

City, Radio, Theaters Band To Boost Video

By JACK EGAN

New York—While the peace pact between the radio-television industry and James Petrillo hasn't exactly sent musical stock in the video circles booming, it has set fire to the fuse and the use of musicians on the sight-sound wireless is gaining momentum, very slowly but surely.

The main delay has been due to negotiations between the stations and the union concerning scale. Until this is settled, musicians have been used by special permission of the AFM, with only one commercial program in this city using union music makers.

Ross Leads Off

Lead-off video commercial is the Lanny Ross show, sponsored by Swift and Co., featuring a 14-piece orchestra under the direction of Harry Simeone, who doubles as pianist. Setup includes four violins, cello, viola, string bass, harp, three woodwinds, drums, vibes and piano. Regular staff members of NBC are used, including Mack Shopnick, bass; Paul Ricci and Louis Biamonte, saxes, and Terrence Snyder on vibes.

Occasional programs on NBC's WNBT and the other two video outlets in this city, WCBS-TV and WABD, have used pianists, but when this happened it was only done by special union clearance. This situation now has been remedied of course, with new terms agreed upon, 88-2/3 per cent and 75 per cent of network scale for one station and network telecasts respectively.

Himber Seeks Tele Remote

Richard Himber has been pulling strings to get a remote television pickup for his band at the Tavern-on-the-Green but no arrangements had been completed by press time.

Records continue to serve as a main source of musical supply in most television studios, with Paul Weston's three albums of instrumental standards apparently getting the major play.

Philly Sponsors Morgan

In Philadelphia a similar ripple of activity is going on with the Admiral radio corporation sponsoring Henry Morgan each Sunday night over WFIL's TV station. A sextet assembled by Norman Black, violinist, but which plays without him, turn-

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Bop And Ivy Mix At Last

New York—A recent release announced that Dizzy Gillespie would lecture on and demonstrate be-bop music at the New England conservatory of music this spring, a fact which was roundly denied by the Boston Institute.

However, the be-bop phase is being added to the curriculum of another school, with the inclusion of a course in be-bop singing at the Mabel Horsey Studios here. Dave Lambert, organizer, coach and director of several vocal groups, will conduct the classes which will also feature modern group singing. The new course is scheduled to start May 18.

The Cincinnati conservatory of music, usually concerned with the more subtle forms of musical expression, presented a concert of contemporary music in the jazz idiom last week. Students participated in the playing of their own and standard jazz compositions.

Harry, Ted Haunt Court With Horses

Hollywood—Mixing the band biz and horse racing doesn't make the harmony one might think—and, if you believe otherwise, ask Harry James and Ted Fio Rito.

James and wife Betty Grable currently are instigators of a suit in superior court for a refund of more than \$100,000 they paid for seven horses, claiming that the bangtalls were not only waiters but that one was blind.

Meanwhile, the couple is being sued by their trainer, who claims \$14,000 damages for being fired without due cause.

Fio Rito is suing his trainer for alleged negligence in the care of six mares and foals. And, in return, his trainer is suing Ted for monies due him, he claims, for the care of the animals.

Benny For Carnegie

New York—Benny Goodman, plus sextet, has been booked for a Carnegie Hall concert May 10, the clarinetist's first NYC appearance in two years. With BG will be tenorist Wardell Gray, pianist Teddy Wilson, bassist Jack Lesberg, and guitarist Mundell Lowe. Pianist Joe Bushkin will lead an alternating unit for the affair. After Carnegie, Benny treks west for several Chicago dates, preceding his opening at Philly's Click.

AFM Sets 1948 Free Music Plan

New York—Carrying on its policy of providing free musical entertainment for the public, the AFM will spend \$1,738,721.62 during the next nine months. This money is from the fund set up by royalties paid on records and transcriptions under arrangements with recording companies terminated December 31, in compliance with the Taft-Hartley Act.

The 1948 figure exceeds by \$300,000 the amount spent last year, which provided 10,495 gratis public performances.

Allocations of the fund are on a per capita basis to the federation's 700 locals, each local to receive \$9.40 per member for the first 5,000 members and \$1.78 per member thereafter. Locals may make their own decisions on the kind of projects for which they employ the musicians, but all events must be free to the public.

Billie Nixes Ed For Joe

New York—In a dispute settled via a confab at the American Guild of Variety Artists' office, Billie Holiday discharged Ed Fishman as her personal manager and put her business affairs in the hands of Joe Glaser and his Associated booking outfit.

Fishman was appointed sole manager of the singer by her when she was released from the government institution in mid-March. However, an exclusive agency contract with Glaser's

ABC had been on file with AGVA and, while Billie had sent a letter discharging the Glaser forces, this matter was left in the air since she had not followed regulation procedure in terminating the deal.

In the AGVA meeting several days ago, Billie made void that letter and asked that her deal with Fishman be abrogated. She also asked for an accounting from Fishman of finances since her release. This was forthcoming at press time.

Chubby Fronts A 'Too Good To Be True' Unit



Chicago—What's happening in Chubby Jackson's newest co-op effort, partially pictured, should happen to music in general. The all-star sextet, which holds at the Blue Note here through this Sunday night, includes (l. to r.) bassist Chubby, pianist Lou Levy, tenorman Georgie Auld, trumpeter Howard McGhee and trombonist Bill Harris. Drummer Shelly Manne

is more than active in the unit, though not shown here. Wonder of wonders! Showman Jackson, on a "more than just music" kick, has Shelly singing standards, Auld warbling *Route 66*, Harris chanting in a new vocal trio within the band, The Three Noodnicks, and Chubby himself does a wonderful imitation of Billie Holiday. Staff photo by Ted.

Herman Attacks Mathematics In 'Progressivism'

By WOODY HERMAN
(As told to Eddie Roman)

Hollywood—"The words 'progressive jazz' today are less understood by both musician and layman alike than was the word 'swing' ten years ago. Yet, everyone talks 'progressive jazz.' It's meaningless.

"A certain cult of leaders and arrangers, admittedly schooled, but blinded by the brilliance of their own catch phrases, in the last few years have trimmed the words to their own dimensional liking. They have molded 'progressive jazz' through an abstruse pattern of mystic formulae into an ethereal incantation only they are subtle enough to comprehend and adore. They have become so concentrated in the study of the structure of arranged jazz (this to them is the 'progressive' approach) that they have lost all conception of the possible beauty of the natural jazz form.

"In its arranged form, jazz to them has become mathematical. They arrange by slide rule. And, in following this prescribed code, they sacrifice the result for the construction.

Jazz Too Fluid

"Jazz cannot be that tightly patterned. It is loose, fluid, and cannot be attacked mathematically.

"Except in rare occasions, a musical composition should be treated with respect regarding what the writer had in mind when he composed it. The true challenge to every leader and arranger is to make something worthwhile of each tune attempted without unnecessary distortion.

"The 'progressive jazz' clan is defeating its own purpose. They feel that they can only present their 'new art' in concert form. And, in this respect, they expect the public to absorb and understand in four hours what they spent ten to twelve years to devise. When this fails, they turn to volume. If the public can't understand their work, at least they'll be impressed by its loudness. Jazz can't be interpreted in just one volume sound. It is the flexibility of dynamics that

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Current Kenton Ork Box Score

Chicago—Stan Kenton played his two concerts here last month with six trumpets. Localite Ed Badgley broke in with the section, replacing Ken Hanna when the band left town. Conte Candoli has replaced Al Porcino. Contrary to rumor, Conte will remain with Kenton. Porcino left for a needed operation.

Trombonist Harry Divito replaced Eddie Bert, who left Stan because of "road trouble." Likewise nixing wise-boy gossip, tram man Mill Bernhart won't leave the band.

Kenton, who turned down an offer from NYC's philharmonic to work a solo 88 spot with the symph, may take up the long-hair proposal next year, to appear in concert with his full ensemble.

Atlantic Platter Signs Raeburn; Boyd Discs Out

New York—Boyd Raeburn completed a deal with Atlantic records whereby the platter firm will press and release ten sides he cut prior to the ban.

The leader cut the masters on his own, with Ahmed Ertegun, Washington socialite and jazz fan, and Herb Abramson, then National records recording director, supervising the session. Ertegun and Abramson later formed the Atlantic company.

Featuring Glinnie Powell (Mrs. Raeburn), the first sides, *Trouble Is a Man* and *How High the Moon*, were released last week. Atlantic is negotiating with Willard Alexander, Raeburn's manager, for a post-ban contract with Boyd's new band.

Glen Island Inks Gene

New York—Gene Krupa and his orchestra have been signed to open a four week run at the Glen Island Casino, New Rochelle, when the roadhouse begins its 1948 season May 29. No other bands have been signed as yet, though talk has Ray Eberle on the inside track. Joe Waller, who also operates the nearby Post Lodge, will manage the Casino this year. Shep Fields had it last season.

McPartland On the Cover

Genial James, he of the Bixian cornet, signed last month with the Glaser office who countered in turn with a two week booking (with options) at Milwaukee's Stage Door, where the McPartland crew opened April 26. Pianist-fra u Marian, recently returned from a vacation in her homeland, England, will be featured with Jimmy, as will Ben Carlton, bass; Chick Evans, drums, and Lou Ranier, clarinet. (Mike Shea Photo)

Scott Musicians Make Long Story Short Hampton Breaks It Up With Carnegie Concert



Chicago—This is a photo of the Raymond Scott quintet interpreting the Scott composition *To Make A Long Story Short*, a hillbilly burlesque and one of the "visual" things Raymond is trying to do. From left to right are: Joseph Palmer, tenor; Dick Mains, trumpet; Scott,

singer Dorothy Collins, Jerry Winner, clarinet; Kenny John is the drummer and Irving Manning the bassist. Scott's musicians, who reportedly get the job through ads in the *New York Times*, seem an uninhibited and happy group. Staff photo by Ted.

Raymond Scott Quintet

Reviewed at the Rag Doll, Chicago.
Chicago—Raymond Scott has a theory. This one has to do with "visual" things his quintet, recently at the Rag Doll here, can do.

For such a musical person as Scott, as precise and reserved and vocal a person, to take to the "visual" is quite a step. It's a step advocated by some friends-of-musicians recently to help avert the bad business threatening the musical world, and also to get in on the newly-opened television screen.

Scott's appeals to the eye are going over pretty well, although they are definitely in the experimental stage as far as Scott is concerned. His *In A Subway Far From Ireland*—rumble, thumble, tumble, humble went the wheels. Snicker, snacker went the crowd—they know not how it feels—by singer Dorothy Collins, while the chorus (trumpeter Dick Mains, clarinetist Jerry Winner, tenor saxist Joseph Palmer) come in with "Does your mother come from Ireland"—and his burlesque on hillbilly, *To Make A Long Story Short*, are clever and funny.

Svengali Raymond

Scott and his trilbys know each other so thoroughly and can share the little intermural jokes so completely that it may be a bit difficult for an audience to understand their East Indian

Oriental Dance Group number. Not only don't most of the barside customers know that it's a satire on Bali-type dancers, but they're apt to feel as adults do when the children put on some hilarious, and totally incomprehensible, stunt or charade. Someone's having a fine time, but you're not sure why and thus feel a bit embarrassed.

It might be better, or infinitely worse, if they used props. But Scott says "no props at any time! Everybody uses props. The minute anybody gets visual it's funny hats and gags and I don't want to do that."

Same Song, New Men

Otherwise, the Raymond Scott quintet is very like the quintet of years ago. The same metronomic quality—and the same appeal to Scott lovers. This also means the same qualities which repel an almost equal number of persons.

His men are all excellent musicians. They could probably hold their own in any kind of musical organization. The remarkable thing is that they all seem to want to be in the unique kind of group they are in. The control Scott has over them is absolute. Dorothy Collins, who has studied the Scott theory of singing for six years ("I am its only exponent," she says), asks Scott "Shall I vibrate?" Raymond replies "No," and Dorothy does not vibrate. One is forced to wonder what

Miss Collins would sound like if she let go. But don't get us wrong, she sounds fine now. Perfect intonation, perfect timing, perfect—well, everything Scott has included in his theories on singing, of which Dorothy is as yet the only exponent, as she says.

A slightly new element, however, has crept into the Scott collection of sounds. You can find it in the middle of the program piece *Rag Doll*, in between the duckish sounds and the powerhouse wheezes. It is the dirge-like clarinet and tenor duet, with the trumpet coming in at the end. You're supposed to see the little rag doll lying torn in the dust, but forget that. It's sad and soulful music, but music. More of it comes in the new Scott composition, *Serenade*. It has the feeling of a symphony behind it (still with clarinet, piano, trumpet, tenor, bass and drums), and the wonderful solo clarinet work of Winner, who gets a vibrato-less sound that is bassoon-like and eerie. Scott thinks that maybe he should have called it *Elegy*.

Goodies

Other things to note: the good work of bassist Irving Manning and the fine drumming of young Kenny John. The great contrasts in volume and mood within almost each piece. The unusual treatment of the old Friml chest-thumper *Song Of The Vagabonds* ("Sons of toil and danger, will you serve a stranger," etc.), which becomes a fine jump tune. The beautifully lucid *Mountain High, Valley Low*, which has become the newest Scott standard.

Scott has controlled his musical excitement right down to the point before he smothers it, either in a whisper or a crash. But this reviewer, and a lot of other people, like it anyhow. —pat

Roost Institutes Bop Weekends

New York—The initial be-bop session held at the Royal Roost rang the bell so loudly that Ralph Watkins instituted a series of weekend sessions supplanting the original Tuesday night series after two weeks.

Featuring such kingpins of bop as Tadd Dameron, Allen Eager, Kai Winding, Ray Brown, Dexter Gordon, Red Rodney, Milt Jackson, Joe Harris and Cecil Payne, the sessions snagged the spotlight weekend before last to be repeated Friday, Saturday and Sunday nights.

New York—Scheduled for an 11:30 p. m. post time, the Lionel Hampton concert actually got off at midnight with a special half-hour broadcast over the Mutual network from Carnegie Hall. Lionel doesn't exactly feature slumber music so the bash went off with a bang. On the whole, it was a full 120 minutes of up tempo blasts and bleeps that sent close to 2,000 spectators into a frenzy.

