

# Chubby Indicts U.S. 'Moguls'; Predicts Musical Migration

By JACK EGAN

New York—A heat wave hit this area in more forms than one right in the middle of our winter. Chubby Jackson returned from an exciting European tour and he was sizzling. But the bassist's blasts were not directed at the people for whom he'd played around Scandinavia. Chubby's observations, which he began making last fall, all point toward a famine of good music not in Europe, where famines of various sorts are quite commonplace, but right here in our own country.

The rotund be-bopper, who graduated from Woody Herman's ranks to form his own combo (bass, trumpet, tenor, vibes and drums), became concerned with the immediate future of good jazz in this country when he voiced his opinions in the Washington Daily News on November 8, 1947.

## Columnist Jackson

Under the heading, "Men of Jazz Are Leaving the Country," columnist Arnold Fine devoted his space to Chubby.

"A grave problem confronts American music," Jackson wrote. "It began in the summer of '46 when the industry's moguls made such statements as, 'Jazz is dead. It's a trend toward sweet and soft melodies.'"

"These utterances influenced the nation. Writers began to compare modern music to mechanized noise and unintelligible sounds. Such penmen are obviously stupid to me."

## Pessimistic Ops

Predictions to which Chubby has reference were made by many prominent ballroom operators, managers and bookers toward the end of 1946 when box office figures on name bands of the swing school began to fall off.

"The most important contributions of American music," Chubby continued in his November notes, "have been the blues (which branched into jazz); hill-billy and cowboy styling; pop tunes; and a category that best be called movie background music. Jazz, a true American product, is not given the proper encouragement by those in authority."

## Jolson Story

"Hollywood is at least 10 years behind in its musical concepts," he went on. "Since Al Jolson's return to box office profits, a revival drive is on. Music publishers are reaching into their files to bring back songs that were shriveled and dried up in grandma's day. Record companies are waxing discs with such

## Sweden Imports Jackson Bop



Sweden—Making their long-awaited tour in this country, the Chubby Jackson unit was photographed at one of the many concerts played throughout Sweden. Members of the group are Frank Socolow, sax; Conte Condoli, trumpet; Terry Gibbs, vibes, and Jackson, bass. Unit was quite a show, sardonically speaking, too.

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## Basie Delays Europe Tour

New York—Count Basie has decided to "play America first." Turning down a deal that would guarantee him \$15,000 per week for a European tour, the Count is working on his Count Basie Cavalcade, a jazz concert with

which he will play the key cities in the States. Milt Ebbins, Basie's personal manager, states that the Cavalcade may then go in for European engagements, starting around September.

## Auld Into Deuces

New York—George Auld and his band moved into the Three Deuces for an extended engagement last week.

## Woody To NYC Soon

New York — Woody Herman makes his New York bow with his new orchestra on April 20 when he opens at the Hotel Commodore for a limited engagement.

The Commodore date will be followed by a run at the Capitol theater here.

Down Beat covers the news from coast to coast.

# British Leaders Threaten Strike

## Lena, Ted Give London Treat



London—Lena Horne's recent triumph at the London Casino was aided in no small part by the Ted Heath band, which played there at the same time. Heath, who is England's top bandleader, was photographed with Miss Horne backstage at the Casino. His opinions are quoted at length in the story from London in this issue.

outdated gimmicks as harmonicas, whistlers and rippling rhythms. Radio is afraid to experiment with new ideas, sticking to the stereotyped and dated commercial numbers.

"These factors leave the young musician completely frustrated. The fellows who try to think ahead are butting their heads against a stone wall. There is no outlet for the modern idiom. "It amounts to age versus youth; Jolson versus 1947."

## Migration Commencing

"The situation calls for action. I'm taking it. On December 12, I'm leaving with my band for a series of concerts in Sweden and on the Continent. I'm certain there must be a place where my music will be heard by receptive ears."

"If the current clamp on prog-

(Modulate to Page 16)

London—After years of unsatisfactory broadcasting fees paid to dance band leaders by the BBC, the Dance Band Directors' Association (DBDA), an association of most of this country's leaders, which is affiliated with the musicians' union, decided to open negotiations with the BBC for higher radio fees to be paid all broadcasting bandleaders. First moves were made 10 months ago; since then the leaders have met with nothing but noncommittal answers from BBC spokesmen. No action whatsoever had been taken by the corporation to meet the leaders and work out a new agreement, and so, after 10 months of weary waiting, the DBDA convened its members on Tuesday, January 20, to decide what action they would take.

At a meeting presided over by Lew Stone, formerly one of the country's top dance leaders and currently directing the London Coliseum's pit band for Annie Get Your Gun, over 50 bandleaders decided, after three and a half hours debate, to pass the following resolution:

"In view of the long delay on the part of the BBC in negotiations with the association, the corporation be informed that, failing a satisfactory development of resumed negotiations by March 31, our members will cease to broadcast from that date."

After the meeting, Hardie Ratcliffe, DBDA secretary, stated that the increase asked for pertained to overall fees paid to leaders contracted to supply bands for broadcasting. No distinction was made in the memo to the corporation between studio and outside broadcasts. (A few weeks earlier the musicians union had banned all bands and orchestras from taking part in outside broadcasts from theaters unless the BBC agreed to raise the musicians' fees for such transmissions—remotes from restaurants and hotels were not included, although these were well below the rates paid for studio sessions).

## Edits Attack

Both the Melody Maker and Musical Express carried editorials devoted to the situation, pointing out that the time had come for action by musicians to meet the dictatorial policy of the BBC. The ridiculous position of leaders was once more pointed out. A name bandleader receives an overall fee for each session based on the number of musicians in his orchestra. The basic union rate, fixed long ago, is 2.10.0 pounds (10 dollars) a man regardless of his experience and ability, and the BBC refuses to pay any more. The same rate is paid to all broadcasting dance men whether they be members of top combinations or fifth rate outfits. Above the scale per man, the BBC usually allows an extra \$40 for the leader—this, of course, is for a 30 to 40 minute session in a studio.

## Heath Explains

How this situation really affects big band leaders can be gauged from the following observations voiced exclusively to Down Beat by Ted Heath, Britain's top bandleader, who

has an 18-piece combination.

Says Heath: "Although my band is the highest paid in the country, it makes no difference to the BBC, which pays my musicians the same rate as it pays the most inferior dance musicians who sometimes broadcast for them. Naturally, I cannot pay such men as Kenny Baker, Jack Parnell, Harry Roche and Leslie Gilbert (Heath's featured soloists) such poor money—apart from the rest of my musicians, who also expect substantially more for their services—so, out of the fee BBC pays me for a single broadcast I can, by paying my men above the minimum rate a sum mutually agreed between us, just about break even. I receive no money at all."

## Scores Cost \$75

Heath further stated that this did not, of course, take into account any new arrangements that leaders ordered for their broadcasts. These usually cost an average of \$75 each and have to be paid for entirely out of the leader's own pocket. Although the BBC benefits from the use of such arrangements, it makes no contribution whatsoever to their cost. Because of this, many leaders accept plug money and

(Modulate to Page 7)

## Universal Buys Austin Records

Chicago—Bill Putnam and George Tasker of Universal Records here worked out a deal with Gene Austin, whose Victor platter of My Blue Heaven was the first disc to reach the million mark years ago, to take over 50 masters which Gene cut under his own label on the west coast with the Les Paul Trio.

First release will be March 15, with My Blue Heaven coupled with an original Cala-California. Other well known Austin numbers, such as Bye Bye Blackbird and How Come You Do Me, will follow later.

## Lorry, Mark On the Cover

Mark Warnow, conductor of the Hit Parade for more than seven years and now wielding the baton for the Sound Off and Borden air shows from Hollywood, poses for the current cover with his titian-tressed vocal discovery, Lorry Raine. She not only has been featured on Mark's broadcasts, but has cut several records with him, one of which, Who Put That Dream In Your Eyes?, released by Coast Records, is selling well. There are screen tests, too, in the offing for the beauty from Detroit. (Photo by David Sutton)

## Billie Ducats Like Hotcakes

New York—Tickets for the Billie Holiday concert at Carnegie Hall, March 27, will be at a premium by the time this issue hits the streets, if pre-press time indications mean anything. Promoter Ernie Anderson reports the advance demand is comparable to that of the recent Stan Kenton Carnegie Hall bash. Anderson's Chubby Jackson concert, incidentally, was postponed from its original date, February 28.

## Jess Junks Band For Nicksieland

New York—Jess Stacy scrapped his own band to take over the piano chair with Billy Butterfield's combo at Nick's Tavern in the Village. Band also features Freddy Ohms, trombone; PeeWee Russell, clarinet; Bob Casey, bass, and Joe Grauso, drums.

## West Opens Under New Edison Policy

New York—Alvy West inaugurates the Hotel Edison's new policy to use small combos in its Green Room when he brings in his group from the west coast March 25. Erwin Kramer, manager of the hotel, signed the unit for six weeks with options.

Alternating with West will be Buddy Greco and his two partners who have been causing such a stir in Philadelphia music circles.

Presenting

# No Slump For Stan; Two More Boffs

Chicago—Stan Kenton drew 4,149 people to his February 22 concert at the Civic Opera house here, a figure perhaps two souls more or less than the highest previous record (Fred Waring's) in the Civic's history.

Though no figures on gross receipts were obtainable, the response to Kenton was so great (300 seats onstage; 3000 turned away) that he'll return for two dates at the house, April 20 and 21.

During the coast-to-coast ABC shot, Beat awards were presented to Stan, June Christy, Safranski, Manne and Rugolo.

The concert was marred by onstage seating, which allowed too much sound to escape back of the proscenium arch; by a script change which caused duplication of five tunes played

prior to the broadcast.

The concert was not marred by a bad p.a. All mikes worked well, with additional speakers hung facing those onstage. Patrons were puzzled by small white flakes descending on stage from above, until one wit explained: "Stan is blowing the paint off the ceiling."

Occasionally the ten-man rhythm section obliterated all other ensemble sound (five trumpets use maracas, claves, jawbone, cowbell, etc. as addenda on Peanut Vendor, other Cubanisms).

in the concert hall rather than the dance hall.

From the initial Artistry Jumps to the Concerto To End All Concertos, 32 tunes later, the lean leapo of jazz had the crowd right in the palm of his hand.

Slightly at variance with his sincerely-stated seriousness of musical purpose was some gagging with Ray Wetzel towards the end of the first half, and a long vaudeville sequence with members of the band at the end, running from name imitations to a Kenton St. James Infirmary vocal punctuated by Bart Varsalona's doing a George Brunis parade march, while playing Artistry Jumps on his trombone. The crowd accepted the spoofing



who ends it with a gift to arranger Pete Rugolo. Staff photos by Ted.



Chicago—Things like this seem to go on forever, but Beat poll award winners never complain. Presented with their plaques at Stan Kenton's recent Civic Opera House concert were the five "firsts" in the 1947 contest who are members of the Kenton crew. Above, Beat publisher Glenn Burrs starts action by giving Stan the award for the band, and—



Kenton gives another to drummer Shelly Manne, who—

## WPEN Drops Ork Under Hartley Act

Philadelphia—Musicians union Local 77, already stalemated in its negotiations with local radio stations for new contracts, received a heavy setback when the new owners of the independent WPEN announced that they were invoking the Taft-Hartley bill and would carry on without any live music. Station, recently acquired by the Sun Ray drug company, had been using Billy Marshall's band for house duty although program emphasis is on platter spinning. With Marshall's contract expiring March 1, station decided to do without any live music.

It's reported that dropping the studio band will mean a saving of \$0 grand a year for the new station owners. Since WPEN is the largest of the indie stations, the move may well encourage other independents to drop their toolers as well. Union officials stated that they would not take the matter sitting down.

## Disputed Masters Given To Leader

Hollywood—Vibist Dick Peterson, following a release date and distribution dispute with United Artists records, recovered 12 masters tracked by Peterson's seven-piece band before the ban and turned over to UA for handling.

The sides, featuring originals and some Eddie Robertson vocals, were cut under Crescent Productions' tab, a firm established by Peterson for the pressing.

Unit currently is at the Zamboanga.

## Stan Breaks Up Carnegie

New York—Before a jam-packed Carnegie Hall mob with enough energy left at 2:30 a. m. to scream its approval when a return concert was announced, Stan Kenton's 20-manned music-maulers broke it up here last month.

With over \$8,000 in the till, cops struggling with the lobby overflow and a stage crammed with musicians and 300 sit-and-standees, Kenton started his effort to prove to this town and the country that the proper place for a band such as his is



and June doesn't forget bass man Eddie Safranski—



has the pleasant task of giving singer June Christy hers—

in good spirit, even though for pace's sake it might better have occurred earlier in the program.

Heard throughout the program were indications of the changes Kenton mentioned in his long interview with this writer in the January 14 Beat.

### Better Dynamics

Particularly on Bob Graettinger's score of You Go to My Head could be heard a type of dynamic control and scored polyphony that Kenton has sorely lacked, while his Thermopylae and Pete Rugolo's Prologue Suite made particularly ingenious use of brass as a secondary rhythm section. The latter also had an effective punctuation device of piano versus bongos with both repeating a previously stated theme.

Outstanding solos: Art Pepper's bop-styled alto, the similarly-flavored tenor of Bob Cooper, who was lost in a typically bad Carnegie Hall mike set-up for the first few numbers. Milt Bernhart's pashful tromboning, Ray Wetzel's chorus on Now He Tells Me and Laurindo Almeida's superbly tasteful guitar on Lament.

### Great Rhythm

The rhythm section was consistently spectacular throughout, Safranski's frenzied bassing leaving spectators worrying about eventual neuritis, and Shelly Manne's drumming at its loud but enthusiastic best. Manne incidentally displays an at-home-ness with non-four-four beats on Monotony (where he plays 3-3-5 sequences) which speaks well for his future development.

June Christy bowed on to How High the Moon, went through Willow Weep for Me, I Told Ya, I'll Remember April, Rika Jika Jack, Don't Worry 'Bout Me and a well-received Lonely Woman. Last-named, a Benny Carter tune, was scored by Pete Rugolo and Kenton to show what the girl could do with good material and fine scoring not limited to steady meter patterns. She came off in good shape, though the improved intonation was marred by some

## Desmond Gets Ainer

New York—Johnny Desmond, the singer who sprang to fame while in khaki as vocalist with Major Glenn Miller's AAF orchestra, gets his own radio program beginning Saturday, March 13, over the Mutual network.

faulty phrasing and obvious breathing.

### Sections Improved

Improvement in the band's section work was marked. The trombones are beginning to have a truly distinctive and almost single-tone section "sound", while the trumpets are fuller-toned and less strident. Reed section changes could be particularly spotted in Opus in Pastels, where comparatively new leadman George Weidler demonstrated how much freer-flowing and more jazz-inspired is the present sax section than was that of three or four years ago. Weidler in his solo, Elegy for Alto, displayed the same ability but added a tendency to play sharp.

Harlem Folk Dance, a traditional Kenton fave, was done, slightly rewritten, as Message to Harlem, while Machito was performed minus the trumpet-trombone unison which marred the record.

### Ping!

Newest instrument in the band's collection is the triangle, artistically whopped by Shelly Manne during four or five numbers on the program.

Carnegie Hall cooperated as usual by furnishing one dead mike, one that was consistently too high and hummed, plus a spotlight man who was always four bars too late. In spite of these handicaps, the Kenton band sounded better than many units which have played in the hall, partially because of close seating and bunching the reeds, rhythm and trombones while spreading the trumpets in raised seating back of the rest of the band.

