

King' Takes Bride While Throng Yells

New York—"The king is 'gone' long live the Queen."

And with these words a throng fully a thousand persons cheered Nat (King) Cole and his new bride, the former Marie Ellington, as they left the Presbyterian Baptist church in Harlem on a beautiful Easter Sunday afternoon.

The Reverend Adam Clayton Powell, who formerly gained prominent newspaper recognition by taking as his own bride, Hazel Scott, had just finished pronouncing the sacred vows that made the twosome Mr. and Mrs. Cole, and from the cheers that went up among the crowds lining the Harlem street outside the church, you'd think he'd just claimed Joe Louis perpetual world's champion. It was, indeed, the noisiest Easter Sunday in 138th street has seen since the walls went high-tailing for uptown Heights.

Gala Reception

The reception that followed at Belmont Plaza wasn't exactly a party, but it was everything else. Some 350 people gathered to take of champagne, munch on a light supper, wish the King and Queen all the best and pose for the place for a battery of photographers who represented everything from Life to Zit's Weekly.

More prominent among the guests present were Bill Robinson, Noble Sissle, Hazel Scott, Sam Weisman, Maxine Sullivan, Frank Vaughan, Canada Lee, Leonard Feather, Tom Rockwell, Duke Ellington, Jackson Lowe, Washington, D. C., disc jockey, Billy Strayhorn, Eddie Wilcox, Buddy Rich, Fred Robbins, Ted Lewis, west coast publicist Gene Howard and Jack Egan (mentioned here in lieu of a by-line).

Wedding Party

Following the reception, the couple was tendered a party at the Ebony club on Broadway and on a honeymoon the following day.

Musical highlights of the wedding, in addition to the prominent personalities present, were a choir of 70 persons, which sang at the church, and a pretty little combination which included Jack Kelly assembled in Charlie's Tavern.

Arnold Stricken

Hollywood—Band leader Mark Arnould's condition at press time was reported "fairly good" after he had been rushed to Cedars of Lebanon hospital April 3 following a heart attack.

Nuptial Nat



New York—A very informal wedding photo indeed, caught before the cake was cut the big wedding of Marie Ellington and Nat (King) Cole. The bride, although no relation to the groom, once sang with the Nat King Cole band. The impatient groom took his bride to Mexico for the honeymoon.

Scratched!

New York—Nat (King) Cole's publicist was hustling up plugs on the client's latest record hit and approached a Broadway disc jockey in front of Lindy's Restaurant right in the middle of his Racing Form.

"What," asked the press agent, "do you think of Nature Boy?"

"I dunno," the jock answered without looking up. "When's he running?"

Kaye Snares Cig Airshot

New York—Sammy Kaye drew the summer replacement spot for the Chesterfield Supper Club, the five-a-week quarter-hour C.S. stunt which currently features Jo Stafford and Perry Como. Programs will originate in Radio City with the Kayettes doing two broadcasts Mondays through Fridays, probably playing ballroom dates in nearby territory on weekends. The deal to have Kaye play several weeks at the Astor hotel roof this hot spell apparently is cold.

Cab Disbands; Forms Combo

Chicago—Due to "a bad financial situation," Cab Calloway has broken up his large band to form a small instrumental combo, the Cab Jivers, which will open at the Rag Doll, north side niter here, June 4. Unit will stay for three and one half weeks, with options.

The Jivers called "All-American Musicians" by Calloway, include Milton Hinton, bass; Jonah Jones, trumpet; Hilton Jefferson, alto, and Panama Francis, drums. Other two men of the six-piece unit were not set at press time. Vocalist is Mary Louise.

Calloway gave as his reason for disbanding his large group, "Because so many people wanted to book our big band, and couldn't afford it, I decided to offer a small unit for club locations. I've told my men that I will want the big band in the future for theaters, ballrooms and concerts, and that I would contact them when we re-form."

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Mercury Caravan Stars Stop For Some Jam



Chicago—No covered wagons for these caravaners, concerting around the country for Mercury records. All-star band included, from the left; Jack Lesberg, Buck Clayton, Tony

Scott, Frankie Laine, Carl Fischer, Buddy Morrow, Mundell Lowe, Flip Phillips, with Alvin Stoller on the drums. Helen Humes was also with the troupe, which ended its tour April 12.

Disc Royalty Bill Readied

Washington—While members of the music industry were boasting they know the ban on record making has secretly been settled ("but don't quote me"), Rep. Carroll D. Kearns, Pennsylvania Republican, was readying his long-awaited bill for presentation to congress.

During the congressional hearings last January, it was Kearns who proposed the drafting of such a bill, but other duties prevented his taking action until this time.

New Copyright Law
Rep. Kearns' proposed bill would change the copyright laws

to permit musicians a collection of royalties each time a record is played commercially, either on radio or coin machines. Payments probably would be made directly to the leaders who, in turn, would pass along the money to the AFM welfare fund.

Under this plan records would

be released in two categories, one, bearing the label "for home use only," as do present discs, being aimed at home consumption only; the others, for radio and juke boxes, being tagged, "for commercial use only."

Rep. Kearns expected to have his bill ready for presentation to congress, after several huddles with both artists and record and radio industry bosses, late last week.

Billie Back: Sans Verbiage, Plus Lbs.

New York—Three thousand ardently enthusiastic fans packed Carnegie Hall to extra capacity and welcomed Billie Holiday back to the world of music as she gave a two-hour midnight performance, Saturday, March 27.

Introduced by disc jock Fred Robbins, Lady Day made her entrance to one of the most thunderous ovations ever given a performer in this or any other concert hall. Billie beamed, said nary a word, but went right into one of her top hits, *I Cover The Waterfront*. That headed the procession of 21 tunes which made up her program, which in turn was followed by six encores.

While noisy with its applause, on the whole the audience was well behaved, its concentrated attention attesting to the sincerity of its tribute to a great artist. Toward the end of the second half there were a few yells from an upper tier box in left field and spotted calls from the orchestra floor, similar to those heard from the congregation at a revival meeting, but the over-enthusiastic bellows were quickly brought back to earth by the protests of more reserved members of the assemblage.

Quartet Accompanies

Billie was accompanied by a quartet of popular musicians: Bobby Tucker on piano; Denzil Best, drums; John Levy, bass, and Remo Palmieri, guitar. All instrumental work was confined to accompaniment, however, there being no "band" numbers. It was Billie's show from start to finish.

After 15 numbers, Billie took a quarter-hour intermission, during which time she changed from a black to blue gown, came back

fresh as a newborn and went into her own composition, *Don't Explain* and six other numbers. The encores followed and, if the audience had had its way, Billie still would be out there. They just wouldn't let her go.

No Speeches

Aside from a few words of thanks before starting the second half of the recital, Billie confined all vocal efforts to singing. Whether or not her voice is quite as perfect as it was a year

ago didn't matter a whit to the 3,000 disciples who crowded every nook and cranny of the stage and house of the high and mighty Carnegie. Lady Day did put on a little weight, maybe 15 or 20 pounds, but on her it looked good. She wore well that evening in all departments.

Heaviest receptions were given *All Of Me*, the blues hit *My Man Don't Love Me* and *Solitude*, though no tune was received with anything so cool as mere hot reaction. Torrid better describes it and even that is inadequate.

Lady Day is back, bigger than ever—and we don't mean those extra pounds. —Jeg

Cozy-Roost Date Mullied

New York—Though nothing definite was set at press time, Ralph Watkins, impresario of Broadway's Royal Roost niter had tentative plans to bring Cozy Cole and his small combo back as the main musical attraction.

Cozy was featured prior to the engagement of the Jimmie Lunceford band which was brought in for the Easter season. Following the departure of the Wilcox-Thomas crew of Luncefordians, Sid Strange and his society-rumba band moved in as filler until Cozy's return.

During this same period, Monte Kay inaugurated a series

of bop concerts for weekly Tuesday night presentation at the Roost. Initial session featured Chubby Jackson, Dexter Gordon, Denzil Best, George Wallington, Lucky Thompson, Allan Eager, Fats Navarro and Tadd Dameron.

BG Pulls Crowd, Gets Beat Plaque

Hollywood—The Benny Goodman sextet and a group of the original Bob Crosby Bobcats proved to be a real pulling power for two Gene Norman *Just Jazz* concerts staged late last month at San Diego and Pasadena.

Benny and pianist Mel Powell, who was featured in the sextet along with Stan Hasselgard and Johnny White, received their 1947 Down Beat awards at the Pasadena bash.

Duke Undergoes Cyst Operation

New York — Duke Ellington was operated on at the Medical Center, April 5, for a cyst on the kidney. The operation was declared a success and the Duke was expected to be up and around within ten days, though forbidden to indulge in any exercises or strenuous routines of any sort. Just how soon he will rejoin his orchestra depends on his progress in the healing department, though it is expected he will be able to return in time to open with the band at the Paramount theater, April 28. During the Duke's absence, which began when the band opened for a week at the Apollo theater, directorial duties have been handled by Billy Strayhorn.

Connie Haines On The Cover

Cutting short her engagement at the Chez Paree in Chicago to fulfill a commitment at the Adams theater in Newark, pert Connie Haines will go from there to the Copacabana in Manhattan, probably will double into a hit Broadway musical show. This southern arid, since she left the Tommy Dorsey band in 1942, has won success as a single, with a list of radio shows, the Abbott & Costello program and others, to her credit.

Torme Raps None, Advises All



Staff photos by Ted ... they call me cocky, but!"

"... my ideology excludes written choruses!"

"... Ella is the greatest!"

"... I like all American music!"

"... Kenton didn't change views!"

By MEL TORME
(As told to Ted Hallock)

Chicago—"Gee, dad! A chance to say a few words! First: unlike Kenton, I'm going to set down my obvious likes, leaving it to the reader to figure out my dislikes . . . without naming names. That's where I disagreed with Stan's interview, he made a mistake rapping people, and certainly didn't change my views. Good or bad, we're all in the business. If certain guys are not capable of playing better than they do, I'll admit the business would be better off if they didn't play at all.

"But, if there were no bad bands, how would any basis for comparison exist. We'd live in a musical utopia, with no ratios . . . in a stagnant vacuum. The Kentons, Hermans and Ellingtons excite us, whereas certain other outfits prove how dissolute we can get.

Modesty Best Policy

"I don't begrudge fame to anyone. I've been taught that humility accompanies really great musical accomplishment. Realizing that I've been typed 'cocky,' I won't argue the point save to say that I'm completely humble about whatever talent I may have. For one thing, the great talent emanating from the country and small cities stops me from having a big head. If I think I'm tops, along comes a guy from Boise who's better.

"There's not a soul living who can't be a good singer. Anyone can sing. Music is a common commodity in this era. Records, motion pictures, radio, have brought music into every home. That's the reason for this current crop of new musicians. In 1900 the populace was one-tenth as well versed.

At Low Ebb

"Yet it's odd that we are at our lowest ebb, musically, today. In 1938 the ratio of good songs

to 'novelties' was reversed. For every Hut Sut there were three good tunes on the Hit Parade; show tunes. There are few songs today of the show caliber of the '30s. Then, with radio still little more than a fad, people depended upon sheet music to familiarize themselves with hits of the day. The future of discs was nebulous. The five and tens were musical purveyors to the nation. The home piano got a workout. The layman learned songs by playing them. By having to figure out the intervals, and discovering how beautiful some of the chord structures were, the consumer came to expect good music, and got it. People learned and played the good tunes then, they didn't just listen and expect novelty.

"Song writers used to want to turn out fine scores, to make their musicals the most outstanding on Broadway. They didn't care whether their songs would be lifted from the shows, recorded, filmed and radioed to death . . . they weren't forever thinking about those extra royalties. They were art minded, not money minded. If we could have maintained that air of discrimination among song writers and song buyers, *Four Leaf Clover* wouldn't have had a chance today.

"Song writers wrote show tunes then, not melodies designed to fit a movie scenario. A 'Broadway technique' kept musical standards high. New York and Hollywood weren't vying with each other. Authors wrote for

Oh! I See . . .

New York—Maybe this explains it.

On the picture he sent to a Swedish newspaper editor, Dixie Gillespie wrote the inscription, "Be-bop is swing accented backwards."

posterity, not prosperity. Today there are seven New York musicals in three years, as compared with half as prolific an output in the '30s. Today they're writing commercial song hits, not for the shows themselves, but designed to reach the *Hit Parade*. Two decades ago the boys didn't care. A New York show grossed enough to make it financially worthwhile to concentrate on its music. Today commercialism has got it. The dough is important, not the song.

"I'm all for the 'futuristic' singing of today, where the voice is used as an instrument, is used for improvisation, not merely to sing written choruses. That's my first reason for thinking Ella the greatest. Her ability to sing lightning-quick changes; her talent for tying an idea into her throat and singing it demonstrates that improvisation is the only true art in modern vocalizing. It's the only element in singing today that's original and pure every time.

Scatting Difficult

"Anyone who thinks so called 'scatting' is simple is nuts. The sincere jazz singer is no different from any jazz instrumentalist. He should sing with freshness and vigor, and different ideas, at every performance. The advanced singer should be able to improvise around the melody; to sing notes of the same value as those written, but different notes in the same chord . . . in other words, a counter melody.

"The marriage of words and music is often a happy marriage, but sometimes completely incongruous. I think the day will come when popular music will lose words and retain only vocal sounds. Bob Wells and I write music and lyrics together. Neither of us is completely responsible for either all the words or all the music. The words for *Born To Be Blue* were written after the music was composed; written to fit the score, not vice versa.

"Unit-wise it's impossible to apply the criterion of improvisation. It would have been a pot-pourri for the five Mel-Tones to have improvised singly during a chorus. However, each of five masters cut on *That's Where I Came In* differed from the others during my and Les Baxter's solo spots.

Likes All Types

"Jazz? I like either 'plotted' jazz or improvised jazz. The Herman ensemble thrilled me, but so did Harris' solos. Basie's big block figures are fine. Three-way things . . . swing . . . gets it too. Words are poor for description when the thing you're

describing is as intangible as jazz. You can say it's all men feeling as one, getting tons of inspiration, yet it's still really indefinable. I guess to me it's just an exhilarating feeling.

"I like all 'good' music, two-beat or bop. I've a liberal attitude toward all American music. Jazz can exist in ballads or Bobby Hackett's horn. It's our folk art. I would divide it into three periods, chronologically: Dixieland, swing and be-bop.

"The Dixie period covers 1900-1934, I think. Two-beat, and deliberate, staccato eighth notes typify the era. The singer of the time was Bessie Smith. She was loud, raucous . . . built on heat and excitement. She sang the real blues, more originally than 93 per cent of the gals today sing whatever they have to sing. I studied Bessie, had a soul for her songs. She believed.

"Bessie sang an ideal, one which is hard to live up to when you're hungry. She recognized the fact that a singer can always get by singing *Near You*, *How Soon*, etc., though fortunately there were no equivalents of those tunes in her day.

Others Semi-Greats

"Other Dixie singers? Russ Columbo would have been great today . . . good intonation. The early Crosby was wonderful. Ruth Etting sang with real feeling. Though not original, she was a type . . . the little things she did. Ethel Waters is a semi-classic.

"Then as now, musicians influenced singers, more than vice versa. Singers try to emulate the range and facility of instruments. For example, Bessie got a sound you associate with Dixie, a little tinny, yet warm. A flavor like Muggsy's. You had to be pure in that period . . . singers weren't as musically wise then as regards chords. They had to cover up with sincerity. That's

something we seem to have lost.

"The next division in jazz history is the swing era . . . from 1934 to 1942, when big bands and singers began to ebb, playing became slower, easier, and four-beat replaced two-beat. Martha Tilton was a product of the time. Her easy, bright, swinging sound was an important phase of the Goodman band. Bon Bon approached greatness then, but neglected to change her orchestral style changed. Martha Raye, believe it or not, was another singer who could have scared anybody if she'd cared enough.

Ella The End

"Ella Fitzgerald, whom I consider the greatest vocal figure today, also characterized the swing phase. In other words, her genius stands out from the through 1948. Then her husband, warmth and beat typified the swing singer. Tisket, E. Jones and *Stairway To the Stars* are examples.

"Like Bessie, Ella had, and in an original sound: a husky 'edge,' a breathiness. She sang and sings anything, always in impeccable taste. Interpreting lyrics, she strove to understand whether singing about joy or pain or ecstasy, she made the lyrics mean something. Cab Callaway was her orchestral counterpart.

"Swing was a beautiful sound and so was Ella. The others, Helen Ward, Louie Tobin, etc., were just girl vocalists. No male vocalist created a worthwhile stir.

"Comes now the 'great transition to bop,' around 1942. The test of sincerity for singers was their ability to 'do as the bop man do' . . . to change as instrumental phrasing changes. That's the trouble with most singers today, they are 'standing still,' they lack a wide enough (Modulate to Page 16)

Thornhill Three Think It's Funny



New York—Just one big laugh after another—the life of a musician, that is. Here Claude Thornhill, right, and his two vocalists, Gene Williams and Fran Warren, are shown getting a great big kick out of something. Happy group closed at the Strand theater here last week and is now on tour. Photo by Saul Zalkind.

What A Wonderful Day!



Hollywood—Academy Award winners Allie Wrubel, left, and Kay Gubert, right, receive their Oscars from singer Dinah Shore, for the song *Zip-A-Dee-Do-Dee*. Their tune was voted the best original movie song of 1947. It was written for *Songs Of The South*.

Gorgeous Flack Eases Bald Staffer's Chores

New York—The musical attractions managed by Carlos Castel are represented in their publicity campaigns by one of the prettiest press agents in the business—and we don't mean Milton Karle!

Serving as eastern flack for the Castel stable is a luscious black of blonde pulchritude named Virginia Wicks. It is Virginia's job to contact disc jockeys and hard-boiled newspapermen to eke out mentions of such luminaries as Stan Kenyon, Mel Torme, King Cole, Peggy Lee and Nellie Lutcher.