It was, in the words of the Carnegie management itself, the most demonstrative audience ever to attend a function of any kind in the great hall of music. It is doubtful, and hardly probable, that it ever will be topped.

Leaping Audience

Every time there was a break in a boogie—and the band played three different boogie selections during the evening, all similar—practically the entire first three rows leaped into the air with a shout.

What used to be called jitterbugs made spectacles of themselves dancing together in the aisles and front of the orchestra. All dancers were of the male species.

Parade For Finale

The concert wound up with Hamp's regular clincher, *Flying Home* and the parade of the band, single file, down the steps from the stage and through the aisles around the orchestra floor.

The civilian "cats" who had confined their dancing to the audience section, by now swarmed all over the stage, making wild gesticulations, pecking (ye gods, are they still doing that?) and pawing the musicians as they climbed the stairs to return to the stage.

'Never Again,' Manager

And with that, the entire audience on its feet, those on the orchestra floor standing on the seats, Lionel Hampton's parade through Carnegie Hall ended. Hamp by now in his shirt sleeves and ringing wet.

It was then that John Totten, manager of Carnegie Hall and technical advisor on the long haired movie of the same name, wiped his brow, heaved a sigh and quietly announced, "No more stairs from the Carnegie stage."

—jcg

Gabe To Texas

New York — Erskine Hawkins and his orchestra have drawn the prize plum assignment at Port Arthur, Texas, playing the city's birthday celebration at the Pleasure Pier and West Side Auditorium Friday and Saturday, this week. Highlight of Hawkins' appearance will be the presentation of a special tune he's written for the occasion, *Martha From Port Arthur*.

NJF Sponsors Louis Concert

New Orleans—The reactivated National Jazz Foundation presented Louis Armstrong's all-stars in a benefit for the American cancer society at the municipal auditorium here April 30. "Exotic dancer" Stormy, now billed as "America's Most Beautiful Band Leader," shared top billing with Louis, as did Ed (Snoozer) Quinn (ex-Paul Whiteman), and Stella Oliver, widow of "King" Oliver. All were presented with NJF awards.

New Orleans' Mayor Morrison invited Armstrong to participate in a special project of the city's recreation department slated here for late this month or early June.

Fox Magnates Deny Russia's 'Pirated' Rap

Hollywood—A publicity plum dropped into the laps of 20th Century-Fox picture pluggers as four prominent Russian composers set up a loud howl from Moscow that their music was being "pirated" in the score to *The Iron Curtain*.

As reported in *Down Beat* of April 7 (maybe that's where they heard about it) score to the picture will contain excerpts from works of Shostakovich, Prokofiev, Khatchaturian and Miaskovsky. The music used is that by the composers mentioned which has been banned in Russia because of its "decadent, bourgeois character."

Studio officials declared that rights to the music had been cleared through the usual channel, a holding company which controls the performance rights to practically all Russian music that is not public domain.

Shaws To Part

New York—Artie Shaw and his wife, authoress Kathleen Winsor, parted company here and Mrs. Shaw's attorneys announced that she will seek a divorce though "they remain on the beat of terms."

Benny Rides Again, And Often



Pasadena—Wonder where he keeps those? This is plaque number ten naming Benny Goodman as *Best* readers' favorite soloist, here presented by daughter Sophie at a recent Gene Norman *Just Jazz* concert. Research revealed that Benny has at least 11 other *Down Beat* awards (for fave band, combo, clarinet) cached somewhere around his castle.



"Okay, Sewicki—I believe you can consider the job yours."

Woody Herman Calls Moderns Mathematicians

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gives a composition its true proportion.

"Many bands today carry too many men. And, although most of them are competent sidemen, they can't be used to any advantage musically or arrangement-wise. Such leaders are ignorant of sound and balance essentials. Take strings, for example. When strings are wanted, the leader will add twelve. If he has more than two brass in the band, this makes an impossible balance, for it is an established fact that, according to sound and balance ratios, ten strings must be added for each brass.

Strings Essential

"Yet, I've found strings to be necessary at times. In a recent picture score, to interpret a march of toys, I added strings, a French horn, harp and woodwinds. But, in this, the brass was diverted to keep a balance.

"I believe the instrumentation of a band must be based on what a band is trying to do musically. I like best to work with four rhythm, eight or nine brass and five saxes, excluding myself. And, in these sections I insist on a goodly scattering of soloists. We've often been criticized for using too many head arrangements.

"What the critics don't understand is that jazz can't be an arranger's paradise with every note for every instrument scored from the first to the final bar. It's a downright insult to a sideman's musicianship.

Single Thought Trite

"Soloists are the only true interpreters of jazz. To use the word 'progressive' and let one man do the musical thinking for the whole band is childish. The ideas that pour out of head arrangements are fresh. To use the ideas of one arranger over and over every time a number is played is like serving up baled hay—it gets awfully dry.

"And, yet, these 'progressives' cry that they can't be compared with the symphonic orchestras. They claim that they don't have that cold symphonic sound of musicians playing for a conductor. That's a laugh!

"These so-called 'progressive'

bands are as bad in one extreme as the strictly commercial bands are in the other. Both overwork their tunes. The 'progressives' insist upon working everything up so that even the composer couldn't recognize his material, while the commercial bands play everything down to its simplest form. Both extremes employ unnecessary sounds, trumped-up intonations and hang their own cliches on every tune to make them stylized.

No Satire

"The most pathetic failing of the die-hard 'progressives' is that they've lost their musical sense of humor. And, in virtually all jazz there is a certain amount of humor. But, they won't play this and they won't play that because it isn't serious. They won't put their tongue in cheek for fear of missing a screacher.

"We get as much kick playing *Dance, Ballerina, Dance* and *Near You* as they do out of anything they play. Tunes like these are the exceptions in which we deviate from what the author tried to put down. He got a little too serious for us. On *Ballerina*, we take the first 16 bars straight, but at an up tempo, then Mary Ann (McCall) comes in with 'Go, Ballerina, Go,' and everyone knows we're giving it a light treatment. We hypo the basic chords and the melody and color it with touches of Stravinsky here and there. Same with *Near You*.

"But, that doesn't mean you've got to get out the funny hats. A band to be any good must play everything; pops, folk music, ballads, blues, everything.

Just Another Name

"But folk music and the like is taboo in the 'progressive jazz' book. And, that's another laugh. They put down 'dixieland,' 'jazz,' and 'swing,' which were only terms tacked on transitory periods not unlike the current era, which they have chosen to call 'progressive jazz.'

"The 'progressive jazz' tag will pass like the others and with it will go its musical cliches, its over-emphasized arrangers and their mathematical scorings.

"But true jazz won't stop progressing, for it's in the heart of each musician, handed down from oldest to youngster. The kids of today are the soloists of tomorrow and through them flows the course of jazz.

"That's why I have Stan Getz, Zoot Sims, Sam Marowitz, Serge

Well Done



Chicago—Out of the frying pan, or the shores of Miami if you want to be kind, and back to the Buttery for per Pat Millbank. Pat, who is the daughter of the Charles Swetts of Oak Park, sang at the swank party in the Ambassador West before her recent date at the Bar Of Music in Miami.

Chaloff, Irv Markey, Ernie Royal, Earl Swope, Harry Babasin, Fred Otis, Jimmy Raney and the like. "They're all kids. All soloists. "All jazz!"

Arnaz, Forrest At Slapsy Maxie's

Hollywood—Vocalist Helen Forrest and the Desi Arnaz band opened the new show at Slapsy Maxie's late last month with the Jack Cole dancers and Jackie Miles.

Band leader Dick Stabile, who has been fronting the toolsters at the spot heretofore, will work now only as musical director and his band will gig during the Arnaz stay.

NYC Theaters, Radio, Officials Boost Television

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ishes the music for the show. Line-up includes Charles Linton, piano; Teddy Ricardi, bass; Milton Schatz, saxophone; Charles Jensen, trumpet; Bill Shannon, guitar, and Morris Spector, drums. Combo accompanies singing and dancing talent on the show and provides the opening and closing theme.

The fabulous Frank Palumbo, owner and operator of Philly's name band haven, the Click, and four other night spots, is angling to get a television pick-up of bands at his club and has formed his own video producing company, called Television Productions company, with a small staff of men already engaged in readying package shows.

NYC All Out

Television, in general, has been given a big hypo by the city of New York, with Edward McGuire, the commerce commissioner, outlining plans of the administration to go "all out" in the interests of advancing video. This will be handled in much the same way as Gotham has rolled out the plush carpet for movie makers who have been using New York streets for their scenery.

The Paramount theater here experimented with the showing of television on its regular motion picture screen with better-than-expected results.

Musicomedy Televised

CBS-TV screened a Broadway musical comedy for the first time, airing *High Button Shoes* direct from the Shubert theater stage, with the regular house band playing in the pit.

All in all, music is gradually taking its rightful place in TV.

Cole's 'Boy' Starts Mad Discery Whirl

New York—The production of vocal discs with non-AFM accompaniment is on the upswing, spurred by the race of other companies to move in on the *Nature Boy* sweepstakes in which Capitol stole a lead with its exclusive King Cole release. Sarah Vaughan cut the tune for Musicraft here and the platters were on the retail store counters one week later. The singing pool winner was accompanied by the Earle Rogers choir of 20 voices. Backing, *I'm Glad There Is You*, is given the same treatment.

The same weekend, Frank Sinatra, accompanied by 30 voices, cut the tune for Columbia in Hollywood, with the production department going overtime to get the platters to the public in record time (no pun intended).

More of Same

Other disc companies were arranging similar setups as the Beat hit press time.

The tune, composed by a Hollywood hermit named Eden Ahbez, was landed by Cole while playing the Lincoln theater in Los Angeles. In turn it was published by the firm owned by the pianist-singer and his manager, Carlos Gastel.

Aide Aids

Otis Pollard, former aide to Cole, currently in New York awaiting the return of the Three Blazers, was the middle man in getting the writer to the King, after Ahbez approached him at the stage door and said Johnny Mercer had sent him.

Pollard reports he convinced Nat to give the song a listen, then, with the hermit in tow, approached Lou Levy and Happy Godday of Leeds music with the proposition of selling them the song for \$1,000 advance and four cents per copy. This was turned down, so Pollard reports he tried publisher Nicky Campbell who agreed to publish it if Eddy Howard would record same. Howard, it is said, nixed the tune as "too classical," and Ahbez took a powder.

Gastel Steps In

Following this Gastel took the tune for Nat on the latter's desire to wax same.

Ahbez, according to Pollard, has other tunes, including one, *Love Ye One Another* on which the former Cole employee is said to have a 50 per cent interest, and, in the more pop vein, *Be Careful*.

Capitol Sidesteps Ban

Capitol came through with another non-AFM release as the *Nature* follow-ups were hitting the stalls, Jack Smith doing two sides "aided" by the Clark Sisters, a vocal bassist, ukeleles, sweet potato and harmonicas.

The platter, featuring *Four Leaf*

Clover versions of *Heartaches* and *Baby Face*, was released ten days after the waxing date here.

Though some top notch singers remain faithful to the AFM cause and refuse to record with vocal backgrounds, it is quite evident there'll be plenty of action in the studios with the musician setups and more a cappella vocal accompaniments on new hits and revivals as they catch the public's fancy.

Men Who Know Luckies Hope For Status Quo

New York—Though there was a major upheaval in many other departments when the *Lucky Strike* account was switched from Foote, Cone and Belding to Batten, Barton, Durstine and Osborne ad agency, programming of the cig's two network musical shows will remain unchanged, at least through this season.

According to a statement issued by Vincent Riggio, president of the American Tobacco company, the present contracts on both shows, which feature Jack Benny and the Phil Harris band on *Sundays*, Frank Sinatra, Beryl Davis and Axel Stordahl's ork on *Saturdays*, will continue.

With the switch in agencies there was considerable speculation among tradespeople as to just how the shows would be affected, particularly the *Hit Parade*.

Berg Reopens, But No Jazz

Hollywood—Billy Berg reopened his Vine street club last month—but without jazz. Berg told *Down Beat* at the time he shuttered that he could no longer make it featuring jazz and its top names. Following his word, the diminutive opened with a typical nightery-type show, employing acts and the like.

Band used for the new show is that of Nick Esposito, who came south from San Francisco where he had been playing at the Burma club.

Raconteur Charlie Recounts



Hollywood—Remind Spivak to tell you that one next time you see him. Charlie didn't let us in on the joke, but singer Beryl Davis and disc jockey Peter Potter seem to be genuinely amused. Photo was taken at Spivak's recent opening at the Palladium.

2 for 1
2 for 1
2 for 1
2 for 1

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CHICAGO BAND BRIEFS

Chubby's Unit So Good Its Chances Debatable

By TED HALLOCK

Chicago—What we are worried about is just how long Chubby Jackson's cooperative sextet is going to hold together. It's said Georgie Auld is mulling a return to big band tactics. It's known that trumpeter Howard McGhee is cutting out for Europe May 8, and it wasn't known at press time exactly who would replace him. It's wondered how many clubs can sack the \$3,000 weekly nut the unit is reportedly after. (Blue Note got in at the \$2,200 level.)

Entertainment-wise, Jackson's combo is great. Its brutal satire in the "Evolution Of Jazz" is magnificent. (McGhee's Jamesian vibrato; Harris' TD imitation; Auld's super-breathy Hawkins chorus; the ensemble's weighty threeman Artistry in Rhythm.)

Musically, the group is not very good. Jackson, who feels that the assembled greats should not play the things expected of them, but should instead indulge in novelty, seems to have succeeded in presenting a very hackneyed selection of dodos: Perdido; Route 66; numerous standards. He should also have learned by now that you can't play tempos slower than moderate jump and last in as demanding a spot as the Note.

Gests: Louis Armstrong into Calumet City's Riptide May 11 for three weeks... Trumpeter Johnny (Scat) Davis opened at the Capitol Lounge April 26 for two weeks with options... Eddie Condon and a group to tentatively include Bud Freeman, Bobby Hackett and Zutty Singleton follow Chubby Jackson into the Blue Note May 10 for four weeks.