### Newies Satisfy

From an audience standpoint, the concert was a complete success. They heard everything they knew, a few simple new items and a couple of more complicated works which perhaps eluded them, but at least kept them from saying that the band was playing the same old baloney.

Technically, the performance was better than most Kenton has put on. Clams were few and far between, with only two outstanding cases of misreading in the trumpets and reeds being noted, while blend was better than usual. The band, once it starts moving, still pays no attention to dynamics, still has a firmly unbending feel to it which can become wearing over a whole evening.

### Carves Old Band

However, there can be no questioning the fact that from the standpoint of soloist and ensemble alike, this band is three times as good as the band Kenton had a year ago. Also that its arranging staff is fumbling with some excellent ideas, in at least three cases hit a modified jackpot.

Judgment as to whether this concert was the start of a new career for the Kenton band or merely a brilliantly-organized display of all it has to offer for now and evermore will have to wait for the coming year.

Kenton himself remains the most popular, most colorful and perhaps the best-liked figure in jazz today regardless of the eventual disposition of his music.

—Michael Levin

## He Has One Of Those At Home



Hollywood—No need for Frankie Carle's right hand to know what his left hand is doing. It isn't doing anything—yet. The lovely stems dangling off his right knee belong to Joan Barton, with whom he recently made a movie in Hollywood.

## Helen Scores At Cafe Downtown

New York—It is only fair to report that Helen Humes is scoring a hit in the current Cafe Society Downtown show. During the run of Rose Murphy it was pointed out that the audience was there for "The Squeek" and paid little attention to anything else.

Held over for the new show, which does not feature Murphy, Helen not only rates several encores with her blues, but all other parts of the show register much more heavily.

Apparently when dynamite such as Murphy headlines the bill, other talent is excess. An evenly balanced variety show snags more individual applause for all concerned.

—Jeg

## ASCAP Rate Boost

New York—A new scale in royalty rates, with an increase for ASCAP, will be paid by the theaters of the United States under a new agreement signed by the composers' society and the Theater Owners of America. Theaters with 1,599 or more seats are taxed 25 cents per seat per year; between 800 and 1,599 seats, 19 cents; 500 to 799 seats, 12½ cents; 499 or less seats, 10 cents per seat.

Chicago lives in musical creative. She sings to 1 Show and can test

## Shapiro's Sounds New In Chi.



Chicago—Tommy Shapiro, whose rehearsal band is reviewed in adjoining columns, is shown above with his musicians. They are, left to right, saxes: Ray Schultz, Herbie Palmer, Bill Calkins, George Albright, Hal Hoyer. Trombones: Paul Severson, Shapiro, Harry Lepp, Shel Fonda. Trumpets: Harry Gosling, Al Forcucci, Dick Haase, Chuck Conti. Rhythm: Max Mariash, drums; Howie Zuegner, piano; Harry Barnes, guitar; Mel Schmidt, bass. Staff photo by Ted.

## TD Jock Shot Spans Atlantic

New York—Tommy Dorsey, currently on vacation for approximately six weeks, has spanned a few oceans and now gets his disc jockey program aired in four continents.

A month ago, Radio Luxembourg started directing Tommy's platters of platters into most of Europe and the British Isles. Plans call for the same shows to be aired through the same channels over the Major Broadcasting Network in Australia and in Africa.

Boys in the trade are wondering if TD will switch his theme from Sentimental to the bongo, bongo Civilization ditty as a theme when the show hits Africa.

Down Beat covers the news from coast to coast.

## Burkhart Still Plays For Buns



Chicago—The Jay Burkhart band, being surveyed by its somewhat startled leader, is, left to right in the first row: Kenny Mann, Angelo Basagius, Bob Anderson, Joe Daly, Frank Bruno. Trombones are: Sy Tough, Ed Fagginsi, Ralph Meltzer, Bob Jones. Trumpets: Gail Brockman, Eddie Bagley, O'Neil Dell, Bob Skarda. Red Lionberg plays drums, Gene Friedman, piano; Jimmy Gorley, guitar, and Gus Cole, bass. Staff photo by Ted.

## Two Chicago Bands Amaze Critic! Re-Used Tracks Cost WB Plenty

By TED HALLOCK

Chicago—Promptly at 9 p.m. every Monday night 17 musicians mount a stand built for five at the Embassy club, 119 block south of the Loop, produce a few experimental warm-up notes, proceed to produce five hours of experimental jazz. The group: Jay Burkhart's orchestra. The pay: scale.

An even eight hours after Burkhart's last dominant seventh has blown open the men's room door, 17 different fed-up musicians clamber onto another stand 46 blocks north of the Loop, at the Clarendon Beach hotel, longtime cats' hostel, look at each other happily and delve even farther than Burkhart into the realm of unbelievably wonderful experimentalism. The group: Tommy Shapiro's orchestra. The pay: satisfaction. The term "fed-up": these men are from every micky band in the city, from studio and theater house units, fine, technically able players, stunted by innumerable Kostelanetzisms, wanting to "play some good notes, hey."

Two bands, with everything to do with what's happening and what's going to happen to American music. Gray folds, Masters quits, Jimmy Dorsey resta, Barnet forms a combo, Raeburn likewise, Scott picks up where he left off seven years ago. What happens to big bands?

Shapiro and Burkhart, dear reader, are the answer to what happens to big bands. This writer could have sworn our age was more productive than to have created one Kenton and let it go at that. Shapiro and Burk-

hart are assurance that all is not lost. Assuming Stan hasn't deafened everyone by tomorrow night, Shapiro and Burkhart should soon resurrect public faith in the potential beauty which a large group of men can create by playing as pianissimo as fortissimo, by harking back to the 17-part invention theory and forsaking the steam roller ideology.

These bands are tomorrow's stars! It would be wise for bookers to pool subway fare among themselves and find out.

## Scored Mutual Aider

Jay Burkhart is a Chicago lad, plays a little piano, scores amazingly well. His formal schooling consisted of an in-and-out University of Illinois education. During the war he was with the marine corps band at San Diego, scored for its dance unit and for the Mutual t.c. shot, Halls of Montezuma. On the side, Jay wrote for almost every band on the coast at that time.

Departing the service in 1946, Burkhart, after scoring for Krupa awhile, decided to build a band, around a nucleus of marine dance band arrangements (which were written around Vido Musso, incidentally). The idea jelled. Comprising Chicago sidemen, Jay's group played Tune Town in St. Louis (getting the job on Knight Errant Kenton's recommendation), the Rip Tide, etc., jobbing for a time under the Mus-Art banner.

## Jams Club

Men changed, a book was built, but jobs were nil. Beyond occasionally working a few nights a week locally, the group had done little financially. Embassy club owners took a chance, gave Jay Monday nights. Result: the joint is jammed every week, its four by three-and-a-half floor packed, its till clanging, its band (which has to seat its sax section on the dance floor) still unrecognized.

Case History 2: Tommy Shapiro, ABC studio man. A twenty-ish trombonist who blows like a synthesis of Jenny-Coniff-Harris, who, a year or so ago, feeling that the depths of nothingness had been reached, put a proposition to his fellow mickymen, that once a week they get together, to rehearse... just rehearse, with no special incentive, no plans, no dough, just for kicks.

## Arrangements Loaned

It happened. The word spread, fine sidemen drifted in, visiting bandsmen found the spot, arrangers brought their wares, not to be peddled, but to be heard. A book was built.

The Shapiro band wants no concert tour, is afraid of being

ageted to death, of leaving steady work for the road... the feel of fine music is enough.

The instrumentation of both bands is orthodox—five saxes, four trombones, four trumpets, four rhythm. Though singer Bob Dunne guests with Burkhart (and would probably go with the band if anything broke), no one could actually be deemed a regular warbler. Both Jackie Cain (now with Ventura) and Evelyn Stallings (doing a single) have sung with Jay. No singers with Tommy.

Without the aid of French horns, bass clarinets and the like, color is achieved through unique voicings (as always) using standard instruments. Shapiro lacks great take-off men, such as Jay's Gail Brockman (trumpet), Kenny Mann (tenor), Bob Anderson (alto), and Sy Tough (valve trombone—who plays like a combination of the world's great trombonists—S.T./M.F.T.). What Shapiro lacks in individual improvisers, Burkhart lacks in technical facility. Jay's men are not able to play as often as Tommy's, rehearsals have been spotty, etc.

## Like Debussy

About Burkhart's music; his arranging staff is young, experienced, willing to try anything that will emerge without the taint of total dissonance. Lead altoist Bob Anderson's magnificent Right As Rain, a vocal backing for singer Dunne (who leaves Milwaukee each week to sing in Chicago with the ork), is an example of the group's clean-cut ideas. Ditto Andy's Sorrento, also written for Dunne. Rain possesses a Debussy-like quality. Its introductory bars simulate rain delightfully, delicately, and, somehow, not like Rugolo... who would probably feel a tin thunder sheet necessary for effect.

The band jumps crazily. Johnny Young's Moose The Mooch and Relaxin' At The Camarillo echo the Gillespie-large-ensemble effort, with a maximum of real joy and a minimum of distorted voicing or mile-a-minute sax sextonistics.

## Many Arranges

Anderson's Jay Bird, Kenny Mann's Lady Bird and innumerable others, by such men (who bear watching) as Milan Kadarvak, and Al Porkanko, spark this excitingly fluid group of young men. Bop glasses and all, they're tremendous.

Anderson's lead is potent, taking full advantage of his prowess at phrasing cleanly behind the beat, with no sectional laggards. Lead trombonist Ralph Meltzer (in college, as is Anderson), who wears steel-rimmed glasses, insists upon taking the other three bones along an unglamorous but tonally perfect line of dynamic thought.

## Like Raeburn

Same with the trumpets, guitar, bass, piano. The band is shot full of that something

which would have made Raeburn great but for the appeal of the swimming pool and RKO's hair shirt.

Shapiro, on the other hand, has nothing to lose by going the modernistic limit. His sidemen are volunteers, his arrangements loaned, yet he too is a taskmaster, intent on having no one please anyone, himself included, unless the product is right... not clashingly different.

No harsh surprisers are Paul Severson's Rhapsody in Elision or Deep River, Lew Anderson's Man With A Horn, Jack Golly's (he's with Spike Jones!) I'm Forever Blowing Bubbles, Cobb Hall's When Your Lover Has Gone or Brad Morey's Just For Kicks (which mirrors the band's purpose so completely it should serve as a theme).

Of all Shapiro's exciting performances, the most seriously contemplative is Danny Farnom's (a young Canadian) Lincoln Park, a tone poem nonpareil, with tempo changes to make a Manne shudder, with enough boundless beauty to bind a volume of Ellingtonia.

The plaudits could continue ad Down Beatium. These are two great orchestras, with great leaders, great sidemen, great purposes, who may yet drown the screaming with subtlety and nuance.

## Prima Stays East

New York—Louis Prima follows his current Paramount theater run with a fortnight at Frank Dalley's Meadowbrook. Prima also is set to open at Frank Palumbo's Click, Philadelphia, early in May.

## Re-Used Tracks Cost WB Plenty

Hollywood—That studio musicians receive the best union protection of any group of workers is shown by the fact that Warner Brothers studio has paid out thousands of dollars recently to musicians who years ago made the sound tracks in old features, excerpts from which have been inserted in musical shorts made during the past few months.

This "no-work" pay, as anti-unionists might call it, was necessary due to a clause in the AFM's basic studio agreement which forbids the re-use of sound track unless the musicians are paid again for such use.

## Waters Pic Excerpt

One of these excerpts, dating back to 1929, utilized the section of an early WB musical entitled On With The Show in which Ethel Waters introduced Am I Blue.

According to an AFM official here all of the musicians who did the recording for the clips were located and paid the current, much higher, scale for recording work before the studio was permitted to re-use the excerpts.

## Unit Adds Ex-GAC Secretary As Chirp

Hollywood—The Bachelors recently added vocalist Charleen Kerr, former Matty Malneck chanter and more recently a secretary at GAC, to their instrumental and vocal trio.

Unit recently closed at Lyon's grill and is skedged for either Palm Springs or Riverside.

## Decorative



Chicago—Vivian Martin believes in advertising, but her musical costume is more decorative than anything else. She sounds nice too, as listeners to NBC's Dave Garroway Show and Musicians programs can testify.

## Teagarden's Award Admired



New York—Jack Teagarden proudly shows his DOWN BEAT poll award plaque to Rita O'Donnell and Audrey Wood, two of the Gaz Foster dancers at the Roxy theater, where disc jock Fred Robbins made the presentation. Teagarden, and the rest of the Louis Armstrong combe, will open at Chicago's Blue Note next Monday (15).

CHICAGO BAND BRIEFS

# Louis' All-Stars Due; Russo's Concert Too

By TED HALLOCK

Chicago—Portents indicate that the Eighth street theater is on its way to becoming Carnegie's midwest rival. Doc Evans appeared in an "under 21" concert February 29 (with a \$1.25 top!) and Bill Russo's ultra-modernists are slated for a May 6 presentation. Russo's four Universal sides, discussed several issues ago, will be issued in album form April 17. John Kirby's Sherman crew (he's set two more weeks) includes Billy Kyle (who rejoined the fold), piano; Pete Clark, clarinet; Charlie Holmes, alto; Nelson Williams, trumpet, and Wally Bishop, drums. Mildred Bailey hit the College Inn last-minute last month for two weeks.

Miss Cornshucks was replaced at the Blue Note February 23 by Don Perkins' quartet. La Shucks would have succeeded admirably had it not been for a series of rustic affectations in which she insists upon indulging... which netted queries from musicians and squares alike as to "what the hell is she trying to prove." Toe-in-sand, gingham dress, sunbonnet-Sue tactics don't blend with a voice as excellent as hers.

**Louis' Date Set**

Charlie Ventura's octet holds at the Note through March 14, with Louis Armstrong's opening date at the spot set definitely for March 15. Louis will stay four weeks.

Local disc jockeys Dave Garroway, Linn Burton, Eddie Hubbard, and Ernie Simon will throw a stage ball at the State-Lake theater the week beginning March 12. Spinners will pick up the check.

**Divergent Opinions**

Ex-Henry Busse warbler Lee Shearin joined Teddy Phillips' band, replacing Lane Adams. This column reported Eddie Heywood out of the Detour due to a sprained ankle. Variety called it a "kidney ailment", and columnist Billy Rowe (Pittsburgh Courier), trouble with his "plane hands". All depends on which edition of Gray's Anatomy you got hold of.

Eddy Howard back into the Aragon Easter Sunday, for eight weeks. Vitacoustic's 88 star Christine Randall alternates with Paul Mares at Tin Pan Alley. Kenton set for a benefit at the Savoy ballroom (here) April 18.

**Levy Rapped**

His Chicago fans will be interested to know that Lou (Count) Levy's piano playing has been described as "rather nondescript" by Melody Maker's Danish correspondent Harald Grut.

**Tonsil Trouble**

Chuck Foster vocalist Tommy Ryan (no kin to the Kaye Ryans) left the band during its 400 club stint in St. Louis to enter Henrotin hospital here for a tonsillectomy. He'll rejoin soon.

Errata: U. of Chicago instructor Richard M. Weaver calls jazz "the clearest of all signs of the barbarian in modern society" in his new book Ideas Have Consequences, published by the U. last month. Sherman hotel has reinstated its discount policy for members of the profession staying longer than a week: 15 per cent off. Count Basie appeared in a Civic Opera concert last night (9). Clarinetist Lou Ranier is set to join Jimmy McPartland, replacing Don Kruswick, when and if. Look for Jimmy at the Rip Tide, in Calumet City, soon.

