

Jazz Stars Defend Blesh, Say Nicholas Misrepresented Case

By MICHAEL LEVIN

New York—"I don't think there's a grander man in the field than Rudi Blesh," says Baby Dodds, one of the great of all New Orleans drummers. Dodds' statement was a result of bitter protest that arose following the Beat's story

October 24 which Rudi Blesh attacked by clarinetist Albert Nicholas, as well as criticized in editorial in the same issue.

Other musicians connected with Blesh's This Is Jazz hooted the statement that Blesh was going to corner a monopoly on jazz music, pointing out that while working the radio program most of them were employed in other jazz spots with Blesh had no connection. When they asked, if Nicholas distorted Blesh and his ideas so much, he record for him, work with the This Is Jazz group, and play the program for his weeks before blowing his

Blesh Revived Nicholas
Dodds pointed out that it was Nicholas who first recorded Nicholas after a seven year period in the clarinet player was actually retired from music, sometimes working in the subway as a guard. It was also Nicholas who got Nicholas a chance to work for a short period with the Kid Ory Band on the west

Other charges that Blesh used "slandering dictatorial tactics" were refuted by several of the musicians. Guitarist Danny Barker said that he had never been reached with a contract and Rudi had always paid over whenever he could: "He never tried to tell me to play my music, and he's to get along with."

Posters, bassist, said: "I had a contract with Rudi he never stopped any of the from working but rather and us to get work. What I know is, why when a guy here with one man, does he out for everybody? (Note: complex referred to some of the musicians as "Uncle Tom's of the worst sort"). Blesh always contacted us as musicians. He never tried to tell any man to blow his horn or play his music."

Says Nicholas Cursed
A description of the studio blowing was given by photographer, Poppy Adelman, present at the time. He said: "Nicholas and were arguing over what would be the tempo for one of Sutton's piano numbers and whether Ralph should have accompaniment. I have scores of such arguments between producers and musicians, and I therefore thought little of one. Suddenly I heard Nicholas (Modulate to Page 2)

With Paul Jr.



...sburg, Md.—Now chirping the Crossroads here with Paul Whiteman Jr. band, Manning shows some excellent attributes for any band

Norvo To Cut For Capitol

Hollywood—This week, Red Norvo goes into the Capitol recording studios to cut a series of sides under his name as leader, the first the vibist has tracked under his own handle since he pressed the Red Norvo Jazz album sides for Black & White back in '45.

Red has been on a lot of wax since then but always as a sideman.

The session which is expected to get under way before Dec. 10 is to be strictly bop or as they say uptown "futuristic." At press time, such bop artists as Dodo Marmarosa, Jackie Mills, Barney Kessel and Ray Linn were set for the session.

New Mooneymen

New York—New managers for the Joe Mooney Quartet are Dick Gabbe, Sam Lutz and Seymour Heller, who also handle Frankie Laine and Lawrence Welk. Mooneymen are currently vacationing, while the boss discusses record plans with Decca's Dave Kapp.

Peggy Lee Recovers

Hollywood—Vocalist Peggy Lee returned to the Jimmy Durante show Nov. 28 after having been off the air and out of business circulation for about a month. The usually inaccurate daily press and radio columnists had the blonde chanter everything but dead. One radio reporter expressed regret that Miss Lee had completely lost her voice. Whereas, the true facts were that her heavy schedule—radio, recording and personal appearances had so taxed her strength that her doctors ordered a "rest."

As DOWN BEAT went to press, Miss Lee had resumed her recording with Capitol.

Protege Of Carter Swings Male Band

Hollywood—Barbara Nelson, gal batorner who fronts a 16-piece male band, yesterday closed a week at the Million Dollar theater—her first big theatre booking since she organized the band.

Miss Nelson, who built the band with the help of Benny Carter and his arrangements, plays sax.

This Harlem Holds One

New York—Singer Kitty Kallen is working here at the Harlem, large Broadway nitery.

Zito Breaks His Hand

Hollywood—Trumpeter Jimmy Zito, who has been knocking around the hinterland spots to break in his new band, got the break he's been waiting for two weeks ago when he was booked into the Morocco on Vine street, but a bit of bad luck came along with the good. Just before the opening Zito broke three fingers on his valve hand trying to adjust the fan belt which had become fouled in his car. In addition to the broken fingers, he lost a small chip of bone from the little finger of the same hand. Nevertheless, Zito played the opening with his fingers in splints.

"My playing is a little stiff," Zito said, "but I think it will work out okay."

Herb Jeffries, who signed a new contract with MCA, was held over one week with the Zito band. The band gets five ABC airshots weekly—four covering the western portion of the web.

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Big Girl Now



Hollywood—Vocalist Nancy Norman, former chanter with the Sammy Kaye band, has returned to the biz following her recent divorce from singer Dick Brown. Miss Norman cut short a two year retirement to become featured vocalist on the KNX Saturday ainer, It's A Great Life.

The 22-year-old songstress, now the mother of a 14-month-old son, also is being groomed for nitery work in addition to her radio stint. She will be remembered for vocals on I'M A' BIG GIRL NOW and I WANNA GET MARRIED with the Kaye band.

Kenton Runs Away With Strong Early Lead In Band Poll

With one-third of the race run (two weeks elapsed of the six during which ballots are valid) Stan Kenton held a nearly three to one lead over Duke Ellington, his nearest competitor in the favorite band competition. Claude Thorn-

Woody Cancels Theater Date

Hollywood—Woody Herman, due here Dec. 14 following a break-in trek of the west (reportedly not too successful), has cancelled out his Jan. 1 date at the Million Dollar theater for two given reasons—first, to begin his chore in George Pal's technicolor Tom Thumb; second, a six week's date starting Feb. 3 at the Hollywood Palladium.

Woody will spend the last days of December cutting for Columbia. Unit is managed by Jack Archer.

Merry Macs May Take Europe Tour

Hollywood—The Merry Macs, like everyone else as the year end closes in, zoomed into town just the other day to track a brace of sides for Majestic to beat the ban.

The vocal group, booked by William Morris, closed the Bowery, Detroit, before airing westward. Unit is eyeing a European trek after the first of the year.

Cavanaugh In Crash

Hollywood—After having 18 stitches, the result of an auto accident, removed from his face and head, Page Cavanaugh opened with his trio Nov. 29 at the Theater club, Oakland. Cavanaugh crashed his car into a pole while returning from a fraternity club date at Hermosa beach. The pianist claims he was blinded by the lights of an oncoming car. The accident occurred Nov. 9.

Although Cavanaugh wasn't hospitalized, he was laid up for more than a week recuperating, necessitating the postponement of the Oakland date seven days and the possible cancellation of a stint in Denver.

Cavanaugh opens at the Warwick hotel, New York, Dec. 22. This will mark the trio's first solo appearance in Gotham, having always backed bigger stars.

Donahue-Laine Twin Bill

New York—Sam Donahue will work the Adams Theater, Newark, starting Jan. 1 with Frankie Laine. This is the first in a series of theater stops the sax-playing frontman will make with Frankie The Second.

Duo Joins Varnum Office

New York—Helen Bliss, ex-Beat staffer, and Marty Horstman, recently editor of Bandleaders, have both joined Wayne Varnum Associates, large publicity office here.

Visits Czechs



New York—John Hammond is off to confer with government officials in Czechoslovakia about records. Czech discs, made under government control, are to be released in this country by Hammond, who is president of Keynote records.

The King Cole Trio and the Pied Pipers, perennials both, were out in front for the small combo, instrumental and vocal, while Bill was running a strong third. Frankie Laine was crowding the other Frankie (Sinatra) 99 to 150 as fave vocalist without band and Sarah Vaughan, this year's comer, is romping off with the girl singer without band crown by 164 to Peggy Lee's 88.

The new faces in the lead for trumpet chair in the all-star band, Charlie Shavers and Howard McGhee, with Bill Harris leading the trombone race, as usual, and Kai Winding doing nicely in second position. The saxes division is topped by familiar names, with Vido and Flip in the van for tenor, but Charlie Parker giving Johnny Hodges a crowding on alto.

Lou Stein, who finished in twentieth position on piano last year, has 63 to Mel Powell's 56 so far, while Shelly Manne, third position drummer in 1946, is far in the lead this year. Pete Rugolo is topping the arrangers' list. He was fifth last time.

In keeping with Down Beat's more liberal policy this year, names like Charlie Parker, Illinois Jacquet and Slam Stewart are permitted to remain as contenders for all-star chairs, although technically they may have been leaders of small combos during the year, perhaps may be even now. But since most of the votes for them are selecting them as individual instrumentalists, and only a few scattered tallies are being noted for their combos, past or present, they are declared eligible.

This is not true of small combo leaders like King Cole and Charlie Ventura, who are established as leaders and draw most of their votes for their units, not for individual virtuosity.

Following is the incomplete tabulation of the ballots up to press time. They are continuing to pour in by every mail and many of the present relative standings may be upset before the final count is made:

FAVE BANDS

Stan Kenton	257
Duke Ellington	113
Claude Thornhill	106
Charlie Spivak	81
Dizzy Gillespie	74
Ray McKinley	56
Harry James	54
Woody Herman	50
Boyd Raeburn	49
Tommy Dorsey	47
Les Brown	41
Elliott Lawrence	37
Gene Krupa	34
Tex Beneke	33
Benny Goodman	31
Vaughn Monroe	29
Count Basie	26
Johnny Long	16
Lionel Hampton	11
Charlie Barnet	10

(None under 10 votes listed)

(Modulate to Page 18)

Jess And Lee On The Cover

Following their recent engagement at the Rag Doll in Chicago with the fabulous Wingy Manone, pianist Jess Stacy and his vocalevelly wife, Lee Wiley, who are posed on the cover of this issue, tipped into New York together to see what is cooking on the apple. They had no definite plans about the immediate formation of another unit.

(Photo by Ed Swanson)

Billie Gets Take

New York—Billie Holiday was to be the recipient of over \$4,000 from a testimonial concert run November 29 at Carnegie Hall by Norman Granz. The King Cole Trio, Granz' Jazz At The Philharmonic group, and other well-known jazz musicians were slated at press time to make their appearances out of respect and liking for the well-known singer, now at the federal reformatory at Alderson, West Virginia. Concert's proceeds will be audited.

Strip Kicks In

A group on Fifty-second Street also gathering funds for a post-Thanksgiving basket for Miss Holiday ran into some difficulty when they found that federal prison regulations forbade the receiving of gift packages in certain instances. They were hoping to persuade the prison officials to accept the money and buy Miss Holiday something themselves. The group was organized by Ginger Toye, well-known Street photographer.

Against the time when Miss Holiday returns to New York, it is reported that the Club Downbeat is dicker for her services. However in as much as she was adjudged guilty of a felony, there is some doubt as to whether or not she will be immediately issued the cafe working permit by the police required for all entertainers.

Lawrence Draws L.A. Comment

Hollywood—Music tradesmen, many of whom had never heard the band in person, displayed mixed reactions to the band when Elliot Lawrence brought his highly-touted crew into the Hollywood Palladium, marking the first time Lawrence ever showed his wares here.

Many thought it was great and sat nodding approvingly as Elliot put the band through its paces, yet others felt that although it sounded good, it resembled too closely an illegitimate child born out of Stan Kenton by Claude Thornhill.

Opinions Vary

Bop trumpeter Ray Linn said it was "the best big band sound that has been heard around town in a long time."

Disc Jockey Bill Leyden said: "You know why I like that band? For its clean and fresh sound."

Juggy Gale said: "The bum hasn't played one of my tunes in an hour."

Songwriter Bobby Worth said: "Why don't they ever play Please Don't Play Number Six Tonight?"

Vocalist Kay Starr: "I like Elliot's up-tempo stuff."

A few dyspeptic listeners drew the Kenton-Thornhill comparison, but for the most part it was considered a good and welcomed opening.

Share Million Dollar Coke



Los Angeles—Making that pause, Carol Scott and bossman Jimmy Dorsey pose backstage at the Million Dollar theater here. Carol sang with the Charlie Barnet band before she joined Dorsey recently. The band is now on tour for Mus-Art agency.

Disturbed



New York — Merton Gould caught at work in the engineers' booth, looks slightly disturbed. He might have seen the review of a new Gould-arranged album printed elsewhere in this issue.

Stravinsky Pop Gets Press Push

New York — The NY dailies, under the careful urging of Arnold Shou, are making a much-needed out of Igor Stravinsky's adaptation of a theme from his Firebird into a pop song, Summer Moon, with lyrics by John (Heartaches) Klenner. First Beat reported last summer. Show has been cleaning up space for his client, music publisher Lou Levy, by having the local classical pundits fall all over themselves extolling Levy's cleverness and Stravinsky's common-sense. Lead theme seems to be that if you are going to be Tschakowskyized, you might as well do it yourself.

802, AFM In Hassel

New York—The possible shift in the theater picture here which might have materialized if the national office of the AFM had not ordered Ray Eberle, a traveling band, out of the Palace theater in Akron in response to local demands for a pit orchestra, will not happen.

For a long time the AFM has made it known that it didn't like the theater standby system, even going to bat with 802 here in New York about it at one time.

Eberle slated to work the theater, couldn't be pulled out of the theater by the local since he was a traveling band. If the national office had not supported the local and had allowed Eberle to remain in, it would have strongly effected local 802 here in its fight to force the Broadway theaters to use pit bands in a similar fashion.

The locals claim that this is no violation of the Taft-Hartley law, that this is a legitimate employment dispute between two directly interested parties.

It is possible that Monarch theaters, who control the Akron Palace may decide to sue either the national or local office of the AFM under the Taft-Hartley Act. In any event, the Eberle band has been notified that it may file claim for 50 per cent of scale strike benefits, indicating the national office of the AFM regards the situation as a bona-fide strike.

Mirabella, Powell Form Trio

New York — Lennie Mirabella, guitarist formerly with Sonny Dunham, Charlie Spivak and Buddy Rich, and Emil Powell, bassist with Jack Jenny, Joe Marsala, Bobby Byrne and Dunham, have organized their own trio. Group, under personal management of Shedd McWilliams, is now at the Empire Room in Yonkers here.

Louis Packs Carnegie

New York—Before a jam-packed Carnegie Hall audience, the fountainhead of jazz, Louis Armstrong, played a concert of 26 numbers two weeks ago. Armstrong played more restrainedly than usual, nor did he show the flashes of tremendous artistry which made the Town Hall concert earlier this year a musical sensation. However his word is still considerably better than most of the boommen playing today.

He usually paid above scale, and he's always been ready to lend money to me and other musicians."

Sutton Likes Rudi

Pianist Ralph Sutton stated: "Although I had a managerial contract with Rudi, its provisions never were put into effect, and I never paid him a cent for managerial services. He permitted me to record for Decca upon my request. Working This Is Jazz certainly aided me professionally. In addition Rudi helped me get my present job at the Village Vanguard. I also worked for him on Jazz On The River."

Sidney Bechet, famed soprano saxophonist, and Art Hodes, well-known pianist, both said that Blesh gave them complete musical freedom on the show. Bechet said: "It's a shame that TIJ is off the air, because I know it did us all a lot of good."

Bill Davison, cornetist who replaced Muggsy Spanier on TIJ, pointed out, "Where else could a band, playing the music we do, made up of both Negro and white musicians, ever get a chance to work over a network program? I like working for Rudi—period."