Theaters: Horace Heidt's Oriental week begins May 20. Louis Jordan follows Heidt into the house May 20, through June 18... Sammy Kaye into the State-Lake May 21 for a week... Buddy Rich and Johnny Moore's Three Blazers open May 7 at the Regal for a week. Julia Lee and Billy Eckstine team for another Regal week, beginning June 11, with the Mills Brothers set for the flick palace May 28 through June 3. Louis Jordan's Regal theater date has been moved up to August. Peggy Lee is still slated for the State-Lake in July.

Scott Moves East
Raymond Scott follows his Oriental theater stint here with a week at the Adams in Newark, N. J., beginning May 13. King Cole Trio into the Rag Doll May 14 for two weeks. Gay Claridge opened April 26 at the Blackhawk for an indefinite stay, replacing Art Kassel, who tours through the middle of June. Wayne Gregg opens at the Martinique tomorrow, holding

Doc Evans holds for another month at the Bee Hive. Mama and Jimmy Yancey, currently touring with Kid Ory, will probably return to alternate at the spot again with Doc.

Manne, What Reasons!
Shelly Manne left Stan Kenton because: (1) he wasn't feeling too well; (2) he wasn't making quite enough loot; (3) he's married and isn't in love with the road; (4) he often felt as though he had "chopped wood all day" after playing with Stanley's Steamers. Shelly is definitely not through with big bands, but, should anything happen to the Jackson all-stars, he'll try fronting a small combo before returning to anybody's large orchestra.

Sid Siegel, 21-year-old local song writer, is penning the score for Roosevelt college's first musical revue. Sky High. Siegel's Every Little Dream was recorded on Aristocrat by the Five Blazes. Ending May 9, this week is Greater Chicago Music Week. Not that the eighth note millennium is just around the corner.

Howard McGhee's band, to accompany him abroad, will include Joe Harris, drums; Percy Heath, bass; Jimmy Heath, alto; Jesse Powell, tenor, and either Sir Charles or James Forman, piano. Jay Burkhart's Monday night WGN t.c. remote is from 12:30-1 a. m. Current Burkhart replacements include trumpeters Dominic Geraci for Gall Brockman, and Al Forcucci for Ed Badgley. Brockman's appearance at the Martinique with Jay was mixed because the spot's ops feared consequences attendant to using a mixed band after their recent robbery.

Drumer Steve Varela will not leave town with Jack Cole's dancing troupe. Instead, he's rehearsing an Afro-Cuban band of his own. Marian McPartland, just returned from England, says jazz is kaput on the Isle as far as she's concerned.

Jimmy Dale's St. Louis opening (at the Riviera) has been postponed until June 5. Vitacoustic is holding 14 choice Howard McGhee masters for sale. Don't look for a cut rate however. Murray Arnold's big

band has broken up. The 86er may single, or may quit the business altogether. Jimmy Featherstone band opens at the Oh Henry ballroom (Willow Springs) tonight. Lionel Hampton precedes his Civic Opera concert here (23), with a one-ner at the Mir-A-Mar ballroom in Gary, Ind., May 22. Ex-Les Brown trumpeter Bob Skarda into the Jimmy McShane crew to split lead and jazz section horn with Marv Simon.

Our nomination for the title of the most outstandingly unpoetic pillarist in the fourth estate is Chicago's own Gene Morgan (Daily News). Obviously never formally schooled in alliterative rhyme (and mayhap English?), Morgan indulges his critical fancy, knowing very little of music, in such immortal and illegitimate, prose as: "Pianist Beryl Booker is a corny carol cooker in a torchy vocal version of Lover Man. And there's that city slicker of a guitar picker, John Collins."

Oh you kid, Morgan! Twenty-three skiddoo and shame on you.



through June 2; Sherman Hayes follows Gregg at the spot June 4. George Winslow into the Trianon ballroom June 1 for eight weeks. Chuck Foster holds at the Stevens hotel through July 16.

Herbie Fields has been held over at the Sherman's College Inn until May 20—at least. Kay Starr left the Byfield fold last Sunday to open yesterday at NYC's Cafe Society Downtown.



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TELEVISION NEWS

Telemovie Heads Mark Time As AFM Ponders

Hollywood—The 16 mm. movie men preparing to make large quantities of narrow-gauge quickies for television were still marking time at this deadline, awaiting word from AFM heads as to wage scales and other details.

Settlement of the matter of a wage scale for direct broadcasts of video programs did not clarify any of the many details to be ironed out in connection with the making of musical shorts, or shorts of any kind containing "live" music, intended specifically for video release.

There was quite a bit of grumbling among musicians here at the delay. At press time exactly one musician had been engaged for a direct television show, whereas at least a half dozen firms were promising to embark on extensive production schedules employing musicians in the 16mm. field as soon as they got the go-ahead signal from the AFM.

Union Awake

Sixteen millimeter sound movies, of which plenty have been manufactured for home and other uses, cannot be used for video because the AFM pact under which they were made forbade such use. (This time AFM leaders, caught napping in the past by mechanical developments, were, for once, wide awake.) The same applies to standard films.

It appeared at this writing, although nothing had been announced officially, that the union's jurisdictional rems, one of the matters to be settled, would be in the hands of J. W. Gillette, AFM film rep, as far as 16mm. movies made for video were concerned, and that Phil Fischer, Local 47 radio rep, would continue to function in the video field on all direct broadcasts. This, if so, will mean that musicians making television movies will be subject to "international" control and that direct broadcasts will be under "local" union supervision.

AFM Pondering Problems

One reason for the AFM's delay in letting the miniature-movie men get under way is probably concern over the ultimate usage and disposal of the batches of sound movies which will be made if the new field develops as now indicated. Union heads know from their experience in the phonograph record business that manufacturers' assurances and agreements mean nothing. The manufacturer cannot be held responsible for the purpose to which a recorded performance is put once it gets out of his hands.

Established makers of regulation films are not apt to break their AFM pact, under which they agree not to re-use sound track or sell sound films for any commercial use other than that for which they have been made. There is little doubt that at least some of the many outfits getting into the 16mm. television film business will be of the here-today-gone-tomorrow type. The

its video ban is Bill Wardle, former CBStaff man who is doing solo piano stint with NTG's Hollywood Opportunity, televised from Florentine Gardens as a sustaining feature by KTLA, Thursdays, 7-8 p.m.

Hollywood—First vocal-instrumental combo formed solely for television is the Tel-Cats, represented by Marvin Saltzman, manager of Orsatti agency's newly formed video sales department.

Three members of the five-piece unit are scions of names prominent in music business. Charlotte Austin, singer, is the daughter of pianist-singer Gene Austin. Johnny Hacker, clarinet, is the son-in-law of song writer Harry Warren. Don Kahn, piano, is the son of the late song writer Gus Kahn. Other members of the group are Tiny Beriman, bass; Gil Dagenais, guitar.

Hollywood—Jack Chertok, one time head of MGM's music de-

partment, has formed a firm here for the purpose of producing 16mm. musical shorts for sale to buyers of television time. Chertok, whose output will be marketed by GAC, plans to build his featurettes around movie names. GAC's television department will also handle a series of video shorts sound-filmed from Sammy Kaye's So You Want To Lead A Band program.

Hollywood—Harry Revel, music director for Martin Murray Productions, Inc., one of many firms here planning to turn out 16mm. sound pix for sale to ad sponsors on television broadcasts, has signed singer Lorry Raine, radio and platter songstress, to feature in a miniature movie short entitled Dream Time, one of Murray's Movie Melody series, and other similar featurettes.

Also signed by same firm for telepix were Julie Mitchum, singing sister of actor Bob Mitchum, singer Mary Martel,

and the Mello-Larks, vocal unit headed by Ginny O'Connor. Martin said he would start engaging instrumentalists as soon as union details were set. Leonard Sues will handle this department.

Hollywood—Musicians' scale for television, finally set by Petrillo at same as radio rate, means that local rate here will start at \$9.20 per half hour for sidemen (50 per cent extra for leaders) and \$13.80 per half hour for solo performers.

Rate for network broadcasts, which will not be possible until coaxial cable now under construction reaches here, will be 75 per cent of regular network rate—\$37.50 per half hour.

Hollywood—Singer Marjorie Hughes, daughter of band-leader Frankie Carle, is slated to return to the General Electric air show May 9, following hospitalization as the result of the loss of an expected child.

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Detroit FREE PRESS — "Rascher's tone and use of pizzicati established the saxophone as a virtuoso instrument."

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New York SUN — "First virtuoso of saxophone to stand out in front where the fiddlers and singers have stood. Make no mistake about it, Rascher is an artist."

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Art Mooney was rushed to a Cincinnati hospital the middle of last month with a suspected ulcer rupture...

Maple Leaf records of Montreal is consolidating small American labels under its own for distribution throughout Canada...

Lawrence Welk, who has been going into percentage consist-

ently at the NYC Roosevelt, will have 16 weeks there through exercise of options, returns to the Trianon ballroom in Chicago from August 18 to September 6...

Mary Lou Williams played Duke Ellington's piano for six days at the Apollo in Harlem, while the maestro underwent an operation, and Billy Eckstine may sub for him until he returns to his band...

Frankie Masters, both hands filled with annuities, is burned

Teddy Wilson Aired

New York—Teddy Wilson has inaugurated a series of quarter-hour solo radio spots, playing piano on WNEW Monday through Friday from 1 to 1:15 p. m.

Illinois To Expand

New York—Illinois Jacquet has announced plans of enlarging his orchestra, keeping his present unit as a band-within-the-band. The new outfit, which will include the sextet, will number 17 pieces.

at the Chicago columnist who did everything but launch a relief fund for the ex-maestro in a recent item...

Buddy Greco and Alvy West, alternating leaders at the Edison Hotel in Gotham, were feuding hotly but are said to have buried the hatchet...

Diz Trains For Carnegie Date

New York—Dizzy Gillespie gave his band a general shakeup followed by a series of rehearsals in preparation for his Carnegie Hall concert, Saturday midnight, May 8.

Hampton Reese, French horn, was moved in on the recommendation of trumpeter Miles Davis. Two new saxes were brought in; Ernie Henry, alto, and Ray Abrams, tenor. Henry was on 52nd Street not too long ago playing with Tadd Dameron at the Onyx.

Willie Cooper replaced Lamar Wright Jr., in the trumpet section, and Candy Ross, formerly heard with Mercer Ellington, was added on trombone, giving the band three.

The rhythm section also was overhauled with Teddy Stewart back on drums; Tadd Dameron on piano and Gracham Moncur on bass.

At press time, Dizzy and his arranger, Walter Fuller, were auditioning girl singers to replace Kenny (Pancho) Hagood.

The Carnegie bash, incidentally, will be repeated the following Tuesday, May 11, at the Academy of Music in Philadelphia.

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MOVIE MUSIC

Authentic Scoring Offsets 'Casbah' Acting, Singing

By CHARLES EMGE

Hollywood—As one who is opposed to the idea that a good straight movie can be improved by transforming it into a musical picture, I figured on having a lot of fun deciding the new musical version (screen treatment No. 3) of the Pepe Le Moko ("Come with me to the Casbah") story. At the risk of losing my reputation of being a nasty old man where the movies are concerned, I am forced to admit that, though the Charles Boyer-Hedy Lamarr version was better entertainment for my money, this new Casbah with Tony Martin and Yvonne De Carlo is so far above the average film-musical that it should rate plenty of favorable comment.



Charlie

Casbah is not a "musical" in the usual sense. Instead of the formulaized story of back stage life, or some equally familiar "plot" of the kind that usually serves as the badly bent framework for the conventional screen musical, the original Casbah story, tragic ending and all, has been retained. The singing and dancing, of which there is relatively little, has been so cleverly woven into the action that for most ticket buyers the narrative loses little of its dramatic value.

Credit Scharf

Much of the credit for this achievement goes to music director Walter Scharf (he also does his own arranging) who will go to no end of trouble, if the front office is willing, to inject those subtle little touches of authenticity that add so much to the effectiveness of a film score. For those scenes in which a native musician is seen playing a musette, Scharf had oboe player Arthur Gault record specially composed passages on a bona fide musette. The native drum rhythms, such as those in scenes with the Katherine Dunham dancers, were recorded from a written score prepared by Scharf from samples which he had tape-recorded by a member of the company when it was on location in Algiers, where some of the picture was actually shot.

Scharf's neatest trick was his transformation of the opening notes of one of the Harold Arlen melodies, *It Was Written In The Stars*, so that the passage gives the effect of a native chant (the words are also a genuine Arabic

translation of the Leo Robin lyrics for the benefit of anyone who is up on his Arabic). You'll note it in that sequence in which the high native voice (it was recorded by a member of the Dunham troupe) serves as a kind of introduction to the song by Martin.

Good Underscoring

The underscoring, consisting of paraphrases of the Arlen melodies interspersed with authentic native themes, is colorful, musically interesting and well timed.

As an actor Tony Martin is no Charles Boyer, not even a Bing Crosby, but he is a nice fellow. Most people find his voice pleasing, if not exciting.

Yvonne De Carlo isn't any great shakes as either an actress or a singer—but who cares? She did her own little bit of singing with the aid of a vocal double, and for a singer with a range of just six and a half tones, gets by satisfactorily.



Hollywood—Anita Ellis, the unseen voice of Rita Hayworth in her past several pictures, will also be Rita's voice in her role as Carmen—which doesn't mean that Anita is going operatic on us. The movie Carmen as we have pointed out here previously, will have the story, but not the music of the opera. The songs to be seemingly sung by Rita are traditional Gypsy ditties. Music for her dances has been recorded by two authentic Flamenco guitarists, Geronimo Villiarino and Miss Antonia Morales. Because Flamenco performers, like American jazz musicians, never play anything quite the same way twice, this involved a lot of headaches for Columbia studio music men charged with seeing to it that the sound track fits the visual track.

D'Varga Tele Remote

Hollywood—D'Varga and his orchestra debuted their new grille of the Hollywood Roosevelt here April 14 with Carmen and her Caballeros filling the relief slot. Press time plans called for D'Varga to get nightly television remotes from the spot. If plans materialize, band will be the first crew locally to remote over video.

