

Stan, McKinley Ellington, Dizzy Leaders In Poll

Chicago—Only about 100 ballots in the 1947 band poll arrived at the OWN BEAT office during the two days that elapsed between the time the last issue hit the stands and this issue went to press. Although an analysis of this flock of votes indicated definite trends for certain favorite bands and individuals, it was decided not to attempt a complete tabulation. One will appear, however, in the December 3 issue.

On the basis of the early returns, Stan Kenton appeared to have a good start toward the favorite band crown for the year, tallying three times as many votes as his nearest rival, Ray McKinley, while tied for third place at this point were Duke Ellington (last year's winner) and Dizzy Gillespie.

Other bands getting votes so far (listed alphabetically and not in the order of their standing) are: Louis Armstrong, Georgie Auld, Archie Barnett, Tex Beneke, Johnnie Bothwell, Randy Brooks, Lee Brown, Jay Burkhardt, Tommy Dorsey, Sonny Dunham, Herbie Fields, Harry James, Gene Krupa, Red Lawrence, Vaughn Monroe, Al Ory, Tony Pastor, Boyd Raeburn, Raymond Scott, Artie Shaw, Eric Spencer and Lu Watters.

Two new vocalists (not with names) seem to be showing amazing strength in the early voting stage. They may upset old favorites of the band. They are Frankie Lane and Sarah Vaughan. The former has a comfortable lead in the male singers division, with Billie Holiday and Frank Sinatra tied for second place. Sarah has about as many tallies as her nearest rival, Peggy Lee, with Jo Stafford, Doris Day and Frances Taylor trailing in that order.

About First Ballots

First ballot of the poll was cast by Nancy Carter, 1581 North Prospect, Milwaukee. It was postmarked 7:30 p.m., November 1. The next three, all dated November 1, came from Paul Lyntz, 303 West Lane, Edgerton, Wis.; Glenn Smith, 1007 Ninth street, Rapid City, S. D., and E. I. Berglund, 128 West 7th street, Aledo, Ill.

Ballots postmarked November 4 began to pour in from New York, Kansas City, Cincinnati, St. Louis and from such towns as Moline, Ill., Winona, Minn., Muskegon, Mich., Gambier and Fremont in Iowa and Atlantic City.

Tabulation Begins

An extra staff of clerks were to begin tabulating the ballots on November 10 and complete readings up to the next pressings will be printed in the December 3 issue of *Down Beat*. Further listings will appear in the December 17 and the final results will be announced on December 24. About 10,000 ballots were received and counted last year, and early returns indicate that the 1947 total will surpass that figure.

The second of the series of three rank ballots will be found on page 2 of this issue. Fill it out and mail immediately to Contest Editor, *Down Beat*, 203 North Wabash, Chicago 1, Ill. Be sure to use only **ONCE**, however, and read and familiarize yourself with the rules before marking your ballot.

Eager Goes Back

New York—Tenor saxist Allan Eager, fortified by a rest and vacation, is going back into the Three Tenors here with a small unit directed by Stan Levy on drums.

Watch Him!

New York—A boy of about 15 is cruising through N. Y. business offices saying "I want to see your staffs" and "I want to see your staffs". He has had Levin have sent him to "see" subscriptions. *Down Beat* has NO free lance subscriptions agents operating in the city. Send your money to Chicago—anywhere—and make a donation to an un-charity.

Taxes Plague Band Leaders

New York—Typical of the confusion which has plagued the band business in its contact with the Treasury Department is the new ruling that leaders will be responsible for the unemployment taxes of the sidemen back to January 1, 1947, instead of the July 1 deadline established by the social security section of the Treasury Department.

This is the same sort of conflict that reigned during the war when one branch of the Treasury Department approved the Form B contract, and another helped to void it at a later date.

Wax Firms In Rat-Race

New York—Waxeries, large and small here are starting to resemble rat-races as the January 1 record ban approaches closer. In NBC's studio 3A alone last week, RCA Victor tossed off 16 recording sessions, while over at Columbia, Frank Sinatra, who is reported to have made over 70 slides already, did four with a quartet led by Johnny Guarneri, piano and including Tony Mottola's guitar, Trigger Alpert on bass and Terry Snyder, vibraphone. Tunes cut were bops and a standard, 'S'posia'.

Butch Stone In Coast Club

Hollywood—Butch Stone, who has caused so much talk with his new small combo since he left the Les Brown band, went back into the Red Feather last night (18) replacing Anita O'Day.

Booked with Butch will be Artie Wayne, but the singer won't open until Dec. 2.

Chubby, Dizzy For Sweden

New York—The Swedish jazz invasion is on with a vengeance, the Chubby Jackson unit taking off in December, followed up on January 16 by the full Dizzy Gillespie band which will play one month there.

Observers here expect the effect on Scandinavian jazz tastes to be unequaled since the Ellington and Lunceford tours of the thirties. It has been that long since a really good, organized US jazz band toured there. Many Swedes found the Glenn Miller army band which played all over Europe via transcription and broadcast, a little too heavily commercialized for their tastes.

Be-bop as such has been heavily heralded there, both by imported periodicals, a few visiting musicians and the enthusiasm of French writer, Charles Delaunay. The Gillespie visit will undoubtedly churn up the cauldron of comment even more.

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English Record Invasion On

New York—First London records (English Decca releasing outfit in the States) are out, headed by a Toots Camarata album, with the ex-trumpet man fronting the London Philharmonic in some slick Kostelanetz-style stuff.

Stand-out is the Rhumbolero even if a few of its peak volume passages will scare the unaware. Price of the discs has been dropped to 75 cents, making it a direct competitor to American records.

'World Needs Strong Music!', Cries Kenton, 'So Let 'Em Have It!'

By TED HALLOCK

Seattle—At 7 a. m. of a bright April 19, 1947, morning, Stanley Newcomb Kenton came within one psychiatrist of becoming a sawmill worker! Kenton, interviewed before a one-nighter in Eugene, Oregon, October 17, tells it this way:

"I was three days out of the Tuscaloosa hospital, driving to L.A., when I hit a small town in Arkansas early in the morning. "Some guys were sawing and hauling wood. It looked nice. About like the nicest job I could have had then. Whereupon I applied for work, and got turned down. I guess they weren't in the market for long collars."

Kenton, now fit as what he refuses to use in his ork, admits having been temporarily out of his head; worried at the time about suits from ballroom ops indignant over dates cancelled because of the band's sudden demise. "But he's o.k. now, and leading a gang-busters outfit."

Lambasts Traditions

Stan very readily devoted 45 minutes to this scribe, during which verbally-explosive period he lambasted almost every tradition, and leader, in the business. "Public likes and dislikes have nothing to do with the progress of modern music," says Kenton. "Bands, with guts, will play what they like; a tonal picture of the American way of life... everyday sounds put to music. In two years no one will remember what Home on the Range was like."

Kenton revealed plans for a forthcoming performance with the Detroit Symphony, in which his band will play the jazz movement of a recently-completed work by a new composer. The Kenton crew "will work on the same stand." The White House, Stan also disclosed, has contacted Carlos Castel (Kenton mgr.) for a Presidential "command performance," date unknown. To this Kenton tacked, "I hope to heck they know what they're getting!"

Says Band Isn't 'New'

Thrilled by the abilities of replacement sidemen, and the band in general, Stan preferred not to use the expression "new band" in discussing his plans, just as he abhorred references to his music as "jazz," himself using the descriptive phrase "progressive jazz."

Milt Bernhardt has been given the ex-Winding, or "mood," chair in the trombone section, with Eddie Bert sipping for Layton... the "mad" seat in Kenton's words. Bert, incidentally, looks like a mouse and plays like a lion. New lead alto George Welder plays little take-off, unlike his predecessor, Mussulli. Also-new Art Pepper does all solo work.

Bob Cooper, who slid leisurely but not with a great degree of certainty in this writer's opinion) into Vido's chair, may leave the band soon, with wife June Christy. "No," says Stanley emphatically, "I will not take Musso back. un- (Modulate to Page 7)

Doris, Frankie On the Cover

Doris Day and Frank Sinatra make with the tuba on the cover of this issue. Doris, former Les Brown vocalist, was featured with The Voice on his Hit Parade radio show until early this month, when her movie commitments in Hollywood and his personal appearances in the east, at the Capitol theater and elsewhere, conflicted.

Wonder What He's Selling



Eugene, Ore.—Stan Kenton listens to new Beat staffer Ted Hallock, who is also a good listener. Results of Hallock's investigation into the Kenton mind are printed elsewhere on this page.

Butterfield To Keep Big Band

New York—Trade stories that Billy Butterfield was going to break up his big band and continue working with a sextet were based on an offer from the Hotel Sherman in Chicago, which Butterfield considered and refused. He therefore will continue with his large group, GAC having dates set into December for him.

Laine Breaks It Up On Coast

San Francisco—Frankie Laine who, with Marion Hutton, opened November 5 at the Paramount theater here, has torn up this town as no other musical artist has done for a long time.

Sellout houses at all five weekday shows and at the six on weekends have been the rule. The audiences are packed with screaming, yelling kids.

Laine had appearances scheduled on all four top disc jockey shows in town, plus Saturday record shop visits.

Critic Carleton McKinney of the *San Francisco Chronicle* said of the Laine show, "few things have pleased me more." He also said "because he reminds us that popular music, like really good jazz, is supposed to give us a good time and not make us feel just sweet and awful." Other press notices were equally enthusiastic.

Eli Oberstein Weds Editor

Hollywood—Victor's artist and repertoire chief Eli Oberstein Oct. 30 married Iris Sievwright at the Wilshire Methodist church. Miss Sievwright is head of the music editing department for Paramount.

Changes In Beat Staff

Bill Gottlieb has resigned from the New York staff of *Down Beat* in order to free lance as a photographer and writer. He has signed a contract with the literary department of the William Morris Agency, is contributing to the *Saturday Review of Literature* and will continue his weekly columns in the *New York Herald-Tribune* and the *Washington D. C. Post*.

In Chicago, Donald C. Haynes resigned from the editorial staff to take a fling at personal management. He came to the *Beat* from Cleveland and has been writing the Chicago news and acting as assistant editor for nearly three years.

Ted Hallock of Eugene, Oregon, whose interview with Stan Kenton appears in this issue, has become a member of the Chicago editorial staff temporarily, awaiting permanent assignment. Hallock had his own band on the University of Oregon campus and is a journalism graduate from that college.

Hutton Band In Rehearsal

New York—The new Ina Ray Hutton band in rehearsal here now includes Ralph Kemp, alto and arranger; Sonny Igoe, drums; Harry Biss, piano; Bill Petro, tenor; Bob Roberts, alto; Jack Agee, baritone; Joe DePaul, lead; Ziggy Schatz, second trumpet and Julie Rubin, trombone.

Tilton Loses Jewels

Chicago—Martha Tilton, well known chirper who got her start with Benny Goodman, lost \$10,000 in jewelry two weeks ago here while going from her hotel to the theater. The jewelry included her wedding ring, a diamond bracelet, a strand of pearls and other finery.

Radio, Disc, ET Groups Unite To Fight Music Ban

New York—Status of the Petrillo record ban is much as it was two weeks ago. Only notable change is that in bolstering the AFM's legal battery, Milton Diamond, ex-Decca exec and well-known lawyer was brought in as AFM general

This caused no little speculation here since Diamond is generally held responsible for arranging the Decca-AFM pact which broke the last ban. However AFM circles pointed out that the union is still retaining Joseph Padway's firm as counsel with Albert Wolf specifically devoting his time to AFM activities.

A move made by the anti-Petrillo forces currently meeting in Washington actually may strengthen the AFM's prexy in his dealings with the industry. A joint all-industry committee, comprised of executives from radio, transcriptions and records has been formed in an effort to combine all possible strength against Petrillo and the AFM.

Ammunition For Petrillo

Numbering the headmen in the music trade, this committee is the first time all the major elements of business using live musicians have joined together to buck the AFM.

While undoubtedly it will strengthen their stand, it also plays straight into Petrillo's hands in the sense that it allows him to prove to congress and the public that he is the president of a group standing alone against the moneyed forces dominating the music business in this country.

It's a grave question as to whether the advantages derived will be worth it to the music business elements involved.

There is still considerable optimism in music circles that the ban will be lifted before it ever starts January 1. This to all intents and purposes is impossible, since this is not so much a fight between the union and the record companies as it is between the union and the record companies together against the Taft-Hartley law.

It's Up To Congress

Any solution to the current troubles will have to come out of Washington with a revision, not only of the Taft-Hartley law, but also of the copyright law permitting the union to collect royalties

directly on mechanical reproduction. This in turn involved the larger issue of performers drawing mechanical royalties as well as authors, and it will take heavy and smart lobbying by the record companies, who don't deny they want to pay Petrillo, and the AFM itself.

In the meantime the first flush of anti-Petrillo statements is dying down. It has dawned on both congressmen and record makers alike that this is one time the AFM has a certain amount of public sympathy back of its demands—not only that, but that the union is standing on a very solid point of common law: you can't make a man work when he doesn't want too. Representative Hartley is still fulminating about applying the Sherman anti-trust law against the union, but then that again is Representative Hartley.

New Artists Penalized

It is still true that the ban, if continued for any length of time, will critically hurt new artists. Further, that it will hurt the business which now needs new names more desperately than ever. With theater grosses, the last big-money haven, falling, a new Miller, Beneke or Monroe is critically needed to provide support for less-favored orks. One "hot" band can carry almost four or five other bands along by its own impetus. Without records this is going to be very difficult to achieve.

There is talk here that the publishers, trying desperately to cram all available tunes into wax form before January 1, will try to use small licensed firms and make their own records for later sale to and issue by larger companies. This may be done to some extent, but a critical shortage of experienced recording personnel as well as studio space makes it unlikely, at least here.

In the meanwhile, the small jazz firms are having bankroll trouble in building up a sufficient backlog of records to carry them through at least a twelve month period. Thus ironically the com-

panies with the kind of catalogue most fitted for advance recording are unable to do it.

British Inroad Unlikely

There is still no word as to possible British record competition in the American market. However it still seems unlikely that the British musicians union will take other than the same action it did five years ago: British records to be largely kept out of the American market. The only thing which could force it to take action against the AFM is the desperate British need for American dollars.

Even however if British records should be brought into this country in increasing quantities, the possibility of flying American musicians to England for recording is not very great. Possible AFM punitive action would be too stiff a penalty to risk even for large selling artists.

—mix

All-Vocal Discs

New York—While no one has made any definite announcements, it seems probable that name vocalists will go on recording after the record ban January 1, using vobchestra backgrounds. This was done during the last "trouble" when Dick Haymes' Sunday Monday Or Always became a big hit sans musical assistance.

However, one vocalist in a quandary is Billy Eckstine. He is a member of 802, having got his start playing trumpet and trombone with Earl Hines. In order to record, Eckstine would have to resign from the union, something about which he probably would think thrice.

McKinley Pact With Diskery In Dispute

New York—Trade stories of Ray McKinley exiting from Majestic records because of unsatisfactory attention are not completely accurate. The issue is in dispute with McKinley claiming the contract is unfulfilled, the company stating that it is. Currently the matter is before Rex Riccardi of the AFM for a decision, after which it may be taken to the courts for final adjudication.

