. Clarence was really pounding off at Bumble Bee Slim, who had taken some of his numbers at a later date and recorded them. Big Bill did play guitar on the recording of You've Done Tote Your Playhouse Down but has never used the number as his own nor has he used Policy Blues, another Lofton claim.

**Began In Arkansas**  
Big Bill was born in Scott, Mississippi, in June, 1893, and moved to Little Rock, Ark., while quite young. He started in music playing fiddle at picnics and barbecues when 15 years old. Soon he found himself playing guitar and singing blues in the barrel-houses around the Delta country including all the river towns such as Vicksburg, Nazoo City, Memphis and New Orleans.

In 1926, Big Bill found himself in Chicago, and made his first recording for the Paramount company. The tunes were Big Bill's Blues and House Rent Stomp and were released on Para 12656. Since that time he has made 260 records of his own original compositions. This does not count the numerous recordings he has made with other artists. For instance, he played on all of the records made by his half-brother well-known as Washboard Sam, all of which appeared on Bluebird. Big Bill's etchings have come out on Perfect, Melotone, Romeo, Vocalion, Okeh, Banner, Conqueror, Champion and Bluebird. The latter records used to be waxed on the top floor of the largest hotel in Aurora, Illinois, where Bill waxed with Sam, Sonny Boy Williamson, Tampa Red, and Jazz Gillum as well as sides under his own name.

**Plays New York Spots**  
Broonzy's most popular number has been Just A Dream, originally

on Vocalion 04708. Later he made Just A Dream No. 2 on Vocalion 05259, which was released the same year—1939. Most, if not all of his records, were cut in either Chicago or New York City.

During the last several years, the blues vocal-guitarist has been the featured artist at such spots as New York's Village Vanguard (with Art Hodes), Cafe Society Up and Downtown, and at concerts in Town Hall—New York, where Orson Welles introduced him. His early Delta days included work with show bands, and during his time he has appeared on the stage with Benny Goodman, Count Basie, the late Fats Waller, and Tiny Bradshaw.

Big Bill's blues pertain to subjects ranging from the WPA to railroads and night watchmen, but women always enter into the song somewhere. Bill is now on his third and happiest marriage. When he came back from two years in World War I, he found his first wife had "changed towns." Later while working a compress in a southern shop his second wife failed to show up with his lunch one day. His third wife named Rose has understood him for six years.

**Columbia Artist Now**  
Currently, he records for Columbia, sometimes solo and sometimes with his Chicago Five. His late numbers include: Tell Me Baby, I Feel So Good, Cell No. 13 Blues and You Got The Best Go. When performing in person he can always count on applause when he sings and plays When I Been Drinking, Keep Your Hands Off It, Plow Hand Blues and for folk music concerts or "hootenannies" he always scores with White, Black and Brown.



## Singers' Sous Counted By Mag

New York—Time magazine recently ran a piece on the new male singers, listed Dick Farney, Johnny Desmond, Mel Torme, Buddy Clark, Jack Smith and Gordon MacRae as the comers. Their grosses were estimated at: \$50,000, \$75,000, \$250,000, \$100,000, \$75,000, and \$100,000 respectively. Aside from leaving out such potent comers as Vic Damone and Frankie Laine, traders wondered where the vaunted Time research had picked up such fabulous figures for salaries. Barely a man in the group who wouldn't gladly settle for 60 cents on the quoted dollar.

## Two Capital Spots Book Jazz Names

Washington, D. C.—Illinois Jaquet has finished a run at the Club Bali with a small combo featuring bebop trombonist J. J. Johnson. Eddie Heywood came in on Oct. 17 and was followed by Ella Fitzgerald, Mary Lou Williams and Ben Webster were at the Club Bengasi recently. Since the ownership of the Brown Derby changed hands, the Bali and the Bengasi are the only two clubs in town that feature hot music stars. Pretty Jody Miller returned to the Madrilion last month to take her old job as vocalist with Johnny Robb's band. . . . The Quonsett Inn holds Sunday afternoon jam sessions, using the best

## Loma Coopers Shop Robbed

Chicago—Loma Cooper of the musical instrument repair service here is currently signing her letters with the title "The Burglar's Bonanza".

With one burglary seeming only the dress rehearsal for the second, the Cooper shop is now being transformed into a fortress. Precautions taken after the first looting apparently didn't keep the men out. Shop's dogs, Fritz Kreiser II and Stuff Smith III, slept through it all, and are now in the doghouse, as is Loma—who had no insurance to cover the loss.

Peculiarities of the raids indicated that the thieves were not musicians. They overlooked mouthpieces and a number of very valuable instruments, especially Scoops Carey's elegant clarinet with articulated G's and forked B's. Both times the burglars took horn, meticulously ignoring it. Instruments belonging to Bob Walker, Glenn Tabor, Leon Hamlin and Billy Wright were also among the missing. However, not a single trumpet was taken.

A complete list of the stolen instruments may be obtained by writing to Loma Cooper, 63 E. Grand Ave., Chicago.

Claude Thornhill came to town for a one night stand on Nov. 1 to play for the George Washington University homecoming dance at the new National Guard Armory. . . . Sherry Sherwood, ex-TD chirp, singing with Bob Knight's band at the Hotel 2400. —Thomas E. Lodge, Jr.



Big Bill

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# DIGGIN' the DISCS WITH MIX

## HOT JAZZ

### LESTER YOUNG QUARTET

- !!! Sometimes I'm Happy
- !!! Afternoon Of A Basic-tie
- !!! Just You Just Me
- !!! I Never Knew

Some previously issued sides included here on these waxings by Prez, Johnny Guarneri (piano), Slam Stewart (bass) and Sid Catlett (drums). Happy is okeh, with Guarneri playing Waller-like piano and Lester getting in some good sax bits. Afternoon has everyone buying tickets to Kansas City, Guarneri proving once again how facilely he can play anybody's piano style. Tempo is Me is just right, a light easy bounce. Slam's solo on all four sides sound completely out of place contrasted with Lester's crisp, incisive conception, especially on Know. These four are not the best Young, but they are better than most of the tenor now around. (Keynote K-148.)

### GEORGE BARNES SEXTET

- !!! Laughin' At Life
- !!! Barnes At Dublins
- !!! Lover Come Back To Me
- !!! Pink Elephants
- !!! What's The Use
- !!! Windy City Flash

Polite jazz by solo guitar, tenor, bass, and a rhythm section of vibes, guitar and drums. Barnes himself is the ABC Chicago guitar speed specialist. The scoring is tight, specializing in the chromatic shifts with interspersed running figures which studio musicians have used for years to display their genuine technical skill. Interesting to note that a musician of Barnes' skill, using many cross-voiced sections for his "melodic" section, allows his rhythm to spend its time doing nothing but playing straight beats, giving you the feeling of a divided unit, rather than a group improvising together.