A former Powers model and Hollywood girl, Virginia also is quite talented with the typewriter and manuscript paper, having tapped out a kiddie book, Michael And The Golden Axe, and written a few songs, one of which, You've Got To Talk Me Into It, Baby, was featured by the Reichman in a Universal movie short.



Virginia Wicks

Poet, Too!
Virginia also writes poetry but hasn't made a stab at having it published.

A five foot five blonde tipping the scales at 110, Miss Wicks, when not engaged in rushing around town for King Carlos, or doing advance work for an attraction on the road, tucks her sock shoes in a closet just off Washington Square where she shares an apartment with a gal named Marjorie. Married at 17, divorced at 21, Virginia has a son, eight, and wants to get married again sometime. Right now, however, she's all wrapped up in becoming a publicist.

Yesiree, the realm of press publicity is getting better and better, particularly for newspapermen who have to talk to the press agents. —Jag

Capitol Cuts 2 Sides

Hollywood—Late last month, Capitol records cut its first disc since the ban, tracking two sides of the Sportsmen vocal group. Sides etched were If You'll Be True and Toole Oolie Doolie. On the latter, the group accompanied itself, cutting one set of four vocal parts, then re-recorded a round set of four parts onto the first track. There was no orchestral accompaniment on the sides. Platter is expected out this month.

Beat Wrong, Leary Alive

New York—Ford Leary, contrary to the report printed in the We Found column of the Beat in the March 24 issue, is still very much alive and about to become an active figure in the dance band world again. He spent almost two years recovering from a serious injury to his back.

The popular trombonist and singing comic was hurt while playing the comedy lead opposite Gertrude Niesen in Follow the Girls, Broadway musical, a role for which he understudied Jackie Gleason, taking over when the latter left the hit show.

Plans Comeback
Since that time, Leary has been recovering in upstate New York. Rather than attempt an immediate return to the legitimate theatre, to which heights he had worked himself after a long and colorful career as a sideman and leader, he plans to return to filling a chair in a brass section with occasional trips to the mike for novelty vocals.

Ford gained his greatest musical fame in 1938 when he recorded Shadrack, a tune with which he became nationally identified. At that time he was with Larry Clinton and since has played with Charlie Barnet, Dick Stabile and his own small combo in a few New York spots.



Ford

Fire Sends Gross To L. A.'s Ciro's

Hollywood—The fire that gutted Cesar's supper club last month sent Walter Gross and his quartet out to the new Ciro-ette room of Ciro's on the Sunset Strip. Bob Carroll, former JD vocalist who had been working with Gross, grabbed a feature spot on the California Melodies aler, Monday night over Mutual. The Harry Zimmerman band backs him on the show.

In Ciro's big room, the new Barclay Allen orchestra and the Rene Touzet rhumba band were held over for Gracie Field's run.

English Jazz Jamboree Set

London—England's tenth annual jazz jamboree, under the auspices of Britain's musicians' union, will be held April 25 at the Gaumont State here. Show will include the Tito Burns sextet, Vic Lewis' band, the Tommy Sampson orchestra, the Skyrockets, Harry Gold & His Pieces Of Eight, Cyril Stapleton's band, and the Teddy Foster, Leslie Douglas, and Jack Nathan orchestras.

Proceeds from the mammoth affair will go to the union's London branch benevolent fund.

Capitol-Dealer Meet; 1947 Gross Reported

Hollywood — Capitol records held its first meeting with dealers in its history April 2 when firm execs conclave with Mountain State Distributors, Inc., at the Newhouse hotel, Salt Lake City. Benny Goodman, Martha Tilton, Gordon MacRae and Jerry Colonna represented firm artists at the meeting. Six hundred dealer representatives were invited.

Capitol in its annual report showed a net income for 1947 of \$318,528, a drop of more than \$400,000 under its 1946 net. Company attributed the difference to mark-downs in stock and the high cost of extra recording during the last months of the year before the ban. Firm showed annual sales of \$14,510,200 for 1947, an increase of nearly a million and a half over the preceding stanza.

Sherock's 'New Look' Ork Compact, Pleasing

Reviewed at the Arcadia ballroom, NYC.
Saxes: Matty James, alto; Pete Mondello, Buddy Arnold, tenor; Danny Bank, alto and baritone.
Trumpets: Bob Peck, Joe Cabot.
Trombones: Blaise Turi, Dick Mickson.
Rhythm: Tony Aless, piano; Barney Spitzer, bass; Ed Shaughnessy, drums.
Vocals: Elaine Trent, Tommy Lynn.
Shorty Sherock, trumpet and leader.

New York—Shorty Sherock moved back into the Arcadia ballroom here for the second time this season, bringing with him practically the same band that played here two months ago. The sole substitution was Pete Mondello for Joe Aglora on tenor. The band has the New Look—the economic one, that is. Like Larry Clinton and a few others, Shorty has shied away from building one of those large outfits, putting a compact unit around himself, instead. Arrangements, written to get the most out of the instrumentation on ensemble work, help preserve a big band flavor.

The band is comparatively new, of course. In a few spots it seemed a little rough but these creases can be ironed out after the boys are together a little while. They've had a bit of a layoff since last playing the Broadway spot, and what polish had been acquired before had to be shined up again.

Band Rides
By this same token, its newness, the band rides with an enthusiasm seen in too few musical organizations these days.

The spotlight concerns itself mainly with the leader who uses his trumpet for a variety of playing styles. He plays pretty, for instance, on a revival of I Hadn't Anyone 'Til You. He plays a bit on the tepid side, usually the last number of each dance set. He plays corny, as for example on production numbers like Wabash Blues based on a comedy theme.

Casa Loma Flavor
Several times during the evening there was evidence of some old Casa Loma flavoring in various bridges. Could it be the influence of former C. L. trumpeter, Grady Watts, who now serves as Shorty's personal manager?

Blaise Turi comes through nicely during the several opportunities he has in which to sell himself with trombone solos.

Splits Lead Book
Shorty ducks in and out on lead trumpet, Bob Peck alternating with him. He also handles some master of ceremonies chores in a manner greatly improved over his deliveries when last we saw him at Glen Island Casino three years ago.

Tommy Lynn, an 18-year-old baritone most recently heard with Tony Pastor's band, handles the male vocal assignment. A good looking kid, he turns in a

commendable performance, slightly reminiscent of Bob Eberly, with an occasional Jack Leonard touch.

Elayne Trent, Mrs. Sherock in private life, does the rhythm vocals, enhanced by her attractive looks which rate her plenty of attention particularly from the male hoofers. —Jag

Gale's All-Stars Still Shaping Up

New York—The Moe Gale package slated for France will fly from La Guardia field here to Paris' Le Bourget, May 7, to play its first week, beginning May 9, at the capital's Marigny theater.

Bookings have been set by Billy Shaw, with the assistance of French jazz critic Charles Delaunay. Personnel of the unit, still tentative, may include Chippie Hill, Wild Bill Davison, George Wettling, Ernie Caceres, Joe Bushkin, Buddy Morrow, Slam Stewart, Coleman Hawkins, Errol Garner and a band fronted by Howard McGhee.

McGhee ork is to comprise Percy Heath, bass; Joe Harris, drums; Jimmy Heath, alto; either Buddy Neil or Lou (Count) Levy, piano, and Kenny Mann, tenor. McGhee manager Judd Bernard may accompany the band abroad.

Unexplained by any spokesman for the group was how McGhee, Slam and Levy would get out of their commitments at Chicago's Blue Note; how Caceres would wiggle out of his engagements; just what Mel Torme planned to do without accompanist Buddy Neil, and how tenorist Mann was going to brush off his dates with Chicago leader Jimmy Dale.

NYC Hotel Gets Ray

New York—Ray Eberle and his orchestra follow their extended run at Roseland ballroom with an engagement at the Hotel New Yorker, beginning May 5.

Tea And Ham At The Savoy



London—Partaking of watercress sandwiches and tea, these American entertainers held a get-together at the Savoy hotel here. Left to right, standing, are Lynn Allen and Judd McMichael of the Merry Macs and Roy Chamberlain, their arranger and accompanist. Seated, in the same order, are Marjorie McMichael, Judd's wife who sings with the group, Ted McMichael, Irene Manning, comedian Harry Green, Chick Johnson and Ole Olson, Danny Kaye is holding the platters. The Macs had a fine four weeks at the London Palladium after which they were to go to Dublin and Glasgow and then home around June.



"What's be-bop?? Why, man, the inevitable! It's a classic protest against the chaos, the desolation, the abject melancholia of our times. The frustrated emotions, impeccable techniques and strikingly imaginative innovations of the true principle are projected into a pattern of weird harmonies and frantic rhythms so overwhelmingly breathtaking in its sweep and grandeur to obliterate any form of musical expression save this—"

CHICAGO BAND BRIEFS

No Sinner He, Bothwell Falls Back To Re-Group

By TED HALLOCK

Chicago—Johnny Bothwell seems more sinned against than sinning. Or at least so says Johnny Bothwell. About that old charge of Raeburn's that John misappropriated a few scores when leaving Boyd's band, Bothwell says, "I took tunes written around me, with the understanding they were mine; Street Of Dreams, I'll Remember April, John's Other Wife. Another thing, Boyd had begged me to come to work for him, at \$125 a week. I turned down \$200 from Basie and \$250 from Shaw to join his band. It was funny, Boyd loved me in the east and was 'anti-me' in the west. We're good friends now though."

About the insinuation that he had worked a few angles getting his current Tin Pan Alley job (where he's been held over indefinitely), and replacing Paul Mares, Bothwell says: "When Mares first called me, asking that I work with him for a few nights, I told him it 'just didn't make sense, my style and his style. After I had worked the first night Paul hired me, then replaced me the third night with a bassman. Benny (the owner) asked Mares to keep me. Mares refused. So, finally, Benny gave Paul notice and hired me."



Ted

John also claims he's paid out more than \$1,800 in claims against him (incurred during the last big band fiasco), and has \$1,000 in debts remaining. "Arrangers would drop in, tell me how much a favor it would be for my band to play their tune, just once, on some air shot. They'd insist there would be no obligation. So I'd play it . . . then 60 days later get a notice from the union that the guy was claiming \$75 for the thing . . . which usually was very average writing. All the union asked was, 'Did you actually receive the score?'; which meant, had the guy handed it to me."

Disc Difficulties

"Record companies have been my nemesis. I cut about six sides for Bob Thiele's Signature. Thiele still owes me \$4,000 royalties and I haven't had a royalty statement from them for a year. I've also cut 12 or 16 sides for Vitacoustic."

Bothwell is using Johnny Howell, trumpet; Dean McCullom, drums; Don Samphere, tenor, and a new pianist who replaced Rudy Kerpays. Ex-Bothwell drummer Steve Varela joined dancer Jack Cole's troupe.

Wants Big Band

Johnny is angling for the Dome, in Minneapolis, in May, and for a Kansas City job in June. He wants a large orchestra by this summer, to work eastern spots.

Gusts: Singer Tony Martin in town today (21) for a flick premiere at the Oriental theater, with Raymond Scott's quintet (which starts its two weeks at the theater tomorrow) . . . Russ Morgan and Henry King due at the Aragon this spring. Eddy Howard has four more weeks to run at the ballroom . . . French singer Lucienne Boyer holds at the Blackstone hotel's Mayfair Room through April 26 . . . Teddy Phillips' band into the Trianon ballroom April 7 for four weeks.

Slim In Town

Sweethearts of Rhythm one-nite at the Savoy ballroom May 2. Blues singer Memphis Slim at

the Timber Tap Room, on East 31st. Columbia recorder Buster Bennett's combo is at the New Club Royal, East 47th street. Don Costello's bop crew moved to the new Club Algiers, on Drexel Blvd.

Sidney Bechet has been renewed at Jazz Ltd. through June 2. Raymond Scott is working on "visual" musical presentations . . . wherein members of his group dance as often as they play, and supposedly with as much technical facility. Our last item concerning the Rhythmites was "messed up." Pianist Jimmy Bowman replaced Lee Barnes, who replaced Ernie Harper in the trio, with the other two original members remaining. The unit is very much intact and has been held over indefinitely at the Music Box Lounge, on East 63rd

Fields' Reverse English

Jay Burkhart plays the Rip Tide in Calumet City, April 23, 24 and 25. Interesting that Herbie Fields' tenor solo on *Out Of Nowhere* (soon to be released by Victor) was recorded with the microphone at Herbie's back. Seems Fields felt that a "through-the-abdomen" tone was murder. The Fields, Starr, Meade Lux, College Inn package is doing better Wednesday night business than most previous Saturday nights.

A month ago Ernie Byfield was so determined to close the Inn that he wrote Herbie to cut his stay to two weeks. After the grosses from Herbie's recent State-Lake theater stint were in, Ernie changed his mind, wrote Fields to forgive and forget Herbie, who has been planning a big band revival, is also angling for a six month stay at the Sherman, with a nightly video shot, which would mean cancelling college guarantees already posted for a big band tour.

Martinique Robbed

Jay Burkhart's Monday night sessions began belatedly April 19 at the Martinique. The spot, incidentally, was looted early this month by a machine gun gang which backed Gay Claridge's vocalistic Thelma Gracen against the wall, relieved her of three rings worth \$1,500. Martinique ops lost \$1,500 in cash.

Del Courtney may desert the leaders ranks for California disc jockeying. Last minute switch out tenorman Georgie Auld in for Flip Phillips at the Blue Note April 12, and trumpeter Howard McGhee in for Pete Candoli. Tav Vove, minus combo, is "taking it easy" in Bulger, Pennsylvania, of all places!

Trumpeter Ed Badgley left Jimmy McShane's band to replace Conti Condoli in the Kenton Krew. Marv Simon will move into McShane's lead chair, but will continue to blow hot choruses. Jimmy's band plays at the Edgewater hotel May 7 for a fraternity dance.

Jesse Miller has taken his Dixie band to the Hurricane Lounge (southside). Lil Armstrong is at the Mark Twain. Blue Note has started Wednesday and Friday afternoon "teen sessions," from 4 p.m. on, with all ages permitted entry.

Kenton may play an Evanston dance in May, under Herb Carlin's aegis. A Jay Burkhart concert, at the Terrace Casino, is being mulled by jockey Fred Niles and Jay, for either this month or next.

Quiet, Nat

Chicago—The following is reprinted from the *Chicago Defender*, March 27, 1948, p. 28: "He . . . (Nat Cole) . . . seldom writes letters. He prefers to telephone or wire or say nothing. He ansist pyshr dcm fvbq xzcmff lff . . ." We'd rather he'd said nothing.

Union Mag Ed Plans Changes

Chicago—Here for a four day meeting of the AFM's international executive council, S. Stephenson Smith, newly appointed managing editor of the *International Musician* (union publication), told *Down Beat* that musician subscribers could expect a bigger and better magazine in the very near future.

Smith, English professor and ex-associate editor of *Newsweek*, plans to satisfy his 205,000 readers with a 50 lb., process coated paper, at least for this summer's convention issue, a new font of Lydian headline type, and by keeping advertising to a 20-page maximum (IM contains 48 pages).

The editor said that IM poses several difficult publishing problems, using over 30 tons of paper an issue, and handling 20,000 address changes a month. "to show you how transient the musical population is."

Smith believes IM should serve four basic purposes: (1) to outline musical job prospects; (2) to survey what types of music are being successfully received; (3) to give music a bona fide status "as part of the social life of the time," and (4) to state the general position of labor.

Carnegie Bow For Ory Tour

Chicago—Financed by John Schenck, trombonist Kid Ory will launch a dance and concert tour April 30, starting on the east coast and working west. The Ory band will include Lee Collins, trumpet; Joe Darensberg, clarinet; Buster Wilson, piano; Bud Scott, guitar; Ed Garland, bass, and Minor Hall, drums. Blues team of Mama and Jimmy Yancey, singer Bertha (Chippie) Hill, and guitarist-singer Lonnie Johnson will appear with Ory for concert dates, but not at dances.



Kid Ory

Unit's itinerary at press time included an opening concert at Carnegie Hall, April 30; afternoon concert in Boston, May 1, and an evening dance in NYC

Billy Wright Sets Lineup

Chicago—New combo recently organized by ex-Louis Jordan tenorman Billy Wright includes vocalist Jenny Dell; Chue Williams (ex-Earl Hines) drums; Jo Jo Parnell, piano; Howard Martin, alto; Robert Dodson (ex-Eckstine), trumpet; Swing O'Neil (ex-Hines), tenor; and Stanley Conover, bass. Unit is handled by the W. Louis Davis agency here.

Following one-niters have been inked for the group: April 23, Muskegon, Mich.; 24, Lansing, Mich.; 25, Toledo, Ohio; 29, ballroom, Decatur, Ill.; 30, Danville, Ill.; May 1, Champaign, Ill.; 2, Scott Hall, Evanston, Ill.

Wright enters the Rosswood hotel, Denver, Colo., May 17, for two weeks.

N. O. Date For Louis

Chicago — Louis Armstrong all-stars hold at the Orchard Lounge, Springfield, Ill., through April 28, with a National Foundation date in New Orleans set for April 30. Louis will play a college date and concert in Detroit May 1 and 2, preceding his May 3 Carnegie Hall concert in NYC.

the same day; evening dance in NYC, May 2; evening concert at Orchestra Hall, Chicago, May 3; concert in Ft. Wayne, Ind., May 4, and concert at Murat Theatre, Indianapolis, May 5. Group will then move on to play other midwestern and western cities.

Don Warriner is handling Chicago publicity, with Bill Page on the road doing advance flagging.

Down Beat covers the route from coast to coast.

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- 5. Frank Sinatra 270
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Alice Hall Refutes Beat's Headline

Reviewed at The Red Feather, South Gate, Los Angeles, Calif.
Warren Pasek, bass.
Cliff Johnson, drums.
Alice Hall, accordion, leader.