Blesh Denies Profits

Blesh said: "I am, and have long been, an admirer of Albert Nicholas' clarinet playing. However, he was not always cooperative on the program. Many times the musicians indicated that the program would be a much happier one if I were to get a replacement for Nicholas. This was not done. When, finally, Nicholas did leave, almost everyone commented on the fact that there was less tension on the program. Neither Nicholas nor Down Beat can produce one musician who has ever paid me a penny for services. Jazz has never been a money making business for me. The time, effort and money, that I have invested in it, have never been repaid by the slim returns to be had in this non-commercial field. No amount of profit could possibly take the place of the satisfaction gained from the staunch support of the friends I have made in the music world."

"I have held my peace in the past while Down Beat consistently criticized me as a critic and as a writer, but when directed at my moral character and my business integrity, I feel that such writings must be answered. I have never demanded anything of

himself a clean slate."

The concert moved through with pace, the musicians knowing what to do and complying with a minimum of scuffle. In answer to complaints that he didn't play enough, Louis replied that he was traveling as the leader of a band of crack musicians and they deserved the spotlight just as much as he.

Musical standout of the evening was the Teagarden trombone solo and vocal on Stars Fell On Alabama and he also was top man for laughs with his line in Boogie Chair. "Man, I've had quite a few years of MCA one-nighters. I don't care to go nowhere."

Down Beat's Decision: A good concert, kept from being superlative only because its star simply wasn't in outstanding musical form that evening.

Nicholas that any normal person could consider unreasonable nor do I want this statement to add to the controversy and confusion. I hope this makes my side of the story completely clear and gives the musicians involved as well as myself a clean slate."

Down Beat's Decision: A good concert, kept from being superlative only because its star simply wasn't in outstanding musical form that evening.

Jazz Stars Defend Blesh

(Jumped from Page One)

las cut loose at Blesh with a vicious stream of obscenities. He used some of the bitterest expressions I have ever heard, and the emotional shock was all the greater because there seemed to be so little call for vituperation. As he swore, he dismantled his clarinet, and walked out of the studio in the middle of the rehearsal."

Adelman continued: "Nicholas is the only person in the five years of my photo work who has been insulting and disagreeable to any degree at all, and he to a point that forced me to pack my equipment and leave a job." Adelman's statements were corroborated by Bob Arthur jazz writer, also present at the time.

Brunis Denies Trouble

It was also stated that Nicholas had misquoted trombonist George Brunis who was said to have quit the TIJ show for similar reasons as the clarinet player. Brunis was quoted as saying that when Nicholas approached him at Condon's for collaboration in an article, he told Albert that he wanted no part of it.

Brunis said: "I didn't leave TIJ for any reasons given by any other musicians. After eighteen weeks on the show I quit but only because my health was bad. I never had any trouble with Rudi Blesh, and we are very good friends."

Nicholas' charge that Blesh was obtaining 10 per cent of the musicians' wages was said to be untrue by the men themselves. They said that some of them had entered into discussions with Blesh about such contracts but only one was concluded and no monies had been collected even on that.

Archey Explains Contract

Jimmy Archey, a Blesh protege, mentioned as having been denied permission to record for Columbia records, stated that this was true but at the time he was under a perfectly valid exclusive recording contract with Circle Sound, Blesh's own disc firm.

Archey added: "I never signed any managerial contract with Rudi and never paid him a penny. He gave me a good break on the program and has always treated me very well, I felt that he was working all the time for the good of the musicians."

Drummer Baby Dodds supported Archey, stating: "I never had a managerial contract with Rudi, nor did he ever ask me to sign any such contract. Furthermore,

And Joan Can Sing, Too!



Chicago—Joan Hiatt, Miss Chicago of 1947, is appearing at the Gussie's Kentucky Club lounge here, with Seal Davis and singer Ellen White. Miss Hiatt's last engagement was as a "Miss of the month" at the Shattuck College Inn, does some singing.

Bernstein Tells Why No Negroes In NYC Symph.

New York—In a press interview here, Leonard Bernstein, conductor of the New York City Symphony and jazz aficionado, stated that Negro musicians don't hold down more steady chairs in this town from lack of opportunity for the proper training, rather than lack of talent.

Bernstein said that three years ago he auditioned 400 musicians for the New York Symphony of which only three were Negro musicians, all of whom couldn't qualify.

He went on to say that economic pressure, preventing adequate teaching also acted to force Negro musicians into jazz playing where they got more of a break. Even here he has a tough time, with no musicians working the symphony orchestras, ballet, theater (there are two in this category—Ed. note) and only one full time Negro musician employed by a network orchestra.

As for improving the situation with respect to symphony music, Bernstein said that it would take not only better economic opportunities such as more plentiful scholarships, but also removal of the more subtle factor of the stigma which keeps the Negro from serious study.

He added that this was a social problem and would have to be fought by musicians as such.

Norman Bash Biz Not Boffo

Hollywood—November exams at nearby colleges clipped attendance figures last month at the Gene Norman Just Jazz concert, leaving the Pasadena civic somewhat short of the full mark for its presentation of the Count Basie band.

In addition to the Basie orchestra, the bash featured Benny Carter, Ernie Felice, Dodo Mar-maros, Swedish clarinetist Stan Hasselgard, Julia Lee, and one number by Frankie Laine.

Laine was pulled in at the last minute to bolster ticket sales but a backstage dispute between Laine's manager, Seymour Heller, and Norman resulted in the singer limiting his effort to one number. The affair marked the first concert appearance of clarinetist Hasselgard, who showed well in spite of nervousness and the thunderous drumming of Jo Jones.

According to comment, the crowd was well pleased with the first half of the concert, but found the remainder of the show "a drag."

"Too long," they said.

New Singer

New York—Ronnie Deauville, boy singer formerly with Casa Loma, replaced Billy Johnson with Ray Anthony's band here last month.

Vaughan Great, But Lester Slips

France Taps Louis, Hamp And Bechet

New York—The French government's nationalized radio system, through jazz writer Hugues Panassie and his American rep, Andy Gurwitsch, is concluding negotiations to bring the Louis Armstrong jazz troupe, Lionel Hampton's band and a New Orleans unit headed by Sidney Bechet to France February 25.

Purpose of the trip is a jazz festival sponsored by French radio for the benefit of the war blind, to be run in Paris and the Riviera from February 25 to March 4.

The bands will be flown over and back by French Colonial airlines, will be guaranteed living accommodations and the base salaries of the band. Fifty per cent of the money will be deposited in New York, the rest paid in Paris upon arrival.

Beat Launches Torrid Romance

Chicago—A torrid international romance, begun when the Beat printed the photo of an Egyptian singer, may soon end in a Dutch wedding.

Red Debroy, alto sax player with John de Mol's combo in Holland, saw a picture of Yuki Russell, Cairo night club singer, in the June 18 issue of *Down Beat*. Red, whose vocalist wife, Jopy Van Delft, had just left him, wrote to Yuki. Yuki, a sultry blonde of Russian-Rumanian parentage, replied, suggesting that it would be nice to sing in Holland. More letters followed.

After completing several Egyptian movies, Yuki will fly to the Netherlands to sing with the De Mol unit. As soon as Red's divorce from Jopy is final, he will marry Yuki. Which is all very well except that, since the start of the cholera epidemic in Egypt, there have been no letters from Yuki.

Colo Airshot Extended

New York—The King Cole Trio has been renewed by Wildroot for one year making Nat's the first colored outfit on the air to get an extension. The reason, according to sponsor, is the trio's record sales for the past year which exceeded five million pan-cakes.

De Arango At Deuces

New York—The Bill De Arango Quintet opened at the Three Deuces November 14, with Terry Gibbs, bop vibeman; Art Mardigan, drums; Harvey Leonard, piano; Charlie Leeds, bass; Bill DeArango, guitar and leader.

Marty Marsala Gets His Dream

New York—For many years Marty Marsala has had the itch to settle down on a farm, giving his spare time to the study of harmony and composition. November 8 Marty and his family flew to Seattle, Washington to a farm he has bought and he will study

Jackson Group Ready to Fly

New York—Chubby Jackson's sextet, featuring Terry Gibbs on vibes, will fly to Sweden on Dec. 11. In the group will be Conte Condoli, trumpet; Frank Sokolow, tenor; Gene DiNovi, piano; Denizil Best, drums; and Chubby on bass.

Torme Knocks Off 14

Hollywood—Following the pattern that has become the pre-holiday thing to do here, Mel Torme raced into town at press time and in two days cut 14 sides before sipping to Chicago for his Hotel Sherman opener. During the heavy production session, Torme tracked the first 12 inch platters ever etched by Musicraft . . . two sides. Top surface was his COUNTRY FAIR, the production number that caused such a sensation when he introduced it earlier this year at New York's Copacabana, and I COVER THE WATERFRONT.

Among other sides on the ten inch biscuits were *Until The Real Thing Comes Along*, *But Beautiful*, *Collage For Sale*, *Do It Again*, *A Foggy Day*, *Making Whoopee*, *Gene With The Wind*, *When Is Tomorrow*, the waltz from the Connecticut Yankee, and a scat version of *Night And Day*. Last number somewhat in the Ella Fitzgerald *Lady Be Good* vein, is said by those at the session to be a real great showcase for the Torme pipes.

On seven sides Mel used six strings, four reeds and five rhythm (including harp); and on the other seven sides, 12 strings, five saxes, seven brass and the same five rhythm.

Carlos Gastel, Mel's personal manager, and Stan Kenton's arranger Pete Rugolo accompanied the singer to Chicago where they will join Kenton before he goes on east for his New York date.

Butterfield on Mixed Kick

New York—"With conditions on the road as they are today, we gotta flexabilize," said Billy Butterfield mentor, Chubby Goldfarb. "We're setting the band up so that it can work anything from six to 16 pieces."

"Therefore Billy went into Nick's in the Village November 25 using a couple of men in the group that were playing there and bringing in some of his own men. He's going to play the Dixieland that they expect there, but also a lot of the pretty things like *Stardust* and *Narcissus* that have made him popular all over the country.

"He'll keep on recording like mad for Capitol this month, and in the meanwhile, GAC will still be setting up big band dates for us to play later on.

"This is just a temporary thing to get over what is a temporary rough spot for the whole business. But we would be foolish to buck it and not adapt ourselves to the conditions."

Lucas Spins

Coral Gables, Fla.—Clyde Lucas, ex-band leader, is doing a disc jockey show over WBAY in the late afternoon.

New York—Sarah Vaughan and Lester Young were spotlighted here two weeks ago in a Town Hall concert and finished to mixed sentiments on the part of the audience. Miss Vaughan drew only raves, some of her astonishingly inven-

Butch Stone Line - up Set

Hollywood—New line-up for the Butch Stone combo, currently at the Red Feather, southside nitery, includes: Shelly Robbin, piano; Art Fishkind, bass; John McComb, trumpet; Warne Marsh, Dave Madden, tenors, and Karl Kiffe, drums.

Butch is the former Les Brown saxist and vocalist.

Ina Set For Flamingo

New York—Ina Ray Hutton's new band opens at the Flamingo Hotel, Las Vegas, Nevada, Jan. 29, for four weeks with options.

Herb Jeffries Set for Apple

Hollywood—Singer Herb Jeffries two weeks ago signed an exclusive booking contract with MCA after having been without agency backing since last July when he dropped from the William Morris banner. Prior to his WM affiliation, Jeffries was with GAC.

Jeffries is skedded for NYC's Blue Angel Jan. 5 and until then it is figured he will stay on the coast cutting records for Exclusive and possibly making one or two theater dates. His recording program calls for eight sides with a trio one of which probably will be Frankie Laine's *I Haven't The Heart*, four tunes backed by a trombone choir (eight trombones, two French horns and rhythm), and eight sides to be cut backed by a 45-piece band with strings. One of the latter most likely will be *Where Flamingos Fly*, an English tune imported by Lou Levy of Leeds.

Delay System Change

New York—ASCAP has postponed its new system of charging theaters for music according to scale of admission prices rather than seating capacity to Feb. 1, 1948, for those theaters requesting the delay.

New Symph Leader

New York—Sam Antek, violinist with the NBC Symphony here, has been made conductor of the New Jersey symphony orchestra.

five ideas bringing gasps of amazement from a couple of girl vocalists sitting next to this reviewer. Her tone was impeccable, her taste immaculate and her stage manner and dress much improved. This girl's singing, after three years of musical if not popular prominence, is still a breath of fresh air and a source of jazz inspiration to all who listen to her.

Unfortunately Lester Young was just the reverse. He wallowed around the stand, he played out of tune and without ideas and in general justified every idea the lay public has about jazz musicians.

He was consistently cut by his own trumpet player, Short's McConnell, who got off some good jazz in stern competition with the iron foundry drumming of Roy Haynes, the wrong-noted bassing of Tex Briscoe and the lack-luster support accorded by pianist Dence Thornton.

Young's performance would have been pitiful done by any musician. Displayed by one of the greatest names in jazz, who can still play as much as any other reed man in the business, Lester's playing was not only inadequate, but a flat proof of the fact that you have to be in perfect physical condition to play good jazz.

Down Beat's Decision:

A great vocalist made a great saxophonist sound sick. Somebody somewhere please straighten out Lester Young.

—mix

Lester Young Replies:

I think that was the greatest concert I ever played in my life. Other people did criticize the band. The only people that didn't like my playing were you, my manager Charlie Carpenter and Short's McConnell—and this I just can't understand, because the rest of my friends told me it was real mad.

Hamp's Swing Club Take Drops; Ella Set As Hypo

Oakland—Ella Fitzgerald will open at the Swing Club for a week, beginning Feb. 10, prior to her opening at Billy Berg's in Los Angeles. Promoter John Burton will also play Ella at a one-nighter Feb. 8, at the Oakland Auditorium.

The Swing Club has been operating intermittently since Lionel Hampton's sensational opening last month. Pete Johnson and Joe Turner were imported Nov. 14 and 15, but otherwise the club has been operating merely as a bar.

Bur-ton plans an entry for Billy Eckstine during Christmas week, and a Louis Jordan date early in the new year.

Savannah Sings For Illinois



Detroit—The cake is for Illinois Jacques's 25th birthday, which he celebrated early in November here. Disc jockey Jack The Bellboy, right, had Illinois and singer Savannah Churchill at his party between appearances at the Paradise theater.

Chitchat At Coffee Dan's



Hollywood—Coffee Dan's, Vine street musicians' hangout, serves as a convenient conference room for glamor gal Jo Stafford and musical director Paul Weston. The two are talking over the script for their Supper Club broadcast.

Studio Cats Applaud New Voice

Chicago—When an audience applauds, you've got an appreciative crowd. When the BAND applauds, you've got somebody in the front row who bids fair to challenge the respective laurels of Forrests, Holidays, et al. Said artiste is pert Ellen White, who, after a Universal recording date in Chicago last month, was mitted heavily by an even dozen veteran studio sidemen.

The accompanying musicians, mostly ABC staffers in the Windy City, had no chance to hear Miss White sing during the actual recording performance (she cut *Man I Love* and *Among My Souvenirs*), but, upon hearing the playback, stood and burst into spontaneous applause.

Backed By Veterans

Pianist-leader Warren Durrell, Ellen's former Kansas City boss, mustered a group of stellars to back her warbling which included: Howard Davis, Charles Conti, John Carrella, Harry Barnes, Harold Siegal, Bob Morton, Raymond Grien and others.

Ellen, heralded as the "new light" by Universal's publicity staff is "the chord of restoration in a music world gone momentarily mad with 'be-bop'". In other words, she sings good.

Born In Oklahoma

A WHB, WDAF, KMBC alumnus, Ellen has alternated between hospital ward and broadcast studio,

undergoing 9 operations in 18 months, and mastering the use of crutches. In this respect her story reads like Connie Boswell's.