Dailey Seeks New Operating Policy

New York—Frank Dailey, harassed two weeks ago by a serious auto accident in the parking lot of his Meadowbrook dancery, is now seriously shifting the format of his attractions for the second time in six months.

In early August he shifted from straight band operation to using a band with a top vocalist. This worked well but the relative shortage of such combinations for week-in-week-out booking has forced him to look for further crowd-getters. Currently he plans a rumbonight plus a barn dance stanza and will make further changes if necessary.

Jazz Club Plans Bash In New York

New York—The New York Jazz Club will hold a concert at Town Hall on Saturday, Nov. 29. Stars tentatively scheduled to appear are Georg Brunis, Sidney Bechet, Edmond Hall, Art Hodes, Bill Davison, J. C. Higginbotham, Sidney de Paris, Pecwee Russell, Joe Sullivan, Wellman Braud, and Dave Tough. Concert is promoted by Bob Maltz, president of the club.

Boppers Popular

New York—WOR-Mutual has announced that in the recent bebop versus New Orleans jazz contest staged in its air that the boppers outdrew New Orleans hornmen 725 to 75. As a result the boppers got another airing November 8 with Fats Navarro, Buddy Rich, Charlie Parker, Sarah Vaughan and Lennie Tristano starred.

Long, Sad Stretch In St. Louis



St. Louis—According to the press release, this is Blaine Corawell, "top St. Louis jockey noted for his 'longest three hours in radio' program." Relieving the tedium are Johnny Bothwell, right, and his singer, Don Darcy, center.

Bothwell Loses Card

New York—Johnny Bothwell got himself into a hound resulting in his expulsion from Local 802, AFM, when he failed to pay moneys due three arrangers: Bates, Layden and Jackson, the arrears amounting to over \$1,000. Early last

month, Bothwell was called into the union and told to make payment immediately. He pleaded inability to meet payments, was given permission by the union to make a series of scheduled payments.

Traveling to Baltimore for a date, according to the union, Bothwell did not make the payment slated, whereupon his membership in the union was terminated, and a wire sent to St. Louis, where he was playing, to pull him off the stand.

This wasn't effective since the band had closed there the day before.

At presstime, Bothwell was at his Ohio home resting, was said to be coming into New York to make some records for Vibe-coustic, which of course would first necessitate his straightening out his financial affairs with 802 and being reinstated.

Could Somebody Be Kidding?

New York—Alert movie-goers rousing themselves from slumber during Forever Amber have noted a theme much like the old Rodgers-Hart tune Poor Little Rich Girl whenever Amber makes an especially dramatic entrance. In the Victor album of the tune it is billed as "the theme played by three flutes... whenever Amber is being provocative, a circumstance which occurs often enough in the film to make necessary the expansion of the theme by the strings and then by the entire orchestra which follows."

Evidently screen scorer David Raksin has a sense of humor unnoted by his 20th Century Fox employers.

Fiddles For Frank

New York—Sam Caplan, well-known fiddle man here who scrubbed with Artie Shaw and Harry James, isin the nine man string section added to Skitch Henderson's band for Frank Sinatra's Capitol theater date here. Ex-TDer Alvin Stoller will be in on drums.

Manager Replaced

New York—As an economy measure, according to personal manager George Moffett, Eddie Masters, road manager with the Hal McIntyre band, has cut out, with his duties assumed by vocalist-sideman Johnny Turnbull.

Ed Fishman Gets License

Hollywood—Similarly to the case of Lee Sobie, agent Ed Fishman was restored his booking franchise by the AFM after it had been cancelled more than two years ago.

Fishman had been given a clean slate some time ago by Local 47, but the National didn't act on the restoration of his license until intercession was made by Rep. Carroll Kearns.

Big Music Fair For NYC In July

New York—This town gets its first big music promotion July 19-24, 1948 when a World's Fair of Music is slated to be run off on four floors of Grand Central Palace, exhibition hall here.

Though not a part of the city's Golden Jubilee celebration, it just happened the Fair's promoters planned it for the same time. Exhibits from all branches of the industry are planned, as well as a huge stage for contests, broadcasts and concerts.

See you there, old man, you in your booth and I in mine.

GAC Signs Band

Hollywood—Ten days ago, GAC signed the Vic Dickerson band. The trombonist and his band are now alternating with Louis Jordan at Billy Berg's.

Angel Gives 'Em One Last Look



Englewood, N. J.—Giving them a last look before letting her new long skirts go its own way, singer Angel De Shay holds the attention of King Guion and Edwin Shedocky, his first trumpet. The Guion double rhythm band is now at the Rustic Cabin here.



"Whatcha mean, no bookings? Everybody's using these days!"

Hess, Wettling Plan Exhibit

New York—Starting November 24, photographer Otto Hess and painter George Wettling will have a joint exhibition of pictures about jazz and its musicians at the Norlyst Galleries, 59 W. 56th street, here.

The first exhibition for both at which their work has been spotlighted, this is also one of the few times a larger art gallery has given over exhibition space to two men so genuinely tied up with jazz and its portrayal.

Wettling, a well-known drummer with the Chicago gang for years, who now does a number of radio shows, has been painting for the last few years, and, according to experts, shows astonishing talent.

Hess is one of the three or four really expert photographers who has spent most of his time during the last decade living with musicians to get better shots of their work. Starting out with a shot of Tommy Dorsey's first band with Edythe Wright vocalizing for Scribners, Hess has been crawling around everyone's bandstand and recording mike for ten years.

Harry Barris Comes Back

Hollywood—Harry Barris, a member of Paul Whiteman's Rhythm Boys with Bing Crosby and Al Rinker, was climbing back in the limelight at press time after a year or more of bad breaks following hospitalization for a severe case of neuritis.

Barris is finishing up a top role opposite Jeanne Crain and Dan Dailey in *You Were Meant For Me* at 20th-Century, and just recently completed a new tune, *Torchy*, which has been bought by Mills Music.

Revolutions of such standards as *Wrap Your Troubles In Dreams*, *Mississippi Mud* and *I Surrender Dear* are bringing the Barris name back into the picture.

Sylvia Syms Fights Pernicious Anemia

New York—Sylvia Syms, singer who has been working at the Onyx Club here, has been out seriously ill for the last six weeks with pernicious anemia. Already given eight transfusions, she was cancelled out of a Chicago date with the Chubby Jackson sextet when her doctor refused her permission to leave town.

Miss Syms expects to make a December 2 date with the band at Tunetown in St. Louis, shortly before it leaves for Sweden. In the meanwhile she is working at the Little Casino here for \$375, a tripled salary figure over what she drew there five months ago.

Herman Tour Makes Poor Start

SAN FRANCISCO—The fact might as well be faced right now. So far Woody Herman is laying an egg. The march of the 1947 Herman Herd up the Pacific coast has taken on a rather grim aspect. Aside from an auspicious start with a crowd of 3,000 at San Diego and 2,300 in Long Beach, Woody's one-nighters haven't drawn flies. Attendance has been going down, down, down. It's sad but true. Watsonville with 1,800 was pretty good but Bakersfield, San Bernardino and the rest of the towns were definitely bad.

Things reached an all-time low Oct. 28 when the band played to an apathetic audience of 700 at San Francisco's Edgewater Beach ballroom. True, it was a Tuesday night and it had rained that afternoon. But it wasn't raining that night. Tuesday is the off-night for most of the Bay area musicians, too, and the advent of the Herman band should have brought them out, at least. But it didn't.

Better Oakland Crowd

The following night in Oakland Woody did considerably better. The gate was 1,500. That figure is good, but deceptive. They didn't all come at once. Far from it. They came steadily all night but left just as steadily so that the hall never had 1,000 people in it at any one time. The Havana dance floor was strictly a lonesome place. But it was better than that turkey in San Francisco.

And not only were Woody's crowds small in the Bay Area, but those that did come, shelled out their loot at the gate, and listened to the band, were definitely lukewarm. Applause was scattered, perfunctory and for many, many numbers, non-existent.

What's wrong?

Everybody Knew It
Well, as far as the people of

Peggy Lee Takes Rest

Hollywood—Vocalist Peggy Lee, recuperating at home following a two-week confinement at St. John's hospital for a strep throat, will be out of action for another two weeks, according to her doctors.

Jo Stafford filled for the first Jimmy Durante show for Miss Lee, whose hospitalization was described as "cautionary."

Record Jumps

San Francisco—Vivian Greene's Trilon record of *Honey Honey Honey* and *Unfinished Boogie* may be one of the "sleepers" of the year. It's only been out three weeks at presstime and Trilon has already sold over 60,000 copies, is working day and night to fulfill orders from Chicago, New York and other eastern cities.

Woodshedding



San Francisco and Oakland are concerned it wasn't because they didn't know he was coming. There were plenty of newspaper ads (even in the college papers) and lots of radio plugs. So it must have been something else. Tuesday and Wednesday aren't the best nights in the week, but they're not that bad and to pass it off on that and the weather is just dodging the issue.

Maybe John Citizen is getting tired of paying \$1.85 to hear a band. Maybe the recent Woody Herman records have hurt his popularity. (This reporter heard

however you slice it, was more exciting and unusual than this one is.

Trumpet Man Popular

Time after time on both nights, this reporter heard the paying customers put the present Herman band a poor third to Stan and the old Herd. Even the tenor duels between Stan Getz and Zoot Simms left the audience cold. Ernie Royal, ex-Hampton trumpet, got more applause and comment than any one else in the band both nights. Shorty Rogers and Jeri Ney got what little applause was left, though it's touch and go whether Miss Ney's hand from the audience was for her looks or her voice.

Woody presented a generous mixture of Herman standards, like *Apple Honey*, *Northwest Passage* and *Bijou* (the most popular) and a lot of ballads. Between them Woody and Jeri Ney sang about half the tunes played and that might not be the best idea in the world. The best thing the band did, for this reporter's ears, was a peppy little version of *It's Been So Long* arranged by Jimmy Rowles, on which Shorty Rogers played some nice, easy, muted trumpet. *Bijou* and a couple of Jeri Ney's numbers (*Lover Come Back to Me*, and *They'll Be Some Changes Made*) aroused some audience interest but in general the band's offerings fell very flat indeed.

North Tour Promising

Maybe by the time Woody completes this tour and swings back to L. A. for his stay at the Palladium, the band will have shaken down somewhat and the kinks will have been worked out. Up north everybody expects him to make money; the territory is newer and fewer bands have played there and this is Woody's first venture up that way. But right now it's time for Woody to sit down and do a little thinking. For the prices they charge these days, the paying customer expects a little more than Woody gave out with here. They want showmanship and action (remember, they get it from other bands) and if nothing else, they want a good beat they can dance to. And that's the biggest criticism of the present Herman band: where is the beat? Sad but true, also is the fact that the audience isn't nearly as taken with Woody's singing as the quantity of his vocals might indicate.

It's unfortunate for this band that it won't be judged by its audiences or anyone else, for that matter, without other bands being taken into consideration. But it will be compared to Kenton and to the old Herman Herd. It loses both arguments sadly.

Evanston Concert

Chicago—Bill Branch, WEAW disc jockey, presented the first of a series of jazz concerts on November 3 at the Foster auditorium in Evanston, featuring Gene Ammons and Ernie McDonald.

—Ralph J. Gleason



Hollywood—Saxist Stan Getz, arranger Ralph Burns and woodchopper Herman discuss an arranging problem at one of the new band's rehearsals. Top photo shows a pensive Woody meditating.

the fervent hope expressed several times both nights that Woody wouldn't sing *Baby Baby*. Maybe it's just that this area, and the towns below it, is strictly dead as far as bands go. Though Ellington and Hampton and Kenton have drawn well here recently. Maybe a little more disc jockey promotion a la Kenton would have helped. Maybe everybody expected too much.

Comparisons Are Damaging

Opinions may vary as to just what is wrong. But something certainly is out of line. There's no denying that.

At this point two things are ap-

parent: 1. No one has had any trouble getting to hear Woody thus far on his tour and 2. The ones who make it are definitely not knocked out by the band. There was no feeling of excitement in the audience at any time either night. Of course bandstand delays didn't help that any either.

It's unfortunate for Woody that by the very nature of things his present band is forced into two damaging comparisons; one against the Stan Kenton band (which outdrew them at the gate and put on a much better show from the customers point of view) and the other against his old band which.

Herbie Fields With 19 Men

New York—Herbie Fields has reorganized to play theater dates in the east with a mixed band of 19 men. Included are Howard Johnson, Tommy Allison, Benny Harris and Tommy DiCarlo, trumpets; Mal Lary and Joe Steinberg, altos; Joe Garland, tenor; Andy Delmar, baritone; Freddie Radcliff, drums; Marty Brown, bass; Rudy Cafaro, guitar; Joe Gatto, piano; and Pat Flaherty, vocalist.

Beryl Davis Uses Jazzmen For Discs

New York—In an effort to find the proper backgrounds, Beryl Davis, English vocal import has been doing sides for Victor using small jazz groups as backing. She did one using several McKinley sidemen and Mundell Lowe on guitar for *Blue Room*. On a later date, she made several sides with Johnny Guarnieri, Trigger Alpert, Mundell Lowe and Cozy Cole.

Ellington Charms Coast Kids



Hollywood—With the show in the palm of his hand, Duke Ellington chats with disc jockey Maury Clifton before the mike at a KMPC Teen and Twenty Time broadcast. Duke will soon open at the Lookout House in Covington, Ky., just across the river from Cincinnati.

Martha Tilton To Replace Lina Romay

Hollywood—Martha Tilton is earmarked to fill the thrush spot on the Dick Haymes ailer early in December replacing Lina Romay, whom the agency and sponsor felt was too south-of-the-border to fill the order.

Miss Tilton was with the Andy Russell troupe.

Marsala Resumes

New York—For Joe Marsala's fifth engagement at the Hickory House, where he has been playing on and off since 1935, he will have Sherry Edwards, piano; Emil Powell, bass; and returning on guitar, Chuck Wayne, who did a short stint with the Abe Most quartet in a Long Island night spot. Joe's wife, Adele Gerard, will be featured on harp.

Hal Has Hard Choice to Make



Los Angeles—Oh now, don't be like that! Seems to be an arranging question between Hal Derwin, blonde Jean Taylor and brunette Mildred Shirley as the three, working as a trio with Derwin's band, discuss one of the scores.

CHICAGO BANDS BRIEFS

Muggsy Is Coming Home—Will Open At New Spot This Month

Chicago—With business sagging so badly at most of those jumping jazz spots which have kept the local cats leaping for some weeks, so badly that it sagged Jump Town right out of business (it closed November 9 after the Frances Wayne date, at least insofar as name bookings are concerned) it hasn't stopped the boys from bringing them in.

Muggsy is coming home, for example. The trumpet playing Spanner, a Chicago lad, will tear himself away from Nick's in Manhattan's Village, and will open on November 25 at a new spot (location undisclosed) to be called Blue Note. A name singer will be featured with Muggsy and his unit, but at press time Freddie Williamson of Joe Glaser's office wouldn't reveal that, either.

