

DOWN BEAT

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Raymond Scott In Old Groove With New Group



Chicago—Clicking merrily along, the Raymond Scott quintet, with the traditional quota of six men and singer Dorothy Collins, enlivens the Rag Doll, north side nitery which began its name policy with the Louis Armstrong group several months ago. Shown above are: Scott, piano; Miss Collins; Dick Mains, trumpet; Jerry Winner, clarinet; Joseph Palmer, tenor; Irving Manning, bass; Kenny John, drums. Staff photo by Ted.

Spike's, Dizzy's Tours Nixed By British Move

London—Because of an adamant British musicians union's refusal to admit American orchestras, Spike Jones' contemplated tour of the Isles this summer has been definitely cancelled. Second, and more unexpected blow to leaders seeking entry, came when the ministry of labor, despite a prior decision on the part of England's musicians union, refused to admit Dizzy Gillespie. Diz, who had planned four or five dates on the island, had been given permission to enter after a petition requesting his admittance was drawn up by union men eager to see the Gillespie group.

How both decisions will affect Stan Kenton's plans, as well as Chubby Jackson's, was not revealed.

Crash Kills 'Doc' Sexton

Hollywood—One of the west coast's most amiable and best liked music contact men, William (Doc) Sexton, was killed here January 31 when the car he was driving plowed into a heavy truck.

Sexton was en route to his home in North Hollywood shortly after midnight when the accident occurred in Caluenga Pass. The truck had been parked partly off the road while its driver assertedly aided some motorists involved in another mishap.

Originally a veterinarian, Sexton was nicknamed "Doc" by his many friends in music and motion picture circles. It was because of his close association with the trade that he gave up his practice in late 1938 to become a song plugger. At the time of his death he was head of the Burke-Van Heusen Hollywood office.

Sexton is survived by a son, Timothy, his mother and his wife, the former Kitty Lang, widow of Eddie the guitarist.

Haines At Harem

New York—Connie Haines opened at the Harem, Broadway night spot, replacing Rose Marie. Comic Myron Cohen co-stars with the ex-TD vocalist.

Mercer-Horn-Shore Team For Cig Shot

Hollywood—A press time pacting added Johnny Mercer to the Dinah Shore-Harry James alrer over CBS for Philip Morris. Initial show debuted February 13.

Mercer's contract calls for four weeks with options if his part on the show doesn't interfere with other activities.

Shore and James both record for Columbia.

Spring Again



Hollywood—Gal with the Garland-type grin, above, is Lois Butler, a 15-year-old Los Angeles miss who is well-launched on a movie career. Lois drew an important role in the Eagle-Lion picture *Mickey* and when studio officials discovered she could sing, they re-wrote the part into a musical role for her. Capitol has signed Lois for records.

Red McKenzie Dies In NYC

New York—William (Red) McKenzie, a leading singer in jazz circles, died at St. Clair's hospital here February 7 of intestinal disorders after six weeks' confinement.

Born in St. Louis, October 14, 1901, Red became a jockey when he was fourteen years of age, a career which lasted three years. He transferred his interests from horses to music one day in 1918 when, while sailing up the Mississippi on the S. S. Sydney, Red heard a trumpet player named Louis Armstrong. Red went with the band to St. Louis, there to begin experiments with the harmonic possibilities of a comb wrapped in tissue paper.

From this experiment grew the Mound City Blue Blowers, Red, joined by Dick Slevin and Jack Bland. The group was taken to Chicago by bandleader Gene Rodemich, there to make records for Brunswick. The Blue Blowers clicked and went on tour, including a trip to Europe.

Sold Six

Red met up with other future jazz greats on his return, joined with them and is credited with being the sole factor in selling Tommy Rockwell, then with Okeh Records, on the Beldebecke-Trumbauer group in New York, and later on the Condon-McKenzie unit in Chicago.

Red sang with Paul Whiteman's orchestra for a spell about fifteen years ago, gaining nationwide fame in pop music circles, then concentrated on swing circles. He was a regular fixture at the original Onyx Club where his discoveries, the Spirits of Rhythm, were featured. Red sang then and later when Riley & Farley opened there.

Heard at Condon's

More recently Red has been heard on a few records, but mostly at Eddie Condon's and at a few of Eddie's Town Hall concerts.

Funeral services and interment were held in St. Louis



Red McKenzie

L. A. Op Switches To Non-Union Men

Hollywood—Ostensibly springing from the AFM recording ban and the general slump in business, at press time one local ballroom ousted its union band and employed non-card holders and two additional danceries reportedly were scheduled to follow suit. As *Down Beat* went to press, the non-union crew of Chuck Gates was working at the Majestic ballroom in Long Beach and by the time this paper reaches the stands it is expected that Gates will be transferred into the Meadowbrook (now the Mardi Gras) and in his place at the Majestic will come another non-union band headed by Ronnie Ward.

McKinley Crew To New Orleans

Jackson, Tenn.—Despite atrocious weather, a near capacity crowd turned out for Ray McKinley's second visit in six months to the Pit, and spot's op says it would have been a sell-out, weather permitting.

En route to New Orleans, to bolster the Lenten trade at the Roosevelt hotel's Blue Room, McKinley wisely mixed up his presentation, giving forth with standard boogie numbers, inherited from the old days of the Will Bradley band, in addition to his current novelties and the distinctive modern compositions of Eddie Sauter.

The Seventh Veil, featuring Ray Beller's fine alto, and Cyclops Was Right, were well received, as was the band's entire performance, despite the absence of jazz trumpeter Nick Travis, out temporarily due to an operation. He's to rejoin at the Roosevelt, from where the band will broadcast nightly over WWL.

Kai Rehearses Band

New York—Kai Winding, who finished second in the trombone division of *Down Beat's* poll for 1947, is rehearsing a combo for night club work here. Unit consists of Red Rodney, trumpet; Jerry Mulligan, the arranger, saxophone; Curley Russell, bass; George Wallington, piano, and Tiny Kahn, drums. Johnny Gluskin has a management pact with the group.

where Red is survived by a son two sisters and two brothers.

Friends Attend

Just before the remains were shipped west, a small service was conducted by Father Andrew at a Bleeker Street funeral parlor with a few of Red's closest friends attending. There were Mr. and Mrs. Eddie Condon, Vincent Granier, Willard Robinson, PeeWee Russell, Bill Moore, Don Walsh, George McCoy and a few others.

Pinch Hitter



Memphis—Adrienne, who believes that's enough of a tag for her friends to remember, joined the Ray Robbins band for its engagement here at the Peabody hotel. Before her marriage and retirement, she sang with the Emil Vandas band at the Edgewater Beach hotel in Chicago. The Robbins band is now at the Oh Henry ballroom in Willow Springs, Ill.

At the same time, a third non-union crew, this one led by Glen Thornton, will take over the stand at the Terrace ballroom of the Hermosa Blitmore. Although separately owned, all three spots are under the management of Harry Schooler.

Tried Everything

Schooler, who claims to have tried every possible gimmick to make his places pay using union men, argues that he can stay in business only through such drastic measures, that his are the only local ballrooms other than the Palladium operating a full week and that it is better to hire more men at less money than a handful at scale, especially, in view of the current widespread unemployment among local sidemen.

"The union's stubborn defense of its scale is working a hardship on musicians as well as the operators," Schooler said, "and I guess they'd rather have no guys working no days a week at scale than a lot of men working every day of the week for less money."

When contacted, Eddie Pratt, assistant to Local 47 vice-president John te Groen, said that Local 47 was aware of the non-union operation at the Majestic ballroom, but added that Long Beach was out of their jurisdiction. When queried what would happen if non-union bands were employed at the Meadowbrook here, Pratt explained that such action would be reported to the central labor council. And that it would be up to the council to place the ballroom on the unfair list.

Greene's Circus Stay Extended

Hollywood—Pianist-vocalist Viviane Greene, whose stay at the Circus room of the Ambassador, Santa Monica, two weeks ago, was extended from four weeks to three months, is now airing nightly over KFWE.

Chick, famed for her Honey, Honey, Honey, records for Trilon.

Marilyn, Art On the Cover

Always pick on an accordion player, because he must keep his distance, laughs Marilyn Maxwell as she demonstrates a clinch with Art Van Damme on the cover. Born in Clarinda, Iowa, Marilyn sang with Ted Weems and other bands before becoming a screen and radio star. Closing her State-Lake theater appearance in Chicago on February 12, the beauty returned to Hollywood for another RKO film. Art Van Damme is heard on NBC from Chicago, Sunday nights at 11:30 (CST) on the Dave Garroway show; his own daily show on WMAQ at 11:15 a.m. (CST) and *Musica* via the network at 11:45 p.m. (CST) on Thursdays.

Cover photo by Ted Hallock.

Jimmy's Turnabout Lull Before Storm?

New York—Things took a comparatively quiet turn along AFM and radio rows following the excitement of Congressional hearings, preceding the extension by James C. Petrillo of the about-to-expire contract with major networks. As things

stand now, the radio industry and the union do not have to get together on a new contract until March 31. General opinion in the trade is that, by that time, most kinks will be ironed out amicably and, as far as the public is concerned, the radio program picture will remain more or less as is.

Leastways, that's the lay of the general landscape as another Down Beat goes to press.

Sigh Of Relief

While the television and general radio pictures remain unsettled, Petrillo did give part of the industry a sound reason for heaving a sigh of relief when he put the okay on FM outlets negotiating with union locals for the use of musicians on their broadcasts, and for duplication of network "live" music shows on AM and FM stations.

Asked if this was a temporary lifting of the ban on FM broadcasts by musicians, the union head replied that it was removed for good. As it stands, negotiations are a local matter and probably will not concern the national federation until FM grows into a nationwide network. At such a time, it then would become a national issue.

Ban Can End

A checkup reveals that presently there are 371 FM stations in the United States, more than 300 of which are affiliated with AM stations.

The recording ban's status remains unchanged, though efforts are being made to bring about a suitable royalty tax arrangement, to benefit the musicians, through congress. Petrillo has stated that if such an arrangement can be made, the ban may be lifted.

Seems Peaceful

So, all in all, it would appear that things are pretty peaceful after two solid months of controversial excitement.

It would appear that way—BUT...

The embers still are smoldering and, now and then, they burst into a little flame. Evidence of this was the recent line in Walter Winchell's column that a press agent has been engaged to fight Petrillo in the papers. "Last name is Burnett."

Inopportune Time

It would appear that Mr. Burnett has chosen a very bad time to pick on Mr. Petrillo. Since his appearance on the television and newsreel screens—particularly the former—during the recent Washington hearings, the union head has won himself a lot of friends. The writer has come across innumerable members of the great American public who caught Mr. P. on the video and, because of this chance meeting,

have become his fans, whereas previously they'd not thought too kindly of him and his edicts.

That same instrument, television, has been the means of winning him some additional rooters when on several recent occasions bands were seen and heard playing on the screens. It seems that the union has made it a practice to grant okays to charity benefits and veterans' organizations affairs for the televising of musicians used in their shows.

Has A Heart

James C. also hit the public relations nail on the head again when he issued an okay for musicians to make recordings for use in the Heart Association drive. Ray Bloch's band is being used.

Then came the okay for Bing Crosby to continue transcribing his Philco radio programs. The ban was waived in this case because the Crosby platters are used only once, returned to the sponsors in Philadelphia and destroyed. Musicians playing the transcription dates receive record rates which nets them a third more than a live broadcast performance would.

Still A Puzzler

Yes, it would appear that Mr. Petrillo has launched something of a good public relations campaign. Whether or not it was planned that way is a matter wherein your guess is as good as anybody's.

Chicken Roost Gets Cozy Cole Quintet

New York—Drummer Cozy Cole moved into the Chicken Roost, Broadway nitery that offered Margaret Truman an engagement, bringing with him a quartet of instrumentalists.

With Cozy in charge of the percussion department, there's Joe Thomas on trumpet; Phil Olivella, clarinet; Sanford Gold, piano, and Jack Lesberg, bass.

Little Jackie Horner's Cinema Plum Fizzles

Hollywood—Did 14-year-old Jackie Horner, piano prodigy who recently became California's most noted juvenile delinquent, miss a chance at movie stardom by embarking on the adventure that made headlines from coast to coast for a time? Producer Jeffrey Bernard,

who yanked Jackie out of a role in his forthcoming picture, *Stage Struck*, was extremely incensed at trade paper hints that he signed the youngster after she ran away

Nellie And Gladys In The Inn



Chicago—Hostess Nellie Lutchter chats with Gladys Hampton in the College Inn of the Sherman here, where Nellie shared the billing with Freddie Slack recently. Mrs. Hampton was in town while husband Lionel filled an engagement at the Regal theater.

Dizzyites, Mal De Mer Make Eventful Crossing

Stockholm—Mother Sills and the boys in Dizzy Gillespie's band became almost constant companions on the trip here from the States, it was learned when the S.S. Drottningholm landed with them. Mr. Be-Bop himself encountered trouble

on the first day of sailing. Meeting unusually heavy weather, the ship tossed constantly with the result that the leader became dizzy (no pun intended) and suffered a minor head injury when he fell to the deck. This convinced him that his bunk was a much safer place and 'twas there he spent the remainder of the trip.

As the tardy ship neared Gothenberg, it was learned the band would not be landed until long after the initial concert was slated to start. Through the influence of the captain of the Drottningholm, manager Milt Shaw commandeered one of three tugs standing by the ship and brought his seaskick musicians ashore on that, getting them onto the bandstand a full two hours after scheduled starting time. Despite this, 14,000 persons attended.

Cat Nearly 'Killed' By Armstrong Disc

Chicago—Ex-P.O.W. Ferry Friedl, Austrian band leader and avid Beat reader, writes from Vienna of an indeed memorable experience which occurred during the late great fracas. Friedl, who was serving with the Germans' Second Panzer Division in France at the time, says "Then I got orders to take over a radio car with some other radio operators, to listen in on enemy communications. That was a real opportunity. Beside being a short wave ham myself, I've been for years the officially-appointed shortwave listening post observer for the magazine *Radio-News*, Chic, for Czechoslovakia.

"As nobody could control what I was listening to, I left all the necessary work to the other operators and was always tuned in to *Command Performance* or some other top dance band. Once it could have cost my life, because, while listening to some high ones from Satchmo Armstrong, I wondered why every-

body got out of the radio car in a hurry, and found out just after taking off the earphones that some big shells were screaming in our direction.

"You certainly will comprehend that I missed the last top notes of Lou's."

'Your Shoes Don't Match', Says Gabe Of Brogan Thief

New York—While playing a dance in Fairmont, W. Va., recently, Erskine Hawkins was robbed of four "pairs" of shoes, but all for the same foot. Seems a shoe salesman visited Hawkins during the afternoon and, to get proper sizes for an order, had the trumpeter try on the right shoe of eight pairs. This done, the shoes were neatly lined against the wall. Later, during the dance, a thief broke into the room and, without giving too much attention to his loot, made off with the shoes. Now, Erskine wants someone to either return the shoes or swipe their mates.

Rex Records; Nice Fete On

Paris—The Rex Stewart quintet, with George Kennedy's also added, cut a series of nine transcriptions January 18 for Radio Diffusion Francaise, to advertise Hugues Panassie's Nice jazz festival, which only a few weeks ago looked like a dead duck, but at presstime had begun to show spasmodic signs of life.