Incidentally, the background score for the screen version of Carmen will be by Mario Castelnuovo-Tedesco, a composer of considerable reputation, so the picture promises to be of more than passing interest musically.

Sound Stage Sittings: Louis Jourdan (the butler in *The Paradine Case*) turns in a terrific performance as the pianist in *Letter From an Unknown Woman* (recordings by Jacob Gimpel), his second American picture which will not only be rated as one of the best pictures to come out of Hollywood in a long time but will have strong appeal to music minded ticket buyers. Has excellent utilization of Mozart, Liszt and music of old Vienna.

Good laugh for musicians in a line from the soon-to-be-released *Another Part of the Forest*. Says one of the characters: "Why is it that people who know nothing about music always act proud of it?"

Spud Murphy, whose arrangements were responsible for much of the success of the original Goodman band, and who is now a member of the music staff at Columbia studios, will soon publish a text book for arrangers. Composer Gian-Carlo Menotti has sold a screenplay, tentatively titled *Happy*

Ending, to MGM. Under terms of the deal he will also select the cast, direct the picture and write the underscore.

Notings Today: Here's another one for Mr. Petrillo to work himself up over: A Hollywood studio man is experimenting with a plan under which music will simply be drawn on sound film without the aid of human voice. Instrument or musician Gertrude Niesen is busy sound-tracking songs of yesterday, such as *Nobody's Baby*, *The Vamp*, *Singing in the Rain*, for her role in *The Babe Ruth Story*, in production at Monogram under the Allied Artists banner. . . . We sense the touch of a good publicity man in that story that James Nasser, indie producer, has approached Arturo Toscanini with an offer to write and direct the score of Nasser's forthcoming production, *An Innocent Affair*. If Toscanini accepts—if he accepts—it will really be a story. . . . Frank Sinatra, who got his chance to become a straight actor in *The Miracle of the Bells* (and does very well, we are told) now wants a chance to become a director. Our advice: don't sell Frankie short on anything he tries—he's liable to succeed.

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ON THE SUNSET VINE

Lively L.A. Comic Strip Starts Weed Propaganda

By EDDIE RONAN

Hollywood—Well, they're at it again. And, this time, with a new form. Certain editors and publishers throughout the country fully believe—if one is to judge by their work—that the words "musician" and "marijuana" are as natural an American association as ham and eggs, or, say, Mutt and Jeff. They can't or won't think of one without the other. In news story handling it has become common practice to label as a musician anyone who can whistle with even the artistry of

strip was introduced to the readers of the Hollywood Citizen-News. The strip, drawn by Bert Whitman, who, the paper claims, bases his stories on a career girl interested in the causes of juvenile delinquency, opened with the saga of a young pianist, one Haydn Ross, who is "torn between the desire to make money or continue studying music in school. . . . He feels his father as a high school music teacher is a failure. . . ."

Meets Gauge Peddler

He (Haydn) is intent on proving that music doesn't pay off and in the first few strips is shown dejected, trying to get a job in a bar as a pianist, being turned down and finally meeting a cigar-smoking, bespectacled little man with upturned collar and hat brim, who asks Haydn if he knows many musicians, and winds up with an offer: I can use a kid like you if you're smart and like an easy buck. . . . and can keep your mouth shut.

"All you have to do is deliver cigarets to musicians. . . . kind of a special brand. . . . hard to get."

Delivers The Goods

The next few days showed Haydn delivering "cigarets" to nervous, quivering guys silhouetted in hotel doorways, who say such as "gimme the smokes. . . . where have you been. . . . thought I'd go nuts."

After making 70 bucks, Haydn asks the little man why "those guys" are so jumpy, and gets this answer:

"Jumpy? Ha! Nervous personalities these musicians. How about you? You're a musician. Are you jumpy. When you feel yourself getting jumpy, kid, see me—Uncle Harry. I'll cure your jitters. Ha, ha, ha."

Inoculate With Lies

That's the crux. That Debbie Dean, the young social service worker who has yet to appear in the strip, will straighten out young Haydn. In the process, thousands of readers, including the kids this time, are getting a nicely packaged propaganda piece that musicians and marijuana are a natural association—like ham and eggs.

No other leading cigaret can make that statement, thanks to you, editors and publishers.

Items In Brief: Phil Moore recently returned from New York where he spent a week working out arrangements for Vivian Blaine. . . . Pianist Ingoff Dahl, Gracie Fields' accompanist for the last nine years, has been resigned for another year by the singer. . . . Advance man Chuck Newton for the Stan Kenton band recently quit the crew to go into the popcorn biz. (Hmm. Any significance?) . . . Jim Conkling, Capitol records' artists and repertoire man (recently named vice president of the firm), and Cap's international division manager Sandor Porges will tour Europe this month checking market and talent conditions on the other side. . . . Jimmy Rule will conduct the band on Morton Downey's new

NBC ailer which begins June 8.

Coast Embarrasses Capitol

Coast records has dug up 18 old Kay Starr masters which may give Capitol a headache, for the latter didn't give her that many sides before the ban. . . . Former band vocalist Dick Vance has opened his own vocal school in Oakland. . . . Adeline Hanson has dropped her five days weekly On And Off The Record disc jockey stint over KWIK and will limit her radio efforts to a Sunday shot on the same station. . . . Mickey Rooney's estranged wife is being linked romantically with Buddy Baker, said to be a close friend of Rooney's.

Kansas City powerhouse pianist Jay McShann is leading his new seven-piece crew at the Downbeat club here. . . . Bobby True trio is tabbed for Columbia's The Ladies Of The Chorus. . . . Frankie Carle, who debuted his CBS Electric Hour summer series last Sunday (2), takes his crew into the Coconut Grove next Tuesday (11). . . . Management unrest is believed to be the cause of the disbanding of the new Murray Arnold band, not bad biz. . . . Marjorie Anderson is now with Pan-American records. . . . Dick Baker trio is now at Lindy's on Wilshire. . . . Disc jockey Jim Hawthorne, who has been heard over KXLA, has now added KLAC, KIEV and KFVD.

Como, Stafford Switch Coasts

Hollywood—Singer Perry Como arrived in town two weeks ago to go before the MGM cameras for his part in the company's new musical, tentatively titled Words And Music. Orchestra conductor Lloyd Shaffer accompanied the singer west.

Como will do his Supper Club NBC ailer from the coast, switching days with Jo Stafford, who trekked east. He will air Tuesdays and Thursdays while Stafford will handle the Mondays, Wednesdays and Fridays from New York. Setup will run until June, when the summer replacement program takes over. Band leader Paul Weston went east with Stafford.

Vocal groups remained in their usual places—the Satisfiers in New York and the Starlighters in Hollywood.

Ciro's Holds 'Em All: Gross, Allen, Touzet

Hollywood—The Walter Gross quartet has been held for an additional four weeks at the Ciroette room of Ciro's on the Sunset strip.

In the big room, Barclay Allen's new crew and the Rene Touzet rumba band were held over through the Peter Lind Hayes—Mary Healy run.

Down Beat covers the music news from coast to coast.

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CHORDS AND DISCORDS Sliding Scale

To The Editors: Chicago

We hope that this will help to clear up, if not eliminate, the confusion about the sliding scale for the "one-nite stand" which we have all dug.

We have figured, through lower mathematics, that the scale is sliding in the wrong direction. In favor of the leader that is.

If a 15-piece band gets \$5,000, the sidemen get \$65 each, and the leader \$3,525. However, if you reverse the 60-40, 65-35 and 70-30 in favor of the sidemen, they wind up with \$135 and the leader gets \$2,475 (All this is with the assumption that the singers are paid along with the bookers and the etc.). Now, if we let the sidemen take the first \$1,500 to insure their expenses, we arrive at two more sets of figures: \$165 and \$2,025 and on up to \$235 and \$975. Somewhere along this revised version of the sliding scale is the answer: \$65-\$3,525, \$135-\$2,475, \$165-\$2,025, \$235-\$975.

Paul R. Leatherman Jr. (and 14 others)

News From Ceylon

Colombo, Ceylon

To The Editors:

We the undersigned are swing and jazz fans who would like to congratulate the staff of the *Down Beat* on the excellent presentation of their paper and at the same time survey the swing and jazz scene in Ceylon.

Most of our swing and jazz is theory and good theory. Thanks for your informative articles.

According to our judgment we think that on the swing side, Tommy Dorsey and Harry James might take the honors and on the jazz side good old Louis Armstrong comes on top. Vocals: Ink Spots, Mills Brothers and

Andrews Sisters. However, we think much partiality comes to play because publicity is poor or else personally we feel Basie, Kenton, Ellington or Hampton might be chosen first.

Our receiving sets are not always within reach of the American radio service unless Manila or Honolulu does the relay job. The BBC is not quite satisfactory on this line. Saigon, All-India Radio, Radio Australia, Blue Network of Radio Malaya, Rangoon and a host of other stations surround us only to give everything except eight-to-the-bar. Radio SEAC-Ceylon, which has taken root here, does a smart job, though the records played are not always the latest from the American scene. What is heartbreaking is that this service is temporary. In fact, jazz which is as rare as apples in a snowstorm seems to be in store in Radio SEAC alone.

The discs that come into our record shops are many, but all of them are English labels. No American pressings are available in Ceylon for sale. To get a King Cole trio number is like finding a needle in a haystack. And the prices these days will send one off in the opposite direction instantaneously and instinctively.

Lawrence C. Perera
Maurill Wiratunga
Douglas Jayasinghe
Cassim Zaidr

Where Would He Be?

London

To The Editors:

If Kenton had been living in England he would either be working as a semi-pro musician or else tucked away in an obscure little outfit somewhere—or both. For with his very progressive viewpoint he would be at loggerheads with the BBC and other varied organizations and individuals which control the output of music and other forms of culture in these isles. There are very few musicians in England at the moment who even approach the progressive viewpoint of Kenton... but this is no disgrace for I doubt whether (proportionately) there are many musicians in the U. S. who can do likewise.

It may well be that taste,

RAGTIME MARCHES ON

NEW NUMBERS

CAREY—A son to Mr. and Mrs. David Carey, April 7 in Pittsburgh. Dad is band leader.

COOGAN—A daughter to Mr. and Mrs. Jackie Coogan, April 2 in Glendale, Calif. Dad is actor; mom is former singer Ann McCormack.

DELUGG—A son, Michael Morris (8 lbs. 2 oz.), to Mr. and Mrs. Milt DeLuze, April 4 in Hollywood. Dad is accordionist and musical director of the Abe Burrows show.

GRECO—A daughter, Carmen, to Mr. and Mrs. Buddy Greco, April 6 in Philadelphia. Dad leads trio now at Hotel Edison, New York.

MUSTARD—A son, William Arthur (8 lbs.), to Mr. and Mrs. Bill Mustard, April 11 in Utica. Dad plays trombone with Vaughn Monroe.

OAKLAND—A son to Mr. and Mrs. Ben Oakland, April 6 in Hollywood. Dad is song writer.

WERBLIN—A son to Mr. and Mrs. David (Sonny) Werblin, April 1 in New York. Dad is MCA vice-president; mom is former singer Leah Ray.

TIED NOTES

FITZPATRICK WELCH — Eddie Fitzpatrick, band leader, and Eloda Welch, April 6 in San Francisco.

GRUBER-SHANE—Don Gruber and Carol Shane, singer with Jimmy James, May 1 in Cincinnati.

HOTALING-CROSBY—Stanley Hotaling, drummer with Art Devaney, and Frances Elizabeth Crosby, April 6 in Palm Beach, Fla.

JANAK-CHRISTMAN — Anthony Janak of Columbia records, and Charlotte Marie Christman, April 3 in Hartford, Wis.

LUTZ-PILLOT—Sam Lutz of the Gabbe, Lutz and Heller agency, and Irene Pilot, April 18 in New York.

PAVNE-PRESCOTT — Jack Pavne, disc jockey and radio-tele producer, and Lois Prescott, April 10 in Chicago.

FINAL BAR

DONOVAN — Joseph Donovan, 40, former accordionist and band leader, April 7 in St. John, N.B.

EMERSON—Ralph Waldo Emerson, 63, radio organist, April 7 in Hollywood, N.S.

MCGOVERN — Lawrence J. McGovern, 45, president of Local 45, April 9 in Schenectady.

PURVIS—C. E. (Slick) Purvis, 60, trombonist, March 30 in Stellarton, N.S.

SINATRA — Frank Sinatra, 61, grandfather of the singer, April 9 in Hoboken, N.J.

WADE — Richard F. Wade, 81, cornetist and leader, April 7 at Monticton, N.B.

style and construction of music will change still further within the next few years; and how can it be otherwise when an expression as close to the people as jazz is mirrors and reflects the times that we live in? ... One thing is certain, however, that Stan Kenton and his musical collaborators have planted a milestone along the path of the people's music, paving the way for some little while to come.

I. W. Delvin

Idiosyncrasies

Nashville, Tenn.

To The Editors:

I was not at the Ellington Chicago concert on January 11, but I've read your review with much interest. However, I believe that many of the same compositions were played at the Carnegie Hall concerts which I attended in December.

Grapevine Wrecks Too Many Careers

As if things weren't tough enough in the music business, with business slipping, places folding and bands cutting from 26 to 6, the good old grapevine is becoming more active than ever, wrecking reputations and too frequently damaging the actual careers of musicians and entertainers.

Although the grapevine, like the poor, probably always will be with us, it seems to seethe with activity in times like these when its virulent effect can least be tolerated. Maybe it's because there are more lay-offs, with more time to stir up mischief. Perhaps it's because humans are more inclined to strike back at their fellows in an economic crisis.

One vicious rumor originated in New York just before press time about the purported arrest in Chicago on a narcotics charge of a singing star who already has had more than her share of tough luck. It proved to be unfounded, in fact she wasn't even in Chicago and hadn't been there recently.

Another one cropped up almost the same day, news that a likeable young musician and leader, rated as a lush and not dependable when he was lushing, had slipped from the wagon on the eve of a new break and an opening with a fresh combo in a good spot. This was a false story, too, and could have cost the leader his booking if it had not been promptly scotched.