The Argyle and Broadway corner has continued hot, with Charlie (Bird) Parker opening on Armistice Day, Dizzy Gillespie probably to follow and Roy Eldridge booked for the Tailspin next door.

The Regal theater on the south side is comfortably set with Illinois Jacquet and Ella Fitzgerald opening for a week on November 21, and Dizzy Gillespie and Nellie Lutcher coming in on December 5. Nellie will follow Mel Torme, who opens at the Sherman's College Inn on November 21, for a four week stint starting December 19.

The William Morris agency is bringing the Sam Donahue band into the middle west territory the first part of December, principally for school dates. Even more interesting to Chicago fans is the advent of Claude Thornhill to this territory. He will play at the University of Chicago on November 26, and was at the Million Dollar ballroom in Milwaukee on November 16.

Harry Cool closed at the Martinique on November 12 and embarked on a one-niter tour of theaters. . . . George Olsen opened an indefinite stay at the Edgewater Beach hotel on November 14. . . . Slam Stewart opened at the Silhouette on November 11 for two weeks, to be followed by Charlie Ventura and his group.

The Harmonicals come back to the Oriental theater on Christmas Day at three times their previous salary there. . . . Universal records signed Gloria Van and her Vanguarders for some fast pre-ban waxing. . . . Jimmy Palmer, and they say he has a band to watch, comes into the Martinique on December 11.

Munn Ware's Playing Excites Jazz Writer

Chicago—He's 38. He plays as gutsy and powerful a trombone as the best in the country. He's fine on solos, equally as good as an ensemble player. His phrasing is sharp, hard, driving; his tone is big and dramatic. He's an instrumentalist worthy of a national reputation—but he doesn't have one. He's never played with a name band, and what's more, he's only been playing the trombone for about seven years.



Munn Ware

His name is Munn Ware. He's a man to watch. Right now Chicago jazzfans can hear him nightly except Tuesdays at that fine new club, Jazz Ltd. During the five months that Munn has been at the club I've heard him pretty regularly. He's consistently proven himself to be a trombonist of real ability: I do him no more than justice when I say that his playing is exciting and eminently worth hearing, and that in another couple of months Munn will be a contender for a spot among the best trombonists in the country.

Rarely does a really good jazz instrumentalist develop and mature during his thirties. Munn Ware did: maybe that explains why he grasps the feelings and nuances of jazz so readily—for he became acquainted with jazz almost 20 years ago during his college days. He's been living and playing in the jazz tradition for a long time. Now that he's had a genuine opportunity to show what he can do, he's done just that.

Started On Banjo

Born in Quincy, Mass., Munn spent most of his life around the Boston area until he joined the army in 1942. His first instrument was the banjo—that was about 1925. He heard his first good jazz during the mid-twenties period. Tenorman-clarinetist Arthur Karle (ex-Goodman) was with one gigging group that Munn heard. He became a good friend of Karle's, who guided and influenced Munn and made him aware of what jazz really was and who were its best

players. After only two years of college, Munn worked for the telephone company in New York and for a steamship company in Boston. During this time he had heard lots of jazz, had doodled around on his own on the E flat horn and the cornet. During the early thirties he joined up with a gigging band in the Boston area, played the alto horn and arranged; occasionally he played bass and piano. It was not until 1937 that the trombone emerged as the instrument for Munn. Even so, it was not until his trombone-playing experience in an army band had given him more confidence that Munn decided to make a real try. In 1946, he started gigging around New York (not long after his release from the service). He played with Bill Davison, Tony

Parenti, and did a few concerts. Chosen By Jazz Ltd.

In June, 1947, came the chance that Munn will probably look back upon as the turning point in his musical life. He was engaged to play with a Dixieland group at Chicago's Jazz Ltd. He soon found that playing regularly with a well-knit unit loosened up the feeling for jazz that had always been there but had never found full expression. He improved with astounding rapidity. Now he has the personal confidence which he needs to make him first-rate. It's my belief that he'll come through in grand style.

Yes, the customers at Jazz Ltd. have come to like him, and plenty of Chicago jazzlings are talking about a terrific new trombonist—Munn Ware, age 38, who has never played with a name band. —Paul Eduard Miller

Hudson To Wm. Morris

Chicago—Dean Hudson has switched his booking office affiliation from GAC to William Morris, for which agency he is now doing one-nighters.

Train Player Builds New Dixieland Unit

Hollywood—Trombonist Bill Williams took a five-piece Dixieland unit into the Brass Rail, Glendale, two weeks ago.

Williams, formerly with Jess Stacy, has Ray Bauduc, drums; George Thow, trumpet; Fritz Becker, piano, and Gene Bowland, clarinet. Engagement is set for an indefinite run.

Bullet Adds Silhouettes

Chicago—Bullet Records, the Chicago indie now riding on Near You, has signed the Silhouettes trio, instrumental group led by Jess Hotchkiss. The trio will soon record four sides, two of which are originals. Unit uses novachord, piano, guitar and bass.

Guarnieri Has Trio

New York—Johnny Guarnieri, well-known pianist who worked with Shaw and Goodman, is fronting a trio which opened here two weeks ago at the Iridium Room of the St. Regis hotel.

Detroit Cuts To Six Days

Detroit—The Detroit Federation of Musicians has cut their work week from seven to six days. The six-day work order, announced by Jack Ferentz, president of the local federation, accompanied a demand by the union for a 15 per cent wage boost for musicians at all theaters, radio stations, night clubs, hotels and other amusement places. The wage demand is based on a six-day scale.

Two thousand musicians and more than 200 establishments are affected by the order and pay demand according to Ferentz. They are located throughout what is known as the Detroit area, including Wayne and Oakland counties and a part of Macomb county.

Not many of the local hotels will be affected by the six-day week order because most are doing without music at least one night a week now. Outstanding exception is the Hotel Statler.

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'No Business Like Show Business' - Spike

Chicago—With the exception of a fast stint by Benny Goodman and a sextet in a Broadway musical a few years ago, and the pit work by Duke Ellington and his band in Hollywood for his own show back in 1941, name bands have left the legitimate theater out of their scope since the days when Fred Waring and his Pennsylvanians played in The New Yorkers in 1932 and Hello Yourself around 1928.

But even at that, these three parties were merely small parts of a big show. The exception would be Hello Yourself in which Fred and his bandsmen became actors and the plot of the musical comedy revolved around the orchestra. Since then no stage revue or musical comedy has been built around a name band—or rather, none HAD been built until a short time ago when Arena Stars, Incorporated, brought out The Musical Depreciation Revue built around and featuring Spike Janes and his City Slickers.

In Show Business Now

Spike has gone a long way in the last six years since he first pressed his automobile horns and learned how to shoot a revolver.

He has taken advantage of every opportunity that has crossed his corn silked path and, instead of resting on his laurels as he went along, progressed through various stages of the band business into show business and that's where he and his Slickers are today. The ballroom circuits are behind them. They're now in show business and, as the song tells us, there's no business like it. There's doggone little like the business Spike is doing.

With the Curran theater, San Francisco; the Philharmonic, Los Angeles, and the Auditorium, Denver, behind him, he's now (at least at this writing) jamming them in at the Studebaker theater, which is a far cry from the best theater in Chicago. Despite the fact the antiquated structure is beyond the boundaries of the Loop, the Jones kids are turning the trick and it looks like they can stay as long as they desire.

Getting Acquainted With Ashby



New York—One of the first pictures of the altered personnel of the King Cole Trio. Johnny Miller, bassist, is at the left and Irving Ashby, new guitarist, at the right. Note the sharp suede jacket on Nat, in the center.

People compare the show with Olsen and Johnson, which is about the nearest comparison one can make. Yet in many respects it is unlike the Hellzapoppers. Nothing like it has been presented in a legit theater before.

Corn Runs Rampant

The Slickers, augmented by several performers holding dummy instruments, occupy the stage throughout the entire two-and-a-half hours of the revue. Two or three times a curtain is drawn

and a performer works in one, but the accompaniment still goes on from the band car.

We won't go into the musical merits of the organization. If you're a music lover who can't smile, don't even consider catching this show. The corn runs rampant, even more so than on his records. Hot Cha Cornya, Old McDonald Had a Farm, Chloee, You Always Hurt the One You Love, That Old Black Magic, Holiday For Strings, Liebestraum, Laura,

The Shiek, Hawaiian War Chant, Glow Worm, and, for a finale, Cocktails For Two all get the works. They sound as funny as they did on wax, but, added to the listening "pleasure" are visual effects which top whatever you may be accustomed to hearing. Even music lovers who frown upon his recorded interpretations of the classics, must unbend and release a few pent up belly laughs as they watch these 35 performers knock themselves out with every trick in the bag.

Helen Grayco Good

To lend variety to the pace of the show, a few legitimate musical numbers are included in the program. George Rock does a trumpet solo of Minkie, which he did about a year or so ago on wax. He also dresses up in a Lord Fauntleroy costume to sing I'm Forever Blowing Bubble Gum in a falsetto voice. Freddie Morgan does a Joe Stalin, winding up with a banjo solo. Too bad Joe himself doesn't take a tip from Morgan and stick to the banjo, too. Helen Grayco, who has been with the Slickers since its vaudeville days, sings two numbers—originals—and shows a decided improvement. Not that she was bad in the old days, but Helen not only has developed her voice but her stage presence and personality to the point where she is one of the outstanding performers in the production. Dick Gardner, accompanied by guitar, accordion and bass, does a legit solo of Cardas on the violin.

Spike also has an array of variety artists, such as Doodles Weaver, easily the outstanding comedy performer in the revue; Bettyjo Houston, an acrobatic dancer; Bill King, juggler; Dr. Horatio Q. Birdbath, who used to work with Ben Bernie under his real name, Purv Pullen, animal imitator; the Gardner Twins, who a few years ago were singing duets on a Lansing, Mich., radio station; a giant, a dwarf and a few other people.

Pigs And Pigeons

Incidentally, in addition to the "human beings" there also are two baby pigs, used during Black Magic and two doves which fly out of the hat of Ina Souez, Victor Red Seal soprano, as she hits a high note in Glow Worm.

Dick Morgan, who dates back to the pre-war Alvino Rey and mid-thirties Horace Heidt days, plays banjo and guitar in the Slickers and does much of the solo work. Paul Leu gets a chance to play some piano on his own composition, City Slicker Boogie accompanies the trampoline act. Joe Colvin has taken over for Bob Johnson as trombonist. Roger Donley doubles on tuba and bass fiddle. Joe Siracusa has the drum chair. Dick Gardner, Merle Howard and Emile Maleoni comprise the reed section. Betsy Mills does the knitting and, on Holiday For Strings plays her harp while smoking a cigar. She also plays a little during some of the solo numbers but doesn't smoke a cigar then, so no one pays much attention to her.

Hotel Towel Curtain

One of the big kicks, especially to musicians, is Earl Bennet, working under the name, Sir Frederick Gas, who holds the branch of the tree, using a twig for a bow, and produces the sound of a violin, broken up here and there with some smart comedy inserts.

The curtains are as outstanding as the performers, and, of particular interest to the members of the music profession, is the one that drops for intermission. It is made of bath towels from hotels all over the country. Spike explains it, "A few things we picked up while on one nighters."

In brief, if you have any sense of humor at all, Spike Jones and his City Slickers have made what they call their illegitimate entrance into the legitimate theater with a show that, in a word, is great.

—Jog

Hoagy Now Sustaining

New York—Hoagy Carmichael goes back on the air at 5:30 p.m. Sundays, this time sustaining for CBS.



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BANDS DUG BY THE BEAT

Hamp Remembers That Dance Bands Are For Dancing!

By RALPH J. GLEASON

The Lionel Hampton band and show. Reviewed at the Hamp-tone Swing Club, Oakland; Havana Ballroom, Oakland; Edgewater Ballroom, San Francisco; Golden Gate Theater, San Francisco.

Personnel: Trumpets: Wendell Cully, Teddy Buckner, Duke Garrette, McKinley Durham, Leo Shepherd. Trombones: Bill Woodman, James Warwick, Andrew Penn, James Robinson. Reeds: Bobby Plater, Morris Lane, John Sparrow, Jack Kelson, Ben Kynard, Charlie Fowlkes. Rhythm: Milton Buckner, piano; Charlie Harris, Charlie Minges, basses; Earl Walker, drums; William Mackel, guitar. Vocalists: Winni Brown, Roland Burton, Herman McCoy. Arrangers: Milton Buckner, Bill Doggett, Bobby Plater, Ben Kynard, Jack Kelson, Herman McCoy, Duke Garrette, Lionel Hampton, leader, drums, vibes, piano, vocals.

San Francisco—"This is maybe the best band I ever had," Lionel Hampton said when playing the Golden Gate Theater in San Francisco early in September. "With a chance to rehearse some in the 10-day lay-off I have coming up, we'll really be able to settle down in the groove."

Well, I don't know if it's the best band Lionel ever had, because I didn't hear all of them, but that it's a fine band can't be disputed.

And now, after the lay-off and the rehearsals, it sounds better, more solid, more polished and it has that "beat" that everybody has come to associate with Hamp. It has something else too, and that is something at once very commercial and very musical. It has a fine batch of ballads tastefully, interestingly arranged and which the band plays with a fine, smooth, soft and swiny beat.

Play Fine Old Ones

Not only do they knock the house down nightly with Hampton standards like *Flyin' Home* (numbers 1 to 100), *Hamp's Boogie*, *Beulah's Boogie* and so on, but they get the customers up on the floor dancing dreamy-eyed to fine old tunes like *Star Dust*, *Moonglow*, *Roparoom*, *Where or When*, *I'll Never Be the Same* (which Dick Leonard arranged), *Cocktails for Two*, *Summertime* (on which Morris Lane took a particularly moving chorus one night when heard), *The Man I Love*, and lots more. All are done in danceable tempos, with swiny arrangements and the band really cuts them. Hamp's arranging staff, Bobby Plater, Billy Doggett, Jack Kelson, Ben Kynard, Dick Leonard, Duke Garrette and Herman McCoy deserve a lot of credit for their fine job on these ballads.

The Hamp standards still jump like mad. Of course when you change a few men in a band the character of the band itself changes and the more important of individual the men that leave, the more striking the difference the next time you hear the band. But it's a difference; not necessarily a change for the worse! Of course you miss men like Jacquet and Cobb now; but you don't miss them for long even on *Flyin'*

Home. Both John Sparrow, who is that all-time "jumping" tenor formerly with Louie Armstrong, and Morris Lane are quite capable of handling any tenor sax choruses that come their way. Charlie Fowlkes, on baritone, knocks out the customers, and this reviewer, regularly with his fancy, tricky horn playing. In fact, Hamp has a sax section that has a lot of good soloists in it and which plays together beautifully. It's like that, actually, with the rest of the band, too.

Trumpet Section Fine

The trumpet section in which Kenny Durham, the Oakland lad who has written a be-bop version of *Till Tom Special* called *Till Tom Special Junior*, is featured is a fine group of musicians, well drilled and sparking the band constantly. Duke Garrette takes fine solos from time to time and the lead, Wendell Cully, plays some of the most brilliant legitimate trumpet I've ever heard on various production and show numbers.