Hollywood—A gal accordionist squeezed into town last month to give local listeners the first new sound in jazz they've heard since they can't remember when. She's Miss Alice Hall, who fronts her own trio of accordion, bass and drums. Some six or seven years ago, *Down Beat*, in putting down girl musicians, screamed in a headline, "You Can't Blow A Horn With A Brassiere!" Maybe so. But, Miss Hall doesn't blow a horn. She plays accordion—an instrument in jazz that until recently has been about as popular as a left-handed sither—and plays it to its fullest.

Backed by bassist Warren Pasek and drummer Cliff Johnson, Miss Hall trends predominantly toward bop. Endowed with a powerful beat perception, the little lady drives the trio hardest at trip hammer tempos. In trio work, she is forced to limit herself to the chordal structure of bop on the fast tempos in order to maintain the desired power. For slower-paced material, she, of course, employs both chords and the melody line. Her ideas are fresh. Occasionally, in building ad lib chord figures, she thinks so fast that it keeps bassist Pasek struggling to keep up with her.

Began As Drummer

Her intuitive faculty for a strong and steady beat came from her musician-father, who started Alice out on drums at the age of nine. (She has a sister who plays drums now in Chicago.) Alice, who is short, stockily-built, was born in Belgium and came to this country at the age of three with her family. They settled in Detroit where she got her schooling and early music training, the latter mostly at the hands of her father.

At 14, she was playing with local kid groups in and around Detroit and neighboring Canadian towns. She got her big break during the war when there was a shortage of male musicians. She brought her group to Chicago late in 1943 and shortly thereafter opened at the then-new Town Casino. With her on her first job were her sister, Rae, drums; a tenorman, Arnold Sandt, who later married Rae, and a bassman named Bill Kanales.

Liked Van Damme

At the time, Alice says she was playing much in the pattern set by Art Van Damme, relying mostly on melody take-offs. When bop began sweeping the country, she fell in line among the first, discovering that bop figures based on chord patterns suited her background and temperament perfectly.

Tunes featured in the show caught by *Down Beat* included *Caravan*, *Ghost Of A Chance*, *Golden Wedding*, *C-Jam Blues*, and a riff number tabbed, *Skip It*, in which for added kicks Alice occasionally plays the melody backwards.

Although she has never recorded, she so impressed Capitol record execs upon first hearing her that they signed her to a one year contract, to begin at the end of the ban.



Alice Hall Trio

Singer-Drummer Dennis Joins TD

New York—England's number one male singer stopped off here for a hurried look-see en route to Florida where he joined Tommy Dorsey as the Stuart Foster replacement. His deal with the Sentimental Bridegroom calls for a six-month deal with options.

The deal with Dorsey was closed quite suddenly. Tommy had heard the Briton's records on the London label, and entered into preliminary negotiations via cablegram, then issued a request for Denny to fly here for immediate assignment.

Dennis' background consists of a thorough schooling in the music biz on the Isles, starting as a drummer with the Freddie Bretherton orchestra at the old Spider's Web.

"But my greatest thrill as a drummer," adds Dennis, "occurred when I played for Louis Armstrong at the Melody Maker contest in 1933."

Following his apprenticeship as a percussionist he launched his career as a vocalist, appearing in theaters, clubs and ballrooms. During World War II the 32-year-old singer served in the RAF, entertaining troops in Ice-

land until a year before the war's end, during which time he made discs, similar to our V-discs, in London.

Mgr. Accompanies

Kenneth Moorhouse, English ballroom operator with halls in Sheffield and Brighton, serves as Dennis' personal manager and made the trip with him, returning the latter part of this month after seeing his charge well ensconced in his new American post.

Dennis is under a three-year pact to record as a solo artist for London records, deal to expire November 1, 1950. However, his contract stipulates that he can record in America as a band vocalist should he become associated with a U. S. orchestra. This means he can go on wax with TD if and when the ban is lifted.

Crosby Still Fave

"Bing Crosby is still the big favorite in England," Denny reported when asked about his American competition in his native land. "But Perry Como is rapidly rising and runs him a good second. Among American

bands, the general trend is to sweet music. As over here, Kenton seems to be the notable exception. Among our English bands, Ted Heath, of course, seems to be the reigning favorite."

New York—Meyer Davis has been appointed general musical director for the forthcoming Republican convention to be held in Philadelphia, starting June 21. The main musical feature of the session will be a 75-piece brass band which Davis will conduct.

Walt Picks Cinderella

Hollywood—Radio voice Ilene Woods has been picked by Walt Disney to play the voice of Cinderella in his newest cartoon feature. Song rehearsals are scheduled to begin soon.

The blonde chanter was picked from some 400 candidates to play the personate Cinderella in song and lyrical narration.

The 22-year-old Miss Woods, wife of arranger Steve Stocker, is currently heard on the Carson show. She formerly was heard on the Paul Whiteman show, the Bing Crosby air, Chicago's *Breakfast Club* and other.

Down Beat covers the show from coast to coast.

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Can't Give You Anything but Love, Baby	Louis Armstrong	Okeh 41625
Can't Give You Anything but Love, Baby	Teddy Wilson	Bruno. 7700
Can't Give You Anything but Love, Baby	Ellington, Waters	Bruno. 6517
Can't Believe You're in Love With Me	Any record	
Cuban Love Song	Paul Whiteman	Vict. 22830
Digga Digga Doo	Frank Traumbauer	Bruno. 7607
Dinner at Eight	Any record	
Don't Blame Me	Teddy Wilson	Bruno. 8025
Exactly Like You	Louis Armstrong	Okeh 41430
Exactly Like You	Don Redman	Varsity 580
Exactly Like You	Roger W. Kahn	Bruno. 476
Fuddy-Duddy Watchmaker	Any record	
Futuristic Rhythm	Ben Pollack	Vict. 2800
Go Home and Tell Your Mother	Any record	
Goodbye Blues	Any record	
Hooray For Love	Benny Goodman	Vict. 2810
I Feel a Song Comin' On	Paul Whiteman	Vict. 28900
I Couldn't Sleep a Wink Last Night	Frank Sinatra	Col. 3640
I'm in the Mood for Love	Frances Langford	
I Hit a New High	Any record	
I Love to Whistle	Any record	
I Must Have That Man	Teddy Wilson	Bruno. 7600
I Must Have That Man	Ella Fitzgerald	Decca 18000
I'm Shooting High	Tommy Dorsey	Vict. 28000
Japanese Dream	Duke Ellington	Vict. 28000
Let's Get Lost	Jimmy Dorsey	Decca 18000
Let's Give Love Another Chance	Any record	
Lost in a Fog	Any record	
Lovely Lady	Any record	
Lovely Way to Spend an Evening	Any record	
My Dancing Lady	Any record	
My, My!	Any record	
My Own	Any record	
Murder, He Says	Dinah Shore	
Porgy	Peggy Lee	
Rendezvous Time in Pares	Jean Sablon	Victor 28000
Robert, the Roue	Buddy Clark	Varsity 6000
Say It	Tommy Dorsey	Vict. 28000
Serenade to the Stars	Bunny Berigan	Vict. 28000
Singin' the Blues	Any record	
South American Way	Andrews Sisters	Decca 28000
Sunny Side of the Street	Louis Armstrong	Decca 18000
Sunny Side of the Street	Don Redman	Varsity 5000
Thank You for a Lovely Evening	Any record	
The Music Stopped	Any record	
There's Something in the Air	Ray Noble	Vict. 28000
This Never Happened Before	Any record	
Where Are You?	Tommy Dorsey	Vict. 28000
Where Are You?	Bunny Berigan	Bruno. 7700
Where the Lazy River Goes By	Teddy Wilson	Bruno. 7700
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Baruch, Wain To Lead Stage Show

New York—Former songbird Bea Wain and hubby Andre Baruch, now known in disc circles as Mr. and Mrs. Music, go into a hectic session when they open at the Strand theater, May 7. In addition to singing the four or five shows daily at the theater, they'll do their daily three hour disc show over WMCA. Baruch also will announce *The Shadow* and *Exploring The Unknown* live series and do his regular commentaries for Pathe News. Incidentally, Bea and Andre celebrate their tenth wedding anniversary May 1.

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

Hampton Helps Columbus Kids Organize Band



Columbus—This Ohio town's junior police band, which Lionel Hampton helped to start, seems to have an alarming preponderance of clarinetists and trumpeters, but will prob-

ably make out okay anyhow. Lionel and Mayor James A. Rhodes pose on the steps of police headquarters with police officers and the young musicians.



Bobby Byrne, after eight years with GAC, has switched to MCA. His new crew will have one trumpet, one French horn, four trombones, four woodwinds and three rhythm... Wives of George Hofer, Hot Boxer, and Don Haynes, ex-Beat staffer, both are expecting the stark again. Each has a son, born within a month of each other... Butch Stone has returned to the Les Brown crew.

Carl Ravazza, who used to lead a band, makes his legit theater debut in Dallas next week in BLOOMER GIRL... New low in promotion on the part of the smallest music pub who distributed song copies at the King Cole wedding reception, with photo of Nat and his

bride on the cover. How commercial can you get?... Don Golts transferred from MCA to the Wayne Varnum publicity office, where Helen Bliss has her fingers crossed for a revival of her tune, I WENT OUT OF MY WAY.

Onah Spencer's script on Stackalee has been accepted by the state department for broadcast to France... Lynn Allen, touring Great Britain with the Merry Macs, won't see his new baby daughter, born Easter Sunday in Hollywood, until he returns three months hence... Pat Dane said she was "shocked" by the news of Tommy Dorsey's marriage to Jane New, the Copacabana cutie, in Atlanta on March 26.

Linda Keene, granted her decree from Burleigh Smith, drove cross country to New York with two girl song writers, Lida Delan and Hope Rider... Spike Jones and Helen Grayce insist they still are a liar bound, despite a report to the contrary, and Spike's arranger, Eddie Pripps, flew to Chicago to spend a five day vacation with songbird Kay Starr, whom he plans to wed.

Lionel Hampton will present his leaping crew in concert at the Civic Opera in Chicago on May 23... Jim Campbell is announcing the new Billy Leach airer five nights a week over WBHM... Giant television screen has been installed in the College Inn of the Hotel Sherman, the first in a room of this type... Marilyn Maxwell, linked with Mickey Houston of Chicago by columnists, denied published stories that she will become Michael North's bride in Hollywood.

Sarah Vaughan and Illinois Jacquet will tour as a team this fall... Six hundred radio stations voted Dave LeWinter, maestro at the Pump Room in the Windy City, best band in their transcription library... Spring is just beautiful, according to Ted Materna of North-western, and Kay Ballard, Spike Jones vocalist, who have discovered each other... Len Levy, music pub and hubby of Maxine Andrews, will take a swing at theatrical production on Broadway.

Ginger Lee, the thrush, and Carl Gentzel, trombonist, got their decree in Florida... Joan Stanley, secretary to Stan Brosa, Elliot Lawrence's father and manager, will be the August bride of Jackie Conn, of Bregman, Vocca & Conn... A music loving cabbie visited the Rag Doll just before closing nightly during the Raymond Scott engagement, then drove Scott and his lads home for free.

Records:
COMPANY
Bruno. 60
Okeh 406
Okeh 4230
Okeh 4143
Bruno. 771
Bruno. 6517
Vict. 2230
Bruno. 7687
Bruno. 8025
Okeh 4144
Parloxy 580
Bruno. 6746
Vict. 20
Vict. 280
Vict. 2800
Col. 3645
Bruno. 789
Decca 1400
Vict. 2500
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MOVIE MUSIC

Video Brings Boom In 16mm. Film Industry

By CHARLES EMGE

Hollywood—Television, no longer "just around the corner," but definitely here, has touched off a boom in the production of 16mm. sound films, aimed especially at the video market, though whether the AFM can legally limit their usage to this medium is a matter of argument.

The only thing that appears certain at this time is that despite Petrillo's recent lifting of the ban on the use of "live" musicians on television broadcasts, the chief employment potential for musicians in television lies in the production of 16mm. films.

First video film firm to begin the formation of a permanent music staff was Fairbanks Productions, which has a contract to supply all of the 16mm. films which will be used by NBC's television branch. Music director is Edward Paul, well known in both film scoring and radio work. Paul has signed a staff of arrangers consisting of Clarence Wheeler, Gene Lucas, and Bud Webber. Paul told *Down Beat* that his first shows would be of the dramatic serial type with musical backgrounds, to be followed by programs of the variety type. He said the number of musicians employed would not be determined until scale was set by AFM heads.

Finley Enters Picture

Hollywood's busy Larry Finley, who has been in the music news most of the time since his much publicized court battle with MCA (growing out of his San Diego ballroom operations), and who has been active recently in the radio transcription business, is also a chief entry in the 16mm. television film business.

Finley has engaged Leonard Sues, the young trumpet player who handled the music and was featured on the Eddie Cantor program a couple of seasons ago and recently returned from a stage tour, as music chief. Finley said his first television movies would probably be half-hour variety shows with plenty of emphasis on the musical side.

Also ready to tee off was Bonded Television, headed by Anson Bond. Bond said he had no announcements to make at this writing except that, like the others, he would concentrate on the production of narrow gauge sound films specifically for television.

Puzzler for Union

Petrillo's lifting of the ban on the appearance of performing musicians on television broadcasts did not settle all of the problems in the new medium for the AFM.

Local 47 officials admitted they were still very much in the dark as to certain aspects of the union stand on television.

Jurisdictional Problem

One thing to be settled is the matter of jurisdiction. All matters pertaining to motion picture sound film are under the supervision of J. W. Gillette, an AFM officer who takes orders

from no one but Petrillo (Local 47 officials have no jurisdiction in the movie studios). Radio here is under the jurisdiction of Local 47's band man, Spike Wallace, via his appointed representative, Phil Fischer. Gillette and Wallace, rivals from 'way back, have not been on the best of terms for many years. Observers here saw possibilities of friction between the two officials over the new field of films made specifically for television.

Two L.A. Stations

Two television stations are now in operation here, KTLA, operated by Paramount Pictures, Inc. (a close alliance between television and the movies was a foregone conclusion from the start); and W6XAO, operated by the Don Lee (KHJ) broadcasting system. To the latter went the distinction of being the first to televise live musicians following the lifting of the AFM restrictions. W6XAO, on the night of April 1, carried a televised direct broadcast of the Los Angeles philharmonic orchestra under the direction of Alfred Wallenstein featuring Yehudi Menuhin as soloist. The occasion was a regular philharmonic concert. Sympho musicians received no extra salary for the television broadcast.



Hollywood—Glad to see young Andre Previn, who has been mentioned frequently by this writer, get that big splash in *Time*. Andre, not yet 19 at this writing, is the youngest movie music man to draw the assignment of writing and conducting the score for a major feature—or a minor feature, for that matter. The picture is *Sun In The Morning* (originally Margaret Kinnan Rawlings' *Mountain Prelude*) with Jeanette MacDonald in the role of the concert singer. In addition to original music by young Previn the score will contain standards and American folk songs.

Andre, by the way, is no stiff necked longhair. We first wrote about him when he appeared as featured soloist (he plays piano very much in the manner of Art Tatum) at a jazz concert at the Los Angeles philharmonic auditorium a couple of years ago. When and if the movie makers ever give us a good jazz picture, it will be when young musicians like Andre begin to wield their influence on picture scoring.

Notes on "Showers"

The current trend toward the revival of old song hits gains impetus in *April Showers*, Warners' epic of the vaudeville days. Some may wonder why songs in

pictures like this are sometimes chronologically out of order—for example *Carolina In The Morning* (around 1921) with a background of Gay Nineties costumes and hansom cabs. The reason is that most song rights are controlled by motion picture interests. As soon as word gets around that a studio is seeking songs for a certain period, rival picture interest holding these songs boost the price out of reach, thus narrowing the selection.

Ann Sothern, Jack Carson, and Robert Alda did their own vocals in *April Showers*. The guitar and piano solos screened by Carson were recorded by Tony Romano and Dave Klatzkin, respectively.

Sound Stage Siftings: Trumpet player Leonard Sues drew a hefty acting-playing role in Columbia's *Gloria Jean* starrer, *Sweetheart Of The Blues*. . . . Folk singer Burl Ives will sing and play the role of the village blacksmith in Disney's *So Dear To My Heart*, which will be about 80 per cent live action. . . . Cast of MGM's *Rodgers &*

Hart biographical, *Words And Music*, now lined up with Tom Drake as Rodgers, Mickey Rooney as Hart. Also in cast are Judy Garland, Vera-Ellen, Perry Como, and Lena Horne. Lena will sing *The Lady Is A Tramp* and *Where Or When*. Lennie Hayton at the musical reins.

Pianist Ray Turner, for years a contract fixture at Paramount (he introduced *Rhapsody In Blue* at the Aeolian Hall concert with Paul Whiteman) moved over to Warner Brothers. First assignment was recording piano tracks and coaching David Niven for latter's role as concert pianist in *A Kiss In The Dark*, now in production. . . . Columbia is seeking music names with proper background for forthcoming production, *Radio Cavalcade*, which will be just what the title (tentative) implies—a history of the radio industry from crystal sets to television. (Agents don't shove.)

Just for Contrast

MGM's *The Big City*, recently completed, has two widely contrasting musical features—the Page Cavanaugh Trio and the

veteran opera singer, Lotte Lenya. You can't say the movie aren't bringing us variety in music these days.

Two songs from Columbia's jockey picture, *I Surrender Dear* were used previously in a Grand Moore picture of 1934, *One Night of Love*. They are *I'll Take My Chance* and *When You're In The Room*, to be sung by Gloria Jean. . . . Changes in 20th-Fox's *Symphony Story*, in which Rex Harrison plays role of sympho stick waver subject to jealousy over his young wife, a pianist: *Titbit* became *Unfaithfully Yours* and Linda Darnell replaced Gene Tierney as the girl pianist. Paramount music chief Alfred Newman recorded scads of Wagner, Tchaikowsky and Rossini in the picture, with studio ac boosted to 110 men.

—Charles Emge

Coke Net Change

New York—The Morton Downey-Coca Cola series switches from Mutual to NBC June 1 Series, which is heard over 14 stations nightly features band conducted by Carmen Mastromeo.