DON'T relay a story about any of your fellow professionals unless you personally are positive of your facts. And, if it is a damaging story, it would be just as well to forget about it anyhow. Someone might be similarly generous with you on another occasion.

It was evident that the band had not been rehearsed enough for these concerts. Ellington is noted for completing scores only a few minutes before the deadline. Or if he sees fit to do so, he will change a score at the last minute. This accounts for many of the errors that are made. The men must read at sight or improvise at the last moment.

The Tortoise And The Hare, which was to have been one of the featured new compositions, wasn't presented, although it was listed along with four or five others on the advertisement of the concert at least a month in advance.

If there is a tremendous incentive and feeling of happiness instilled by Duke and his men, I failed to observe that last summer in Denver when I saw them six nights in a row, or more recently at Carnegie.

I feel that I'm justified in saying that the general attitude exhibited in Denver last summer was one of indifference. The dance was called at 8:30 p. m. each night. Carney always started the band off promptly on time. Duke never arrived until 9 p. m. or later. This is one of his idiosyncrasies with which most people are familiar.

There are times when Ellington is engrossed in deep meditation. Then there are times when he gets in a showmanship mood. At such times he will call numbers that haven't been rehearsed or played for quite a while. Then when performers make errors he is amused no

end. But the average person doesn't realize what's being done. They applaud, yell and swoon. And Duke is greatly amused by it all.

That Ellington is a great composer, arranger, and leader, no one will deny. But he isn't infallible as some would have us believe. He can and does make mistakes.

Mrs. Mantelle Lee

East Dubuque Praises

East Dubuque, Ill.

To The Editors:

Hooray for Ventura and Kenton! Charlie appeared here for our school fraternity dance a week ago and we're still talking about it. Simply the greatest! He gave us all we could hope for and a little extra besides. I was lucky to talk to some of the fellows in the band before the dance and they were skeptical as to how they would be received, but I assure you that when it was all over they had many new converts to jazz. Benny Green, Charlie's tram man, gave us some real musical thrills.

As for Kenton, he's still my favorite... (and) I would like to congratulate Art Pepper, not only for his great playing but because of the way he handles himself; at last a sax man who doesn't have to sell his product with wild, false actions—those "yeah, man, look at me, I'm hep" actions.

... With men like these two, Ventura and Kenton, music will have nothing to worry about.

Gene Ternes

REEDS GILBERT



by Eddie Ronan

THE HOT BOX

Rest Easy Friends, It's Ike On Paramount 1735

By **GEORGE HOEFER**

Chicago—Teddy Darby sang his blues during the twenties. As all blues singers do, he sang timely lyrics improvised as he went along:

"Oh, Mr. Jailor, put me to the electric chair
I'm just like Miss Ruth Snyder
Tired of existing here."

This blues, titled *Lose Your Mind*, was etched on a Para-

mount record from master number 1734 with piano accompaniment. On the reverse was another Darby blues, *What Am I To Do* (1735), and on this side we find, besides the typical blues piano of the period, a muted trumpet of considerable interest (his name was Jim), an estimable guitarist, and above all the almost forgotten jazz trombone of Ike Rodgers, sometimes known as Ikey Robinson. Identification of Rodgers is based on Darby's hailing him on the wax, "Mr. Ike, you're sure playing good," and he was. Comparing Rodgers trombone solo on the Darby side to his work on earlier Paramounts with Henry Brown

and Edith Johnson (many of which have been reissued by Century Records) tends to definitely clinch the identification. A dubbing of the above record was sent to the *Hot Box* by Bill Mull, the erstwhile jazz dealer from Kannapolis, North Carolina, who is the publisher of a new collectors magazine to be known as *The Wheel* due out around May 1. Ed Nickel, of Charlotte, N. C., is the editor.



George

The Tar Heels also forwarded a dub of Vocalion 1017, Irene Scruggs singing *Home Town Blues* and *Sorrow Valley Blues*, advising that they think the accompaniment is by King Oliver's *Dixie Syncopators*. They very probably are right due to the band's similarity to Oliver's and the proximity of the masters to the band sides by the *Dixie Syncopators*. Fact is, the *Hot Box* mentioned the Scruggs record July 15, 1943, as an Oliver item.

Steiner Reissues

The first eight sides to be reissued by the New York rec-

Brent Sues Modern For Contract Breach

Hollywood—Trial date has yet to be set for the suit filed recently in superior court here by band leader Jerry Brent against Modern records charging breach of contract.

Brent claims his contract with the discery called for 36 sides a year and that he cut only seven, three of which were released. Additionally, Brent told *Down Beat* that the firm was not "properly exploiting" his efforts.

Recording laboratories of Port Washington, Wisconsin through the efforts of John Steiner are hereby announced: Meade Lux Lewis *The Boy In The Boat* and *Freakish Blues* with George Hannah, originally on Paramount 13024; Fletcher Henderson's *Swamp Blues* and *Off To Buffalo*, originally Paramount 12488; Fletcher Henderson's piano solo *Unknown Blues*, backed by James P. Johnson's piano solo *The Harlem Strut*, originally on Black Swan 2026, and two sides by Ma Rainey. These all will be on the original Paramount label. Further details will appear in a future *Hot Box*.

Jazz in Chicago: The Stuff Smith Trio is back in town at the Three Deuces (now owned by Eddie Freed). Bud Jacobson's *Hot Club Jazz Band*, featuring Tut Soper (piano), Al Reed (cornet), Hey Hey Humphries (drums) and Bud on clarinet has been appearing at the Little Club near 63rd and Halsted.

Jazz in New Orleans: George Hartman, trumpeter and bassist, has his own four-piece group at the French Casino on Canal Street. Personnel is as follows: Johnny Elgin (piano), Wally Loupe (drums), Lester Bouchon (clarinet), and George on trumpet. It is hoped to add Julian Laine on trombone soon.

Collector's Miscellany: Gene Tate of 708 E. 11th St., Indianapolis, Ind., wishes to dispose of his entire jazz collection including 1000 to 1200 records featuring small groups from Armstrong to Chicago.

J. F. MacLeod of The Sydney N.S. Post-Record possesses a jazz collection dating back to the Maple Leaf Rag initial recordings.

Kenneth J. Wheeley, 131 Mildenhall Road, Clapton, London, E5, England, wants to trade British Melody Maker or Band Wagon copies for *Down Beats*.

BBC Negotiates; Union Bans Tele

London — Though England's dance band directors' association had resumed negotiations with the BBC at press time, the British musicians union had, at the same time, instructed its members not to accept any television chores after May 31.

Both the DBDA and the union had been conferring with BBC heads, the former to settle disputes which would have resulted in an island-wide radio strike April 31, the latter to exact a promise of separate contracts and fees for television shows. The DBDA strike, which was planned to force re-opening of negotiations will most likely not be called due to the BBC's new willingness to discuss scale, etc.

In a statement issued jointly with Equity and the Variety Artists Federation, Britain's musicians union said: "In view of the failure of the BBC to accept the principle that television is a medium separate from sound broadcasting which should be subject to a separate contract and a separate fee, the three unions concerned instruct their members not to accept television engagements after May 31, 1948."

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Egan Speakin'

New York—Just a few editions ago this column went into a dissertation on what was hot in the music business 20 years ago. It all came about through Mel Torme's reference to A. Mooney's setting music back two decades with *Four Leaf Clover*.

This little piece of penmanship seemed to strike a nostalgic note with several readers (okay, three, including myself, one of the most ardent) and brought on some reminiscing which I thought might make an amusing copy at this time, mainly because the characters involved have since progressed far in the field of pop music.

Jack Kapp, now head man for Decca records, was a talent scout for the old Brunswick label in '28, having switched over from Columbia (records, not university) where he started as an order clerk.

Two decades ago, Jack was scouting around Hollywood where he met a star named Al Jolson, at that time wrapped up in the routine of making a movie, *The Singing Fool*. Jack heard Jolie sing *Sonny Boy* and *Rainbow Round My Shoulder*, allegedly over the telephone, wired his New York boss for permission to record same, was re-

buffed on this try, wired again, recorded, with the result that Brunswick landed one of its all-time top hit platters.

It's that early friendship and business association with Jolson that today has paid Kapp handsome dividends at Decca, now that the zummy singer has made his strong comeback.

It was during that same period, twenty years ago, Kapp recalls, that he went on a talent hunting safari through the mid-west and south, taking some portable recording equipment in tow. Jack, and his brother, Dave, recorded everything listenable along the Mississippi south of St. Louis. Today those recordings are priceless items, particularly the reproductions they captured of the voice of Pine Top Smith in Memphis.

It was that same '28 when Jack discovered a Guy named Lombardo in Chicago. But he couldn't get him on a Brunswick contract, try though he did, and the present-day speedboat king wound up on Victor. Later, through the graces of Jules Stein, Jack convinced Guy he should switch to Brunswick and, when Kapp turned to Decca, to that label.

Which makes a pretty good record on 1928.

The other lad with a soul for nostalgia is Ed Kirkeby, one of New York's better known talent agents, presently associated with *Deep River Boys* and *Pat Flowers*, among others, and still looking after the "Fats" Waller interests.

Ed, between wide slices of a West 51st street steak, recalled that just 20 years ago he was recording not only the famous *California Ramblers*, who were mentioned in our "nostalgic" column, but the *Golden Gate*, the *Varsity Eight*, the *University Six*, *Ted Wallace*, *Edward Lloyd*, the *Goofus Five* and the

Laine Scores At Harem

New York—Frankie Laine isn't the type one would figure to be subject to stage fright. His easy-going manner, the way he so thoroughly enjoys singing his songs, the brazenness he employs to startle his audiences with his unreserved treatment of the vocal chords would seem to imply he has all situations, at all times, well in hand. 'Tain't so.

When Frankie made his Broadway night club debut at the Harem ten days ago, he came onstage a petrified lad. Perhaps the audience didn't know it, for he didn't show it in his voice, but to anyone who's watched him innumerable times before, his mannerisms and style of delivery gave him away. The idol of the bobby soxers was scared stiff. It isn't natural for Laine

to stand at a microphone, singing, with his hands limply hanging by his sides. Yet that's the way the *River Saint Marie* flowed by that night.

Warm House

However, once his first tune was over, the house rang with applause. More palm beating greeted his second, *That's My Desire*, and the boy from Chicago was at home in New York. The arms started moving, the body got into the tempo of the thing and three Laine managers

began to breathe more easily. Or maybe they began to breathe period.

Laine, comes through despite tough competition on the bill. Beatrice Kay, a cinch in the nitery department, co-stars with him, appears two spots ahead of him in the show. Immediately ahead is a new dance team that "breaks it up." Following those two powder kegs, Frankie had reason to be nervous. But not any more. Incidentally, the Laine night club salary now runs double what he received less than six months ago.

—Jeg

Att: Young Men!

New York—Captain Francis Resta, director of the U. S. military academy band, announced during Army Day ceremonies here that he is looking for musicians for the West Point unit. He said that those accepted will start with the grade of staff sergeant and may work their way up to master sergeant. Captain Resta will audition any interested musicians at West Point. Headquarters of the army and air force southern New York recruiting district also announced openings in all First Army bands.

Kress Buys Roadhouse

New York—Carl Kress, NBC guitarist, and Paul Ricci, radio saxophonist, have taken over a roadhouse between Manhasset and Roslyn, Long Island, which they'll open late this month. Joined by a pianist, they'll form a trio which will be featured at the spot.

Birmingham Babies. Recall any of 'em?

And the labels on which they were being waxed were the still familiar Columbia along with Harmony, Pathe, Edison, Paramount, Cameo, Starr, Okeh, Banner, Velvetone and Gilbert.

Yep, those were the days, according to Ed. And those Ramblers! Merely such future greats as Tommy and Jimmy Dorsey, Red Nichols, Adrian Rollini, Arnold Brilhart, Stan King and Bobby Davis.

"Really a tough grind," he remarked. "playing at the Ramblers Inn at night; making records in the daytime. Tough, but that's where they got their experience—ask any of them."

Well, it seems all parties mentioned have gone a mighty long way since 1928. Oh, the other guy who reads this column? Me? Twenty years ago I was working on a newspaper trying to learn to be a reporter. Hmmm, things haven't changed a bit.