Lover is a sample of Barnes' personal guitar style. Elephants gets just a bit "you play it and I'll top you" for my taste. The last two are display pieces with sections of Flash sounding like the

## Symbol Key

- !!!! Tops
- !!! Tasty
- !!! Tepid
- !! Tedious

old Goodman Sextet.

This here music cleverly done, but it will attract mainly guitar players impressed by Barnes' undoubted skill. (Keynote 135)

## SWING

### WOODY HERMAN

- !!! Jingle Bells
- !!! Santa Claus Is Coming To Town

Re-issue of two sides by the Herman herd before it entered on its Gillespie kick. Even here there is punch to spare. Despite phrasing faults, the band's life is obvious even on shellac. (Decca 18512.)

### SAM DONAHUE

- !!! Red Wing
- !!! The Whistler

Red Wing is an obvious emulation of Miller's American Patrol, but a very welcome one since it gives the Donahue crew, a swing-in' outfit, a chance to take off and Sam himself all all-too-rare occasion to play the sort of tenor that made him a star soloist with Gene Krupa seven years ago. There are also some trombone bits you should catch. Reverse starts with the infamous whistle used on the radio and screen series, goes on through a novelty lyric. (Capitol 472)

## DANCE

### SAMMY KAYE

#### Year Round Favorites

A listen to these eight sides will show you how much Kaye is indebted to Guy Lombardo for his basic style. The arranging and playing on these sides is much better than Kaye was wont to strut five or six years ago, but it is still a far cry from really good dance music, let alone any musical considerations. Funny

thing: people accuse the Thornhill band of having tempos that are too slow for dancing. Many of the sides in this album get the same criticism. (Victor P-184)

### XAVIER CUGAT

!!! Rhumba Fantasy  
!!! Made For Each Other  
!!! Caprice Espagnol by Rimsky-Korsakoff furnishes the basis for his latest Cugat rhumba adaptation. It's lacking in either rhythmic life or melodic originality. Reverse is another expertly sung Buddy Clarke vocal. (Columbia 37939.)

### HARRY JAMES

!!! I Still Get Jealous  
!!! Sentimental Souvenirs  
Noteworthy since on Jealous plays another bit of first chorus horn with emphasis on music rather than wailing, while the band moves more than customary. (Columbia 37929.)

## VOCAL

### CAPITOL ALL-STARS

- !!! School Days
- !!! Could Ja
- !!! The Spider And The Fly
- !!! A Little Further Down
- !!! The Road Ahead
- !!! Mean To Me
- !!! I Know That You Know
- !!! The Whiffenpoof Song
- !!! I Got The Blues When It Rains

This is a clever packaging idea, but it sounds more like a smart idea, to get rid of extra sides rather than sides that are universal collich-type favorites. First is by Mercer and the Pied Pipers, while number two is rendered as capably as Nat Cole always does. Even when tunes aren't much as this one isn't, he still makes them sound like the best ever written. Fly was done by the Kenton band with the Pastels and June Christy before the band broke up last spring. Road is the sequel to the tune McKinley made famous, sung here by Ella Mae Morris. Mean is

sung by Matt Dennis. Know is the Benny Goodman Quintet, with Jess Stacy on piano and Ernie Felice playing accordion. Benny plays his scales with his usual technical distinction. Song is still a man's beer song, ifn I ain't intruding. Also the Pied Pipers phrase it as if someone were forcing them to do the notes with the beat of a metronome. Blues is sung by the scrub team Andrews Sisters: The Dinnings, backed by the Art Van Damme Quintet. (Capitol BD 58)

### WOODY HERMAN

!!! Eight Shades of Blue  
Woody singing eight tunes: In The Blue Of Evening, Am I Blue, Blues In The Night, Blue Pre-

lude, Under A Blanket Of Stars, I Gotta Right To Sing The Blues, Between The Devil And The Deep Blue Sea and My Blue Heaven. He plays alto on Am, clarinet on Prelude, the old Isham Jones specialty, Right Sea, the brightest side rhythmically, and Heaven.

From the lack of heaviness usually heard with studio bands, the carefully built climaxes, the adroit use of solos, the constant use of voiced piano and guitar, the snatches of double-time reads on brass, the tongue-in-cheek snatches (Peter And The Wolf in Sea) and the general musical competence it's my guess that Ray-

(Modulate to Page 15)

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*Al Postal*

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...did the arrangements and directed the band. It certainly is a superb job of tailoring arrangements to fit a vocal style and at the same time by their brilliance still standing out. Woody's singing is well-done as

it always is. However here at least he must be judged solely as a singer. He is a good one—but there are better around. His slight over-use of nasal quality, too much slurring in his phrases and tendency to drag mar what are otherwise excellent singing performances. (Columbia C-147.)

changes other than the few trite ones you are accustomed to hearing, while the band's rendition is competent for this sort of material. (Victor 20-2476.)

casual pot-pourris of music, this in your dish—otherwise avoid it. Both Mr. Gould and David Rose *Holiday For Strings*, by the way, cut Mr. Stothart at conducting (MGM 4)

# New Disc Label Uses Jazz Men In Philadelphia

Philadelphia—Al Rose, who keeps interest in le jazz hot very much alive in this Slepdown via his radio programs and jazz concerts, is now putting out his own record label devoted to the hot notes. Selecting the name of Arkkey to identify his record label, and using a design for the disk reminiscent of the old Okeh label, Rose cut his first session with Dan Burley with a unit known as the Skiffle Boys. A piano and vocal exponent of the New Orleans idiom, Burley waxed two of his original tomes in *Chicken Shack Shuffle* and *Skiffle Blues*.

On the session Rose used tenor man John Hardee, the trombone of Jimmy Archee, the bass thumping of Pops Foster and a double guitar strum from the boxes of Danny Barker and Herman Mitchell. Rose promotes the monthly jazz concerts of the Jazz Festival Society at the Academy of Music Foyer and is the commentator on his own *Journeys Into Jazz* hot record show on WFIL-FM.

Larry Fotine, erstwhile Sammy Kaye arranger, is going great guns with his own band at the Chex Vous, turning the roller rink into a ballroom for the Saturday and Sunday nights and averaging over 3,000 dancers over the week-ends. Fotine, in adding Timmie O'Neil's tenor voice, brings his aggregation up to 14 men, and make it a trio of singers. In addition to his own piping, Bob Houston sings with the band.

Watts' Zanzibar, Harlem hot-teric, carries on as the only after-dark spot with a steady diet of top talent on the musical menu. Eddy Heywood's unit current with Earl Bostic taking over in November. Quaker records, local label, signed Ben Greenblatt's piano soloing with the De Luxe label taking Ross Raphael's rumba rhythms at the Embassy Club and Rainbow Records recording Gomez's music for the rumba addicts... Dick Wharton's band, with ex-maestro Curt Weiler at the keyboard, light up the 212 Club, intimate spot.

# Capitol Mixes Up Its Talent

Hollywood—At a relaxed session two weeks ago before the company settled down to some serious pre-Petrillo ban master cutting, Capitol tracked two sides with 11 of its top name artists—but with none of their usually identified instruments.