Rumored signed for the fete, which was to begin February 16, were Norman Granz (with Hawk and Illinois Jacquet), Louis (with Big T and Bigard), Mezz (with Pops Foster), and Chubby Jackson (with beard).

Rex' combo has been undergoing a minor metamorphosis of sorts; altoist John Harris quit in a huff after being fined \$5 by Mrs. Stewart for being late at a dance down south, and singer Honey Johnson got herself fired for writing an ultimatum for a 50 per cent raise on behalf of all members of the unit. As it happened, the sidemen got the raise and she got the sack.

—Ernest Borneman

Guy Scribes Flick

New York—Guy Lombardo has completed writing chores on a movie story based, to some extent, on his personal experiences in motorboat racing, entitled, *Gold Cup*.

At the same time, it was announced to just what extent Guy has filled his cup with gold when Decca gave out the info that he'd made \$200,000 in disc sales alone during 1947.

body got out of the radio car in a hurry, and found out just after taking off the earphones that some big shells were screaming in our direction.

"You certainly will comprehend that I missed the last top notes of Lou's."

Flock Flutters To Hickory



New York—Convention of trio tycoons turned out for Margie Hyams' opening with her threesome at New York's Hickory House. Left to right are Margie, Allen McPaige, Mel Torme, Dardanelle, Page Cavanaugh and Mary Osborne. Margie is the former Woody Herman vibe star, and of course you've all heard of the Torme trio (drums, vibes, vocals).

Ooops!

Hollywood—The Andy Russell Revere camera show over Mutual, featuring the Pied Pipers and Marion Hutton will debut March 11 not February 11, is weekly, not five days weekly, and will be backed by the Ray Sinatra band not the Ernie Filice combo as previously mentioned.



"THOUGHT I'D TAKE THIS ONE OUT AND GIVE THE DANCERS MORE SPACE."

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Ventura Brothers Vibrate Ensemble On Arrival



Chicago—The Charlie Ventura band, shown above, is almost a family affair, with Pete Ventura on trumpet, Ben Ventura on baritone sax, Charlie on tenor and Ernie Ventura on alto sax. Others are Roy Kral, piano; Gus Cole, bass; Chick Keeney, drums; Jackie Cain, vocals. When this photo was taken, the boys had just made an all-night trip from Philadelphia, with delays at Pittsburgh, and could barely crawl up to the Newton Perry studios for rehearsal. They opened at the Blue Note two days later. Staff photo by Ted.

Beneke Breaks Records

By MONTE BALLOU

Portland, Ore.—The high school freshman quoting his Latin "Veni, Vidi, Vici" had better start boning in Beneke and learn "Booked, Played, Knocked 'Em Silly." Levelling, that's exactly what happened here. Times are tough, too!

On their first trip to the northwest, the Beneke-Miller gang on five dates (Eugene, Seattle—two nights, and Portland—two nights) pulled in more than 17,000 cash customers, and I'll bet a copy of King Oliver's *Alligator Hop* against a cracked Lombardo that, at the concert we attended in Portland's Civic auditorium, a lot of duet holders hadn't laid it on the line for a jazz band since Ted Lewis wore his first silk topper.

Much of the trip's success is owed to fine advance work by Beneke manager Don W. Haynes, plus complete cooperation between Haynes and Portland promoter Burton McElroy, who is striving to keep big band biz alive in this sector. Many names will owe their future dates to Tex. McElroy, who had gone in the red on several previous bookings, considered the Beneke date a last ditch effort to "keep 'em coming".

Pete Hits Lip

Tex was somewhat hand-capped as far as brass were concerned because Pete (Superman) Condoli had a bad accident in Eugene, Oregon, when someone opened the dressing room door, jamming Pete's horn against his lip. Condoli was rushed to L.A. where he was under a specialist's care at this writing. Tex said he'd rejoice the band soon.

Trumpeter Ray Linn was grabbed from the Sinatra show in L.A. and flown here to finish the tour. Ray admitted the book was tough, required 20/20 vision. Band's instrumentation included four trumpets, four trombones, six saxes (including the leader), a ten-man string section led by

Stan Kraft (first violin), four rhythm, and John Graas, mello- phone—who was on his feet constantly, soloing almost as much as Tex.

Faves Featured

The concert program featured such standards as *Tuxedo Junction*, without the bounce of the earlier version, *Hallelujah*, with a featured spot for drummer Jackie Sperl, who was one of the night's highlights. *St. Louis Blues* March was played at a slower tempo than the Victor version.

Of a certainty the band would have to feature Miller favorites which brought fame and acclaim to Glenn's name, so the payees demanded, and got, *String of Pearls* and *Chattanooga Choo-Choo*, the latter with vocal by Tex and the *Moonlight Serenaders*. Garry Stevens soloed on *Naughty Angelina* and bowed back to encore with his disc version of *But Beautiful*. Garry has a nice delivery; he's been with Tex just a year.

It was getting close to intermission so I ambled backstage to chat with the band.

Draws Chums

Tex was talking with some friends from Texas, angling for a home-cooked meal. They must have been old friends 'cause they called him Gordon Lee. Ain't it wonderful? The band drew them all the way north.

But that's the way it should continue to be. This band is a cinch to draw anywhere it plays because of the memory of Glenn Miller and the great personality of its affable leader, Tex Beneke.

Slugger Pupi Slapped With Slapping Suit

New York—Pupi Campo, rumba bandleader at the popular Club Martinique received top billing when the nitery was slapped with a \$25,000 damage suit filed in supreme court.

Frank Smith, a textile exec, brought the charges, claiming that Pupi poked him on November 18 while the rumba music makers were giving out with their very best Latin rhythms. Smith, it seems, didn't win a dancing contest (of which Campo was a judge) whereupon words were exchanged. The plaintiff claims they were exchanged between himself and the maestro, with the latter using a fist for an exclamation point, said point being placed on the Smith facial features.

Diosa Costello, Pupi's wife, witnessed the affair and told a reporter, "Pupi walked over to see what happened and got blamed for everything."

Whether or not the first part of that statement is true is something the court will have to decide. The latter part appears to be definitely a fact.

Chico's Suit Nets \$10,000

Los Angeles—Former band leader Chico Marx was awarded \$10,000 damages for "humiliation and inconvenience" he contends resulted from references to him in the Warner Brothers' movie, *Rhapsody in Blue*. Marx, whose suit was against the studio, claimed his name was used without permission and that the film gave the impression he had played piano in a theater in a cheap neighborhood in New York.

Home Use Only

New York—In filing suit for divorce in Wilson, N. C., Mrs. Rachel Braddock claimed that each time she and her husband had an argument, he'd slap *Changeable Woman Blues*, a disc by Johnny Moore's Three Blazers, on the family phonograph, playing it over and over.

"On many occasions," Mrs. Braddock charged, "he would play the record over and over throughout the night, point to it and say, 'that's you, woman!' and keep right on playing it."

Mrs. Braddock was granted a divorce, which is another way of instituting a recording ban.

Memphis Gestapo Smashes Records Eyes Radio-Flicks

Memphis—"Home-of-the-Blues" censorship, already firmly established as official for movies and stage shows, reached into a new category this week when Vice-Mayor Joe Boyle ordered police smashing of 400 copies of three blues records, labelled "obscene" by the police department, of which Boyle is commissioner. Sale or jukebox use of the platters has been forbidden in Memphis.

"Banned-by-Boyle" were *Move Your Hand, Baby* by Crown Prince Waterford, *Take Your Hand Off Of It* by Billy Hughes, and *Operation Blues* featuring Amos Milburn.

Boyle said an anonymous caller had complained to police about one of the discs which he heard on a local jukebox. The complainant said the record had already been banned in Dallas. Memphis police confiscated all copies of the platter in question, smashed them, and ordered juke ops to bring other such records to police headquarters. Police Chief Seabrook then called in Boyle to hear the other two, and the absolute ban is the result of his audition.

Censor Commended
The commissioner took ad-

Haymes Hospitalized For Knee, Virus X

Hollywood—Singer Dick Haymes currently is bedded on two scores—a torn knee cartilage and virus X, necessitating the singer missing his press time appearance on his *Autolite* stint over CBS.

The knee injury came when Haymes, hurrying to make a Bob Hope guest appearance rehearsal, slipped on his newly-waxed living room floor, fell, twisting the tendon.

The virus X blow followed, marking the second time this winter Haymes has been struck by the affliction.

Radio Next

Possible censorship of radio programs in Memphis was forecast by Boyle's condemnation of "supposed-to-be-comedians", who he said were "pulling some stuff they couldn't have gotten by with in the old shooting days of the wild and woolly West." He declined to name the programs involved "but when I have to I will do it." He said national programs were out of his jurisdiction, implying otherwise as to local shows.

Asked by interviewers under what law the platters were banned, Boyle replied "Police power! That goes a long way. It covers a multitude of sins."

Which should rank as the understatement of the year.—bee



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Your musical instrument store or repair man can now equip your saxophone with genuine Res-O-Pads... recognized for superior performance and longer life. Skillfully designed and carefully manufactured to highest quality standards, Res-O-Pad's exclusive construction assures livelier, richer tone and faster, more positive key action.

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THE BIGGEST SELLING... MOST POPULAR SAXOPHONE PADS ON THE MARKET.

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EXCLUSIVE CONSTRUCTION ASSURES FASTER KEY ACTION, LIVELIER TONE, LONGER WEAR.

COMPLETE RANGE OF SIZES TO FIT ANY MAKE OF SAXOPHONE.

Cross-section view shows RES-O-PAD's exclusive construction with metal ring to insure round shape and accurate size; metal disc soundboard to reflect and enrich tone quality; firm, woven felt for more positive key action.

CHICAGO BAND BRIEFS

Bill Harris Returns; Likewise Paul Mares

By TED HALLOCK

Chicago—Things happen fast in this great new country of ours! Jazz Ltd.'s 49-year-old bus boy Louis Zuccaro quit in a huff, grabbed his trumpet and joined the union, for spite. The Blue Note's washroom attendant ("Deacon"), last seen wearing a paper hat, was given the heave-ho by a management which evidently thought the he-moraled head a bit too high hat.

Planiat Floyd Bean was replaced February 6 at Jazz Ltd. by ex-Spanierite Lionel Prouting, in time for Mr. B. to jump into Tin Pan Alley's 88 spot with the new Paul Mares jazz band.

Mares' New Band

Mares' quintet, including Bean, Eddie Meusel, drums; Stewart Horton, tenor, and a bassman opened February 9 at the Oak street spot, for an unlimited stay. A New Orleans trombonist (unnamed) may be added if his will support an extra man.

Teddy Walter's scheduled Detroit opening (February 6) was nixed at the eleventh hour by club owner Gould, who felt that the Rhythmites had done sufficiently well to be held over. Walters was not too happy.

Sarah Doe

Guests: Rhythmites entered the Tallspin February 23 with pianist Lee Barnes replacing Ernie Harper... Regal theater's advance line-up boasts Sarah Vaughan and Lucki Millinder's band for the week starting March 5, with the Buddy Rich ork plus Johnny Moore's Three Blazers tentatively set for an April 23 opening.

Leader Jimmy Dale is advertising the availability of his oft-rehearsed 16-piece band. With sidemen like Kenny Mann (tenor), ex-Hamp, and trumpeter Gall Brockman (who has been guesting around town), the crew should sell.

Barnet Expected

Lunceford band, under Ed Wilcox' baton, one-nited February 15 at the Savoy ballroom. Rag Doll ops are dickering for Charlie Barnet's new combo, sometime in April. Three Suns are also being sought for the northside bistro. Rumors have Barnet's new crew to be paid on a pro rata basis; no salary, just dough for nights worked.

Trombonist Bill Harris joined Eddie Wiggins quintet at Jump Town February 13, making it six (four rhythm, two melody line). Owner Pete Johnen hints at a new "policy" for the spot.

Hoefler Shifts

Beat columnist George Hoefler abandoned his record selling chores at Hudson-Ross to take over the brand new disc department for Concord Radio... critic-jock Paul Eduard Miller's show may pluralize on WSBC soon... Drummer Barrett Deems seems to be Jimmy Dorsey's Chicago talent scout. The JD band is re-forming on the coast.

You Bet It's A Matter Of Opinion Dept.: Remember the tenor saxophone. Oh come now, it's the gimmick M. Sax is no doubt twirling in his crypt today because of. A shame everyone reading this can't hit the Rag Doll one night soon to hear said horn played somewhat along the line its inventor must have had in mind... where notes extant in the diatonic scale can be distinctly heard. That's Ray Scott's tenorist Joe Palmer's stock-in-trade. The whole outfit is clean as a new buck, with amazing technique all around. Even singer Dorothy Collins is imbued with the idea that "flat" has something to do with the British version of "apartment." Incidentally, Ray's new drummer is Kenny John, not Jimmy Chapin, as noted last issue. Though barely shavable, Kenny is quite listenable, if sometimes a bit

remote wire for half-hour shots every Sunday, 4-4:30 p.m. over WJJD.

New jazz band at the Airliner (near northside): Jessie Miller's Dixieland combo. Releases claim it's from New Orleans. Singer Marion Hutton did a week at the State-Lake theater February 13. B&K house sheet, the Bala-banter, quipped, "Petrillo is the only president ever to be elected on his no-record."

Oh No!

Lightning Does Dept.: Having suffered a rash of splittips, auto wrecks and nixed dates, Elliot Lawrence hit again during a one-niter at Muncie, Indiana: trumpeter Wait Stuart's chair (with Wait in it) fell backwards off the band stand.

Cleveland's Music Makers out-Mooney Joe at times. Unit closed at the Brass Rail, went shopping for Club Silhouette (which was shopping for la Lutchet at the same time). Their weird organ chords behind Johnny Pietro's accordion on Man I Love are like dull fire... Music fanned to flame on such items as China-

town, not sluggishly orchestrated, with Bobby West's always-tonally-correct clarinet (sub-tone here) over a mad tempo, excitingly played. Other M.M. treats: Idaho (clary-accordion duo attack with a ferocity Mooney has never displayed); Jealously I Fell In Love With You (whose diminuendos illustrate that a quartet can and does think about dynamics). The group should go... and soon.

Griffin To Glaser

Johnny Griffin-Joe Morris crew has broken with the Gale agency, was booked into the Blue Note by Joe Glaser (same as Bothwell), may affiliate with Joe.

Jimmy McPartland received a pre-notice at the Capitol lounge. Combe's future plans are indefinite, but James and MCA have begun shopping for a new spot, maybe out of Chicago.

What's this about Willie Bryant's Mutual ailer moving to Chicago? Fredi Washington Brown filed suit for divorce from trombonist Lawrence Brown early this month. Stuff Smith

trio playing at the Blue Heaven Lounge on the southside.

New Miff Group

The Spanier spaniels broke up, Miff returning to New York, also Muggsy. Howard McGhee and op Rudy Davis were quite concerned over a few bucks which remained un-paid after Howard's Argyle stint. Local 208's Mr. Gray settled the dispute, pronto. Rumor says to watch for a new jazz outfit, jointly fronted by Tony Parenti and Miff Mole, with (maybe) Sharkey Bonano on trumpet and Monk Hazel, drums... the latter two to be spirited away from New Orleans evidently. Group may debut at the Blue Note following Louis' date there. Same rumor has Glaser tentatively set to handle the group.