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Symbol Key

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

siderably until now this 75 percent clarinet solo of Jimmy Hamilton's is one of the cleanest Ellington sides that has emerged for some time. It demonstrates for one thing that Hamilton is more than a good jazz musician, for he plays this difficult work with ease and assurance. Monday is an Al Hibbler vocal—a good tune and fine performance by Ellington's vocalist. (Columbia 38165)

Andy Kirk

- ♪♪ Doggin' Man Blues
- ♪ Alabama Bound

This is poor jazz indeed from one of Kirk's stature in the field. Blues opens with a bopish trumpet, then goes into a blues vocal with an elephantine background that improves only when tenor mercifully takes over behind the singing of Bea Booze. Bound, a horrible tune, has another vocal and an echoing voice and tenor deal that gets nowhere. (Decca 48073)

Count Basie

- ♪♪ Guest In The Nest
- ♪ Money Is Honey

The Count joins the list of those paying homage to jock Fred Robbins with this Basie-

type riff manuscript. There's plenty of biting ensemble, a better-than-recently sax blend and good trumpet and tenor. Honey is a holler by Jimmy Rushing with short relief from trumpet and tenor. (Victor 20-2771)

DANCE

Tommy Dorsey

- ♪ Evelyn
- ♪ The Miracle Of The Bells

Tommy is reverting more and more to his original style of simple but tasty sweet arrangements, and from this corner comes a loud and fervent "huzzah." Paul Weston's Evelyn, the type of pleasant ballad you would expect him to write, is sung by Harry Prime and the Clark sisters. Bells is a hum-drum melody sung capably enough by Stuart Foster. (Victor 20-2779)

Larry Clinton

- ♪ Worry Worry Worry
- ♪ Dreamy Lullaby

Uninteresting sides, mostly vocal by the Dipsy Doodler, his gal singer, Helen Lee, and the vocal group. Clinton can be musical as well as commercial, but this coupling doesn't prove it. (Decca 24377)

Harry James

- ♪ Love Of My Life
- ♪ You Can Do No Wrong
- ♪ Dreamy Lullaby

A bongo-backed Tizol tram opens Love and you think that something is about to happen—but it doesn't. After the Marion Morgan vocal and some good en-

semble, Harry on top, Tizol finishes it up—and it's too bad he couldn't have supplied what went in the middle. Wrong is an equally sad tune which gets boy-girl treatment from Mias Morgan and Vinni De Campo. I'd sure like to give one of my favorite musicians an enthusiastic review one of these issues but he's making it awfully tough. (Columbia 38156)

Ray McKinley

- ♪ A Man Could Be A Wonderful Thing
- ♪ Tambourine

Ray passes up the kicks temporarily with this coupling which is strictly aimed at money making—and can you blame him? Both these are novelty sides and about as far removed from his wonderful Borderline as you can get. (Victor 20-2768)

Benny Carter

- ♪ Chilpancingo
- ♪ An Old Love Story
- ♪ Baby You're Mine For Keeps
- ♪ You'll Never Break My Heart Again

These are only commercial sides and have but a teaspoonful of the hoped-for altoing of Benny who turns out to be quite a capable musical director in spite of the paucity of material. These sides feature the tepid warblings of Emma Lou Welch, the more attractive harmonies of a vocal group, the Enchanters, and four new tunes which you can judge for yourself. (Reina 101)

Key Kyser

- ♪ Cincinnati
- ♪ My Fair Lady

Characteristically sprightly and unoriginal Kyser-ings on: (1) a hackneyed novelty, and (2) an unhappy tune. Harry Babbitt is back on side No. 2 and sings well. (Columbia 38157)

Charlie Spivak

- ♪ The Last Thing I Want Is Your Pity
- ♪ But None Like You

Pity is one of those obvious Loesser rhythm tunes that should be relegated to novelty bands. None, sung by Rusty Nichols, is a little on the doggy side, too. If only this band could glom on to some decent ballads for a change. (Victor 20-2777)

Henry King

- ♪ Baby Face
- ♪ Oh You Beautiful Doll

The squareness of these tunes is equalled, if not excelled, by the rectangularity of the performance. For laughs and 1928 cafe society. (Decca 24386)

Les Brown

- ♪ I Bring You Spring
- ♪ Please Don't Kiss Me

The tune may be nowhere, the arrangement only passable, but you'll seldom, if ever, hear a (Modulate to Page 14)

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DIGGIN' DISCS with Tom

(Jumped from Page 13)

Les Brown biscuit that doesn't sound like a lot of woodshedding had gone on before the cutting took place. These are bright, polished performances of a couple of ballads, one good and one just fair. Eileen Wilson sings both sides and the slightly Sauterish score on Spring is first rate, particularly the Debussy-like intro. (Columbia 38164)

Guy Lombardo

At A Sidewalk Penny Arcade
Spring In December

For tempos of the business men's bounce variety there are few "dance" bands that get as close to the heart of a danceable tempo and rhythm as Lombardo, and Arcade is the perfect type of tune. Even so, his straight sax choruses as in Spring still grate. Don Rodney sings both tunes and cuts his predecessor to ribbons. (Decca 24462)

Bob Grant

Song Hits Of 1927

This and the following three albums are a continuation of Decca's laudable attempt to catalog the hit tunes of each year since the early '20s in chronological order. And, as before, the same praise is due for an original idea and the same criticism for the manner in which it was carried out. However, in all fairness, it must be pointed out that piano teams, tenor bands and the like which have recorded most of these albums are apt to please as many or more people who would be interested in albums of this type as any other type of musical organization. And in a way, due to the age of most of these tunes, they actually sound more at home in their simple and obvious musical framing. Grant's brassless tenor band with accordion and fiddles bounces its way through tunes of '27 like Blue Skies, Make Believe, Diane, Just A Memory, and so on. (Decca Album A-1927)

Marlene Fingerle and Arthur Schutt

Song Hits of 1929

More two-piano stuff in the style of previously recorded albums. The class of '29 included Romance, Ain't Misbehavin', Why Was I Born, More Than You Know and a whole lot of others that have since become standard equipment for jazzmen. (Decca Album A-1929)

Ted Straeter

Song Hits Of 1930

Straeter's society band mixes straight ensemble, piano solos and vocals in the 1930 setup which spots Blue Again, Exactly Like You, Three Little Words, Body And Soul, and a whole

flock of fine tunes. Incidentally, the thumbnail historical sketches of each year as edited by Louis Untermyer, which adorn the inside front and back covers of each album, are tremendously interesting. (Decca Album A-1930)

Hymie Jacobson

Tants Album (Jewish Dances)

This is a six-sided album of traditional Jewish dance music, and having played more than my share of Jewish weddings in the dear dead days I can vouch for the fact that these multi-noted, trilled and fast moving harmonic exercises are even harder to play than they sound. Hymie's boys do an enthusiastic, authentic if sometimes sloppy job of getting them on wax. Among those present: The Russian Sherr, Yiddish Bulgar, Palestinian Horras, etc. The absence of a rating is no reflection on the music but only an acknowledgement of the fact that

this music will be a joy to those who are interested in gay Jewish dances but of no interest at all to anyone else. (De Luxe Album No. 25)

Ray Noble

A Little Imagination
What Do I Have To Do

One good and one fair side by Noble with the vocal assistance of Al Hendrickson who does an acceptable job with both tunes though Do isn't much of a vehicle. The opening cup-muted brass chorus on Imagination, with string relief, is Noble at his crisp, intimate best. Both songs are from Are You With It. (Columbia 38158)

Basil Fomeen

Song Hits of 1928

One of the many, many technical difficulties in recording this series of albums must have been the obvious necessity of committing the three or four tunes

per side to the same tempo regardless of the character of each individual tune. Tenor bands are good at this sort of medleying and Fomeen's arrangements make fairly compatible such different tempoed tunes as Sweet Sue, Carolina Moon, Nagasaki and Sonny Boy which are typical of the 1928 crop. (Decca Album A-1928)

VOCAL

Julia Lee

Crazy World
That's What I Like

Most of Julia Lee's waxworks have been devoted to light novelty blues and this coupling follows along the same format.

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It is true, incidentally, that Miss Lee's blues lean to the polite, commercial side. If a non-raspy, in-tune voice, a delicate sense of timing, and a genuinely musical approach to phrasing be hers, then Julia is definitely a sinner. Add to this the fact that there are invariably good jazzmen along for the ride at her sessions like Benny Carter, Vic Dickenson and Dave Cavanaugh (on these sides), and it usually adds up to good music. Benny Carter on tram for the first time on record plays a straight lead on *Crazy* under Vic's takeoff in between vocals, and there is some good Cootie-ish plunger trumpet on the reverse, a Lee original. Julia sings well as usual. (Capitol 15066)

Gems From The Desert Song
Al Goodman
Overture To The Desert Song
Riff Song
French Military Marching Song
Romance
Love's Dear Yearning
The Desert Song
One Flower Grows Alone
One Alone
Album rating—*3 1/2*
There have been records and albums galore on the perennial *Desert Song* but Goodman's is one of the most satisfying presentations of this fine score ever waxed. Soprano Frances Greer sings *Romance* alone with the orchestra as her solo side, baritone Earl Wrightson gets a ditto on *One Alone*, and they collaborate on *One Alone*. Tenor Jimmy

Carroll does *Flower* with the choristers and there is a good deal of ensemble singing. Miss Greer is one of the most polished music-comedy and light opera singers in the business and these sides present some fine examples of her artistry. (Victor Album K-12)

Perry Como
... You Can Do Wrong
... Love Of My Life
Both these are Cole Porter tunes from his movie score, *The Pirate*, and neither is up to previous works. *Wrong*, the better of the two, is exceptionally well sung by Como who does an adequate job on *Love* also—but there isn't much to work with. Good accompaniment by Russ Case's orchestra. The recording job was perfect. (Victor 20-2784)

Kay Starr
... I Cried Over You
... Frying Pan
The big-toned energy of Miss Starr's voice finds *Cried* pretty ideal as a tune which she warbles as a slow bluesy ballad. *Pan*, which credits her as co-author, is a rhythm novelty and gets semi-shouted.

Nellie Lutcher
... He Sends Me
... Come And Get It Honey
Despite her vocal tricks and the only average quality of her 88 work, Nellie sings and plays with as good or better a beat as any other of her type vocalist. These sides, along with a num-

ber of others in the can, were recorded with three Fall Hines' vets, Truck Parham on bass, Alvin Burroughs on drums and Hurley Ramey on guitar. Nellie's complete compatibility with these fine rhythm men is proof of the pudding. Good novelty sides, particularly *Sends* which Nellie wrote. (Capitol 15064)

Bob Eberly
... Matinee
... It's All Over But The Crying
... You Can't Run Away From Love
... Serenade
You get the feeling in listening to the 1948 Eberly that if the guy would only let go once in a while the way he used to do in his JD days everything would be all right. He comes as close to it as I've heard to date in the closing moments of the 197-bar long *Matinee* and it sounds great. Russ Morgan's polka hotel style band isn't the most ideal setting for Bob's vocalizing. Morgan himself sings and wa-wa's through *Crying* and the tune is well named. Bob does well on *Love* but sounds a little unsure again on *Serenade*. (Decca 24375, 24376)

Beryl Davis
... I Wanna
... Spring In December
Miss Davis sings *Spring* about as well as she has done any

ballad to date, though her greatest drawback is still the unidentifiable quality of her voice which detracts not so much from her ability as it would from her commercial appeal. *Wanna* is a novelty with a verse that lasts longer than the actual chorus. (Victor 20-2762)

Jack Guthrie
Oklahoma Hills
When The Cactus Is In Bloom
Chained To A Memory
This Troubled Mind Of Mine
Oakie Boogie
Oklahoma's Calling
Album rating—*3 1/2*
You'll find cowboy records reviewed very seldom on these pages for obvious reasons but this memorial album of the late Jack Guthrie's western music is so typical of his gusty, enthusiastic style that it warrants some attention. Probably the best known of these sides is *Hills* which along with *Calling* was written by Guthrie himself. A good album for lovers and riders of the purple sage. (Capitol album AC-76)

Ella Fitzgerald
... Darktown Strutters Ball
... Shine
These must be reissues, for they feature Ella only as the vocalist in what were apparently original straight band sides. The

great lady usually can do no wrong, but these sides are from her not fully developed past and are a far cry from her present work. Ball has Ella at the beginning and end, with baritone, piano and clarinet choruses; the latter sounding much like Buster Bailey's up and down the scale style. Shine has only incidental Ella also. (Decca 25354)

Ella Fitzgerald
... How High The Moon
... You Turned The Tables On Me
Come back Ella—all is forgiven. All High is divided into three parts of which the first is a straight vocal, the second an up tempo phrased and differently worded chorus and the third a scatter, bop style, like her *Lady Be Good*. *Tables* gets conventional styling which from Ella is all this and heaven too. (Decca 24387)

Frank Sinatra
... All of Me
... I Went Down To Virginia
Stordahl with a stringless swing band gives Frankie a beat to sing on in All and a top-side arrangement as well. *Virginia* is a rhythm tune, too, but the lyrics aren't any better than the tune. It'll probably be the
(Modulate to Page 16)

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Diggin' The Discs—Tom

(Jumped from Page 15) most popular of the two sides jukewise, nevertheless. (Columbia 38163)

Margaret Whiting Please Don't Kiss Me April Showers Kiss as a tune doesn't impress any more when emanating from the Whiting pipes than it does as performed by Les Brown. Showers is well sung and Weston backed. (Capitol 15658)

Bing Crosby Haunted Heart Moonlight On A White Picket Fence The Story of Sorrento Laroo, Laroo Lilli Bolero Heart is the kind of tune that Crosby can get his teeth into—and does. Fence, a new tune by John Scott Trotter is only mediocre. The Ken Darby singers support Bing in Sorrento and Laroo, both of which he sings tastefully. (Decca 24379, 24404)

Look Ma, I'm Dancin'! Gotta Dance Shauny O'Shay I'm The First Gal If You'll Be Mine I'm Not So Bright Little Boy Blues I'm Tired Of Texas Album rating—1.5

Songs from the highly successful Look Ma and as in the U.S.A. album this is pleasing fare for the musical comedy enthusiast who is hep to words and situations first and music second. This spots most members of the original cast including the clever Nancy Walker, Harold Lang, Bill Shirley, Sandra Deel and Hugh Martin. Miss Walker gets quite a workout, and when she isn't concentrating too much on the comic aspects of her role displays a voice worthy of comment. (Decca album DA-637)

Wynonie Harris Good Rockin' Tonight Good Morning Mr. Blues Rockin' is handclapping, beer joint style blues in the exuberant style of Miss Harris and fades out at the end as though it had been recorded on the spot. Blues is a shout too which has some giddy tenor between vocals. (King 4210)

NOVELTY The Three Suns Dancin' Tambourine Stumblin' Eccentric Dixy Fingers Dizzi Dances Nala Canadian Capers Wedding Of The Painted Doll Album rating—1.5 If the Suns must record, this is definitely their forte—old fashioned, novelty instrumentals on the order of Tambourine and Canadian Capers. These are well played sides, clean, good presence and not a clinker in a carload. But like Garroway said over the air the other day, how would you like to be a waiter in the joint where these boys have played for the last ten years or so? (Victor album P-208)

Freddy Schnickelfritz Fisher Bye Bye Blackbird The Old Gray Mare Novelty corn in the style that Schnickelfritz was performing when Spike Jones was just a good drummer. Both sides are sung by Fisher and there is the

usual flutter-tongue cornet, laughing clarinet and whatnot. The coin operated phonograph machines will be intrigued. (Decca 25357)

Phil Harris Somebody Else—Not Me Deck Of Cards Somebody is a straight vocal, dialect style by Harris that will probably be on all the jukeboxes by the time you read this. Deck is an attempt at serious narration by the successful Mr. Harris—a somewhat unlikely war story about the soldier who found spiritual comfort in his deck of cards, and why. Phil swears it happened like he says. (Victor 20-2821)

Chuy Reyes Rumba Boogie Rhythm Rhapsody Reyes, who is well known on the west coast but not so well elsewhere, is an extremely facile Latin-American style pianist

with immense technique and the ability usually to use it tastefully. Boogie is pure novelty and not too original though his little combo gets a pretty good beat going when they double it up half way through the record. It's a boogie figure set to a rumba beat, of course. Rhapsody is an original by the leader to prove how he can get around. (Capitol 15967)

Louis Jordan Rest, Petite and Gone Inflation Blues Reet is another of those six-eight romps that makes the jukebox target for tonight and it's no better and just a little worse than most of this kind of Jordan novelty jazz. Inflation could have been a pretty cute novelty but the lyrics are not up to the subject. (Decca 24381)

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



Album listings including BE BOP ALBUMS, PARKER, DIZZY, ALBUMS, OLD AND NEW FAVORITES, BOYD RAEBURN, CHARLIE VENTURA, and HERD JEFFRIES. Includes a 'Complete line of Jacquet, Holliday, King Cole now in stock' notice.