**Prolific Raymond**

Ray Scott has authored two

the Aragon ballroom; he's set for six weeks. Gloria Stark (ex-JD, Cavallaro) and Dick Baldwin singing with Del Courtney has switched from Mercury to Vitacoustic.

**Bothwell Frightens**

Johnny Bothwell scared people last month, played two nights with Paul Mares Dixie group. Convenient rumors have Johnny forming another small group; this time for the Brass Rail, from which Tiny McDaniels shifted to the Capitol March 7, replacing McPartland. Mel Torme returns March 12 for one (maybe two) State-Lake weeks. Peggy Lee into the theater July 2. Duration of her stay not set. Possibility Eddie South may take a combo into Club Silhouette soon. Like possibility the spot will take on a single.

Pete Johnen's "new policy" for Jumptown was actually very simple: he sold the joint. New owner may "out damned talent." Bill Harris left town almost as quickly as he appeared, closing February 26. After a weeks vacation in NYC, Bill opened at the Savoy, in Boston, backed by a rhythm section. He'll stay in Beantown through March 19, then returns to New York with ideas for a new group, definitely not to include Chubby Jackson: probably two trombones (Kal

more tongue twisters: Six Characters In Search Of An Author and Serenade To An Empty Cash Register. Andy Kirk will one-night at the Savoy ballroom March 14. Skinny Ennis followed Florian Zabach into the Palmer House. Krupa's one-nights here begin this month. King Cole Trio, which opened at the Oriental theater February 26, may hold through tomorrow. Trio returns to the Regal April 9, also for 7 to 14 days.

Burl Ives into the Mayfair Room (Blackstone hotel) April 22. The Chez Paree (always "dickering" for someone) is now angling for Sarah Vaughan. Del Courtney opened February 24 at

## Mares' Men In The Alley



Chicago—Tin Pan Alley, Oak street spot, is the first home of the new Paul Mares unit, which is composed of Floyd Bean, piano; Stewart Horton, tenor; Lee Rusch, bass; Eddie Meusel, drums, and Mares, trumpet. Surrealistic decor to the contrary, the music is strictly two-beat. Staff photo by Ted.

Winding & Bill), Buddy Stewart and Lou Steln.

**No Plans**

Pianist Lionel Prouting has no plans since leaving Jazz Ltd. Very funny that Dick Wellstood, who replaced Lionel with Bechet, entered the jazz-hallowed, Dixieland-saturated Reinhardt strong-

hold his first night with, of all things, a be-boy beard. Mrs. R. almost sent for a razor then and there. P.S. Our friend Louis Zuccaro has not abandoned the spot.

Doc Evans has had his Bee Hive option picked up for the second time. He'll hold at the (Modulate to Page 6)

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The King Sisters have agreed to rejoin Alvino Rey for his Meadowbrook engagement in New Jersey, if MCA comes through with a theater date to follow... Dolly Dawn, the thrush, is spinning platters over WORL in Boston as a substitute for Bob Perry, on vacation... Irving Fazola is in a New Orleans hospital with high blood pressure.

Tom Rockwell found his new Radio City offices ready and waiting for him when he returned from his Hollywood trip... Ruth Etting cancelled her nightly sustainer over WHN in Gotham and returned to Hollywood, may make a movie of her own life story... Nellie Lutcher's royalties will be upped in her new contract with Capitol. Real gone, eh?

They say that Elliot Lawrence and his canary, Rosalind Patton, are involved in a matrimonial plot... Benny Goodman is talking about a spring tour with a new dance band, with maybe an overseas jaunt to follow... Mrs. Ernie Anderson is asking temporary alimony of \$500 per week plus \$5,000 attorney fees... Friends are mourning the loss of Bessie Mack, identified with Major Bowes for years, more recently talent scout for Arthur Godfrey.

Milton Cross will play classical records only on HIS disc jockey show... Frank Sinatra and Roy Rogers made the new edition of Who's Who... The Symphony Sids (he's the Manhattan platter spinner), expect the stork this spring... Maria Formicola, the Italian girl whose husband-to-be was killed in an auto crash just before she reached New York, will wed a Staten Island trumpet player, Anthony Cataneo.

Mary McCarthy, causing talk with her songs in the Big Town, might never have become a vocalist if she hadn't broken both legs as a stunt gal in Hollywood pics... Fred Waring, on his first vacation in 10 years, will be represented by guest conductors on his NBC programs until he returns April 2... Alan McPaige, whose trio is at the Warwick Hotel in NYC, was bitten on the finger—by a mouse! No, not that kind, fella!

Harry James has applied to Local 47 for permission to use Ben Pollack as orchestra manager on his radio program... Chuck Peterson joins Tex Beneke, replacing Conrad Gozzo... Add to platter spinning maestros—His Hi-de-Highness of Hi-de-ho!... Van Smith, leader at the Pierre in New York is pitching woo with Jean McCormack, former wife of John Ringling North... And those Ld. phone calls to June Hutton, while she was in Chicago with the Pied Pipers, were from Axel Stordahl in Hollywood, natch.

Flash!—At press time news was received that Buddy Rich had broken an arm, was planning to open the following day at the 125th Street Apollo theater in Harlem with only one wing working.

Mel Torme is playing tubs in his own act and may make a film with his own band... Other leaders become jockeys, but Saxie Dowell turned song pluggier, for T. B. Harms, when

he broke up his combo in Chicago... The Guy Lombardo band buys 2,520 carnations from the flower shop across from the Roosevelt Hotel in NYC during a six month period there. These would last the Carnation Kid about eight years... King Cole, who weds Marie Ellington on March 21, cut 88 sides and five albums before the ban.

**Lunceford-Wilcox Ork Replaces Cozy**

New York—The Jimmie Lunceford band, under Ed Wilcox, plays its first mid-town date when it inaugurates the new large-band policy at the Chicken Roost on Times Square tomorrow night.

The Lunceford crew follows Cozy Cole and his combo, which has been there for several weeks. Drum pounder Cole featured Buck Clayton, on trumpet; Phil Oliver, ex-Vaughn Monroe, clarinet; Sanford Gold, ex-Raymond Scott, piano, and Jack Lesberg, ex-NYC symphony, bass.

**Chicago Band Briefs**

(Jumped from Page 4)

spot through March 28; expects to be renewed again. Doc turned down an offer from Tony Parenti and Miff Mole to join the group they may debut here in April. Doc felt a responsibility to his men, most of whom had left better paying jobs to work with him. Tony and Miff probably will get Sharkey Bonano for the slot.

**JD Rumors False**

Evans will appear at all Eighth street theater concerts, to be held every month with five Sundays, on the fifth Sabbath. Ray Scott, who closes March 25, will try Hollywood next. Reports that Jimmy Dorsey is reorganizing, right now are highly exaggerated. Singer Johnny Johnson brings bride Kathryn Grayson to the State-Lake theater March 26 for a week.

**Femme Flack Blows Own, Client's Horn**

New York—The field of press agency is composed of people with some most unusual backgrounds, for press agency, that is. But perhaps one of the most unusual is that of Dotty Mann, a hot tenor saxist, who now shouts the praises

of Mercury and De Luxe records around New York. Until a few months ago Dotty was leader of her own trio—sax, piano and bass, all female—which she took on tour through Pennsylvania and upstate New York. Prior to the trio she had her own male band with which she played club dates on Long Island.

Her present job consists of servicing disc jockeys and newspapermen with discs, and putting the bite on them for plugs. She enjoys it very much but, just in case the novelty wears off, and to keep her finger in the musical pie, Dotty still plays her tenor in a sextet which works

an occasional New York club job. Others in the group are her sister, Mildred, who plays alto; Gary Rinaldo, tenor; Jeanne Valentine, bass; Johnny Stabulis, drums, and a piano. Dotty began her jazz tenor work while in high school. It is interesting to note that, in addition to the two Mann gals, the school band had drummer Howie Mann, now with Elliot Lawrence; Don Ferrara, who later played trumpet with Georgie Auld, and Bob Pav, another trumpeter who went on to play with Boyd Raeburn.



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## Strike Against BBC Impends

(Jumped from Page 1)

free arrangements from music publishers to put on a reasonably good show for their listening public without being out-of-pocket too much on each airing. The BBC announces its intention to outlaw this practice once and for all, but they do nothing to prevent its cause.

"No new band can expect a break from the BBC," continued Heath. "When I first started, my broadcasts cost me \$500 a show. I had to have new arrangements made for each broadcast. My position has not improved very much to this day, although, since my library is much larger, I do not need to spend so much on new scores. A new leader does nothing but pay out all the time with little or no chance of getting anything back from his broadcasts. Even now, I always have at least three new arrangements in hand which, if some of

their cost were to be offset against broadcasts, would make me a heavy loser over each session. I am well known now and can afford to take losses, but there are dozens who cannot keep going—especially at the present time when one-night stands and road dates are paying less and less."

### BBC Inactive

Since the resolution was first published by the DBDA, no action has been taken by the BBC. The DBDA, however, has been far from inactive. Its executive committee met February 10 for eight and a half hours, during which time a deputation visited the musicians union for consultations. No statement had been issued at press time by either body on the latest developments. The DBDA confirmed its decision to strike on March 31 unless the BBC makes a move, while it is confidently expected, here in London, that the union will issue a last minute call to musicians to refrain from playing dance sessions if the radio walk-out looks imminent. No one wants a strike, but all musicians consulted by the *Beat* have stated that

since it is impossible for dance men to live on broadcast salaries and since they look on it as extra money, a walk-out will not receive much opposition from them.

### One In Every Crowd

Only one leader, Jack Simpson, has refused to participate in the DBDA action, and Hardie Ratcliffe's remarks concerning his decision aptly sum up the situation as it stood at press time.

Says Ratcliffe: "I am not sure whether he (Simpson) hopes to gain a reputation as the man who kept the nation's radio dance music going, or whether he has just made a mistake. He certainly seems likely to place his musicians in an embarrassing position for they may hope one day to work for other DBDA members. Simpson admits that he has been broadcasting for 'next to nothing', but says the BBC has now become 'extremely fair.' The 'extreme fairness' is being shown only now, of course. What Jack Simpson does not realize perhaps is that when the DBDA succeeds he may even be paid what he's worth.

## Three's No NYC Crowd; Contrary, It's Murder

New York—What's that old expression? Everything comes in threes? It certainly does in this town, at least that seems to be the trend of late. Not that large bands are being completely ignored. You'll still find the Commodore, New Yorker, Penn, Waldorf, Roosevelt, Biltmore, etc., using upwards of ten men on the podium.

But the threesomes, at considerably smaller fees to the contracting managements, seem to

"Broadcasting band leaders have made next to nothing for years through acting individually, but they are now negotiating as an organized body. Jack Simpson may make quite a name for himself by acting differently from other bandleaders—but others will let him have the satisfaction of being the only one in step."

—Stuart S. Allen

be doing more than their share of business.

### Warwick Has Two

The Warwick hotel has gone completely trio balmy with not one, but two! Some half-year ago, the Alan McPaige Trio made its bow in the Raleigh room over in the East Side Inn. The McPaiges, with Alan playing accordion; Tommy McDougal, guitar, and Teddy Pucell, bass, have been turning in a very satisfactory job aimed at the customers who like to dance. Of course, when the members of the trade make their visits, the boys dig out the extra special stuff and, in that department, rate with the topmost threesomes.

Several weeks ago the McPaige group shared the spotlight with the Three Suns. The Nevins boys and Artie Dunn succeeded the Page Cavanaugh Trio, which enjoyed an extended run there. There was a prestime chance that the Suns would return, after an absence of a few days to fill outside commitments.

### Dardanelle Draws

A little farther uptown, but still on the East Side, the Dardanelle Trio is reigning over cocktail and dinner hour periods. Drawing heavily from the boys—and girls—in the music business, the trio appears to be in for a long run. This is a repeat engagement for the group at the Madison hotel, and their appearance has proven a big hypo-for business. Dardanelle, as you probably know, doubles on piano and vibes with an occasional vocal tossed in, and is instrumentally assisted by Joe Sinacore on guitar and Sandy Block, of the former Tommy Dorsey Blocks, on bass.

After an absence of several weeks, Adrian Rollini has returned to the Circus Bar of the Piccadilly hotel, old haunt of the Three Suns. Adrian and his vibes are ably assisted by Allen Hanlon, guitar, and George Nida, bass. Hanlon returned to the Rollini fold after four years in radio work. At the Piccadilly, things are jumping, particularly the cash register, as always.

### Hyams at House

Swing Street, the part that's still swinging, has gone in for trios also. Margie Hyams and her two partners are causing quite a ripple at the Hickory House with their nightly (except Monday) rides. Assisted by Mundell Lowe, guitar, and Lee Hulbert, bass, Margie turns in a commendable job on piano and vibes, with the House getting its biggest play in months.

The Bamboo Inn, on West 47th street, recently brought in the Buddy Grover Trio for an indefinite run. Group consists of Grover, piano; Lanny Shore, drums, and George Herman, bass.

### Tristano, Hodes Hold

Lennie Tristano and his partners in rhythm replaced Charlie Parker and company at the Three Deuces, while, across the street, the Art Hodes Trio continues to add months onto its engagement at Jimmy Ryan's.

Of course, the list goes on from there, East Side, West Side, all around the town. We merely selected a few on our tour to point out how the trend is hitting Father Knickerbocker's playground. Even down in the Village, Max Kaminsky continues working his threesome, the trumpeter being accompanied by piano and drums at the Vanguard. That, of course, has been going on for many months now.

The old superstition about everything coming in threes now seems to be a fact, at least in metropolitan music circles. All of which gives the club operators cause to adopt a motto such as "Woodman, spare that trio!"

—Jeg

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## MOVIE MUSIC

# Music, Plot, Closely Tied In 'Night Song'

By CHARLES EMGE

Hollywood—RKO's *Night Song* is one of the most ambitious efforts to date to combine music with the plot of a screen play. Here, in brief, is the rather complicated story: Dana Andrews, a blind pianist, is suffering with his affliction

and an urge to compose that is restrained by the shell into which he has withdrawn. Merle Oberon, a wealthy music lover and patroness, pines for him and his talent. She takes an assumed name and befriends him, representing herself as a poor, blind girl who is interested in him and his music.

The stunt works; the musician completes the concerto, on which he has been working spasmodically, wins a \$5,000 prize (put up by the patroness) and with the money secures an operation which restores his sight. Happy and successful he forgets temporarily about the blind girl

and falls for the glamorous patroness. But when he hears his concerto performed in Carnegie Hall by Artur Schnabel he remembers the blind girl and it comes to him that she is the girl who means all. He returns to her, finds that the poor little blind girl and the rich patroness are the same and everybody is happy.

## Stevens' Concerto

Leith Stevens drew the tough assignment of turning out a concerto for the picture that would be acceptable in itself as an important piece of music. The piece certainly holds up well enough for its purpose.

The Stevens concerto, which is performed in its entirety in one sequence in the picture, was recorded in New York by Artur Schnabel with the New York Philharmonic, under Eugene Ormandy. Later Rubenstein and Ormandy, who appear in the picture as themselves, came to Hollywood to enact their spots in the movie. The symphony orchestra with which they appear is composed of Hollywood musicians, filmed to playbacks of the music recorded in New York.

## Hoagy's Clarinet

Andrews appears first as the pianist in a small dance combo headed by Hoagy Carmichael as a clarinet player (sound by Neely Plumb of the RKO staff).

## Combo Neglected

Despite that, the small band sequences, recorded by RKO staff men not seen in the picture, were held to a minimum and the chance to inject some good musical contrast (to the heavy stuff) was largely neglected.