Roy Kral and Jackie Cain have no difficulty in cutting vocal bop phrasing (formerly voiced with Stewart and Wind-ing) with Ventura. Seems their ranges descend to G below the lowest C Buddy could handle. Former Ventura sextet stalwart (Modulate to Page 6)



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Beryl Likes Sauter, Progressivism, Dixie

Portland, Oregon—We loaned England four billion bucks. England sent us Beryl Davis. That's the interest on the loan for this year, and brother it's going to be tough on Britain to keep up similar payments! I (along with 300

others) met Beryl at a gathering of record dealers, juke ops, disc jocks and the trade in general at a short-lived cocktail bash given by RCA Victor and its northwest distributor, Harper-Meggee. Victor need have no worry about the saleability of Beryl's waxings . . . her personality and gracious good manners came on like Bonneville dam. Believe this scribe, when the rest of the country has a chance to see Beryl, by candlelight or otherwise, the U.S.A. will be Davis happy.

RCA is behind Miss Davis' current tour, which unusual procedure may start a trend that other wax works might well copy. The musical-opinions Beryl expresses don't coincide with this writer's views, but are sound, nevertheless. As the daughter of Harry Davis, well known British bandleader, Beryl naturally acquired a musical background, the like of which few U. S. chirps can boast.

Her BBC program Beryl By Candlelight gave her the necessary mike experience to ease the trials of her American appearances. Her favorite arranger is Eddie Sauter, and (natch) her fave discs are Victor. She was "discovered" on the Continent by Mel Powell and Ray McKinley (whose band she admires), and was lateralled by them to

Willard Alexander, her American manager. She likes "progressive" music and strangely enough also has a high regard for Dixieland. The gal likes music, period. After her appearance with KWJJ jock Sammy Taylor, the studio audience immediately organized a Beryl Davis fan club. Dues are a receipt from any record dealer for one of her latest platters. I'm a member.—Monte Ballou.

New York—The Downbeat club, which has housed many swing attractions on West 52nd Street, has thrown in the towel and turned to regular commercial floor shows. It has been re-named the Carousel.

Chicago Band Briefs

(Jumped from Page 4)

Chick Keeney opened with Charlie at the Blue Note on drums, not Dave Tough, as forecast earlier here.

Voye Tries Again

Singer Evelyn Stallings left Eddie Wiggins to open as a single February 20 at Tiny's Dipsy Doodle in Joliet. She'll hold three weeks, backed by ex-Harry Cool. Gay Claridge pianist Hank Trevisan.

An almost-completely-discouraged Tay Voye opened at the Argyle February 10, minus clarinetist Lou Ranier, but plus a replacement, Duff McConnell. Tay was booked in the spot for two weeks.

Monroe, Mooney Inked

Del Courtney opened at the Aragon yesterday (24). He'll stay through Easter Sunday. California's gifts to music, Murray Arnold and Joe Sudy, are holding forth at the Palmer House and Bismarck, respectively. Vaughn Monroe has been



inked for an Aragon one-ner March 13.

Oriental theater producer Will Harris narrowly escaped death early this month in a head-on collision. He suffered a double skull fracture and was hospitalized for three weeks. Mr. H. was well enough to inform us that

Art Mooney (Four Leaf Clover) is set for a week at the Oriental starting March 18, with Nellie Lutcher coming in for three weeks beginning March 25.

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

Harbored



Portland, Ore.—Sure was a benefit for the homeless li'l dogs, when Beryl Davis appeared to sing in their behalf here. Puppy cradled above was luckiest of beneficiaries.

WHEN Efrem Kurtz and the Kansas City Philharmonic were in search of a guest guitarist they chose young George Watling. Formerly with the Rhythm Aires and the Ace Brigade Bands, George and his Synchronomatic have played all the top hotel and club dates in the Midwest. Since the war George has concentrated on teaching and numbers many professional guitarists among his students.

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OAKLEY YALE, widely known as concert artist. Appeared as guest soloist with Buffalo Symphony Orchestra.

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MOVIE MUSIC

Jazz Names Spotted
In Studio Orchestras

By CHARLES EMGE

Hollywood—A job in a Hollywood studio contract staff orchestra may be, as some say, musical death for a jazz musician (a fairly pleasant death at around \$7,000 per year) but the gradual infiltration of the movie lots by outstanding jazz men

of today and yesterday is an interesting trend. The story proves, if anything, that jazz is a transient, ever-changing form of expression, and that the jazz star of today will be glad to grab a good steady job a few years from now. I recently made a survey of the movie staff groups and discovered a considerable number of musicians who in the past made headlines in collectors' mags and hot record reviews.

At Warner Brothers I found Artie Bernstein, former bassman with the Benny Goodman Sextet of a few years back; Les Robinson, alto man of name-band fame; and Archie Rosate, a clarinetist whose reputation is confined largely to the coast but who has been rated by many experts as one of the great jazz performers on his instrument.

MGM Combo

You could stage quite a session with just five men out of the MGM staff, where I found Clyde Hurley, former trumpet ace of several top bands; Gus Bivona, former clarinet solo man with Tommy Dorsey; Frankie Carlson, anchor man of the Woody Herman rhythm section for quite a spell; Don Lodice, another top-notch reed man, and Tommy Todd, modern piano stylist who gave up his own trio to take the staff orchestra berth.

Pianist Stan Wrightsman of the Universal-International staff would probably be recognized as one of the top jazz men on his instrument had he not chosen the studio way some years ago. Does he have any regrets? Hardly!

Clark At Paramount

Paramount has Mahlon Clark, well on his way to recognition as one of our leading clarinet stylists when he accepted the movie staff spot. In the same unit I found Dick Clark, recalled as tenorman of the history-making Benny Goodman band of 1936. In the same outfit is a trumpet man, Frankie Zinzer, who could have carved a name for himself in the jazz business—if it is a business—had he not gone into studio work in the early days of sound pictures.

At RKO is another trumpet man in somewhat the same category—Martin Peppie, a member of the old Ben Pollack band which brought Benny Goodman and other stars to light. The interesting thing is that after years of studio work men like Peppie and Zinzer can hold their own as jazz soloists with the younger generation. And remember Bruce Squires, trombone man featured by Benny Goodman, Jimmy Dorsey and other leading bandsmen of a few years ago. Bruce is now sitting comfortably in the RKO staff orchestra.

Fox' Share

Out at 20th Century-Fox you will find Vic Berton, drummer who made jazz history with Red Nichols and his original "Five Pennies". And on the same lot is Eddie Miller, of the latter-day Dixieland tradition and still the favorite tenor saxman with many a collector.

At Columbia I found Artie Schutt, pianist with the original "Five Pennies". Artie never considered himself a jazz musician and is frankly annoyed when collector-critics point out that he was simply a skillful instrumentalist who slipped into the jazz story by accident. Also at Columbia is Manny Klein, trumpet man rated as one of the jazz stars of the early thirties, but now well satisfied to be earning top money as one of the best all-around trumpet players in the business.

Also of note at Columbia is drummer Lee Young, brother of

is that of those I chatted with, none was sorry that his path had led him into the less exciting but more stable movie recording work, even though they rarely get to play anything but routine stuff. Their main kick is that union regulations bar them from accepting casual engagements and, as one put it: "The life is too easy. We only work a few days out of the month—not enough to keep up a lip."



Hollywood—Music comment on current pix: Monogram's teenagers pictures are intended solely for kids of high school age and as such are seemingly successful. Producer Will Jason and his associate, Maurice Duke, always spot them with musical names of more or less impor-

portance. Star, of course, is former band singer Freddie Stewart. Caught one recently, Smart Found Krupa appeared briefly in Politics, that billed Gene Krupa, usual appearance as whirlwind drummer, backed, ably enough (on the sound track), by the Monogram staff orchestra. Also found night club singer Martha Davis playing role of maid and doing a bit of very good blues singing. Candy Candido, who used to be a bass player (still is, I guess) had a rather prominent comedy role. Music bits are supplied by the Harmonica Boys, a quartet in which most of the actual playing is done by two of the members, Georgie Fields and Don Ripp. They also have roles in the picture. All in all, better entertainment for juveniles than they used to get out of the movies.

Negro papers announce that Billy Eckstine reports to MGM soon for picture work. MGM people who should know say they know nothing of Eckstine's reported pact with MGM—which probably means Eckstine will soon report to MGM. . . . Producer Sam Coslow seeking top music names for his forthcoming Music City (titled after the famous Sunset and Vine establish-

ment founded by Capitol's Glenn Wallichs.)

Hoagy Carmichael, now preparing to produce his own biography, Stardust Road, in association with Buddy Rogers-Mary Pickford Triangle firm, tells us he plans to have Bix Beiderbecke portrayed in a role in the picture. Hoagy, as the music-wise know, was closely associated with the late Bix in their early days. . . . Our paper landed on the cutting room floor as a title change turned Death on the Down Beat, which we reported on a while back, into Campus Sleuth (it's the yarn in which Bobby Sherwood plays the killer) . . . Platter singer Dave Street, also pushing along in pictures, recently completed interesting role in Moonrise, the orchestra leader suspected of a murder. It's a serious, top-bracket production with Dane Clark, Ethel Barrymore and other name players produced by Marshall Grant. . . . From there Dave moved right over to Columbia to do the lead opposite Gloria Jean in I Surrender Dear (we make no attempt to keep track of just how many movies, current, past and future are titled after songs).—Charles Emge.

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ON THE SUNSET VINE Non-Union L. A. Band Jumps In Spite Of Sin

By EDDIE RONAN

Hollywood—As reported elsewhere in this issue, a non-union band is working in this area. This reporter along with the editors of *Down Beat*, realizing the many benefits offered musicians through their union, believes the AFM can stand on its merits, and, inversely, must be capable of facing its shortcomings. A discussion of the aforementioned non-union band here is in complete indifference to either side. This is only an appraisal of music.

The band in question is that of Chuck Gates. Chuck, a good-looking young guy, plays trombone. He organized the band about two months ago and listening to a single set makes one realize into what artistic doldrums most musicians fall once they have reached musical puberty. The Gates band displays that rough-hewn verve so often associated with the early,

new-born bands out of Kansas City. Unpolished, the unit inspires with a drive that leaves a listener unmindful of all but the most blatant clinkers. Certainly, the output is musically immature, but such an enthusiastic punch can hardly go by unnoticed. And, especially the efforts of 13-year-old tenor saxist Pat Chartrand.

Xavier Cugat made the local headlines here again. This time in a one-punch brawl with dress designer Oleg Cassini. Seems Coogler didn't like Cassini rumbaing with his new wife, Lorraine Allen, especially with him play-

ing at Ciro's and they dancing at the Mocambo, so Xavier stepped across the Strip and

Tony, Carl And Frankie Share Milton's Cigs



Hollywood—Stag session at a Vine street musicians' hangout, with Tony Paris of the Starlighters vocal group, pianist Carl Fischer, and singer Frankie Laine mooching cigarettes from pianist Milt Raskin. Fischer is Laine's accompanist, and both have now moved eastward to Detroit, where they are appearing at the Bowery.

The patrons yawned, went back to their tables.

This month Kay Kyser celebrated his tenth year of broadcasting the NBC College of Musical Knowledge and, to commemorate, asked the first contestant on his initial 1938 broadcast to be his guest. The guest was found after much scurrying; Ronnie Sanders of Chicago . . . Accordionist Dick Cantino, who was first to win the Philip Morris Night With Horace Heidt contest here on the west coast, at press time was still knocking off all contenders. And, as far east as Brooklyn. His prize money is adding up at the rate of \$250 per broadcast.

The next 270 transcriptions of the Myrt and Marge ailer will have choral music for the bridges in place of the organ, says bossman Larry Finley . . . Disc jockey George Jay is now doing a nightly midnight-to-three stint from the Kings restaurant over KWIK.

Items In Brief

Capitol is prepping a special promotional gimmick to encompass 1,600 disc jockeys in behalf of the New Find, Kay Starr . . . Steve Gibson's Red Caps have been renewed at Larry Potter's . . . Nat Vincent, head of Peer's western and hillbilly department, has just finished 38 years in the music business. In 1918, he wrote *I'm Forever Blowing Bubbles* . . . Sherman Williams' band is currently at the New Orleans Swing Club, San Francisco . . . Virginia Maxey joins Walter Gross and the Ernie Filice quartet at Cezar's . . . The Mello-Larks are now featured at Billy Gray's Band Box.

Tony Martin recently signed with the Colonial Inn, Miami, which necessitates his flying there for the club date and back here for his air show each week. . . The Bobby True trio, now in its fifth month at Showtime, looks like it will stick for the rest of the year. . . Whimsy music is pubbing Jeanne Dunne's latest, *I Know It Was Love* . . . Pianist Tommy Reilly, well-known in these parts, is recovering from a serious operation at Hollywood hospital . . . The Sportsmen quartet is now with Capitol, getting a record released each month under a deal set by Marty Melcher . . . Dick Webster, who ankled GAC here recently, is now teamed with George Ward in a new agency . . . The Philharmonica trio is in its second week at the Frontier, Denver.

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This Then, Is The New Look!

They laughed when we sat down at the metamorphosis, to paraphrase a famous advertising catch-line. Well, they didn't exactly laugh, either, and the editors of *Down Beat* haven't been laughing too much during the last seven months.

It has been a rather grim business, this scramble through all the problems of paper supply and mechanical headaches in printing. We've told you our story before on this page, once in the July 30 issue last year and again in the September 10 issue, so there is little need of repeating it in detail here.

Let's just say that we became jealous of the New Look in women's clothing, automobiles and all other re-designed products in this bright, new year of 1948, and determined to achieve that New Look for your favorite music newspaper.

Here we are, readers, proudly decked out in our new paper stock, a process coated sheet of 45 pound weight; in all the glory of our new typography and our not quite so speedy but more eye-pleasing letter press printing; with, as trimming, our photographs reproduced in fine 100 screen engraving for clearer reproduction and, oh, yes, four additional pages!

This we like! We hope you do, too!



NEW NUMBERS

GART—A son to Mr. and Mrs. John Gart, January 30 in New York. Dad is radio organist, composer and arranger.
KRAMER—A son to Mr. and Mrs. Jack Kramer recently at Mrs. Kramer's home in Texas. Mom is Dottie Dotson, formerly Del Courtney singer.
LAZAR—A son to Mr. and Mrs. Hank Lazar, January 24 in New York. Dad is Erskine Hawkins' road manager.
MASSIE—A son to Mr. and Mrs. Con Massie, January 27 in Los Angeles. Dad is radio musician.

TIED NOTES

BACH-ENZINGER—Bob Bach, jazz critic and writer, and Jean Enzinger, former wife of Shorty Sherock, early this month in New York.
DAY-ALMQUIST—Dennis Day, radio singer, and Margaret Almquist, January 30 in Los Angeles.
DELEO-LONG—Emile DeLeo and Leslie Long, former singer with Eddie Stone and Carmen Cavallaro, January 22 in New York.
KERBY-HUBBARD—Keith Kerby, program director of KSPQ, San Francisco, and Emily Hubbard, January 25 in Las Vegas.
MERRICK-LIEBER—Maldon Merrick, musical director of the Jack Benny show for the last 13 years, and Gene Lieber, February 17 in Hollywood.
TARNERO-DAILY—George Tarnero, guitarist, and Isabelle Daily, January 24 in Pittsburgh.
WELLS-FEILING—George Wells, band leader, and Lois Feiling, January 15 in Pittsburgh.