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An Army Medal for Moreno New York—No, he's not joining up yet. Business might be bad, but, well you know how it is. Occasion was presentation of the American Theater Medal to Buddy Moreno on the army's recruiting show, At Your Command. Gal is Moreno's singer, Perry Mitchell. Man at the right is T/Sgt. Arthur Boyer.

IN NEW YORK IT'S MAIN STEM FOR EVERYTHING IN JAZZ ALBUMS OF THE MONTH The Parkers Jazz at the Phil. No. 8 Stan Kenton No. 2 \$3.94 \$4.33 \$3.94

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Where The Bands Are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; NYC—New York City; Hwd.—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp. (Joe Glaser) 745 Fifth Ave., NYC; FB—Fraser Bros. Corp., RKO Bldg., NYC; MG—Moe Gais, 48 West 48th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; MCA—McConkey Music Corp., 1610 Broadway, NYC; MFC—Music Corp. of America, 745 Fifth Ave., NYC; MPO—Harold F. Oxley, 8848 Sunset Blvd., Hwd.; WMA—William Morris Agency, RKO Bldg., NYC; Mus-Art, 203 N. Wabash Ave., Chicago.

Agnew, Charlie (Paradise) Chicago, b
Anthony, Ray (Ansley) Atlanta, Out 5/11, h; (Apollo) NYC, 5/14-20, t; Meadowbrook, Cedar Grove, N.J., 5/25-27, cc
Arnez, Desi (Slapsy Maxie's) Hwd., Out 5/24, nc
Arnold, Arnie (Mayflower) Akron, h

Back, Will (Melody Mill) Chicago, Out 7/25, b
Banks, Dave (The Pit) Jackson, Tenn., Out 5/30, b
Barber, Buzzy (Sons) Bound Brooks, N.J., Out 5/30, b
Barron, Hlio (Carnival) Minneapolis, Out 5/12, nc; (Casino) Wall Lake, Mich., 5/14-16, b; (Highlands) St. Louis, 5/23-30, b
Bassie, Count (Town Casino) Buffalo, 5/24-30, nc
Beckner, Denny (Skyview) Denver, nc
Benedict, Gardner (Netherland Plaza) Cincinnati, h
Benke, Tex (On Tour) GAC
Berkey, Bob (Music Box) Omaha, Out 5/17, b; (Pia-Mor) Kansas City, 5/19-24, b
Bestor, Don (Commodore Perry) Toledo, Out 5/24, h
Bicknell, Max (On Tour) FB
Bishop, Billy (Schroeder) Milwaukee, Out 5/9, h
Blue, Bobby (Banks) Ely, Nev., nc
Bolton, Vaughn (NCO) Fort Riley, Out 5/30
Bohrer, Russ (Lions-Milford) Chicago, b
Bradshaw, Tiny (Paradise) Detroit, Out 5/6, t
Brandon, Henry (State-Lake) Chicago, t
Brandwynne, Nat (Palace) San Francisco, Out 5/19, h
Brennan, Morrey (Foot & Paddock) Louisville, Out 5/13, nc
Brooks, Randy (On Tour) GAC
Brown, Les (On Tour) MCA
Busse, Henry (Palladium) L.A., Out 6/1, b
Byrne, Bobby (On Tour) MCA

Carle, Frankie (Ambassador) L.A., 5/11-6/14, h
Carlyle, Russ (Casa Loma) St. Louis, 5/14-22, b
Cavallaro, Carmen (Astoria) NYC, 5/17-7/10, h
Clancy, Lou (Dallas) Texarkana, Tex., nc
Clardge, Gay (Prom) St. Paul 5/5-18, b; (Blackhawk) Chicago, In 5/26, r
Clarke, Buddy (El Morocco) Montreal, nc
Clinton, Larry (Pennsylvania) NYC, 5/5-23, h
Coleman, Emil (Waldorf Astoria) NYC, h
Cooper, Mel (Flame) Duluth, Minn., h
Cotter, Tommy (Lambert's) Lowell, Mass., nc
Courtney, Del (Peabody) Memphis, 5/17-6/20, h
Cugat, Xavier (Capitol) NYC, Out 5/12, t; (Waldorf Astoria) NYC, 5/13-6/9, h
Cummins, Bernie (Muehlebach) Kansas City, Out 5/25, b

Dee, Johnny (Holiday Inn) NYC, nc
Devine, Gene (Armory) Lansing, Mich., Out 6/1, b
DePardo, Tony (Blue Moon) Wichita, 5/14-12, b; (Evergreen Gardens) Collinsville, Ill., 5/21-6/10, b
Donahue, Al (Totem Pole) Aburndale, Mass., b
Donahue, Sam (Seven Oaks) San Antonio, Out 5/7, nc; (Lackland Air Base) San Antonio, 5/8-14, b
Dorsey, Tommy (On Tour) MCA

Deadline for band listing for the May 18 issue is May 3. Send opening and closing date and name and location of job to **Band Routes**, DOWN BEAT 203 N. Wabash, Chicago, I. Illinois. One-niters cannot be listed.

Drake, Charles (Terrace) Lake City, Minn., b
Dunham, Sonny (Joyland) Lexington, Ky., Out 5/6, b; (Lake Casino) Ft. Worth, 5/29-6/14, b
Eberle, Ray (New Yorker) NYC, In 5/5, h
Elgart, Les (Paramount) NYC, Out 5/11, t
Ellington, Duke (Paramount) NYC, t
Ennis, Skinnay (Palmer House) Chicago, Out 5/12, h
Everette, Jack (On Tour) MCA

Featherston, Jimmy (Oh Henry) Willow Springs, Ill., In 5/5, h
Ferguson, Danny (Cinango) Dallas, cc
Fields, Herbie (Sherman) Chicago, Out 5/20, t
Fields, Shep (Lakeside Park) Denver, 5/28-6/10, b
Pikes, Dick (Westwood) Little Rock, Ark., nc
Fina, Jack (Lakeside Park) Denver, 5/14-6/4, t
Fisk, Charles (Trocarder) Evansville, Ind., 6/4-17, nc
Fitzpatrick, Eddie (Jantzen Beach) Portland, Ore., b
Foster, Chuck (Stevens) Chicago, h
Fraser, Jacques (China Doll) NYC, nc

Garber, Jan (Biltmore) L.A., h
Gillespie, Dizzy (Apollo) NYC, Out 5/6, t
Glidden, Jerry (Congress) Chicago, h
Golly, Cecil (Nicollet) St. Paul, h
Gomez, (Iroquois Gardens) Louisville, Ky., nc
Grant, Bob (Versailles) NYC, h
Gregg, Wayne (Martini) Chicago, 5/6-6/2, r
Hampton, Lionel (Royal) Baltimore, Out 5/6, t
Hannon, Russ (Mentor Beach) Mentor, O., In 5/7, b
Hawkins, Ersking (On Tour) MG
Hayes, Sherman (Peabody) Memphis, Out 5/19, h
Haynes, Eric (Colgate) Jersey City, N.J., Out 5/20

Heidt, Horace (Albee) Cincinnati, In 5/6, t
Henderson, Skitch (On Tour) MCA
Herbeck, Ray (Martini) Chicago, Out 5/5, r; (Kennedy Park) Pittsburgh, 5/12-22, b
Herman, Woody (Commodore) NYC, Out 5/17, h
Higgins, Dale (Spanish Terrace) Edwardsburg, Mich., Oct. 5/25
Hill, Tiny (On Tour) ABC
Howard, Eddy (Aragon) Chicago, Out 5/23, b
Hudson, Dean (On Tour) WM
Hutton, Ina Ray (On Tour) ABC

International Sweethearts (Paradise) Detroit, 5/7-13, t
Jacquet, Illinois (On Tour) MG

Jahna, Al (Dragon Grill) Corpus Christi, Tex., nc
James, Harry (Aragon) Ocean Park, Cal., 5/14-21, h
Jerome, Henry (Trocarder) Evansville, Ind., Out 5/13, nc
Johnson, Bill (Emerson) Philadelphia, Out 5/7, nc
Johnson, Buddy (On Tour) MG
Jones, Spike (On Tour) MCA
Jurgens, Dick (On Tour) MCA

Kassel, Art (Blackhawk) Chicago, Out 5/24, r
Kass, Sammy (Orpheum) Omaha, 5/7-31, t (Radio City) Minneapolis, 5/14-20, t
Kenton, Stan (Broadway-Capitol) Detroit, 5/7-13, t
King, Henry (Blue Moon) Wichita, 5/14-21, h
Kirk, Andy (On Tour) ABC
Krupa, Gene (On Tour) MCA

LaBrie, Lloyd (On Tour) GAC
Lane, Ernie (Beacon) Crowley, La., nc
Laurie, Dick (Fairmont) San Francisco, h
Lawrence, Elliot (Pennsylvania) NYC, 5/24-6/27, h
Leighton, Bob (Winchester) Olmstead, Ill., Out 6/7, b
Lewis, Ted (On Tour) Mus-Art
Lewis, Ted (Mounts) Cleveland, 5/6-19, nc
Lombardo, Guy (Ambassador) L.A., Out 5/10, h; (Chase) St. Louis, 5/28-6/3, h
Lombardo, Victor (Lake Club) Springfield, Ill., Out 5/20, nc; (Adams) Newark, 5/27-6/2, t
Long, Johnny (Carnival) Minneapolis, 5/27-6/9, nc
Lopez, Vincent (Taft) NYC, h
Lunceford, Jimmie (On Tour) MC

Martin, Freddy (St. Francis) San Francisco, Out 5/31, b
Masters, Frankie (On Tour) MCA
McClary, Clyde (Carnival) Minneapolis, 5/14-20, b
McIntyre, Hal (Eastwood Park) Detroit, 5/14-20, b
McIntyre, Ray (On Tour) GAC
Messer, Hank (Urbita) San Bernardino, Cal., b
Millinder, Lucky (On Tour) MG
Mooney, Art (Palace) Cleveland, Out 5/5, t
Morales, Fay (Chateau Crillon) Philadelphia, Out 5/30, h
Moreno, Buddy (Highlands) St. Louis, Out 5/15, b; (Elicth's) Denver, 5/20-6/3, b

Morgan, Russ (On Tour) MCA
Morton, Ray (Blackstone) Chicago, h
Nagel, Freddy (Peony Park) Omaha, 5/28-6/6, b
Ochart, Kiki (Congress) Chicago, h
Olea, Joseph Carl (Laurel Hill) Hazelton, Pa., nc
Oliver, Eddie (Copley Plaza) Boston, Out 5/9, h; (Palmer House) Chicago, In 5/13, h
Oliver, Johnny (Ron-de-vo) Ashland, Ky., nc
Olsen, George (Cotton Carnival) Memphis, 5/10-15
Olson, Jack (On Tour) MCA
Olmitz, Bob (Continental) Cleveland, r
Overend, Al (Skyline) Billings, Mont., nc

Palmer, Jimmy (On Tour) Mus-Art
Panchito (Versailles) NYC, nc
Pastor, Tony (Meadowbrook) Cedar Grove, N.J., Out 5/9, cc
Paxton, George (Apollo) NYC, 5/7-13, t
Pearl, Ray (Muehlebach), Kansas City, 5/26-6/22, h
Pettit, Emilie (Statler) Washington, Out 5/5, h
Phillips, Teddy (Triannon) Chicago, Out 5/31, b
Ponds, Ray (On Tour) FB
Prima, Louis (Click) Philadelphia, Out 5/22
Prunier, Hal (Last Frontier) Las Vegas, h; (Flamingo) Las Vegas, In 5/27, h

Ragon, Don (Pia-Mor) Kansas City, 5/6-9, h; (Buff Grand) Arnold's Park, Ia., 5/29-6/6, b
Kauch, Harry (Club 86) Geneva, N.Y., Out 5/16, nc
Reed, Tommy (Centennial Terrace) Sylvana, O., 5/28-6/3, b
Reichman, Joe (Edgewater) San Francisco, 5/13-16, b
Reid, Don (Riverview) Des Moines, 5/12-6/15, b
Rey, Alvin (Highlands) St. Louis, Out 5/15, b
Rich, Buddy (Regal) Chicago, 5/7-13, t
Robbins, Ray (Casa Loma) St. Louis, 5/7-13, b
Robinson, Bob (Bar-Bar-O-Bar) Elkhart, Ind., nc
Roman, Wally (McGlynn's) Elizabeth, N.J., nc
Ruhl, Barney (Evergreen Gardens) Collinsville, Ill., Out 5/13, b
Russell, Luis (On Tour) ABC

Sanders, Joe (Iroquois Gardens) Louisville, Out 5/11, b; (Claridge) Memphis, 5/14-6/10, h
Sandler, Sandy (Skyliner) Fort Worth, Tex., nc
Sands, Carl (Oriental) Chicago, t
Savitt, Jan (Flamingo) Las Vegas, Out 5/26, h
Sherock, Shorty (Arcadia) NYC, Out 5/5, b; (Dehler-Wallick) Columbus, O., 5/7-28, h
Sherwin, Twina (Sunnyside) NYC, b
Short, Curtis (Service Club) San Antonio, Out 6/19, b
Smith, Hari (Lodge) Sun Valley, Idaho, Out 9/20
Snyder, Bill (Baker) Dallas, Out 5/17, h
Spivak, Charlie (Jantzen Beach) Portland, Ore., 5/6-12, b
Steele, Ted (Essex House) NYC, h
Stephens, Chuck (On Tour) MG
Stone, Eddie (Belmont Plaza) NYC, h
Straeter, Ted (Le Directoire) NYC, nc
Strong, Benny (Schroeder) Milwaukee, 5/11-30, h
Sudy, Joe (Bismarck) Chicago, h
Sullivan, John (Melody Lane) Houston, Tex., nc

Tappero, Tappy (It Club) El Cerrito, Cal., Out 6/1, nc
Thornhill, Claude (Stanley) Utica, N.Y., 5/11-13, t
Traymon, Dolph (Shore Road Casino) Brooklyn, N.Y., nc

Valdes, Miguheito (Roosevelt) New Orleans, Out 5-11, h; (Balmese Room) Galveston, 5/13-6/23, nc
Van, Garwood (Mark Hopkins) San Francisco, Out 6/13, h
Vincent, Lee (Sans Souci) Wilkes-Barre, Pa., b
Wald, Jerry (On Tour) GAC
Wajles, Buddy (Last Frontier) Las Vegas, h
Watson, Hal (Riviera Dinner Club) Corpus Christi, ex., nc
Wayne, Phil (Carlton) Washington, h
Weems, Ted (On Tour) MCA
Welk, Lawrence (Roosevelt) NYC, Out 5/9, h
Wilde, Ran (Washington-Youree) Shreveport, La., 5/12/25, h
Williams, Griff (Jantzen Beach) Portland, Ore., Out 5/5, b
Williams, Paul (Bengasi) Washington, 5/21-6/3, nc
Williams, Tex (On Tour) Mus-Art
Winslow, George (Lake Club) Springfield, Ill., 5/7-14, nc; (Prom) St. Paul, 5/19-30, b

Young, Marshall (Roseland) NYC, Out 5/12, b; (Bill Green's) Pittsburgh, 5/10-25, nc

Zabach, Florian (Plaza) NYC, h
Zarnow, Rahki (KCBK) Des Moines, Ia.