Born in Enid, Oklahoma, 24-year-old la White received her musical education under Michael O'Connor, K. C. voice teacher, and her first break on the wireless from Father Murphy, superintendent of all K. C. Catholic schools. Said "break" netted Ellen exactly four dollars per week.

Nixes Hillbilly

A 15-minute sustainer on KMBC followed. Until Ellen was asked to sing hillbilly style and said "no." Job with Warren Durrell at K.C.'s Continental hotel, then an opening with Jimmy Joy, then the phone call from Chicago, bidding Miss White to appear for waxing.

Universal, a Chicago diskery, plans another recording date soon for Ellen White. A "Dave Barbours," soft guitar and muted horns gimmick will be tried next time to background Ellen. George Albrecht, tenor sax, will assemble the combo.



Ellen White

Jazz Impromptu Newest Chicago Concert Effort

Chicago—Jazz Impromptu, Chicago's latest concert, bucked Lake Michigan head winds and the storm blown up during Charlie Parker's opening for its initial presentation last month at the Ravenswood Masonic Temple.

Though suffering from lack of attendance, the essentially bop group played well, if not impressively, and included: Gene Ammons, tenor; Kenny Verden (ex-Bothwell), bass; Lou Levy, piano, and Marty Marshak, trumpet. Marshak, new to "concert" circles, turned in an effortless, pleasing performance.

McVea Will Groove

Hollywood—Saxist Jack McVea, currently at the Zanzibar, Sacramento, whips back into town next week to get his final sides created before Dec. 31. McVea records for Exclusive, was last heard locally at the Downbeat club on Central avenue, where King Saunders, another Reg Marshall property, opens Jan. 2.

dicts alternate with Mary Francis Kincaid at Helsing's, as of last week. Una Mae Carlisle, doubling with Eddie South's trio, replaced Art Tatum at the Detour, Northside spot. Date: Nov. 24.

The Zig Zag adopted a "no talent" policy at the end of Tay Voyer's run. The George Davis quartet and Jackie Cain, skidded for the spot were nixed out at the last minute.

Dix Into Regal

Dizzy Gillespie will not appear at the Argyle. Balaban & Katz, Regal theater ops, nixed the deal. Diz will open Dec. 5 with Nellie Lutch at the Regal. Ella Fitzgerald precedes the Diz-Nellie bill, having opened Nov. 21 with Illinois Jacquet.

Mel Torme is "quietly singing the heart out" of several songs nightly at the Sherman's College Inn. "Little Jazz" holds over at the Tailspin.

August at Blackstone

Irv Kupcinet's Harvest Moon Festival winners on the Chicago Theater's stage as of Nov. 24. Contest ended Sat., Nov. 22 with an amateur ball had by all: Harry James included, Russ Carlyle (ex-Blue Barron vocalist) fronts own band at the Martinique. Diamond recording artist Jan August, whose Misirlou was supposed to have made history, at the Blackstone's Mayfair Room with Monica Lewis.

Lawrence Welk, for the twentieth time, hit the Trianon, on Thanksgiving Day, for an extended run. Leighton Noble will open at the Aragon Dec. 23.

Duke Concert Slated

Duke Ellington is booked into the Civic Opera House in concert Jan. 11, with a series of college and other one-nighters to follow in the area. Harry Cool and the Gay Claridge band will likewise tour during the holidays.

Chuck Foster stops over for a record date, Dec. 11 and 12, after which the band enters Houston's Plantation Club Dec. 19 for a three-week run. Ray Anthony

plays a National Guard one-niter at the Congress, Dec. 20, as does Sam Donahue, for I.I.T., at the Sherman, Dec. 8. Latter affair is private.

Billy Chandler and the Bene-

Chicago Band Briefs

Les, Muggsy, Herbie Chicago Openings Almost Too Much

By TED HALLOCK

Chicago—November 27 may have been "Turkey Day," but November 25, as far as the windy city is concerned, was anything but. You might label it "Golden Geese" day, with nothing but solid gold attendant thereto as regards the eggs which were laid . . . right in the cash tills of various and sundry Chicago bistros.

On that date Lester Young opened at the Argyle Lounge, alternating with Rozelle Gayle, local pianist. Same time Charlie Ventura's Sextet entered Club Silhouette, featuring Buddy Stewart's scat-bop singing, Kai Windings' trombone, Lou Stein, piano; Clyde Lombardi, bass; and Chick Keeney, drums.

Muggsy Has Miff

Muggsy Spanier's highly touted (and rightly so) band, began a ten week stint at the Blue Note (formerly Lipp's Lower Level) on West Madison, alternating with Herbie Fields' combo (in for four weeks). Muggsy will have with him Dave Tough, Tony Parenti, clarinet; Sid Hurwitz, bass; Miff Mole; Charlie Queener, piano, and vocalist Dottie Reid.

Herbie's personnel: Joe Gatto, piano; Rudy Cafaro, guitar; Ernie Englund, trumpet; Mal Lary,

clarinet-alto; Martin Marino, and Arthur Glossman.

All that on one day was almost too much. Critics hitting every spot had to have a bicycle.

Red Label Wants Jimmy

Jimmy McPartland continues at the Brass Rail, with rumors that Columbia may soon be dickering for his services on wax. Ina Ray Hutton's "All Male" ork at the Rag Doll. Claude Thornhill in town for one-nite, Nov. 27, to play a University of Chicago date.

Ellen White, new songster discussed at length elsewhere in this issue, is enjoying a successful run at the Kentucky Lounge, on South Ashland avenue, with Johnny "Scat" Davis' band.

The Argyle intends to live up to the letter of bop, if its advance sked holds true. Booked for future dates: Three Bips and A Bop, Dec. 9; Howard McGhee, Dec. 23; Coleman Hawkins, Jan. 6; Dexter Gordon, Jan. 20; Illinois Jacquet, Feb. 3, and Arnett Cobb, Feb. 17.

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Bechet's Jazz Ltd. Date First In Chi. Since 1918

By PAUL EDUARD MILLER

Chicago—For the first time since 1918, Sidney Bechet is playing a regular location job at a Chicago nightspot. That excellent and intimate club, Jazz Ltd. is the scene of this major event. Make no mistake about it: the importance of the occasion derives from the fact that Bechet is the greatest of all our jazz instrumentalists. The music that pours from his glistering horn has come in an insensate stream for 37 years—and there has yet been no diminishing of his drive, his vitality, his feeling, his technical agility.

Bechet is the giant among giants. Name whom you may, it is the long-time durable musical quality of his performances that no other jazzman can approach. Consistency is his middle name. The facts cannot be denied; no amount of arguing or critical rationalization can lessen the impact of 37 years of intensely emotional jazz performances: consistently great performances, such as

Armstrong achieved only in the twenties, Berigan only in the thirties, Bill Harris only in the forties. Name your own choice: there is not one who at some time in his career has not played better than at another. Not so with Bechet. For 37 years he has never let down his listeners—he loves the music he plays completely and well.

Favorite of Jazz Fans

Painters acclaim the greatness of Cezanne, musicians the tremendous pianistic interpretations of a Rachmaninoff, playgoers the charm and fascination of the Lunts. Bechet has had a parallel kind of recognition for many years among the initiates. But the warmth and



Sidney

appeal of Bechet's music is far too universal to be limited to the select few. He is a man all jazz fans can understand: I have yet to hear one contest the wizardry and beauty of his performances.

Far too many Midwest jazz fans

have been denied the opportunity to hear his virtuosity. It is to Bill and Ruth Reinhardt's credit that they are correcting this neglect by having him play in the delightful atmosphere of Jazz Ltd. For here Bechet is so imminently near you that the drive and power of his horn penetrates your ears in shimmering bursts of wonderfully alive sound. The sounds of jazz and the fullest implications of their meanings have never been more brilliantly delineated than by Bechet, today, now, as for over a quarter of a century he has carried jazz through two continents.

He's Not 'Old' Man

Last spring Bechet passed the fiftieth anniversary of his birth. He's not an "old" man, as many jazz fans think—only one year older than Fletcher Henderson, two years older than Duke Ellington, three years older than Louis Armstrong. Right now Bechet is outplaying and outdriving all three of these men, and many more fine instrumentalists far younger than these.

True, Bechet is old in one respect: playing "experience." His professional career dates back to

1910, when he joined the Olympia Band in New Orleans. In 1919, on a European tour, he was lavishly praised by a Swiss critic of classical music. Already he had made recordings with Armstrong in 1922. During Bechet's 10 years in Europe he was constantly in demand, always had a good job. Since the mid-thirties his name and abilities have become fairly well known in this country. He has made recordings and played concerts with musicians as diverse as Armstrong, Bill Harris, Bud Freeman, Bill Davison, Joe Sullivan, Albert Nicholas, Mezz Mezzrow, Max Miller, Ken Smith, Muggsy Spanier, Ernie Caceres.

Not to have heard Sidney Bechet in person is to have missed one of the profoundly moving artists of our time—and by that I mean the very finest artists in any field of cultural endeavor. In Bechet, jazz fans can point with calm dignity to a man who is a supreme example of an Olympian creative spirit. For myself, I wish it might be possible for every music lover in Chicago to hear him. In hearing him they would be hearing the ultimate in 1947 jazz.

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Payola Out On the BBC

London—In a move stemming from last year's payola scandal, the music publishers here have agreed to cease all payments to artists and orchestras for performing tunes on BBC air.

Charges were made in Parliament last year by Wing Commander Geoffrey Cooper that widespread bribery prevailed at BBC, with a standard of payments of \$80 for each rendition and vocal a band gave a tune on the air.

New plan, subject to approval by BBC itself, is a result of an investigation made by Valentine Homes, which while clearing BBC employee Dorothy Tawney Neilson of accepting bribes, intimated that her conduct at times had been "unwise."

An amusing angle to the story as reported here and sent to the U. S. by United Press is that it stated "Since plug money is paid in the United States and France and every other country . . ." U. S. publishing circles have repeatedly denied the existence of the payola, and have adopted stern measures of penalty towards members caught using it.

Tracy Drops Majestic Post

New York—Lee Tracy, president of Majestic records, has relinquished his post to veteran record man Parker Erickson, but will still retain his chairmanship of the board of both the record and the parent radio company.

Jack was reared in Hopewell, N. J., where he started on drums in the high school band. This led to several years of serious study with Henry Adler, the famous New York teacher and authority. After wide experience on leading New York and New Jersey dance dates, Jack then joined the Navy and served throughout the war. Word of his outstanding skill soon reached the ears of Tex Benecke, and he has been featured with this famous band ever since. Jack's technique, speed, taste and "beat"—plus his

wonderful solos—are praised by public and drummers alike wherever the band appears.

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SWINGIN' THE GOLDEN GATE

Ex-S. F. Schoolmarm New Coast Lurcher; Gaillard Too Good

By RALPH J. GLEASON

San Francisco—You can hardly turn on the radio these days in this area without hearing a bouncing little ex-Los Angeles schoolmarm with a husky voice singing Honey Honey or beating the blues out of the piano playing Unfinished Boogie. The ex-schoolmarm is Viviane Greene who looks like she might blossom into a national best-seller with her first record. Her record really jumps.

Viviane, who came up here from Los Angeles in July, has only been a professional musician three years, but what she's putting down on her Triton records indicates she's going to be a professional musician for a long, long time. Astute Sy Heller, in town for Frankie Laine's Paramount stint, lost no time signing Viviane to a personal management contract.

She opened at Cliff Gamble's Theater Club Nov. 14. The Page Cavanaugh Trio, injured in an auto accident, had to postpone their opening till Nov. 19.

Blackshear's had a successful week with Viviane and the Joe Liggins Honeydrippers with Little Willie Jackson starring on sax. T-Bone Walker opened there Nov. 14 with Saunders King and the Hunter-Gray Trio for two weeks with options.

Joyce Bryant and the Sepianaires, formerly with the Flenny Trio, are now at the California Theater Club with Johnny Cooper's band.

Bonoka, Cugal Duo

Tex Beneke and the Glenn Miller orchestra play the Paramount Thanksgiving week, and Xavier Cugal comes in Christmas week. House is now featuring one live show per month.

Count Basie had a one-nighter Nov. 16 at the Oakland Auditorium and another Nov. 23 at the Trianon on Fillmore Street in San Francisco.

Pat Paterson's small band is at The House of Blue Lights in the International Settlement.

Baker Millian, ex-Ivory Joe Hunter and Boots and his Buddies tenor, closed a three month run at The Boat in San Francisco.

Valdes Held Over

Miguelito Valdes was held over another week at the Golden Gate theater and The House, which is certainly monopolizing Latin talent in these parts, will have Desi Arnaz for a week beginning Dec. 31.

Slim Gaillard closed Sunday Nov. 16 after two frantic weeks at Harry Greenbach's Burma Club on Golden Gate Avenue. Business during Slim's run wasn't as good as it should have been, though those particular two weeks were bad all over town. Local consensus was that Slim was too hip for San Franciscans, raised on a diet of cowboy music and hotel bands.

Slim Makes Personals

During his stay at the Burma Club, Slim was as busy as a beaver running all over this area making personal appearances at record shops in Berkeley, Oakland, and as far away as Palo Alto.

On Nov. 10, Slim and his boys

went to Sacramento where they made a one night appearance at the Zanzibar to a packed house.

Following the Burma Club deal, Slim, Tiny and Bobby Ross returned to Los Angeles to reopen at the Stardust Club on Sunset.

The Burma Club will continue with Nick Esposito, Herb Gayle and Joey Santos. Rear portion of the club, used only for the name talent was darkened until today, Dec. 3, undergoing alterations for Louis Armstrong's appearance.



New York—Beryl Davis, English import, who just closed a singing stint here at the swank Maisonette of the Hotel St. Regis is a vastly improved singer. When La Davis first arrived in this country, she was not too well gowned, moved badly on stage and floor and her singing while adequately done technically was lacking in warmth or life.

Since then personal manager Willard Alexander, exhorting his minions to strenuous efforts, has improved her costuming, smoothed out her floor and microphone mannerisms and made her relax enough to give more color and warmth to her voice.

Miss Davis' trouble on records previously has been that her backing was not particularly sympathetic. Alexander is trying various types of small jazz groups in support to try and achieve the

No Commercialism For Us, New Band Says



Moline, Ill.—The Tri-Cities have a new and hope-fully jumping band in that organized recently by Bobby Lafgren, who doesn't want to slip into any commercial rut. The brave and happy young musi-

class are, left to right: Paul Gamson, Jim Plumbrot, Lafgren, Ben Ryan, Dick Greko, Ben Zobrist, Er Kettering, Wayne White, Bill Wolsjohn and Dorothy Greko.

easy relaxation which characterized her singing with Mel Powell in England. Her principal faults are a certain measured heaviness in her phrasing and a tendency to hit climaxes too hard. In view of the improvements already noted though, it seems highly possible she will justify the publicity and advance raves given her.

One suggestion of a purely personal nature: Miss Davis is extremely near-sighted, has a tendency to stare over the audience and move in the fashion of one who does have blurred vision at some distances. If she would take to wearing contact lenses, invisible to the audience, it would increase her own surety and make her showmanship that much better.

Miss Davis was joined in the Maisonette show by Evelyn Tyner, billed as The First Lady Of The Piano. By tabulation Miss Tyner made 18 mistakes on one chorus of Body And Soul and 37 on a fast rendition of Tico Tico. Whatever else she did of a worthwhile character was lost in the flurry.

The Maisonette by the way has a pleasant and expensive room, with one of the worst microphone systems in New York. Such strange economies these hotel men practice.