The trombone section, while playing together in a manner a delight to hear, lacks some of the kick of the other sections as there is no outstanding soloist. But that is, musically, hardly important at all as all the trombonists are obviously fine musicians who work well together as a unit.

Hamp's rhythm section has all the old kick in it now. The addition of Charlie Minges may be the reason I don't know. But I do know that the two basses, Minges and Harris, Buckner, that great drummer Earl Walker and William Kackel jump like mad, rock like mad, swing like mad and do anything rhythmically that needs to be done. The two basses are now supplementing one another in a grand fashion and, of course, one of the most exciting things about the rhythm section is the obvious

Exchange Notes At Village Store



Hollywood—Comedian Jack Carson gives Lionel Hampton a few vibe tips during Hampton's recent guest appearance on Carson's Village Store airer. The Hampton band was at the Meadowbrook.

fact that the men in it get such a kick out of playing together. And that is one of the things about this band of Hamp's. It puts on a terrific show in person, everybody has a ball all the time. That sort of thing is very infectious and the audience gets it up.

Old Hamp On Vibes

Hampton leaves this reviewer stunned, each time he plays the vibes, by his great musicianship. All the criticism of Hamp's devoting too much time to acrobatics doesn't mean a thing when he takes over on the vibes. One local paper critic asked "Where is the old Lionel Hampton?" after seeing the band at the Golden Gate. Well, the old Lionel Hampton is right in front of that band and anytime he wants to can play so much music on those vibes that it's hard to believe it all happened with only one man's two hands. Slow pretty tunes like *Star Dust* and *Moonglow*, *How High the Moon* in medium tempo, fast tricky stuff like *Dead End*, all show that Hamp is still the master he always was.

Roland Burton and Winni Brown sing the ballads and the current pops with occasional help from the Hamp-tones. On *Chi Babe Chi Babe*, which Winni does with them, they take a tune which is almost universally boring because of its banality and make it into a jivy little number that proves once again that it ain't what you do, it's the way you do it. Burton's vocals on *I Want To Be Loved* and *Time After Time*

knock the chicks out every time.

A word for the show which travels with the band: Red Granger and Curly Hamper are a couple of delightful dancers who do a routine playing double drums that is one of the maddest things this reporter has ever seen. Incidentally they're both pretty good band drummers and sit in with the band now and then.

Down Beat's Decision:

In the music business today Lionel Hampton has apparently remembered something that most bands have forgotten in the trend towards concert music: dance bands are for dancing. The band was heard at dancehalls, on the stage, and in a night club which should give a fair sampling of what it can do. And if can do whatever is asked. This is a fine band, with fine arrangements, a fine beat, and good danceable tempos. Hamp is still right there with the best of them, despite the loss of several names. This band will get better as it goes on and should make a lot of money. It has what it takes. The biggest criticism that can be made is that occasionally they play too loud; but even then they never do anything unmusical.

Lionel Hampton Replies:

"I'm glad Down Beat's review had a chance to hear the band do a variety of numbers. It's hard to show, on a concert or on the stage of a theater, all the things a band can do. You can't please everybody all the time, but we try as we know how, to do our best in our manner." * * * * *

New Buffalo Trio

Buffalo—Replacement for the John Carlis Trio at the Peter Stuyvesant hotel here is fronted by pianist Curt Bell.

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'World Needs Strong Music!', Cries Kenton, 'So Let 'Em Have It!'

Continued from Page 1)

der any circumstances." To which the leader added several unprintable but otherwise choice quotes.

Good Album Coming

Kenton waxed profuse and profound over his two to-be-released Capitol albums, *Concert In Progressive Jazz*, and *Prologue Suite*, both penned by the leader. The former will contain one side featuring guitarist Laurindo Almeida, who, otherwise, does little with the band save contribute four beats per bar to the somewhat odd rhythm section. Also in the *Concerto* waxings will be an *Elegy For Alto*, featuring Weidler, not Pepper. A Eugene artist, Don Shirley, has been given tentative carte blanche to proceed with ideas for the albums' covers.

Also given more than an "it

may happen" go-ahead signal was Eugenian Bob Ramsey whose "sensational" new foot-pedal so excited drummer Shelly Manne and Kenton, that the leader plans to endorse same nationally. It is rumored that the pedal's construction is definitely simpler than that of the atom bomb.

Kenton did not apologize for having let the Pastels go. "So few, if any, vocal groups today can sing jazz phrasing. The Mel-Tones are one such unit. We could have had them a while ago, but avoided the inevitable label hassel which would have ensued."

Praises Norman Herd

Stan was happy that Woody Herman's reorganization plans were succeeding. "His music is a definite force. While James and Beneke always fight each other, our type of orchestra helps each

other...maintaining interest in music.

"There's no hope for so-called sweet bands. Two years will tell the tale. People are tired of the old 'drone' chords. Dissonances are required. I think the greatest contemporary composer is Stravinsky, with Milhaud a close second. The generation that makes my band known will make Stravinsky's music as popular as Beethoven's."

"It's hard to accept that theory today, but the Lord help the mickey bands tomorrow. I am not, however, influenced by Stravinsky, nor by Dizzy, as many think. I like to feel that the band isn't influenced by anybody or anything, except perhaps sound."

Music Typed To Sounds

"My music is typed to sounds...not necessarily to emotion. Though I believe the world needs psychiatry for its present neurosis, I don't believe my, or anybody's music, is a part of that treatment. The world needs stronger music. Before the war they yelled 'things are too upset, no jazz.' During the war they screamed 'the time is for patriotism, not jazz,' and now, after the war is over, they insist 'it's so

peaceful in the country, stifle the jazz.'"

"Some of the wise boys who say my music is loud, blatant, and that's all, should see the faces of kids who have driven a hundred miles, through the snow, to see the band...to stand in front of the stand in an ecstasy all their own."

To give credence to his beliefs, Kenton is planning a Modern Music Week, during which jocks and live bands will feature no music written earlier than 30 years ago.

It all sounds like a surrealist's dream. But that's what the man said. And he meant it, too!

Joe Santley Heads Pluggers' Group

New York—New vice-president of the songpluggers' union here is Joe Santley, succeeding Rocco Vecco who resigned during last month's flurry about putting the Peilham Heath on off-limits to all pluggers.

Joining the suburban eatery in disfavor is Irving Field's Trio, working at the Crest Room here. Both listings involve alleged instances of the wicked payola at work.

Strictly Ad Lib —By The Square

Kay Starr heads for Chicago and a night club engagement, but that ain't all. Friends confide that it will wind up with wedding bells for the song bird and Eddie Pripps, arranger for Spike Jones . . . Andy Russell had a tough break at the Oriental in Chicago. Pneumonia laid him low and Della Norrell, the wife pinch hitted after Jack Owens subbed for the first week-end.

Dean Hudson has switched to William Morris and is set in Houston, Texas, for four weeks . . . Signature records bought these Encore masters that Bullets Durgom has been trying to peddle for two years . . . That deodorant jingle based on *Song Of The Volga Boatmen* may be taken off the air, and it couldn't happen fast enough to suit me.

Del Courtney is settling down to a nice winter's work. At the Baker in Dallas until November 30, he will switch to the Flamingo in Las Vegas from December 4 to 16, the Palace in San Francisco on Christmas until February 4 and to the Aragon on Chicago opening February 24 . . . And Raymond Scott is well set for the cold months at the Ankara club in Pittsburgh, close to the coal supply.

Duke Ellington goes into the Lookout at Covington on November 24 for two weeks. His Chicago concert at the Civic Opera is set for January 11 . . . Don't expect congress to do anything about the 20 per cent amusement tax. It will still be operative next year . . . Bill Burton, manager for Dick Haymes and Helen Forrest, expects to be a papa before long.

Tony Kastor, trumpet with Harry Cool, switched to Xavier Cugat . . . Before Lena Horne sailed for Europe, she had trouble on her last record date. They couldn't get the balance right on the group Lennie Hayton selected for her backing, so they worked four hours and cut one side . . . Beau Lee, former road manager for Spike Jones, is critically ill on the coast.

The Red Coty combo, with that fabulous tubman, Barrett Deems, after nearly a year in a Chicago spot, cut out for the Hotel Elk in Quincy, Illinois . . . George Handy has been playing piano with the Buddy Rich band, but Buddy says the beard has got to go, whether or no . . . Australian radio execs have banned the Jimmie Lunceford disc *I'm Gonna Move To The Outskirts Of Town*. Didn't say anything about Louis Jordan.

Lillian Day, a comely lass no doubt, won the Whimsy contest to find the gal with some kind of spectacles (it matches the song title, you look it up) and got a job at RKO studios . . . The *Sentinel* in Missoula, Montana, recently carried a headline "GOP Showing Interest In Dixieland," but, wouldn't you know, they were just talking about the So-o-o-oth, y'all!

David Bernstein Gets General Music Post

New York — David Bernstein was recently made professional manager for the General Music Company, Inc. Paul Kapp, brother of Jack and Dave of Decca, is president of the firm. If I Had My Life To Live Over was one of their outstanding hits.

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ON THE SUNSET VINE disc ban starts whirl; small combos feel hurt

By EDDIE RONAN

Hollywood—The threatened recording ban due this coming January besides throwing the entire business into a whirl has revealed an unusual ache felt predominantly in the pocket books of the small combo leaders. Many small unit leaders, who have been freelancing with various companies under a royalty deal of from two to three cents, now find that the pressure from the agencies to get all their properties on wax so great that many indie diskeries have dropped their prices to as low as one-half cent for the small combos.

"And," they say, "under the circumstances we just can't hold out for more. It's a bringer."

Gene Norman has done it again. On the heels of Phil Moore's recent musically-great but financially-late concert, Norman opened the gates of the Pasadena civic auditorium with the aid of healthy Stan Kenton and clocked enough customers to tip the till to just less than a \$6,000 gross—an all-time high for the Just Jazz concert. Both were musically top drawer which just goes to prove that disc jockey Norman has the right combination—world's great tobacco-style salesmanship.

Recent announcement that singer Lina Romay would wed former USC track star Johnny Wilson came to a strained harmony final chorus when just the other day it was revealed that the former high jump champion had hopped off for Las Vegas—but with another gal. . . . Bill Burton is mulling the packaging of Margaret Whiting and leader-arranger Frank DeVol for a concert tour of the key cities across the country. . . . Marjorie Hughes, daughter and vocalist with daddy Frankie Carle's band, has left the band and has been replaced by Lynn Stevens, formerly with Georgie Auld and Woody Herman. Miss Hughes is back in Hollywood to eye picture deals along with the Bing Crosby radio stint upcoming.

Pot Shots From The Lols

Trudy Stevens, wife of band-leader Dick Stabile and member of the new Slapsie Maxie's show, has been offered a part in Pine-Thomas' *Speed To Spare*. . . . Singer-comedian Joe Wong with Ken Murray's *Blackouts* has been offered a part in Columbia's *Adventure Of Silverado*. . . . Harold Arlen and Leo Robin have completed five songs for Universal-International's *Casbah* which will star Tony Martin.

U.I. has completed eight years of musical short productions and will begin its ninth year of name band featurettes soon when it puts the Tex Beneke band before the lenses. Jimmy Dorsey, Les Brown and Frankie Carle are skedded to follow. . . . Former

Lanza, who will be "found" in MGM's *This Summer Is Yours*, is being billboarded as "the greatest voice since Caruso. . . . Dennis Day has been spotted for Federal's *Babes In Toyland*, due to roll in early spring. . . . And, the Hooster Hot Shots are to be seen in Columbia's *Song Of Idaho*.

That Hollywood Air

Disc Jockey Al Jarvis has teamed with transcriptioner Larry Finley to produce radio and tele-shows. . . . The new radio package, *Turn-Table Town*, will feature Gale Page, mother of four kiddies, spinning platters for the tots. . . . Ted Yerxa, formerly of the Lamplighter program, is back lining up a new 15 minute airtel aimed at KHJ time. . . . G. A. Richards, who prexies WJR, Detroit, and WGAR, Cleveland, last month was given an okay by FCC to boost the watts of his KMPC outlet here to 50,000, making it one of three top-powered stations in southern California. . . . Morton Downey last month bowed his Coca Cola show over Mutual and will be heard Tuesdays, Thursdays and Saturdays for 15 minutes.

Items In Brief

Vocalist Kay Starr, Herb Jeffries, the D'Varga band and disc jockey Bill Anson are finishing up a successful week at the Million Dollar theater. . . . Carrie Jacobs Bond left a \$251,382 estate. . . . Emilio Caceres, violinist and brother of saxist Ernie, broke up a session at Club 47 the other

night, skywriter Paul Howard says. . . . A series of Friday morning pre-concert symphony discussions has been arranged for the benefit of Friday afternoon Philharmonic ork season subscribers.

Josh White will be presented in a concert tonight (19) at the Philharmonic auditorium. . . . Xavier Cugat goes into the *Aragon* Nov. 26. . . . Bing Crosby is now blowing a typewriter—to pen the yarn of his recent Canadian hunting trip. . . . *Desi Arnaz* is booked for the *Flamingo*, Las Vegas, Jan. 15.

Sam Rosey is new personal manager for Russ Morgan after locking up his agency. . . . Reg Marshall has signed Sherman Williams and expects to bring the unit west following its current run at the Peacock, Houston. . . . The Top Notchers, who at the request of star Sophie Tucker were jerked from the Florentine Garden show and stuffed into the adjoining Zanzibar room, have been put back into the main show to hypo the slim mobs. . . . Tomorrow is June Christy's birthday; yesterday was Johnny Mercer's.

Saxist Eddie Miller of the old

Bob Crosby band has opened his own record shop in North Hollywood, stocking the hippest sides only. . . . Woody Herman goes into the Million Dollar theater Jan. 1 at 50-50 over 25 hundred. . . . The Pied Pipers open at the *Flamingo*, Las Vegas, end of the month. . . . Connie Jordan, who'll follow Louis Jordan (no relation) into Billy Berg's, has been signed by Paramount records.

Sam Lutz, agent for Frankie Laine, Bobby True, Frances Wayne and others, is building a publishing firm with his brother, Herb. . . . Tom Shiels, personal manager of the Modernaires, has unshuttered offices at 6090 Sunset. . . . Flack Milt Rosner now is doing his press agenting from 1444 Morningside court. . . . Jane Harvey exited GAC for William Morris. . . . Miles Auer, ex with NBC, now in bands and cocktails with the Frank Winkler agency.

Brewster Returns

Hollywood—Ralph Brewster is back with the Modernaires after being out a few days with a severe attack of laryngitis. Paula Kelly recently rejoined the group after time out to have a baby.

Ted Fio Rito chanter June Harrison is said to have a good sized singing role in Monogram's *Jiggs and Maggie In Society*. . . . Look for Frank DeVol to pop out as a comedian. Warner's thinks the guy has it. . . . All 75 members of Dick Haynes' Phoenix fan club are slated bit parts in his first indie film come their visit here in January, so says his flack.

Rudolph Friml Jr., son of the noted composer, will direct the 20-piece band seen in the nightery sequence of Allied Artist's *Smart Woman*. . . . Morris Stoloff has tracked the background music for *The Mating Of Millie* from a Werner Heymann score with orchestration by Hershel Gilbert.