Tabbed Ten Cats and a Mouse, the unit was Red Norvo, piano; Peggy Lee, drums; Dave Barbour, trumpet; Benny Carter, tenor; Eddie Miller, alto; Paul Weston, clarinet; Hal Derwin, guitar; Frank DeVol, bass; Dave Cavanaugh, baritone, and Bobby Sherwood and Billy May, trombones.

Sides were Jada and an untitled blues. People who have heard the masters say the sides are "real gone."



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- JAZZ AT THE PHILHARMONIC Vol. 2—Lester Young, Howard McGhee, Charlie Parker, Willie Smith, etc. BLUES FOR NORMAN (Grand), I CAN'T GET STARTED, 2-12" records—\$4.95
- JAZZ AT THE PHILHARMONIC Vol. 3—Lester Young, Charlie Ventura, Willie Smith, etc. CRAZY RHYTHM (two parts), SWEET GEORGIA BROWN (two parts), 2-12" records—\$4.05
- JAZZ AT THE PHILHARMONIC Vol. 4—Illinois Jacquet, Tenor Sax; Lee Paul, Guitar; Lee Young, Drums. LESTER LEAPS IN (3 parts); BLUES (3 parts), 3-10" records—\$4.05
- JAZZ AT THE PHILHARMONIC Vol. 5—Illinois Jacquet, Tenor Sax; Jack McVea, Tenor Sax; Shorty Sherock, Trumpet; Sidney Nadine, Flute; Johnny Miller, Bass; Lee Paul, Guitar; Lee Young, Drums. ROZETTA (2 parts); BODY AND SOUL (4 parts), 3-10" records—\$4.05
- JAZZ AT THE PHILHARMONIC Vol. 6—Lester Young, Charlie Parker, Billy Holiday, Buddy Rich, Buck Clayton, Willie Smith, Irving Ashby, Coleman Hawkins, Kenny Kersey, ATP BLUES (4 parts); SLO DRA (2 parts), 3-10" records—\$4.05
- BESSIE SMITH ALBUM Vol. 1 with Louis Armstrong, Fletcher Henderson, Buster Brown, QUINCY IN HAND BLUES, YOU'VE BEEN A GOOD OLE WAGON, CAKE WALKING, HA BLES, YOUNG WOMAN'S B.U.U., BABY DOLL, LOST YOUR HEAD BLUES, EMPTY BED BLUES (Part 1 & 2), 4-10" records—\$3.75
- BESSIE SMITH ALBUM Vol. 2—Frankie Newton, Benny Goodman, Chu Berry, Jack Teagarden, GIMME A PIGFOOT, TAKE ME FOR A BUGGY RIDE, DO YOUR DUTY, I'M DOWN IN THE DUMPS, SEE IF I'LL CARE, BABY, HAVE PITY ON ME, NEW ORLEANS HOT SCOP BLUES, NOBODY KNOWS YOU WHEN YOU'RE DOWN AND OUT, 4-10" records—\$3.75
- BUD FREEMAN FASHIONS IN SWING—Pie Wee Russell, Max Kaminsky, Morye Feld, Eddie Condon, etc. BIG BOY, COPENHAGEN; OH, SENSA-TION; I NEED SOME PETTIN'; TIA JUANA; SUSIE, FIDGETY FEET, 4-10" records—\$3.95
- BUD FREEMAN COMES JAZZ ALBUM—At The Jazz Band Ball, Prince of Walls, Da-Da Strain, Jack His The Road, 47th & State, Muskrat Ramble, Awhile, Shim-Me-Sha-Wabble, 4-10" records—\$3.75
- I AM AND LIVE WITH WINGY WAGON, and Eddie Mcarr, 16 parts), 3-10" records—\$3.15
- GEORGE GERSHWIN JAZZ CONCERT ALBUM—Directed by Eddie Condon featuring Lee Wiley, WONDERFUL, SOMEBODY LOVES ME, MY ONE AND ONLY, OH, LADY BE GOOD, SOMEONE TO WATCH OVER ME, THE MAN I LOVE, SWANEE, I'LL BUILD A STAIRWAY TO PARADISE, 4-10" records—\$3.95
- KANSAS CITY JAZZ ALBUM—Lester Young, Joe Turner, Lou Williams, Andy Kirk, Don Byas, Buck Clayton, Abe Belar, Count Basie, SOUTH, DOGGIN' AROUND, I WANT A LITTLE GIRL, TWELFTH ST., BABY DEAR, PINEY BROWN BLUES, HARMONY BLUES, THE COUNT, MOTEN'S SWING, GOOD MORNING BLUES, etc. 6-10" records—\$3.95
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- THE DUKE ALBUM—Hot Jazz By Duke Ellington, Johnny Hodges, Barney Bigard, Cootie Williams, Juan Tizel, etc. LIGHT-NIN, MERRY-GO-ROUND, LAZARUS, RHAPSODY, BABY WHEN YOU AINT THERE, BUNDLE OF BLUES, BEST WISHES, BLUE RAMBLE, DROP ME OFF AT HARLEM, 4-10" records—\$3.95

**MARLENE DIETRICH**  
Songs  
Look kids, there are some American women around who claim to be able to put sex appeal in a song. These are sung in German. But despite the language handicap, play them for any audience and watch the women growl and the men look interested. This woman reeks, Simmons-style. These sides have nothing to do with singing. Indeed the singing is a parody on a type of European cafe singing. But, if you have the album, you'll keep it. (Vox VSP 304)

**NOVELTY THE KORN KOBBLERS**  
A Kiddie Concert  
Kids like unusual sounds, lots of whistles, bells and what have you. So this album should make a lot of them happy. It's the usual brand of Kobbler pseudo-corn otherwise. (MGM 13)

**FREDDY MARTIN**  
Horn Staccato  
On The Santa Claus Express  
Well, Horn, a hack tune to begin with, has been done every way and now it gets whistled. Gene Conklin's aluming could use a little more regard for tone and beat. Express is not a bad kid's tune for Christmas with a few

## CONCERT VICTOR YOUNG

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Strictly for the fans who like lush screen music sounding like a cross between over-inflated Kostelanets and badly purloined Tchaikovsky. Included are *Pearls On Velvet*, *Cornish Rhapsody*, *Love Letters*, Young's *Stella By Starlight*, *Cornish Rhapsody* and *Kitten On The Keys*. If your Warsaw Concerto still slays you, then get this album. (Decca A-428)

## HERBERT STOTHART

The Unfinished Dance  
Excerpts from the MGM picture, this music includes *Saint-Baens*, *Death Of A Swan*, *Tschalkovsky's Swan Lake*, *Smetana's Bartered Bride*, *Gounod's Faust Fantasy* and others. It is all given the Hollywood treatment: over-emphasized tempos, all subtlety in dynamics drowned in overpowering waves of sound. Once again the MGM sound stages show fine highs and good bass resonance, but a surprising lack of warmth in middle register. If you like

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## PERCY FAITH

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## LEOPOLD STOKOWSKI

Symphonic Transcription  
The Bat Waltzes  
Stoky just ain't playin' leaving them alone—has to get his paws on them; and the royalties too, just incidentally. Here, at least, he is made to sound a horrendous hacker by Bruno Walter, playing this wonderful Viennese music with the melodic care that it deserves. Stokowski is certainly an enigma in music—a great conductor who much of the time sounds as though he couldn't lead a street band. (RCA Victor 10-1310)

## Chord Confuses The Customers

New York—As if the juke-box customer doesn't already have enough woes, Chord, a Milwaukee disc outfit, is really concentrating on the headaches. The firm is currently marketing what it calls *The Mystery Disc*, with two separate versions of *Wap Your Troubles In Dreams*. First version is a boppish rendition by the Eddie Getz Quintet, with the same group backing Bob Dunne's vocal in another cutting. The two versions were dubbed onto the same master for pressing so that you puts your nickel in and you takes your chances.