FINAL BAR

BRENNAN—J. Kern (Jack) Brennan, 75, lyricist (Let The Rest of the World Go By, Empty Saddles, After the Ball, Little Bit of Heaven), February 4 in Hollywood.
ENDRES—Hubert Endres, 57, principal second violinist with the Detroit Symphony, January 1 in Detroit. He suffered a heart attack during a broadcast.
LOMAX—John Lomax, 80, collector and anthologist of folk songs and father of Allan Lomax, who took over his work, January 26 in Texas.
MASINO—Frank Masino, 70, flutist formerly with Louis Rich and the Spitalny Brothers, February 1 in Akron.
MCKENZIE—William (Red) McKenzie, 47, of Blue Blowers and Chicagoans fame, February 7 in New York.
OBERNIER—Frank H. Obernier, 47, former drummer with Gus Haenschen and Gene Rodemich, December 26 in Ft. Wayne, Ind.
OLSON—Gordon Olson, 30, pianist, January 24 in Chicago.
SEXTON—William F. (Doc) Sexton, 38, publishers' representative for Burke and Van Heusen, January 31 in an auto accident in Hollywood.
SHERMAN—Sam Sherman, 70, strolling violinist who worked in the lower East Side, early this month in New York.

LOST HARMONY

CLINE—Jennie Akers, hillbilly songstress, and Rufus (Rusty) Cline, cowboy guitarist, February 6 in Hollywood.
KARDALE—Chick Kardale, Chicago pianist, and Suzette LaFouch, recently in Kansas City.
RAZAF—Andy Razaf, ASCAP member and author of Moneyusuckle Rose and Ain't Misbehavin', from Jean Blackwell, New York librarian, recently in Hackensack, N. J.

WHERE IS?

BOB ANTHONY, former singer with Bob Chester.
BOB BATES, bassist once with Sonny Dunham.
JOE BAUER, former Tommy Dorsey trumpeter.
BABE EGAN, leader of the Hollywood Redheads band.
DICK (HOT CHA) GARDNER, George Olson vocalist turned leader.
HODDY HAUGHEY, saxophonist last with the Commodores somewhere in New Jersey.
JOE HOSTETTER, trumpeter with the original Casa Loma band.
MAURICE HULEING, leader.
SIDNEY MEARS, trumpeter with Horace Heidt.
PETEY NAPLES, pianist.
DORR STEWART, piano player last with the Commodores in New Jersey.
BILLY STOETZEL, oldtime Chicago pianist.
ANGELO SYRACUSE, Buffalo pianist, in Chicago in 1938 or '39.

CHORDS AND DISCORDS

Readers Tear Kenton, And His Critics, Apart

To The Editors: Maybe haunted and house usually are found together, but I think if you will look at the label of Jo Stafford's new record again you'll see it is **Haunted Heart, not Haunted House.**

It's nice to know that Kenton makes news (Editor's note in Chords of Jan. 28); I knew it wasn't music!

Nancy Martin

very tired combo working for coffee and cake, and Stan is right up on top where he belongs.

Mr. Scott . . . should be locked in an 18th century drawing room to knock himself out on an out-of-tune harpsichord.

Ray Nightingale ETM 3 C

Give Him Back Seat

San Francisco

To The Editors: There is only one worthwhile sweet band, dance band, jazz band in the whole world and that is the great Ellington's. He has lost some remarkable musicians, but he will always be great, and Stan Kenton can take a back seat . . . **WAY BACK!**

Lexa Egton May

Scott Talked Sense

South Bend, Ind.

To The Editors: I've been a Kenton fan ever since his first days at the Meadowbrook in the east. I've collected his Decca blue labels and still feel his waxing of Taboo is one of the best sides he's ever cut, though it is years old.

I think Stan is definitely getting out of hand and is miserably turning in the wrong direction. Although you seemed to just sit and yawn at Scott's comments in your January 28 issue, the boy talked a lot of sense concerning Stash. Stan is "neurotic" . . . he's striving for something that's way beyond his grasp and in trying to catch it his hand is pouring out some very insane music which I won't classify as jazz because it just isn't there. I'll also go as far to say that he has never recorded a side equal to his **Artistry Jumps** for downright precision among the banu. I've aren't enough notes in the scale to give rating to this side, Mix. And I do believe that Stan's comment in his big "splash" concerning Boyd Raeburn's outfit is really something to laugh at, the mention that Raeburn's stuff can be cut by the Boston Symphony or somethin'. Hide your head Stan, you aren't playing progressive jazz, the Duke is still way ahead of you.

George Alexander

Scott Didn't

San Diego, Calif

To The Editors: I just read your issue of January 28, and if you think Ray Scott was fuming, you should see me right now. How a strictly-from-hunger character like Scott can afford to make the comments about Stan that he did, is beyond me. I'll admit that some of the King's remarks were a bit caustic, but one must remember that it was the first time anybody really blasted the music biz the way he did. It certainly took quite a bit of frankness and fortitude. Anyway it was about time someone read off the whole crowd and woke them up to what situation really exists. Maybe that is why the very rectangular Mr. Scott is still running around with a

And Switch Spotlight

Chicago

To The Editors: Lousy! Stan Kenton's version of jazz. His personal attitude toward old New Orleans and real honest American jazz shows that he has signs of being selfish and jealous toward the men that made jazz what it is today. His band sounds something like a boiler factory in full swing and when those so-called trumpets give out, well you would swear they were trying to see who could give the loudest screech. Give me more notes on old jazz kings and focus the spotlight on someone else beside Kenton.

Ray Traxler

Uninhibited Brass

New York

To The Editors: The reviewer didn't like Stan's screaming (in *Minor Riff*) and super-powerful brass kicks. Well, I'm sorry for you but that's one of the big things I like about the band. It's a real thrill to hear a big band BLOW loud, not sound noisy, but good. Basic used to come on with that blasting type stuff and you get it in most of the later Herman records that are generally thought of as his best.

I caught the band at the Commodore . . . and was glad to see that the band didn't get influenced by the management and muffle the horns. Seems like any time a great band hits a hotel they go sort of commercial. Stan really blew in the Century Room and I watched the appreciative audience and nobody winced or held their ears.

So please don't react like my mother and say "Isn't that too loud." It's a dynamic expression you'll find in classical stuff too.

John Hardie

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Freddie Slack's 88 Atonal Harmonics Blend Skill, Form

By Sharon Pease

Chicago—In response to popular demand we have been doing occasional repeat columns using new musical examples. This time we have chosen Freddie Slack whose original column appeared in *Down Beat*, January 1, 1938. A condensed biographical sketch appears below.

Born Viroqua, Wis., 1911... First instrument was drums, then xylophone, and when 13 he shifted to piano... Studied with a local teacher while in high school and began experimenting with dance music... Moved to Chicago when 17 where he continued musical training at the American Conservatory under the guidance of Tomford Harris... Met Rosy McHargue, well-known clarinetist who took him to hear many leading musicians including Earl Hines and the late Bix Beiderbecke... First job was with Johnny Tobin... Moved to Los Angeles where he worked with Henry Halstead, Earl Burnett and Lennie Hayton... Joined Ben Pollack in 1934... Other members of the Pollack band were Harry James, Dave Matthews and Bruce Squires.

In 1936 Freddie joined Jimmy Dorsey whose band, at that time, was on Bing Crosby's Kraft Music Hall program... Became interested in boogie woogie through recordings of the late Clarence (Pinetop) Smith and was one of the first name band pianists of the swing era to feature this style... His work



Freddie Slack

contributed much toward popularizing boogie woogie... Left Dorsey in 1939 to take a featured spot in the newly organized Will Bradley band... Has fronted his own orchestra since 1941 and made frequent appearances in motion pictures.

Slack is currently heading an exceptionally fine seven-piece combination which closed at the College Inn, Hotel Sherman, February 12. One of the most impressive characteristics of this unit is its diversified library. Included in their repertoire are clever arrangements of material long associated with the leader, Cuban Sugar Mill, Kitten On The Keys, Down The Road A Piece, Cow Cow Boogie, etc. There is also an abundance of new material such as Benny Carter's

Two Left Hands and Be-Bop Boogie, Phil Moore's Steal Away Easy Baby, and Strollin'. (These have been recorded for future release by Capitol). Evergreens, bop, head arrangements of blues, and riff tunes add to the variety. Vocals are capably handled by John Legardy and Charlotte Blackburn.

It is only natural that Slack should have a versatile band for he is a versatile arranger and piano stylist. His work in either category reflects the talent, experience, thorough schooling and seriousness of purpose that have made him one of our outstanding musical leaders.

Helpful Example

The accompanying example should be extremely helpful to pianists who desire to improve their performance of atonal harmonic styles. Anyone who has worked with this ultra-modern idiom has experienced the tendency to extend chords and substitute harmony just for the sake of dissonance. In fact the common protest against atonal harmonization is that too often the harmonic maze is consciously achieved instead of being the sub-conscious result of an artistic and meaningful over-all purpose.

Slack agreed to collaborate in a project that would illustrate the basic fundamentals involved. This columnist supplied him with a simple tune with fundamental harmony. His task was to interpret the selection in his conception of the modern harmonic trend. For comparisons and helpful analysis the harmonic sequence of the original theme is as follows: (1) C; (2) C; (3) F 7; (4) F 7; (5) C; (6) A 7; (7) D 7; (8) G 7 and G aug.; (9) C; (10) C; (11) F 7; (12) F 7; (13) C; (14) A 7; (15) D 7 and G 7; (16) C.

The first measure of Freddie's

arrangement is an excellent illustration of the sub-conscious achievement of dissonance through the conscious maintenance of good form and skillful composition. The harmonic deviations are chromatic with contrary motion between treble and bass and with logical resolution of tendency tones. By playing each hand separately and listening to the logical progressions, then combining both hands and listening to the result as a whole, one can gain real insight into the basic principle of the atonal factors in modern composition. This principle is used throughout the example with especially effective result in measures 5, 6, 9, 10 and 15.

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

Long Into Click

Philadelphia—Johnny Long and his orchestra begin a one-week engagement at Frank Palumbo's Click restaurant here, March 1.

A Virile 'Ooo-la-la'

New York—Herb Jeffries has made a deal to play a featured roll in the new Folies Bergere in Paris.

Ernie Anderson Sets Town Hall Schedule

New York—Town Hall promoter Ernie Anderson, having registered heavily with two recent boff features (Art Tatum and Mel Torme), has planned the following sessions during coming months: Chubby Jackson and Vic Damone on February 28; Noro Morales and his torrid Latins, March 6; Lionel Hampton, sometime soon (but at Carnegie instead of Town Hall); Billie Holiday, either April 3 or 10; Cootie Williams and Dinah Washington, March 13; Dizzy Gillespie, also soon, and Stan Kenton for a return Carnegie date, April 17 or 24.

Tatum, who netted "the strongest crowd reaction yet," according to disk jock Fred Robbins, will likewise return under the Anderson banner sometime in April.

Dubious Honor

Wheeling, W. Va.—Ray Anthony has been made an official rat catcher of this city in conjunction with the current war being waged to rid the territory of an infestation of the rodents. The trumpet playing maestro has been proclaimed honorary piper.

Moderato

The musical score consists of six systems of music, each with a treble and bass staff. The tempo is marked 'Moderato'. The notation includes various chords, arpeggios, and melodic lines characteristic of atonal jazz.



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THE HOT BOX

Trombonist Laine's Life Like N. O. Book

By GEORGE HOEFER

Chicago—Contradictory to previous reports, Julian Laine, the New Orleans type trombonist, is not a relative of jazz pioneer Jack (Papa) Laine. He is a comparatively young Crescent City musician whose recording work is featured with

Irving Fazola's Dixielanders on both the recent Keynote and Victor album, as well as with George Hartman on Keynote. Laine was born in 1908 and started in jazz with Sharkey Bonano and Leon Prima in his hometown. His first recording date was made with Sharkey's New Orleans Boys in 1936 when they cut *Everybody Loves My Baby and Yes She Do, No She Don't* on Decca 1014. Julian played the riverboats in the true Orleans tradition playing moonlight excursions on the S.S. Greater New Orleans for many years.

Julian has played all the famous spots in and out of the French Quarter including the Frolic, Club Forest (lush gambling palace), Jung hotel, Golden

Pumpkin and the Roosevelt hotel. He played with Red Bowman's Pennsylvanians, a band that didn't have a single member from Pennsylvania, the late Jules Bauduc's band (guitar playing brother of drummer Ray Bauduc) and his own bands.

Cut Lip

While returning from Biloxi, Mississippi, after an engagement with Bauduc, Julian figured in an auto accident which almost finished his playing career. They ran head on into another car while traveling slowly through a fog, and Julian sustained a severe cut to his lip. This kept him away from music for some time but finally he was back



RUSS PRIESTLEY

"The paragraph that says 'after the record is played'—read that over again."

playing with Sharkey and Leon Prima.

In 1937, Julian came up to the Blackhawk restaurant in Chicago and joined Louis Prima's

big band which also included PeeWee Russell and Sal Franzella. The band was short lived and Laine soon was off on another ill-fated venture with Joe

Venuti, winding up back in New Orleans with Tony Almerico and Fazola, playing on the boats.

Served In Brazil

During the war Julian was in the army for 26 months in Brazil and Trinidad. Upon discharge he again joined Tony Almerico and has been with him on and off ever since.

In addition to the above mentioned recordings, Laine waxed with Louis Prima on Brunswick and with Slim (Nappy) Lamare on those Victor hillbilly records.

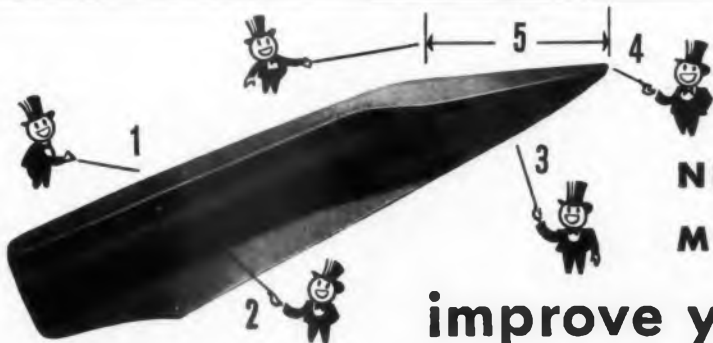
Gag Nickname

On the Fazola Victor sides it will be noted that the trombone was played by (Digger) Laine. This nickname was fastened on Julian by Fazola because of a skit of Julian's called "Digby O'Dell, the friendly undertaker."

Laine was last reported to be back in New Orleans organizing a Dixieland band of his own after a two months visit to Chicago where he was to join Paul Mares band. The deal with Mares fell through because of the union restriction on out of town musicians.

Miscellany:

Les Zachel's reports that when Ellington played Cedar Rapids recently, Duke and Carney came to his house to listen to the odd side in the Hindemith album reported in the *Hot Box* (Dec. 31, 1947). Both Duke and Carney remembered the number but were unable to identify it. Duke recalled that he wrote the tune in Rockford, Ill. The morning after Duke's visit, Zachel's received word from George Avakian of Columbia that the number was *Dusk in The Desert* as reported in the last *Beat* by Mike Levin. The reason for the mistake was that *Dusk in The Desert* had a master number of M651, while the correct master number of the Hindemith side was AM651. Several copies of the album with the Ellington side have turned up in New York City since Zachel's found his.