Disc Jockey Martin Block has the first of the shorts he is emceeing for Metro in the can. Features Freddy Martin band. . . . Walter Lantz recently tracked the music for two cartoons, *Banquet Busters* and *The Mad Hatter*. . . . Mario

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Jerry Giesler Hired By Union

Hollywood—Agent Lee Soble's \$100,000 lawsuit against Local 47 of the AFM for the revocation of his booking franchise for the last two years came into greater prominence here when John te Groen, acting president of local 47, announced that the union had retained famous criminal lawyer Jerry Giesler to defend the suit.

"There's no special significance to our retaining Giesler," te Groen told *Down Beat*, "since our regular union attorney, C. L. Bagley, is already overburdened with normal legislative duties."

Still, others thought it a pretty drastic move.

"Boy, they must be scared," Soble told *Down Beat*. "I never thought they'd go so far as to bring in someone like Giesler."

Soble, claiming "unlawful restraint action by the union" and "conspiracy," is demanding 50 thousand dollars damages for commissions he claims to have "lost" since May, 1945, when his booking franchise was revoked, and other

50 gees for "exemplary and punitive damages."

Soble's franchise was renewed recently following the congressional sub-committee investigations here.

May Boost Scale To Help Pay Tax

Hollywood—Since leaders are classed as employers through the dissolution of the Form D contract, Local 47 is mulling a plan to increase the scale for sidemen 10 percent to enable leaders to assume responsibility for payment of unemployment and social security taxes.

Figure hadn't been set at press time for the increase on location.

Sardi's Buys Talent

Hollywood—Late this month, Sardi's, Hollywood boulevard restaurant, will switch policy from just an eatery to a night club. Spot, which has been featuring after-midnight disc jockey shows (Bill Anson), has pianist Martha Davis, vocalist Lillian Randolph and the Harold Stern band set for the opening.

Horace Heidt Building Show

Hollywood—Horace Heidt expects to be back on the air early in December with a new talent quest show over NBC and sponsored by Phillip Morris.

Caper is that an advance man will dig acts and talent ahead of the band as it treks across the country and Heidt then will hold contests adding winners to his troupe.

Starting with 16 men and a three-boy, three-girl vocal group, Heidt expects to end up with something like 40 to 50 persons. His new band will carry on the triple-tongue stuff, but he has decided to replace violins in the band by flutes.

Two Hour Air Show

Hollywood—Vocalist Doris Day, violinist Yehudi Menuhin, Allan Jones and ralyppo singer Sir Lancelot along with a dozen film stars will be featured on CBS' Thanksgiving day Two Hours Of Stars program sponsored by Elgin. This is the fifth season for the show.

Swingin' At The Golden Gate

Fillmore Street Jumps With Flock of Talent

San Francisco—Harold Blackshears had Fillmore Street jumping with Pete Johnson and Joe Turner during the end of October. Jack McVea's band styled on during Johnson and Turner's run. Joe Liggins and his Honeydrippers came

in Nov. 6 with Vivian Greene, vocalist and piano player whose record of Honey Honey and Unfinished Boogie (Trilon) is a local juke box hit. T-Bone Walker followed, opening Nov. 14 with the Hunter Gray Trio and Saunders King's band, just back from a jaunt to Portland. T-Bone will probably be there a month with later bookings for the spot still undecided except for Roy Milton's Jan. 1, opening.

John Bur-Ton's new deal in Oakland, the revived Swing Club, swings back into action Thanksgiving time, with Johnny Moore's Three Blazers opening for a week Nov. 25. Bur-ton has booked Billy Eckstein in during Christmas week opening Dec. 23 for a week and will follow with an Ella Fitzgerald date in January. Louis Jordan plays the club in February following his week at San Francisco's Golden Gate Theater. The club has been enlarged, following Hamp's run, for more seating capacity.

Connie Jordan and his fine small group (Louis Gonzales, guitar; Coney Woodman, piano; George Mason, bass and Jordan, drums and vocals) played Leone and Eddie's in Oakland for two weeks, Oct. 28—Nov. 9. Booked by Harold Jovien of the GAC office, the deal points up one of the greatest problems besetting an attraction going out on the road. Jordan's outfit was billed in newspaper ads and outside the club as "The Joruanars, featuring Jimmy James, Guitar" whatever that might mean, and on a large banner outside the club was the delightful legend "Direct from Billie Burke's." Connie goes back into Billy Bergs Dec. 24 with Louis Armstrong. The four V's, femme quartet, returned to the Leon and Eddies Nov. 1.

Harry Smith local jazz collector, will be the lecturer for Afro-American music, sub-identified as jazz, at a series sponsored by Berkeley's hep cat bookshop, daniel's.

Vernon Alley, local bass player, brought a group of bay Area boppers to Wheeler Hall on the University of California Campus, Nov. 9, for the first jazz concert in those sacred halls. ASUC, the student organization, sponsored the event. Participating musicians were Vernon Alley and Norman Bates, basses; Jerry Richardson and Paul Desmond, altos; Tom Haight, tenor; Allen Sman, trumpet; Joe Dodge, drums; Boo Skinner and Dave Brubeck, pianos; George Bleasoe, vocals.

Cliff Jones, local promoter, had the Jay McShann band at the Trianon on Fillmore Street Oct. 31, Nov. 1 and 2.

—Ralph J. Gleason

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Late Starter In Disc Field

Hollywood—Mad Man Muntz, local car dealer, astounded tradesmen two weeks ago with the announcement that he would enter the recording field and before the ban press some 150 masters as his bid to music fame.

Pacted already to cut for the Muntz Masters are singer Robert Alda and harmonica player Jerry Adler, brother of Larry.

GAC Exec. Resigns

Hollywood—Dick Webster, a GAC vice president and member of the agency for more than five years, resigned his post here at press time, giving no reason for the exiting. Webster said he hadn't made any definite plans for the future.

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CHORDS AND DISCORDS

Finds Jazz In Berlin

Bremenhaven, Germany
To The Editors:
In my five months over here I've really missed my music. I love jazz and all that goes with it. This goes for lots of other G.I.'s over here too.

A lot of young German musicians love jazz and can really play it good. Berlin is the 52nd Street of Germany. They have jam sessions every Saturday night and they are really terrific! Lets hope jazz stays forever.

Pfc. Joe Rice

Poesies For Mike

North Hollywood, Calif.
To The Editors:
Think it's about time I voiced by appreciation about Mike's articles in Down Beat. In these hectic days of be-bop versus Dixieland, jazz and swing, etc., it's truly a pleasure to read sensible arguments about all music regardless of its category.

I think I can truthfully say I like all music and have occasions to play everything from Bach to bop. Because of this, I get a big boot out of his articles which I consider about as unprejudiced as any I can think of.

More British News

London
To The Editors:
Many thanks for your letter reminding me about my Beat. But don't worry, I wouldn't be without this mag any more.

In fact, there is only one slight fault I can find with it. That is, that not enough space is given to British bands. I am sure there are thousands of ex-G.I.'s who heard and liked the Ted Heath orchestra when it was in its em-

bryo stages. And I'll bet they would like to know how much the band has progressed in the last 18 months. I can tell you its tops, and compares favorably with the super Stan Kenton orchestra.

Stanley Klein, Ac/2 R.A.F.

Thanks Disc Jockey

Perivale, England
To The Editors:
I write from England about an American I think deserves recognition. He is Ralph "Muffit" Moffat, a disc jockey over A.F.N., Munich, Germany.

He is a civilian now, but when he started he was in the U. S. Army. He got demobbed, but had such a terrific following that the army decided to ask him to keep spinning the discs.

Through him we have heard many records we otherwise would never have heard. Kenton, Cole, Gillespie, Gaillard—all unavailable in England but on our air every night.

Moffat, who hails from Minnesota, has a fan club in London and was mobbed when he was here on a recent visit. His program is now called Accent On Music. It was called Midnight In Munich before it was shortened by U. S. authorities because it kept G.I.'s up too late.

Stan Marsden

Likes Borneman

Birkenhof, Fahrwangen, Switzerland

To The Editors:
The article of Ernest Borneman, "Both School Of Critics Wrong" is one of the most intelligent and enjoyable critical reviews I have come upon in the last years—and I have read quite a lot of them. I wish more of your American critics would find such an objective approach to the subject.

Felix Steinmann
Swiss Jazz Federation

Down Beat covers the music news from coast to coast.

Lester Then



Battle Creek, Mich.—Members of Art Bronson's reed section, during 1929 and '30 were Lester Young, Odie Cromwell and Sam Scott. Pictured here just after a "beans for breakfast" tour through Kansas, Nebraska, Colorado and the Dakotas, the boys look mighty tired. Pres played alto at the time.

WHERE IS?

- ANTHONY (BUDDY) DELMAR, drummer formerly with Phil Levant.
 - MICHAEL DONOVAN, drummer and pianist, probably leading own combo.
 - LOU GARDENER, singer formerly with Bob Chester.
 - DAVE LANE, singer and pianist formerly on station KNX, Hollywood.
 - TED LEE, baritone saxist formerly with Casa Loma.
 - DELECIA MADRIGUERA, ex-Xavier Cugat singer.
 - ALBERT MARCHETTO, drummer.
 - PATTI POWERS, singer formerly with Georgie Auld.
 - EDDIE RANDALL, St. Louis trumpet man now somewhere in Illinois.
 - DICK RICHARDS, singer.
 - WALTER SPIELMAN, pianist whose home town is Coffeyville, Kans.
 - SMOKEY WOOD, who plays piano and vibes.
- WE FOUND**
WAYNE HARBORD, drummer, recuperating from illness at Bristow, Okla.

RAGTIME MARCHES ON

NEW NUMBERS

- CARLTON—A daughter, Cynthia, to Mr. and Mrs. Jack Carlton, October 21 in Hollywood. Dad is song pluggier for Southern Music.
- DE SALVO—A son to Mr. and Mrs. Joe De Salvo, October 27 in Norfolk, Va. Dad is guitarist and singer with the Lorette Trio.
- DILDINE—A daughter to Mr. and Mrs. Dick Dildine, September 22 in San Francisco. Dad is bandleader at the Palace hotel! Mom was former movie starlet Pat McGuire.
- DYER—A daughter, Brenda Wylene (6 lbs. 15 oz.), to Mr. and Mrs. Tippi Dyer, October 2 in Columbus, Ohio. Dad is trombonist with Bob Madison.
- GREEN—A son to Mr. and Mrs. Eddie Green, October 30 in New York. Dad is personal manager.
- SCHMITT—A daughter to Mr. and Mrs. William Schmitt, October 24 in Pittsburgh. Dad is with Bruce Carlton's orchestra.

Cats Can't Read, But Want Gold And Own Music!

Pianist Eddie Heywood was talking to us the other day. His remarks were repeating here: "What's happened to the young musicians? I'm not one of these people who put down anything for any reason. If music is good, I like it no matter what style it is."

"But all the kids I see around today worry about only one thing: gold. The first crack out of the box when you start talking about music, they say, 'Yeah that's fine man, but what's in it for me—who's taking care of the lost department, how much moo can I get?'"

"Now don't get me wrong. I've made a lot of money, hope to make more, because I've spent a lot of it. But I still remember how thrilled I was to work with Hawkins. The Man I Love we did was something I'll never forget—I was working with the Master, a musician I'd heard about all my life. You talk to these kinds about working with Hawk, Louis, Goodman or any of the young greats like Gillespie or Parker and the only thing they seem to worry about is how much money it means. There doesn't seem to be any real thrill left in music for them any more—it's just a business."

"The funny part is that a lot of these younger musicians are dead if you put a sheet of music in front of them. They just can't make head or tail of it—and yet are snotty about the lack of musicianship of the older Dixie musicians and put them down because of their reported lack of harmonic ear. That may be true, but they still can read—which is something every musician has to be able to do."

"Part of the trouble is that there aren't enough places to play anymore. When I grew up, you could usually manage to get a job in some little joint somewhere actually playing every night. It might have been for little money, but at least you got a chance to get the experience of playing. That isn't true anymore. These kids feel they have to jump straight out of rehearsing in their own apartments to the top of the business. No one can do that, no matter how good they are."

"The result is that you have a lot of half-trained musicians, with a lot of talent. They know just enough to be contemptuous of older musicians with less technical knowledge, but they themselves are lacking in some of the very things the older musicians have."

"Most of all, because they are still wet behind the ears, they think that they know everything there is to know about music, treat it as a racket instead of an art, and spend their time looking for extra-curricular kicks instead of the genuine thrill you can get from working with fine musicians playing good jazz."

"I'll never forget what it meant to me to play piano for Benny Carter. Talk to some of these kids today, they're doing anyone a favor if they agree to work for them. It may be post-war; it's also darn foolishness!"

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

SOLO—A daughter to Mr. and Mrs. Sidney Solow, recently in Hollywood. Mom is former Davids Jackson, studio violinist.

FABRIS—William Fabris, trumpet player with the San Francisco municipal band, October 14 in San Francisco.

FERGUSON—Mrs. Vera Cole Ferguson, 50, onetime musical comedy singer, October 25 in Great Neck, L. I., N. Y.

FARBEN—Phil Farben, owner of the Anchor Music Co., recently in New York.

GLICKSTEIN—Abraham Glickstein, 76, conductor, October 30 in New York.

GORDON—Richard, 47, conductor once with the St. Louis municipal opera and the Grand Rapids opera, October 10 in Milburn, N. J.

HOWARD—Mrs. Emily Miles Howard, former singer and dancer and wife of comedian Willie Howard, October 28 in New York.

MCCAGUE—William T. McCague, 6, musician, October 31 in Columbus, Ohio.

MCCAY—James E. McCay, 25, singer and teacher of Rhode Island, recently in White River Junction, Vt.

MEAD—W. J. (Billie) Mead, 70, retired circus musician, October 6 in Cresco, Iowa.

RICE—Girts Rice, 56, composer, October 12 in New York.

UTTAL—Lillian Uttal, 44, known as Diana Johns, October 22 in New York.

CRICKBOOM—Mathieve Crickboom, 76, concert violinist, recently in Brussels.

FINAL BARS

OBERSTEIN-SIEVWRIGHT—Eli Oberstein, artists head at Victor records, and Iris Sievwright of Paramount studios music editing department, October 30 in Hollywood.

BAIRD—Stewart Baird, 66, baritone, October 28 in New York.

CALLINAN—Leo J. Callinan, 57, manager and booking agent, October 19 in Charleston, W. Va.

CRICKBOOM—Mathieve Crickboom, 76, concert violinist, recently in Brussels.

REEDS GILBERT



by Eddie Ronan

"I'M GLAD YOU'RE BACK, REEDS. I WANT TO TALK WITH YOU ABOUT GETTING IN SOME RECORD DATES BEFORE THE BAN!.....HOW WAS THE GAME?"

"IT WAS A BRINGER!..... YEAH, SLICK, I'M ANXIOUS TO CUT SOME SIDES, TOO! I TALKED TO DAVE BARSCOUR YESTERDAY WHILE WE WERE HAVING A BLAST AT THE KEY CLUB AND HE SAID THEY WERE GETTING SET TO RECORD TONIGHT!"