Old time record fans may remember a horse race record Victor put out some years ago backed by Lionel Hampton's *Ring Dem Bells* in which by five separate tracks the customer never knew which horse would be announced as the winner at the end of the record.

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# Where the Bands Are Playing

**EXPLANATION OF SYMBOLS:** b—ballroom; h—hotel; an—night club; cl—cocktail lounge; r—restaurant; l—lounge; co—country club; NYC—New York City; R—Riverside; LA—Los Angeles; ABC—Associated Booking Corp. (505 Glaser), 745 Fifth Ave., NYC; FB—Frederick Bros. Corp. RKO Bldg., NYC; MG—Moe Gale, 49 West 48th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; MCC—McConkey Music Corp., 1819 Broadway, NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; HFO—Harold F. O'Leary, 424 W. Madison Ave., NYC; WMA—William Morris Agency, RKO Bldg., NYC.

Albert Abbey (Cafe Society Downtown) NYC, nc  
Anderson, Buo (Jackson's) Gary, Ind.  
Anthony Ray (Kovaks) Washington, 11/19-23, nc  
Arnez, Desi (Palace) San Francisco, 11/13-24, h  
Arnold, Murray (Muehlebach) Kansas City, In 11/5, h  
Astor, Bob (Vogue Terrace) McKeesport, Pa., 11/13-16, b  
Banks, Jimmy (Cavalier) Virginia Beach, Va., Out 11/15, h  
Baron, Earl (Commodore Perry) Toledo, 11/15-18, nc  
Barnet, Charlie (Click) Philadelphia, Out 11/1, nc; (Howard) Washington, 11/21-24, h  
Barron, Earl (Stanley) Utica, N.Y., 11/15-18, nc  
Bass, Count (Million Dollar) L.A., 11/4-10, t  
Beneke, Tex (Palace) Akron, 11/6-8  
Beneke, Tex (Orpheum) Omaha, 11/14-20, t  
Beneke, Tex (Rainbow) Denver, 11/22-23, b  
Beneke, Denny (Sky-Vu) Dallas, Out 12/31, nc  
Benedict, Gardner (Netherland Plaza) Cincinnati, h  
Berkey, Bob (Peabody) Memphis, Out 11/19, h  
Berkey, Max (Mary's) Kansas City, Out 10/18, nc  
Bishop, Billy (On Tour) FB  
Bize, Flame (Sergeants Club) Ft. Bragg, N.C.  
Bobek, Baron (Legion) Perth Amboy, N.J., h  
Borr, Maucha (Waldorf-Astoria) NYC, h  
Borwick, Rum (Casino Moderna) Chicago, h  
Bothwell, Johnny (On Tour) GAC  
Bradshaw, Tiny (Regal) Chicago, 11/7-13, t; (Palladium) Cleveland, 11/14-20, b  
Brennan, Morrey (Angley) Minneapolis, h  
Brandwine, Nat (Waldorf-Astoria) NYC, h  
Bredie, Freddy (Ferdinando) Hartford, Conn., nc  
Brooks, Randy (On Tour) GAC  
Bruse, Henry (Schroeder) Milwaukee, 11/18, h  
Bull, Edith (On Tour) GAC  
Burr, Verne (Rainbow) Denver, 11/2-9, 12/9-28, t  
Byrne, Bobby (On Tour) GAC

Deadline for band listings for the Dec. 3 issue is Nov. 21. Send opening and closing date and name and location of the job. Single dates cannot be listed.

Dinofer, Dinny (Bali) NYC, nc  
DiPardo, Tony (Bismarck) Chicago, h  
Dolan, Bernie (Larus) NYC, nc  
Donahue, Bill (Totem Pole) Boston, D  
Donahue, Sam (On Tour) GAC  
Dorsey, Jimmy (Tune Town) St. Louis, In 11/15, h  
Dorsey, Tommy (Circle) Indianapolis, 11/6-12, t  
Drake, Charles (Oaks) Winona, Minn., 11/13-14, h  
Dunham, Sonny (Kovaks) Washington, 11/4-9, nc; (Ansley) Atlanta, 11/12-28, h  
Eberle, Ray (Meadowbrook) Cedar Grove, N.J., Out 11/11, b; (Circle) Indianapolis, 11/13-19, t  
Eldert, Les (Palladium) NYC, b  
Elington, Duke (Lookout House) Covington, Ky., 11/24-27, nc  
Fields, Herbie (Howard) Washington, 11/7-13, t; (Apollo) NYC, 11/14-20, t  
Fina, Jack (Chase) St. Louis, Out 11/27, t  
Fio Rito, Ted (On Tour) MCA  
Fitzpatrick, Eddie (St. Francis) San Francisco, h  
Foster, Chuck (Peabody) Memphis, 11/11-12, h  
Frisque, Bob (Elks) Yakima, Wash., Out 11/30, nc  
Garber, Jan (Biltmore) L.A., Out 12/3, h  
Garcia, Kiki (Palladium) NYC, b  
Garcia, Louis (Odeon) Brooklyn, 11/13-14, h  
Gillette, Dizzy (Apollo) NYC, Out 11/6, t; (Paradise) Detroit, 11/14-20, b  
Gillespie, Matt (Central Park) Allentown, Pa., b  
Golly, Cecil (On Tour) FB  
Gomes, Chick (Philadelphia) NYC, nc  
Gould, Marty (Chez Paree) Chicago, nc  
Grant, Bob (Versailles) NYC, h  
Gray, Glen (On Tour) MCA  
Guinn, King (Rustic Cabin) Englewood, N.J., nc  
Guizar, Tito (Palace) San Francisco, h  
Hampton, Lionel (On Tour) ABC  
Harris, Kent (Biltmore) Atlanta, Ga., h  
Hart, Johnny (Rainbow) Walpole, Mass., Out 11/16, b  
Hawkins, Erskine (Tune Town) St. Louis, 11/4-9, h  
Hayes, Carlton (Tropicana) Baton Rouge, La., h  
Hayes, Sherman (Blackhawk) Chicago, Out 11/15, r  
Heatherton, Ray (Edgewater) Chicago, Out 11/13, h  
Henderson, Skitch (Meadowbrook) Cedar Grove, N.J., b  
Heron, Joel (Palaza) NYC, h  
Higgins, Dale (Spanish Terrace) Edwardsburg, Mich.  
Hill, Tiny (On Tour) MCA  
Himber, Richard (Essex) NYC, b  
Hines, Earl (On Tour) WM  
Howard, Eddy (Aragoni) Chicago, Out 12/21, b  
Hudson, Dean (On Tour)