Students Pick Como

Washington—According to the American Schools and Colleges Association, Perry Como has replaced Bing as favorite singer, with Frankie in the show slot. The 23,000 high school students polled also put Guy Lombardo on top of the band heap, in place of Benny Goodman.

Disc Label Tells Birth

New York—Disc jockey Fred Robbins, announcing his daughter Lorelei's birth last month, mailed out Columbia record labels titled 7 Pounds 9 Ounces Blues and billed as the first master, first take and adding recording date, musical director and other discographical info.



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PRODUCT OF SELMER

Jordan Outdraws Stan, Woody, In Bay Bash

Oakland—Well, I finally saw a crowd in the Bay area. Louis Jordan had one on a Tuesday night (Nov. 4) at the Oakland Auditorium. What a crowd! 7000 jumping, jostling, music-happy people jam-packed into the Auditorium until the walls bulged. For the information of handleaders who've been wondering where the crowds are in this area, Jordan provided the answer. At \$1.75 per person, Jordan's take was \$4,700.

I wonder how many he'll draw when he comes back for the Christmas night dance at the auditorium which promoter John Burton has scheduled? That one might set an all-time northern California record.

Other name bands coming through here (and with the benefit of much more promotion than Jordan had) have been lucky to draw better than 1,800 on Saturday nights. Such well-known Saturday night towns as Sacramento have only turned up crowds of 2,000 for name bands. Woody Herman didn't draw a third that many people in two nights in this area, and Stan Kenton's three nights and one afternoon came to a little better than half that 7,000 total.

Jordan, who has reported better success on his recent one-nighters than even during the war's lush years, came up here on his off-night from Billy Berg's and outdrew Lionel Hampton, whose Oakland auditorium date a month or so back was the recent local high.

The band knocked the customers out of their minds number after number with special honors

going to Eva Thomas, not only for her looks, but for her vocals. It's a kick to hear somebody who can really sing instead of those whatever-they-are-except-singers that most bands carry.

—Ralph J. Gleason

Capital Has Fair Run of Name Bands

Washington, D.C.—The music situation here still doesn't look very promising, but there is still more music around than at this time last month. The Howard theater featured Willie Bryant, Thelma Carpenter and Herbie Fields' new 15-piece band during the week of Nov. 7 to 13. Charlie Barnet came in on Nov. 21 for one week with the Jimmie Lunceford band due on December 5.

The Club Kavakas has instituted a name band policy, starting off with Sonny Dunham (Nov. 4-9), Ray Anthony (Nov. 18-23) and Ted Weems (Nov. 24-25). Ray Eberle and his orch. will be in for a week starting Dec. 9.

Chubby Jackson closed at the Bengasi and was followed by Stuff

Jordan Makes Florida History



Coral Gables, Fla.—Mark this picture well, for it records an historical moment. Photo was taken when Louis Jordan appeared as a guest on the Record Collector program over station WBAY recently. According to Walt Lytton, conductor of the program and on the left above, this marks the first time any Negro artist has ever appeared as a guest star on an established program in Florida. Aired is the only one in the south which carries colored and white advertisers equally and mixed during its broadcast time.

Smith, who was followed by Ida James with Al Casey's band. Ella Fitzgerald left the Club Bali after a fine two weeks. Al Dunn's band backed her for the date, which ended on Nov. 13. Then Sarah Vaughan came in for a two week run.

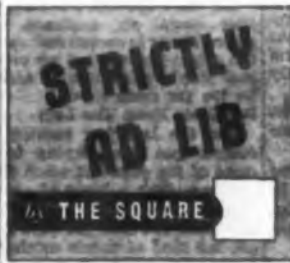
Ex-T. Dorsey vocalist Sherry Sherwood has moved again, this time to the Rainbow Room of the Hamilton Hotel to sing with Mil. Davis and his orchestra... Bill Strickland's band playing at the new Fiesta Restaurant... Paul Whiteman, Jr., and his orch opened at the Cross Roads on Nov. 9.

—Thomas E. Lodge, Jr.

Joe Dosh, Ex-'Parade' Singer, Leads D. C. Ork

Washington—Joe Dosh, one-time Hit Parade singer, and Vernon Brown's band began a series of dances here last Friday night under the sponsorship of the Interstate Society at the Washington Hotel.

Brown's band was chosen from a field of 26 to play at the weekly affairs. Average age of the musicians is 22, and the lineup is: trumpets: Lloyd Barnes, Milton Broome, Bob Carey; trombone: Don Gardner; saxes: Bob Selman, Bob Henderson, Jim Parker, Jim Parker (this is not a misprint); drums: Ned Wallop; bass: Buddy Jones; guitar: Art Malloy, and Brown on piano. Betty Holliday sings with the band.



Strain of recording every morning until 3 a.m. in preparation for the record ban caused Frank Sinatra to be stricken with laryngitis and took him out of his Capitol theater date for three days... Wilhelm Furtwaengler, German conductor previously cleared on charges of being a Nazi, was given rough handling by a section of the crowd at a recent Vienna concert.

The Gale Agency is putting a terrific merchandise push behind Arnett Cobb...

Lorry Raine does a haunting job with Who Put That Dream In Your Eyes?, backed by Mark Warnow and a 26-piece orchestra for the Coast label... Larry Clinton goes into the Hotel New Yorker

Jimmy Liggins On Specialty

Los Angeles — Jimmy Liggins, brother of well-known Honey-dripper Joe, is recording for Specialty records this week with his own small combo.

on December 22... Boyd Raeburn will cut 12 sides for Majestic before the whistle blows... Alec Fila has left the Elliot Lawrence band... Dinah Shore and Dick Haymes are reported involved in a music firm deal... Charlie Ventura got his release from Harry Moss and signed with Joe Glaser. Don Palmer will remain his personal manager... Johnny Mac Bryce is rehearsing every Saturday at the Zig Zag in Chicago and the boys are bussing.

Johnny Sandusky, former general manager for McConkey in Kansas City, will join Russ Facchine's Mus-Art firm the first of the year to cover midwest and southeastern territory... Fred Benson, manager for Ray Anthony, was shaken up severely in an auto accident early last month... Frank Palumbo, whose Click in Philadelphia is a b.t.o., may move into Manhattan and show the other ops how to operate.

Al Johnson's statement from Decca broke the \$300,000 mark, which probably put Al right back on that knee again... Shep Fields is touring with his band, so turned the operation of the Glen Island Casino back to its original lease, Michael Zutler... Jeff Scott, Philadelphia disc jockey, celebrates the first anniversary of his hot jazz show.

Buddy Morrow has disbanded and returned to radio work with his horn... The current rage, Two Loves Have I comes from a tune Josephine Baker used to sing around the French boites in 1935, J'ai Deux Amours... Claude Thornhill has made eight sides with his rhythm section for a Columbia piano album, while the full band did four sides last month on Gil Evans arrangements.

Charlie Barnet plans a return to the coast to build a small combo... Georgie Auld tells pals he will put aside his horn and buy his own nitery... Illinois Jacquet with 8 men and the Vivian Garry Arlo go into the Deuces in New York on December 11, to be followed by Bill Harris and Slam Stewart... Same date Sarah Vaughan, Jimmy Jones and Jackie Paris debut at Onyx.

Milton Karle, the press agents' pressed agent, now has ex-model Virginia Wicks working in his Hotel Lincoln office... Pearl Bailey goes into a new Paramount picture with Veronica Lake... Hal McIntyre added bongo and conga stuff to his band for a recent MGM date... The following dispatch via Associated Press proves the Marshall plan MUST pass: "Tokyo—Local manufacturers reported today the receipt of orders from the Belgian Congo for 3,000 dozen harmonicas."

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ON THE SUNSET VINE Hamp Mascot Dies; Feather Boots Anita

By EDDIE RONAN

Hollywood—It's not often that a dog makes news in Down Beat—unless, possibly, the reference is to a "dog" tune. Mostly, as far as this paper is concerned, a dog is man's best friend, as it's said, and a great thing to have propped up in the back seat of a convertible.

But, this issue a dog does make news. Makes news because he was known across the country as a true friend and constant companion to a bandleader. Two weeks ago the dog died. And the bandleader lost a comforting friend. Never an adviser. Never a critic. Just a pal.

The dog was Tempo and the bandleader is Lionel Hampton.

Tempo A Gift

Hamp was given the dog by his wife, Gladys, when the vibist first was playing with Benny Goodman in New York. He traveled everywhere with the Hampsons, saw Lionel become famous as leader of his own band and only took a layoff when recently he fell ill from a heart ailment.

Tempo, an 11-year-old Scottie is buried in the Bronx pet cemetery.

Hamp wasn't there. He was playing the Meadowbrook here in Culver City. But, he has established a lasting memorial to his pet.

Hampton will use all proceeds from his recording of Tempo's Birthday, written and recorded for the dog's tenth birthday last year, for the establishment of a memorial in the form of a special Tempo room at a dog clinic, the location of which has not yet been decided, either in Hollywood or New York.

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This department was at the Feather the night Miss O'Day opened and although we like to see an artist work on in spite of a bad audience, we wouldn't have been surprised if Anita had walked off the floor that night. A raspy-voiced chick showing not one of the graces of a lady did nothing but interrupt with off color comments and a disgusting display of her obviously inadequate upbringing, much to the distaste of those attending who came to hear Miss O'Day.

Yet, the management did nothing about this. The fun or whatever her party would spend was

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For the last few months this column has been trying to fill some of the gaps left when Charlie Emge took a leave of absence due to poor health. He's back this issue and now for sure you'll get the kind of movie music coverage you've been used to under his many years of Hollywood reporting.

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Los Angeles—Mae Williams, vocalist on the Tommy Dorsey disc of L-L-L-L-A, and Matt Deinstock, author of the new book My L.A., trade autographs. The two met at a Junior Chamber of Commerce luncheon at which they were both honor guests. Weinstock is a columnist on the Daily News here.

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The Crown Prince's first side for Cap is PI Blues, a social narrative, backed by a rhythm section and one horn. Waterford

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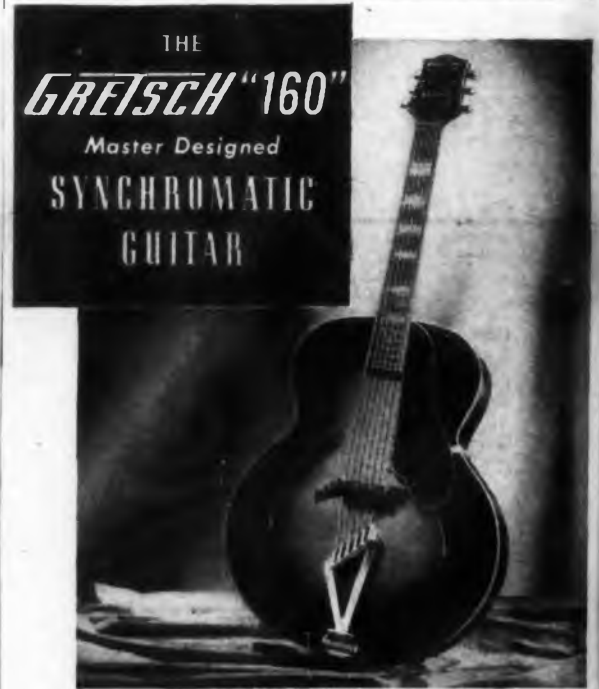
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Dennis Into Haig

Hollywood—Matt Dennis at press time went into the Haig on Wilshire boulevard as a single. Dennis will play piano, accompanying his own vocals.



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Conference At Meadowbrook



Hollywood—Business could have waited, Harry, until you had your picture taken! Seated, left to right, are Harry Scholes, owner of the Meadowbrook in Culver City, Gus McCarthy of the Hollywood Palladium, and Eddie Gilmartin, manager of the Casino Gardens. Photo was taken at the Meadowbrook when Lionel Hampton was there recently, which accounts for his being there.

Dinah Shore returns to the movie sound stages soon to do a role in the Universal-International production of the stage musical One Touch of Venus.

Winthrop Sargeant, in his fancy article on Rita Hayworth ("The Love Goddess") in a recent issue of Life didn't bother to mention, if he knew, that Rita's singing voices have been, at various times those of Nan Wynn, Martha Mears, currently Anita Ellis (In Down to Earth).

Johnny Richards, who abandoned a lucrative career as a movie music fabricator (he did much of the real work on scores credited to big-name "composers") to write ultra-modern scores for dance bands, is back with us again following the Boyd Raeburn interlude. He'll announce a studio connection soon.

Hoagy 'Plays' Clary Neely Plumb sound-tracked the clarinet solos which Hoagy Carmichael will appear to play in his role of bandleader in Night Song, RKOpus starring Dana Andrews (as a blind pianist), Merle Oberon, Ethel Barrymore. This is the picture for which much of the score was recorded in New York by the Philharmonic Symphony under Eugene Ormandy.

Arthur Rubinstein plays a concerto written especially for the picture by Leith Stevens.

Columbia has a company at work in Italy doing a modernized version of La Boheme with Jan Kiepura and Marta Eggerth. Same studio is preparing a version of Carmen for production on the

home lot, but none of Bizet's music will be used in the picture version.

New Songs For 'Yankee' Burke and Van Heusen are writing a new set of songs for Paramount's production of the Rodgers & Hart stage musical. A Connecticut Yankee. None of the original songs will be included in the movie, a Bing Crosby starrer. We'll miss one song from that great show—My Heart Stood Still.

Authorities have noted some excellent jazz in nitery sequence in the old Howard Hughes production Hells Angels, now playing revival houses. They claim music was dubbed from phonograph records. It could have happened at time this picture was made (some 15 years ago or more) as union tops were not so observant in those days. Collectors and experts kindly note and report to this department if they catch the picture.

Theremin Not New The theremin, electronic instrument used extensively by Miklos Rozsa in picture scoring (Spellbound and others) is not as new as many people believe. Found theremin featured as solo instrument on a Victor recording of I'm a Dreamer, Aren't We All? and Love. Your Magic Spell is Everywhere (Nat Shilkret & Or-

MOVIE MUSIC

Screen Tschai-kowsky, But With Variations

By CHARLES EMGE

Hollywood—The long awaited biographical of Russia's gift to Tin Pan Alley, Peter Ilyitch Tschai-kowsky, planned at one time or another by every studio in Hollywood and finally brought off by Nat Flinton, ex-MGM music chief, as the first offering of Symphony Films, will be released within the next few weeks as "Song of My Heart," the original title, which contained the word Russia, having been dropped for fear it would have attracted the attention of Congressional investigators.

Those who worry about the inaccuracies that creep into these movies "based" on the lives of famous composers can start crying right now about this one. Writer-director Benjamin Glazer has taken more freedom with Peter T.'s life than Tin Pan Alley has with his music—and that's a lot.

Narrates Love Affairs

As told in the picture (by a Russian officer to a group of American soldiers) the composer's first love affair and marriage, to a young music student, ends unhappily only because this attractive young thing (Gale Sherwood) just wasn't the right girl for him.

Next comes his all-consuming romance with Amalya (Audrey Long), the patroness who finances his musical career until he be-

comes established as a world-famous composer. They have an idyllic interlude in Italy but are forced to part because of difference in rank and the fact that the Czarina has promised Amalya's hand to someone named Boris. Amalya's father, the Grand Duke, finally decides that love should triumph and agrees to fix things with the Czarina. But it's too late. Tschai-kowsky dies of cholera in the arms of Amalya, to the strains of the best hearts-and-flowers music ever written—his own.

Patroness Pictured

The character of Amalya is of course, remotely descended from Nadejda von Meck, the well-heeled widow (and mother of 11 children) who supported Tschai-kowsky for most of his life, exchanged bales of affectionate correspondence with him, but never met him in person. In actuality the composer never had a romance with Nadejda or any other woman for a very good reason now generally known. It's not for me to say just how they might have handled that matter in a movie which will have to pay its way via the family trade.