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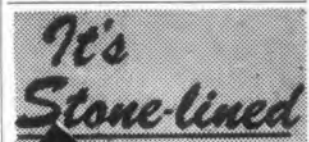


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NOTES between NOTES

By Michael Levin

New York—The portents are on the wall in the shape of a nice shiny piece of glass. Bobby Sherwood has become one of the first to shrug his shoulders, ride with the times, hie himself off to Cleveland where he has become a television disc jockey while other shows are in production.

Television is going to change every phase of the entertainment business. It most particularly is going to affect music and its presentation.

Up until now a good band could climb on a stand either in a hotel, theater or radio station and get a way with playing whatever brand of music it was selling. With very few exceptions, bands were nothing much to watch on the stand. By the time the guys get through sucking reeds, blowing spit out of the valves and lounging in the peculiarly drooping fashion that only good horn men can affect, the audience has few optical illusions left.

With video this will have to change. While the straw hats may not come back, visual gags and routines are going to play a bigger share in everything a band does. If it plays good music, it still is going to have to be dressed up with good production—and this is something that the average band knows nothing about. Even in theaters, very few units pay any attention to anything but getting on and off in the stated time. This of course is one of the things that is wrong with theater shows as such.

The dance business as we knew it in the thirties is pretty well gone. This doesn't mean that jazz is dead or that there is no further room for dance bands. It means that the existing ratios between theater, radio, records, one niters and hotels is due for a change. The whole business is ripe for an upheaval in its basic economics. Just which way this will work is something that men will gamble dough and careers on. Those who are right will be the Jules Steins and Tommy Dorseys of tomorrow.

As yet the music business has not fully awakened to just how close the television revolution is. It is now not a matter of years but of months. Since the first of the year the scramble for talent, options and time has been on. The bands and the music business in general had better pick up on the situation fast, or it will be in trouble, even deeper than it is at present. During the past two years, the

Sarah, Maggi And The Missus



New York—Sarah Vaughan received her Down Beat award as 1947's top girl singer on the Maggi McNellis program recently. Miss McNellis, who presented the plaque, is shown above, left, with Miss Vaughan. Maggi's ABC ailer is slanted toward the "sophisticated homemaker."

Beat has printed many stories about New York City's 52nd Street—Swing Alley—dying, reviving or just existing. Right now it's in pretty tough shape again. Only the Onyx, Three Deuces, Ryans and the Hickory House are following a music policy. The other clubs are using

strip teasers and girlie shows. It seems to me that the sooner the Street dies completely, the better.

I am wishing its present operators no hard luck. But the steady trade that used to come there has been killed off probably for good by the shoddy

surroundings, clip-joint tactics and shady reputation which the Street has garnered in the past five years. Despite the shortage of places for clubs and particularly music clubs, in the long run, probably the best thing that could happen to music in this town is for the Rockefeller to take over the south side of the street as has been rumored for so long, to make it a business section.

Forced to move elsewhere, to refurbish and start anew, the clubs might pursue a slightly saner policy with respect to building a steady clientele. Certainly the hornmen around town need the work—unemployment is practically the by-word in 802 these days.

John Hammond, who is now a vice-president of Mercury (cer-

tainly gets around the record companies, doesn't he) played me some recordings by the Russian fiddle player, David Oistrach the other day, in particular the Khatchaturian Violin Concerto. I feel excessively sorry for local string men when Mercury releases the discs later this year.

Seldom if ever have I heard a violinist with a big lush tone, tremendous technique and an iron sense of taste to go with it. His equipment and what he does with it are phenomenal.

The Chicago Symphony, as long as we are on this sort of thing, seems determined to go ahead with its plan to fire Rodzinski, despite firm local protests by the citizenry and others interested in the orchestra.



Mike

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house in California. She is Martha Scott, screen actress . . . Louis Prima started an eight week stint at the N. Y. Paramount on February 18 . . . And the Prima praise agent, Barbara Belle, is being linked with Henry Nemo, who cleaned up in California real estate, they say . . . Billy Eckstine slugged it out with a couple of thugs in Oakland, California, and emerged the winner.

Ted Weems escaped injury in his second auto crash within two weeks, but vocalist Shirley Richards and whistler Elmo Tanner were hurt seriously enough to disable them for a couple of weeks . . . Skitch Henderson, the band leader, and Virginia Leigh, New York socialite, are appreciating



The Gorgeous George (Betty), that is, who recently worked the swank Beverly Hills Club in New Orleans as a single, may have returned to the Crescent City by the time you read this, to join Ray McKinley as vocalist in the Blue Room . . . The Jack Kramers have an eight pound boy. She's Dottie Dotson, the singer, and he's pitcher for the St. Louis Browns.

It was a son at the Mel Powell

the convenience of the long distance phone these days.

Stan Kenton won his argument with Capitol about including Monotony in his next album. He will play a concert on April 6 in the 10,000 capacity auditorium in St. Louis . . . Perry Como wants to buy a ranch and Horace Heidt may re-purchase the Nevada Biltmore hotel in Las Vegas . . . It will be the third for the Sinatras sometime in July.

Bob Chester apparently didn't like the band he took over from Bob Astor, for he switched it for a new combination which his manager put together in New York, before continuing his southern tour . . . Jack Robbins, the publisher, will write an autobiography called Mr. Music . . . The Tunesmiths, piano, clarinet and drums with vocals by the tubman, are causing comment at Eddie Leonard's Spa on North Charles street in Baltimore.

First colored star ever honored by the Friars' club in Man-

Britain's Webb, London Hot Club Fold Together

London—On the last day of January, England's pioneer jazz band played its last coda at the conclusion of the final London Hot Club concert—the band and the club folding simultaneously. George Webb's Dixielanders made British

hattan was Lionel Hampton on February 14 . . . They state that devaluation of the franc will not reduce prices nor duty on instruments imported from France . . . Frankie Masters is disbanding and will go to the west coast, may start spinning platters, too . . . Gil Vester left the Del Courteney band to sing over KNBC in San Francisco.

Petrillo refused permission to remake the masters destroyed in the recent disc company fire in New York.

history when they were launched four years ago, the first uncompromising jazz band ever to be formed in this country. A rapid rise to fame was still further accelerated when, a couple of years back, the band started the famous Hot Club of London—a venture which looked like being an unqualified success from all points of view. But now, with the Dixielanders breaking up, the club, too, comes to an end, and jazz enthusiasts must perforce turn their support to a new enterprise which was born early in February—the Leicester Square Jazz Club. Leicester Square is in London, and there was certainly nothing "square" about the audience which packed it at the opening concert on February 2 to hear Graeme Bell's sensational jazz band from Australia.

The Bell boys have been touring Europe for nine months now, always a smash hit wherever they play, and they plan to return to Australia some time this summer after "spreading the light" in nearly every country in Europe. Similar in style to the Lu Waters band, the Bell Dixielanders have now matured into what is unquestionably the greatest jazz band outside America, playing with a skill and polish not usually associated with bare-foot gangs like this.

Already they have played over a dozen concerts in England, never failing to fill every seat in the house. A particularly fine show was put on at the imposing Civic Hall in Croydon, southern suburb of London, on January 29. Here the Bell band alternated with Freddy Randall's jazz group, the whole show compiled by Melody Maker editor, Ray Sonin. Promotion was by the so-called Cleveland Rhythm Club, and they hope to run similar concerts about once a month. The Leicester Square Jazz Club, however, is running concerts every week.

The final Hot Club of London concert was sparked by the Graeme Bell band, which was featured in a friendly "carving contest" with the George Webb Dixielanders. It appeared that the English band was somewhat under emotional stress—this being their farewell stint—and by comparison with the Australians their playing was inclined to seem ragged. But they had limitless enthusiasm, and it seems a shame that the outfit has decided to disband (a decision prompted by internal dissensions and various other difficulties).

—Ralph Venables



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Critic Rapped; Crowds Pleased

Urbana, Illinois—After a three-week shake-down on the road, the new Ellington concert program has crescendoed into a thing of beauty and joy forever. For two nights in a row the concert sold out to frantically enthusiastic audiences on the University of Illinois campus.

The band, which was brought to the campus by the previously ultra-conservative Star Course Board at the suggestion of Professor John M. Kuypers, new director of the school of music, made a permanent, rhythmic dent on the so-called undergraduate mind. Man, it was educational!

Changes Slight

Changes in the program, which won only qualified approval from critics at Carnegie Hall on the night of the great blizzard, have been slight but important. A few numbers have come and gone, but the big switch consists of cuts here and there where the going was dull and, above all, individual modifications by the soloists and sections to fit their own styles and tastes. The result is a sort of gradual and cooperative composition by the band as a whole, which has always made Duke's outfit unique and which is a big factor in its long standing greatness.

This unusually elastic manner of composition is successful only when the individuals in the band are first-rate musicians and the leader has the genius to weld their ideas together with his own. The Ellington band has both. In fact, the outfit is studded with so many stars that it is a miracle that they can work together with such single-mindedness. And when the band is right and starts to roll, it becomes the world's number one rhythmic juggernaut.

Critics vs. Duke

Meanwhile, Ellington concerts and the critics produce an annual misunderstanding. Each

year, the Duke, taking the band's power-house drive for granted, puts together a new program with innovations in melody, harmony, and rhythm; and each year, the critics, looking primarily for that relaxed momentum which is basic to jazz and the glory of the Ellington orchestra, get lost among the innovations at the concert debut and commence the annual burial rites. A month or so later, after the band has ironed out the program on the road, the brighter critics change their minds and hop back on the band-wagon. No wonder Duke says despairingly: "There are no jazz critics."

As it now stands, the first part of the concert program consists of new stuff, arranged in order of maximum contrast, and featuring Duke's Liberian Suite. The Suite is definitely program music and needs extensive explanatory notes to make it fully appreciated. Rightly understood, it is crammed with drama and humor of a literariness which Ellington has never before attempted.

Stuff Still Mellow

The second part of the concert contains better-known material with a flag-waver towards the end which turns the audience into the aisles. Starting mildly enough with a vocal by Al

Hibbler on *It Don't Mean A Thing*, the band gradually works up a momentum which rocks the countryside. Even the squares get hep. For it's the band at its best, erupting with that fundamental, unchanging ingredient of all great jazz. The stuff has been there for nearly twenty years, and it's still mellow!

—M. W. Stearns

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

Cedar Falls, Iowa—The Iowa State teachers college campus was chaos for weeks before Duke Ellington's January 29 concert. Dazed Ellington followers gathered in mute groups to grin at each other in disbelief, or dragged the illiterati to record stores in an attempt to win them away from Vaughn Monroe. A music faculty member finally spluttered, "I've never seen anything like it. Just once I wish they'd get this excited over Bach!"

Blend Into Campus Scene



Urbana, Illinois—Two sweater-clad scholars, the critic on the left and his subject on the right, snapped at an Ellington concert on the Illinois University campus here. Cornell professor Marshall Stearns had been invited to the school to lecture on Chaucer and on jazz (but not at the same session). His review of the Duke's work is in the adjoining columns.

To Dig Duke



Cedar Falls, Ia. — People biding time, above, are in the middle of a four and a half hour wait for tickets to the first concert the Duke ever played here. A booking mixup left an open date in Ellington's schedule and through the efforts of a sharp-witted committee of students from Iowa State Teachers college, he filled it and their 1500-seat auditorium at the same time.

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(Jumped from previous page)
 Recognizable items such as *A Train*, *Rocking In Rhythm*, *Sunny Side*, and the solo medleys by the Duke and Hodges got best total reception, but the "we-know" members of the audience had come for the *Liberian Suite* and *Clothed Woman* and to see if Ted Hallock's review in the January 28 *Beat* of the Duke's Chicago Civic Opera concerts was called for.

Article Insufficient
 Hallock's article caused more than slight furor here. "Ellington is the end—that should logically eliminate application of the word 'degeneration' to him or the men under him," was the inflamed reaction.

Sonny Greer, absent from the date because of illness, was not available for questioning concerning Hallock's remarks that he dragged tempos at the Chicago concert, but Oscar Pettiford, when asked, "Did he?" replied flatly, "He did not."

Oscar Inspired
 Pettiford was also asked, "Is there really a difference of opinion between you, Raglin and Greer as to what tempo should a tempo change to when a tempo changes?" His stunned reply was that never in his professional career had he heard any-

thing like that directed at his bass work, and concerning Hallock's statement that the "tremendous incentive and feeling of happiness" derived from the Duke by his sidemen no longer existed, Pettiford said only, "His music inspires me. It has always inspired me."

The Hallock article was waved with some violence at the Duke himself, who hesitated to comment, but did say that critics at a longhair concert are at least familiar with the offerings and have previous experience with the music on which to base their analyses of performance and interpretation. From this it was inferred that he felt Hallock's unfamiliarity with the new works had a great deal to do with the article.

Duke Differs
 Duke also commented dryly to the effect that he did not especially believe in the mass or individual telepathy of his audiences and could not understand how one critic felt he was able to read the minds of himself and the band men and say they were playing with the attitude that their music was "beyond average comprehension."

"We do not feel we're beyond comprehension," he insisted, but implied, however, that it was



TOM PRIESTLEY

"That new needle I bought is guaranteed for five thousand records."

true that to understand his music the motives and drives behind it must be known, and that not all critics and audiences were gifted with total perception.

Laughter Puzzles
 The Cedar Falls assemblage was perceptive enough, but there were a few who could not under-

stand laughter throughout the audience over several choice bits of piano satire in the "old favorites" medley.

Oliver Coleman, imported from Chicago to sub for Greer, without rehearsal did an obviously remarkable job of filling Greer's place. He was cued now and then

by Pettiford through the concert numbers, and his spots in the *Liberian Suite*, while presumably bearing no resemblance to what Greer would have done, appeared deeply sensitive to the Suite and impressed those who had worried about Greer's absence.

Opinion Divided
 Music faculty opinion the next day was sharply divided. The "Camp of the Blind and Deaf" was typified by one member, who, asked in class what he thought, said his was a class in music and why bring in irrelevant material.

The "All - MY - Senses - Are - Functioning Camp" was led by prolific composer and Ellington-worshipper Carl Anton Wirth. Wirth's *Symphony in A Minor*, recently performed by the Eastman Rochester symphony orchestra, his *Postmortems* on *Frankie and Johnny* and *Ichabod Crane Suite* are among his most widely known works.

"Duke The Greatest"
 Wirth devoted class periods the next day to powerful lecturing on the aims and methods of Ellington as a force in music. Charged Wirth: "I have this to say and I'll stand by it: If somebody should ask me who is the greatest composer in the whole world—not just America, mind you—the whole world—I would not hesitate to say Duke Ellington!"

Excepting the one or two who might have viewed it dimly, they're still breathing hard here, and not disappointed that the Duke didn't play *Near You, How Soon, You Do, He Does, She Does, They Would, So Far, and Ballerina*.

—Patricia A. Samsen

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(Shoot) all up-to-date recording and publishing news, band and combo personels and stuff to the Trade Tattle column. Down Beat, either 2415 RKO Building, New York City, or 1222 North Wilcox, Hollywood, Calif.)