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Schooler Stages Battle Of Bands

Hollywood — An eight-piece band of junior college kids won the \$700 first prize in the battle of bands held the first weekend of this month at the Mardi Gras ballroom in Culver City. The group was fronted by drummer Dick Heying and featured three vocal musicians. The Amber Woods, a two girl, two boy vocal group, allied the prize take with the band.

Harry Schooler, manager of the spot, said the battle of bands drew some 10,000 patrons into the dancery over a 72 hour period. Spot stayed open from Friday night to Sunday night.

The Heying crew won honors to stay over for the following weekend at which time a like battle was slated. Some 30 bands, ranging from trios to 16-piece crews, entered the contest, Schooler said.

Second place honors went to the 16-man band of Lennie Mazola.

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

ON THE SUNSET VINE

L.A. Biz So Bad Even Palladium Mulls Cuts

By EDDIE RONAN

Hollywood—In the last few months, the music business here has slid off to a point described by booking offices and club operators to be the worst in years. Whereas, not too long ago, Hollywood boulevard, Vine street and the Sunset Strip were dotted with spots featuring jazz, today one can travel the same lanes for miles without hearing so much as a note of live music.

Billy Berg's, the Susie Q. Streets of Paris, the Bocage, Swing club, the Morocco, and many more locations so long associated with jazz have closed their doors. No business.

And, the ballrooms are in little better shape. Just two weeks ago, the Palladium, the west's leading ballroom, announced that it may be forced to adopt a local or scale-band policy. It recently decided to switch from a six-week to a four-stanza run for name bands in an effort to curb the attendance fall-off that had been occurring during the final two weeks of each run.

Charlie Spivak, current attraction at the Palladium, reportedly is holding his own, and Woody Herman, who preceded Spivak, came out in the black, but the general outlook is not bright. Palladium has already trimmed guarantees and the figure over which they split grosses. Now they would like to operate at a flat guarantee with no split.

Switch Would Hurt

Should the Palladium adopt this policy it would be a stunning blow to all western big band bookings for it is the coast hub from which most other western

dates stem. Without the Palladium as a sure roost, many name bands will think twice before following the sun out of Chicago.

Other ballrooms offer little encouragement. Jimmy Dorsey reorganized early this month to open brother Tommy's Casino Gardens April 9, but only for a series of eight weekends. Switching to non-union bands has put the Meadowbrook, now the Mardi Gras, out of the big band class, and the Avodon and the Trionon are holding to weekend policies.

All of which paints a pretty bleak picture for the coming months.

Items In Brief: Starting in June, the Gene Norman Just Jazz concerts will be beamed by armed forces radio service to overseas personnel each week. Sessions will be those already transcribed which include bashes featuring Benny Goodman, Red Norvo, Count Basie, Nellie Lutcher, Lionel Hampton, Louis Armstrong, Benny Carter, Peggy Lee, King Cole trio, Stan Kenton and others.

Phlco may use Frances Langford as a summer replacement for the Bing Crosby show. Local 47 has nixed an illegal proposed ban to keep outside musicians from working in this jurisdiction. Bullets Durgom has severed relations with the Rusdan agency, stating that he had never had an active part in the firm.

Sinatra Won't Vacation

Frank Sinatra most likely will not take a summer hiatus from the Hit Parade. Al Jolson and the Kraft aler will leave the coast after the April 29 show, broadcasting from Denver and

Winsome Wini



Hollywood—Wini Beatty, who once played piano and sang with Vivien Garry and the Lamplighter All-Stars, is now doing a single on the west coast and is being managed by the Gabbe, Lutz and Heller agency.

White-Stone-Grey Combo Breaks Up

Hollywood — Vibist Johnny White broke up his quartet following his run at the Swan club, South Gate, and April 7 opened as a single at the Palm House in Palm Springs. White blamed high tax responsibilities of small unit leaders for the fracture.

Singers Butch Stone and Carolyn Grey, who had been working in the package with the White quartet, went separate ways—Carolyn to television assignments and Butch to the Les Brown band.

Beneke Gets Ronnie

New York—Ronnie Deauville, formerly with Ray Anthony and Glen Gray, replaced Garry Stevens as vocalist with the Tex Beneke orchestra during its Capitol theater engagement here. During the local run, wherein stage time was at a premium, Deauville worked with the band only on its air forces radio series, but on its return to the road he will appear as regular male vocalist with the ork.

Chicago before going into New York for three weeks. Frances Wayne, ex-Woody Herman vocalist, currently is at the Band Box. Lena Horne opens at the Lake Tahoe Biltmore, June 5. Jesse Price has been held over at the Greenspot in San Bernardino for an indefinite run. The Dinah Shore-Harry James-Johnny Mercer show moved from CBS April 20 to the spot on NBC formerly held by Milton Berle. The Ray Bloch band and a variety show fill the hole at CBS. Marion Hutton currently is featured at Slapsy Maxie's.

Kenton Coast Concerts

Following completion of his latest chore on the Monogram lot, singer Freddie Stewart will fulfill a four week date at the Walkiki Lou Yee Chai nitery in Honolulu. The Top Notchers also are off for an island stint. Ernie Felice is prepping an

accordion instruction book set for summer sales. Stan Kenton has concert dates in Oakland, June 17, and in San Francisco, June 30. Gal bassist Connie Van, formerly with Ada Leonard, opens soon with a girl trio at the Cove, Hermosa beach. She recently was heard on the Hormel show. The Pied Pipers are running into rehearsal trouble as well as airtime difficulties now that they are doubling between the CBS Club 15 show and the Mutual Reverse camera program. Shows are only 15 minutes apart. Word from Charles Lee Hill of Denton, Texas, informs Down Beat that former name sideman Claude Lakey is now a student at North Texas State and has been a great help to student musicians in the band workshop. Lakey is planning a swing festival in May, according to Hill, and is inviting school dance musicians from all over the state to participate.

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CHORDS AND DISCORDS

Dale To The Defense

To The Editors: Your article in the March 24 issue (Chicago Band Briefs) seems to imply that I use Jay Burkhart musicians. . . I'd like to put you straight on that score. Most everybody in the jazz world in Chicago knows the Jimmy Dale band.

As far as musicians go they neither belong to Jay Burkhart nor Jimmy Dale. I have nothing to offer a musician that would make him volunteer his services one hundred per cent to Jimmy Dale and I don't expect it. . . I have always had the greatest jazz library in Chicago and musicians that choose to play great arrangements rather than commercial junk for money prefer the Jimmy Dale band, therefore, I've always managed to hang onto the greatest jazz musicians in Chicago. All the so-called Burkhart musicians played with my band years before Jay organized. Most of these boys have been with me for more than four years while his band is only about a year old. It was in the Dale band that Burkhart heard these boys. . . Boys like Count Levy, Eddie Badgley, Ralph Metzner, Julian Mance, Ernie McDonald and Pat (The Wig) Bowby, became famous locally and great in the Dale band. Jimmy Dale (Harold Fox)

Singin' For Sam

To The Editors: I heard Sam Donahue and his great orchestra on a one-niter in Cedar Rapids. Many of the modernists say swing is dead, but I'm afraid Sam is keeping it very much alive. It is my opinion that he has one of the greatest bands in the country today, if not the greatest swing band.

In a field where it is established that one must compromise, Sam maintains the highest of musical standards. The boundless enthusiasm in the band is unparalleled even in comparing him to Stan Kenton's great organization.

I think it is high time we all got behind Sam Donahue and sing his praises until he reaches the success goal every leader strives to reach and so richly deserves. Sam Brooks

Elliot Sparkles

To The Editors: Personally I don't believe there is a band in the business today that ranks with the Lawrence crew. Their youthful vitality and Elliot's sparking arrangements make up the kind of band that we in our teens go for in a big way. Dick Brown

Buddy—The Greatest!

To The Editors: Talk about drummers! Kenton says Shelly, critics say Krupa, but after returning from the Apollo theater there is no doubt in my mind (as if there ever was) that Buddy Rich is the greatest percussionist in the business ever. I always said Buddy could outdrum Krupa with one hand tied behind his back, and it finally came about when Buddy went through Not So Quiet Please with one arm!

Rich, with his left arm in a cast, gave such an exciting solo that I doubt whether it could be equalled even by a guy using both arms. Buddy—the greatest. Mario A. Scolari

Gene—The Genius!

To The Editors: The purpose of this letter is to put in a plug for a person who I believe, along with many others, to be the most dynamic, titanic genius in musical history. This person has been sadly overlooked and almost forgotten. I don't think that if some of the old geniuses were alive today they would be heard so rarely. This immortal musician is

RAGTIME MARCHES ON

NEW NUMBERS

ALLEN—A daughter, Dawn Lynn, to Mr. and Mrs. Lynn Allen, March 25 in Hollywood. Dad is member of Merry Maca vocal group.

COOK—A son, Joe III, to Mr. and Mrs. Joe Cook Jr., March 24 in Hollywood. Mother is singer.

COX—A son, James L., to Mr. and Mrs. James L. Cox, March 6 in New York. Dad is eastern representative of B.M.

JURGENS—A son, David Henry (6 lbs. 5 oz.), to Mr. and Mrs. Ellis Horn, March 18 in San Francisco. Dad is clarinetist; mom is former singer Betty Henry.

MORRIS—A son to Mr. and Mrs. Clifford C. Jurgens Jr., March 29 in Cincinnati. Dad is musician.

MARTIN—A son, Kenneth Frank Jr., to Mr. and Mrs. Kenny Martin, March 30 in Huron, S. D. Dad is vocalist and trombonist with Dean Hudson.

MASER—A son (8 lbs. 7 oz.) to Mr. and Mrs. Dave Maser, March 12 in Cincinnati. Dad is with the US army band.

VENCUKUS—A son to Mr. and Mrs. John Vencukus, March 12 in Chicago. Dad is pianist with the Jack Tainer Song Weavers Trio.

TIED NOTES

BECKER-DUGAN—Fritz Becker, pianist formerly with Bobby Sherwood, and Mary Dugan, singer, March 22 in Hollywood.

COLLELLINGTON—Nat (King) Cole and Marie Ellington, singer, March 25 in New York.

DORSEY-NEW—Tommy Dorsey and Jane New, dancer, March 24 in Atlanta.

HAVANIC-WATTS—John Havanic, musician, and Melody Watts, entertainer, recently in Youngstown, Ohio.

NABOKOV-PAGE—Nicholas Nabokov, composer, and Patricia Page, March 21 in Harrison, N. Y.

REBER-MILLER—John U. Reber and Milena Miller, singer, March 19 in Beverly Hills, Calif.

SALUS-DECOSMO—Pete Salus, lead trumpet with Lee Vincent, and Peggy DeCosmo, March 29 in Hazleton, Pa.

TAYLOR-SAKER—Frank E. Taylor, with the Tweet Hogan agency, and Bonnie Baker, wee singer, March 16 in Leesburg, Ga.

FINAL BAR

BIELING—John H. Bieling, 79, tenor with the Hayden and the American quartets, March 30 on Long Island.

BOSE—Charles L. Bose, 84, musician, March 21 in Cincinnati.

none other than the King of Swing—Gene Krupa. I am only seventeen but even at the age of five in Kansas City he was my idol.

There's not a person in our school or otherwise who I have discussed the subject with who did not admire Krupa a great deal. While attending a movie which featured him (which I saw five times) I watched the expressions of the other people. They all sat glassy-eyed on the edge of their seats when he played a solo, and even the girl friend I had with me seemed to have a better personality after seeing it.

The question is—why can't the public hear more of America's own musical genius? Jim Broadston

Herd Not Hitting

To The Editors: Just latched onto an airshot by Woody Herman's new band

More Disc Jocks Become Censors

"Give me the making of the songs of a nation and I care not who makes its laws."

This crack originally was made by a Scottish author, Andrew Fletcher, who lived from 1655 to 1716. It has been widely quoted since and now has been revamped by several busy little disc jockeys to read, "Give me the playing of the songs, etc."

Freddie Robbins of WOY in New York started the fireworks by tossing his black, curly locks in disdain and scowling fearfully at Frankie Laine's recording of *Shine*. Freddie states that the lyrics are offensive, although the Laine version is far less so than those sung for years by many other vocalists, including many prominent Negro performers.

Now comes Studs Terkel of the ABC studios in Chicago, who finds something subversive and sinister in the lyrics of the Peggy Lee hit, *Manana*, and not only refuses to play it, but spent most of the period allotted his *War Museum* broadcast to explain why.

Both of these lads may have something on the ball. We are not attempting to defend the lyrics of either of these tunes, nor trying to deny the right of the jockeys to refuse to play any platter which offends their taste, musically or socially. We do suspect, however, that both Robbins and Terkel are most interested in the publicity stirred up by their actions than in the probable salutary effect of the same. We object to their action be-

cause, no matter how righteous their motivation, it still is censorship and we object to censorship by disc jockeys or anyone else. A west coast disc jockey, Bill Leyden of KMPC in Hollywood, objected to censorship on the part of the station so staunchly that he quit his job. I admire him!

We do not believe that every song turned out by Tin Pan Alley is freighted with social significance. We do not seriously consider that *Manana* will disrupt all Latin-American relationships. Although it has its abuses, the dialect has a place in human song and literature as long as it appears in the every day speech of a people. If it is used maliciously, it is the use that is wrong, not the instrument itself.

Disc jockeys, weighed down with the responsibility of selecting music for the ears of their listeners, should have a good sense of humor, a nice sense of balance, and just a little less consciousness of hidden implications in the songs they play. Music is a happy thing. Censorship is not!

FOWLER—Norman Fowler, 32, trombonist, March 28 in East St. Louis.

MUMPHREYS—James M. Humphreys, 77, music teacher, recently in Madison, Ind.

KERR—Eisen Kerr, 50, Warner Brothers studio music and sound recordist, March 26 in Burbank, Calif.

KOGLER—George P. Kogler, violinist and bandmaster, March 19 in Buffalo.

LANTERI—Philip Lanteri, 38, musician and teacher, March 21 in New Britain, Conn.

LORRE—Maurice Lorre, 69, former violinist and head of the band and orchestra department of E. B. Marks Music, March 23 in New York.

MANY—Edmund A. Many, 82, musician and composer, March 19 in Newburgh, N. Y.

SCHWORM—Jacob Schworm, 83, former circus band clarinet and trumpet player, March 16 in Palmsville, Fla.

TRERIC—Victor Treric, 40, former radio concert pianist, March 24 in New York.

WALDROP—James H. Waldrop, 38, pianist with Ted Brooks and with the Vanzantilians, March 15 in Vicksburg, Miss.

LOST HARMONY

ZITO—Jimmy Zito, band leader, and June Haver, actress-vocalist, March 26 in Santa Monica, Calif.

from the Hollywood Palladium. While this admittedly is not sufficient basis for a fair evaluation of the band, I was considerably disappointed at the sounds the band made. Maybe I was expecting too much, remembering the greatness of the former Herd. The first thing which I missed was the old Herd's utterly colossal rhythm section, the one that would try anything once and get away with it usually. In its place was a "steady-beat" rhythm section that still swung but I was expecting . . . you remember. The drums gives you the impression that it is trying too hard and too consciously to back up everyone's everything at the same time.

The next thing that I missed I had rather expected would be missing. For who is there to replace Bill Harris? But, listening to the new band, I realized that for the first time what Harris really meant to those wild Herd man platters. You get the feeling of continually waiting for something. Then you realize that Harris you are waiting for. Swepe can't compare with Harris, especially in the matter of phrasing.

In the saxes the solos generally were rather insignificant and lacking in character and distinction, with one notable exception. That bary man (presumably Chaloff) is really something to rave about. He was the thing, in my opinion, that made the band worth listening to.

As I said before, maybe I was expecting too much. The good balance and acoustics didn't help any, of course. And maybe the Herd just wasn't hitting that night. Kay Yamada

REEDS GILBERT



by Eddie Ronan

THE HOT BOX

Mrs. H. Raps Garroway, Stinking Discs, Concerts

By COLLEEN HOEFER

(Ed. Note: Because regular correspondent George Hoefler has been recuperating at Wesley Memorial hospital from a minor operation, his wife, Colleen, kindly consented to fill the Hot Box this issue.)

Chicago—My beloved spouse is lying prostrate over at the hospital these days and insists he is in no condition to sit at a typewriter, so the little woman takes over. I'm trying hard to prevent him from making the next Box the story of his operation, but he says if he can't do that, he'll mimeograph the tab and send it to his mail-bag.

While George is away, Geof, the 15-month-old, is having a hard day with the records. I just grabbed a couple of Armstrong's out of his jelly-sticky fingers. I tell him to play with the same Smiths, we have lots of these.

George didn't tell me what to write about, so, since I'm in a bad mood, I'll air my three latest peevish. I'll rave about Garroway first. I used to think that

Dave was a pretty intelligent guy, used taste and selectivity in most of his verbal presentations. But that recent Brotherhood Week thing was pretty nauseating. Somebody should tell David that brotherhood is like eating, lots of people are for it—particularly the ones who are hungry. In this day and age, brotherhood means too much to too many people to goof it up with a bunch of phonus-bolonus about "the biggest give away show ever held locally." Or, as Studs Terkel said on a recent Sunday show—



RUSS PRIESTLEY

"Not so hot on transposition, is he?"

"Don't talk about it, live it!"
Peeve No. 1
And another thing, while I'm lambasting Mr. G., the current

H. V. Gabriel Garroway role is hardly becoming. We'll take our jazz without red-baiting thank you, though, come to think about

it, he's holding down on the jazz pretty much of late. But that completely distorted set of remarks about the Parisian communists picketing Louis, and those crocodile tears for poor Khatchaturian (more distortion in those remarks) were really quite touching.

As you might guess, the whole thing has been getting on my nerves for some time. But I had hopes for our David until the other night. Bragging about the nasty letters you get from both the Ku Klux Klan and the Communist Party of Illinois, that puts you right up there doesn't it, fella? And why, asks my gentle reader, don't you turn off the radio, ain't you got a switch? I have—and I finally found it.