Despite its weak story Song of My Heart will be considered a reasonably entertaining picture, a picture by most ticket buyers, thanks chiefly to the sheer pleasure most people derive from Tschai-kowsky's music. The excerpts heard in the score of this picture are almost as familiar to American movie goers as the melodies of Stephen Foster.

Comprehensive Score

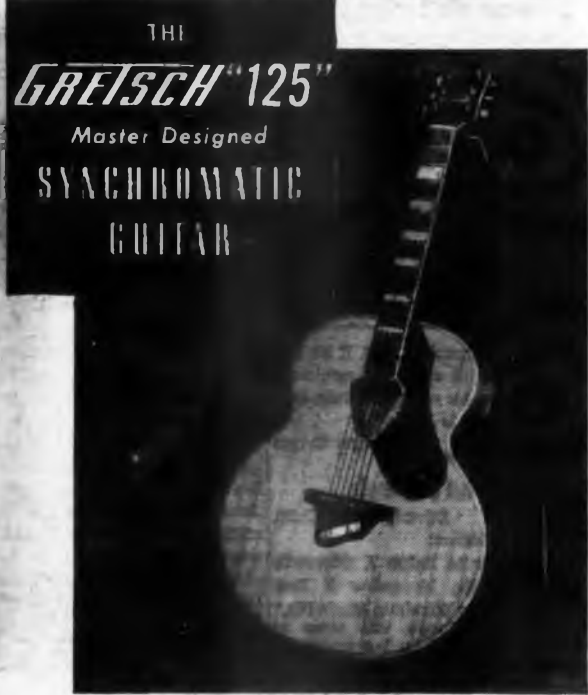
They include portions of the Fourth, Fifth and Sixth symphonies, the Piano Concerto in B-flat Minor, Romeo and Juliet Fantasy, Swan Lake ballet music, Nutcracker Suite, Italian Caprice and other equally familiar favorites with Friday afternoon music clubs. There is nothing new or ingenious about the presentation. Sometimes Song of My Heart ceases to be a screen play and becomes nothing but a concert.

Split Not Hughes Fault; Domergue To Wed Again

Hollywood—Faith Domergue, young Howard Hughes film discovery, announced two weeks ago that she would seek a Nevada divorce from bandleader Teddy Stauffer.

Miss Domergue stated that she had obtained a Mexican divorce from the bandleader last month, but that she wanted a stateside splitting to assure that she is legally free. The brunette starlet announced that following the divorce she would wed an MGM director.

(chestra). Must have been made around 1930. Dr. Samuel Hoffman, Beverly Hills foot specialist, is the only theremin player holding a card in the Los Angeles musicians union (Local 47). He's also the player on the Capitol album, Music Out of the Moon. —Charles Emge



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Advertisement for W.F. Ludwig MagnoSteel Practice Sticks and Practice Pad. Text includes 'WM. F. LUDWIG MAGNOSTEEL Practice Sticks \$3.00 PER DOZEN', 'PRACTICE PAD Heavy duty practice pad made of finest grade heavy stock maple lacquered and equipped with genuine live gum rubber. Sticks provide same action as snare drum. No. 308—Heavy duty practice pad \$3.98 All WFL Dealers Have Them!', and 'WFL DRUM CO. 1736 N. DAMEN AVE. CHICAGO'.

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Hollywood—Business could have waited, Harry, until you had your picture taken! Seated, left to right, are Harry Schooler, co-owner of the Meadowbrook in Culver City, Gus McCarthy of the Hollywood Palladium, and Eddie Gilmartin, manager of the Casino Gardens. Photo was taken at the Meadowbrook when Lionel Hampton was there recently, which accounts for his being there.

Arthur Rubinstein plays a concerto written especially for the picture by Leith Stevens.

Columbia has a company at work in Italy doing a modernized version of La Boheme with Ben Kiepura and Marta Eggerth. Same studio is preparing a version of Carmen for production on the

home lot, but none of Bizet's music will be used in the picture version.

New Songs For 'Yankee'

Burke and Van Heusen are writing a new set of songs for Paramount's production of the Rodgers & Hart stage musical, A Connecticut Yankee. None of the original songs will be included in the movie, a Bing Crosby starrer. We'll miss one song from that great show—My Heart Stood Still.

Authorities have noted some excellent jazz in nitery sequence in the old Howard Hughes production Hello Angela, now playing revival houses. They claim music was dubbed from phonograph records. It could have happened at time this picture was made (some 15 years ago or more) as union tops were not so observant in those days. Collectors and experts kindly note and report to this department if they catch the picture.

Theremin Not New

The theremin, electronic instrument used extensively by Miklos Rozsa in picture scoring (Spellbound and others) is not as new as many people believe. Found theremin featured as solo instrument on a Victor recording of I'm a Dreamer, Aren't We All? and Love, Your Magic Spell is Everywhere (Nat Shilkret & Or-

MOVIE MUSIC

Screen Tchaikowsky, But With Variations

By CHARLES EMGE

Hollywood—The long awaited biographical film of Russia's gift to Tin Pan Alley, Peter Ilyitch Tchaikowsky, planned at one time or another by every studio in Hollywood and finally brought off by Nat Finston, ex-MGM music chief, as the first offering of Symphony Films, will be released within the next few weeks as "Song of My Heart," the original title, which contained the word Russia, having been dropped for fear it would have attracted the attention of Congressional investigators.

Those who worry about the inaccuracies that creep into these movies "based" on the lives of famous composers can start crying right now about this one. Writer-director Benjamin Glazer has taken more freedom with Peter T.'s life than Tin Pan Alley has with his music—and that's a lot.

Narrates Love Affairs

As told in the picture (by a Russian officer to a group of American soldiers) the composer's first love affair and marriage, to a young music student, ends unhappily only because this attractive young thing (Gale Sherwood) just wasn't the right girl for him.

Next comes his all-consuming romance with Amalya (Audrey Long), the patroness who finances his musical career until he be-

comes established as a world-famous composer. They have an idyllic interlude in Italy but are forced to part because of difference in rank and the fact that the Czarina has promised Amalya's hand to someone named Boris. Amalya's father, the Grand Duke, finally decides that love should triumph and agrees to fix things with the Czarina. But it's too late. Tchaikowsky dies of cholera in the arms of Amalya, to the strains of the best hearts-and-flowers music ever written—his own.

Patroness Pictured

The character of Amalya is of course, remotely descended from Nadejda von Meck, the well-heeled widow (and mother of 11 children) who supported Tchaikowsky for most of his life, exchanged bales of affectionate correspondence with him, but never met him in person. In actuality the composer never had a romance with Nadejda or any other woman for a very good reason now generally known. It's not for me to say just how they might have handled that matter in a movie which will have to pay its way via the family trade.

Despite its weak story Song of My Heart will be considered a reasonably entertaining program picture by most ticket buyers, thanks chiefly to the sheer pleasure most people derive from Tchaikowsky's music. The excerpts heard in the score of this picture are almost as familiar to American moviegoers as the melodies of Stephen Foster.

Comprehensive Score

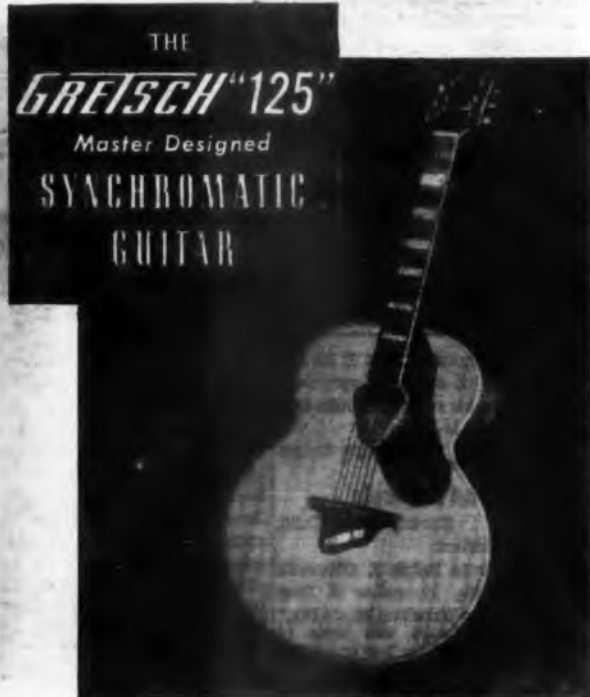
They include portions of the Fourth, Fifth and Sixth symphonies, the Piano Concerto in B-flat Minor, Romeo and Juliet Fantasy, Swan Lake ballet music, Nutcracker Suite, Italian Caprice and other equally familiar favorites with Friday afternoon music clubs. There is nothing new or ingenious about the presentation. Sometimes Song of My Heart ceases to be a screen play and becomes nothing but a concert.

Split Not Hughes Fault; Domergue To Wed Again

Hollywood—Faith Domergue, young Howard Hughes film discovery, announced two weeks ago that she would seek a Nevada divorce from bandleader Teddy Stauffer.

Miss Domergue stated that she had obtained a Mexican divorce from the bandleader last month, but that she wanted a stateside splitting to assure that she is legally free. The brunette starlet announced that following the divorce she would wed an MGM director.

chestra). Must have been made around 1930. Dr. Samuel Hoffman, Beverly Hills foot specialist, is the only theremin player holding a card in the Los Angeles musicians union (Local 47). He's also the player on the Capitol album, Music Out of the Moon. —Charles Emge



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Advertisement for W.F. Ludwig MagnoSteel Practice Sticks and Practice Pad. Features text: 'WM. F. LUDWIG MAGNOSTEEL Practice Sticks 30¢ PER PAIR', 'FINEST GRADE ALL-METAL DRUM STICK ON THE MARKET', 'PRACTICE PAD Heavy duty practice pad made of finest grade heavy stock maple lacquered and equipped with genuine live gum rubber. Silent but provides exact action as care drum.' Includes an image of the practice pad.

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Rudi No Badman Says The Beat

There comes a time in the annals of all good men and newspapermen, when we have to say: sorry, we were wrong! Two months ago, Down Beat ran a story quoting clarinetist Albert Nicholas about the alleged shenanigans of jazz writer, critic, worder and radio producer Rudi Blesh and based upon that we wrote an editorial. Nicholas made some extremely violent statements about Blesh and upon Down Beat's checking some of the musicians involved, seemed to be corroborated in at least part of his facts. Since then, however, not only Blesh, but others involved with his This Is Jazz radio program, have told us that Nicholas' statements and our editorial were completely untrue as well as uncalled for.

Down Beat's position has always been, that whatever critical differences it may have with the musicians and writers who make this business the screwy private world that it is, we have always tried to print the truth and to be fair to everyone in the field. It now appears, that in the Nicholas story and our editorial we printed "untruths" about Rudi Blesh. We are sorry, not only for any damage we may have done to Mr. Blesh, but because, as good newspapermen, we want to print the truth and the truth only. We believe in this issue's news story we have done just that.

Mr. Blesh's program This Is Jazz is now off the air. We hope that it returns, as Mr. Blesh has done a constructive job on jazz, and we are in favor of jazz by whomsoever and wheresoever it shall appear.

CHORDS AND DISCORDS

Defends Ellington

To The Editors:

This is in rather violent disagreement with the Keynoters, who stated in your Chords column that Ellington is reaching the Lom-

bardo stage.

Ellington was here a few weeks ago, and everyone who heard him was amazed. We had all been more or less under the impression that perhaps Duke was slipping. That evening of music proved how utterly wrong we were.

His band has lost none of its freshness, vitality, spontaneity, enthusiasm or any qualities of the good music which Ellington aggregations have almost consistently put out. Another thing which stared us in the face all evening was the spirit of cooperation which was, happily, very much in

REGIME MARCHES ON

NEW NUMBERS

CARLTON—A daughter, Cynthia (7 lbs. 3 oz.), to Mr. and Mrs. Jack Carlton, October 12 in Hollywood. Dad is song plugger and mom, former Betty Parker, is with the Russ Morgan office.
GUSSAK—A daughter, Judith Lois (6 lbs. 14 oz.), to Mr. and Mrs. Max Gussak, October 30 in New York. Dad plays trumpet in the band at the China Doll.
HAYES—A daughter to Mr. and Mrs. Sherman Hayes, November 2 in Chicago. Dad is bandleader; mom is his former vocalist, Del Welcome.
HUGHES—A daughter, Pamela Jo (6 lbs. 12 oz.), to Mr. and Mrs. Buddy Hughes, November 9 in New York. Dad is singer with Gene Krupa.
KAMINSKY—A son, Samuel Henry (8 lbs. 4 1/2 oz.), to Mr. and Mrs. Max Kaminsky, October 23 in New York. Dad is trumpeter now at the Village Vanguard.
MONDELLO—A son to Mr. and Mrs. Buster Mondello, October 30 in Galveston. Dad is bassist with Bobby Tinterow at Lloyd's there.

TIED NOTES

CANFIELD-GRANGER—For Canfield, trombone player CBS, and Grace Granger, November 1 in Chicago.
DE ROSA-INGHRAM—Octavio De Rosa and Rose Inghram, musical comedy star, October 22 in New York.
DEUTCH-WALKER—Murray Deutch, contact man for Miller Music, and Pam Walker, November 3 in New York.
GEIGER-KOBE—Stan Geiger, drummer, and Michelle Kobe, dancer, November 10 in Lima, Ohio.
HERDE-ROSENGREN—Joe Herde, altoist with the rumba band at the Copacabana in New York, and Elsa Rosengren, October 20 in New Jersey.
HILL-VOLNEY—Chuck Hill, trumpeter with Gay Claridge, and Helen Volney, November 12 in New York.
LICHTENSTEIN-SACKS—Eddie Lichtenstein, jazz tenor with Hot Five, and Helen Sacks, November 9 in Washington, D. C.
MAYO-BLAIR—Bobby Mayo and Judith Blair, vocalist with Del Courtney, recently in New York.
NYLON-LADD—Charley Nylon, pianist and arranger with Fred Waring, and Phyllis Ladd, November 29 in Philadelphia.
PINGER-HAYNES—Russell Pinger, trombone player formerly with Dean Hudson, Alvino Rey and Carl Bean, and Dee Hanes, former Richmond, Va., radio singer, recently in St. Joseph, Mo.
SCHALL-EMERELL—Max Schall, ex-manager of Buddy Rogers, Thornhill and Spivak, and Joyce Kimbrell, recently in New York.
STEINMAN-MARY—Sam Steinman and Mary Samuel, "Maxine" with Phil Spitalny's ork, November 16 in New York.
WORTH-MORRIS—Buddy Worth, brother and songwriter, Bobby and leader of his own trio, and Carol Morris, sister of actor Bob Mitchum, recently in Hollywood.

FINAL BAR

CHATAWAY—J. Thurland Chataway, 75, songwriter, November 13 in Michigan, Conn.
CONWAY—Margaret A. Conway, 59, singer, November 13 in San Francisco.
GREEN—Vivian Green, 60, mother of songwriter and leader Johnny Green, November 18 in New York.
HOWARD—Jerry Howard, Australian radio singer, November 6 in Sydney.
MEINKEN—Charles F. Meinken, 69, violinist, November 6 in Chicago.
MEICER—Karl Meicher, 61, leader, November 3 in Columbus, Nebr.
RYELL—Lou Ryell, 53, advertising manager of Variety for over 20 years, November 9 in New York.
ZIEGLER—Edward Ziegler, 77, assistant general manager of the Metropolitan Opera, October 25, in New York.

evidence.