"EVERYBODY'S RECORDING LIKE MAD TO GET IN A LOT OF MASTERS BEFORE THE END OF THE YEAR!.....WHAT WAS THE FINAL SCORE?"

"I DON'T KNOW, WE DIDN'T STAY FOR THE LAST QUARTER, THE RAMS' RUNNING GAME WAS OFF EXCEPT FOR A COUPLE OF BREAK-AWAYS BY KENNY WASHINGTON!.....DID YOU SET THAT OTHER DATE AT PARAMOUNT RECORDS?"

"YEAH!.....HOW DID WE DO, MISS DOBBS, LIKE THE GAME?"

"SHE THOUGHT IT WAS GO THIRLLING..... BUT SHE WANTED TO KNOW IF IT WOULDN'T BE LESS CONVENIENT TO GIVE EACH TEAM A BALL!"

SOOK RONAN 11-5-47

Concerts Have Failed To Bring Prestige To Jazz

By PAUL EDUARD MILLER

The best jazz is an important cultural contribution to the music of our times. Have jazz concerts fostered and nourished this belief? Have concerts helped to win over new advocates of the jazz art? They have not! More than 10 years of jazz concerts have failed to bring to jazz the prestige even equal to that accorded third-rate concerts in the classical field.

Why? Why do critics of so-called serious music continue to relegate jazz to a position beneath their dignity? Why do encyclopedias and music reference books keep insisting that jazz is "all right in its place"—which is as good as saying, "remember jazz was born on the back doorstep of a brothel: what can you expect of such bastard music?"

Why is there a general fondness to insinuate that jazz is raucous and lowbrow, that the jitterbug and hepcat are the ultimate personification of jazz? Why is the finest jazz so rarely heard at con-

music is a pleasure and a delight, and, for the musicians, a business as well.

Sure, some parts of some of the jazz concerts of the past 10 years have been great. That fact can give us pride and satisfaction. But let's admit something else too—something in which we have no right to be proud. On the average, most parts of most jazz concerts have been far from great. On the average they've been mediocre; some have been downright bad. Thousands of people (mildly interested in jazz and curious too) have judged jazz on the basis of that mediocrity and have come away from concerts wondering why some people work themselves into an excited appreciation of such music.

Let's not forget that the music-minded public attends concerts in the classical field, that the jazz concert is still a "novelty." This public judges jazz concerts by its own standards, and let it be said immediately that its standards in many particulars are worthy ones.

Public Can Discriminate In classical music, the concert stage is the ultimate achievement. It is regarded as such by the musicians, by the public and by the

entrepreneur. Consistently mediocre performance by a ranking performer in the classical field would lead to disaster. Critics are not easily fooled and the public, considering its bulk, shows remarkable discrimination.

Not so with jazz concerts. Slap-bang tactics are the general rule. There has been precious little attempt to gather together musicians of approximately equal talents; sometimes, when such has been the case, the too many talents try to outshine one another—just like the "cutting" contests of pre-concert jazz. It doesn't matter that the audience doesn't hear the best jazz. After all, most musicians apparently think, a concert is just like playing on the stage in a movie house or on the bandstand in a nightclub. We'll just play along, they think to themselves, and if we happen to get going good, fine; but if not, well, that's just one of those things.

Too Many Chances Taken Yes, let's face it. The truth is that the finest possible presentation and performance of jazz on the concert stage cannot be left to chance! But it has been! Musicians have apparently accepted

this attitude and are unwilling to fight for something better. Jazz-fans have accepted this attitude and are unwilling to make their displeasure felt at the boxoffice—and for the right reasons.

Jazz being what it is, a relatively spontaneous creation by a group of similarly-minded players, one or two men may pull the level of the entire group down to mediocrity. Musicians involved in concerts should never let that happen—they should refuse to play concerts with men obviously their inferior. The concert stage will not permit an affable form of "professional courtesy." There can be no thinking that conceit jazz is merely another vaudeville show, merely another set on the bandstand, merely another public jam session. Concert jazz has it in its power to dramatically present the finest jazz to the entire music-public—jazz and non-jazz both. Those who respect the musical values of the best jazz no longer can afford to ignore this fact.

Makes Seven Charges I respect the musical values in jazz. I have been publicly proclaiming my belief in jazz for well over a decade. I want to hear the best jazz at concerts.

Therefore, I accuse I accuse the jazzmen who permit themselves to be associated in concert with men far their inferior, and I accuse the jazzfans who cannot discern these inequalities.

I accuse the second-raters who happen to be chosen to accompany our great soloists of attempting to hog the spotlight by taking solos all out of proportion to their secondary position.

I accuse the musicians whose egos are so big that they engage in open competition with other musicians with whom they happen to be associated in concert—competition to prove that they themselves are great instead of that jazz is great.

I accuse jazzfans of being too easily taken in by tricks, of too often applauding the mediocre, of disrespect in the form of talking while the musicians are playing and, in a number of instances, of preferring to loudly converse over a beer or whiskey rather than listen.

I accuse jazzfans of mistaking off-color lyrics sung by some routine female vocalist for the "real" thing and preferring to hear the vocals rather than the great instrumentalists who happen to be present.

I accuse both jazz musicians and jazzfans of ignoring the obviously meritorious manner in which most classical concerts are handled, of refusing to acknowledge that jazz concerts will receive neither esteem nor respect until those who profess to love jazz most give it that esteem and respect—just as classical music audiences love and respect their kind of music.

'Let's Get Going' Finally, I am grateful for even that small percentage of excellent jazz that has been heard in concerts. But my belief in jazz goes far beyond the point where I am satisfied with merely a smattering of the best.

Let's face the reality that 10 years of jazz concert experimenting has resulted in many and serious mistakes. Let's now admit these mistakes and begin to correct them. Such an admission will be a turning point for those who, like myself, believe in the musical greatness of jazz.

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PROFILING THE PLAYERS

Johnny Long Still Doing Steady Biz After 15 Years

By PAT HARRIS

Chicago—The Johnny Long band, which closed four days ago at the Pennsylvania hotel in New York, after a stay at the Trianon ballroom here, has been doing a steady, pleasant business for 15 years... a lot more than can be said of many "more hip" aggregations.

The 33-year-old leader, probably the only south-paw violinist on record, still looks like a college boy. The band was started at Duke University and his theme, The White Star Of Sigma Nu, is its college frat song. Which might, in part, explain his popularity on campuses across the country.

But there are other things which contribute to the demand for Johnny Long. One of the most important is steady, competent press-agency. A banned Long disc becomes a hit; Long fans are the first to obtain ready-made scrapbooks; Long's pretty wife, Pat, poses for an endless stream of news-angled publicity photos. And now that we've started on the family, Pat also acts as the band's secretary and writes special lyrics. Harry Gordon Long served as the band's road manager and Bobby Long as the band boy.

Personnel includes three trumpets, four trombones, five saxes, piano, bass, drums and violin. Three of the musicians sing on occasion, supplementing a vocal group of four and chanter Francey Lane.

Top Recordings

Long fans are likely to remember A Shanty In Old Shanty Town, Blue Skies, When I Grow Too Old To Dream and Just Like That as favorite arrangements. Others can get the general idea of Long's material from this list. Highlight of the band's career was, according to Johnny, playing at the President's Birthday Ball in Washington in 1941. Band records for Signature and is booked by GAC.

Johnny was born September 12, 1914, in Newell, N. C. A farm boy, he started studying violin when five years old. A year later, a pig bit his left hand. His violin teacher thought the injury might take some time to heal, so re-strung his violin and now he bows with the left hand and fingers with the right, the reverse of what every other violinist in the world does. He did concert work before entering Duke at 17. There he became a member of a cooperative band which continued through his four years at school and after graduation, when Hal Kemp and his manager arranged for them to be booked through their agency.

Members Of Band

Present members of the band are profiled below.

FRANCIS (CHICK) RENDA, 31, tenor sax, from Haverhill, Mass. A saxist for 20 years, he doubles on clarinet and bass clarinet and is often featured on vocals. Chick has worked with Mal Hallett, Ruby Newman and Al

Donahue. He joined Johnny in September, 1943. Lester Young is his favorite soloist. Renda thinks he'd like to do some writing, musicwise, and he's looking forward to the time when musicians are recognized as professional men and can live and work as such, without endangering the quality of the music or its entertainment value.

BUDDY DEAN, 33, alto sax, clarinet and arranging, would like to arrange and write symphonic music someday. Harry Orval Dean and his wife Grace have their permanent address in Erwin, Ten. Before joining the Long band in 1945, Buddy played with Hal Kemp, Claude Thornhill and Alvino Rey. Says favorite soloist on his instrument is "Benny" which might be Carter or Goodman.

SID BLOCK, 37, tenor sax and arranging, also plays clarinet and flute. Wife Lillian and one child are domiciled in Brooklyn. A member of the band for over five years, Sid worked with Tommy Dorsey, Little Jack Little and CBS. Many of his arrangements have been recorded by the Long band. Likes to listen to Bebe Reiss, wants to arrange, conduct and teach.

JOSEPH SAITTA, 36, alto sax, clarinet and flute, sends his letters to wife Karen and his son home to Cleveland. With Johnny Long for the last four years, Saitta also was a member of the Clyde McCoy, Dick Stable and Gracie Barrie bands. Thinks Johnny Hodges is tops.

JACK MASTELLER, 25, sax (all kinds), clarinet and oboe, is another one of the voices in the singing Long band. Vernatile Jack is from SMney, Ohio, where he was one of Artie Shaw's most devoted fans. He played with Louis Prima from 1942 to '43 and joined Long last year.

EDWIN BUTNER, 34, trombonist for 18 years, is the only original member of the Johnny Long band—other than Johnny of course. He joined in 1931 at Duke University, left during the war and returned when discharged from the service. Wife Betty Lou lives in Elmont, N. Y. Ed, who does some of the Long arrangements, says Bill Harris is his favorite trombone player.

TEX MULCAHY, 31, trombone, has been with Johnny Long for four years, was with Al Donahue, Artie Shaw and Vaughn Monroe before. Tex, whose parents named him Joseph Anthony Mulcahy, hometown is Exeter, Pa. Wife's name is Mary, and they have one child. Admires the trombone playing of Bill Harris and the late Jack Janny.

Louisville Owls Listen to Long



Louisville—Jim Lounsbury, midnight master of ceremonies on station WHAS here, chats with bandleader Johnny Long and vocalist Francey Lane to entertain his insomnia-ridden audience. Miss Lane and Long look just a little sleepy.

HERB ANDERSON, 20, trombone, says his ambition is to build a club or ballroom and watch other bands work. Herb, who has been playing trombone since he was a 12-year-old in Pittsburgh, joined Johnny Long in June of last year, after a winter with Clyde McCoy. Favorite soloist is Bill Harris.

GENE BIRD, 27, trombone, played with Johnny Long for two years before the war and rejoined the band last November. That seems to be the month for Gene's important moves, as he joined Will Osborne in November of 1940 and Hal McIntyre in November of 1944. An individualist, he prefers Tommy Dorsey's solo tromboning. Wife "Mim" lives on Long Island.

BILL HODGES, 19, trumpet, is the youngest member of the Long band. He's been blowing that horn since he was 11. Bill's home is in Charlotte, N. C. Dizzy and Roy Eldridge are his favorites, and he thinks a six-man combo of his own, with everyone playing good jazz, would be the end. Joined Long last June, has worked with Bob Astor and Dan Berry sextet.

BOB PRICE, 22, trumpet, is the most recent addition to the band. Joined in September of this year, after working awhile with Sherry Sherock. A Pittsburgh boy, Bob says his only current ambition is to "play real good."

HARDER DOWNING, 30, trumpet, has worked with the bands of Tommy Reynolds, Glenn Miller, Muggsy Spanier, Joe Reichman, Gracie Barrie and Art Jarry. Took some time out to work with Uncle Sam before joining

FLOYD SULLIVAN, 30, drums, joined the band in 1940 and has been with it ever since, except for a four-year interval in the service. His wife, Lillian, and child in Hartford, Conn. Floyd admires Dave Tough's drumming.

CLYDE NEWCOMB, 38, bass, counts Bobby Hackett, Dick Stable, Vaughn Monroe and Gene Krupa among the bandleaders he's worked for. He has been with Long since last year. Newcomb's wife, Jean, and their four children live in College Point, N. Y. Greatest bassist, he thinks, was Jimmy Blanton.

FREDERICK BENNER, 24, piano, would like to play in a small combo sometime. He has been pounding those keys for 23 years. Admires Teddy Wilson most. Freelance, Pa. is his home, where wife Jess lives.

FRANCEY LANE, 22, vocalist, was born in Industry, Pa., but her parents now live in Indianapolis. Francey, whose real last name is Meckling, sang with local bands and on radio stations in Indianapolis while going to high school there. She attended Columbia University and joined the Long band in January, 1945. She could modulate to Page 18.

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THE HOT BOX

Bessie Smith Last of Direct Blues Singers

By GEORGE HOEFER

A decade has passed since the demise of the great Bessie Smith, truly a jazz immortal, and with her died the direct style of blues singing. Today, many tricks have crept into the various ways of projecting the blues. The following are a few salient biographical facts regarding Bessie: She was born in Chattanooga, Tennessee, about 1895. At 12, as a protegee of Ma Rainey, pioneer blues singer, she was singing in tent shows like the Rabbit-Foot Minstrels. Frank Walker of Columbia Graphophone Company heard her sing in an obscure gin-mill around 1917 in Selma, Alabama, and urged her to come to New York City.

After the first World War Bessie took Walker's advice and he in turn started her on a recording career with Columbia. Between 1922 and 1930 she made approximately 145 sides. Her records were an immediate success with the immense colored population of the U. S., and were instrumental in bringing the old Columbia company out of receivership in 1923.

Greatest Fame In 1926 Bessie reached her greatest fame



A hitherto unpublished photo of Bessie Smith as a girl.

and fortune in 1928 when she averaged \$2,000 per week and won plaudits from Carl Van Vechten in Vanity Fair magazine. From '26 on she began rolling down hill, not on account of a lack of artistry, but due to the slow death that had overtaken the recording industry. She drank to the hilt, and lived heartily, but kept on moaning and shouting the blues around the country. On September 25, 1937, she was on tour and riding towards Memphis and the Broadway Rastus show on Beale Street, when an auto crash injured her so severely that she died a few hours later in Clarksdale, Mississippi.

It was a fitting memorial for the new Columbia company to release Volume II of Bessie's Hot Jazz Classics this Fall. Many have by now picked up on the Columbia C142 album but those who haven't should get on the ball. The set consists of one of the most poignant blues of all time Nobody Knows You When You're Down And Out. You will also find her version of New Orleans Hop Scop Blues plus the only four sides she cut after her Columbia contract was consummated, the four Okeh's with Jack Teagarden. Benny Goodman, and others under the supervision of John Hammond. These are the gitty Gimme A Pig-foot, Take Me For A Buggy Ride, Do Your Duty, and I'm Down In The Dumps.