Peeve No. 2

Now, I'll rave about concerts, and why I don't like them. Seems to me that most concerts these days are musical fiascos. The spirit of the music, the thing that makes jazz interesting emotional listening is completely lost. Or maybe I'm getting old. But I think that concerts are depriving thousands of the emotional release to be found in jazz by presenting hackneyed, lifeless versions of the stuff. It's affecting the musicians, too. Any fairly good soloist these days labors under the impression that he is the Jascha Heifetz of jazz. Too big to be mere sidemen, they rush helter-skelter to the concert stage, feeling that they achieve there the recognition they long for. In the end, there is only frustration—frustration for the musician, frustration for the public.

And No. 3

And another thing, this persistent, consistent, insistent cramming of stinking records down the throat of the radio audience is getting to be a downright bore. It is a fact, however sad, that the listening audience has little to say about what tunes will become popular, despite the obvious argument that the public actually affords the end result of popularity—that scratch in the till.

Radio audiences seem to be under hypnotic compulsion to buy whatever tunes their favorite disc jockey plays enthusiastically. If a tune is played six or seven times on three or four record shows, you can be sure that everyone within reach of the station's watts will rush madly out to the local shop for the disc, be it Near You, string bands, or the Harmonicats and an abortive version of the Salsa Dance. Even Ivory soap never realized that advertising could be carried to such astronomical heights. I wish the smaller stations which rely on records for most of their programming would set up a system which would guard against constant repetition of the same tune.

But enough of this, Geof is smashing some old Gennetts against the fire place. He just toddled over to the desk with half a broken record in his hands. Hmmm, an Earl Hines QRS. Must ask George if it's worth anything.

Fuller Fronts Unit

San Diego—Walter Fuller, former Earl Hines trumpeter and vocalist, is fronting his own small unit at the Club Royal here. With Fuller is attractive Marie Louise.

Wax Parfait

New York — Disc jockeys seem to be doing just about everything else, why not this: Sometime next month, Alan Courtney, one of the pioneers in the art of phonograph record playing (over the radio, that is) will open the Radio Restaurant in Freeport, Long Island. It will feature French ice cream—what else, with restaurant spelled like that? But, in addition to the ice cream, it will feature a daily disc radio series from the spot over WGBB, Bridgeport, Conn. This marks the first disc jockey program served a la mode!



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Theorist, Leader Raymond Scott Offers 88 Advice



Raymond Scott

Chicago—Raymond Scott and his popular quintet have just completed an 11-week engagement at the Rag Doll here and will open at the Oriental theater tomorrow (22). Although fundamentally a composer, Scott is also a talented pianist. During his long experience as a conductor he has had an opportunity to observe the work of some of the nation's top piano men and is certainly well qualified to advise dance band pianists who are anxious to keep abreast of modern trends. An early childhood interest in sound engineering has developed into the important activity of collecting vital musical data via experimental recordings. His collection includes recordings of several thousands of his rehearsals. An organized examination of this material has resulted in many definite conclusions, some of which will be disclosed later in this column.

Scott (who is actually Harry Warnow, the younger brother of Mark Warnow) is a native of Brooklyn. "My parents operated a music store," he recalls, "and I grew up with the sound of phonograph records. . . . I first learned to play the piano by watching the keys of a player piano. I had planned to study engineering after graduation from high school. However, my brother Mark, who encouraged

and sponsored my musical career, persuaded me to enroll at Julliard where I studied piano, theory and composition for four years."

Changed Name

"While I was attending Julliard, Mark secured a position as staff violinist at the CBS studios and arranged an audition for me. The executives were especially cautious because we were brothers and consequently I had to make repeated auditions before finally landing a spot as staff pianist. Mark and I decided that this handicap could be overcome by starting my career under an assumed name. . . . Raymond Scott was selected from the Manhattan telephone directory."

During the next four years

Scott played piano with various studio orchestras including those conducted by Andre Kostelanetz, Freddie Rich and Mark Warnow. In 1937, using five fellow staff members, he formed the now famous quintet which was a smash success with radio and record fans. As a result Scott and his unusual original compositions were skyrocketed to national fame, and extensive motion picture and theater work followed. He has since devoted much time to composition. His works include numerous popular numbers and many original compositions for radio—he recently composed the score for *Lute Song*, the popular musical starring Mary Martin.

A Fifth Man

Just as the minor third distinguished the creations of the late George Gershwin, Scott's work has been characterized by the consistent use of the flatted fifth. He used it in his first published composition, *Christmas Night in Harlem* (1933) again in *Jungle Jazz*, *The Toy Trumpet*, *Powerhouse* and almost all of his succeeding compositions which total nearly 200. With the flatted fifth playing such an important part in current musical trends, Raymond Scott deserves recognition as one of the pioneers in the modern use of this technique.

His success as the leader of various dance and radio units is well known. Outstanding in the latter category were the fine groups he conducted for CBS musical shows (1942-44) including the musician's favorite, *Jazz Laboratory*. During his experience as a conductor he has had under his direction many of our most prominent jazz instrumen-

talists. For example the pianists include Walter Gross, Bernie Leighton, Howard Smith, Mel Powell, Sanford Gold, John Guarneri and Bill Rowland.

Advices Neophytes

Raymond's extensive personal experiences, which include the analytical observation of the work of the above mentioned artists, enable him to offer valuable suggestions to ambitious dance pianists. He says, "For speed, quality and clarity of tone keep the fingers close to the keys. Play lightly but solidly—don't pound. Avoid use of the damper pedal when playing rhythm piano. Give equal attention to emotional and mechanical detail." He further states, "The function of the pianist, in a modern dance band, is no longer that of a percussionist. What I desire most, in addition to qualifications as a soloist, is the ability to enhance the arrangement by the use of color and its kindred manifestations. This might be accomplished in many ways—a simple fill, a brilliant arpeggio, a series of dissonant chords, or contrast in dynamics. Equally important is the injection of propellant figures such as 'lift' or 'jerk' beats designed to stimulate and spark the rhythmic surge of the

arrangement."

In the accompanying example a section of one of his arrangements for the quintet titled *The Festival Music For The Centennial Merger Of Two Professions—Marriage Brokers*, Scott suggests how some specific techniques may be employed to achieve these objectives. The composition is based on Mendelssohn's famous *Wedding March*. The theme of the original piano piece (indicated in reduced size) is included for comparative analysis with Scott's version. Scott's composition begins with a grand bass melody (A) derived from the fundamental harmonization of the original. This phrase is repeated (B) with an increase in volume and the addition of drums. Section C is another repetition of the same melody strengthened by the addition of the string bass and triad harmonization for right hand of the piano. Section D is played by the same instrumental combination with increased volume and the addition of full harmonization for piano. Sections A to D inclusive form the introduction. Natural, and purposefully applied, dynamics, together with a bass melody that is an inherent part of the thematic material, are the techniques used to create

Allegro

(A) (B) Moderate Jump
pp-mp

(C)
mf

(D)

(E) UNISON MELODY
(Clar., Sax., Trpt.)

See bassa . . . loco

See bassa . . . loco



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the atmosphere which produces the Section net, sax union 1 and piano section into a distinct local content off-beat to spark a new planned idea into a standard but re the work (Ed. Wo should be Clo. Suite Chicago 4.

Big T

New York will work with Chas jazz writer man won't. The book and inter experience by Smith Big T will autobiogr book, as edited at line, 208

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the atmosphere, color and contrast which successfully introduces the material that follows. Section E consists of a clarinet, saxophone and trumpet unison lead with drum, bass, and piano accompaniment. This section is a quiet rhythmic dance interpretation of Mendelssohn's melody. The piano has a distinctive counter melody designed to add to the total musical content and a contrasting off-beat pulse especially planned to spark the rhythmic jump. The truly vital lesson, that may be learned from Scott's well planned illustrations, is to employ ideas stimulated by the material itself—it is too easy to fall into a rut where one uses a standard pack of ideas that may be but remotely connected with the work being performed.

(Note: Mail for Sharon Pease should be sent to his teaching studio, Suite 718, Lyon & Healy Bldg., Chicago 4, Ill.)

Big T Biog Due

New York—Jack Teagarden will write his autobiography, with Charles Edward Smith, the jazz writer, and Leo R. Herschman working as collaborators. The book will contain anecdotes and interesting facts from Jack's experiences, now being compiled by Smith and Herschman, while Big T will pen his own personal autobiographical material. The book, as yet untitled, is being edited at Smith's New York office, 206 Fulton street.

Art Singles At Sazarac

New York—A touch of New Orleans in this Yankee metropolis was given a more complete air of authenticity when Art Hodes, sans trio, opened at the Sazarac (mistakenly called "Zazarac" last issue), an intimate retreat on Lexington avenue at 58th street a fortnight ago.

Hodes, who left Jimmy Ryan's Swing Street rendezvous after a long run with his trio, planned a vacation in his native Tennessee but a last minute solo booking at the year-old east side club changed his mind. He sacrificed his two men to take the job, but in a spot of this nature he is quite capable of filling the entertainment bill with no outside help. As a matter of fact, he stands an excellent chance of establishing himself as a solo pianist of the New Orleans school in a big way if the spot catches. For atmosphere and entertainment there's no reason why it shouldn't.

Club is operated by Art Kapplow who, before the war, was an arranger for Muggsy Spanier, Count Basie and Tony Pastor. A holder of a bachelor of music degree from Columbia, he looked for greener pastures after his discharge and decided on the restaurant biz, teaming up with Ray Celeste (no relation to the musical instrument).



By Michael Levin

New York—A few months ago writer John McNulty started a daily column in the newspaper PM here. His first piece went something as follows: "Perhaps this would be called *Two Notes By Belderbecke*. And don't be frightened lest it be inside, cult stuff about the great cornet player Bix Belderbecke. I got the record for Christmas from Helen O'Brien. The name of it is *Goose Pimples*. It was made originally on October 25, 1927. . . . I can sit inside my house, playing *Goose Pimples* over and over again.



Mike

the marvelously quick idea he should blow a couple of notes. He does.

"They are not assertive. They're a couple of quick notes on the cornet. They are, beyond doubt, the perfect thing for the moment, for that October afternoon in 1927. . . ."

This little piece brings a number of things to mind. First of all, that a well known Third Avenue humorist like McNulty should descend to such ladies' matinee hog wash is distressing. One of the things that prevents young musicians from appreciating the many good solos which have been recorded before

their time in jazz is the aroma of incense and rose petals which surrounds the early jazz names and their recorded performances.

Belderbecke was unquestionably a tremendous natural musician, made good records and bad ones. But nobody's two notes are going to stand up as an enduring work of art, even if they are scored by Schillinger, having been first approved by all the fourth-and-a-half estate: the critics.

The jazz legend makes lovely short story material, as George Frazier has found to his extreme remuneration. It can however be slightly stifling in a small room.

No sensible musician detracts in any way from the accolades due Armstrong, Joe Green, Tommy Ladnier and the rest. But he also realizes that neither they nor their music were either always perfect or "the living end" in jazz.

A case in hand is our friend Bobby Hackett. Ten years ago or more, if you poked then-Bostonite George Frazier in his sleep, he would automatically burble "Oh smack it with Hackett, man" and sigh contentedly before returning to his snoring.

The corneted Hackett, then working at the Theatrical Club in Beantown was spoken of as a second Belderbecke, his every note given careful attention by the local and visiting fans.

A decade later, Frank Sinatra makes a record of *I've Got A Crush On You* (Columbia), out last week. Hackett's work here is just as good as many of the solos he tossed off in 1936.

But I will bet you a battered cruller that no one writes a whole column on the record now nor any time soon.

Hackett's playing hasn't changed that much, nor is his sweet, essentially melodic approach to jazz that dated. No, the inattention is based on simple economics: when you have more of something, the price per item goes down.

Twenty, even ten years ago, we didn't have too much good jazz on wax. Now we are swamped in reissues, new sessions, new styles and fights in faddisms. The result is that any performance, no matter how good, seems relatively less important.

Record collectors in the early

S.F. Magazine Hits High Fees

San Francisco—Fortnightly magazine, California's rival to Mr. Luce's weekly publication, reached the conclusion in its March 26 issue that San Franciscans would not pay the bills for name bands and name talent at hotels.

Pointing to a local lad, Eddie Orta, who's made good here in several location jobs at low prices, as an example, they said the average citizen is no longer willing to part with a double sawbuck for an evening with his flame dancing to the music of Joe Doe and his Nationally Famous Orchestra with vocals by You Know Who. Mag listed a number of recent eggs laid in local hotels by such performers as Joe Reichman, Jane Pickens, Raymond Scott, Carmen Cavalario, and in fact almost anyone who played the S.F. hotels during the past year. Piece ended with a fine pat on the back for Mus-Art, indie booking outfit which has made a great pitch for local hotel bookings on the good-music-can-be-cheap idea.

thirties would fight for blues records where a couple of good hot men might be heard for eight bars playing fairish jazz back of some singer. These same collectors now pass up whole three minute solos which from every standpoint are more musical performances.

The moral is very simple: there was good and bad jazz played in the twenties, and the same is true today, though quantitatively on a far larger scale.

Therefore a sense of proportion would seem to be in order. Let's not have more of this goose-pimpling for two notes. One shudders to think of the emotions which would rack the frame of friend McNulty if he ever heard a whole symphony he liked.

Be not unkind to the rye bread. Leave unto it the bologna which there belongeth; drag it not into the already over-meat, under-potatoed climes of jazz.

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Leyshon Named Union Publicist

Chicago—Hal Leyshon & Associates, Inc., have been commissioned as public relations counsels for the AFM. Former newspaper and radio station executive, Leyshon was for ten years editor of the Miami Daily News, which copped a Pulitzer prize under his guidance. The agency was organized in 1941, operated from its NYC headquarters during Leyshon's four years (1942-46) as a member of the AAF's public relations staff for the 8th air force.

A staff of five full and part time employees has been assigned to the AFM account, in a campaign currently devoted to "education," the dissemination of booklets and leaflets to editors, the labor press, economists, and economics teachers.

Tell Story

Literature being put out by the agency contains Petrillo's own story behind enforcement of the record ban, an explanation of the union's case by legal counsel Milton Diamond, and an abbreviated version of same for public consumption, compiled by the Leyshon office.

The agency's intent was expressed as, "not considering ourselves personal press agents for Mr. Petrillo, though remembering that he is a newsworthy symbol, a splendid vehicle for presenting the AFM story. Our job is to get across the musicians' case, and to bring about a renaissance of music—to protect musicians from extinction, as in the case of the dodo bird."

Weighty Agenda

Facts, figures and opinions were forthcoming as the result of a four day executive council board meeting here early this month. The AFM, one of the few unions concerned with its "technological displacement problems," spent \$1,444,700 for "free" music during 1947, at the same time pared its administrative costs (which have been publicly questioned) to less than one-half of one per cent of its total yearly expenditure.

During the conclave union heads discussed how much royalty revenue will be expended during 1948 on gratis concerts, etc. Petrillo reported on negotiations with the leading networks, and recommended that television problems be worked out at AFM headquarters, on a national basis, particularly those pertaining to the pricing pattern which

Berle And Bloch Bound Betty



New York—Something in Ray Bloch's look that doesn't seem quite right. All that amusement from a xylophone? At any rate, Ray and Milton Berle, at the left, on whose NBC program Ray conducts the band, were visited last week by Betty George, who is singing at the St. Moritz hotel. April 15 to 22 was designated, by whom we don't know, as Ray Bloch week and Berle saluted Bloch on his show.

will result from his recent decision to allow the televising of live music. It was agreed that the first continuing order of business after the council meeting would be work on the video situation.

Arrangements for the federation's annual convention, in Asbury Park, N. J., beginning June 7, were also discussed.

Publicity wise Petrillo has indicated from recent personal appearances, guest speeches, etc., that from here on in he will be more accessible to the public and press. AFM headquarters has also commenced to release a "flow of comprehensive information" relevant to union decisions.

Lane Leaves Long

New York—Johnny Long is in the market for a new girl vocalist following the departure of Francey Lane, who left to return home to Indianapolis for a two or three month rest. It is doubtful that Francey will return to the Long band.

Eckstine To Tour

New York—Billy Eckstine returns east to play a one week stand at Harlem's Apollo theater beginning April 30. Following this he is planning a series of one-nite stands and concert dates as head of a musical unit, through the south.

Huzzah! Huzzah! It's Bloch Week

New York—We are now celebrating Ray Bloch Week.

Because of Ray having spent 30 years in the music business, 20 of them in radio, the current week has been set aside to pay tribute to the maestro. Just who set it aside wasn't immediately disclosed by the Washington bureau of vice presidents in charge

of setting weeks aside, but rumors have it that the press department of a record company is wrapped up in it some way.

As climax of the week's activities, Ray is slated to conduct a concert at Carnegie Hall tomorrow night (22), with Monica Lewis, Allan Dale, Robert Merrill and Genevieve Rowe as guest vocalists. The program will feature the works of the late George Gershwin, proceeds to be divided among charities designated by the Victor lodge of B'nai B'rith, sponsors of the affair.

Navy's Music School Accepting Students

Washington, D. C.—With debate indicating that the draft may soon be waiting toward musicians between ages 18 and 25, the U. S. navy's school of music here is again plugging enlistments, offering a curriculum

matching any in the country. Applicants must be between 17 and 31, must enlist for a minimum period of either four or six years, and must pass a musical examination, held at the school covering the following subjects: sight reading, technique, music attack, rhythm, phrasing, and memory.

Entrance applications are available at all naval recruiting stations. Aspirants will be given the navy's qualification test and brought here for additional examination. Those who fail to gain admittance will be returned home via government-paid transportation.

The school's six month course covers Solfege, harmony, theory, ensemble playing, private instruction and dance orchestra training. Upon completing the course, personnel are assigned to navy bands ashore or afloat.