Nevertheless, *Night Song* can be rated as not only a better than average movie but one in which music has been used with intelligence and good judgment to support the story. A good feature: the almost total absence of conventional "underscoring."

Hoagy has a prominent supporting role and makes the most of it.

It seems to me that the producers overlooked a good bet in not doing more, musically, with the small band sequences, particularly as there are some vague hints in the dialogue that discriminating music lovers can like good jazz as well as good symphony music (when the girl mentions that she "likes Bach, Bix, the Duke and Debussy").



Hollywood—Latest biographical based on the life of a musical figure to be listed for production is a 20th-Fox opus on the late songwriter Gus Kahn. Betty Grable and Dan Dailey have the

## Synchronizing Movie Sounds



Hollywood—Pictured at a rehearsal for the movie *NIGHT SONG*, Dana Andrews poses prettily at the piano, Merle Oberon, director John Cromwell and pianist Max Rabinowitch clustering 'round. Rabinowitch recorded the sound tracks for piano passages by Andrews and Miss Oberon. He also coached them and supervised the synchronization. Movie is one in which Andrews is first a blinded pianist and then not, and Miss Oberon is first a wealthy music devotee, and then not, and then back again.



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top spots... Despite a large number of run-of-the-mill movie scorers in Hollywood, Aaron Copland, one of America's top rank composers has been signed to do the score for *The Red Pony*, Charles Feldman-Lewis Milestone production from the Steinbeck story. Shows importance some producers attach to musical side of movie making.

MGM is now definitely committed to do a sequel to *The Jolson Story*, with Brother Al under contract but nothing else decided. Possible that Gene Kelly will draw tough assignment of matching his "Jolson" (with Al's voice) against that of Larry Parks... Plan to bring NYC disc jockey Jack Eigen to Hollywood for his spot in *I Surrender Dear* (Columbia) was scrapped and the platter chatter man was filmed in his home town interviewing Frankie Carle. Dave Garroway came in from Chicago to be filmed interviewing Charlie Barnet. (Hard to figure the im-

portance these platter pilots have managed to work up.)

## Haver As Miller

June Haver, another ex-band thrush hitting the movie high spots, has been borrowed from 20th-Fox by Warner Brothers to portray lead role in *Silver Lining*, story of the late Marilyn Miller. Indication is that movie will gloss over the fact that Marilyn was noted almost wholly as a dancer rather than a singer.

Peggy Lee was tested recently for a good role in MGM's *Rodgers & Hart* biographical, in which Mickey Rooney will play part of the late Larry Hart... WB's composer Max Steiner will have a book on the subject of film scoring out this fall. Doubleday of New York, the publisher... MGM, planning movie based on career of Sophie Tucker, ran into usual problem. Holders of copyrights on songs needed boosted prices to the sky as soon as they heard about the proposed picture. —Charles Emge

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# SWINGIN' THE GOLDEN GATE

## Lester Leaps To Town As Twin City Ops Merge

By RALPH J. GLEASON

San Francisco—Lester Young brought his leapin' little band to Oakland's Harlem Quarter last month for two weeks, taking the play right out of this city's hands and shifting it to its more sedate sister across the bay. Harold Blackshear, whose Fillmore street spot closed its doors just before Christmas, has joined forces with the promoters of the Harlem Quarter with the result: that spot now

bears his name and looks like it will jump in earnest. Local cats had long been agitating for a chance to hear Lester. This gave

them what they wanted. Unfortunately Lester opened cold, with no promotional build-up whatsoever and business during the first few days was definitely bad. Pres had just closed a six-week stretch in Seattle, at the Washington Social Club, and after some one-nighters, will travel east to Washington, D. C., for an April 2 opening at the Ball.

The band, much more solid than when reviewed in New York some months back, has Shorts McConnell on trumpet; Fred Jefferson (ex-Andy Kirk) on piano; Freddy Lacey, (a GI pal of Lester's who's only been playing guitar for 18 months and is originally a singer) on guitar and vocals; Tex Briscoe, bass and vocals, and Roy Haynes on drums. The outfit is a versatile one, more so than you might expect, with both Briscoe and Lacey singing fine ballads and



"You don't expect much for ten per cent, do yuh?"

Lester knockin' off lots of good tunes in fine, danceable tempos. Most impressive when heard were a nice version of Just You,

Just Me, How High the Moon which the boys managed to brighten up considerably by giving it a little Caribbean touch a la Early in the Morning, Lacey's and Briscoe's vocals and the wonderful, wonderful Lester Young solos. The rhythm section is solid now, Haynes is a very impressive drummer and, given a chance, this band might click in a rather big way.

Billy Eckstine did fair business in the spot and Jack McVea, with the assistance of drummer-vocalist Rabon Tarrant, took over in the interlude between Eckstine and Pres.

### Want McVea to Cross

At presstime a deal was pending to bring McVea across the bay to Lou Landry's New Orleans Swing Club on Post street, where the Hunter Gray Trio opened February 7. Nothing happened though. McVea is a good drawing card in these parts, the best proof of which is that he's always working, though currently he's returned to L.A.

Frisco's Sundays have become a little brighter lately with jam sessions at the New Orleans Swing Club and also out on Geary at the El Borracho, where Vernon Alley and his new quartet made their debut February 20. Alley's combo has himself on bass, Jerry Richardson on alto, Eric Miller on guitar, and Gerald Wiggins on piano. Sepianaires, with Joyce Bryant, are featured during the week. The union is keeping a tight watch on the local Sunday bashes though, and no impromptu sitting-in is allowed.

### Bay Area Fog

Nick Esposito now has an ABC west coast wire from the Burma Club and will shortly go transcontinental. Bob Scobey's disc of I'm Looking Over a Four Leaf Clover, made just before the deadline for Trilon, is on juke boxes all over this area and reaping beacoup nickels. Jack Larue leading a trio at Slim Jenkin's on Oakland's seventh street. Wardell Gray, be-bop tenor, in town. At least two local deejays organized parties to trek to Los Angeles to catch their favorite band, Earle Spencer, following his February 7 opening at the Mardi Gras. The Edgewater ballroom out at the beach, running Western dances one night a week though still featuring Bill Clifford's band on week-ends and an occasional one-niter when a name-band drifts up this way. Bob Grabot singing with John Wolohan's ork at El Patio and getting lots of attention; band has a wire several times a week. Dorothy Donegan knocking out local night clubbers at the new International Settlement spot, Cafe Society, which looks like it might last in spite of everybody's melancholy predictions.

### Ory Out; King In

Blanco's replaced Kid Ory with a rhumba band. Jack's still doing the best business in town with Saunders King's new-look band. Lonnie Johnson's Tomorrow Night is the big seller in the Fillmore section. Berkeley's Art Music reported selling \$300 worth of Gracie Field's discs when she made a p. a. there one sunny January afternoon. Roy Milton and Tex Beneke played one-niters in the area. Sweet's ballroom, back under its old cognomen after stumbling along as the Havana the past year, now features old fashioned dancing, sweet music and the Maurie Paulson band with a big bally-hoo about low prices as a come-on. Ivory Joe Hunter, several of whose unissued masters were destroyed in that NYC fire, gigging around town.

Dave Rosenbaum is beating his head because he didn't record Saunders King's revitalized band. One of the leading local musicians lamenting in a record store "Man we're out of a job and we're playin' all that good bop and these cats workin' all the time and puttin' nuthin' down". Wally Rose pianist, out of the Lu Watters' band and rumor has it that more of Lu's men are planning to leave.



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## CHORDS AND DISCORDS

### Placing the Highs

**To The Editors:**  
New York  
In the review of Charlie Barnet's recent release of Jubilee Jump and Deep Purple (Feb. 11 issue) the credit for the wonderful high trumpet was given me, but the credit belongs to a very capable Brooklynite, Jimmy Nottingham, formerly of the Hampton crew.  
The solo on Purple and the first solo on Jump was mine, but it was Nottingham who played those unbelievable high ones on Jump.

Clark Terry

**To The Editors:**  
New York  
I made the date in question and my interest is solely one of desiring to see credit go to the right musician. I'm sure you can understand how most musicians would feel on such a matter.

Freddie Zito

### But So Soon!

**To The Editors:**  
Stillwater, Okla.  
In your January 28 issue you mentioned that bands should use a little novelty music. A very good example of this is Art Mooney's I'm Looking Over A Four Leaf Clover, in which a banjo is used freely along with a peppy vocal.

Neil Goble

### REEDS GILBERT



### Flag Waving

**To The Editors:**  
Cheam, England  
Regarding your editorial "Roost's Offer To Singer Truman" in your January 28 issue, I can't imagine a tavern owner offering Princess Elizabeth a job as entertainer, nor can I imagine the English or any other European country lynching Negroes or persecuting minorities like the Communists. Why not stick to the business you know best... and leave the flag waving to the politicians.

R. Pape

**To The Editors:**  
Weybridge, England  
You wonder what would happen should some Olde English Publican offer H.R.H. Princess Elizabeth a job as an entertainer, thereby proving to all and sundry that the U.S. is a Democracy and England is not. You're right off the beam when you start quoting Scotland Yard and inferred reprisals. Shall I tell you what would really happen? Exactly the same as happened to the smart press agent. A polite flea-in-the-ear for Mine Hosts. The only difference being that over here no one would be so gosh-darned rude as to suggest such a thing.

Because I say all this, don't think that I, or many others over here who like "Modern Music" am a square. I can prove what I say. Last night I went to the London Palladium where Danny Kaye, that wonder man, is currently wowzing things up to such an extent that the audience are standing three and four deep in the aisles at every performance. Soon after the start of the night's second house, who should walk in but Their Royal High-

(Modulate to Page 23)

## MAGNIFICENT MARCHESON

### NEW NUMBERS

**COURTNEY**—A son, Kenneth Stephens (8 lbs. 14 oz.), to Mr. and Mrs. Al Courtney, February 3 in Long Beach, N. C. Dad is bass player with Buddy Morrow.  
**ELKUS**—Triplets, two girls and a boy, to Mr. and Mrs. James Elkus, February 6 in Pittsburgh. Mom is the former Lenore James, radio singer-pianist.  
**KAPLAN**—A daughter to Mr. and Mrs. Sol Kaplan, February 3 in Paris. Dad is now scoring Lou Bunin's movie Alice in Wonderland.  
**NOBLE**—A son, David Charles, to Mr. and Mrs. Charlie Noble, February 3 in Pottstown, Pa. Dad is drummer for Chuck Foster.  
**POWELL**—A daughter (6 lbs. 7 oz.), to Mr. and Mrs. Mel Powell, February 11 in Hollywood. Dad is pianist; mom is film actress Martha Scott.  
**SALVEN**—A son to Mr. and Mrs. Edward Salven, February 7 in Hollywood. Mom is former June Kilgore, radio singer. Dad is movie director.  
**SHER**—A daughter, Lynn Marsha (6 lbs. 3 oz.), to Mr. and Mrs. George Sher, January 30 in Philadelphia. Dad is former Hob Chester drummer.  
**TASKER**—A son, George A. Tasker III (6 lbs. 11 oz.), to Mr. and Mrs. George Tasker, February 3 in Chicago. Dad is vice president of Universal records.

### TIED NOTES

**ANTALIK-HALEY**—Edward Antalik, leader and trumpeter, and Louise Arney Haley, January 23 in New York.  
**BARNES-SAVASTANO**—Cliff Barnes, AGVA Providence representative, and Ann Savastano, singing accordionist known as Ann Loring, February 14 in Pawtucket, R. I.  
**CARR-MOORE**—Gene Allen Carr, WDA program director, and Louise Moore, radio and operetta singer, February 7 in Memphis.  
**DALE-STEWART**—Allan Dale, Larry Clinton manager, and Gloria Stewart, vocalist, recently in New York.  
**GRANOFF-KALLEN**—Bud Granoff, press agent, and Kitty Kallen, singer, February 8 in New York.  
**HALLSTROM-EHLE**—Jack Hallstrom, RCA Victor merchandising manager, and Alice Ehle, January 17 in New York.  
**HELLER-THALBORN**—Jackie Heller, singer, and Phyllis Thalborn, February 14 in Pittsburgh.  
**ORSTAD-RITTER**—James L. Orstad and Eileen Ritter, Ohio band vocalist, January 30 in Los Angeles.  
**QUICKE**—Tommy Whittle, tenor man with Ted Heath band, and Marie Quicke, January 23 in England.

### FINAL BAR

**BATES**—Richard Bates, pianist, recently in Los Angeles.  
**BAYS**—Speed Bays, 41, Memphis band leader, February 10 in Cairo, Ill., where his band was playing an engagement.  
**BROWNING**—Clarence W. Browning, pianist in clubs in Chicago and New York, early in February in New York.  
**COOMBS**—Harry Coombs, singer with the Herald Square quartet, and Ted Faust's minstrels, recently in Columbus, Ohio.  
**CULLY**—George Cully, trumpet player with Fred Waring for over 25 years, recently in Toronto. He was a brother of Fred Cully, violinist and assistant conductor of Waring's Pennsylvanians.  
**DAVIS**—Gertrude E. Davis, 53, concert pianist, February 7 in Seymour, Conn.  
**FRANCHETTI**—Aldo Franchetti, 57, movie musical arranger, February 12 in Hollywood.  
**HASEL**—John Hasel, 52, cornetist with Buffalo Bill's show and with Sousa and conductor of the Repasz band, January 26 in Williamsport, Pa.  
**KAILLIMAI**—Henry Kaillimai, 65, musician and composer of On the Beach at Waikiki, February 7 in Detroit.  
**LINKER**—Charles L. Linker, 60, viola player with the Chicago Symphony,

# Tour Loot Proves Jazz Hasn't Died

Any number of people have gone on record lately stating that jazz is dead. Tch! Tch!

An equal number, perhaps even more, go out on a limb squawking about how awful things are in the music business. Tch! Tch! Tch!

Things aren't up to par in the music business. Things aren't up to par in ANY business. Ask your local real estate operator, grocer, butcher, hotel manager, jeweler or tie salesman.

They're all feeling a thing called reconversion. The music biz has to feel its share also. Being a segment of the amusement business, perhaps it feels it earlier than the others. Check the theaters and activities around the Hollywood movie studios. Things aren't bad at all around music circles, by comparison.

There's a former studio musician named Spike Jones who built a band—well, an alleged band—then a complete musical revue around himself. The music business is bad? Spike Jones knocked off such gross figures as \$4,800 in Des Moines; \$6,300 in Quincy; \$5,900 in Burlington (that's in Iowa); \$7,400 in Springfield, Ill.; \$14,200 in Decatur (going up, eh?), and similar figures in a whole string of cities through the middle west during his current tour.

A comparative newcomer, bearing the somewhat unusual name, Illinois Jacquet, teamed up with Ella Fitzgerald and began making a tour of concert halls. They "broke in" at Carnegie Hall on a snowy Saturday night, knocking off the biggest gross the place had seen for a pop concert in years 'n' years. They played Detroit, sold out three days before their arrival. Gross, \$13,900! The lesser dates ran: Hartford, \$3,965; Philadelphia, \$4,250; Boston, \$5,600; Washington, D. C., \$4,060; Cleveland, \$5,100; Buffalo, \$4,400; Pittsburgh, \$4,800, and Indianapolis, \$4,650. Just to mention a few.

Stan Kenton broke all standing records for a pop music concert at Carnegie Hall, following the above mentioned date, with an \$8,000 gate. Then, on his current ("current" that is, not in some other "boom time") tour, there have been such typical items as Toronto, \$6,300; London, \$5,500; Niagara, \$5,000; Montreal, \$4,500; Providence, \$4,200.