Kaye, Sammy (New Yorker) NYC, Out 12/29, h  
Kessel, Art (On Tour) MCA  
Kerna, Jack (Last Frontier) Pocatello, Idaho, Out 11/10, h  
Kenton, Stan (Commodore) NYC, 11/25-12/2, h  
King, Henry (On Tour) MCA  
Kirk, Andy (Apollo) NYC, 11/21, t  
Kisley, Stephen (Biltmore) NYC, h  
Kranik, Jack (Rose Room) Rome, Ga., 11/15-18, h  
Krupa, Gene (State) Hartford, 11/7-9, t  
LaSalle, Dick (Baker) Dallas, Out 11/6, h  
Lawrence, Elliot (Rendezvous) Salt Lake City 11/7-15, b; (Palladium) Hwd., 11/18-12/2, b  
Lewis, Ted (Latin Quarter) Boston, Out 11/15, nc; (Town Casino) Buffalo, 11/17-30, nc  
Levant, Phil (Blackhawk) Chicago, In 11/28, r  
Lombardo, Victor (Ansley) Atlanta, Out 11/11, h; (Royal) Reading, Pa., 11/13-15, t  
Lombardo, Guy (Roosevelt) NYC, h  
Long, Johnny (Pennsylvania) NYC, Out 11/15, h  
Lopez, Vincent (Taft) NYC, h  
Liberato, Roy (Terrace) New Orleans, nc  
Luneford, Jimmie (On Tour) MG  
Mann, Bernie (Knickerbocker Yacht Club) NYC  
Manse, Art (Rhoda) Newburgh, N.Y., nc  
Marx, Sonny (Showboat) Orange, Texas, nc  
Martin, Freddy (Ambassador) L.A., h  
McClure, Clyde (National) Louisville, 11/20-26, t  
McNairy, Hal (Capitol) NYC, Out 11/25, t  
McNulty, Ray (On Tour) GAC  
McCune, Bill (Pelham Heath) NYC, nc  
McCarthy, Fran (Troadero) Willow Springs, Ill., b  
McLean, Jack (Oh Henry) Corpus Meeker, Bobby (Music Box) Omaha, Out 11/9, b; (Rainbow) Denver, 11/11-21, b  
Melis, Jose (Sherman) Chicago, h  
Michaels, Johnny (The Barn) Kingston, 11/11-21, b  
Millender, Lucky (El Sino) Detroit, Out 11/6, nc  
Mooney, Art (Click) Philadelphia, 11/7-13, nc  
Moreno, Buddy (Plantation) Nash ville, Out 11/16, nc  
Molina, Carlos (On Tour) FB  
Moore, Vaughn (Commodore) NYC, Out 11/12, h  
Morrow, Buddy (Famous) Baltimore, 11/6-12, b  
Morton, Ray (Blackstone) Chicago, h  
Nagel, Freddy (Schroeder) Milwaukee, Out 11/16, h  
Nelson, Cole (Rice) Houston, h  
Ochart, Kiki (Congress) Chicago, h  
Ohio, Louis (Hawaiian Gardens) San Jose, Cal., nc  
Oliver, Eddy (Ciro's) Hwd., nc  
Olson, George (Edgewater Beach) Chicago, h  
Oferend, Al (Riptide) Calumet City, Ill., nc  
Pastor, Tony (Paramount) Des Moines, 11/14-17, t; (Paramount) Waterloo, Iowa, 11/18-20, t  
Pearl, Ray (Music Box) Omaha, 11/4-17, b  
Pederson, Tommy (Chase) Santa Monica, Cal., h  
Perry, Ron (Drake) Chicago, h  
Petti, Emil (Statter) Buffalo, h  
Phillips, Teddy (Syracuse) Syracuse, N.Y., 11/4-22, h  
Ponds, Ray (On Tour) FB  
Postal, Al (Hi Ho) NYC, nc  
Prima, Louis (Adams) Newark, 11/13-28, h  
Pringle, Gene (Wardman Park) Washington, h  
Rafael (Patio) Brooklyn, nc  
Ragon, Don (Grande) Detroit, 11/5-30, h  
Ranch, Harry (Village Barn) NYC, Out 11/14-20, nc  
Reader, Charles (Pierre) NYC, h  
Reichman, Joe (Fairmont) San Francisco, Out 11/24, h  
Rich, Buddy (On Tour) WM  
Ryan, Tommy (Casino) Ft. Worth, Out 11/13, nc  
Ruhl, Barney (Jefferson) St. Louis, h  
Russell, Luis (On Tour) ABC  
Sanders, Joe (Winchester) Cairo, Ill., 11/7-20, nc  
Sanditer, Sandy (Skyliner) Ft. Worth, Texas, nc  
Sands, Earl (Oriental) Chicago, Out 11/18, t  
Saunders, Hal (Last Frontier) Las Vegas, Out 11/6, h  
Saunders, Red (De Lisa) Chicago, nc  
Savitt, Jan (Imig Manor) San Diego, Cal., In 11/5, h  
Scott, Raymond (Ankara) Pittsburgh, nc  
Seldon, Louise (Whittle Springs) Knoxville, Tenn., Out 11/20, h  
Short, Curtis (USO) San Antonio, b  
Siry, Larry (Ambassador) NYC, h  
Slack, Ralph (On Tour) FB  
Spivak, Charlie (Paramount) NYC, Out 11/11, t  
Stull, Jack (Billings) Billings, Mont., nc  
Strong, Benny (Rainbow) Denver, 11/25-12/7, b  
Stuart, Nick (Claridge) Memphis, Out 11/20, h  
Stuclup, Jack (Spur Inn) Karnak, Ill., nc  
Strong, Bob (On Tour) MCA  
Stone, Eddie (Belmont Plaza) NYC, h  
Stone, Ray (State Line) Webster, Mass., nc  
Strater, Ted (Statter) Washington, h  
Strasek, Frank (Alpine Village) Cleveland, h  
Sullivan, John (Melody Lane) Houston, nc  
Thornhill, Claude (On Tour) WM  
Top Hats (Tobe's Gardens) Belleville, Ontario, h  
Towne, George (Edison) NYC, h  
Tucker, Orrin (Stevens) Chicago, h  
Van, Garwood (Statter) Boston, h  
Vandus, Miguelito (Flamingo) Las Vegas, 11/6-19, nc  
Vincent, Lee (WHWL) Nanticoke, Pa.  
Vines, Henry (Terrace) Newark, b  
Waples, Bud (Washington-Youree) Shreveport, La., Out 11/30, h  
Wasson, Hal (Dragon Grill) Corpus Christi, nc  
Wayne, Phil (Carlton) Washington, h  
Wald, Jerry (Adams) Newark 11/6-12, t; (Hippodrome) Baltimore, 11/13-19, t  
Weems, Ted (Strand) NYC, Out 11/13, t  
Weik, Lawrence (Casa Loma) St. Louis, Out 11/6, b  
Widmer, Bus (Milton's) Alexandria, City, nc  
Williams, Coozie (Paradise) Detroit, 11/7-13, t  
Williams, Griff (Palmer House) Chicago, h