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

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Capsule Comments

New York—Greatly improved in the art of showmanship, the formerly mild, somewhat self-conscious Claude Thornhill accompanied the Easter holidays into the Strand theater. Improvement in his stage presence shows its effects in the audience reaction to his excellent music, previously not fully appreciated by what we call "the public." Having added some humorous touches to his performance at the keyboard, Claude extends a new warm personality over the show. Opener is a cute production of Oh You Beautiful Doll, Fran Warren appearing in a Gay Ninety-ish soubrette costume to display good voice and equally good paws. She returns later for three tunes, registering beat on a novelty, I Wanna. Gene Williams showed good personality on Don't Call Me Boy and a surprising resemblance to Sinatra's throat on

She Has The Cutest Little . . .



New York—Meet the champion *Baby Face*, named at birth after the platter of the same. The blonde bundle sandwiched between band leader Art Mooney and MGM record exec Harry Meyerson is Arlene Karr, who won the contest (for *Miss Baby Face*) MGM sponsored to publicize Art's record. Photo by Barry Kramer.

Serenade Of The Bells. Claude does two medleys, one including

"some of our more unpopular records," the other containing piano solos during which he gets the audience to whistle the melody. Band has two instrumental cracks, *Granadas Spanish Dance* and *Arabian Dance*. Ork is capable of much better work but that is reserved for ballrooms. —Jeg

Egan Speakin'

New York—Having just finished doing part penance for the slip of an obit several issues back, in which we typed the very much alive Ford Leary as having passed into the beyond, we'd like to absolve ourselves of too much stupidity (if that's possible), by turning the spotlight on a few of what we laughingly call contemporaries, and their recent beafts. Mistakes in all newspapers and magazines aren't exactly a rarity these days.



Jack

Dan Walker, the N.Y. Daily News gossip-rattler, gets sort of confused in a trio of items thrown together in rapid succession in a recent edition. On one line he reports that a *Billboard* mag poll gives Stan Kenton, Vaughn Monroe and Elliot Lawrence "top billing" which is all very true. On the next line, he points out that the band business is slumping. (Dan should take a look at the recent box office grosses of the three orks he'd just mentioned.) Then, in the third line, he bellies the item that the band biz is on the rocks with the news that Ted Steele's new band is unquestionably destined to click. Bands don't click with bad business, so it must look good, eh?

A recent item in the columns of W. W. (World at War) reports that, ironically, the top juke box pet is Russia's *Sabre Dance*.

Yet, that same week, *Billboard*, recognized as the general authority on what's popular and what ain't, among juke box operators, reported that *Manana* is the number one fave of the nickel machines, just as it was the week before. And *Four Leaf Clover* was number two, just as it was the week before. And *Now Is the Hour* was number three, just as it was the week before. And *Beg Your Pardon* was number four, just as i.w.t.w.b. As a matter of fact, Rus-

Tony Joins Sloan

New York—Tony Nicoletti (Nichols), pianist formerly with Spivak, Glen Gray, Buddy Rich and George Paxton, quit barnstorming with name bands to join the Dave Sloan quartet, currently in St. Louis but with an eye on settling in Mrs. Nicoletti's hometown, Detroit. Mrs. N. is the former Julie Hewitt who left Ray Eberle's band to stay in Detroit. Bassist Sloan's other quartet members are Frank Dell, tenor; George Goniff, accordion.

Britons Delay Strike

London—England's dance band leaders have extended their threatened radio strike deadline to April 30. DBDA secretary Hardie Ratcliffe revealed that the musicians' union has instructed its members not to perform for any remote broadcasts as of April 30, and that the DBDA wishes to cooperate with the union.

New Jazz Quintet

Chicago—Ex-Manone, Spanler, Hodes clarinetist Johnny Lane has taken a five-piece Dixie combo into Rupneck's northside cocktail lounge, for an indefinite stay, on a two weeks notice basis. Unit includes Art Gronwall, piano; Bill Tinkler, trumpet; Eddie Meusel, drums, and Jimmy James, trombone.

ala's famous *Sabre Dance* didn't even appear among the first ten that week!

Then Ben Gross, erstwhile radio editor of the *Daily News* in Nyork, goes all out with a series of quotes by band leader Buddy Moreno. According to Ben (and a press release, no doubt), Buddy goes on record as saying, "If you're looking for a job as a band vocalist today, you'd better learn to sing your songs the way the composers write them. The public today is fed up with warblers whose phrasing is such that it changes the melody and tempo of a number."

Like, for instance, Sarah Vaughan, Frankie Laine, Ella Fitzgerald, Billie Holiday, Mel Torme, to mention a few potential millionaires singing for that "fed up" public?

Even one of our top favorite columnists, Louis Sobel, is not immune, and in one recent pillar reported that Judy Gershwin chanted a brand new lyric to the "George Gershwin melody *I Can't Get Started With You*," which is hardly fair to Vernon Duke, who wrote the music for this tune, from the *Ziegfeld Follies of 1936*. Lyric were penned by Ira Gershwin.

And that, kiddies, is how newspaper writers go just a wee bit off home base now and then and how one of us might happen to confuse Ford Leary with an angel.



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Pops Fathers Musical Saturday Eve For Kids

New York—What would be your guess as to where Paul Whiteman spends his Saturday nights? Or haven't you given it a thought? If you were told he spent them with a bunch of kids—not his own—out in the wilds of New Jersey, you'd probably figure he'd either reached second childhood, taken up baby sitting or become a member of the Jassiel, Chaplin, Stokowski set.

Paul has turned to neither acting, sitting or culting. But since last Hallowe'en, the King of Jazz has been officiating at community dances for the teenagers out around Lambertville, N. J., the hamlet which also serves as his present hometown.

Paul started the Saturday night sessions, which are held in the recreation room of a local church, along with other members of the Lambertville Rotary club. He not only acts as master of ceremonies but uses some guest stars he's persuaded to spend the weekend at his nearby farm, for added entertainment. Then he picks up the major part of the tab for the night's fun.

Paul likes the idea for any number of reasons but mainly because it gives the kids something wholesome to do on their Saturday nights. He's even gone so far as to express hopes that the idea will spread to other

communities across the country, so much so that he recently branched out to Flemington, N. J., a neighboring town, for a similar series of Bathnight dances.

Idea Should Spread

In commenting on the expansion of his idea, Paul explains, "Where other bands aren't available, there certainly must be a school band to take over. But, in any event, the whole thing has to be organized and inaugurated by grownups, not by the kids."

Torme Advises; Hates Nobody

(Jumped from Page 2)

concept to match the times. They make a living making records and doing radio shows and do music no good.

"Billy Eckstine and Herb Jeffries are trying to do something, by singing what they feel rather than what they write. I don't admire Sarah Vaughan because, although she's essentially a real great, every time I've heard her she's sung intricate choruses which have been written out, note by note. My ideology excludes that kind of work. Because Sarah uses her voice as an instrument, you have to consider her as you would any jazz instrumentalist improvising a chorus.

"Ella hasn't forgotten beat, even while singing structurally new ideas. She sings bop so that it's neither annoying nor laughable, yet she maintains a humor in her work. Ella is a phenomenon because of: (1) her basic feeling for rhythm; (2) her fantastic ear, her ability to sing wide intervals, each note with grace and beauty; (3) her 'heart for music' which has allowed her to weather, and retain her status as a leader, the 'great transition.'

"Most singers aren't willing to

work at it. They're like the young musicians Louis Armstrong was talking about. I'll agree with him that they should become more concerned with training and trying. On the other hand, I'll agree with Kenton's goal too. No matter what his critics feel, he's going ahead . . . he is progressing rather than retarding.

Christy's Improved

"June Christy's intonation has improved recently. She's trying to be a great vocalist. The criticism of her intonation, or anybodys, is unimportant. We all sing out of tune at times. Originally should be held above intonation. There are really only two critical precepts: (1) heart—feeling, and (2) what you sing; what comes out of your head; what melodic ideas you give vent to.

"Some people ask me, why, if I believe in singing a different version of a song every time I sing the tune, I can reconcile myself to, for instance, Ella's Lady Be Good? The answer is simple. When Ella, or any artist, becomes associated successfully with a particular improvised solo, she would only confuse her audience with varied versions of the chorus if she improvised each time. Yet, oddly enough, I personally hold originality in such regard that I sing Night and Day differently each time, at complete odds with my recorded version.

"Getting back to Sarah, I'm not snobbish in my criticism of her, and I could be all wet, but it's a free country, so here goes . . . her Don't Be Wary About Me and Lover Man may fall into the same classification as Ella's Lady, but that doesn't account for the multitude of other choruses she sings which are written. She's mentally great, but unoriginal, everything has that 'worked out before' pattern. I'll admit I have heard her improvise, but not often publicly.

"What about other modern singers? Well, you just can't associate some of them with anything other than what they sing . . . you can't ask them to adapt their style. I can't imagine Johnnie Johnston or Kirsten Flagstad singing flattened fifths or plus elevenths. Nobody sounds good who sounds like anybody else. 'Sounding good' doesn't mean a thing. Nan Wynn used to 'sound good.'

Torme's Faves

"I like, for what they do. Nat Cole, Johnny Desmond, Frank

Sinatra, Eckstine, Jeffries, and Perry Como." (Ed. Note: Here Torme's accompanist, Buddy Nell, injected a comment: "Mel is great because he subjects himself to changes which, if improperly sung, would sound horrible, would kill the song and his reputation. He makes himself not sing straight, not take the easy way. That's sincerity").

"About me? I began to listen at 10 or 11 (Ed. Note: Torme is 22) to Barnet, Duke, Bailey, Ella, and Billie. I learned by listening, listening for good taste. I've tried to be progressive because I'm restless musically. I don't sing one song too much. Sometimes I try to be original and it's horrible. When it's right it's a very happy thing.

"I haven't figured out my role in music. I'm too immature. I'm not a 'little genius.' I'm not even sure I contribute anything, but I like to hear new things . . . to learn. My real aim is to be a successful actor-vocalist, in the Crosby sense, but I'll do it my way, if at all.

"I want to be a great showman. The day of the 'swoon crooner' is dead. Sinatra, as a showman, learned that. The

public wants to be entertained. I saw Frank do just that one night at the Waldorf, singing the gamut from pop tunes to the Soliloquy from Carousel. I started on the right track. I think. At least I've gained a better range.

Real Story

"The real story behind the Mel-Tones? Well, first of all, I want it understood that I have no one in the group any more, also that I wish them all the luck in the world.

"In 1943, after I'd left the Marx' band, I went to Hollywood. I wanted a vocal group even though I was young. I wanted a arranger. I had them sing Indiana, liked it, and we got together. Two girls and two guys: Ginny O'Connor, Beverly, Bernie Parke, and Shelly Disrud. I started writing for them gratis.

"At age 18 I was getting offers from such groups as the Young Criers, but said 'no.' It was fun and not too much work. I was drafted in April, 1944, and was released that June. When I returned to L. A., Shelly was (Modulate to Page 23)

Symphony Stockpile Will Last Two Years

Philadelphia—Ban or no ban, the longhair fans can be sure of waxings of the Philadelphia orchestra for the next two years, according to Harl B. McDonald, symphony ork manager. Anticipating the Petrillo edict, the local symphony stepped up its waxing schedule and on the basis of the release schedule of 10 to 12 issues a year for the Columbia label, McDonald said the freshly-cut stockpile will suffice for the next 24 months.

However, if Petrillo keeps the lid on beyond that period, the symphony faces a substantial loss of income. McDonald said that recordings and broadcasts account for about one-fourth of the orchestra's revenues, and if the ban continues indefinitely, they will have to look for other sources of income or donations.

Betty Back In Gotham

New York—Betty George did an about-face on a New Orleans vacation by not joining the Ray McKinley band, returning here to open as headliner at the Hotel St. Moritz. The shapely songbird remains in Manhattan for an indefinite period, with an eye (at least) on a Broadway musical.

Down Beat covers the news from coast to coast.

Teen Topper



New York—Frankie Carle is really accepting the annual Teen-Timers award for the "number one band for 1947" from radio breakfaster Jinx Falkenberg, although he looks a bit reluctant. Or maybe band leader Carle is just trying out its tone.

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Jazz Ltd. Owner Tells Tavern's Tale

By RUTH SATO REINHARDT

Chicago—Jazz Ltd. has given rise to so many queries that perhaps I can answer the why, where, when, and what of it. We opened the club on June 11, 1947, less than ten months ago, and it is fast becoming a national institution. Bill (Rein-

hardt) and I thought up the name, the type of music, and the many other details that comprise opening a jazz club. Fortunately, Bill is a fine musician and a good showman. He knows what the public wants and just how much of a good thing to give it. He loves jazz and can be rather a fanatic about it (me, I love money). We had planned on opening the club last May with Sidney Bechet but Bechet was ill in hospital and couldn't make it. So, with less than three weeks before us for a definite opening, Bill rounded around and engaged a local group featuring Doc Williams who at that time was known only to certain jazz fans in Chicago. Jaz Lucas sold Bill on the idea of Doc.

Bill played with the band, for he would have been an added expense to hire a clarinet (his instrument) and, too, no one was available at that time. So instead of becoming a businessman, Bill is still a musician. He is the only sideman who plays piano and watches the empty glasses, service, cash register, etc., at one and the same time.

Good Location
The location of Jazz Ltd. is ideal. It's near north side, close to all transportation and near a parking lot. Its size and capacity are not so ideal. It holds under 100, and most tables have to be reserved. People are turned away by the dozens, but the ones who do know call up and tables are held for them. Heretofore this procedure was unknown to Chicago for a jazz spot.

Bill and I gave much thought to the type of business and clientele we wanted. We made a list of rules and promised ourselves that we would not break them. We have been ridiculed, derided, and even copied. It has been worth it. We are making money and pleasing hundreds of customers weekly. In spite of our no unescorted ladies; no women served at the bar under any circumstances; no minors (even just to listen and not drink); jackets a must, and no over-dressing, we are still presenting excellent music and the best

of liquor amid genial surroundings.

Room Relaxing
The room itself is very relaxing. The bandstand is the focal point. We have one decoration. She is Zibild, and quite a famous lady by now, made of wire, plaster and rubber balls, plus two wheels. We think she suits the room and music since she is contemporary (art) and striking. Our lighting is adequate and we are air conditioned so customers can enjoy jazz without smoke or foul air. We are the antithesis of a barrelhouse joint for jazz.

So far it sounds quite simple to open a business such as this, but we have had our troubles as well as loads of laughs. Because the room is small, the tension is magnified. When an obnoxious person has to be invited to leave, everyone knows about it. Should a musician get a bit tight or temperamental, or should a celebrity of stage or screen walk in, all the customers are aware of it. We haven't the space to hide a single thing.

Green Carnationer Fusses
The night that Talullah Bankhead brought Noel Coward in to hear the band is an example. Noel thought the music so cacophonous that he patted based all the way out, holding his ears, with Taloo's entourage trailing him. The customers were delighted and no one would leave for hours. They thought, surely, there would be a sequel to Coward's hurried exit. A terrific second act curtain. At present, we have sturdier stars such as Bert Lahr, Billy House, and Eddie Foy Jr. visit us. They claim that the only "ragtime" in Chicago is at Jazz Ltd. (Of course, they are personal friends of ours.)

The unpleasant task of asking undesirable to leave falls to me. I don't drink and am very conscious of bad behavior. We feel that people come here to hear the music. Any unnecessary noise, from a few, spoils the pleasure of the entire room. You can buy good liquor at any good bar, but good jazz is at a premium. I guess I have become quite a character. One drunk



Ruth and Bill Reinhardt

told me that I should be a schoolmarm instead of a saloon-keeper. My shell is thick, and after all we are not selling me—we are selling jazz.

Unique Acoustics
Our acoustics are sensational. Bill can take all the bows for that. We use no mikes or speaker system, yet every note rings clear. We can boast that we have the only acoustically perfect room in Chicago.

There are rumors, legion, that we have many partners. This is untrue. Bill and I are Jazz Ltd. Bill invested his own money in it. We are legal partners. We are asked constantly if Ned Wil-

liams, Dave Garroway, Dale Harrison et al are our partners or have a piece of Jazz Ltd. Ned Williams, an old friend of ours, was the only person we knew in Chicago when we arrived here. His experience and knowledge have helped us immensely. To me, he is one of the top idea men in the country.

Journalists Help
Disc jockey Dave Garroway mentions Jazz Ltd. and our musicians because he is very fair and interested in jazz. Even though we are not part of any WMAQ commercials, he would not ignore us completely. Dale Harrison gave us a lot of space when he wrote for the Sun. Irv Kupcinet has helped us tremendously, though jazz is not his forte. Bill Leonard, directly across the street at the Journal Of Commerce drops in and always has fun listening to the band or ribbing me. We are fortunate and grateful to have so many good friends.

We do not advertise frequently, for we have a large and very select mailing list. Paul Eduard Miller helped us to get it started and it is growing daily. It includes the social set, psychiatrists, doctors, lawyers, newspapermen, business executives and very few musicians. The latter resent the propriety of Jazz Ltd., and only our personal friends in traveling bands, etc., come in to see us. Buck Clayton, Edmund

Hall, Barney Bigard, Jess Stacy and Lee, Mildred Bailey and Bill Harris are just a few of the big names in jazz who have gone completely overboard for us. Paul Eduard Miller was also instrumental in getting Bechet to work for us. Now that we have Sidney signed until June 2, we are all very happy.

Employees Fluctuate
We have 15 employees including Bill and me. Munn Ware, trombone, and Pat Ward, head waitress, have been with us since we opened. Others have come, lingered and left. We rarely ever fire anyone. They just leave us—usually without any notice or warning. One Saturday night I came to work and discovered that my bartender and his wife, a waitress, had left us without a word. I guess they had a good reason. They wanted the keys to the liquor cabinet and couldn't have them. In 20 minutes I had another bartender and a waiter thanks to Margo and Doug Ferris, owners of Press Row. From then on I knew that anything could happen in the saloon business . . . and it did. A few weeks later pianist Don Ewell didn't show. We had no piano man for an hour. I haven't seen or heard from him to this day.