The band was as fine as any of the recorded samples of it we have from a few, or not so few, years ago. And this is no indication that Ellingtonia is at a standstill... there was sparkling new stuff along with the more well known, but all in that manner which has always been so typically Ellington... minus any and all traces of Lombardo or anyone else.

I haven't heard Kenton since

Music Biz Sour, They Still Buy Certain Names

The music business is not alone in doing bad business. Every phase of entertainment in the country is off, with the exception of some sports. One of the big three in the agency field has not only been firing office help, but laying off executives as well. Song pluggers, band-leaders, cafe owners—they are all singing the blues.

Broadway theater grosses have slipped, with some theater operators pointing to Frank Sinatra's disappointing grosses at the Capitol theater in New York City. "If he doesn't do business, who will?", they ask, discounting the fact that Sinatra was ill for part of his engagement.

There are even stories that if business keeps slipping, and Local 802 persists in the demands for stand-by bands (who this time would work in the pit) that the Broadway theaters would return to straight double feature operation.

So business is tough—and this time for everyone, not just segments of the business. But the Beat still insists that personalities bands who have a definitive style will always do business.

For example:

Two weeks ago, Stan Kenton's band walked into the Chicago Civic Opera House with these results:

In an auditorium with a rated capacity of 3,800, they packed 4,100 customers by dint of cramming 120 into the orchestra pit and seating the rest on stage bleachers. The turn-away at the boxoffice was approximately 3,000, exceeding any previous figure in the history of the house and the gross was \$10,917.

Herb Carlin, manager of the Civic Opera, points out that attractions like Stan Kenton, whose natural draw is among the younger generation, can pull teen agers into a concert hall whereas the law in some instances and their parents in others would not permit them to catch the band in taverns, night clubs or even hotel rooms where liquor is served.

Names make news. They also can do business—IF what they are selling is vend-worthy, promoted and presented in a showmanlike fashion. The music business has always prided itself on its craftiness and flexibility. Leave us see it!

he has reorganized, but if he can get the spirit and good musicianship from his crew that Duke has, more power to him.

Georgia Griggs

James Fan Protests

Beverly Hills, Calif.

To The Editors:

In reply to Ralph J. Gleason's story in the November 5 Beat "High Prices Wrecking Music Biz," there are always two sides to every story and he has presented only one of them.

There are certain matters to attend to that make this business a success or a failure. Some of them are: advance publicity, moderate admission charge, good location, liquor being served. And advance publicity is the most important item.

Harry James' present band is the best band he's ever had. May-

be the reason your promoter lost business on James was because he fell down somewhere on those items I listed above.

About asking for too much money. You must remember that the high salary of a band such as James' is not due to the "four strings" but to the high cost of travelling expenses on the road, plus the salaries of a staff of arrangers, managers, secretaries and band boys.

Maxine Cramer

Geranium For Granz

Santa Ana, Calif.

To The Editor:

Sirs: It may concern yourself that Norman Granz deserves more credit than he receives. For taking jazz from the cellar and presenting in concert halls and really giving the public some real jazz.

8/3c Johnny Sandom

REEDS GILBERT



by Eddie Ronan

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Armstrong Pleases Jazz Lovers In Chicago Bash

BY GEORGE HOFER

Chicago—Imagine having your favorite jazz solos on records performed in person on a single night. That is what happened at last month's jazz concert by the 1947 Louis Armstrong Hot Sextet. It was a series of things like Louis singing Black and Blue, Big Tea playing Stars Fell on Alabama, Barney Bigard's conception of Tea For Two, and Sidney Catlett's unsurpassed ability to regulate the beat perfectly for each individual soloist.

The group as a unit is not and does not pretend to be a Dixieland band, nor does it offer anything new or sensational in music. Satchmo's superb stage presence binds together a showcase of jazz stars into a jazz production that warmed the hearts of nostalgic music lovers. The greatest contribution to jazz that has come out of the revival of Armstrong's small band is the release of the trumpeter from the fetters of a large commercial jump band. Consequently, Louis is playing and singing with more heart and inspiration than he has for years.

Too Many Novelties

The ensembles, like Royal Garden Blues, were polyphonic New Orleans style with the exception of a couple of very short Louis-Tea horn duets. Noticeable also were some very fine backgrounds for the featured solos. There were several too many novelties included in the two-hour show. It was not necessary to present both sides of their latest recording Rockin' Chair and Jack-Armstrong Blues. A little more instrumental improvising by Louis and Jack would have been better, especially since both of them were in top horn shape the night of the bash.

In addition to Louis, Jack T., Barney, and Big Sid; the unit in-

Swedish Newsman Covers Chi



Chicago—Jack Teagarden uses his trombone as a portable desk for writing an autograph for Berje Fritjofson, Swedish newsman. Shot was snapped by Ed Swanson at the recent Armstrong-Teagarden concert in the Opera House here.

cluded Dirk Cary on piano, Orville Shaw on bass, and Velma Middleton swingin' the 's. Shaw, who picks the bass rather than slapping the instrument, has improved considerably since the group reached the middle west. He took several solos including a well done C Jam Blues duel with Barney Bigard.

Big Sid is probably the only drummer in the business qualified to take a drum solo. His artistry of nuance and his natural ease of execution appeal to the intellect as well as to the emotions. Catlett's specialty on Mop Mop enthralled the listeners for over five minutes.

Velma Pleases Them

This reviewer has yet to feel the humor that is apparently present when an obese person jumps around on a stage. However, the Opera House audience got their kicks when Velma jumped her vocals. Velma sells her songs by showmanship which is necessary as there isn't anything spectacular about her voice and phrasing. She did I Cried For You, Buzz Me.

Virgin Islands Calls Manning

New York—Bob Manning, bassist lately with Johnny Blowers' new band at the Blowers' club in Astoria, is taking his own band to the Virgin Islands to open at a new hotel just being completed. The hotel, to be called the Bay Plantation, will feature American bands. Manning, now in rehearsal, will have wife Helen on vocals

Paul Mares Quits Ribs To Build Dixie Band

By GEORGE HOFER

Chicago—Paul Mares, trumpet player and leader of the original New Orleans Rhythm Kings, is coming back to the music game. He has sold his famous New Orleans type barbecue in Chicago and with the aid of Phil Dooley is organizing a Dixieland band. The group is to be a sextet with Paul Mares, trumpet & leader; Phil Dooley, drums; Irving Fabela, clarinet; Julian Laine, trombone; Floyd Bean, piano and an as yet unpicked bass player. National Attractions is handling and working on a Chicago location for the band.

The N.O.R.K. made the Friar's Inn famous in Chicago around 1921-22-23. They were perhaps the most influential jazz band of their day. Such famous jazz musicians as Benny Goodman and the late Bix Beiderbecke used the Friar's for a classroom. When the Kings finally disbanded, Paul returned to New Orleans for a few years, but came back to Chicago music with his own band in 1933.

Paul Mares and His Friar's Society Orchestra played at Harry's New York Bar during the Century of Progress years and made four historic sides for the old Columbia company that were issued on Okeh. Around 1936 Paul retired from active music and opened his New Orleans barbecue on Chicago's State Street where musicians flocked to eat and to sometimes take part in a jam session with the proprietor. Now Paul has decided to show them how New Orleans music should really be played.

More news on the Hugues Panassie-Charles Delauney feud (Hot Box Oct. 22) has been received from Panassie through Robert Sales of Louisville. The latter received a letter from Hugues written in Montauban, France October 27th after Panassie had read the above mentioned Down Beat story. Hugues denies that he ever accused Delauney of withholding money due him for writing articles for Jazz Hot.

According to Panassie, the rift is really due to 'Hugues' disapproval of Delauney's attitude towards jazz in general and the Hot Club of France in particular. It seems to be the old moldy fig versus be-bop routine again. At the annual meeting of the HCF on October 2, Panassie addressed 54 delegates from the regional Hot Clubs, advising them that if Delauney remained as general secretary he would have to resign as president. The meeting upheld Panassie, re-electing him by a vote of 40 delegates to 14. Pierre Artis won the general secretaryship by a vote of 38 to 9.

At the same meeting by unanimous vote, the HCF decided to withdraw from Hot Jazz Magazine (owned by Delauney) because the mag had carried many articles on top of which the HCF disapproved. The HCF henceforth will have it's own mag.

Roy J. Carew of Washington, D. C., has published an edition of the late Jelly Roll Morton's Frog-i-more Rag, also known as

Figs Rejoice; Ory to S. F.

San Francisco—Kid Ory's Creole Band will return to San Francisco to open Louis Landy's new spot, The New Orleans Swing Club, on December 15.

Spot, on Post Street between Webster and Fillmore, is being completed now and will be one of the most lavish in the Fillmore area.

Landy reportedly has signed Ory for three weeks at \$1500 per to open his club. Plans beyond the Ory engagement are indefinite as yet.

This will give San Francisco a practical corner on the New Orleans market with both Ory and the Louis Armstrong band in town during December. Ory's last appearance was at Blackbear's, Fillmore street Supper Club, last month where he played a two-week battle-of-music versus Saunders King and Jack McVea.

Landy's deal scotches rumors that Fillmore Street had sworn to stick strictly to vouteroney since Slim Gaillard's San Francisco visit.

Seattle Union to Vote Dec. 3; Nominations Set

Seattle—Ida B. Dillon and Jack Smith have been nominated to succeed Carbon L. Weber as business agent of local 76 here upon the resignation of Weber, who held the position for the last 13 years.

President Harry L. Reed, vice prexy Joe Pine and secretary Ed Carey have been nominated for re-election in their respective posts. Balloting will be held today (Dec. 3).

Froggie Moore and Sweetheart O'Mine. This is the number as recorded on Steiner-Davis 105, issued from a test record located by John Steiner four years ago. On the back of Carew's sheet music is reproduced Morton's original manuscript written in 1918. The manuscript definitely proves that the correct title was Frog-i-more Rag. Carew, an authority on Ferdinand Morton, believes this rag to be the best one written by Jelly, and his edition is the first one ever published just as Morton played it.

Jazz On the Radio! George Buck, Jr. WWOJ Lynchburg, Va., jazzology consisting of New Orleans Jazz (15 min.) and Chicago Jazz (15 min.) weekly on Sundays 8 to 8:30 P. M.

Sid Rosenfarb & Ed Borchardt do Anything Goes and Jump, Jive and Jam respectively on WERB—Chicago. Kurt (Heartache) Webster has been playing one old jazz record and one popular record from 11:30 P.M. Saturday nights until 1:00 A.M. Sunday over station WBT Charlotte, N. C.

Jim Currie is doing a jazz show over WFOK-Milwaukee, Wis. at noontime and has a sponsor.

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Rugolo, Coeds, Studied Under Darius Milhaud

By Sharon A. Pease

Pete Rugolo is best known for his work as Stan Kenton's chief arranger and the capable manner in which he has interpreted and put into motion the musical theories and ideas which Stan outlines. However, Pete is also a fine pianist. Last summer, during Kenton's illness, a group of his sidemen worked an eight-hour engagement at the College Inn, Hotel Sherman, Chicago. In addition to doing much of the writing for this combination, Pete also took over the keyboard assignment, and his work as a piano stylist was outstandingly impressive.



Pete Rugolo

Oakland, (1930-41) and earned an M.A. degree.

"It was a girls' school," Pete recalls. "But another fellow and myself were admitted so that we might study with the French modernist, Darius Milhaud, who was a member of the faculty." Throughout these six years in college he played piano and arranged for numerous bands in the Bay area.

He went to Los Angeles in 1941 and during the next year and a half played piano and wrote for Johnny Richards. Then came three and a half years in the Army where he had charge of a dance band that divided time between San Francisco, Santa Cruz, and Los Angeles. During this period Pete's admiration for Stan Kenton's work was noticeably reflected in his own arranging. This came to Stan's attention and his favorable impression of Pete's ability led to their association after the war.

Names Favorites

"Music should progress like medicine," says Pete. "And I admire everyone who is trying to do something progressive for modern music." He likes different pianists for different things. Among his favorites are Teddy

Wilson, Art Tatum, Stan Kenton and Lennie Tristano. The same applies to arrangers and his favorites include Dave Rose, Ralph Burns, Eddie Sauter and Neal Hefti.

As a style example Pete has chosen an original titled *Interlude*. (Stan Kenton recorded his interpretation of this composition as a piano solo backed by five trombones and rhythm. This Capitol recording is scheduled for future release.) Pete's composition is a tone poem expressed through the medium of ultra-modern harmonic deductions. Like most mood pictures, in this idiom, there is a tendency to grasp for the illusive qualities of unexplored regions. However, Pete does more than merely grasp for the means of expression — he really achieves it.

Serious Composition

The introduction consists of a call to attention and the establishment of the principal bass motif. The florid two-measure theme in the treble part of the first section is the melodic germ for the entire solo. The last four measures of the coda illustrate the possibilities of atonal combinations based on the polytonal chords in the natural series of overtones.

Interlude is a serious composition and should be heard several times to fully appreciate the meaningful devices which at first may appear to be indiscriminate use of dissonance.

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

Piano Star Spins

New York—A well-known name came back to the limelight last month when Jacques Frey, former half of the Frey-Braggiotti piano team, began a disc jockey show on WQXR here on Mondays and Wednesdays at 7:30 p. m. Frey will spin all kinds of music, concentrating on the concert faves he used to play.

Waring Crew Triumphs

Columbus—A classic band boy's nightmare came true recently in this Ohio town, marking a concert that neither Fred Waring and his band nor the audience is likely to forget. The Waring troupe arrived in Columbus just an hour before their concert was to start, but the railroad wasn't worrying about curtain time. Yard officials switched the Waring property car around for almost two hours until they would finally permit it to be unloaded, at the same spot on which it had first halted.

Prof. Wins Reichhold First Prize

New York—Leroy Robertson, 51-year-old Brigham Young University music professor walked off with the \$25,000 first prize in the Henry Reichhold Symphonic Award for the Western Hemisphere, largest contest ever tossed to creative writers.

Carmelo Guarneri of Sao Paulo, Brazil, garnered the second placing of \$5,000 while third prize and \$2,500 went to Albert Sendrey of Los Angeles.

Robertson's winning work, titled *Trilogy*, will be performed on the air Sunday evening Dec. 14.

Out of the list of 11 winners and honorable mentions, only three came from the U. S. proper. The others included one Canadian, one Mexican and six South American writers.

Not listed was Diogenes Quest, a symphonic poem by Fitz Andrews, who blows clarinet for coffee and cakes under the phony name of Andy Fitzgerald with the Joe Mooney Quartet.

Laine, Lawrence Thrill Teen Agers

St. Louis—The kids here will remember Nov. 15 for some time. The reason was Gil Newsome's "Teen Thirty O'Clock Club" and "Princess Teen" broadcasts from Keil auditorium. The broadcast hall, which seats 700, was packed by about 750 teen-agers who went wild when Gil introduced his guests for the morning—Bill Lawrence and Carol Scott (from JD's band), Larry Adler, Jack Fina and Frankie Laine.

Another 700 kids waited at the stage door to catch a sight of their favorite while the lucky ones

inside whistled and screamed as Bill Lawrence (only better than a teen ager himself) and Frankie Laine gave out with their favorite songs. Solos by Carol Scott, Larry Adler and Jack Fina got big hands but the girls couldn't decide on Lawrence and Laine. They were both "simply out of this world."

Gil Newsome, the KWK disc jockey responsible for the near riot, is the younger set's favorite due to his work with the teen age clubs. In recognition of this work the Mound City Press Club has presented him with a plaque for furthering teen age relations.