Personnels:

Louis Miranda, slated to join Stan Kenton on conga drums, had a change of plans at the union's suggestion. Shorty Sherock personnel at the Arcadia has Bob Peck, Joe Cabot and the leader on trumpets: Blaise Turi and Dick Hickson, trombones; Joe Aglora, Buddy Arnold and Danny Bank, reeds; Barney Spieler, bass; Tony Aless, piano; Phil Sillman, drums; Tommy Lynn and Elaine Trent, vocals. Ed Hall, clarinetist, moved into Cafe Society Downtown with a band consisting of Irving (Mouse) Randolph, trumpet; Henderson Chambers, trombone; Ken Kersey, piano; Jimmy Crawford, drums, and Lloyd Trotman, bass.

Johnny Lopez band, playing relief at the Broadway Palladium, has Rusty Detric, Fred Lambert and Tony Lopez, trumpets; Ray Beckenstein and Irving Frank, altos; Billy Bellack and Eddie Mehas, tenors; Tony Castellano, baritone; Joe Esteves, piano; Jack Lopez, guitar; Johnny Rodriguez, bongos; Jimmy Santiago, congas; Tony Escollie, drums; Mike Cardona, bass; Lupita Lopez, maracas and vocals.

Horace Heldt band, currently at the New York Capitol theater, has Jimmie Salko, Frank Wylie and Truman Quigley, trumpets; Tex Satterwhite and Leo Nisbaur, trombone; Abe Aaron and Charlie Brosen, tenors; Harvey Levine, baritone; Herman Saunders, piano; Stan Fletcher, bass; Bill Richman, drums, and Frank Saputo, guitar.

Records:

Capitol records signed Jan Garber and Martha Tilton, buying up some of the masters they made elsewhere. Martha was with Cap until mid-1947, when she switched labels. Her first Cap release is due March 1. Goddard Lieberman, v.p. in charge of Masterworks artists, has been elected a member of the board of Columbia records. Fran Pettay replaced Toby David as midnight to 3 a.m. disc jock on Detroit's WJR.

Majestics' planning a long-term pay off to its creditors. London's Levy Sound, Ltd., is taking over Vitacoustic's European distribution. Sol Handwerker, Loew's theaters publicist in New York, has been loaned to MGM records for special exploitation work.

Publishing:

Ray Perkins, Denver's afternoon platter spinner on KFEL, has had his tune, *The Little Girl Who Never Went Back On Me*, published. Sy Oliver, arranger and leader, and Dick Jacobs have opened an office for scoring in New York's Brill building. Emil Velazco, ex-maestro, has organized his own music scoring service for movies and television.

Bandleader Buddy Johnson will consider for publication all material submitted to him during his current southern one-niter tour. Johnson owns Sophisticate Music Co. Xavier Cugat gets profiled by Redbook magazine. Frank DeVol, Hollywood maestro, has penned a tune in collaboration with Eve Arden, titled *I Always Get The Same Answer*. In Hollywood that would be "yes", no?

One-Niters:

Count Basie and Sam Donahue alternated February 13 at the University of Minnesota's senior prom. Total nut for both orks exceeded \$5,000. Tex Beneke got the annual Washington prom (U. of Chicago plum) February 21. Ella and Illinois set an all-time record at Detroit's Masonic auditorium February 1, grossing \$13,900. Highest previous gross for the concert duo was at NYC's Carnegie hall, \$9,800.

Johnny Moore's Three Blazers begin a nationwide theater and one-niter tour from the coast, March 1.

Miscellany:

Jerry Rosen, artist rep, has signed Harry Prime to a booking deal. Monica Lewis vacationing in Florida following her Cleveland stint. Omaha's AFM local has nixed guest appearances by visiting leaders on



"I'll get Peggy Lee, that's what!"

disc airers. Chicago's Local 10 has similar rule.

State-Lake house bandleader Lou Breese has joined the bookers' ranks, with local agent Marvin Welt. Vincent Portner, former Johnny Messner tenorman, now teaching at Bogoda high school, New Jersey. Paul Gilmore, ex-Lee Castle trombonist, is searching for a purty gal accordionist for a trio.

Radio:

Eddy Howard's Sunday aier for Sheaffer pens, which started with 52 stations, growing to a full NBC circuit of 161, now is adding two Canadian stations, CBL, Toronto, and CBM, Montreal. Lester Gottlieb, fan mag writer who covers music biz news and record reviews, switched from Young & Rubicam ad agency to a production post with CBS. Johnny Fallstich, radio trumpeter on the Whiteman and Henry Morgan ABCers, was operated on for appendicitis.

Tune Toppers, heard over NBC

thrice weekly and nightly at the Park Central hotel's Mermald Room, are Nick Drago, trumpet; Paul Musarra, guitar; George DiPaola, bass, and Joe Di Lalla, accordion. Jimmy Blake, ex-TD trumpeter, has opened his own radio and television repair business. He began studying technical radio while in the navy and continued it after his discharge.

St. Louis—Sarah Vaughan opened a three-week engagement at the Forest Club, in the Forest Park hotel here February 13. Vocalist Vaughan's advance bookings, so say her flacks, extend now into 1949.

Hefti-Wayne Package Follows Johnny White

Hollywood—Frances Wayne and Neal Hefti are headlining the package which followed Anita O'Day and Johnny White into plushy Angelino's in Santa Monica on February 12. With trumpeter Hefti are Jimmy Cutler, drums; Jimmy Rowles, piano; and Joe Mondragon, bass.

Miss Wayne is making her first local appearance since 1945, when she appeared at the now-shuttered Trocadero. Before her recent eastern tour, she was heard on the California Melodies airshow.

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HOT JAZZ

Charlie Ventura Trio

Stomping At the Savoy - Body and Soul
Ventura backed by piano and Gene Krupa on two 12 inchers recorded at Town Hall. It is mostly technical trickery, though Ventura does have some bars of musical interest. Krupa once again shows up as a drummer who has difficulty playing with a small group and keeping a beat moving without dragging. His solos, fast enough, are dimmed considerably by the mem-

ory of Buddy Rich's luster in the same climes. Proof of his trouble in small group playing can be heard behind the quite good piano on Soul, where the 88 ideas are not in strict tempo, though still not rubato, and Krupa does not give him the support he deserves. (Disc 2500)

Red Norvo-Don Byas

Chance is waxed by Norvo's xylophone, with Specs Powell (drums), Remo Palmieri (guitar), Slam Stewart (bass) and piano. A concert recording, it is full length Norvo, with some tasty stuff included. Rhythm is a racing demonstration of Don Byas' remarkable ability to play flash tempos on tenor and yet keep good jazz feeling in them. He's backed by Slam Stewart and drums. Despite the boring quality of the bowed bass in

its umpteenth disc appearance, watch for his straight rhythm backing of Byas—it is that which justifies Stewart's claim to being called a great jazz bass man. Both this and the Ventura trio side were produced by Timme Rosenkrantz. (Disc 2501)

Bob Crosby Bob Cats

Five Point Blues
March of the Bob Cats
Another Crosby reissue, this is fair jazz by the Bob Cats, with honors going to Yank Lawson's trumpet. They have made better in that era over a decade ago. (Decca 25298)

Todd Rhodes

Bop Bop Sizzle
Oh Baby
Flying Disc
Bell Boy Boogie
Blue Sensation
Dance of the Red Skins

Six sides by a Chicago bop septet. Sizzle offers George Favors' baritone, has some surprising moments of two-beat walk rhythm which is hardly to be expected in a bop session. Louie Saunders vocals Oh Baby in a complete carboling of Frankie Laine. Disc has some more un-bopish moments—maybe the billing is incorrect on the group. There is also listenable tenor sax by Louis Barnett. Blue is blues for altman Hal Dismukes.

Symbol Key

- ♪♪♪♪ Tops
- ♪♪♪ Tasty
- ♪♪ Tepid
- ♪ Tedious

Red Skins is billed to Rhodes by-line, sounds much like the Red Skin Rhumba made famous by Charlie Barnet. Its frantic sound doesn't stack up to the amount of jazz turned out. (Vitaoustic 1888, 2132, 2133)

Thelonious Monk Sextet

Thelonious
Suburban Eyes
Two sides by the piano player generally credited with having strongly influenced Gillespie and other boppers. Thelonious starts out as a piano sustained note with whole tone changes moving under it. Hines used to do things like this with different change patterns. On his own solo spots, there seem to be points at which Monk is thinking about the stock returns or the 7th at Pimlico—anything but his piano. He also has several passages where he plays straight striking Waller piano. As a modernist, this can hardly be excused. All present-day piano players have right hands with eight fingers and a rigid claw on the left hand. Eyes presents an alto in clusters at an up tempo. (Blue Note 542)

Louis Armstrong

I Want a Little Girl
Joseph and His Bradders

Girl is by the Hot Six with which Louis recorded in Hollywood, while Joseph is a big band disc made in NYC. Tromboning is slithered by Vic Dickenson. Louis' horn is apt, but lacks the bigness and lie it sometimes has even now. (Victor 20-2612)

Louis Armstrong

I Can't Give You, Anything But Love
Black And Blue

One of the great 25 records of jazz on anybody's list, Love packs all the wallop and artistic development which have been an Armstrong trademark over 25 years of jazz. His vocal, muted and open choruses have been copied by everyone in jazz from the day the record came out. (Columbia 38052)

Jazz at the Philharmonic

Tea For Two (Parts I, II, III, IV)
I Found A New Baby (Parts I and II)

This group of six sides comes from the same concert that produced volumes four and five of this series. Side one moves off at a nice bounce with Jack McVea's tenoring. Next one jumps roughly but powerfully while J. J. Johnson plays his at-that-time non-bop styled trombone with plenty of ideas. Part III has a Nat Cole solo possessed of the same rhythmic punch he showed in volume four. Shame this doesn't come out on his own Capitol records. The side continues with Jacquet starting out nicely, shifting to the hook and ladder solos that have made him a huge concert grosser and a too-often bad jazz musician. The last (Modulate to Page 20)

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(Jumped from Page 19)

section goes to Les Paul with Cole playing Ellington-styled catch beats back of him. The ensemble, despite valiant work by the rhythm section, falls off badly.

Cole's solo on Baby is a direct proof of his inheritance of the Hines tradition in piano-playing, and how he makes use of it. Follows a bass duet between Johnny Miller and Red Callender with excellent ideas, also some clashing passing tones. Shorty Sherock's short passage after Jacquet, even though not up to his usual part, is a welcome relief to not only the screaming, but what are by now, stock Jacquet riffs. (Aladdin 101)

Art Tatum

*** Piano Solos

Look—this columnist has been a leader in the small coterie that screams about Tatum's flourishes, his lack of taste and the contempt for his audiences which often leads him to play deliberately bad piano. But in this album, originally issued eight years ago, Tatum shows a melodic, jazz, harmonic and technical capacity that simply can't be gainsayed. The man does much that is bad, but so much that is good that he keeps you buried in confusion. Listen to the fantastic left hand on Elegie, the comparative simplicity of Sweet Lorraine (though Wilson cuts him here) and the race-track Tiger Rag (a duplication of the earlier Brunswick). This very duplication incidentally shows how Tatum is a technical perfectionist more than a strict jazz man. Once he sets something to his satisfaction he keeps on playing it that way, instead of varying it to ad lib, and perhaps less satisfactory ideas. (Decca 585)

Art Tatum-Joe Turner

*** Wee Baby Blues
*** Corrina Corrina

A reissue from Decca's old Septa series with blues shouting by Joe Turner backed by the svelte fingerings of Tatum and a small band. There's trumpet sounding like Joe Thomas on Corrina. (Decca 48062)

Eddie Saffranski's Poll Cats

*** Sa-Frantic
*** Bass Mood

A small group of Kenton stars gathered to prove that they can play good jazz. Both sides include bop influence, Pete Rugolo piano and scoring, Art Pepper's thoroughly interesting alto, Ray Wetzel's trumpet, June Christy's old man, Bob Cooper, playing tenor, plus Eddie Bert's trombone. Mood is an extravaganza for bass against a quietly scored moving background. Despite a couple of flatted notes at the opening, Saffranski demonstrates his sterling technique in his quest of the laurels held by the late Jimmy Blanton. In many respects this score is one of the most interesting Rugolo has done in his stay with the Kenton organization. (Atlantic 851)

SWING

Harry Roy

*** Sittin' On Edge
*** There Ought To Be a Society Boogie is even more popular in England than here. Pianoman's stuff lacks rhythmic accent, while the band's playing is sloppy and uninspired. Reverse is a calypso. (London 140)

Count Basie

*** Blue and Sentimental
*** Don't You Want a Man Like Me

The Basie band, which made the original, starring Herschel Evans, over ten years ago, doing Blue as a ballad with Bob Bailey singing the vocal. The tenor by Paul Gonsolves is workmanlike, hardly up to the sterling choruses of the late Evans. (Victor 28-2602)

NOVELTY

The Harmonicats

*** September Song
*** Peggy O'Neill

Echo-chambered or otherwise, the Harmonicats' heavy-handed harmonica style can only harm the delicate harmonics of Song and does. They do much better on Peggy, a ditty more adapted to this sort of treatment. (Vita-coustic 800)

Russ Morgan

*** I'm Lookin' Over a Four Leaf Clover
*** Bye Bye Blackbird
This is a dupe of the Art Mooney which is a dupe of the Kranz record made originally in

Philadelphia. As an added attraction, Milt Herth is on the record. If they want to make 1920 style music, then they should sell it for what it cost then: 25 cents. (Decca 24319)

Alvino Rey

*** I'm Lookin' Over a Four Leaf Clover

Rey's record is set off by some wonderful piano in the Ohman and Arden tradition. However the disc lacks the seriousness of purpose and artistic integrity displayed on the Art Mooney platter, though the banjo playing on Rey's is much much worse. (Capitol 491)

CONCERT

Dave Rose

*** Stardust
*** Sentimental Journey

Nobody can get as lush with strings as Rose can and does. On an oldie ballad like Stardust, it can sneak by, but for a steady diet it could be awfully wearing. (MGM 30058)

DANCE

Vaughn Monroe

*** Matinee
*** Someone Cares

First tune is written by Bob Russell and Carl Sigman, the same team that did Ballerina. They beg that the Beat not call the tune a follow-up to Ballerina. All right, it isn't. But Monroe right down to beguine tempo does his best to give the thing the same style. The lyric idea is commercially clever:

"Matinee, seats for two, but where were you?", should be a good seller, though not as big as Ballerina. (Victor 28-2671)

Carmen Cavallaro

*** Nostalgias
*** Malaguena

The first is a tango, the second the well-known Lecuona tune played as a foxtrot, both in rather mediocre fashion. (Decca 24257)

Raymond Scott

*** A Sad Story
*** I Love You

Scott playing an old theme by Czibulka in Miller fashion, including some lachrymose tap-room piano and ensemble. All of a sudden, Dorothy Collins, his long-time singing protegee is sounding like Lena Horne. Both sides are commercial, capable, should sell well. (MGM 10132)

Nero Morales

*** Opus Es Y's
*** Maria Thereaa

Opus works over the flute of Esy Morales, who did the arrangement. Esy's flute is currently boiling things up on

Rainbow's Jungle Fantasy, is only briefly heard here. The Morales band, like Machito, has a great rhythm section which shows up here. (Majestic 1208)

Claude Thornhill

*** Paradise
*** You Were Meant For Me

An old Thornhill made re-available probably because of the picture title of the last side. It's well-rounded, tasty music as Thornhill's always is, however doesn't pack the interest nor the swinging easiness of the present band. (Columbia 36298)

Tex Beneke

*** Moonlight Whispers
*** Dream Girl

"Why abandon a good formula when you have it, even if it is ten years old," is evidently the thinking back of this record. Whispers is the latest of the Frankie Carle tunes built on the same tradition as Sunrise Serenade which the old Miller band recorded in 1938. Undoubtedly it will sell, because the people who bought the Miller records (Modulate to Page 22)

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EXPLAN

Anthony, I
O., 3/1
Armas, De
Out 3/1
Arnold, A
Arnold, J
3/1-21, I
Arturo, A
Averre, D

Back, Wil
6/25, b
Banks, Dr
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Barron, B
2/26-3/1
3/9-28, I
Basie, Cou
2/26, t
Bean, Carl
Bell, Curt
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Benedict,
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Bester, De
In 3/8, I
Bicknell, M
Bishop, B
3/27, b
Blue, Bobb
Bolton, Va
5/30
Brooks, Ra
Busse, Hei
Fla., Ou
3/25-31, I
Byers, Ve
2/9, b
Byrne, Bob

CaRoway, C
Carle, Fran
Carlyle, Ru
Carlyle, To
3/18, b
(Trianon)
Carpenter,
Cal., b
Cavallaro, C
Clarke, Bu
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Clinton, La
Coleman, I
b
Collins, Jim
Cool, Harry
3/3, t
Courtney, J
3/18, b
Cugat, Xav
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Where The Bands Are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; NYC—New York City; Hwd.—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp. (Joe Glaser) 745 Fifth Ave., NYC; FB—Frederick Bros. Corp., RKO Bldg., NYC; MG—Moe Gale, 48 West 48th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; McConkey Music Corp., 1619 Broadway, NYC; MCA—Musical Corp. of America, 745 Fifth Ave., NYC; WFO—Harold F. O'Leary, 8845 Sumner Blvd., Hwd.; WMA—William Morris Agency, RKO Bldg., NYC; Mus-Art, 303 N. Wabash Ave., Chicago.