Our current employees are all sort of frustrated. Ed Swanson, cashier, is actually a photographer and wants to be a drummer. Mary Flores, waitress, yearns to play an accordion. Ed Berry, bartender, is an FM radio announcer. Munn Ware wants to be a "rich bum" (he says) and Sidney Bechet wants to be a settled, married man. Bill wants to go back to Williamsburg, Va., to hunt and fish. I want continued success for Bill and Jazz Ltd.

Monicker Decision
Many wonder about the name. We were going to call it Jazz, Inc., but we are not incorporated, so we decided to use British, Ltd. We have both titles protected. Limited space suggested the final name. Jazz Ltd. has caused much comment, and, having worked for Billy Rose for four consecutive years (1931-35), I realize the commercial value of comment; and also the value of a monopoly. We have the only jazz, either in the Loop or on the near north side, at this writing. This is gratifying, for when we opened last June our status was not as outstanding.

We work hard, even on Tuesday, our day off. At this point both Bill and I need vacations. But we are too wrapped up in Jazz Ltd., and too possessive about it to leave it in someone else's hands. We've had competition but have not suffered financially. We have some bad-wishers, but thousands of well-wishers. We refuse to have any defeatist thoughts. We have few friends but many good customers. We have put our hearts and minds into Jazz Ltd., and nothing can stop its growth.

Illinois Into Canada
New York — Illinois Jacquet and his sextet move into Canadian territory May 3, for a concert at Massey Hall, Toronto, this to be followed by subsequent dates in Hamilton, London, Kitchener, Winnipeg, Montreal and other Dominion cities.

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PERSONNELS:

Drummer Lucky Light (ex-Heldt, Eddy Howard) has joined the Del Courtney crew... The Sunsetters, now going into their 19th week at the Valencia cafe in Cheyenne, Wyo., includes Buddy Vaughn, piano and solo-vox; Norman Edland, tenor, clarinet and electric guitar; Norman Prentice, trumpet; Dick Laine, vocals, and Fon Lasater, drums and leader... Tubman Lou Bellson rejoined TD in Atlanta, in time for Dorsey's week at the Fox theater there, beginning tomorrow (22). The Dorsey band opens the summer season at the Surf Club, Virginia Beach, Va., May 28.

Esy Morales was replaced in brother Noro's band by alto saxist Gene Lorello, formerly with Mitch Ayres, Ziggy Elman and George Paxton... Marcellino Guerra's Afro-Cuban band at the Broadway Palladium, NYC, has Adolphus (Doc) Cheatham and Hugh Polson, trumpets; Jose Humberto Gelabert, trombone; Romeo Penque, alto; Jimmie Powell and Greely Walton, tenors; Frank Ayala, piano; Joe Hayman, baritone; Manuel Jimenez, drums; Lorenzo Chiquito Galan, bongos; Raoul Fernandez, congas, and Lidio Fuentes, bass... Bob Graettinger has joined Stan Kenton's arranging staff.

Johnny Blowers' trio into Jimmy Ryan's 52nd Street spot with Teddy Napoleon, piano, and Sol Yaged, clarinet... Al Esposito, trombone, switched from Art Mooney to Woody Herman... Tal Farlow into Margie Hyams' guitar chair for Mundell Lowe.

Ralph Proctor orchestra into the Club Bonton, Bay City, Mich., through May 29, with Paul Frenn, drums; Roy Palmer, tenor; Roy Young, accordion; Al Courtney, bass; John Proctor, bass, and the leader on piano... Ed Meyers, who formerly had his own combo at the Club Mulmore, Toledo, now on piano with the Vivien Garry trio... Bill Barber, tuba, switched from Claude Thornhill to the Ballet Theater band, Willie Wechsler left Claude's French horn section to return to Chicago for radio work. Tom Arthur, who was in temporarily on trumpet, returned to his native Baltimore to study at the Peabody conservatory.

Armand Anelli, trumpet, left Gene Krupa to join Noro Morales... Bud Freeman pacted by the Meyer Davis office for proms and club dates. Lineup has Pee Wee Erwin and Bobby Hackett, trumpets; Al Philburn, trombone; Ernie Caceres, clarinet and baritone; Peanuts Hucko, tenor and clarinet; Al Seidel, drums; Jack Rusin, piano, and Bob Haggart, bass.

Pon trio at Downey's, NYC, consists of Nick Pon, piano; John Kremolot, alto and clarinet, and J. V. Walters, drums... Jesse Powell, ex-Armstrong and Basie, has his own band in rehearsal.

Larry Molinelli in for Murray Berne on lead alto with Ray Eberle... Pete Vuolo, former Van Alexander, Will Bradley, Billy Butterfield drummer, replaced Art Perretti with Tony Pastor... Paul Richter replaced Buddy Lowe on drums with Ray Eberle.

Walter Robertson replaced Dave Maer in Tony Pastor's trombone section... George Handy, pianist and former Boyd Raeburn arranger, is rehearsing a 15-piece unit... Johnny Potoker, piano, slated to leave Ray McKinley following his current Adams theater engagement in Newark, N. J.

Bernie Madrick, who takes a crack at playing all instruments, installed in Rudy's Rail on New York's east side with Matty

Baur, piano, and Sid Miller, drums... Ira Brant enlarged his trio to foursome at NYC's Hotel Madison, adding Frank Marino, guitar... Dick Humber's personnel at Central Park's Tavern-on-the-Green consists of Chuck Genduso, Johnny Martell, Herb Bass, trumpets; Murray Williams, Johnny LaPorta, altos; Ed Lichtenstein, tenor; Artie Shear, baritone; Phil Sillman, drums; Ralph Tressel, bass; Maggie O'Neil, harp. Pianist and two violins yet to be chosen at press time.

LOCATIONS:

Russ Harmon's 11-piece orchestra opens the summer season (their fourth return) at the Mentor beach ballroom, Mentor-on-the-Lake, Ohio, May 7... Eddie Oliver into the Palmer House (Empire Room), in Chicago, May 13 indefinitely, on four weeks notice basis. MCA booked the deal... Benny Kemp, former Les Brown trumpeter, has formed his own five-piece band, currently working at the Club Carousel, Jamaica, Long Island. Lee Anthony sings the vocals, but in four languages!

Mort Davis set Carlos Molina on in the Biltmore hotel, NYC, for Continental agency, which also has Woody Herman for the Commodore, Noro Morales at the China Doll and Sacasas at the Havana Madrid... Helen Humes opened in the new show at Philadelphia's Cotton Club this week. Lennie Herman orchestra moves upstairs to Astor hotel roof to play relief during Carmen Cavallaro engagement starting May 17... Phil Oliver, clarinet and alto formerly with Monroe, Cavallaro, Scott, Lyman and Cozy Cole, opened with a quartet at the Club 43, Sunnyside, Long Island, last week.

MANAGEMENT:

Gabbe, Lutz & Heller have dropped Frances Wayne.

RECORDS:

Reina records' first sides feature saxist Benny Carter and vocalist Emma Lou Welch. Discery is operated by song writers Louis Herscher and Harry Atwood, is distributing nationally through Bullet records... Pat Collier left her London Records promotion job to free lance, lining up Monica Lewis and Buddy Moreno as first publicity accounts. Kelly Camarata replaced her.

Buddy Basch, Johnny Long's publicist, has turned disc jockey Friday nights on WFMO, Jersey City. Calls himself a "disc jockey."

Bebe Daniels, yester-year movie star, recently entered the recording field with the first release of the Castle record company. Initial disc is Linger A while, featuring a 14-piece band led by movie music supervisor David X. Miller and a 12-voice mixed chorus... The Modernaires tracked Just For Laughs for Columbia the first of the month, singing to an instrumental background cut before the ban... Memo records has released its first platter by the Bill Pannell band. Sides are Empty Dream and I'm Going Back To Dayton. Group currently is at Fresno's Hotel Californian.

Mefford R. Runyon, former executive vice president of Columbia records, has been appointed national director of field organizations of the American cancer society.

PUBLISHING:

Bobby Worth and Ellis Allan, of Worth music, are heading a new pubbery with Ted Groupa, called Flamingo music. Firm has both L.A. and NYC offices, is plugging currently Just Naive... Arlington music is plugging Lee Tann's Blue Everie, being distributed through Pacific music sales... Ted Lawrence, WHN disc jockey, and orchestra leader Al Bondini of N. Y. have penned a tune, You're Heaven To Me.

Bill Coty, formerly with Santly-Joy, recently joined Southern music as assistant to west coast manager Jack Carlton.

Down Beat covers the news from coast to coast.

Basie And Protege Just Pose



New York—There's a count coming on. In this case it happens to be Count Basie, flirting with another kind of count as he tapers off with heavyweight fighter Al Hooseman, whose ring career the band leader is sponsoring.

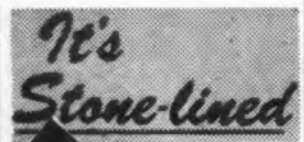
Harris, Parker Get Beat Plaques

New York — Bill Harris and Charlie Parker were presented their Down Beat poll awards as a highlight of the initial Bob Feldman jazz club dance session at the Hotel Diplomat. Presentations were made to the trombonist and alto saxist by jazz critic and master of ceremonies of the evening, Leonard Feather.

Musically, the evening was regarded a success though it fell a little short on finances. Particularly heavy competition in the local jazz concert field that weekend may explain this situation. Feldman, the sponsor, is an English clarinetist who ran a similar series, familiar to many former GIs, in London. Feldman, with Feather again in as emcee, was slated to give a second whirl at the Diplomat last Friday night with Teddy Wilson, Cozy Cole, Allan Eager and Linda Keene as headliners.

Combos Switch

New York—The Ram Ramirez trio, which recently opened with much fanfare at the Wells Music Bar in Harlem, did a sudden switch to the Village Vanguard, downtown. Threesome was replaced uptown by the Loumel Morgan Trio, consisting of Morgan at the piano, Newell Johns on guitar, and Jim Jam on bass. Latter combo is in for an indefinite stay.



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Louis Inked For Leadoff Pop Concert

New York — Louis Armstrong and his all-stars will headline the Carnegie Pops concert Monday night, May 3. This marks Satchmo's first concert appearance in Gotham, although he and his troupe did play a radio date at the Roxy theater before his jaunt to France.

The Pops series begins at Carnegie May 1 with Maggie Brown making her last appearance in this country prior to a European tour, as guest.

Other concerts of particular interest to "short haired" enthusiasts are the George Gerhart nights, May 4, 18, and June 2; Rodgers & Hammerstein, May 9; Irving Berlin, May 11; "The Waller concert, May 21, and June 9 at the Pops, May 17, 24, and June 1.

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JAZZ

Thelonious Monk Trio

Well You Needn't
Round About Midnight
The Monk is undoubtedly a man of considerable ability both technically and harmonically but these abstractions on these sides are just too too—and I played them early in the morning and late at night. Needn't doesn't require a Juilliard diploma to understand, but Midnight is for the super hip alone. Why they put the personnel on a side where the whole band plays like a virtuoso organ under the piano solo is a mystery. (Blue Note 48)

Sidney Bechet's Jazz Men

High Society
Jackass Blues
Weary Blues
Salty Dog
For that coterie of Dixie cats who love their two-beat pure and their Bechet throaty, this is just a couple of spits this side of the and The veteran Bechet and a personnel which includes Max Kaminsky, trumpet; George Lagg, trombone; Art Hodas, piano, and Pops Foster, bass, has produced four authentic sides with plenty of meat and little frills. Generally speaking the ensembles are the most enjoyable sections of these platters and, fortunately, take up most of the available grooves. The solos, particularly Sidney's, are interesting, but on the whole not palatable as the full band routines which are occasionally sampling, occasionally rough, and usually enthusiastic. Bechet solos on every side, while other spots are distributed sparingly to piano, trombone and trumpet. Both records, by the way, are 12-inchers. (Blue Note 49, 50)

The Parkers

Half Nelson
Goin' to Minton's
Cheryl
Bird Gets The Worm
Wild Low
El Sino

Album rating—J J J
The Parkers' refers to brothers-under-the-bop, Charlie and Leo on their respective baritones and altos, and if this was intended to be a carving contest, the Bird came away with the honors despite Leo's lively performances. This is good be-bop and the album with its varied personnel offers good examples of some of the best known modernists, as for example: the Parkers, trumpeters Miles Davis, Elmer Evoune, and Fats Navarro and Albert Ammons' boy, Gene, on tenor. Nelson has good blues and Parker solos. Bird is one of those flash tempo boppers. Minton's has some of the fabulous Fats' fluent horn and Leo has enough Leo on it to last for some time. The Bird has good moments on all the sides, particularly on Cheryl. (Mercury Album 8-569)

Joe Latcher

No Name Bangie
Hit The Block
From Capitol's Americana series, Nellie's brother hasn't made a really good side to date and isn't at this rate. No-Name is a shuffle rhythm boogie thing with a vocal by William Cooper. Bangie is another vocal followed by instrumental choruses of no moment whatsoever. (Capitol 40101)

Wilbert Baranco

Blues Rhapsody (Parts 1 and 2)
Two sides devoted to Baranco's Yancey styled blues improvisations. Pretty obvious stuff for a musician of Baranco's talents. (Black and White 850)

Symbol Key

- J J J J Tops
- J J J Tasty
- J J Tepid
- J Tedious

Errol Garner Piano Album

Blue Skies
Don't Blame Me
Memories Of You
Full Moon And Empty Arms
If I Loved You
For You

Album rating—J J J

If there were a "commercial jazz" category, that's about where this album would fit in for it isn't straight jazz by any manner or means. Garner's style is the antithesis of the crisp, single note melodic line style of Teddy Wilson. He plays an exceptionally full piano with both hands moving most of the time; lots of blocked chords, third runs and two handed arpeggios. His grasp of harmony and beautiful changes is brilliant and this set of three discs pretty well illustrates all of these attributes. If there is a weakness in these sides it lies in the coldly metronomic four-four of his accompanying rhythm section. However, it is sometimes understandable in the light of the liberties that Garner takes with the beat on slow tunes where he frequently lags behind in his purposefully draggy phrasing. For You and Memories are excellent sides, while Skies isn't quite up to snuff. (Mercury Album A-24)

Mel Powell

That Old Black Magic
Anything Goes

Admirers of the graceful touch of 88er Powell will rejoice in these, his first solo sides for Capitol, wherein he displays his remarkable technique on top of small band accompaniment. Presumably Mel wrote these arrangements himself, and they reflect and enhance his crisp style. Both spot his nimble left hand and penchant for weird, unexpected changes. Here's hoping there are a number of these in the can. (Capitol 15056)

Rosy McHargue's Memphis Five

They Called It Dixieland
Original Dixieland One-Step
Those who have heard the nucleus of this driving Dixie-style group in person and have felt the infectious excitement of

hearing them in person will be a little let down by these two sides (and the two following). It isn't that the music is ungood—it's simply that the beer-on-the-table camaraderie just isn't there when you hear their two-beat on record instead of in the flesh. They Called is chiefly Rosy's clarinet and ensemble and too lethargic to rate higher. One Step, however, is fast heads-down Dixie and typifies the emphasis of this style of jazz on ensemble rather than solo effort. (Jump 13)

Pete Daily And His Chicagoans

Wolverine Blues
Liberty Stable Blues

Rosy is on these sides too, though tram man Bud Wilson subs for Brad Gowans, Pete Daily for Nick Cochrane on cornet, and a couple of other chairs are different also. Wolverine gives the too seldom heard Joe Rush-ton a chance to play his head off on bass sax, which he does with big-toned finesse. His use of this ordinarily clumsy instrument in a two-beat band is something to hear—always has been, in fact, for he has no equal in the somewhat diminished ranks of Dixielanders. Livery of the laughing cornet and sliding trombone isn't nearly as good a side. (Jump 12)

Ike Quebec Quintet

Blue Harlem (Parts 1 and 2)
The Quintet which includes tenor man Quebec, Roger Ramirez, Tiny Grimes, Milton Hinton and J. C. Heard does a two-sided slow blues with palatable solos by guitar, tenor and piano with a riff out. Ike gets several choruses in his Hawkins mirrored style and it's practically bopish—not a descending minor seventh in evidence. (Blue Note 544)

Albert Ammons

Ammons Stomp
The Clipper

Eight to the bar pianist Ammons and his tasty little jump band come up with a pair of originals—one good and one not quite so good. Clipper is a slow red light blues style opus, principally piano with but scant relief from alto and trumpet stints. Stomp is the kind of up-jumper that Ammons does so well with and spots good piano, worthwhile trumpet and alto choruses as well. After the 88 opener, trumpet and alto solos. Ammons works it into a boogie with a background riff winding it up. (Mercury 8075)

Charlie Ventura

Eleven Sixty
Southern Me

Eleven Sixty is an earworthy example of the kind of punchy, fresh small band jazz that Ventura and his cohorts were playing all through 1947, and follows the same pattern that has become standard with them on originals. Sixteen piano opens it, then the tenor-tram-vocal unison riff with Ventura, Winding and Buddy Stewart, followed by instrumental choruses and a takeout that duplicates the opening. Soothe is a drab tune to

start with and Buddy seems to feel that way, too. Good tenor chorus though. (National 9043)

T-Bone Walker

T-Bone Jumps Again
I Want A Little Girl

Jumps is a tame riffer with fairly interesting trumpet and tenor but not too much else. T-Bone himself sings Girl in a modified blues shout style and gets his guitar too close to the mike in the process. He has an energetic style for this type of vocal and this should have been a more acceptable coupling. (Black and White 125)