Sarah Vaughan, backed up by Charlie Parker and his group, sold out in Detroit.

Dizzy Gillespie, after a big time in Europe, is slated for some equally big things on a tour of the States.

Louis Armstrong with his all-stars has been "knockin' 'em dead."

On the sweet side? Vaughn Monroe, Horace Heidt, Sammy Kaye and Guy Lombardo haven't been starving.

Ray McKinley, direct from a run of several years with Glenn Miller's AAF band, has been making a steady climb upwards, with improved grosses right along the line.

Tommy Dorsey, an old hand at touring, hung up some pretty terrific figures on his last tour before he disbanded for vacation February 22.

These are just a few?

True. But these few evidently are giving the public something it wants in the way of music, be it corn, be-bop, swing, sweet or Dixieland. Those figures we mentioned aren't exactly small for one-niters.

So, things are a little slow in the band business. But not THAT slow. Let's not throw in the towel. Automobile salesmen are still selling Cadillacs to musicians—and the musicians are still making enough money to pay for them!

February 7 in Shreveport, La., while WHKC, February 2 in Columbus, Ohio.

REILLY—Tommy Reilly, 45, pianist and entertainer, February 15 in Hollywood.

RUVINSKY—Abram Ruvinsky, 57, trumpet player formerly with Gene Krupa, February 11 in New York.

### LOST HARMONY

by Eddie Ronan

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# WFL DRUM CO.

**Max Observes His Twenty-Fifth**



New York—Max Kaminsky celebrated his 25th anniversary as a trumpeter recently. Little Max, who always looks rather lost in his clothes, has his trio at the Village Vanguard here.

**THE HOT BOX**

**Mole Recalls Capone; Bullet Hole In Tram**

By GEORGE HOEFER

Chicago—Miff Mole, the famed trombonist, has been playing jazz a mighty long time. Just how long can be demonstrated by the fact that on his first job at the Harbor Inn at Coney Island with the Memphis Five, the bouncers were none other than Al Capone and Frankie Uale, long before these erstwhile hoods made their marks in the world. Miff recalls going out for an intermission and upon his return finding a bullet hole in his trombone.

It was at Coney Island during those early days that Miff heard what he has pronounced the greatest jazz band of all time at the College Inn. Eddle (Daddy) Edwards played trombone, Frank Christian was on trumpet, the famous comedian Jimmy Durante was the pianist, Johnny Stein played drums, and the clarinetist and leader was George Bacquet who had just left the Original Creole Band.

Miff's first of hundreds of records was Sister Kate made with the Original Memphis Five on Pathe Actuelle. He was also on a modified Memphis Five date under the band title of Ladd's Black Aces waxed in Gennett's New York studios. This was before the time that Miff met Red Nichols. He gives the personnel of the Aces for *Shake It and Break It* as Doc Berenson-clarinet, Phil Napoleon - trumpet, Frank Signorelli-piano, and Miff, trombone.



George

After meeting the young trumpeter Red Nichols, Miff joined a partnership that lasted for many years and accounted for a raft of recordings under various band titles for practically all the recording companies in business during the twenties. Miff thinks the sides by the Arkansas Travelers were the best of all.

During the past two decades Miff has played with many name bands. In 1924-25 Miff and Phil Napoleon worked with Sam Lanin's famed band at Roseland on Broadway. He joined the bands of Ray Miller and Paul Whiteman for long engagements. For ten years Miff worked the NBC studio band in New York City and taught trombone on the side. While working with Don Voorhees at WOR, Miff recalls that William Grant Still did a bop arrangement of *Can't You Hear Me Calling Caroline*. Another interesting revelation from

Miff is the statement that the Original Dixieland Jazz Band came into New York with four-beat, not the traditional two-beat Dixie.

After his radio stint Mole returned to jazz, with long runs as a leader at Nick's in the Village. There was also the time he joined Benny Goodman for a couple of nights and stayed a solid year. He recently completed a run at Chicago's Blue Note with Muggsy Spanier. Miff says he has made \$275,000 playing the trombone and hasn't had a bit of trouble spending the loot.

**CORRECTION:** In the *Hot Box*, February 11, it was stated that Ike Quebec played on the Thelonious Monk Blue Note sides. Danny Quebec West is Ike's nephew and it was he who made the date. Ike helped round up the band and wrote one of the tunes.

**JAZZ READING:** One of the most erudite columns on jazz is being written by Joe Segal, Roosevelt College student in Chicago, titled *Jazz Progressions*, and appearing monthly in the *Collegiate Magazine*.

**Orin (Index To Jazz)** Blackstone has published the first issue of his collector's magazine *The Jazzfinder*, featuring an article on Raymond Burke, New Orleans clarinetist. Write to 439 Baronne St., New Orleans, 13, La. for subscriptions.

**JAZZ RECORD SHOPS:** A new shop has opened in Chicago called *Jazz Record Collector's Shop*, at 5646 Harper, run by Frank Sandiford.

**Ike Carpenter Adds Singers**

Hollywood—The Ike Carpenter band, visiting the talent exchange marts recently, picked up a vocal group, a new trumpeter and a new saxist. Singers who team with regular gal thrush Janie Thompson are Marvin Gellert, Bob Sims and Gordon Reed-

er. Unit is now tabbed the Moon-misters.

Tootlers signed were ex-Tex Beneke trumpeter Conrad Gozzo, who replaced Ray Blagoff, and former Charlie Barnet altoist Walt Weidler, who took over the vacant Hal McKusick chair.

Irons in the fire for the Carpenter crew include a possible mid-April concert tour with singer Frankie Laine.

**Drummers of Distinction agree**



ANDY AGELLO



LOUIS BELLSON

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**SINGLE SLANTS**

**Bob Wyatt and Billy Taylor** Recently, The Royal Roost, NYC New York—This duo, recently working in the cocktail lounge of the Royal Roost, is the weirdest synthesis of what should be very bad but actually is tremendous music. Wyatt, an ex-Northwestern medical student, is one of the four or five men in the country who makes a Hammond organ sound like an instrument, instead of a booking agent in pain. Not only does his instrument have better than average tonal

reproduction, but he doesn't use the common tremolo and vox humana approach with which most organists terrorize their audiences.

Best of all, he has a real beat. In its sly, slithering relaxed quality. Wyatt at times even betters the late Fats Waller, no mean trick. His jazz ideas, with exception of one run in thirds he uses constantly, are in good taste and well conceived. Playing Bach's Toccata And Fugue In D Minor one night straight, he showed good foot pedal technique, and a thorough musical background.

Taylor is a well-known 52nd Street pianist, who has worked with a lot of bop bands, is not a bop pianist. His style, a cross between Tatum and Garner, has moments of pure lyrical invention on slow ballads that are a delight to hear. Wonder of wonders he has a good left hand and uses it. Only criticism of his playing can be that occasionally he gets too technical.

As a team, the two are marvelous. Anyone who has ever played a Hammond will appreciate the difficulties of trying to get it synchronized for beat with a piano. There is a "time lag" with the instrument that is almost a tangible thing. Then there is the question of selection of registers so that the various tonal colors will blend.

All of these things this team has solved. When they play Lover, emerge from a four-beat into waltz time, there is none of the scuffle usually heard in such changes. The cleanness and precision of their playing is truly astonishing, considering that as a team, they have been playing together only two months.

From a commercial standpoint, this team is the best bet now playing. The customers walked in, heard the Hammond, noted the piano, sighed contentedly and asked for Stardust. The sound is apparently a very commercial one, yet at no time do these two depart from standards

of good musicianship, and very often they sandwich in choruses of good legitimate jazz.

There are several tunes on which they do chase choruses with each one playing phrases in what starts out as quasi-classical and ends up as smoking jazz. The crowd laps it up and begs for more, while at the same time listening musicians get a boot out of it.

To top it all, both men are well-groomed, intelligent and affable hand shakers; handled customers in a fashion which kept manager Ralph Watkins beaming.

**Down Beat's Decision:**

This is without question potentially the hottest combination in the music field today. As the NYC press is starting to note, everything they do placates all, delights most. For swank clubs, plush lounges, theaters and even concerts, this team is IT. Equally they are superb choices for radio and television.

**Alec Fila To Debut New Ork**

Philadelphia—A new "Mr. and Mrs." swing combo is being created here by band agent John J. Crowley, one-time percenter with MCA, who is whipping a unit together around trumpeter Alec Fila and thrush Dolores O'Neil. Fila, before settling down here to house band and pit orchestra chores, tooted for Benny Goodman and Glenn Miller. His wife, Dolores O'Neil, quit her singing duties with name bands and on the Lower Basin Street air shows to raise a family in the Quaker City.

As a "Mr. and Mrs." team, both were the subject of a feature story in Saturday Evening Post last year, and both will share spotlight and billing in this new venture. Fila will use eight men, with three saxes, trumpet, trombone and three rhythm. Taking the pick of local sidemen, he has already snagged Carl Waxman, alto sax; Dave Stevens, piano; and Frank Hunter, trombonist and arranger. Hunter has arranged for Elliot Lawrence. Booker Crowley is planning on one-night pitches, primarily at schools and colleges, to warm up the new crew.

**Ridley High Ban Dropped By Union**

Philadelphia—The suburban Ridley township high school band has been taken off the AFM's unfair list. Also taken off the list was the school itself and Miss Marie Sidorsky, the school's director of music and its band, and an AFM cardholder.

The school, its band and Miss Sidorsky got in trouble with the Chester, Pa. local (484) last fall when Ridley's 85-piece school band accepted an offer of \$125 to march in a Thanksgiving Day firemen's parade at Norristown, Pa., after a Chester (union) band had bid \$10 a man for the job. Union claimed the school band, by actively competing, had violated the code, which lays down certain conditions under which school bands may march and play. Code was adopted in 1935 and revised in 1946 at a joint conference of the Pennsylvania school music association, the music round table of the Pennsylvania state education association, and the Pennsylvania and Delaware locals of the AFM.

Miss Sidorsky said that she was opposed to the code in principle. "I cannot see why children who are not union members must do what the union tells them to do," she added.

**"Sonny" Greer— 25 YEARS A Leedy OWNER ... AND ALL THE WAY A HEADLINER!**



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**Inflation Note**  
New York—Danny Thomas was being told that present day diets are most healthful. "Maybe so," replied Danny, "but when you go into a restaurant, the first thing you hear is a juke box. Now how can anyone be healthy when the waiter hands him a check for four hundred and twenty dollars for two steaks while the juke box plays The Best Things in Life Are Free?"

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# Egan Speakin'

New York—Asked for his comment on Art Mooney's disc of Four Leaf Clover, played while he was appearing on a recent disc jockey stanza, Mel Torme remarked that it set music back twenty years.

Well, that's pretty fair countin' for a chap who is scarcely more than twenty himself. The tune, to be fairly exact, dates back just one more than the twenty years he mentioned.



Jack

As for its setting music back that far, well, come to think of it, that wasn't too bad an era at that.

Four Leaf Clover played in much the same manner as that of the present Mooney arrangement, was a favorite of the day. Precious was another. And there was Yes Sir, That's My Baby (remember Red Grange and his court case?).

Flo Ziegfeld had opened his huge new Ziegfeld theater a few blocks from the Great White Way with an opus labeled Rio Rita. The title song of that show was also a big hit.

Twenty years ago Art Mooney was a kid studying his music lessons and Mel Torme was being groomed for kindergarten in California where a velvet fog was something that covered the countryside every midnight and had nothing to do with the quality of anyone's voice.

Paul Whiteman was a reigning favorite of the lovers of dance music. The King of Jazz was at the peak of his career with a band that featured such stellar performers as the Rhythm Boys (Harry Barris, Al Rinker and Harry Lillis Crosby of Spokane) and Mildred Bailey.

George Olsen, Roger Wolfe Kahn, Abe Lyman, Gus Arnheim, Vincent Lopez, Don Voorhees and others also had large organizations devoted to popular music.

Pure unadulterated jazz in its simpler form was being delivered by Bix Beiderbecke, Miff Mole, Red Nichols, the New Orleans Rhythm Kings and the Original Dixieland Band. Some of the priceless records these people made still can be found in the libraries of our better collectors. They remain in a class by themselves.

The Dorsey boys were just hitting their stride around New York. Arthur Schutt had been discovered as one of the better jazz pianists. Eddie Lang and Joe Venuti rated as the outstanding jazz exponents on guitar and violin respectively.

The California Ramblers were around then, too. Besides some of the boys already mentioned, the Ramblers, back in that era, made use of the services of Fud Livingston, Benny Goodman, Babe Russin, PeeWee Russell, Bud Freeman, Sid Stoneberg, Glenn Miller, Jack Teagarden, Vic Berton and Adrian Rollini who, during that particular year, was in England with a band.

The boys out in Chicago were playing some of the best jazz ever put on phonograph records. This *Chicago Style*, as it came to be known, was fostered by such as Eddie Condon, Goodman, Mezz Mezzrow, Freeman, Jack Pettis, Gil Rodin, Wingy Manone, Dave Tough, Gene Krupa, Chauncey Morehouse, Joe Sullivan, Frank Teschemacher and a former jockey (not disc) who played a comb covered with tissue, Red McKenzie.

Fletcher Henderson had a band which included Buster Bailey, Kaiser Marshall, Rex Stewart, Benny Morton, Benny Carter and Coleman Hawkins. Duke Ellington's band, called the Washingtonians, included Bubber Miley, Sam Nanton, Harry Carney, Wellman Braud, Sonny Greer, Johnny Hodges and Rudy Jackson. McKinney's Cotton Pickers ork with future leader Don Redman, as a sideman, and Louis Armstrong's ork also were carving their niches in the musical hall of fame.

So, maybe Four Leaf Clover will take music back twenty years. Would it be so bad? Hmmm. But let's not stay back there too long, eh?

### Top Ten

Stan Kenton names his ten fave discs: **It Happened in**



"And if Spitalny hadn't caught me shaving, I'd still be working for 'im."

Monterey, Artie Shaw; Bijou, Woody Herman; A Train, Duke Ellington; Nancy, Frank Sinatra; Things To Come, Dizzy Gillespie; Everything I Have Is Yours, Sarah Vaughan; Sing, Sing, Sing, Benny Goodman; I Can't Get Started With You, Bunny Berigan; In the Cool of Evening, King Cole Trio, and What Is This Thing Called Love, Tommy Dorsey.

# Op Saw Band—Flick Handwriting In 1946

New York—John Marlowe must have seen the handwriting on the wall—or someplace. Marlowe, operator of the White City ballroom in Herrin, Illinois, granted this *Down Beat* correspondent an exclusive interview in May, 1946.

# Pacific Tour Meets Snarls

Hollywood—Snarled transportation facilities yet to be unknotted are the sole remaining problem, booker Lee Soble told *Down Beat*, to his embarking a 30-person package for an extended summer tour of the south Pacific.

Slated for the trip, Soble said, is the 15-piece band of Bob Summers. Summers at present is under an MCA binder, but Soble expects to scissor the ties by tee-off time.

That, mind you, is nigh onto two years ago. In this interview, which broke print in the June 3, 1946, issue of the *Beat*, Honest John revealed that he was concerned because talking pictures of bands would eventually replace the live product in ballrooms. This writer treated the subject rather lightly, readers did likewise, but Marlowe was very serious in his prediction.