Winslow, George (Melody Mill) Chicago, b  
Wolver, Dick (Westwood) Little Rock, Ark., nc  
Widmer, Bus (Milton's) Alexandria, La., h  
Wright, Charlie (Victoria) NYC, h  
Zarnow, Ralph (KCBC) Des Moines  
Cassel, Allyn (Paris Inn) San Diego, Cal., nc  
Dee, Johnny (Palladium) NYC, h

## Singles

Allen, Melba (Town House) Albany, nc  
August, Jan (Chase) St. Louis, h  
Bailey, Pearl (Blue Angel) NYC, nc  
Boyer, Lucienne (Cafe Society Uptown) NYC, nc  
Brooks, Hadda (Paradise) Detroit, 11/7-13, t  
Carpenter, Thelma (Howard) Washington, 11/7-13, t  
Churchill, Savannah (Paradise) Detroit, Out 11/6, t; (Riviera) St. Louis, 11/14-20, nc  
Damone, Vic (Hippodrome) Baltimore, Out 11/6, t  
Desmond, Johnny (Merry-Go-Round) Youngstown, Ohio, 11/23-28, nc  
Eckstein, Billy (Silhouette) Chicago, nc  
Fitzgerald, Ella (Bali) Washington, Out 11/13, nc; (Paradise) Detroit, 11/14-20, t  
Gaines, Muriel (Ruban Bleu) NYC, nc  
Gavle, Rozelle (Argyle) Chicago, In 11/11, nc  
Gibson, Harry (Blackamoor Room) Miami Beach, Fla., nc  
Gordon, Jack (Gene Austin's Blue Heaven) Las Vegas, nc  
Hollywood, Eddie (Zanzibar) Philadelphia, Out 11/8, nc  
Hill, Chippie (Village Vanguard) NYC, nc  
Hill, Ruby (La Martinique) NYC, nc  
Jackson, Cliff (Cafe Society Downtown) NYC, Out 11/12, nc  
Jeffries, Herb (Morocco) Hwd., Out 11/17, nc  
Knight, Evelyn (Ciro's) L.A., Out 11/12, nc  
Laine, Frankie (Oriental) Chicago, t  
Logan, Ella (Slapsy Maxie's) Hwd., nc  
Lutcher, Nellie (Cafe Society Downtown) NYC, Out 11/12, nc; (Apollo) NYC, In 11/14, t  
Manone, Wingy (Rag Doll) Chicago, nc  
Oliva, Anita (Red Feather) Hwd., nc  
Owens, Jack (Sherman) Chicago, h  
Parks, Roy (Mark Twain) St. Louis, h  
Randall, Christine (Tin Pan Alley) Chicago, h  
Raginsky, Mischa (Biltmore) NYC, h  
Simpkins, Arthur Lee (Charley Foy's) Hwd., nc  
Sullivan, Maxine (Ruban Bleu) NYC, Out 11/12, nc  
Tatum, Art (Delour) Chicago, nc  
Thompson, Mel (Heidelberg) Baton Rouge, La., h  
Tilton, Martha (Paramount) San Francisco, t  
Torme, Mel (Sherman) Chicago, h  
Trankina, Tony (Bocage) Hwd., nc  
Tyler, Ann (Lakas) Muskegon, Mich., h  
Vaughan, Sarah (Three Sixes) Detroit, Out 11/20, nc; (Caverns) Washington, 11/14-20, h  
Waters, Ethel (Absinthe House) New Orleans, 11/10-23, nc  
Wayne, Frances (Jump Town) Chicago, Out 11/12, nc  
Wiley, Lee (Rag Doll) Chicago, nc

## Combos

Abbey Trio, Leon (Harry's) Chicago, h  
Allen, Red (Onyx) NYC, nc  
Armstrong, Louis (On Tour) ABC  
Bechet, Sidney (Jimmy Ryan's) NYC, nc  
Bechet, Quartet, Hal (Havana) Seattle, nc  
Bennett, Larry (Willard) Toledo, In 11/10, h  
Bliss, Nicky (Ye Olde Cellar) Chicago, nc  
Black-Smith Trio (Flame Room) Tucson, Ariz., Out 11/12, nc  
Blowers, Johnny (Blowers) Astoria, L., nc  
Cassato Trio, Sam (Harbor Lights) Galesburg, Ill., nc  
Chitson, Norman (Ciro's) NYC, nc  
Cobb, Arnett (Downbeat) NYC, Out 11/12, nc  
Cole Trio King (On Tour) GAC  
Condon, Eddie (Condon's) NYC, nc  
Daily, Pete (Hangover) Hwd., nc  
D'Aiouno, Freddie (Fox & Hounds) Boston, nc  
Davis, Johnny "Scat" (Kentucky Club) Chicago, nc  
Dean, Tommy (Vogue) Detroit, Out 11/12, nc  
Dowell, Saxie (Sky Club) Aurora, Ill., nc  
Eldridge, Roy (Tailspin) Chicago, In 11/11, h  
Esquire Boys (Copacabana) Philadelphia, nc  
"88" Keys Trio (845 Club) NYC, nc  
Farage Trio, Joe (Villa) Grand Rapids, Mich., nc  
Flynn Quartet, Tommy (Miami) Dayton, Ohio, h  
Four Steps of Jive (Silhouette) Chicago, nc  
Gonzales, Leon (Town Casino) Chicago, cl  
Harmonicals (Downtown) Detroit, Out 11/7-17, nc  
Hayes, Edgar (Lewis & Alex) Washington, Out 11/11, nc  
Henry, Trio Lucky (Harbor Lights) Galesburg, Ill., nc  
Herth Trio, Milt (Congress) Chicago, h  
Hatters, Trio (Guiffy's) Bowling Green, Ky., nc  
Higginbotham, J. C. (Onyx) NYC, nc  
Hoffman, Four, Ray (Lakeshore Inn) Klamath Falls, Ore., h  
Ingie, Red (Plantation) Houston, Tex., Out 11/12, nc  
Johnson, Bill (Frolie) Detroit, nc  
Johnson, Budd (Famous Door) NYC, nc  
Jordan, Louis (On Tour) GAC  
Kaye's Niblicks, Peter (Blackstone) Chicago, h  
Keith, Jimmy (College Inn) Kansas City, nc  
Knapp Trio, Johnny (Mirror Lake) Port Ewen, N.Y., nc  
Korn, Kobblers (Flag Ship) Union City, N.J., nc

## Pulls The Strings



New York—Pat Dugan, once the bassist with the Johnny Long band, now chirps with the Jumpin' Jacks. The group can be heard on NBC's *Thesaurus Transcription*.