SWING

Stan Kenton

The Peanut Vendor
Thermopolis

When Raymond Scott did queer things to the peanut peddler some years ago with his Huckleberry Duck band, the authors probably thought that nothing quite as fantastic could ever happen to their innocuous little rhumba. But as it develops, they hadn't seen anything. Rugolo is the transformer this time and his modernistic scoring for the Kenton band is as energetic and a heck of a lot more rhythmic than most L-A bands' arrangements. Kenton's multifarious rhythm section really gets a beat going, and the high unison trumpet figures that are entirely out of phase with four to a bar rhythm are unique. Thermopolis is a moribund, impressionistic thing concerned only with mood—and a depressing one at that. It's pretty typical of the new sounds that the band is experimenting with but to these ears at least these sounds are undistinguished and monotonous. (Capitol 15052)

Charlie Barnet

Pompton Turnpike
Charleston Alley
Gal From Joe's
Rockin' In Rhythm
Little John Ordinary
Southern Fried

Album rating—J J J
This is Barnet's first album and though the titles are for the most part old, the scorings are brand spanking new ones by Neal Hefti and Andy Gibson among others and reflect the band's affinity for bopish stylings. This is a good album though some of the arrangements are not quite so well constructed as their forbears. Southern is one, however, that surpasses its original with clever manuscripting, stand-out solos and well rehearsed performance. Rockin' is another good side, with a scat vocal by Bunny Briggs weaving in and out of the entire arrangement. Gal has fair Barnet but is mostly that plus saxes and is rather meager in ideas. Charleston and Pompton, two of the rifiers that Barnet is best known for, feature good brass work on the former and a conversational bit betwixt sax and trumpet on the latter. Little is somewhat over-arranged and screechy in (Modulate to Page 20)

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DIGGIN' DISCS with Tom

(Jumped from Page 19)

spots but pretty fancy in others. Barnett has one of the few real swing bands left so leave us encourage him and some of the fine men who made these dates, including Jimmy Nottingham, Clark Terry, Dick Shanahan, Jimmy Callahan and Joe Graves. (Apollo Album A-13)

DANCE

Gene Krupa

Just You Turned The Tables On Me
Teach Me Baby, Teach Me
The drummer's man's new girl singer, Dolores Hawkins, gets both these sides and isn't too impressive on either yet. Tables after the vocal sports a fine tenor solo and the powerful backing that Dolores gets on the end should soon inspire her to better performances. Teach Me is a hacker and even Gene's framers couldn't do much to or for it. (Columbia 38141)

Ted Weems

Just Sally Won't You Come Back
Ciribiribin
Here's poor old Sally again, first sung and then whistled, and it couldn't have happened to a clankier tune. Ciribiribin gets similar handling with an opening ensemble, a whistler and then a duo between flute and the whistler which is kinda cute at that. (Mercury 5113)

Tiny Hill

Just You Know Susie
Just Sam
Characteristically jazzy Tiny Hill arrangements with two vocals on each and stop time ensemble with fly swatter drum fills. Man, this will absolutely kill them down at the Blue Moon tavern. (Mercury 6076)

Harry James

Just Nina
Just You Can't Run Away From Love
Harry has a field day on Cole Porter's Nina which he takes as a straight swing instrumental and allots himself almost two full choruses both played with the guts and assurance that Harry can put on display when he's in the mood. The brief alto solo could be Willie Smith. Flip-over is a tired ballad sung by Marion Morgan. (Columbia 38152)

Johnny Green

Just Cover The Waterfront
Cognette
Out Of Nowhere
The Storm Is On The Beam
Body and Soul
I'm Yours
You're Mine You
Easy Come Easy Go
Album rating—
Every one of the fine numbers in this album was written in part by Johnny Green which should remind you of the tremendous stature of this versatile tunesmith who also directs the orchestra, plays piano on several sides and probably along with Ted Duncan and Danny Gool did a good share of the arranging. Besides the straight orchestral treatment Green has used Kay Thompson and her singers, Barbara Ames, and baritone Ralph Blane on vocals. The only reason that this package is a borderline case for a higher rating is the studio band-ish atmosphere of the arrangements and vocal performances. To some it won't matter a bit, however. (Decca No. A-571)

Herbie Fields

Just You Turned The Tables On Me
Just I Wish I Knew The Name
Both tunes get fairly commercial stylizing from the Fields full band which is surely a new-worthy item. However, neither side is in the tasty class, though we understand that Herbie has some on the way that are excellent. Tables is sung by Pat Flaherty and Herbie himself takes a vocal on Wish and despite a few uncertain moments does a surprisingly good job—better right now than some on wax and with a heck of a lot



better prospects for improvement. (Victor 20-2747)

Freddy Martin

Just The New Look
Just The Jungle Rumba
Look is a vocal dissertation by the Martin Men on the characteristics of women's current dress styles and has some fairly amusing lines. Rumba is mostly the fluent work of Martin's talented ex-pianist Barclay Allen and the man really gets around with a wonderfully clean touch. The Martin rhythm makes with a pretty authentic Latin-American beat, too. (Victor 20-2769)

Carmen Cavallaro

Song Hits of 1932
Album rating—
This is another in the series of albums being produced by Decca to include the song hits of any given year. Thirty-two includes such notable items as Star Dust, How Deep Is The Ocean, Soft Lights and Sweet Music, April in Paris and a number of others. This is a better album than some of the others partly because of the excellent tunes but principally because of the polished performance of pianist Cavallaro who is right at home with his four-man rhythm section and a society tempo to play against. (Decca Album A-1932)

Marlene Fingerle & Arthur Schutt

Song Hits of 1926
Album rating—
This is ditto the above with tunes like Charmaine, Black Bottom, One Alone, Red Red Robin, Valencia, etc. The tunes aren't nearly as choice as 1932's and the pianistics of Fingerle and Schutt are all too representative of the style of piano that was popular that many years ago. (Decca Album A-1926)

Clyde McCoy

Just Sugar Blues
Just Way Down Yonder In New Orleans
Sugar is McCoy's flutter-tongued, plunger-styled cornet solo only on a different label. Orleans is in the same vein. Do you suppose this would work twice in the same generation? (Mercury 5118)

Tex Beneke

Just Encore Cherie
Just Saturday Date
The Beneke band which could do so much more than just act as a backdrop for vocals, still continues along that loot-lined trail. Garry Stevens sings Cherie in his unaffected style and Tex does the rhythm side. (Victor 20-2770)

Jimmy Dorsey

Just I'll Always Be In Love With You
Just The Same Little Chapel
Jimmy sounds much the same as he did five or more years ago and that is principally what is wrong with his current releases. Love is torched by Dee Parker with Jimmy's clarinet in between. Chapel, an unoriginal banality, is 100 per cent vocal—Bob Carroll's. (Decca 24363)

Vaughn Monroe

Just It's The Sentimental Thing To Do
Just Like We Used To Do
You can say one thing about Monroe without fear of contradiction and that is that the guy is consistent. And though there is undoubtedly a lot of savvy in the axiom that you should never change a winning game, it sure gets monotonous listening to Vaughn and his Moon Maids illustrate that a dotted eighth and sixteenth should be sung just that way. (Victor 20-2748)

Jimmy Zito

Just The Man With The Horn
Just Naive
It's easy to tell from the likes of Horn why Les Brown made Zito one of the highest paid sidemen in the business. He has one of the prettiest tones on a brass instrument of any horn astudio or afoot. Horn is not jazz, but a melodic original, co-authored by Delange and the late Jack Jenney, and Jimmy's fat, lucid tone makes it something worth hearing. Naive is another side combining the abilities of Z. and Helen O'Connell who sounds as good as she ever did, though the tune is trite. (Coast 8031)

VOCAL

Alan Dale

Just My Guitar
Just The Isle Of Capri
Good singer, this chap, and getting progressively better. My Guitar is handled adequately but is too drab a tune to match the talents of singer Dale. Capri turns out surprisingly well as a long-meter rumba under the expert directing of Ray Bloch. (Signature 15183)



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King Cole

Just Nature Boy
Just Lost April
Nature is something that has to be heard to be appreciated—a delightful half narrative nostalgic tune sung by the King and backed not by his trio but by the impeccable strings of Frank DeVol's orchestra. It proves once again that Cole can do just about anything in music and make it sound good and this side is bound to be one of the biggest commercial and artistic successes of the year. April is just a shade less noteworthy—a fine tune and a concert style background for the vocal. Carlyle Hall does the accompanying on this coupling. By the way, the piano on Nature is Cole's—but Buddy's, not Nat's. (Capitol 15054)

Larry Raine

Just Leave It To Me To Remember
Just Too Soon
Russ Garcia's super intimate backgrounds on this coupling unfortunately show up some of Miss Raine's deficiencies of tone and intonation though these will undoubtedly disappear with ex-

perience. Pretty tough having to try to live up to the eulogies of a devoted publicity agent—though she may one day at that (Publicity Records BA-104)

Connie Haines

Just You Made Me Love You
Just Will You Still Be Mine
The pert Miss Haines is on (Modulate to Page 22)

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Diggin' The Discs—Tom

(Jumped from Page 20)

tainly coming into her own these days and she would undoubtedly be one of the first to admit that the topside backings of Ray Bloch have a lot to do with it. She's staging more freely and with better tone, intonation and timing than ever before. Love isn't quite old enough for a revival but here it is anyhow. Mine is a bounce novelty with slick lyrics. Excellent recording job, by the way. (Signature 15168)

Frankie Laine

That's Liberty
In The Wee Small Hours
It's probably the material that Frankie has been getting lately but his recent platters have certainly been a far cry from some of the earlier ones that put him on top. Wee is a blues type tune replete with hip colloquialisms like "too strong," "laughs," and what-not and is of little or no consequence. Liberty is a clanky one, too, and on top of that the recording is shallow and the band mediocre. Other than that everything is fine. (Gold Seal 7763)

Doris Day

It's The Sentimental Thing To Do
It's A Quiet Town In Crossbone County
Everyone seems to be waxing sentimental but is still isn't much of a song. And that goes for Crossbone, too, a fairly humorous novelty concerning the perils of living in said county. The jukes will probably grab it however. Other than the material, Doris is singing well, though she sometimes lets her husky whisper on long tones get so far away that the tone is lost. (Columbia 38159)

Rendezvous With Peggy Lee

I Can't Give You Anything But Love
Why Don't You Do Right
Don't Smoke In Bed
Them There Eyes
Stormy Weather
Dead I Do
Album rating—
Musicians are apt to find themselves unconsciously listening to the backgrounds in this album instead of the fluid voice of Miss Lee. Not that they detract or take away from her efforts—it's only that Dave Barbour and a couple of other Joes around the Capitol studios do such a superb job of spotting vocalists. In Barbour's case the reason is simple. He uses arrangers like himself, Benny Carter, Billy May, Harold Mooney and Heinle Beau. And he uses musicians like Nick Fatool, Buddy Cole, Herbie Haymer, Ray Linn and Zeke Zarchy, most of whom (including the arrangers) played on these sides. And then he probably rehearses their heads off. Let's see now—oh yes, Peggy sings great, too. Stormy is a Carter arrangement and has a bridge background that will kill you. Baby gets the bounce treatment, and Dead, by Barbour, has a fine ensemble-plus-guitar phrase that splits the vocals. Why Don't offers an interesting comparison in development between the Peggy of Goodman days and now. Smoke is a somnolently beautiful tune by Willard Robison. One criticism: Miss Lee seems to have adopted as standard equipment a characteristic glissando in her phrased choruses which is sometimes attractive, sometimes not so attractive. (Capitol Album CC-72)

Vic Damone

Crown Without A Thorn
Paris Angelicus
That Feathered Feeling
Worry Worry Worry
With two corny bounce tunes and two unsuitable religious hymns, Mercury blithely passes up Da Moan without a single crack at his real forte—the slow sweet ballad. Thorn and Paris are beautiful hymns, but Vic doesn't have either the big rance or big voice to sing songs of this character. The accompanying choir sounds like it is located at the other end of the hall. (Mercury 15062)



Fencing enthusiasts, this goes on every night.

Richard Dyer-Bennett

The Devil And The Farmer's Wife
The Old Maid
Eggs And Marrowbone
Vilikena And His Dinah
The Willow Tree
Scappin' Song
Greenaloeses
Oh Sally My Dear
Album rating—
Dyer-Bennett, the 20th-Century minstrel, is one of the country's most apt interpreters of American folk music and his homey renditions with only guitar accompaniment (his own) are fresh and graceful. If you like folksy, old time singing, this is a good one for your collection. (Decca Album A-573)

Vic Damone

Haunted Heart
Tell Me A Story
Signals—Check! This disc arrived after the two reviewed before. Both tunes are far more suitable to the Damone style of warbling and as a result develop into much more satisfactory performances. Haunted has been done by practically everyone, but few have done it as well as Mercury's boy. Story is schmaltzy but pleasant. (Mercury 5120)

Johnny Mercer

Coosus
The Hills Of California
The Goofus narrative in a purposefully corny garb teams Mercer with the Pied Pipers, while Hills, a new novelty tune, puts him on his own. Juke fare strictly. (Capitol 15051)

Buddy Clark

Talking To Myself About You
Spring In December
Typical Clark warbling. Talking as authored by Messrs. Stordahl and Weston is a pretty fair tune. Spring is fair—not pretty. (Columbia 38153)

Anita O'Day

Malaguena
I Told You I Loved Ya
Anita bops her wordless way through Ralph Burns unusual arrangement of Malaguena, first by herself, then joining hands with trombonist Ray Sims after his interim solo. This is pretty cute stuff. Loved is the Now Get

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Out version. Both sides are somewhat marred by poor surfaces, on my copy at least. (Signature 15181)

Fred Waring

The Holy City
Waring's chorale music is usually much more acceptable on records than is his instrumental work. This is a beautiful rendition of the lovely Holy City religious theme and occupies both sides of a 10-incher, featuring the glee club and Stuart Churchill as soloist. (Decca 24337)

Frankie Laine

May I Never Love Again
That Ain't Right
This is more like it. The bluesy That Ain't Right is a perfect vehicle for the sometimes shout style of Frankie. He handles the clever lyrics with verve. May is a slow sweet ballad. (Mercury 5114)

The Pied Pipers

At A Sidewalk Penny Arcade
Crying For Joy
Having indulged in a little top blowing on the subject of the Starlighters in the last column it is only fair to report that their running mates at Capitol, the Pipers, are very much in the running for top vocal group honors too. These are both good examples of their cohesive rhythmic style and particularly good illustrations that, as a female lead in vocal groups, June Hutton has few equals. Penny is ballad-ed and Crying gets more of a jump treatment. Weston in support. (Capitol 15057)

Monica Lewis

Tony Spumoni
The Gentleman Wouldn't Say Goodnight
A couple of barren tunes didn't do Miss Lewis any good on this date. Spumoni is an unfunny

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novelty and Gentleman should have said goodnight before he was recorded. (Signature 15181)

Frank Sinatra

I've Got A Crush On You
Ever Homeward
Crush, the old Gershwin tune from Strike Up The Band, double features the Voice and Bobby Hackett who introduces, then weaves in and out of Frank's vocaling with a 16 measure spot between choruses. The idea is wonderful but Hackett plays not quite so well as he is able to. Homeward, from that Bells picture, is a lackluster tune. (Columbia 38151)

Baltimore — Johnny Moore's Three Blazers open Friday (23) at the Club Astoria here for one week, following which they enter Chicago's Regal theater for the week beginning May 7.

'Royal' Suite Debut Slated

New York—Count Basie will highlight his Carnegie Hall concert this Saturday with the performance of his Royal Suite. The Count's new opus will be played in three movements—blues, boogie woogie and jazz rhythm. Other highlights of the concert, which will be presented as a cavalcade of Basie music of the last twelve years, will be instrumental solos by Paul Gonzales and Buddy Tate, tenors; Earl Warren on alto; Harry Edison and Clark Terry, trumpets; Dickie Wells and Gene Matthews, trombones, and Jimmy Rushing. In addition, some of the Basie albums are expected to "sit in."

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Bachelors' Gal



Hollywood—This is Charleen, who sings with the Bachelors at the Hob & Nob club on Ventura boulevard. Seymour Heller blows the sirens and handles the claque for this pretty miss, as he has officially taken over her personal management.

were trying to talk Musicraft into a separate contract. I tore down to the company's office, burst in, and started a scene that Ben Hecht couldn't have improved on. Betty, Bernie and Les were accusing me of cheating on royalties.

"Actually I'd received no royalties, and still haven't. To this day I've never seen royalties from Mel-Tone records. Decca was a straight sum deal, and Musicraft still is paying its debts I guess. Also, we got advance money when we recorded.

"So that was the end. Ginny joined the Mello-Larks. A hassle followed over who would get the name Mel-Tones, which was admittedly Bernie Parke's idea, but was also certainly a play on my name. I had considered it a trade mark of sorts.

Gastel Break

"I tried out with three groups after the break up. None of them 'had it.' Feeling like the bottom had been reached, I was asleep one morning when Carlos Gastel phoned me. Gastel for my dough is a great man. I had known him, and he'd borrowed some Ellington transcriptions I had from time to time. It was about 4 a. m., so I assumed he wanted the trans again, and told him to go to — and to sleep. But he'd just heard one of my records and evidently discovered he 'had to manage me.'

"He advised me to let the group keep the name Mel-Tones, because I would be doing solo work from then on.

Corrects Falsehood

"Since the day that I broke up with my vocal group I've heard no less than 25 people tell me that both Les Baxter and Bernie Parke have stated that they did the arranging for the unit. Although I'm no longer associated with the Mel-Tones, it hurts to think that erroneous statements like that can be forthcoming from two people who are essentially good guys.

"At no time did either of them have anything to do with any arrangements for the Mel-Tones. I wrote everything for the group from November, 1943 until our split in late 1946.

"The arrangements I made have been a source of pride and comfort to me, and while I have no personal or financial interest in what is left of the Mel-Tones (I understand now that only two of the original members are left). I flatly state that I wrote each and every arrangement they sang while we were associated.

"Just a final plug for my accompanist, Buddy Neil. I met him during my last stay in New York at the Warwick hotel. Buddy, who had played with Bothwell and Krupa, came up to me, told me that he admired my work. I asked him to play, told him I admired his, and hired him. Period."

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