Anthony, Ray (Deshler-Wallick) Columbus, O., 3/1-28, h
 Arnez, Desi (Brooke) Miami Beach, Fla., Out 3/10, nc
 Arnold, Arnie (Biltmore) Dayton, h
 Arnold, Murray (Schroeder) Milwaukee, 3/1-21, h
 Arturos, Arturo (Statler) St. Louis, h
 Avere, Dick (Gibson) Cincinnati, h

Deadline for band listings for the Mar. 10 issue is Feb. 28. Send opening and closing date and name and location of the job. Single dates cannot be listed.

Donahue, Al (Totem Pole) Auburndale, Mass., b
 Donahue, Sam (Kovaks) Washington, Out 2/28, nc
 Dorsey, Tommy (On Tour) MCA Drake, Charles (Club 241) Phenix City, Ala., nc
 Dunham, Sonny (Roseland) NYC, Out 3/17, b; (Deshler-Wallick) Columbus, O., 3/29-4/23, h

Back, Will (Melody Mill) Chicago, 3/25-6/25, b
 Banks, Dave (The Pit) Jackson, Tenn., nc
 Barron, Blue (Orpheum) Wichita, Kans., 2/26-3/1, t; (Schroeder) Milwaukee, 3/9-28, h
 Basic, Count (Howard) Washington, Out 2/26, t; (Apollo) NYC, 3/12-18, t
 Bean, Carl (On Tour) McC Park, Wash., h
 Bell, Curt (Wardman) Washing., h
 Benedict, Gardner (Netherland Plaza) Cincinnati, h
 Bencke, Tex (Capitol) Washington, 2/27-3/4, t; (Capitol) NYC, 3/5-4/1, t
 Benter, Don (Commodore Perry) Toledo, In 3/8, h
 Bienenfel, Max (On Tour) FB
 Bishop, Billy (Peabody) Memphis, Out 3/27, h
 Blue, Bobby (Bank) Ely, Nev., nc
 Bolton, Vaughn (NCO) Fort Riley, Out 5/30
 Brooks, Randy (On Tour) GAC
 Busse, Henry (Colonal Inn) Hollandale, Fla., Out 3/17, nc; (Adams) Newark, 3/25-31, t
 Byers, Verne (Rainbow) Denver, 2/24-29, b
 Byrne, Bobby (On Tour) GAC

Eberle, Ray (Deshler-Wallick) Columbus, O., Out 2/29, h; (Roseland) NYC, 3/18-4/14, b
 Ellington, Duke (Regal) Chicago, Out 2/28, t; (Riverside) Milwaukee, 2/27-3/4, t; (Town Casino) Buffalo, 3/9-14, nc
 Everette, Jack (On Tour) McC
 Featherstone, Jimmy (Lake Club) Springfield, Ill., 3/15-18, nc
 Fields, Herbie (Bali) Washington, t
 Fields, Shep (New Yorker) NYC, In 2/25, h
 Fiak, Charlie (Ansley) Atlanta, Out 4/13, h
 Fitzpatrick, Eddie (St. Francis) San Francisco, h
 Foster, Chuck (400 Club) St. Louis, Out 3/16, nc; (Schroeder) Milwaukee, 3/17-30, h
 Fraze, Jacques (China Doll) NYC, nc

CarHoway, Cab (Apollo) NYC, Out 2/26, t
 Carle, Frankie (Pennsylvania) NYC, h
 Carlyle, Russ (On Tour) MCA
 Carlyn, Tommy (Trianon) Chicago, Out 3/18, b; (Aragon) Chicago, 3/19-27, b; (Trianon) Chicago, 3/28-4/4, b
 Carpenter, Ike (Trianon) South Gate, Cal., b
 Cavallaro, Carmen (On Tour) MCA
 Clarke, Buddy (El Morocco) Montreal, nc
 Clinton, Larry (On Tour) GAC
 Coleman, Emil (Waldorf-Astoria) NYC, h
 Collins, Jimmie (Shadow Lake) Noel, Mo., h
 Cool, Harry (Circle) Indianapolis, 2/26-3/3, t
 Courtney, Del (Aragon) Chicago, Out 3/18, b; (Trianon) Chicago, 3/19-28, b
 Cugat, Xavier (Ciro's) Hwd., Out 3/2, nc
 DeFeo, Sal (Pine Point) Newburgh, N.Y., b
 Devine, Gene (Armory) Lansing, Mich., b
 DiPardo, Tony (Lake Club) Springfield, Ill., 3/19-4/1, nc

Garber, Jan (Biltmore) L.A., h
 Gar, Glenn (Commodore Perry) Toledo, O., h
 Gillespie, Dixie (On Tour) MG
 Glidden, Jerry (Congress) Chicago, h
 Golly, Cecil (Nicollet) St. Paul, h
 Gomez (Iroquois Gardens) Louisville, Ky., h
 Grant, Bob (Versailles) NYC, t
 Gregg, Wayne (Trocaadero) Evansville, Ind., Out 2/26, nc; (Bill Green's) Pittsburgh, In 3/1, nc
 Guizar, Tito (Palace) San Francisco, h



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SEND FOR SCHOOL CATALOG

Hill, Tiny (Capitol) Davenport, Ia., Out 2/26, t; (National) Louisville, Ky., 3/5-11, t
 Howard, Eddy (Commodore) NYC, Out 3/22, h
 Hudson, Dean (On Tour) WM
 Hummel, Bill (Tropicana) Baton Rouge, La., nc
 Hutton, Ina Ray (Club 86) Geneva, N. Y., 2/25-3/2, nc

International Sweethearts (On Tour) ABC
 Jacquet, Illinois (On Tour) MG
 Johnson, Buddy (On Tour) MG
 Jones, Spike (On Tour) MCA
 Jurgens, Dick (Pennsylvania) NYC, Out 4/17, h

Kassel, Art (Blackhawk) Chicago, Out 3/2, h
 Kaye, Sammy (Hippodrome) Baltimore, Out 2/25, t; (Fox) Atlanta, 3/11-17, t
 Kenton, Stan (Adams) Newark, N. J., 2/26-3/3, t; (Palace) Boston, 3/4-10, t; (Howard) Washington, 3/12-18, t; (Royal) Baltimore, 3/19-25, t
 King, Henry (Mapes) Reno, h
 Kirk, Andy (On Tour) ABC
 Krupa, Gene (On Tour) MCA

LaBrie, Lloyd (On Tour) GAC
 Lang, Billy (Coliseum) Lorain, O., b
 LaSalle, Dick (Flamingo) Las Vegas, Out 3/3, h
 Lawrence, Elliot (State) Hartford, Conn., 3/5-7, t; (Click) Philadelphia, 3/8-14, t
 Leighton, Bob (Pia-Mor) Kansas City, 3/26-3/10, b; (Rainbow) Denver, 3/16-29, b
 Levant, Phil (On Tour) Mus-Art
 Lewis, Ted (Bal Tabarin) San Francisco, Out 3/28, nc
 Lombardo, Guy (Roosevelt) NYC, h
 Lombardo, Victor (Balducci) Galveston, Tex., nc
 Long, Johnny (Rajah) Reading, Pa., 2/26-29, t; (State) Hartford, Conn., 3/12-14, t; (Click) Philadelphia, 3/15-21, r
 Lopez, Vincent (Taft) NYC, h
 Lunceford, Jimmie (On Tour) MG

Martin, Freddy (Ambassador) L. A., h
 McCoy, Clyde (On Tour) Mus-Art
 McCreary, Howard (Washington) Indianapolis, h
 McKenry, Hal (Click) Philadelphia, 3/22-27, r
 McKinley, Ray (Roosevelt) New Orleans, h
 Meeker, Bobby (Rainbow) Denver, 3/23-4/4, b
 Milinder, Lucky (On Tour) MG
 Milner, Bill (Slapsy Maxie's) Hwd., nc
 Moffitt, Deke (Hamilton) Washington, D.C., h
 Monroe, Vaughn (Strand) NYC, t
 Mooney, Art (On Tour) ABC
 Morgan, Russ (Biltmore) NYC, h
 Moreno, Buddy (Meadowbrook) Cedar Grove, N.J., Out 3/6, cc
 Morton, Ray (Blackstone) Chicago, h

Oehart, Kiki (Congress) Chicago, h
 Olsen, George (Edgewater) Chicago, h
 Overend, Al (Skyline) Billings, Mont., nc

Palmer, Jimmy (Claridge) Memphis, Out 3/11, h
 Pancho (Versailles) NYC, r
 Pastor, Tony (Click) Philadelphia, Out 2/28, r; (Kovaks) Washington, 2/29-3/6, nc
 Pearl, Ray (Donahue's) Mountain View, N. J., Out 3/11, nc
 Peters, Emil (Statler) Washington, h
 Phillips, Teddy (On Tour) MCA
 Pieper, Leo (Bill Green's) Pittsburgh, Out 2/28, nc; (Donahue's) Mountain View, N.J., In 3/12, nc
 Pollack, Jacques (Continental) Cleveland, h
 Ponds, Ray (On Tour) FB
 Prima, Louis (Paramount) NYC, t
 Pruden, Hal (El Rancho Vegas) Las Vegas, h

Ragon, Don (Music Box) Omaha, Out 3/1, b; (Indiana Roof) Indianapolis, 3/5-7, b
 Robbins, Ray (Oh Henry) Willow Springs, Ill., b
 Rogers, Eddy (Last Frontier) Las Vegas, Out 3/11, h
 Rich, Buddy (Apollo) NYC, 2/27-3/4, t
 Roman, Wally (Diana) Union, N.J., nc
 Ruhl, Warner (Muehlebach) Kansas City, 3/3-30, h
 Russell, Luis (On Tour) ABC

Sanders, Joe (On Tour) Mus-Art
 Sands, Carl (Oriental) Chicago, t
 Savitt, Jan (Imig Manor) San Diego, Cal., h
 Sherock, Shorty (Arcadia) NYC, h
 Sherwin Twins (Sunnyside) NYC, b
 Spencer, Earle (Mardi Gras) Culver City, Cal., Out 3/18, b
 Spivak, Charlie (Chase) St. Louis, Out 2/26, h
 Stable, Dick (Slapsy Maxie's) Hwd., nc
 Staulcup, Jack (On Tour) ABC
 Stone, Eddie (Belmont Plaza) NYC, h
 Straeter, Ted (St. Regis) NYC, h
 Strasek, Frank (Alpine Village) Cleveland, r
 Strong, Benny (Peabody) Memphis, 3/29-4/24, h
 Stuart, Nick (Lake Club) Springfield, Ill., 3/5-18, nc
 Sudy, Joe (Bismark) Chicago, h
 Sullivan, John (Melody Lane) Houston, Tex., nc

Tappero, Tappy (It Club) El Cerrito, Cal., Out 6/1, nc
 Thornhill, Claude (Adams) Newark, N.J., 3/1-17, t
 Tucker, Orrin (Schroeder) Milwaukee, Out 3/7, h
 Valdes, Miguelito (Martinique) NYC, Out 5/6, nc
 Van, Garwood (Statler) Buffalo, h
 Vincent, Lee (Granada) Wilkes-Barre, Pa., b
 Vinea, Henry (Terrace) Newark, b
 Wald, Jerry (On Tour) GAC
 Waples, Buddy (Robert Driscoll) Corpus Christi, Tex., h
 Wayne, Phil (Carlton) Washington, h

Waynick, Howard (Casablanca) Greensboro, N.C., nc
 Wasson, Hal (Riviera Dinner Club) Corpus Christi, Tex., nc
 Weems, Ted (Athletic Club) Milwaukee, 3/29-4/4, r
 Welk, Lawrence (Chase) St. Louis, 2/27-3/11, h
 Wilde, Ran (St. Anthony) San Antonio, Tex., Out 3/17, h
 Williams, Griff (Mark Hopkins) San Francisco, h
 Williams, Lee (Rainbow) Denver 3/2-14, h
 Winslow, George (Prom) St. Paul, Out 2/29, b; (Music Box) Omaha, 3/2-21, b
 Wright, Charlie (Victoria) NYC, h

Young, Glenn (Sheraton) St. Louis, h

Zabach, Florian (Palmer House) Chicago In 3/18, h
 Zarnow, Ralph (KCBC) Des Moines, Ia.