Now comes news, via page one of *Variety*, that University of Minnesota students have a "new gimmick" at their Pioneer Hall where they give "movie dances." Name band shorts are shown on a movie screen, so the dancers may exercise their terpsichorean talents to a band which they can see as well as hear, though it isn't there.—Jeg

# Gene Krupa . . . Slingerland NATIONAL SWING DRUMMERS CONTEST

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# Skitch Henderson Has Greatest 'Relief' Ork

Reviewed at the Boulevard Room, Stevens hotel, Chicago

**Saxes:** Steven Madrick (lead alto); George Furman (second alto); John Hayes (first tenor); Junior Roth (second tenor); Samuel Lambie (baritone).

**Trumpets:** Alfred Derisi (lead); Don Joseph (second); Henry Iacometta (third).

**Trombones:** Al Lorraine (lead); James Swallow (second).

**French Horns:** Junior Collins; Andy Corrado.

**Rhythm:** Sam Herman, guitar; Tony Rongo, drums; Manny Richardell, bass.

**Vocals:** Andy Roberts, Nancy Reed.

Skitch Henderson, piano and leader.

Chicago—Here is the greatest relief band in the country! As much a relief from mad brass rantings as from saccharine droolings. A band capable of playing the Palace hotel's Rose Room with no fear of shattering Chablis goblets, as well as playing the Pennsylvania's Cafe Rouge with no fear of not pleasing the teen-age patrons.

band to play in tune, pleasingly so, above all else. He wants a versatile group of musicians who

can entertain as well as perform dance music danceably. That's what he's got.

### Own Standards

Without be-stringed musical mumbling, Skitch's crew fit the Stevens' Boulevard Room decor like a glove. Completely deviating from the belief that an orchestration is useless unless it can: (1) be whistled after each performance by conventionering grain buyers; (2) be played with nothing louder than pp. Henderson's scores are flashy, yet subdued, recognizable, yet not cliché-ridden.

It's amazing how, on such semi-swing items as *Stompin' At The Savoy*, the theme is audible but cognizant that it should not dent dinner conversation. Voicing has much to do with this: Savoy's five clarinet melody line against Skitch's amplified piano, and all in one chorus.

### One Chorus Versions

Henderson betters medleys with such devices as the above. Tasty renditions, as *Clair de Lune*, are abbreviated to one through-playing. *Clair* offers color afforded by a French horn carrying the melody, against trumpets in Harmonis, its loudest sound being a closing sting chord.

Though playing primarily for dancers, the band's chance to shine came, during the floor show, dulled slightly by its having to plough through someone else's record copy of *Sherwood's Sherwood Forest*, very poor taste considering both are Capitol property. Probably no unit, since vaudeville's beginning, has ever been given adequate music for accompaniment, just that Skitch's share seemed worse than usual. A rim-shot-laden *Song Of India* did no one any good, except an unimpressive line of would-be Balinese temple dancers.

### Vocals Shine

Both vocalists are excellent, mimic the band's crispness. A jump version of *What Is This Thing Called Love* (Andy Roberts), and *I've Got A Crush My Baby On You* (which reminded us of Sinatra's Astor Roof days with TD) netted shufflers and applause.

Miss Reed is not only physically fetching, she has a voice. She displayed both attributes on such nostalgia as *Winter Wonderland*, *September Song*, and *You Were Meant For Me*. Her only affliction is a tendency to pronounce "beautiful" as "bee-youteefful".

Skitch's piano, heretofore not

noticed save by listeners to Crosby's ABCer and to small stations owning Capitol transcriptions, is best comparable to Duchin, Carle and Teddy Wilson, a lettuce-like technique, with filigree fingering. His *Night And Day* and *Stumblin'* will win friends and influence bookers.

Only drawback was the aged 15 minute set, a device of the Dorsey, brought to its peak of perfection at the Astor Roof, which allows the interested listeners just time for a taste, then an intermission long enough for him to forget what the bandleader looks like.

### Down Beat's Decision:

Skitch Henderson has every chance of kidnapping hotel heritages from coast to coast if he so chooses, of upsetting the Martins, Kings, Howards, et al, of making a merry melange of opinionated addicts to the school of dissonance. His is a happy combination of spirit and technical proficiency. The hotel dining room, long ignored by music lovers, can be elevated to a position of prominence by such organizations as this.

### Skitch Henderson's Reply:

Quite naturally I am pleased as to the review. I should especially like to comment on the 15-minute set. I have tried wherever we have played to let the management trust me to govern the time value as to how long to play. . . . They inevitably have some clock watcher who knows nothing of the leader's problem but wants to hear a plethora of music whether there be 8 couples (ouch!) or 800. As to whatever small measure of success we might enjoy with our group I feel that I have been so lucky to always have such jolly and strong company to take the load from me—Crosby (radio), Sinatra (theater), and likewise we had the luck to be booked with Dorothy Shay here in Chicago. May I extend my thanks to *Down Beat* for allowing me this space.

### Jock Films Planned

Hollywood—Two disc jockey films are in the making here—both at the same studio, Columbia. One is *I Surrender Dear* (Gloria Jean and Dave Street) for which three platter pilots have been signed for roles. Jack Eigen of New York, Dave Garroway of Chicago and Peter Potter of Hollywood. The other picture, not yet in production, is entitled *Make Believe Ballroom* and is based on the Al Jarvis Hollywood alrer.

# Jordan Starts Theater Tour

San Francisco—"Like be-bop? Man, I love it! That's for me! You know, Dizzy's my boy. I worked with him back when I was with Chick Webb and he was with Teddy Hill at the Savoy, before I started at the Elks Rendezvous. That was when Diz was first starting. We've got seven or eight rebop numbers in the book right now, but you can't put them over on the stage. Not now. Maybe in a couple of years when people get educated to it. We play them at dances now."

That's Louis Jordan on music in 1948. Healthy and reated after his lay-off from December 8, when he was forced to cancel at Billy Berg's on doctors' orders, Jordan opened at the Golden Gate theater here for his first engagement after his illness. Originally scheduled to open February 25, Jordan opened a week earlier and played the house for two weeks.

### Crowds Queue

Opening week (up to press time) there were lines (motion picture trade press please copy. . . . I said lines) in front of the box office for all the shows as Jordan, whose crowds during his long string of one-niters set records, showed San Francisco operators what it takes to bring the people out.

An interesting twist to Jordan's smashing success at the gate is the fact that it may well be the theater's last live show for some time, the management having lately decided to eliminate live talent, after 26 years of vaudeville, because of a lack of good shows.

### New Faces

Jordan brought what was virtually a new band to the Golden Gate. Drummer Chris Columbus and trumpeter Aron Isenhall remain from the old outfit. The new faces are James (Ham) Jackson, guitar; Billy Madnott, bass, (ex-Jay McShann); Paul Quinichette, tenor (ex-Johnny Otis); and Billy Doggett (former Basie and Hampton arranger), piano.

Peggy Thomas, the fine singer (who looks as good as she sings, which is unusual in itself) is back with Jordan and does a knocked out version of *Manana* which is recommended listening for all aspiring girl vocalists.

### To Swing East

Following the Golden Gate date, Jordan returns to Los Angeles for a week at the Lincoln theater, then two weeks to make a movie, the Million Dollar theater for Easter week, then east to the Oriental, the Earle and the Paramount. Before going east, Jordan will make a short swing this way again playing one-niters here and in Oakland for John Bur-Ton.

—Ralph J. Gleason.

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# Chubby Blasts U. S. Music Biz

(Jumped from Page 1)  
 resive music continues, I predict that most of the jazz greats will follow my trail," Chubby concluded. "We'll travel until we find our pleasure which is simply in feeling the warmth of listeners. Tongue in cheek, I say, 'Please don't talk about me when I'm gone!'"

Well, whether they talked about Chubby or not while he was gone, he returned and talked plenty.

### Business vs. Jazz

Chubby sat in the New York Down Beat office and, after re-reading the Washington News article, remarked, "Little did I know what I was saying when I predicted a musical famine."

"When I said age versus youth and Jolson versus 1947, I was barely scratching the surface."

"Big business! Bah!" Chub said in some disgust. "They sit there in their aged hypocrites and halt the natural progress of America's only contribution to music—Jazz! What chance have we as musicians or composers to present our young selves when Mr. Publisher saves a million dollars a year by refusing us and reaching in the grab bag of yesterday's hits and plugging the oldies."

"People take for granted a record postmarked 1948. They come to a quite natural conclusion that that is the musical pulse of 1948."

"You can't blame the public. Trends are heated and spread by big business and nothing else. All of this is making me come to the point about my Swedish trip."

"You see, over there . . . well . . . no evil factions whatsoever! I'll list them:

"1. No non-talented publisher to dictate likes or dislikes toward music;

"2. No moguls of record firms telling the leaders, sidemen and arrangers how to perform;

"3. No disc jockeys who can be reached to play the trash of today;



"I call it 'Carmen Lombardo talks with Kenton'."

"4. No Al Jolson or relative has-beens."

"All this," sighed Chubby, "adds up Sweden's pure and simple attitudes toward music and its performers."

"A little fifteen-year-old drummer gave me the answer that I've been looking for one night in Goteborg after our concert. He was so enthusiastic about our music and I finally questioned him as to why he felt so warm toward be-bop. I told him how coolly bop was received in America and he seemed quite confused. He told me that during the war, everybody was Herman and Kenton crazy and now they were all bop crazy because it was simply a post-war music from America and that if it were not supposed to be here, well, it just wouldn't be."

"How basically simple, but oh, how true! All the little jazz groups over there play nothing but bop. They feel it's expected of them, and they usually are one hundred per cent right."

"In Stockholm," continued Jackson, "the Orkester Journal sponsored an amateur contest at the Concert House. I was one of the judges. Out of the six bands that played, five of them played bop, the other played Dixieland."

"On yeah!" he smiled. "You should hear the way they put Dixieland down over there. Eddie Condon represents only an American-sounding name. I asked one bassist about the way he felt about Dixieland. He said 'It's too old and I'm too young for that immature concept of music.' I asked him if he didn't respect it and he replied, 'Chubby, I respect my grandfather, but I don't want to play with him.'"

"When a person gets older over there, he displays the opposite from here," said Chub. "He's mad at only himself for not being

# Grove Changes Summer Policy; Many, Not One

Hollywood—Detouring the established groove of previous years, the Coconut Grove of the Ambassador here this year will fill the summer slot left open by vacating Freddy Martin with a series of four-week stints. Formerly, one band filled the summer gap—Eddy Howard, last season.

Joe Reichman fills the first frame, having gone in March 9, followed by Guy Lombardo, April 13. Frankie Carle, who will be here later in the spring for a Columbia picture commitment, may follow Lombardo. Also, figuring in the scene are the possible bookings of such singles as Dorothy Shay and Hildegard, a decided departure from established policy.

Martin, following a short vacation, treks northward to open the St. Francis San Francisco, April 6, for eight weeks before teeing off on a cross-country series of one-niters.

able to hear bop. Over here, a cat who can't bear or play bop condemns it in the worst way. What an obvious form of stupidity, a sure way to announce that the music has stopped with them."

"One piano player approaching 40 stopped me and said, 'Please listen to me play and tell me what you hear or don't hear so I can know what to do.'"

"I'd like to add that he has been a poll winner for the past seven years. You see, not satisfied with his previous sound that won him fame, but, 'what I can I do to improve myself and play up to the times.'"

"Unlike our American appearances, our first concert was attended by people in dress clothes, middle aged and younger, all basically respectful toward the idea of listening to the modern idiom of American music. I intend to return in May to work in a musical comedy over there and double with the band in a spot. I'll probably run into Kenton, Ellington and others as I've heard they are all going as soon as their commitments here are finished. Billy Shaw of the Gale agency is there now to organize the newest and most fertile market for international jazz."

"Maybe we need an absolute musical famine and a migration of our stars to make everybody

# Composers Kibitz With Morgan



New York—Watching the work on their new song, *Your Heart And Mine*, composers Remus Harris and Dan Woodward peer over the shoulders of bandleader Russ Morgan. Harris is also the author of Morgan's theme song, *So Long*. Fluffy bit in white gown is Pat Laird, Russ' canary.

aware here that jazz can and should exist here without any ifs, ands or buts.

"Until then," Chubby finished. "Four leaf clover!"

New York—Savannah Church-ill, the Four Tunes and Tab Smith's orchestra will launch a personal appearance tour March 26.

# Progressive?

Crowthorne, England—A recent UP dispatch from here warned residents that a criminally insane maniac had escaped from a nearby mental institution and was loose in the area. The story continued: "Scotland Yard issued a special warning to all dance band leaders to be on the lookout for Mason. They believed the lure of the drums, which gave expression to his tortured mind when he was imprisoned in Broadmoor, might lead him to seek a job with a band."

Uh huh.

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# Stu In C

Paris Musique students strangest by the E launched suspect p entire ga be-bop. t aged to a dience al musicians among p tother c among a

First g rolling v teen-age with an facsimile continued and three Ducky W Ring Den plause br encore, I confirmed this amat ably hold



So

Imagine. it tiful tones ish Guitar presents th in the new dominant r amplificati solo perfor one instrum

We urge yo it and eval your perso your deale





# Students vs. Amateurs In Odd Paris Concert

Paris—On Sunday, January 11, at the Ecole Normale de Musique, two French amateur groups met with two American students of modern legitimate music to give one of the strangest jazz concerts this city has ever witnessed. Organized

by the Hot Club de Paris and launched under the somewhat suspect promise of covering the entire gamut from Dixieland to be-bop, the show somehow managed to surprise critics and audience alike with a standard of musicianship which is rare among professionals and altogether out of the ordinary among amateurs.

First group to start the ball rolling was Claude Bolling's teen-age combo which opened with an accomplished Jelly Roll facsimile of Georgia Swing and continued with a stomp, a blues and three Ellington numbers—Ducky Wucky, The Mooche and Ring Dem Bells. Audience applause brought forth a Dixieland encore, Muskrat Ramble, and confirmed the impression that this amateur outfit could probably hold the candle to such jun-

ior masters as the Scarsdale bunch in the U. S., Webb's Dixielanders in England and Claude Luter's extraordinary unit here in Paris.

Technically best were the leader, on piano, who has modeled his style after Jelly Roll and the Duke; Maxime Saury, who seems to me the most imaginative clarinetist in the Dodds manner that I have heard in Europe; Gerard Bayol, who keeps an extraordinary balance between the Bix and Armstrong schools of classic cornet phrasing, and Jean Louis Durand, the best all-round trombone player I have yet heard in France. It's rare to hear a trombone man so catholic in taste that he can sound like Ory in a Dixieland number and like Lawrence Brown in an Ellington

(Modulate to Page 18)

# 88er Phones Regal Juliet

New York—Hazel Scott and Princess Anne of Bourbon-Parma had a nice, long, informal, friendly chat over the telephone last week.

The reason? Hazel called Her Royal Highness to thank her for



Hazel Scott

the nice things the Danish princess had said about Miss Scott in a Life magazine article.

The conversation? It went on for quite a spell and included such lines by Miss Scott as, "Well tell me, dear, do you play piano?" and "Tell me, does Michael like jazz?"

(Ed. Note—"Michael" is the ex-Roumanian ruler who, according to Her Royal Highness,

# Saxophonist Caesar Boff On Bway Stage

New York—The latest rage of the Broadway musical comedy stage is, of all things, a saxophone player! That is no understatement. The press has been almost unanimous in proclaiming this member of the AFM as the greatest addition to the ranks of top notch performers, most refreshing discovery, most amazingly new personality to hit the boards in a long, long time.

But, in his new role as the sensation of the theater Sid Caesar plays nary a note on the saxophone which, for so many years, earned him a livelihood. Not that he has deserted it. A plastic replica hangs over his dressing room mirror. The real thing rests in its case and is put to good use during occasional jam sessions, one of his more recent being with Mel Torme, drums, and Bobby Sherwood, piano, at La Martinique a few weeks ago.