—Julian A. Krupnick

—Ray Washburn



Sharon

banjo. During high school he worked dance jobs, on banjo, and eventually organized his own orchestra. This marked the start of his arranging career.

Studied With Coeds

In the meantime his family had acquired a piano. Utilizing his knowledge of harmony Pete began experimenting at the keyboard—his greatest early influence being Teddy Wilson. He majored in music at San Francisco State College (1935-39) — studies included legitimate piano, arranging, composition, etc. After receiving his B.A. degree he continued his musical training at Mills College.

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Hollywood—Filmville has groomed into championship form another vocalist who is ready in more ways than one to go out into national competition and more than hold up her own in any class. This happens to be Miss Kay Starr, of Memphis and Dallas and now of Hollywood.

At the age of 13 she won an amateur contest on a Dallas radio station and for the next two years sang with the Lightcrist Doughboys, a Texas hillbilly band, and the Jewel Cowboys, a ditto outfit in Memphis, where she trekked in a family move. That was the start.

Joins Joe Venuti

While in Memphis, she had a 15 minute sustainer on WREC—and this is where she was showing her 15-year-old talents when Joe Venuti was booked into Memphis' Claridge hotel. His contract called

for a girl vocalist and he contacted Kay.

"Sure," she said, "but you'll have to ask my mother."

Next morning she was a bigger star. Kay toured Canada with Crosby and when the band played New York did the first Camel show with Bob.

About this time, a wire came from Glenn Miller out at New York's Glen Island casino. He needed a replacement for Marion Hutton, who had gone to the hospital for repairs. With the Miller band, Kay made two Victor Bluebird dates, Baby Me and Love With a Capital U.

"You should hear them now," she laughs, "Marion's key was two notes higher than mine. I guess I'm lucky though to even be on wax with the great Miller band."

This didn't last and after a sight-seeing tour of Manhattan with her mother the two returned to Memphis—with six cents between them. Kay went back to high school and finished before her next music break came. And then, it was a repeat.

Yep, Venuti again.

Back With Venuti

He came back into Memphis,

Brent Records for Modern



Hollywood—Recording for Modern records, clarinetist Jerry Brent and the rhythm section are shown above. Joe Chaddock is on drums, Irving Ebbelman on bass, George Marshall on guitar and Walter Weechler at the piano. Others heard on the sides are John Best, Murray McEachern, Pinky Savitt, Harry Rogers and vocalist Lillian Lane. Sides cut were Furosis, Jimmy, Boogie in A Minor Key and I Can't Escape My Love For You.

this time at the Peabody hotel and Kay rejoined Joe and this time stayed for four years—until the draft broke up the band in Miami. With this, Venuti and his wife headed west, and Kay tagged along.

Again, Kay was handy.

Charlie Barnet needed a girl and Kay just happened to be jamming with a little group headed by Wingy Manone. Barnet came, he heard, he contracted. Her stint with the Mad Mab lasted for two years until her doctors told her that one more night trying to sing above the wild trumpets of the Barnet band and she'd never sing again. She ended up in the hospital with a strep throat and that was the last she ever sang with a big band.

That was in 1944 and the year she took a lay off.

"I liked the big bands and it was rough becoming a single. I haven't left the coast since. Just been jobbin' around and not too much has happened—until recently, that is," she said.

Gets Record Contract

A date at the Santa Monica Ambassador, followed by a long stand at the Morocco and a week at the Million Dollar theater did the trick. That, and a Capitol record contract. And, right now, Kay is ready to rocket to the big time.

Her first Capitol disc, I'm The Loneliest Gal in Town, backed by Sharecroppin' Blues has be-

come the top pop record in sales throughout the southwest. Lonesome is the selling side, but Kay likes the blues of Sharecroppin' better.

This week, her latest pressings are to be released nationally. Key side is Then I'll Be Tired Of You, with a backing of violin, Benny Carter sax and Lee Young drums among others. It's a smooth, ballad-type thing and a contrast to what Kay usually puts down. The flip-over is the 1931 oldie, Is That The Human Thing To Do, a jump side with eight brass blasting.

"Everything seems to be going so good that I can hardly believe it," Kay admits.

People Nice Now

"And, do you know how I know?" she added. "Well, a lot of guys who used to go around putting me down are now calling and being extra nice and asking me to sign a contract."

She doesn't have a personal manager, as yet, but is handled by GAC.

Kay recently has been linked romantically with arranger Eddie Pripis, but says it's not serious.

"I've known Eddie for about five years—we're just good friends." Kay was married to studio trumpeter Roy Davis in January, 1946, but it ended in divorce in August of this year. She has a 12-month-old baby who takes up all her spare time.

She'll be the next great vocal star. And mark the word—Starr.

Bunk's N. Y. Sessions Click

New York—Bunk Johnson's sessions at the Stuyvesant Casino are now being run by A. Harold Drob. Bronx music lover, Band played Nov. 8, 9, and 12 and then the following weekend, 14 and 15. If successful, Drob plans to keep on running as long as the interest holds. Gene Williams, originally promoting the deal with Drob, has withdrawn.

Johnson's band consists of Ed Cuffee, trombone; Garvin Bushnell, clarinet; Don Kirkpatrick, piano; Wellmen Braud, bass; Danny Barker, guitar, and Alonzo Steele, drums.

Band plays for dancing 9-1, admission \$1.20.

Bean Town Nixes Bop, Boosts Jazz

Boston—The home of ex-name, contented sidemen! Dick Le Fave, late of Sam Donahue's crew now teaches trombone at Conn's School of Instruments, playing lead horn nightly for Johnny MacTeer, Ex-Kenton, J. Dorsey drummer Jimmy Felton fronts his own combo at the Copacabana.

Ted Goddard's group follows Red Allen into the Savoy Cafe soon, featuring Frankie Newton's horn. No definite starting date. Two local bands exciting much comment lately. Ray Borden, whose Kentonish book has been partially scored by Nat Pierce (formerly with Bothwell), has been cutting transcriptions for a bean town station, Carl Nappi's combo, into the 20th Century Cafe indefinitely, has been drawing heavily, capitalizing on the Hub's current craze for jump and the alto of Jimmy Mosher (ex-Wald).

Jazz is paying off, in the form of Sunday tea-time sessions at Boston's Mardi Gras, and Lynn's Red Fox and Alibi Club. Bop isn't doing so well. Joe Gordon, the town's outstanding Diz trumpet, is currently unemployed. No suitable nitery available for his combo.

—Ray Barron

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NOTES between NOTES

By Michael Levin

New York—Fifty Second Street, famed Swing Alley, is rapidly being strangled to death by a G string dipped in chop suey. Kelly's Stables, a former jumping musicians' hangout, is now a Chinese restaurant as is the plush Dixon's, next door. The Famous Door features a girlie show loaded with strip teasers, with the Nocturne and the Bayou, both formerly music spots under other names, following the same policy.



The only spots on the street with music are the Onyx which has singer Savannah Churchill, the Hickory House where Joe Marsala is back, but with only four sidemen, the Three Deuces, Ryans and the Downbeat Club, all of which have curtailed their name policies and are lying low waiting to see what will happen with business. The street has gone through this sort of thing three times now since the end of the war, though not as profoundly.

The principal reason is that much of the steady and the good trade which used to patronize music spots no longer comes. The reasons range from some of the character trade which hangs out in the spots to clipping, high prices, noisy and bad music and sensational publicity resulting from police activity.

Two weeks ago the NYC police raided an apartment above Jimmy Ryans, picked up a bunch of teen age kids, one musician and two "models" and hauled them off to court on dope charges.

Business the next night in the clubs was appreciably lower than it had been, and most of the ops blamed it on the screaming headlines the newspapers handed the affair.

Part of the blame for these conditions can be tagged directly on the owners themselves. The street is in frowsy shape with dirt and disorder the prevailing elements.

It is true that most of the spots have difficulty in getting long term leases because of plans to build business places on the block, and therefore no operator wants to put a lot of money in permanently redecorating. However, they could have done better than they did. Some of the money that was floating around during the war could have been earmarked for such purposes.

Furthermore it was primarily during the war that the Street became a rough proposition. The owners again are not completely to blame—but they could have prevented some of the cruder occurrences: the call girls who hang around waiting for clients, their smooth male fronts, the hangers-on connected with the dope racket.

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Paris Recording In New York



New York—Jackie Paris, at his first recording date, was backed by pianist Deryck Sampson and bassist Bill Lolatte. Paris, who sings and plays the guitar, is now at the Onyx club here. Records were for MGM.

and the plain ordinary characters who look like refugees from a slimy stone.

.. The owners reply that these fringes are to be found in any night club, that they are merely tolerating what everyone else does. Mobbe so, but their level of tolerance is much lower than was good for the financial future of the clubs.

Whatever the exact balance of the elements, Swing Street is about through, largely because it does not have steady trade large enough to plug the gaps between the huge draws of good name attractions. It doesn't have this trade because the clubs themselves helped drive it away.

Musicians as well as the clubs will suffer, besides those who simply like jazz where they find it.

Laine Managers Peddle Discs

New York — Latest personal manager gimmick is being used by Gabbe-Lutz-Heller, the Franke Laine mentors. They are sending out a sheet listing all their clients with the current records by each. A notation at the bottom adds that if the addressee has not received any of them, to notify the firm.

This is an indication of just how important records have become, when their exploitation, formerly a matter of concern only to the press agent, is now something a personal manager gets on himself.

Jack Palmer Into Hofbrau

New York—Jack Palmer, ex-Harry Jameist, moved into the Broadway Hofbrau here with some well-known sidemen backing his trumpet work. Among them are Fran Ludwig, tenor; Paul Richter, drums; Harvey Sell, bass; and Ira Spector, piano.

New Vine St. Combo

Hollywood—Bassist Harry Babasin has formed a six piece unit to work Tuesdays (off night) at the Morocco on Vine street. Unit has Dale Pearce, trumpet; Hal McKusick, alto; Jimmy Guffre, tenor; Herbie Harper, trombone, and Blinky Garner, drums.

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Navy Has Jock To Lure 'Em

Salt Lake City—New twist on disc jockeys is the Love That Sea program presided over here by Chief Quartermaster James Hardy of the regular Navy.

With 28 years of service behind him, Hardy works on KNAK here as probably the only regular uniformed disc spinner on a commercial radio station. He builds his show on imaginary cruises to sunny spots in the various oceans, all of which he has visited during his Navy service, spotting the pitches between pop songs and folk music of the region he is discussing.

Truly recruiting is getting rugged!

Met Manager Ziegler Dies

New York—Edward Ziegler, 77, assistant general manager of the Metropolitan Opera, died October 25 at his Park Avenue home here. He was a former music critic picked from the staff of a local paper by financier Otto Kahn over 30 years ago, put on the staff of the Met and told "to make a job for yourself."

Teddy Teaches

New York—if you're wondering, the only place besides records you can hear Teddy Wilson these days is in sch. 1. He's teaching improvisation at the Metropolitan Music School, 18 West 74 street here.

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DISC JOCKEYS SOUND OFF

'Platters Don't Wreck Music Biz!' - Roberts

New York—"I think that all this noise about disc jockeys and canned music played on the air being detrimental to musicians and the music business is a crock of pale milk coffee."

That's the opinion voiced by Jerry Roberts on his all night show broadcast from Leon and Eddie's, Manhattan night-spot. Robert's program, aired nightly on WAAT, Newark indie, is the first deejay affair to come out so bluntly on this side of the hot Petrillo ban question.

Roberts rambled on in his defense of his colleagues and the recording industry by naming names and citing instances in which radio and records had had almost sole responsibility for the rise of musical personalities and for the introduction of new musical styles.

'Gives Wider Audience'

"Bing, Sinatra, and most recently Torme, could never have achieved such a wide audience and have influenced vocal styles so completely and in such a short period of time if it hadn't been for the recording industry.

"How about 'pop'? Without these two mediums that word would to most people still be a sound effect of a square getting hit on the head and Dizzy would be the reaction that the aforementioned square would get as a result. Why, even the affronted musicians wouldn't be able to make up their minds about new modes in the art without making a pilgrimage to the few spots on 52nd Street."

Puts Flacks On Spot

Suggesting that even the musicians themselves must be in favor of making recordings under the present system, Roberts pointed to the duly appointed representatives of several record making names who were in his studio at that moment with the one intent and purpose of getting their records played on the program.

He asked Jim McCarthy, Milton Karle, and Fred Benson why they

should want Sam Donahue, Sarah Vaughan, Basie, Kenton, Torme and Ray Anthony waxings if they were going to react unfavorably to the future well-being of their clients. The three flacks declined to answer on mike for fear of offending either jockeys, AFM, or the platter manufacturers.

Some Lose Work

"Sure," wound up Roberts "newspapers put the old leeches criers out of business but excepting for a couple of fog-horn street shouters, I'm certain that we're all much more aware of today's news than under the old system and have no desire to go back to the old way. Let's let our musical news by modern and not get back to the old system."

"Certainly some musicians have been put out of work by the roads made by jukeboxes and disc shows such as mine. But every one we've put out of work, we've a dollar into someone else's pocket. I'm sorry for the guys who are out of work. But I'm also glad for the guys who are making money and having more people hear their music than ever would have been possible before."

Roberts, an ex-AFMEr, is a musician who has never made a record.