Larkin Trio, Ellis (Blue Angel) NYC, nc  
La Playa (President) Atlantic City, N.J., h  
Lewis, Meade Lux (Green Gables) Little Falls, N.Y., nc  
Londinaire (Astrouma) Baton Rouge, La., h  
Macon Weaver (Broglie's) Ulatr Park, N.Y., r  
Mava (La Martinique) NYC, nc  
McPaige Trio, Alan (Warwick) NYC, h  
McFarland, Jimmy (Brass Rail) Chicago, cl  
Mel-O-Aires (Park Plaza) St. Louis, Out 11/9, h; (Crest) Detroit, In 11/11, cl  
Miller Trio, Sonny (Darke) Philadelphia, h  
Mills Bros. (Billy Berg's) Hwd., nc  
Morgan, Loumel (Swanee Inn) L.A., nc  
Morales, Noro (Havana Madrid) NYC, nc  
Moseley, Snub (Esquire) Valley Stream, L.I., N.Y., nc  
Nobleman Trio (Hollywood) Rochester, Minn., nc  
Palmer, Jack (Starlight) Farmingdale, L.I., N.Y., h  
Parker, Charlie (Argyle) Chicago, In 11/11, nc  
Perito, Nick (Commodore) NYC, h  
Perry, Quartet, Johnny (Viva) Salt Lake City, nc  
Reese Quartet, Billy (Embassy) Ann-conda, Mont., nc  
Ridley, Mike (Swing Club) Hwd., nc  
Rollie, Vin (Eldon) Paterson, N.J., nc  
Rollini, Adrian (Piccadilly) NYC, h  
Sachs, Harry (Red Feather) Hwd., nc  
Sally's Swingsters (Cressmoor) Hobart, Ind., nc  
Samuels, Bill (Powellton) Philadelphia, nc  
Savage Quintet, Johnny (Stork) Las Vegas, nc  
Shadrack, Boys (Sardi's) Hwd., nc  
Shackelford Quartet, Lester (One O'Clock) Billerica, Mass., nc  
Silhouettes (Newcomb) Quincy, Ill., Out 11/5, h  
Simmons, Lonnie (Bee Hive) Chicago, nc  
Smith, Tony (Ada's) Chicago, cl  
Spanier, Muggsy (Nick's) NYC, nc  
Stone, Butch (Continental) Milwaukee, nc  
Stone, Kirby (Starlight) Farmingdale, L.I., nc  
Sugon Sextet, Kenny (Post No. 50) South Bend, Ind., nc  
Three Flames (Blue Angel) NYC, nc  
Top Hats (Snow Club) Chicago, nc  
Townsmen Trio (Castle) Vancouver, Wash., h  
Trebaltres Trio (Melbourne) St. Louis, h  
Tunemixers Trio (Flamingo) Oakland, Calif., Out 11/13, nc  
Turner, Bill (Mickey's) Chicago, cl  
Valdez Quintet, Freddy (Palomino) Santa Fe, N.M., nc  
Vera, Joe (Sheraton) Chicago, h  
Williams, Tex (Palace Barn) Santa Monica, Cal., In 11/15, nc  
Weldon, Sonny (Biltmore) NYC, h  
Yaged, Sol (Swing Rendezvous) NYC, nc  
Young, Lester (Downbeat) NYC, 11/13-12/10, nc  
Ferguson, Danny (Tommy's Dinner Club) Lake Charles, La.  
Gordon Quintet, Bob (Lakeside) Texarkana, Texas, Out 11/5, cc  
Gray Trio, Hunter (Blackhearts) San Francisco, In 11/13, nc  
King, Saunders (Savoy) Portland, Ore., nc  
Pied Pipers (Flamingo) Las Vegas, In 11/20, nc  
Santos, Trio, George (Plains) Cheyenne, Wyo., h  
Liggins, Joe (Blackhearts) San Francisco, 11/6-13, nc  
Walker, T-Bone (Blackhearts) San Francisco, In 11/14, nc  
Harlemaires (Jacks) NYC, nc

## DeVol Ships Scores To Cleveland Ork

Hollywood—Frank DeVol, arranger and conductor for Capitol records, has worked out a gimmick with his former bandleader boss, Merle Jacobs of Cleveland, whereby DeVol's scores are available weekly to a 21-piece band at the Continental restaurant lead by Jacques Pollack. DeVol, who gets billing with the leader and the orchestra, is paid a weekly retainer for the use of his material.

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CONTEST RULES

Send only ONE ballot. All duplicate votes will be eliminated.

In selecting your all-star band, do NOT vote for musicians who were recognized band leaders during the year, and vote ONLY for girl and boy singers actually working with a band as vocalists.

DO vote for band leaders in the swing or sweet divisions, and as King of Corn or as favorite soloist (if you wish).

Under the heading, "Favorites of 1947," vote ONLY for male and girl singers who are NOT identified with a dance band now, but who are working as singles.

Every living musician is eligible.

Mail your ballot to Contest Editor, Down Beat, 203 North Wabash, Chicago (1), Ill., to be postmarked before midnight, December 10.

Jazz Fan Clearing House in Norway

Chicago—Jazz lovers who feel the pen-pal urge may communicate with Nils Jacob Jacobsen of Schweigardsgt. 89 III, Oslo, Norway, whose planned World Jazz Freemasonry will act as a jazz fan's clearing house. Definite cooperation with serious jazz clubs in the matter of exchanging records, films and general information will be assured. Jacobsen represents the Norwegian Rhythm Clubs Association.

VOTE HERE!

For your favorite musician and band send in your Selection to Contest Editor, Down Beat - 203 N. Wabash, Chicago (1), Ill.

PICK YOUR ALL-STAR BAND

(Do Not Vote for Band Leaders Here)

- Trumpet
Trombone
Alto Sax
Tenor Sax
Clarinet
Piano
Drums
Bass
Baritone Sax
Guitar
Arranger
Male Singer
Girl Singer

(Vote Only for Singers Who Are Working With Bands as Vocalists)

YOUR FAVORITES OF 1947

(Leaders Are Eligible for Votes Here)

Rest Band
Second Choice
Small Combo (3 to 8 pieces) (Instrumental)
Small Combo (Vocal) (Trios & Quartets)
Male Singer (NOT working as a band vocalist)
Girl Singer (NOT working as a band vocalist)
"King of Corn"
Favorite Soloist (Best instrumentalist, leader or sideman, and regardless of what instrument he plays)
Your Name
Street Address
City State
Professional Musician? Yes No

'High Prices Wrecking Music Biz' - Promoter

San Francisco—"Listen", the little guy said "with me music is a business. Never mind that stuff about art and the music of the future and the rest of that guff. With me all that matters is can I make any money?"