# Mooney, In 20s Regalia, At Roxy

New York—Art Mooney, complete with band, bells, banjos and four leaf clovers opens at the Roxy theater this week, marking the first large size band the house has booked in many years. "The band that set music back 20 years," gets \$7,500 per week for the engagement, a salary it certainly wouldn't have commanded 20 years ago.

The Roxy played Louis Armstrong and his small all-star group with great financial results a few weeks ago, thereby paving the way for Mooney and, in all probability, other bands to follow.

**Name Band Experience**  
A former Juilliard student, Sid played with several bands before entering the coast guard in 1942, notably Shep Fields, Charlie Spivak and Claude Thornhill.

The road to his Broadway success was paved by Tars and Spars, both the stage and screen shows, one other pic at Columbia, then a series of night club and theater engagements around the country.

**Show's Star**  
Though no performer receives star billing—or any other kind for that matter—Sid is undisputed reigning king of the revue, Make Mine Manhattan, in which he made his bow into the Bway legit theater a few weeks ago.

A tireless worker, he appears in all but one of the many black-outs, does an old time song-and-dance routine with David Burns, appears as a single in two impressions, one of a gum machine, the other of a fellow taking out a date ten years ago and today, and several of the production numbers. Which is a helluva lot of work, particularly when you take into account that he still keeps his saxophone in working order.

**"Tars" First Break**  
Like Jerry Colonna, a former trombonist, Sid did his first comedy routines for the sole amusement of his fellow sidemen. Then, while in service, one of his "mates", Vernon Duke, turned out a musical revue in collaboration with Howard Dietz. Remembering the antics of the saxman in the Brooklyn Barracks band, Duke nominated him for a comedy lead in the Tars and Spars spectacle.

Except for a short period this summer, that ended Sid's career as a sideman. While at Woodridge, in the Catskills, New York, whipping up new material a half-year ago, Sid grew restless, so, while he comeded during the day, he worked as a sideman in the band at Avon Lodge at night.

**All-Star Trio**  
So, another saxophonist puts aside his horn in favor of the greasepaint, thus joining the ranks led by Rudy Vallee and Fred MacMurray, a couple of other former sidemen who made a buck with a sax.—jeg

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# NOTES between NOTES

By Michael Levin

New York—The answer to grumbling customers, unemployed musicians, red-inked promoters, half-empty hotel spots, mixed with genuine artistry, is at this point rehearsing in New York City, piano-led by Justin Stone.

This paper's staffers have been screaming for five years that band payrolls were too large, styles too extreme and showmanship too lacking for the average dance band to be able to make it. Only the bad business of the last year has been able to force the booking offices, leaders and sidemen alike to take real cognizance of the situation.

At this point, the dance band field desperately needs a unit which satisfies the following qualifications:

1. Having a payroll sufficiently small to be able to play jobs at \$1500 a week without going into the red;
2. Playing with enough dynamic control so that customers, square or not, will not be running to the manager yelling for ear muffs;
3. Playing dance music—all kinds—from waltzes done with a lift to good Afro-Cuban and tango rhythms;
4. A broad and varied book, heavily loaded with show tunes, thus satisfying the maudlin drunks as well as the more tasteful listeners;
5. Smart appearance and presentation, with the leader as well as the sidemen paying some attention to looking not like a boatload of characters while on the stand;
6. A leader who is enough of a showman to know how to pack dance sets, mix tempos, handle patrons and still keep his outfit out of the greasy society kick so many small units affect;
7. Where everyone concerned remembers that after all a band is supposed to play what the audience wants to hear, not what it wants to play.

There is no need to go into a long recital as to what has happened to the dance band field since the end of the war. Payrolls of \$5000 and over can be carried by only a few very big names. The lesser bands with almost equally large units can't cut their budgets down to meet the prices payable by the average hotel and dance hall. Many units decided that as long as you played loud it was great jazz, obliged accordingly, murdered theirs and everyone else's business.

Also everyone concerned seemed to forget that the primary purpose of the band, as opposed to a legitimate jazz combo, is to play music suitable for putting the clammy hand around the well-known waist, and tallyhoing it around the room. This stems of course from the original success of the Goodman band with its emphasis on a flat four-beat rhythm. The average person today just can't dance to four, desperately needs

the accented two used at opposite extremes by such bands as Kemp and Lunceford, and the mainstay of most society bands today.

The crux of this whole problem is the society band. You can either go to a hotel where danceable rhythms (for us average johns) is played, or you can hear better jazz at high volumes with no danceability and murderous prices.

Like so many other things, the music field urgently requires a compromise, and one led by a new name if possible.

The answer lies in the piano-playing paws of Justin Stone, rehearsing a nine piece band, with ample financial backing, at this moment.

Stone, a good musician, who has arranged for everything from Raymond Paige to Count Basie has himself a small, quiet, skillfully orchestrated unit that plays the best dance material with the most showmanship and music I have heard in the last decade.

When this unit opens next month, I shudder for every society combo in the country, let alone the large orks who are just skating by price-wise.

Stone is using trumpet, trombone, alto, tenor doubling bass clarinet, baritone doubling flute, guitar, bass, drums and piano. Every man in the band is a top-notch reading musician as well as possessing jazz experience ranging all the way through the extremes of bop.

The scores, being turned out by Marty Manning, Dick Rhodes, Bill Granzow, John Bartee and Stone include tasty handling of groups of Gershwin, Kern and Porter tunes, the less-hackneyed items going into medleys, expert novelties such as Granzow's flip delineation of Yankee Doodle a la Bach, Beethoven, Chopin, Mozart and Gershwin and superb afro-uban writing by Bartee (chief staff arranger for Machito).

## Odd Parisian Jazz Concert

(Jumped from Page 17)

arrangement; it seems twice as strange to find one who can do it in France, who is still in his teens and who so obviously enjoys himself in playing both styles.

The second unit to come on had Maurice Meunier on clarinet, Jean Claude Fohrenbach on tenor, Roby Poltevin on vibraphone, Raphael Schecroun on piano, Pierre Michelot on bass, J. P. Sasson on electric guitar and Claude Marty on drums. Here, as in the preceding band, the drummer was the weakest member of the unit, but the horns seemed almost equally inspired and the piano and vibraphone were truly remarkable by any standard. Schecroun gave out with some excellent blocked chord work while Poltevin, the only professional member of the unit, played exactly the right kind of light, swiny vibes to fill in over Schecroun's powerful chording, and Sasson, on electric guitar, furnished some nice single-string work in the blues manner which gave an appearance of variety to a basically rather simple technique. The unit played such standbys as Exactly Like You, Crazy Rhythm and Body and Soul with long bebop unison passages and ended up, as you might have expected, with Sweet and Be-bop and other Minton specials.

### Students' Solos Shine

Last unit to come on had two of Darius Milhaud's American students, Dave Kriedt on tenor and Dick Collins on trumpet, sitting in with Hubert Fol, one of the better French alto players, and the same rhythm section as before. Although the unit did not hang together as well as either of the preceding two, there was a good deal of harmonically interesting solo work from all horns. Best number

probably was Lover Man, dedicated by Hubert Fol to the composer, Jimmy Davis, who happened to be in the audience. Admittedly there wasn't much of a lift to this combo, but this was due as much to the two Americans' lack of jazz training as to Claude Marty's rather uninspired drumming.

To the professional musicians, though, this was the most interesting unit because of its attempt to infuse the jazz idiom with the harmonic progressions and augmentations of the modern French concert school. This reviewer would gladly have given all this harmonic flimflam for a simple tune with a beat, but it would only be fair to report that the audience did not appear to share his opinion.

—Ernest Borneman

## Piper's Slate Filled With Pic, Air Dates

Hollywood—In addition to their Revere camera chores (MBS) which begin tomorrow (11), the Pied Pipers replace the Modernaires on Campbell soup's CBSer March 27, working the 15-minute slot Tuesdays and Thursdays.

The Pipers' last flick effort, for MGM, Luxury Liner is slated for September release, and the vocal quartet is set to begin work soon on three more pics, two for Columbia (one titled Make Believe Ballroom), and another for MGM (directed by Joe Pasternak, who made Liner).

Group has no worries over its Capitol stock; they've run up a backlog of 28 sides and one unreleased album.

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### King Cole Trio

- ♪♪♪ The Geek
- ♪♪ I've Only Myself To Blame

The King's tasty piano gets one of its infrequent workouts in *Geek*, a boppish riff tune dreamed up by Cole and Marvin

## Symbol Key

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

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overboard for weird intervals but demonstrates once again that he is one of the most consistently good jazzmen around. Blame would get a better rating if it were a more impressive tune. It follows the usual vocal-instrumental-vocal formula. (Capitol 15036)

## SWING

### Metronome All Stars

- ♪♪♪ Metronome Riff
- ♪♪♪ Leap Here

It's certainly been a big year for the bopists and exponents of the "new music." As titled, this is the magazine's annual record which features most of the winners in its popularity poll, and the Gillespies, Harries and Kentons are about as far removed from their relative contemporaries, the Goodman's, Teagardens and Jameses as you can get.

This is probably the most successful attempt yet to display adequately the talents of the year's most popular musicians. Arrangements are excellent, the individual solos come off in great shape and Capitol's heppier-than-hep engineers do their usual superb recording job. Riff is a Pete Rugolo original and spots the entire Kenton band (1st place winners) backing up the All-Stars. After an audible tempo kick-off the soloists combine for a unison riff followed by 16 for all concerned. Phillips, Harris, DeFranco, and the King all distinguish themselves, but Diz, after a good start, trails off rather ignominiously at the end. Leap might more categorically have been placed under Hot Jazz since it is small band hot. It's a Cole riff and again features the important soloists. One of the really fine things about both these sides is a wonderful beat that is largely the work of Buddy the Rich. (Capitol 15039)

### Woody Herman

- ♪♪ Sabre Dance
- ♪♪ Swing Low, Sweet Clarinet

Woody's new band is beginning to achieve some of the great drive of its predecessor and although neither of these sides is outstanding, they foreshadow greater things to come—and soon. Sabre, the new national anthem, gets fairly orthodox treatment at the outset but graduates from its original gallop tempo into a moderate four-four with Woody's (?) alto playing a beautiful semi-jazz theme.

Fisher. After the opener, which is one line unison melody carried by the leader's facile right hand and Ashby's single string, there are full guitar and piano choruses. The piano background on the guitar chorus is over zealous to the point of detracting from the solo but it doesn't seem to bother Ashby. Cole's solo goes

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## New Discritic



Chicago—Tom Herrick, musician, writer and critic, is Down Beat's new record reviewer, starting with this issue. Not a staffer at this time, Herrick was associated with the Beat from 1936 to 1943. He was a member of the original staff of three, which included the then owners Glenn Burrs and Carl Cons. Designated as advertising manager, Herrick did much writing and reviewing, especially in the 30's. For years he prepared a regular department of stock orchestration reviews, which may be resumed soon. Tom is a native of Chicago, was graduated from Senn high school and Northwestern University, plays trumpet and worked with such hornmen as Jimmy Zito and Ray Linn in early days, was on the NBC studio staff for one period.

Comes more of the ta-ya-ta-ta deal, some more four-beat and an spectacular ending. The McCall girl does a competent job on *Swing Low*, two-thirds a vocal side, with Woody playing echoing clary figures between vocal phrases on the opening vocal. The band's concise, over-accented phrasing and exaggerated dynamics in its brief stint between vocals are things of beauty. (Columbia 38102)

### Stan Kenton

- ♪♪ Love
- ♪♪ Soothe Me

Sustained bass changes back of the Kenton piano on a big lacy introduction, then his favorite arpeggiated bass back of waltz melody into Safranski bass pluckings, then the usual double-time routine. You might suspect Stan of having to hypo his music with speed, if it weren't for the fact that this tune played as anything else but a waltz, doesn't fit well unless it's played up. It's one of the older sides, since the tenor solo is done by Vido Musso. The ending is an-

other strident clam-bake flipped back and forth between bass and brass. It probably is unfair to criticize Kenton for this side, since he has already said publicly that many of the things he did in this period, he didn't like himself. Flopover is a June Christy blues, sung well and in tune. It looks as though Kenton's confidence in this girl may be justified after all. For a long time she was just an attractive, charming girl sitting on a bandstand. There is one brass passage in the middle that, while written with unusual effectiveness (trombones shifting beat accent and trumpets pounding home a shrill unison figure), is probably the loudest ever. (Capitol 15031)

### Sam Donahue

- ♪♪ Robbins Nest
- ♪♪ Tacos Enchiladas And Beans

Donahue's band playing the phenomenally successful riff tune written by Sir Charles Thompson and recorded by that piano player with tenor saxist Illinois Jacquet's little band. Listed as a third author is disc jockey Freddie Robbins. Donahue's version, though giving him more chance to play tenor than usual, doesn't have the light, jumping flavor that made Jacquet's version so successful. Beans is a Mel Torme-Bob Wells novelty tune. (Capitol 493)

### Earle Spencer

- ♪♪ Concerto For Guitar
- ♪♪ Piano Interlude

Despite the Kenton apings, Spencer plays more relaxedly here than in his album, and the guitar side has points of melodic prettiness. This stuff however is tending to fall into a format of ostentatious development of a slow theme and double-time long-meter-scored figures that can be very boring. (Black And White 854)

### Freddie Slack

- ♪♪ Strollin'
- ♪♪ Two Left Hands

Pianist Slack who made one of the first pretty boogie sides (*Strange Cargo* with Will Bradley) comes up with a side on *Strollin'* which covers the bareness of the boogie framework by dropping the conventional changes, and using decorative melody lines. It's not important music, but a satisfying compromise if such things must exist. Hands was made on one of those old boxes with a mandolin attachment. (Capitol 15035)

## DANCE

### Vaughn Monroe

- ♪♪ In a Little Book Shop
- ♪♪ Pausing Fancy

Typical VM vocal-dance arrangements. Book Shop features the band singing unison figures behind the vocal much in the (Modulate to Page 20)

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(Jumped from Page 19)

style that Tommy Dorsey originated 58 years ago. But after the initial shucking has been disposed of, Monroe's tram man played an entirely unrelated but entirely wonderful semi-bop chorus that is one of the sharpest things put on wax this semester. It comes on over a string background and you'll like it—guaranteed. Fancy is a better tune and better arrangement, with Vaughn and his Moon Maids singing their familiar unphrased style—but oh, that trombone solo! (Victor 20-2573)

Ray Noble and Buddy Clark

Plushy, big band concert style music recorded (but not well) in Chicago. I Love You, the old one, is well sung by Don Moreland while Dolphin a tune of no note whatsoever is entirely instrumental. Better tunes, less shallow recording and more of the excellent trumpet of ABC's Martire would have resulted in an infinitely better coupling. (Universal UR-8530)

Ralph Martire

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Frankie Carle

No question about it—Mr. F. Carle has one of the finest ball-room style bands in the country. He uses full, simple arrangements at good tempos and no tricks. April is a nowhere tune both lyrically and melodically. Lullaby is the third or fourth in the Sunrise Serenade type of tune that Frankie has been associated with. Both endings could have been strengthened by an ensemble out instead of piano, which is weak. (Columbia 38090)

Art Kessel

The genial Arthur who just celebrated his 25th year as a leader has learned how to do one thing for sure in that length of time, to wit: imitate Lombardo. If you like Guy's music you'll be enthralled with this platter. (Mercury 5088)

Teddy Phillips

Blooming, a tune written by Teddy Phillips, opens with a gorgeous two part harmony sax chorus and continues in about that vein until the last chorus which is passable ensemble. If the boys were kidding in their incredibly corny version of Baby, replete with a Sammy Kaye unison vocal and drum breaks to boot, then advance this rating to four notes. (National 7020)

VOCAL

Eddie Vinson

Both of these are shouts, and by a rather competent blues shouter at that, though he gets precious little support either from his band or Mercury's alleged recording engineers. Wandering opens with the vocal and then gets into a so-so tenor solo with the band ending on a weak ninth. Oil Man has clever double entendre lyrics and gets humorous treatment from Vinson. (Mercury 8057)

Billy Eckstine

Blues comes on at a moderate bounce and features about as much band as vocal with good piano, tenor and trombone solos. Eckstine is at his best, in my opinion, when singing this type of light, humorous narrative style tune. All is taken at a slow tempo and Billy's wide vibrato and occasional intentional frog get just a wee bit objectionable. (National 9041)

Pied Pipers

The Pipers take Dreams at a slow relaxed tempo in front of Weston's boom-chick and celeste background and do their usual excellent job. O'ld is one of those inspid, double talk tunes that will probably be a big hit—but let's hope not. (Capitol 495)

Key Thompson and the Williams Bros.