Green Plays Tram

The remainder consists of two previously unissued sides Baby Have Pity On Me and See If I'll Care both distinguished by the fact Big Charlie Green, a too little recorded genius of trombone, accompanies her with Clarence Williams' piano. The entire set is packaged in a new, non-utilitarian box that leaves the records exposed to truth and consequences. The truth is, if you are not careful, the consequence will find you with broken records.

While we are on Columbia, let's call attention to the fact that two rare Condon Quartet sides discovered several years ago in Australia have finally made their appearance as substitutes for Columbia 35950 in the Frank Teschemacher (Condon still insists on spelling it Teschnaker in We Call It Music) reissue album C43. The above Columbia record number was originally the Charles Pierce sides on which Altieri and Berrov replaced Muggsy Spanier and Tesch respectively. Gordon Darrah of East Lansing, Michigan, points out that in the notes on the current pressing of the reissue album the pierce sides are still listed. It seems that items as rare and interesting as the Condon Oh Baby and Indiana deserve some ballyhoo.

MISCELLANY: Bill Randle of Detroit phoned to say that the Motor City has become a rabid jazz town. Not only do they pack the Masonic Temple for Jazz At The Philharmonic but Dixieland sessions at the Broadway-Capitol theater have been drawing as many as 4,500 fans. The band at the latter bash was led by Slave Brown, bass player with the New Orleans Rhythm Kings back in the Frazz days. Buff Miller of South Bend, Indiana has been on a cross country tour il-

Granz and Boys, Backstage



Boston—Star trumpet man Granz jams with three of his proteges, Flip Phillips, Illinois Jacquet and Coleman Hawkins. Granz, who holds no union card, naturally did not play on the stage of Symphony Hall here, where his Jazz at the Philharmonic group appeared recently. Photo is by Red Wolf.

announced by the sale of collector's items on the way. Near Denver, Colorado, six of his rarest nuggets were melted by the sapouring into the car through the back window.

Jazz On The Radio: Betty Lou Purvis, Jack's daughter (see Hot Box July 1, 1946; August 26, 1946; March 26, 1947) is now Pittsburgh's Disc Dolly. Rating a fine spread with pictures and biog in the Pittsburgh Post Gazette. Dig her on WPGH 3:30 to 4:00 p.m. five days a week. The only thing she does wrong is say "natch." She writes that Jack is back from his world travels and after visiting her in Pittsburgh for a month has gone to Florida to continue work on his piano suite.

Eddie Duchin Weds Again

New York—Eddie Duchin, pianist, married Maria Teresa Winn, daughter of the former British Minister to Bogota here November 3 in a simple ceremony in the home of Secretary of Commerce Averill Harriman.

Duchin who first won fame in 1930 as "that good-looking boy playing piano with Leo Reisman at the Central Park Casino" was married once before to socialite Marjorie De Looney Oelrichs, who died in 1937. A son born of the marriage, Peter, has been living with Duchin.

Starred last year on the Kraft Music Hall, Duchin has been making records for Columbia and occasional personal appearances. His best man was David (Sonny) Werblin of Music Corporation of America.

Clyde Trask Ork Jobbing

Cincinnati—The Clyde Trask band is reorganized and went into rehearsal Oct. 1st. Until such time as Trask is fully recovered from injuries received in the Island Queen blast, his singer, Bob Gary, will front the band.

Their first date was set for Oct. 11th, in Indianapolis. The entire group is acting as copyist and are getting as many as possible of the Trask special arrangements ready for this initial booking. Until they have finished this job they will go along with stocks. Trask is expected to be out for three months.

Cleveland Band Draws Business

Cleveland—The new policy at the Continental cafe here using a 21-piece band, first reported in the Beat's columns some months ago, is doing A-1 business.

The band, fronted by Jacques Pollack and using Frank De Vol arrangements, has caused a minor musical sensation here, with practically everyone in the business taking bows for the idea. Local 4 of the AFM deserves a large hunk of the credit for waiving a lot of red tape to give the unit a decent chance.

Hollywood Disc Jockeys Elect Their Officers

Hollywood—Disc jockeys Gene Norman and Bob McLaughlin recently were elected president and secretary-treasurer, respectively, for the newly-formed local chapter of the National Disc Jockey association.

Bob Jenney Has Quartet In N. J.

New York—Bob Jenney, jazz trombonist, now has his own quartet at The Castle, Riverside, N. J. With Bob are, Harry Denimick, bass; Lou Mercuri, guitar; Harry Lombardo, accordion.

Knocked Out

Ann Arbor—Mack Ferguson, a Kansas City cat picking up a bit of book-learning' here, believes in giving his all when he sits down to the keys. Ferguson was a head-lined performer in the big Varsity Show staged in the Hill Auditorium for the U. of M. Homecoming. In the course of rocking an enthusiastic audience with some very fine jazz piano, Ferguson ruptured the tendons in both wrists, cutting short his piano studies. His doctor has told him it would be at least six weeks before he could peck out Chopsticks.

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DISC JOCKEYS SOUND OFF

Spinner's Life Not Entirely A Happy One, Says Brenner

By PAUL BRENNER

New York—I picked up the first post card from the tall stack on the desk before me.

"Dear Mr. Brenner: I am crazy about Frank Sinatra's record of 'You'll Never Walk Alone.' Please play it for me at 6 o'clock tomorrow night and every night at that time for the next six months."

Needless to say, that request wasn't fulfilled—in its entirety. But that was an exception. Frankly, I am very proud of the fact that the program has always lived up to its name—Requestfully Yours. To the best of my knowledge it is the only honest-to-godness request program of its kind in the metropolitan area. It's the one program that doesn't cater to any one class of audience. From 9:30 to 10:30 every morning and 9:05 to 7:30 every evening (Monday thru Saturday) you're apt to hear everything and anything from Be-bop to Bach. It's on records and if you request it... it gets played.

Which in itself brings up a rather unique feature at Requestfully Yours. If, for any reason, I am unable to answer a request (tune restricted, record broken, etc.) the listener receives a personal card—and I do mean personal, written and signed by me—stating why his request wasn't honored. I think you gather by now that my attitude is: "the listener is king." It's an attitude which has paid off pretty handsomely for the last eight years—and, I hope, the next eight too!

He Plays Everything

Because I am so anxious to please as many people as possible, the format of Requestfully Yours is deliberately not designed in quarter hour segments of one artist or band. We mix 'em up like numbers in a hat. I get it straight from the listener's mouth that it makes for pretty interesting listening because he never knows what to expect next... Nelson Eddy or Eddy Howard. And besides, you're more apt to please four times as many people with four different artists in one quarter hour!

Being a firm believer that listener interest must be maintained with more than just records and more records... I have always been quite promotion minded. In some instances this has taken the form of contests. This last summer I gave away 600 records a week to satisfy listener interest in the artists themselves. I inaugurated some two years ago, a policy of taking candid camera pictures of each of the recording stars appearing with me at my mike. These I made up on 5x7 cards and offered personally autographed copies. Over 200,000 have been distributed to date.

At the moment I am engaged in a follow-up promotion to the 600 record-a-week give-away—a contest with awards totalling \$1,500 weekly in permanent point phonograph needles. Add to this, personal appearances, interviews, etc. and you have what I firmly believe to be the life-blood of any record show.

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Damone, Haenschen Serenade



New York—Rehearsing for the CBS Saturday Night Serenade, leader Gus Haenschen directs the band while singer Vic Damone and producer-director Roland Martin stand by. Damone, whose gentle voice has been very quiet lately, is steadily continuing to gather followers.

Yes... mustn't forget that personal appearance for that church fundraising dance on Friday night. Sounds like a romantic, merry whirl, doesn't it? And it would be if I didn't have to pry two sleepy eyes open at 8 a.m. to start the cycle all over again.

But I love radio... all joking aside. I'm a very happy guy with my microphone, records and 16 listeners. I like music—all kinds. I love being able to chat freely about the weather and the sponsor's products. And it's always a lot of fun opening the morning mail (beefs included).

Perhaps you're wondering—what about the artists themselves? What kind of people are they? They're a mighty fascinating lot. As with any given group of humans they range from good to bad. But that's another story in itself. To quote an old phrase—"I could write a book—or a column!"

Cowboy Music Only Genuine U. S.

Edgartown, Mass.—In an interview here, Bernard Wagenaar, Dutch-born musician who has lived here 27 years, stated that the cowboy song is the only genuinely American music at the present time. Saying he thought the horse hawking were attractive and interesting, he added they were scarcely the background for serious music.

"Negro music," Wagenaar said, "is not American folk music. It is African in origin. Indian music is Indian rather than American. Kentucky ballads are an inheritance from England. Creole songs are French."

Terme Cuts His

Hollywood—Mel Terme was back in town this week to cut his pre-ban sides for Musieraft before returning to the mid-west for his Nov. 21 opener at the Sherman in Chicago. Arrangements for the cutting session were penned by Harold Mooney.

Josh White Concert

Los Angeles—Josh White will appear in a concert here tonight by himself at the Los Angeles Philharmonic Auditorium. After a group of concerts in this territory, he will plane to Hawaii and further dates in Honolulu and Hilo.

Hit Parade, Publishers Talk It Over

New York—The squabbling that has been going on between various music publishers and the Hit Parade came to an end last month when American Tobacco officials sat down with Advance Music and Remick execs., and explained the tabulating system in full, the first time it has been done.

Both parties agreed to let matters ride for three years with the present system of tabulating to be done by Foote, Cone and Belding, checked by accountants, with the publishers given the right to bring their own CPA's if they wish.

Selects Miss Frame

Philadelphia—Buddy Johnson will pick Miss Fine Brown Frame on the night of December 25 which appearing with his band at the Elates ballroom here. Finalists picked at contests held in various spots throughout the country will compete and the winner and runner ups will be awarded cash prizes.

Martin Waxos

Hollywood—At press time, 25 transcriptions signed Freddy Martin and figures to track about a hundred 15 minute transcriptions before the ban. Series will be tabbed Music by Martin.

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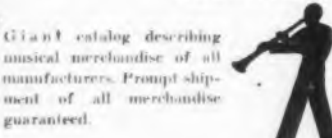
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DIGGIN' the DISCS WITH MIX

HOT JAZZ

ARTIE SHAW

... The Glider
... When You're Around
Another Musiccraft one side release. Glider came out last summer to little attention, though now it is the theme song of a NYC disc jockey program. Reverse is a ballad sung by Lillian Lane. (Musiccraft 512)

DOC EVANS DIXIELAND FIVE

Original Dixieland Band Classics

Original New Orleans Rhythm King Classics

Too bad that these two albums couldn't have been made with the little band with which Evans is now working in Chicago. The men on these records play the particular styles adequately, but the band Evans has now is better suited to his playing.

Evans is the mid-west cornet player about whom the Beat's Hoop Jax have been lyricizing for a long time. Though at times on these records it is hard to spot it, his style is easy, loaded with ideas and possessed with a soft, ringing tone that makes him perfectly listenable in a small club.

Symbol Key

- Tops
- ... Tasty
- ... Tepid
- ... Tedious

Why Moe Asch released two albums at once upon an unsuspecting public with no publicity or effort to explain anything about Evans is a little confusing. But then again that's Moe Asch.

Best Evans bit in the first book is *Barnyard Blues* while some of his drive comes through on *Clarinet Marmalade*. Sprinkled throughout are solos by Joe Sullivan (piano), Tony Parenti (clarinet) and Ed Hubble (trombone).

The second album is better than the first, though neither are fair to Evans, and he sounds best on *Tin Roof Blues* and *Panama Rag*. (Disc 714,715)

DUKE ELLINGTON

... Jam-A-Ditty
... Diminuendo In Blue

First named is re-issued as a single face from the recent Ellington album, which is rather unfair merchandising by Musiccraft. Blue is the side Duke did originally for Brunswick some years ago with the feeling quite different and certainly the recording balance no better. However there is feeling of life and beat, which some of the Musiccraft sides have certainly lacked. (Musiccraft 511)

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SWING

HENRI RENE

... Suite 'N' Swing
It's a clever title for this tempoed version of sections of the Peer Gynt Suite by Grieg—but it's still the same old Larry Clinton conception with strings lacking on. Mr. Rene's conception of rhythmic figures for strings is particularly bad by the way. It sounds as though the Arkansas traveler was playing first chair.

GLENN MILLER

... Masterpieces Vol II
Here they are: *Chattanooga Choo Choo*, *Johnson Rag*, *Pavane*, *Missouri Walt*, *Porfidia*, *My Isle Of Golden Dreams*, *Bugle Call Rag*, and *Russian Wild*. They are executed as all Miller records were: well.

But disregarding the dated quality of some of the arrangements now, particularly the up riftunes, listen carefully to what the writers were saying in 1938 and what is still apparent: the Miller band, carefully rehearsed as it was, never really swung in the accepted sense of the word. The rhythm section was heavy and lacked drive, while the sections themselves while well-drilled, had no lift. Compare *Russian Wild* with similarly tempoed Tommy Dorsey records with Buddy Rich in the rhythm section. The difference is astonishing. (Victor P-189)

WAYNE KING

... Lullaby For Lullies

It may surprise you to find King turning out two twelve inch sides devoted to a Latin instrumental scored by Fabian Andre, but the best record he made in the thirties was a bolero called *SpeakEasy* on the back of his *Star Dual*, originally issued in about 1934 and becoming popular about six years later. There is nothing exceptional about these sides. But they have pleasant, unpretentious music not too badly executed. The second side especially seems devoted to the idea that Rimsky-Korsakoff is a good man to copy even now. (Victor 28-0417)

DANCE

LES BROWN

... Dardanella
... After You
Funny when you remember how much faster and with what greater impetuosity Casa Loma

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used to play this tune in 1933-4 Dardanella here is given very careful, pretty treatment with trombones taking the shuffle figure traditionally played by the reeds. Flipover is nicely sung by Eileen Wilson. (Columbia 37933)

RAY MCKINLEY

... Those Things Money Can't Buy

Buy shows some of the most awful balance a band has ever had thrown at it. Majestic should be ashamed of itself. The tone is shallow, the bass hollow and the quality completely thin. Marcy Lutes sings Buy, showing a Sarah Vaughan influence and the necessity to watch some very hard vowel sounds as well as her intonation.