"It's like this. I got a gripe against those name band leaders. During the war years when everybody had a buck and didn't mind how quick he got rid of it, you could take one of those big bands on the road, get a big guarantee, charge maybe \$1.85 at the gate and make it. But look what happens now.

"Harry James is a name. That's right. He's a name. Well he laid an egg here last winter in his farewell tour... they even had a sign up saying 'This is maybe your last chance to hear the Horn.' And that was when things were still good. Slipping a little, maybe, but still good. So alright. He gets a band again. Now it's almost a year later. The music business hit the bottom but it's starting up again. He comes up this way and I take him for a night. Somebody else takes him for a night. We both lose. Why?"

"Well I'll tell you why. You can't get \$1.85 out of people now, for one thing, except for something that's red hot and maybe not even for that. But even more important is that these guys want too much money. That's all there is to it. Look at James. He's got 4 violins that play maybe three or four numbers a night. It probably costs him a grand a week to keep them. He tacks that onto his price to us and we tack it on to our price to the customer. Result—we have to charge too much and they don't come in and we don't make it, and, in the long run, neither does he.

"Like I say, with me it's a business. My wife handles the cashier's box and I run the door. We got

to make it pay. You can't make it pay that way. This business has got to get back where it used to be. You could make money and charge maybe a buck or a buck and a quarter.

"High prices are running the music business right into the ground. Those guys better stop worrying about the music of the future and start thinking about the dollars and cents of today. You can quote me."

—Ralph J. Gleason

Analyze Your Teeth and Lips for Wind Instruments. This booklet contains an illustration and suggests WHY and HOW to correct your faults with Non-Pressure System, Tone, and Vibrato. Price \$1.00. Persons with false teeth, including irritation of tissue and suction, \$3.00. Satisfaction or money refunded. Write to Prof. A. Virgilio, 3412 Frenchmen St., New Orleans 19, La.

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**Chicago—Tony Di Pardo, who has been traveling the midwest routes for 20 years, traipsed into town recently for a breather at the Bismarck. The band has a network wire from the hotel, and sounds fine.**

# Fast Government Action On Equitable Basis Only Hope of Averting Crisis

(Continued from Page 1)

1,000 or so musicians who do the largest part of the recording and transcribing will step out of the AFM and join a CIO union.

This is probably just palaver, since the CIO would hesitate considerably before indulging in such obviously unethical tactics, while any musician would think twice before taking a chance on being barred from the AFM if it won.

Then of course other AFL unions would undoubtedly take action short of boycott if another union tried to move into the field. **Can't Record Abroad**

As for foreign recordings, undoubtedly some foreign masters will be brought in. However, if any large body of American musicians go to Mexico or England to record, they will undoubtedly be blacklisted by the AFM and deals made with the musicians' unions in each country to allow live musicians into this country in return for curtailing recording there. Petrillo is a shrewd and active politician. It hardly seems possible that this easy out was not considered by the board.

If the ban does go into effect, there will undoubtedly be bootlegging just as there was during the last ban. However there will be no licensed companies operating who could record bands under fake names as there were during the last fight, which should keep illegal recording down.

**Small Firms Feel Brunt**  
The recording companies are recording full blast. All the major companies will have 18 months of pop stock laid away by the end of the year, plus another 18 months of standard material. Hard hit will be the younger companies with not enough capital to stand the storing process, nor the already issued catalogues to tide them over.

Most hit will be the band business itself. Not only will the bands, the record companies and the publishers suffer, but it means that for whatever period the ban lasts, the business is frozen with its current names.

**No More New Names**  
One of the major things wrong with the band business at this point is that the war prevented a flow of fresh names and talent into normal channels. This is another strong blow which will keep the business in trouble.

Symphony orchestras will have active trouble since almost all of them depend on records to show the difference between black and red ink at the year's end.

Musicians' comment generally was strongly favorable to the action by the AFM, even recording musicians who had the most to lose, shrugging their shoulders and saying, "Heck, he's right, even if we are losing it. In the end it would get us too, so it might as

convenience. These are not like library transcriptions which can be used over and over again—the contracts specifically state one time only.

**Affects AFM Revenue**  
One angle generally overlooked in reporting the ban situation is that the national headquarters of the AFM derives most of its operating income from the 10 per cent tax levied against traveling bands. Most traveling bands need records to build up their reps to the point of being able to travel. Thus there can be no question of the fact that the AFM will experience a drop in operating revenues from the ban.

**U. S. Reopens Its Case**  
Unnoticed in the general hullabaloo was the fact that the U. S. government had reopened its Lea act case against the AFM again with the filing of an amended criminal information in Chicago Federal court charging Petrillo and the AFM with breaking the law by forcing the radio station (WAAF—Chicago) to hire more men than needed.

It is extremely significant, however, that picketing was not mentioned again as it was in the first hearing last year. Evidently it has occurred to the government attorneys that this time the Supreme Court might throw out their case on the grounds that the Lea act's restrictions on picketing are an infringement of freedom of speech, and are therefore anxious to duck the whole issue.

At the same time, the AFM was embroiled in disputes in Chicago and Cincinnati over another section of the T-H bill: the hiring of standby musicians for theaters. In Cincinnati, Oscar Hild, prexy of Local 1, pulled the musicians from the music productions at the Cox theater when the theater refused to hire musicians for intermission work during straight productions.

**Disputes In Chicago**  
In Chicago, the same thing happened in the Civic Opera Building when the producers of a play refused to hire a band, and the union threatened to pull the orchestra of the San Carlo Opera working in the same building.

Also in Chicago, the Shuberts turned the tables by suing the union for violations of the T-H act, charging featherbedding when they were forced to hire eight musicians who were unheard and a musician to standby when someone played a victrola.

As expected, the union's defense was that theater work is intrastate, and not under the purview of the T-H act.

As an unusual underline to this whole battle which is actually the replacement of men by a technology which as yet makes no provisions for the men it replaces, juke-box television was introduced in New York City.

Twenty-five sets will be operating here shortly with television sets keyed to a straight nickel-in-the-slot juke-box set, thus giving you the pictures and the music too. Reporters, fearing apoplexy, didn't mention the new development to AFM officials here.

A roundup makes it look as though this will be a tough fight, and that if it is going to be settled quickly it is going to take fast action by the government, acting fairly to both sides. Any effort to wave a big stick at the AFM will probably leave the country without freshly made records for a long, long while.

**Wrong Jockey**  
New York—Some chucking around town about N.Y. Post radio columnist Paul Denis' butch on disc jockeys. He went into a long rave about WAAT's new all-night show from Leon and Eddie's night club on 52nd Street, printing Paul Brenner's pic and saying nice things about him.

The program is conducted by Jerry Roberts.

**Back To Buddy**  
New York—Tommy Allison has returned to the Buddy Rich band on trumpet, replacing Tommy DiCarlo.

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1947**

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