Kay is about as funny a night club act as is in evidence these days but as a soloist bereft of her boys on Back Home she leaves a lot to be desired. Jubilee, a minstrel type shout tune, comes off surprisingly well with Williams and Co. doing a first rate job in their supporting role. (Columbia 38101)

Frank Sinatra

These are stamped from the same mould that just about all the Voice's records have been in recent months and they have turned out as well. Axel overdoes his "dots" in For Every but it's a minor flaw. (Columbia 38089)

Bobby Sherwood

The Sherwood lad has been received with something less than wild enthusiasm by the critics—at least to date. Not so with this scribe, who gets a distinct charge out of Bobby's work. Maybe it's the nostalgic sort of Teagardenish tinge he gets on bounces like Pardon Me. Admittedly he gets a bit uncertain in spots but he has a musician's approach to phrasing that is particularly evident on these sides. Baby, incidentally, sports a fine 16 bars of sax section. (Capitol 477)

Laurel Watson

Every writer in New York City has at one time or another "discovered" Laurel Watson. She has good looks, has always sung well (now is on Holiday kick) and is a good showman. Only her own flightiness has kept her from being a big name in the music business. The record will be a hit because she makes obvious every possible pornographic double entendre in the lyrics of the two songs. It's a great shame when a good singer turns to stag show style mannerisms to make a living. (Sterling 3015)

Andy Russell

Backed by one of his bi-lingual efforts, Russell does Easter Parade, shows distinct improvement over his singing of two years ago. There is more tone, less "emotion". (Capitol 15034)

Helen Humes-Pete Brown

Pete Brown and Helen Humes play and sing a blues co-authored by the ex-Mrs. Leonard Feather, now living happily on Long Island. Pete plays energetically. (Decca 48059)

Bing Crosby

Crosby sings a tune by Mildred Bailey's brother, Al Rinker. Suspense and the singing are good. (Decca 24269)

Mel Torme

If I can inject a small commercial note into the gathering, what sense does it make to have vocal platters with introductions by a screaming brass section that will run every non-musician in the joint clear out of doors. Mel sings Day up, tries a shade too hard for unusual phrasings in the first chorus. His scat efforts show neither the unusualness of idea found in Dave Lambert's work, nor the finished perfection of an Ella Fitzgerald. This singing is far better than any but a handful of singers in the country, but on this tune at least he comes over neither with complete ease nor clarity. Of course it doesn't help him too much to have some of his ideas drowned out by bad drumming. (Musicraft 538)

Edith Piaf

Six Polydor sides made in France by the small intestine woman who currently has all New York night club columnists searching for adequate adjectives. She is very simply something in which the French specialize: singing so inextricably linked with action that the two become one art. At this Mlle. Piaf is an artiste and something to hear. She certainly makes most American band singers sound anemic. (Vox 305)

Artie Malvin

These days it's hard to tell who actually is making the records. This one is sung by Malvin, issued by Lissen and produced by ex-disc jockey Alan

Courtney who now has his own live NYC show on WNEW. Malvin sings suitably, is backed by Dave Matthews. (Lissen AC-4)

Sarah Vaughan

The illustrious Sarah singing the lacy Alec Wilder Man. Feel is taken at a much faster tempo than that set by La Lena Horne, who has been featuring it. Perhaps it was deliberate to avoid comparisons, though certainly

sing-wise, Sarah has nothing to fear from Lena. But the result sounds rhythmically uncomfortable. (Musicraft 533)

Monica Lewis-Bob Eberly

The thing which set Eberly apart from other baritones in the late thirties was the full-bodied quality to his tone. Here at

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Chicago, March 10, 1948... W... EXPLANATION: 5th Ave., West 48th St. Cor., 1619 HFO, Harold RKO Bldg... Anderson, ... Anthony, ... bus, O O ... Annas, Dessi ... Out 3/10, ... Arnold, Mar ... Out 3/18, ... 3/30, ... Arturos, Art ... Averre, Dick ... Back, Will ... 6/25, b ... Banks, Dav ... Barron, Blue ... 3/28, h ... Basie, Count ... Bean, Carl ... Beckner, De ... Bell, Curt ... Benedict, Ga ... cinnati, h ... Benke, Tex ... Bestor, Don ... Bicknell, M ... Bishop, Bill ... 3/27, ... Blue, Bobby ... Bobick, Bar ... N.J., b ... Bolton, Vau ... 5/30 ... Brandon, He ... 3/12, ... Brandweyne, ... Brennan, Mo ... ville, Ky. ... Brooks, Ranc ... Brown, Les ... Busse, Henry ... Byers, Verne ... Byrue, Bobb ... Carle, Frank ... 3/21, b; ... N.J., 3/23 ... Carlie, Russ ... Carlyn, Tom ... 3/18, b; ... (Trionon) ... Carpenter, I ... Cal, b ... Cavallaro, C ... 4/7, b ... Clarke, Ga ... 3/11, r ... Clarke, Bud ... Clinton, Lar ... Out 3/11, ... Clute, Fred ... Y., Out 4/ ... town, N.Y. ... Coleman, Em ... Cooper, Mel ... Courtney, D ... 3/18, b; ... Cummins, B ... apolis, 3/12 ... DeFeo, Sal ( ... b ... Devine, Gene ... Dildine, Dick ... DiParde, Tos ... Ill., 3/19-4/ ... Donahue, Al ... Mass., b ... Donahue, Sam ... Dorsey, Tom ... Drake, Charl ... Ala., ne ... Dunham, Son ... 3/17, b; ... O., 3/29-4/ ... Eberly, Ray ( ... Ellington, Du ... Out 3/14, n ... 3/15-17, t; ... 3/19-21, t ... hotel ... cla ... is happ ... on all h ... of the th ... hotel sh ... enterta ... period c ... more a ... their ma



Diggin' The Discs—Tom

(Jumped from Page 20) least it seems to be disappearing. Miss Lewis starts her chorus, sings the title beautifully, gets to the word "just" and inserts one of those little quiggles she evidently feels are necessary to a personal style...

NOVELTY

Les Paul

Brother, how this Les Paul gets around! You may disagree with the four note tag hung on Lover from a purely musical standpoint, but as a combined performance and technical achievement it will have few parallels this year.

Jimmy Dorsey

JD platters one of the biggest selling waffles of all times. Pops Whitman's version sold very close to three million copies in the early twenties. Dorsey does a straight chorus then switches to a novelty treatment of the sleeping lush who wakes up to an empty ballroom.

Nellie Lutcher

Already Nellie's tricks are becoming tiring since she seems to use them in the same way in the same place in each song so that you can practically predict them. This is one of the troubles with a strong style of any kind.

Bob Howard

Two sides by the closest approximation to Fats Waller in looks and manner of platform work. Howard's piano work unfortunately is not in the same class as the late Fats.

Tiny Grimes Quintet

The guitarist playing the blues backed by a little group including tenor saxist John Hardee.

CONCERT

Werner Janssen-Charlotte Boerner

These are four extremely interesting sides of music taken from the opera by Alban Berg, pupil of Arnold Schoenberg. Some of the passages are sung by Miss Boerner, others spoken, and still others done in what Schoenberg called Sprachstimme (spoken sounds) in his revolutionary Pierrot Lunaire.



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

Personnels: Dave Matthews, playing an indefinite run at the Park Club, Hempstead, Long Island, has Mark Hyams, piano; Ray Alexander, drums; Bob Leininger, bass, with the maestro on reeds...

ing happily on his hobby horse while the other kids try to tell him what has happened. A charming, light plot is this in other words. Both the music and performance however will make you want to hear the opera in full.

Louis Kaufman-Santa Monica Symphony Third Violin Concerto (Saint-Saens)

A first recording for the French composer best known in this country for his organ music and the inevitable Danse Macabre. This is fine though slightly lush fiddling on a piece of music which demands that type of treatment.

Victor Young

Everyone playing this extract from the Khatchaturian suite Gayne seems to forget that as a sabre dance it is supposed to have a strong, swinging beat. Practically every band that does it tries to play it as fast as possible, lets it go at that. This is much the same thing as happened with Ravel's Bolero which actually sounds better and has more effect slower, but is seldom done that way in this country.

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Mal Lary for Joe Bruskin, alto sax. Bunny Bardack replaced Johnny McAfee on baritone for Horace Heidt. Ray Golden, tenor sax, took over for Mark Douglas in the same band...

Dan Prime replaced Alvin Stoller as Sabbath drummer with the Dardanelle Trio at NYC's Madison hotel... Chuck Genduso and Chubby Kusten into Shep Fields' trumpet section for his Hotel New Yorker opening...

Rosemary Calvin, vocalist, switched from Ray Eberle to the Johnny Bond ork, in Florida. She was replaced by Joan Marshall... Bill Barber, tuba, rejoins Claude Thornhill when the band plays the Strand theater, NYC...

Nick Travis out of Ray McKinley's trumpet section for a Philly tonsillectomy. Bobby Nichols, formerly with Monroe and Bencke, subbing... Steve Cole, alto and clarinet with Hal McIntyre, left the band in New Orleans because of a punctured eardrum...

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Auld, Herbie Fields drummer, hospitalized for a cyst operation. Frank Salto, late of Loew's State pit, subbed for Jose Madera on tenor with Machito during Madera's siege of flu... Neno Roth, song plugger for Witmark music, who has been ill for the past few months, although still on the payroll, is due back at his desk any day now.

Apollo records appointed two new distributors: Seaboard, under Ralph Colucci, in Hartford, Conn., and H. B. Enterprises, under Howard Buncher, in New Orleans... First solo discs by Don Darcy are due out on Embassy next week.

Mort Davis joined Continental, Woody Herman's mentor, but continues to independently manage the Vagabonds and Roy Dorey... Al Benson, Chicago Negro disc jockey, has opened an office for colored talent.

Ray Eberle and his band, currently at the Deshler-Wallick hotel, Columbus, Ohio, follow with a short run at NYC's Roosevelt... Fernando Arbello, trom-

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bonist formerly with Fletcher Henderson, Louis Armstrong and Benny Carter, has his own band playing club dates around Manhattan... Spade Cooley off of a one-niter tour for Continental Artists.

Bob Jenney quartet shifted from the Castle to the Vet's in Burlington, N.J. Leader is former slipshorn man with Berigan Norvo and Thornhill... Dick Averre's combo renewed for six months at Cincinnati's Gibson hotel.

Miscellaneous: GAC's basketball team is scheduled to play its first game against William Morris. Proceeds of all games will be donated to charity.

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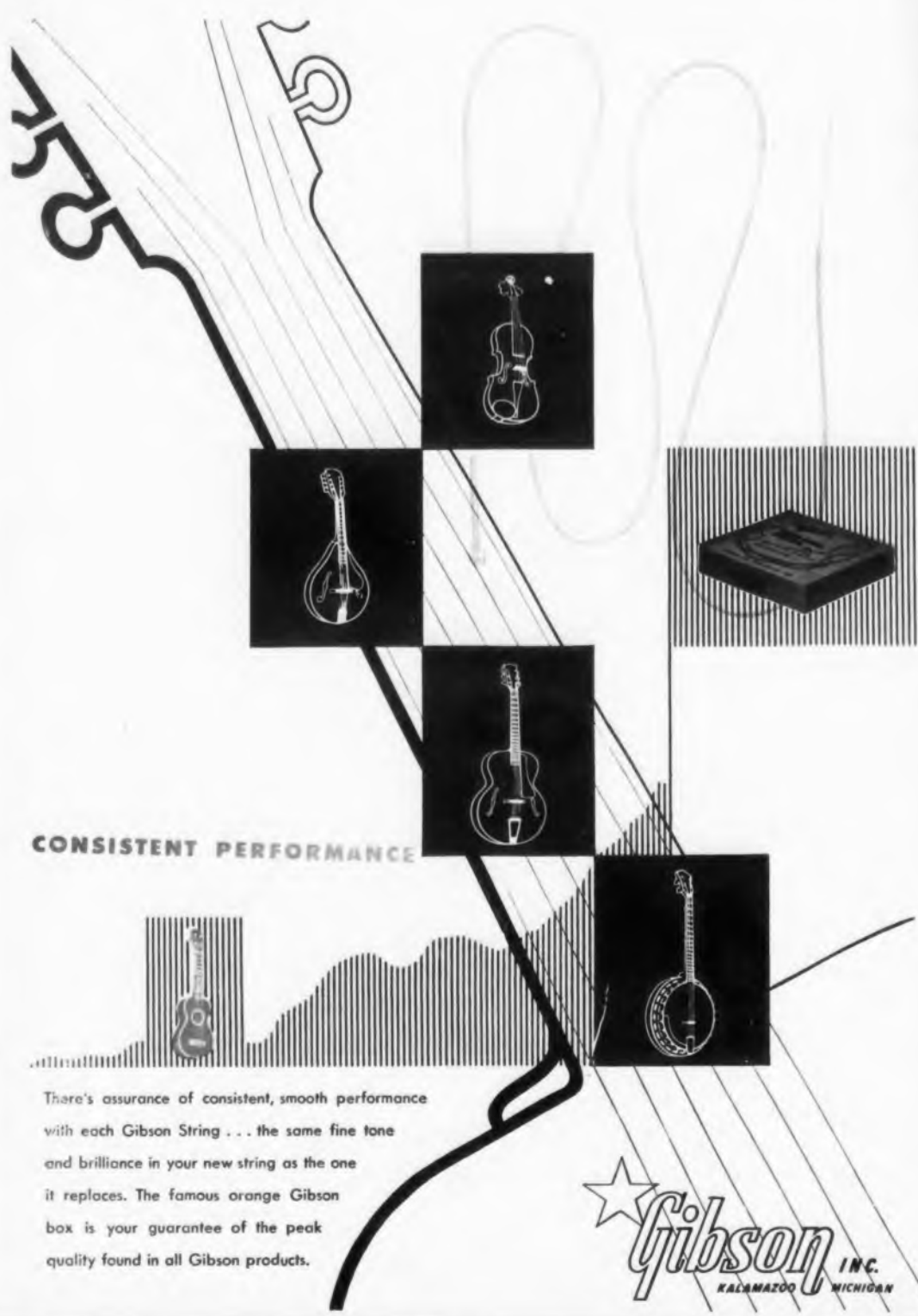
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# DOWN BEAT

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## British Strike Threat

(See Page 1)

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## Chubby Blasts

(See Page 1)

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## Stan Still Kills 'Em

(See Page 2)

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