Civilization is another indication of how Eddie Sauter can rise above even banal material to inject some element of musicality into the score. Orchids also to lead alto men Ray Beller, constantly pushfully swinging. These are however two of the less attractive sides. McKinley's good band has ever made. (Majestic 7274)

VOCAL

THE GOLDEN GATE QUARTET

... Spirituals
A mixture of new and old sides turned out by one of the best singing groups in this country. Their rhythmic intensity after years of public performance is still amazing. (Columbia C-145)

DINAH SHORE

... Torch Songs
Four sides of Miss Shore's torching in a paper show-case album. Her *St. Louis Blues* is a peculiar blend of the Mildred Bailey and Lena Horne styles on the song—and both these sinners stem in part from the Ethel Waters tradition. *Ten's Torch Song* is another Shore previously issued, as is *Bill*, a little too lazily done. Fourth side, *When A Woman Loves A Man* is currently being done again and is probably the best of the four sides. (Columbia D-1)

NOVELTY

SHORTY SHEROCK

... Wabash Blues
... Organ Grinders Blues
... You Take The Sunshine
... Johnny Take My Wife

These are the first four sides of the new Commodore Starmaker label which Decca is distributing. Wabash is certain to be a hit. It starts off with the same trio voicing that Ellington used on *Mood Indigo* 20 years ago, then goes into a full band sock pattern, back to trio and then Sherock makes with the laughing trumpet ala McCoy while the band, first chaired by Chris Griffin plays some light bop figures behind him. This is the damndest combination of commercial corn and good big band playing you will ever hear. Much the

same for *Organ Grinders Blues* with Sherock sounding like muted Williams at one point and on his last phrase like Armstrong crossed with Gillespie—so help me, listen for yourself. The last two are a Harry James copy with less nappy and a calypso, played in trott tempo. (Commodore 7500,7501)

LIONEL BARRYMORE

... Christmas Carol
Well—here it is—you heard him do it on the air. Here it is impressed for the kiddies. (MGM 14)

DOROTHY SHAY

... The Park Avenue Hillbillies
... Goes To Town
Additional songs by a very smart showman whose present album is Columbia's top seller. None of these have the snap and crackle of her original material, and her vocal defects add lack of experience as a chanteuse show up more obviously here. (Columbia C-155)

RAY BLOCH — JOHNNY LONG

MONICA LEWIS

... Jingle Bells
... Winter Wonderland
... The Christmas Song
... White Christmas
... Santa Claus Is Coming To Town
... Let It Snow

In many respects this is one of the best Christmas gift albums on the market. The music is well done, not too fancy, while the whole thing is light and gay. It's much better than some of the post-fictitious productions turned out by the other companies. First two sides are by Johnny Long, the next by Monica Lewis, and the last two by Ray Bloch. Miss Lewis' *Christmas Song* is good enough, but this song simply belongs to King Cole's heartfelt treatment, and the "cute" tricks that Miss Lewis uses don't help her to buck his competition.

Once again on *Santa*, Bloch's concern with rhythm section balance on his records is obvious. Of all the big bands, his discs consistently have the cleanest and most moving beat—a big help in keeping a large orchestra from getting loggy. (Signature S-7)

THE SOFT WINDS

... They're Mine They're Mine
... I Told Yo I Love Ya

The three ex-Dorsey-ites: Lou Carter (piano), Herb Ellis (guitar) and Johnny Frigo (bass) doing a Page Cavanaugh trio vocal act. There are still occasional slips in diction and intonation which mar the effect. The touches of Ellis' guitar against Carter's piano are among the best put on wax which are still understandable to the unhip laity. (Majestic 1180)

THE KORN KOBBLERS

... Dardanella
... If You're Cheatin' On Your Baby

Dardanella draws down relatively straight playing while Baby is vocaled by ex-Godman vocalist Eve Young. Whether this makes the Kobblers excellent, Miss Young misplaced or Godman like the Kobblers is up to your own point of view. (MGM 10093)

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Notes Between The Notes

By Michael Levin

New York—Dick Himber, the ole magician, has been working the Essex House here. Himber, who made his name with the old Studebaker Champions, had some of the finest men in the business working for him.

For that matter, those in this band are no slouches. First trumpet is Chuck Genduso who used to work with Goodman, while the Turi brothers on trombones have held down good jazz jobs for years. Drummer Irv Kluger, violinist Sam Caplan, tenorman Joe Aglora and the other men have good substantial reputations.

But Himber himself just

doesn't seem to give a dam anymore. Told a reporter was in to review the band, he said, "Ah, what do I care what anybody says about the band."

While he has good men, he buries them under arrangements almost ten years old. Dick Rhoades has done a few new good things on a Sauter kick, but most of the scores have a very tired sound.

Then again Himber is using an unusual gag of interrupting rhumbas in the middle, stalking off the floor, and then coming back to resume the beat after about 45 seconds. All it accomplishes is a few titters from the room, embarrassment for those dancers who don't know what to do during the stage wait and the violent dislike of the band.

It's seldom that I have seen sidemen sit on the stand with



"Sure lucky to have you orchestra fellows along when the horn went on the blink."

such utterly disgusted looks nor such bickering between leader and musicians while on the stand.

Himber's magic tricks are reputedly very clever. If he wants to be a handy man with the cards, excellent. But then he should stop wasting his time and that of his sidemen pretending to be a leader. These men are too good to waste in a slipshod unit where the leader neither seems to know or care too much about what is going on.

Doris Getting Buildup

Tremendous comment out of Hollywood about Doris Day, ex-Les Brown singer. She just finished Romance in High C, directed by Michael Curtiz. Advance reports about her screenability were so good that she was given the lead in The 49ers. Warner Brothers technicolor extravaganza, plus another picture not completely laid out yet.

This is phenomenal for a beginner. While this reporter has never been a tremendous Day fan from the singing standpoint, he has always been taken by her

charm and directness. If there is going to be another Hollywood buildup taking place in the near future, it's nice to know that for once a charming and deserving gal is getting it.

Giving Guion Time

Had originally planned to do a review on the King Guion band, working here at the Rustic Cabin. But after reading it over, I tore it up.

Guion's band is a new one. He himself plays tenor in a style something like Freeman crossed with a tenor band sound. Gimmick to the band is its double rhythm section—two drums, two guitars and two basses. So far at least however I didn't hear too much flexible use of the multiple rhythm. The drummers constantly splitting cymbal and snare drum chores.

The reed and brass choirs are still uncertain, shouldn't be reviewed till they have had a chance to settle down. There is no question that Guion for all of his present marionette stiffness while fronting, is going to be a good leader. That's if he will concentrate on getting into his book a few things which will conclusively show an audience whether something can be done with double rhythm or whether it is just talk.

Profiling The Long Band

(Jumped from Page 12)

lects records, but hasn't time to listen to them. Says Al Hibbler and Ella Fitzgerald are her favorite singers. Has hair that's naturally copper-red, blue green eyes, freckles, and 118 pounds neatly arranged over her 5'3". Francey wants to sing in Paris.

THE BEACHCOMBERS, vocal group composed of William Shepherd, 24, his wife Natalie, 22, Allen Gross and Jerry Graff. Originally a five-voice outfit known as the Mad Hatters, they travelled with Maurice Evans in the south Pacific giving shows. Graff taught music in a Brooklyn high school for a year, then sang with the Victor Chorale and the Warner Chorus. Is a pianist and is the arranger and leader for the group. Wife's name is Judy. Gross, who was once a member of a harmonica band, would like comedy to take out a record which he himself would call perfect. Wife's name is Helen, and they have one child.

Ten Years Ago Nov., 1937

Mezz Mezzrow's band, which included such men as Max Kaminsky, Zutty Singleton, Eugene Sedric and Frank Newton, was out of a job again. The Harlem Uproar House, where the group had opened, was shuttered after just eleven nights of jam.

Stuff Smith was pulled out of New York's Onyx club to complete an engagement at the Famous Door in Hollywood. Reluctant Stuff had 22 weeks of penance at the Door before he would be allowed his union card again.

One of the original members of the New Orleans Rhythm Kings, Paul Mares, decided to keep his improvising in the kitchen. He opened a barbecue place on Chicago's North State street.

From a theater's boiler room to the cooler was the trail of Don Bestor, whose alimony hunting ex-wife caught up with him in Joliet. Bestor, whose band was in the pit of the Rialto theater there, had scurried to the boiler room when the cops appeared.

Torch-singer Ruth Etting announced that she was going to take a tramp-steamer world tour and then settle down to raising chickens.

Singing with Dick Stabile's band at the William Penn in Pittsburgh was pert Paula Kelly, not yet a Modigliani.

Chick Webb, with vocalist Ella Fitzgerald, had a good week at the Palace in Chicago.

Milt Britton and brother Frank were breaking violins over each other's heads with their accustomed vigor, and an occasional piano falling apart every now and then added an extra fillip to the act.

Betty Grable married her first bandleader, Jackie Coogan, November 20 in Hollywood. Red Nichols and his 14 pennies opened at Topsy's in Los Angeles. Whaddaya mean, "inflation"?

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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.

British Eye Market In U.S. For Their Records

London—The threatened ban on all recording activities as from the end of the year may result in the U. S. market being swamped by British and other European recordings. British Decca, for instance, has just embarked on a big export drive to help the present dollar shortage over here, and has hired Toots Camaratta to supervise all light recordings for

the overseas market. These records are to be marketed in the U. S. on their London label and distributed by the London Gramophone Corporation in New York.

The news of Petrillo's new edict came as a bombshell to the profession and also to record enthusiasts whose only means of hearing current U. S. bands and singers is via recordings. Though it is too early to foretell just what effect the ban will have over here it is certain to limit the output of the two major recording groups, EMI who control His Masters Voice, Columbia and Parlophone, and Decca-Brunswick, even though they have many unused and relatively new masters on their shelves.

No Union Action There

Though the Musicians Union here has so far made no official statement, it is understood that no similar action is contemplated for the present, and that they will await further developments before any decision is made.

The Ink Spots have now returned to the States after a prolonged and most successful engagement at the London Casino. Their contractual difficulties, fully reported

in Down Beat of October 8, were ironed out to everyone's satisfaction, with the Spots confining their appearance to the Casino.

Borrah Minevitch and his Harmonica Rascals are the current Casino attraction, and they will be followed by Lena Horne, whose movie appearances have already made her a big name over here. Lena will bring over her regular accompanist Luther Henderson, and may also be supported by the Ted Heath band. This band, under its well known trombonist leader, is one of the most popular in the country, featuring the trumpet-playing of Kenny Baker and the ace-drumming of Jack Parnell.

Recent record issues over here include the Victor Esquire Hot Jazz Album Volume 2; several Ellingtons from Musicraft; Louis Armstrong's Mahogany Hall Stomp; Where The Blues Were Born In New Orleans, and Billie Holiday's Don't Explain and What Is This Thing Called Love. Another interesting issue has been two sides specially recorded by Irving Mills for British Parlophone release, Blue Rhythm Be-Bop—Blue Rhythm Jam. The band, under the title of Mills' Blue Rhythm Band, was directed by Van Alexander and featured

such musicians as Lucky Thompson, Charlie Shavers, Stan Getz and Butch Stone.

Most popular current 'pop' is Peg O' My Heart, Heartaches, What Is the House, I Believe and People Will Say We're In Love, from Oklahoma! which is playing over here at the present time.

—Peter Tanner

Airs Jazz Records

Lynchburg, Va. — A half-hour jazz record program was launched last month on station WWOD here. George Buck Jr. is in charge of the show and the records are from his own collection. Fifteen minutes of the 8 to 8:30 p.m. Sunday stanza is devoted to New Orleans jazz while the other half of the program features Chicago jazz.

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Barrera Runs Saginaw Club

Saginaw—Pete Barrera, piano playing maestro, disposed of his record shop to give full time to the operation of the "El Chorro". Pete is now a part owner and is managing the spot as well as playing in it. His new policy provides for sessions Friday, Saturday and Sunday evenings with a Sunday matinee.

Passing of summer and advent of school put several enthusiastic little outfits into mothballs for awhile. One of the best far surpassed the average kid combos. Booked for the summer in Mio as the Paul Cramer Sextet, they drew considerable attention. Leader Cramer, who left the group before the season was finished, played tenor. Membership was **Charlie Warner**, trumpet; **Larry Argell**, bass; **Dale Schnell**, alto; **Larry Welsh**, piano; and **Jack Broughton**, drums.

McCoy Vice Gumble

New York—Replacing the late Mose Gumble, the new head of standard songs for Music Publishers Holding Corporation, part of the Harms, Inc. publishing group is **Jack McCoy**.

Down Beat covers the music news from coast to coast.

TRADE TATTLE



(Shoot all up-to-date recording and publishing news, band and combo personnel and stuff to the Trade Tattle column, Down Beat, either 2415 RKO Building, New York City, or 1232 North Wilcox, Hollywood, Calif.)

Personnels

The Dardanelle Trio left the Hickory House November 8 and were replaced with **Joe Marsala's** band. Red Camp has given up his trio to entertain as a single starting at the Pin-Up Room on Lexington avenue, N.Y. **Tubby Phillips** replaces **Jack Jacobson** on bass with **Spivack**. **Joe Rickey**, baritone, was replaced by **Al Walters**. **Bunny Bardach** and **Paul Fredericks** also left **Spivack**. **Vinny Badale**, trumpet, joined **Vincent Lopez** at the Taft Hotel, N.Y.

Phil Della Penna, piano, opened at **Hillman's Inn**, Central avenue, White Plains, N.Y. November 18. **Chet Pardee**, baritone (**Claude Thornhill**) taking care of music library at station **WBEN**, Buffalo, N.Y. while waiting for his local card. **George Paxton** does a two week fill-in at the **Pennsylvania** hotel, N.Y. November 13 to 24. **Henry Hap Fulham** replaced **Ralph Tilken** on drums with **Hal McIntyre**. **Hand** worked with local Texas bands before joining **Mac Rues Sonjou** left **Tony Pastor** to play with the **Casa Loma** band November 11.

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Hollywood—Bassist **Red Callender** and guitarist **Barney Kesel** were part of an 18-piece choir directed by pianist **Calvin Jackson** in a recent cutting of the **George Howe** and **Abe Ostrow** tune **It's December Again**. The label is **Miltone**.

Frank Felix took **Hick's Bootie Henderson** trombone chair with **Tony Pastor**. **Johnny Lamonte's** Tunatics opened at the **B'way Iceland**, November 11, for an indefinite run. **Ferdie Von Verison**, trombone left **McIntyre** November 3 reducing section to normal size. **Dave Lambert's** Choral Society of 52nd Street now in rehearsal consists of five voices conducted by **Dave** who also makes the arrangements. **Don Paladino** and **Tommy Patton**, lead trumpets, left **Hal McIntyre** November 12, **Patton** to Ford plant to study sales promotion.

Dunham Booked
New York—**Sonny Dunham** will work the **Commodore** hotel here December 23 along with vocalist **Mel Torme** for three weeks.

BAND LEADERS "HERE IT IS"

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Capitol Cats and Mouse Scamper Wildly



Hollywood—Ten Cats and A Mouse, the group of tyros shown in the top photo, recently waxed two relaxed sides for Capitol records. Jada and an untitled blues. Reportedly good music as well as good fun, since some played the instrument which he usually is identified. Left to right in the top picture, first row, are: Benny Carter, Eddie Miller, Peggy Lee, Dave Barbour, Paul Weston; back row: Dave Cavanaugh, Billy May,

Bobby Shorwood, Frank DeVel, Red Norvo, Hal Derwin. Blowing their hearts out are Shorwood and Barbour in the center left photo. Barbour caught concentrating alone in the center shot. Peggy, at right, among the record box cardboards. Not enough to curl your toes. Lower left we see Norvo looking like a strictly bop man at the piano. And pianomen Derwin winds up the switch routine playing his favorite guitar and beaming to beat over this band.

DOWN BEAT

MUSIC NEWS FROM
COAST TO COAST



**NOV. 19
1947**

*Stan, Ray,
Duke, Diz
Lead Poll*

(See Page 1)

• • •

*Hampton
Jumping On
West Coast*

(See Page 8)

• • •

*Radio, Disc
Firms Fight
Music Ban*

(See Page 2)



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