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diggin' the discs with MIX

(Jumped from Page 15)

Gal Brown trombone on **Gal** and some ensemble on **Place**. The rest is insipid vocaling by Dolores Parker. Don't tell us that he is going commercial either in his first Columbia pressing, because this is bad commercial too. Ellington is Ellington is Ellington. Never did I think the day would come when Gertrude Stein would fit a jazz review. When Duke plays well, he is both ear-worthy and commercial. When he plays like this, even his best friends will have a hard time defending him. (Columbia 37957)

HAL McINTYRE

!!! **The Donkey Serenade**
!!! **It Happened In Hawaii**
Serenade is played as a flag-waver featuring the McIntyre alto, though he sounds better on a pretty ballad giving him a chance to display his complete mastery of shading. (MGM 10102)

BILL MILLNER

!!! **So Far**
!!! **Too Marvelous For Words**
Two sides by the West Coast unit specializing in reed work with vocals by Lillian Lane and the Melo-Tones, vocal group led by Les Baxter. The most noteworthy thing on the disc's side is the horn voicing against the solo reed solo parts. This is as good a job of dance music as is around this month. (United Artists 703)

TEX BENEKE

!!! **Stormy Weather**
!!! **Body And Soul**
Weather has some sterling lead trumpet which sounds like the romping monster, Conrad Gozzo, while both sides are loaded with the specialized sax section effects this band likes. It's over-stylized music to my tastes, but certainly well-done. The strings get some chance on **Soul** to be used as a section instead of a tagging puppy-dog. (Victor 20-2374)

VOCAL

THE JACKIE PARIS TRIO

!!! **Sky Lark**
!!! **Red Wagon**
In a sense, these sides rate three notes more for the promise implied than that completely shown. Paris is the young guitar-playing vocalist whose little unit was reviewed some months ago in the Beat with great favor. His singing is an amazing combination of Fitzgerald - Vaughan - Holiday influences with a strong dash of the old blues-shouting technique as used by Frankie Laine. His volume and life are unusual in this era of limpid baritones. His occasional frogs and uneasinesses of pitch shouldn't be as common as they are. Deryck Sampson's pianoings support him admirably, but Bill Bolaff's bass was under-recorded. Paris can do better than these records. His voice and style are refreshing, certainly different, still a little immature, but quite possibly of tremendous hill caliber for commercial records. (MGM)

VIC DAMONE

!!! **Ave Maria**
!!! **Silent Night**
Damone on **Maria** sings intelligently, but his voice is not full enough to cope with the dramatic

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intensity the song requires. He isn't helped at all by Tools Camarata's backing which is quite a bit over-balanced, as is the supporting choir. The surfaces are pleasantly sandy. The 19-year-old baritone fares better on **Night** with its less imposing phrases. (Mercury 15001)

ROBERT MERRILL

!!! **Songs You Love**
Good baritoneing by the bobby-sox idol of the Metropolitan Opera. This is not the best baritone you will ever hear, but it is possessed of a type of life and quality that makes pleasant listening. Included in the album is the famed Lehar **Yours Is My Heart Alone** which Richard Tauber parlayed into a career. (RCA Victor M-1150)

BUDDY CLARK

!!! **For You Alone**
First really good solo break for a singer Columbia has used as a work horse with practically every band in its stable. There is no copying here. Non-youngster Clark has his own style of phrasing, sticks to it with good effect throughout this album. Kenny Sargent should note Clark's excellent diction on **For You**, Perry Como his richly resonant tone on **East Of The Sun**, and Sinatra his careful use of phrasing on **More Than You Know**. This man is a very, very good singer. (Columbia C-153)

ETHEL WATERS

!!! **Songs**
From **Happiness Is A Thing Called Joe** to **Supper Time**, these six sides cover famed Waters interpretations. You will hear hints of the style which influenced so many singers, particularly Mildred Bailey, but unfortunately there isn't too much of her voice left. (MHR H-2)

ALAN LOMAX

!!! **Listen To Our Story**
!!! **Mountain Frolic**
Here are the first two albums in the long-awaited Decca series of folk music and its lore by Alan Lomax, member of a famed family in the charting of this field. The first album is a group of ballads taken from the Brunswick files of the 1920's, including what was later to become the famed **Stack O'Lee** blues, **The Girl I Left Behind Me**, **The Death Of John Henry** and others. The second group is a very clever integration of some famed hills music such as the original **Cindy** and **Arkansas Traveler** into a connected tale of an imagined Tennessee frontier dance as it might have taken place in 1840. These sides are all well-chosen, interesting and well documented in the notes. Decca and Lomax rate roses for offering listeners an authentic change from the kind of drivel put out by the regular hill billies of the U. S. (Decca B-1024-5)

BILL DILLARD

!!! **The Devil Sat Down And Cried**
!!! **I Hete Myself In The Morning**
Segments of triple threat man Bill Dillard's singing, playing trumpet and acting. Best music is



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his horn on **Devil** and Everitt Barksdale's guitar on both sides. (MHR 128)

PATTI PAGE

!!! **I Feel So Smoochie**
!!! **I'm Sorry I Didn't Say I'm Sorry**
Smoochie, introduced by Lena Horne, is sung competently by Sarah Vaughan-influenced Patti Page. The George Barnes Trio accompanying is so echoed in reproduction that it sounds as if it were playing next door. (Mercury)

SVET SVANHOLM

!!! **Prize Song**
!!! **By Silent Hearth**
The new replacement for Melchior, Svanhalm sounds here as though he were recorded in a barrel, shows power, too much tremolo and harshness in phrasing. However he is far better than most of the current crop of Wagnerian singers. (Victor 11-9791)

NOVELTY

EDDIE DUCHIN

!!! **Duchin Plays Tchaikowsky**
The slick-haired wizard of the ivories rolls off eight sides here backed by a vocal choir, an effect used with far more inventiveness by Mel Henke on his Vitacoustic sides. The tunes are the Tchaikowsky adaptations which you have heard done too many times by too many bands. Duchin's piano noodlings sound barren in the wake of really good society pianists such as Cy Walters. (Columbia C-154)

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AGNES MOOREHEAD
!!! **Sorry, Wrong Number**
This sort of thing has been tried often, failed often on records. Here is a radio mystery which caused a sensation when first produced, done brilliantly by Miss Moorehead. If this doesn't curdle your innards, you use gelatine instead of blood. (Decca DAU-2).

BUTCH STONE

!!! **Baby, Don't Start Cheatin On Me**
!!! **Sister Arabella**
Stone in many respects has the same record salesmanship ability as would an ofay Louis Jordan. These two are typical Stone novelty bits. Just enough of the supporting band is heard to make you want to hear them unwrapped. (Majestic 7256)

CONCERT

ARTHUR WHITTEMORE AND JACK LOWE

!!! **Liszt Concerto Themes**
Another of the duo-piano adaptations which are so popular these days. Being no great lover of Liszt, it bothers me not to see him extracted. And music which is itself often essentially

technical trickery cannot explain if the same technique is used to represent it. The recording lacks complete clarity, while the team's playing seems to lack the usual sparkle and elan. (Victor 11-9771)

MORTON GOULD

!!! **Birth Of The Blues**
!!! **Two Guitars**
!!! **Peanut Vendor**
!!! **Masquerade**
!!! **Begin The Beguine**
!!! **Georgia On My Mind**
!!! **Limehouse Blues**
!!! **Blues In The Night**
This album says the arrangements are by Morton Gould himself, which means he can take the rap for what goes on. **Blues** is a perfect sample: old boogie figures, trumpets in second a la 1925 blues style, key changes to build excitement such as the western movie pianists used to use—you've heard it all before. Add to this sloppy recording and playing, and you have an album that musically is unsatisfactory. This is strong criticism—so written because Mr. Gould has such a handsome reputation and so seldom lives up to it. **Guitars** is dragged out in a (Modulate to Page 17)

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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.

(Jumped from Page 1)

SMALL COMBO (Instrumental)

Table listing instrumental small combo candidates with names and vote counts.

SMALL COMBO (Vocal)

Table listing vocal small combo candidates with names and vote counts.

VOTE HERE!

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

PICK YOUR ALL-STAR BAND

(Do Not Vote for Band Leaders Here)

Form for picking an all-star band with categories: Trumpet, Trombone, Alto Sax, Tenor Sax, Clarinet, Piano, Drums, Bass, Baritone Sax, Guitar, Arranger, Male Singer, Girl Singer.

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

YOUR FAVORITES OF 1947

(Leaders Are Eligible for Votes Here)

Form for picking favorites of 1947 with categories: Best Band, Second Choice, Small Combo (3 to 8 pieces), Small Combo (Vocal), Male Singer, Girl Singer, King of Corn, Favorite Soloist, Your Name, Street Address, City, State, Professional Musician?

Table listing King of Corn candidates with names and vote counts.

MALE SINGER (Not With Band)

Table listing male singer candidates with names and vote counts.

GIRL SINGER (Not With Band)

Table listing girl singer candidates with names and vote counts.

KING OF CORN

Table listing King of Corn candidates with names and vote counts.

FAVORITE SOLOISTS

Table listing favorite soloist candidates with names and vote counts.

TRUMPET

Table listing trumpet candidates with names and vote counts.

TROMBONE

Table listing trombone candidates with names and vote counts.

ALTO SAX

Table listing alto sax candidates with names and vote counts.

TENOR SAX

Table listing tenor sax candidates with names and vote counts.

BARITONE SAX

Table listing baritone sax candidates with names and vote counts.

CLARINET

Table listing clarinet candidates with names and vote counts.

PIANO

Table listing piano candidates with names and vote counts.

Long Band Needs Only An Identifying Style

Johnny Long Orchestra

(Reviewed at the Hotel Pennsylvania, NYC)

Trumpets: Harder Downing, Bob Price and Billy Hodges. Trombones: Eugene Bird, Herbie Anderson, Tex Mulcahy and Ed Butler.

Saxes: Joe Saitta and Jack Flindt, altos; Sid Block and Chick Renda, tenors; Jackie Marsh, baritone.

Rhythm: Floyd Sullivan, drums; Clyde Newcomb, bass; and Claph Keen, piano.

Vocalists: Francey Lane... The Beachcombers: Natalie Shepherd, Bill Shepherd, Jerry Graff and Al Gross.

Leader and violin: Johnny Long.

Manager: Pat Long.

Press: Buddy Basch.

New York—This is another in a 12 year series of Long bands to make a stab at elusive success. In many respects it's the best he has ever had. Though trombonist Ed Butler is the only surviving member of his original Duke University band, the left-handed violinist still is styling his music after the leader who gave him his original start: Hal Kemp. No one will wrist-slap him for this. The Kemp band still stands almost alone as a successfully commercial band which was musically palatable and played superlative dance music.

Long's reed section uses the tubbed clarinets, the light two beat and many other trade marks of Kemp success. In addition, he leans heavily for showmanship on choral singing and vocal group scoring of the sort Tommy Dorsey first found successful in 1937.

In other words, this current Long package is a thoroughly commercial unit, and should play to satisfaction in any job it is booked.

Needs Identification

Only criticism of the band is that, being a mixture of so many familiar things, people will just remember it as a competent band and not much more. Even the

heavy plugging that has been given such Longtams as Paradise will not serve to identify the band enough for top success.

It's a truism in this business that what has been successful once before will get a good band but but never really makes its fortune.

Long is not to be deprecated for copying Kemp if he wants a good dance band. But he will have to evolve some elements of style that are definitely his own before he can be sure of really clicking.

Musically the band's arrangements by Sid Block and Eric Strydom are competent. Even with a band that is predominantly a sweet one however, more conscientious use of good music can be made than is heard here. Simplicity doesn't necessarily imply emptiness—and there are times when the casual ear expects more from Long.

Plenty of Vocals

It may be alright for Lombardo and Kaye to sneak by with their figurations and simple harmonic figures. But in this day and age a new band trying to buck that competition can't get ahead of them by plowing in the same rut.

Standout of all the vocalists, and every time you turn around, someone else seems to be doing it, is small but lively Natalie Shepherd, who with her husband, Bill, formed the group during the war in the Hawaiian Islands. Featured vocalist Francey Lane is pertly pretty, has a habit of bounding up and down while singing which Virginia Maxey used to do to excess too.

Down Beat's Decisions: Right now, a very good dance band commercially speaking. It could be and should be better, both in musical depth and sharpening of the mass of showmanship thrown at the customers.

JOHNNY LONG REPLIES: I think Mike is basically right in most of his criticism. But when we played at Duke University in 1933-4-5 we did ensemble singing at that time. So we are not exacting Tommy Dorsey on that. Actually the only thing we have like Kemp's is the megaphone on the clarinets. And we used them at Duke, too. The brass stylings and saxes are different from Kemp's and they were primarily what made his style.

We try to get a little different sound in by using the flute and oboe. We use them legitimated, not in a dance-band style.

As far as I know, we are the original band to use jive background lyrics. The others use 1940's English background words while we use "hepster's language." However, I think Mike was fair and I do appreciate his constructive comments.

New York—Folk music specialist Alan Lomax, responsible for the Decca folk series, now has WOR-Mutual show 12:30 on Wednesdays. Lomax plays in his special field and distinguishes them.

Vertical text on the right edge of the page, including various notices and advertisements.

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Gardner Playing Blue Heaven



Las Vegas—Taking it easy in the Blue Heaven casino here, owner Gene Austin and pianist Jack Gardner have a friendly game with entertainer Shirley Brown. Gardner recently finished a stint at the casino and is now back in Chicago.

Downey Back

New York—Morton Downey is back on the air for Mutual at 11:15 p.m., Tuesdays, Thursdays and Saturdays with a band backing led by guitarist Carmen Mastrea.

Muscraft Adds Greco

New York—Signed to Muscraft and recording already are Buddy Greco and the Three Sharps who have been working Frank Palumbo's Club Thirteen in Philadelphia.

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 3418 RKO Building, New York City, or 1232 North Wilcox, Hollywood, Calif.)

Bobby Worth has just finished two songs, *One, Two Gun Harry* from *Tucumari* which he wrote with *Dorothy Shay*; two, *Out Where The Tall Corn Grows*, a hill billy novelty. . . They say *Walter O'Keefe*, glib comedian now on CBS' *Double or Nothing*, has just penned *I Remember . . .* *Dave Franklin* has opened his own pubby which will feature novelty and special material songs. . . *Gus Arnheim* and *Andy Rus-*

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sell have Al Salomon repping their new Monterey firm. . . *Robbins* has published its first bop dance series consisting of five numbers by *Dizzy Gillespie*. . . *Jack McCoy* is now standarda plugger for *Music Publishers Holding Corp.*

Nat Winecoff, formerly head of Peer firms, now heads his own company, *Commodore*, which specializes in Latin-American and western stuff. . . *Berle Adams* is generalizing Astor music org'd by *R. M. Savini* of Astor pics. . . *Buddy Johnson* begins his own firm, *Sophisticate*. . . *Louis Jordan* is skedded to cut *Frank DeVol's* *Bombo B. Bailey*. . . *Ex-TD'er* *Dave Jacobs* is assisting *Dick Arnold* at *Martin* music. . . With *Herb Lutz* out as local plugger comes the announcement that *Sid Goldstein* joined *George Simon* after cutting out of *Famous*. . . *Tobey* music is the firm name for the company recently set up by *Harry* and *Henry Tobias*.

Empire Songs has spread to the east coast with offices in NYC's Brill building headed by *Perry Alexander*, head of his own *Dubonnet* music. *Jimmy Zito* and *Joe Alexander* recently acquired interests in *Empire*. . . *Mike Davis* and *Earl Schuller* have scratched *This Christmas* to be pubbed by *Nordyke*. . . *Allan Roberts* and *Lester Lee* just completed *Put, Put, Putting Down The Putney*, *Fatima Brown* and *I'm Sailing My Dream Boat* for *Columbia's* new film, *Port Said*. **Records**

At this date (why anyone would, this column would like to know), but it has been announced that a Pacific northwest lumber biggie, *Louis Azarov* has put a quarter million in a new record company, *Constellation* records. . . *Bob Carroll* has signed with *MGM* sides. . . *Dick Bradley* has been eyeing coast locations to bed down his *Chicago Tower* record company. . . *Mark Warnow* has an entertaining side, *Who Put The Dream In Your Eye*, on the new *Coast* record label, they say. . . 18-year-old pianist *Andre Previn* recently was inked to a *Victor* pact. . . Although *Majestic* has banned its artists from cutting *Warner* tunes, *Eddy Howard* will cut the *Mabel Wayne* ballad, *It Happened In Hawaii*, the first *Warner* number to be created by a *Majestic* artist in five months.

Barclay Allen cut a new Latin number, *Corocita*, for *C. P. MacGregor* which ops say may be another *Cumana* (please, no).

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Pictures Of Music World Personalities



Blowing at the Blue Note, new loop jazz spot in Chicago are Muggsy Spanier, whose photo is on the top left, Dave Tough and Miff Dole. Dottie Reid, shown in the lower left picture, is singing with the group. Stan Kenton's rhythm section, top right, boasts several leaders in the Best poll. Left to right are Eddie Safrancki, bass; Hans Tomasi, maracas; Shelly Manne, drums; Kentons

Jack Costanza, bongos; Laurindo Almeida, guitar. Singer Freddie Stewart and Gene Krupa kept starlet June Preisser amused on the set of Monogram's Smart Politics, where the center photo was taken. On ice in New Orleans were Bobby Byrne and Jerry Brent, one of the skaters in the ice show at the Roosevelt hotel there. Byrne's now in New York, where the ice is real.

DOWN BEAT

MUSIC NEWS FROM
COAST TO COAST



**DEC. 3
1947**

• • •

*Stan, Duke,
Cole, Pipers
Lead Poll*

(See Page 1)

• • •

*Louis Clicks
In N. Y., Chi.*

(See Page 2-11)

• • •

*Billie On
Street Soon*

(See Page 2)



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