Maples' Stardusters, Earl (Amvets) Peoria, Ill.
 March, Lee (Sportsmen's) Philadelphia, Out 3/15, nc
 Martz, Frank (Colonia Inn) Hollendale, Fla., Out 3/17, nc
 Mel-O-Aires (Crest) Detroit, Out 2/29, cl; (Clover) Detroit, 3/1-4/11, cl
 Miles, Dick (Glass Hat) Camden, Ark., cl
 Mora, Jose (Monte Carlo) NYC, nc
 Morgan, Duke (Pleasure Club) Lake Charles, La., nc
 Monte, Mark (Plaza) NYC, h
 Mooney, Joe (Melody) Johnstown, Pa., Out 2/29, cl

Ninton, Skeets (Crown Propeller) Chicago.
 Novelites (Kentucky) Chicago, In 3/30, cl

O'Brien And Evans (Schafarec) South Bend, Ind., cl
 Ortega, Joe (Moose Lodge) Pocatello, Idaho
 Osborne, Mary (Dixie) NYC, h
 Otis, Hal (Kilbourn) Milwaukee, h

Palmer, Jack (Holiday Inn) Farmingdale, L.I., N.Y., nc
 Pancho (Versailles) NYC, nc
 Park Avenue Jesters (Mickey's) Chicago, cl
 Patterson, Sextet, Pat (Canadian Legion) Montreal, N.B., b
 Pedro, Don (Nob Hill) Chicago, cl
 Perito, Nick (Commodore) NYC, h
 Perkins Trio, Bob (Mocomb) Chicago, nc

Ranch, Harry (Grand) Wilmington, Del., Out 2/29
 Raymond, Ollie (Victory) El Paso, Tex., Out 2/28, nc
 Reeder, Charles (Pierre) NYC, h
 Reese, Quartet, Billy (Corrythian Room) Phoenix, Ariz., nc
 Riley, Mike (Swing Club) Hwd., nc
 Robie, Chet (Rocket) Chicago, nc
 Rollini, Adrian (Piccadilly) NYC, h
 Russell, Artie (New Keanore) Albany, N.Y., h

Sage, Frank (Bell Gardens) Bell Gardens, Cal., nc
 Satan, Buddy (Mardi Grae) Miami, Fla., nc
 Savage Quintet, Johnny (Rainbow Grill) York, Pa.
 Scott Trio, Bee (Gladys') Sunnyside, L.I., N.Y., cl
 Scott, Raymond (Rag Doll) Chicago, Out 2/29, nc
 Shaw, Joel (Monte Carlo) NYC, nc
 Sisy, Larry (Ambassador) NYC, h
 Stead Trio, Dick & Flo (La Concha) Key West, Fla., Out 4/1, h
 Stubby, Captain (Village Barn) NYC, nc
 Sugonis Sextet, Kenny (Post 50) South Bend, Ind., nc
 Sunsetters (Valencia) Cheyenne, Wyo., nc

Thompson Trio, Bill (Neptune) Washington, Out 4/2, nc
 Townsmen (Gramere) Chicago, h
 Travers, Vincent (Latin Quarter) NYC, nc
 Two Jax And A Jill (Majestic) Lake Placid, N.Y., h

Van, Gloria (Palace) Rockford, Ill., 3/12-18, t
 Ventura, Charlie (Blue Note) Chicago, nc
 Vera, Joe (Sheraton) Chicago, Out 3/6, h; (Sky Club) Chicago, In 3/8, nc

Warren, Ernie (Stork Club) NYC, nc
 Wiggins, Eddie (Jump Town) Chicago, nc

Singles

Anderson, Wally (Silver Spur) Phoenix, Ariz., Out 3/1, nc
 Brooks, Hadda (Apollo) NYC, In 2/27, t
 Butterfield, Billy (Nick's) NYC, nc
 Churchill, Savannah (Circle Bar) Chester, Pa., Out 2/29, nc
 Davis, Johnny Scat (Holiday) Springfield, Ill., Out 3/4, nc
 Desmond, Florence (Nicollet) Minneapolis, 2/27-3/11, h
 Duncan, Hank (Nick's) h
 Eberle, Bob (Club 86) Geneva, N. Y., 2/25-3/2, nc; (1800 Club) Westboro, Conn., 3/7-20, nc
 Eckstine, Billy (Red Feather) Hwd., Out 3/7, nc
 Fields, Gracie (Beverly) New Orleans, 2/26-3/10, cc
 Fitzgerald, Ella (Billy Berg's) Hwd., Out 3/16, nc
 Greene, Mitz (Flamingo) Las Vegas, Out 3/3, h; (Ciro's) Hwd., 3/8-28, nc
 Hardiman, Johnny (Ardes' NYC, cl
 Heywood, Eddie (Billy Berg's) Hwd., Out 3/16, nc
 Hill, Chippie (Jimmy Ryan's) NYC, nc
 Jackson, Cliff (Cafe Society Downtown) NYC, nc
 Laine, Frankie (Bowery) Detroit, Out 3/7, nc; (Batchelor) Pittsburgh, 3/8-14, nc; (Trinton) Rochester, N.Y., 3/15-28, h
 Lee, Bob (Wine) NYC, nc
 Lewis, Meade Lux (Onyx) NYC, nc
 Lutcher, Nellie (Chase) St. Louis, Out 3/4, h; (Lake Club) Springfield, Ill., 3/5-11, nc; (Oriental) Chicago, 3/25-4/7, t
 Mills, Sinclair (Argyle) Chicago, nc
 Pfaf, Edith (Versailles) NYC, nc
 Ravazza, Carl (Cabana) NYC, nc
 Raye, Martha (Latin Casino) Philadelphia, Out 2/28, nc
 Ross, Dorothy (Bagatelle) NYC, nc
 Ross, Lanny (Park Plaza) St. Louis, Out 3/4, h; (Last Frontier) Las Vegas, 3/12-25, h
 Simpkins, Arthur Lee (Latia Casino) Philadelphia, 3/9-22, nc
 Starr, Kay (Slapsy Maxie's) Hwd., nc
 Torme, Mel (Frontier) Denver, 2/27-3/4, nc
 Vaughan, Sarah (Forest Park) St. Louis, Out 3/4, h
 Wayne, Frances (Angelino's) Santa Monica, nc
 Yancey, Jimmy (Hive) Chicago, nc

Combos

Abbey Trio, Leon (Harry's) Chicago, cl
 Allen, Red (Savoy) Boston, Out 3/20, nc
 Banks, Billy (Diamond Horseshoe) NYC, nc
 Barattini, Bill (French Casino) New Orleans, nc
 Bass Trio, Lenny (New Broadway) Baltimore, h
 Bechet, Sidney (Jazz Ltd.) Chicago, nc
 Blocker, Bill (Favorite) San Francisco, nc
 Bostic, Earl (Club 845) Bronx, N.Y., nc
 Brand, Ira (Leath House) NYC, nc
 Broome, Drex (Blue Spruce) Colorado Springs, Colo., r
 Burch Trio, Joe (Covered Wagon) Washington, nc
 Byrn, Johnny (Magnolia) Ft. Walton, Fla., nc

Casato Quartet, Sam (Aurora) Aurora, Ill., h
 Cavanaugh Trio, Page (Click) Philadelphia, Out 2/29, r; (Dome) Minneapolis, In 3/2, t
 Chiquito (El Morocco) NYC, nc
 Chittison, Herman (Ciro's) NYC, nc
 Chordtones (Henry's Den) Brooklyn, N.Y., nc
 Clemente (Savoy Plaza) NYC, h
 Cole Trio, King (Oriental) Chicago, 2/26-3/17, t
 Condon, Eddie (Condon's) NYC, nc
 Con. Irving (Savoy Plaza) NYC, h
 Curbelo, Jose (Roadside) Brooklyn, N.Y., nc

D'Andrea, Joseph (El Morocco) NYC, nc
 Davis, Eddie (Larue) NYC, nc
 Debutones (Wasatch) Ogden, Utah, Out 3/8, nc
 Deep River Boys (Palomar) Vancouver, B.C.
 Deutsch, Emery (Ritz-Carlton) NYC, h
 Dolen, Bernie (Larue) NYC, nc
 Dunlap Trio, Ray (Dumping Hill) Rochester, N.Y., r
 Durso, Michael (Cabana) NYC, nc

Eckstrand, Ray (The Den) Sunnyside L.I., N.Y., nc
 Evans, Doc (Bee Hive) Chicago, nc

Ferguson, Danny (Willard) Toledo, h
 Five Salted Peanuts (Lee's) Lincoln, Ill., Out 2/29, nc
 Five Snaces (Santa Rita) Tucson, Ariz., Out 3/8, h
 Four Top Hatters (Four Hills) Newark, N.J., Out 3/2, nc
 Four Tunes (Circle Bar) Chester, Pa., Out 2/29, nc
 Four Variations (Frenchie's) Okauchee, Wis., cl
 Friar Trio, Charlie (Ft. Bragg) Fayetteville, N.C.

Goddard, Ted (Downbeat) Boston, nc
 Gomez, Albert (Chateau Crillon) Philadelphia, h
 Gonzalez, Leon (Town Casino) Chicago, cl
 Guarnieri, Johnny (St. Regis) NYC, h

Hall, Edmund (Cafe Society Downtown) NYC, nc
 Harmoncats (Circle) Indianapolis, 2/26-3/3, t; (Orpheum) Omaha, 3/5-11, t
 Hefti, Neal (Angelino's) Santa Monica, Cal., nc
 Herron, Joel (Plaza) NYC, h
 Hi Hatters Trio (Guffy's) Bowling Green, Ky., nc
 Hodas, Art (Jimmy Ryan's) NYC, nc
 Hoffman Four, Ray (Crystal Inn) Bakersfield, Cal.
 Hopkins, Claude (The Place) NYC, nc
 Hyams, Margie (Hickory House) NYC, nc

Ink Spots (Andrea's) Syracuse, N.Y., Out 2/29, nc
 Jenkins, Duke (Ron Roi) Canton, O., Out 2/29, nc
 Jordan, Louis (Golden Gate) San Francisco, 2/25-3/2, t; (Lincoln) L.A., 3/5-11, t

Diggin' The Discs—Mix

(Jumped From Page 20)

will like this, and buy it. But did Beneke's managers ever stop to think that there is a young buying public today which never heard Miller, perhaps would like to hear the band do other things? No matter how big and fuzzy the mat, eventually you can wear out the welcome. (Victor 20-2667)

Eddie Heywood Trio

The Continental
Heywood's Boogie
Heywood playing an old tune (1933) well suited to his particular piano style. It should do well juke-wise since it hasn't been recorded to death yet. He fumbles a couple of times toward the record's close, but in general the playing is less "cozy" and more straight-forward than most of his recent wax. (Victor 20-2664)

Songs of Our Times

1931
This is still a great idea, and the bands doing it are conversely just as bad. Decca is famed as having a wooden Indian in the studio, poised with hatchet in hand, and a sign underneath saying "Where's the melody?". These albums should be put under the same Indian, the sign changed to "Where's the music". Granted they shouldn't be arrangers' field days, that's no reason to make them sound like the ya-ta-ta-yat in the ladies room at the Stork Club. (Decca 1931)

Claude Thornhill

I Remember Mama
Tell Me Why
Mama sounds suspiciously like a slowed-up version of Faure's *La Cinquantaine* to me. Opening of *Why* is a sample of why Thornhill is a successful musician: he plays a simple and almost corny melodic figure, does it with such ease of phrasing and full-bodied tone as to imbue it with a grace it doesn't actually possess. Both are Fran Warren vocals. (Columbia 38075)

Jimmy Zito With Helen O'Connell

Hold Me
Never Make Eyes
Me which has an All Of Me flavor is sung by the girl whose best vocal was on Jimmy Dorsey's platter of the tune. Helen O'Connell shouldn't be singing now. Her voice has even less quality and warmth than when she quit, probably is a severe disappointment to fans who remember it when Zito's trumpet playing, cast on the James mold, doesn't commit some of that leader's breaches of tonal discipline, sounds really fine in many places. (Coast 8930)

VOCAL

Page Cavanaugh Trio

Old Baby Doki
I Would Do Anything For You
Baby is a novelty, while You

is the familiar Cavanaugh trio singing. After listening to a series of Cavanaugh records, you keep wishing that the group would try more musically. They stick to the same routine over and over again. Perhaps it will be that commercially successful, but so far there are no signs of it. (Victor 20-2646)

Benny Goodman-Peggy Lee

For Every Woman, There's A Man

La Mer (Beyond The Sea)

At long last, Goodman seems to be breaking away from the 1936 format which has made his records a straight bore since he joined Capitol's roster. *Man*, sung by Miss Lee, is a tenderly sympathetic presentation of a good tune written by Harold Arlen and Leo Robin. The score has some interesting sections, but if Benny is to invade the territory long trodden by others more progressive than he, he will have to do better than this very quickly. *Mer* is the Charles Trenet tune, scored here for fiddles, horn, harp and symphonic reeds. The only Goodman clarinet to be heard is a short figure in the coda. Here at least Goodman's work is inferior to that of Paul Weston, Capitol's house leader. (Capitol 15039)

Kay Starr

Gotta See Mama Every Nite
Mercy Mercy Mercy

Started out on the Americana label, the tiny Miss Starr has been promoted to the regular pop label. Her singing is in the best blues tradition as epitomized by the late Bessie Smith. Here is no baloney, no trickery and no overly lush phrasing. Nothing but gutty, hard-driving singing of the sort you used to hear twenty years ago. It's old fashioned, but in this case good. (Capitol 15018)

Mildred Bailey

Can't We Be Friends
You Started Something

The unmuffled clarity and ease of the famed Bailey style is apparently gone. There is still the taste, the way with a phrase and the ease of years of experience to hear, but it is faint compensation for those who remember when every Bailey chorus was an epic in vocalistry. (Majestic 1209)

Art Lund

What'll I Do
I'll Always Be In Love

Arranger Johnny Thompson starts *Do* out with a sound that isn't used much these days: inside chorded Spanish guitar. Its pretty mellowness backs Art Lund's baritone well. He incidentally sounds less trained here than on any record he has made. (MGM 10142)

Frances Wayne

I Never Loved Anyone
You're Just An Old Antidist-establishmentarianist

The ex-Woody Herman vocalist backed by her arranger-husband Neal Hefti doing a ballad and a novelty, latter including the longest non-technical word in the English language with Ellington music. The Heftis, ex-

tremely nice people, make an interesting contribution to the history of pop music. Her phrasing is distinguished by its indebtedness to the twenties torching of Ruth Etting, slightly modified by the kind of rich warmth Kate Smith gives a song. Hefti unfortunately has quit playing the Henry Busse-styled hot trumpet which brought him fame, now arranges exclusively. His well-done manuscripting here will remind you of Jack Mason, well-known for his ability to make a half note suffice where four eighth notes would normally do better. (Exclusive 28X)

Frankie Laine

Shine
We'll Be Together Again

More of the energetic hustling of Mrs. Laine's child around a vocal line. Frankie is more and more shifting his style to the big-toned shouting that show singers have always used with great success. Again is his tune, written with pianist Carl Fischer, and a pretty one too. (Mercury 5091)

Patti Page

The First Time I Kissed You
There's A Man In My Life

Backed by a trio led by guitarist George Barnes, Chicagoan Miss Page sings two to better effect than her other records. Her style, which originally had much Stafford in it, seems to be changing to straighter jazz inflection. (Mercury 5087)

Lorry Raine

Don't Worry About Me
Only In Dreams

Second publicity platter by the wife of publicist Tim Gayle (as in ball) who is going all out to make his spouse a national hit. Mark Warnow is reported to believe she is a great singer. We are reported to believe she is a pretty girl who sings. (Publicity 10)

Herb Jeffries

My Blue Heaven
If I Could Be With You

Here is an unusual one: Jeffries, a rich baritone, backed by a trombone quintet and rhythm on *Heaven* with a Paul Villepique score. The side really jumps, has Jeffries singing, plus trombone and guitar solos. Why he couldn't sound as unaffected and as listenable during his recent *Blue Angel* (NYC) stint as he does on these sides is a thorough puzzle. (Exclusive 26)

Babs' Three Bips and A Bop

1280 Special
Everything Is Cool

Special was probably written by a chick named Georgia Brown, is a vehicle for the vocal ideas of Babs Brown's frantic little vocal group. As a vocal extension of bop, some of it is interesting. But some of it is too out of tune and lacking tonal presence. Both sides have good clarinet. (Apollo 776)

Mary Osborne Trio

Wonder Where My Man Is Tonight
You're Gonna Get My Letter In The Morning

The girl guitarist takes a pair of undistinguished tunes, turns in warm, capable performance. (Decca 24308)

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