Combos

Abbey Trio, Leon (Harry's) Chicago, cl
Allen, Shorty & Lesko, Johnny (181 Club) NYC, nc
Armstrong, Louis (Riptide) Calumet City, Ill., 5/11-31, h
Arvis, Trio, Mel (Music Box) Minneapolis, nc
August, Jan (Carnival) Minneapolis, Out 5/12, nc
Banka, Billy (Diamond Horseshoe) NYC, nc
Bari, Ralph (Hillcrest) Toledo, h
Barnes Quintet, Bob (Dunes White House), Gary, Ind.
Becht, Sidney (Jazz Ltd.) Chicago, nc
Bennett, Larry (Pi Wayne) Detroit, Out 5/6, h
Borr, Mischa (Waldorf-Astoria) NYC, h
Bothwell, Johnny (Tin Pan Alley) Chicago, Out 5/9, cl
Broome, Drex (Blue Spruce) Colorado Springs, Colo., r
Brow, Hillard (Manhattan) Lansing, Mich., nc
Butterfield, Billy (Nick's) NYC, nc

Calloway, Cab (Strand) NYC, Out 5/6, t; (Hunting & Fishing) Pittsburgh, 5/25-31, nc
Carroll, Bob (Darius) Shelby, Mont., nc
Carter & Bowie (Cerutti) NYC, nc
Cathcart, Bobby (Cascades) Wallingford, Vt., nc
Cavanaugh Trio, Page (Strand) NYC, t
Chittison, Herman (Ciro's) NYC, nc
Cole Trio, King (Lake Club) Springfield, Ill., Out 5/6, (Broadway-Capitol) Detroit, 5/7-13, t; (Rag Doll) Chicago, 5/14-30, cc
Conlon, Eddie (Blue Note) Chicago, 5/10-6/6, nc
Conn, Irving (Savoy Plaza) NYC, h
Cory Four, Red (Playadium) East St. Louis, Out 5/24, nc
Curbelo, Jose (Ebony) NYC, nc

Dalley Trio, Duke (Flame) Mayfield, N.Y., nc
Davis, Eddie (Larue) NYC, nc
Davis, Johnny Scat (Capitol) Chicago, Out 5/9, cl
DeCastro Sisters (Bowery) Detroit, Out 5/9, nc
Dee Trio, Johnny (Hawaiian Palms) Linden, N.J., nc
Deep River Boys (Olympia) Miami, 5/19-24, h
Deutsch, Emery (Ritz-Carlton) NYC, h
Dinofer, Dinny (Bali) NYC, nc
Dolen, Bernie (Larue) NYC, nc
Down, Evelyn (Club 66) NYC, nc
Dunn, Michael (Biltmore) Dayton, O., h
Durso, Michael (CopaCabana) NYC, nc

Ericson, Roger (78 Club) NYC, nc
Evans, Doc (Bee Hive) Chicago, nc
Font, Ralph (La Martiniere) NYC, nc
Four Naturals (Dugout) Duluth, Out 5/7
Four Shades of Rhythm (Bar of Music) Chicago, Ill., nc
Four Tubes (On Tour) MG
Fulcher Trio, Charles (Partridge) Augusta, Ga., h

Garry, Vivien (Royal Root) NYC, nc
Gonzalez, Leon (Town Casino) Chicago, cl
Graham, Hal (St. George) Brooklyn, N.Y., h
Greco, Buddy (Edison) NYC, Out 5/19, h
Green, Larry (Biltmore) NYC, nc
Gross, Walter (Ciro's) L.A., Out 5/15, nc
Grover, Buddy (Patio) Brooklyn, N.Y., nc
Guarrieri, Johnny (St. Regis) NYC, h
Guerra, Marcelino (Palladium) NYC, b

Hall, Edmund (Cafe Society Downtown) NYC, nc
Hanaway, Bud (Jolly Dutchman) Detroit, nc
Harding, Buster (Ebony) NYC, nc
Harmony, Penny (President) NYC, h
Harold, Lou (Bal Tabarin) NYC, nc
Heffner, Art (Post 637) Hamburg, Pa., nc
Herron, Joel (Plaza) NYC, h
Heywood, Eddie (Forest Park) St. Louis, h

Himber, Richard (Tavern-On-The-Green) NYC, r
Hunt, Floyd (Betty's) Gloucester Hgts., N.J., nc
Ingle, Red (Casbah) L.A., nc
Ink Spots (Last Frontier) Las Vegas, 5/7-20, b
Jordan, Louis (Paradise) Detroit, Out 5/6, t; (Apollo) NYC, 5/14-20, t
Kaishue (Kaye) Trio, Mary (Jai-Lai) Columbus, O., nc
Larkins, Ellis (Blue Angel) NYC, nc
Leo Quartet, Lila (Tropics) San Antonio, nc
Lewis, Sabby (Howard) Washington, 5/7-13, t
Little Sans And Lee (Crown Propeller) Chicago, Out 5/10, nc
Lopez, Manny (Whittier) Detroit, h
Lorette (Syracuse) Syracuse, N.Y., b

Madrack, Bernie (Rudy's) Rail NYC, nc
Marrino, Frank (Orchid) Jackson Heights, N.Y., nc
Marlowe, Sammy (Casablanca) Detroit, nc
McPaige, Allan (Warwick) NYC, h
McPartland, Jimmy (Stage Door) Milwaukee, Out 5/9, nc
Menconi, Alfred (St. Moritz) NYC, h
Miles, Billy (Dan Healey's) Union City, N.J., nc
Miles, Dick (Glass Hat) Camden, Ark., cl
Mills, Brothers (Palace) Cleveland, 5/6-12, t; (Keith) Dayton, 5/13-19, t; (Andre's) Syracuse, N.Y., 5/20-26, nc
Moderners (Bowery) Detroit, 5/10-16, nc
Molina, Carlos (Biltmore) NYC, h
Monte, Mark (Plaza) NYC, h
Moore, Glenn (Van Dyke) Detroit, nc
Moore, Three Blazers, Johnny (Regal) Chicago, 5/7-13, t
Morales, Noro (China Doll) NYC, nc

Nalli, Al (Sid's) Detroit, r
Noveltes (Kentucky) Chicago, cl
O'Brien & Evans Duo (Germania) Freeport, Ill., Out 5/9, cl; (Diamond) Wheeling, W. Va., In 5/11, cl
Osborne, Mary (Dixie) NYC, h
Paley Trio, Cass (Shawnee) Springfield, O., h
Paris, Jackie (Astoria) Baltimore, nc
Paris, Norman (Ruban Bleu) NYC, nc
Pedro, Don (Leland) Aurora, Ill., h
Pepito (St. Regis) NYC, nc
Perrot, Nick (Commodore) NYC, h

Reader, Charles (Pierre) NYC, h
Ramirez, Ram (Village Vanguard) NYC, nc
Rollickers (Plains) Cheyenne, Wyo., h
Rollini, Adrian (Piccadilly) NYC, h
Rose, Hillary (Diamond Mirror) Lawrence, Mass., nc
Rogets, Ralph (Tavern-On-The-Green) NYC, r

Saunders, Hal (St. Regis) NYC, h
Savage Quintet, Johnny (Kidd) San Diego, Out 6/16, nc
Schenk Sextet, Frankie (Magnolia) Ft. Walton, Fla., nc
Scott, Raymond (Oriental) Chicago, Out 5/6, t; (Adams) Newark, 5/13-19, t
Shaw, Milt (St. Regis) NYC, h
Siry, Larry (Ambassador) NYC, h
Smith, Tab (On Tour) MG
Smith, Van (Pierre) NYC, h
Slate Brothers (Hippodrome) Baltimore, Out 5/5, t
Sugonia Sextet, Kenny (Post 50) South Bend, Ind., nc
Sussetters (Valencia) Cheyenne, Wyo., nc

Thompson, Lucky (Three Deuces) NYC, nc
Thompson Trio, Bill (Neptune) Washington, D.C., nc
Thompson Trio, Ken (Barelli's) Waterbury, Conn., r
Three Flames (Royal Root) NYC, nc
Top Hata (Puebla's) Chicago, nc
Townamen (Graemer) Chicago, h
Townamen Trio (Riverside) Casper, Wyo., nc

Tuzemizers (Victor's & Roxie's) Oakland, Cal., nc
Turecaco, Charles (Biltmore) NYC, h
Turner, Bill (Spa) Chicago, nc
Valdes, Gilberto (Hispano) NYC, 5/7-14, t
Ventura, Charlie (Bengasi) Washington, 5/30-6/12, nc
Vera, Joe (Sky Club) Chicago, nc
Vinson, Eddie (Howard) Washington, 5/7-13, t
Vonte Vere Trio (Sky Club) Battle Creek, Mich., nc
Wallace, Cedric (Village Vanguard) NYC, nc

Warren, Ernie (Stork Club) NYC, nc
West, Alvy (Edison) NYC, h
Williams, Cootie (Powelton) Philadelphia, Out 5/12, nc
Young, Lester (On Tour) MG

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NOTES between NOTES

By Michael Levin

New York—Up until a fortnight ago, the 52nd Street breezes found reads only in the sagging bras and the tossed G strings circumnavigating the olmpish forms "dancing" there as entertainment.

The opening of the Errol Garner trio and the Lucky Thompson quartet at the Three Deuces has stirred up a local tempest.

It has been many months since Garner worked this city in the flesh. During that time he has been represented by a series of records which do him no justice. Even his new album of Mercury sides including a striding Blue Skies and a pretty Don't Blame Me doesn't give you any idea of what the man can do on piano and how much his playing has improved in the last two years.

Garner was accused in the past, with justice, of being a "cocktail-lounge" piano player, specializing in pretty frills and lilting octaves. In the last 24 months however his conception has improved enormously. There is a continuity and a purpose one never noted before.



Mike

His technique is much firmer, while his harmonic invention, always fertile, is now truly something at which to marvel.

His peculiar rhythmic inflections with a double-time implied in the right hand and a half-time in the left, combined with his ability to play completely atempo in the right hand, no matter how the left may be swinging, gives him a flexibility of ideas and tone that make his style one of the few fresh ones in the country today.

The collapse of the music business generally hasn't done musicians much good. But on the other hand, it has taken three musicians of the caliber of Garner, his drummer, J. C. Heard and bassist Oscar Pettiford and put them together in a trio.

The result is that the music turned out is uniformly excellent. The rhythm is crisp and driving, the bassing always in tune and there is a feeling of confidence and surety too often lacking in groups of less stellar musicians. Certainly we wish no one lack of cabbage. But when a tightening business produces musical excellence such as this, it is not, artistically at least, all to the bad. Heard has blossomed out again as vocalist, surprised the Street crowd by his ease and aptitude of phrasing.

Co-starred with Garner is a quartet led by tenor man Lucky Thompson with George Shearing, English pianist; Al McKibbin, bass, and Max Roach, drums, as sidemen. Here too is much to listen for. Lucky's playing is a curious cross of Hawkins and Byas with strong bop tinges, while his tone and rhythmic feeling have touches of the late Chu Berry. His grasp of harmony isn't as thorough as Hawk's, nor his execution as fluid as Byas, but it is excellent tenor playing.

Shearing is a remarkable young man. Coming over from England a few months ago, he

was on a complete Tatum kick, with all the embellishments and technical demonstrations desired and undesirable. He has now started not only to pick up on bop but also on Tristan's meandering use of the left hand as a non-rhythmic solo voice.

He was startling onlookers opening night with bop ideas executed in double hand unisons, shifting in the middle of the phrase to harmony in thirds and fourths—a bit of slickery indeed. His playing is still occasionally cold, the phrasing unsure and shaky. But considering his few months squarely in the midst of present day playing in this country, his improvement is notable and indicative of good things to come.

McKibbin and Roach are of course still unshakable rhythmically. Spectators at the Roost the night before were amused to see that Roach has of late been wearing conservative metal-rimmed glasses. It was he who started the fad for shell-rimmed spectacles some years ago when he first started working on the Street.

While on the subject of good things in music, Miss Ginnie Powell should be mentioned. Miss Powell has been a friend of this writer's for some time, ever since she appeared on a Down Beat cover rather strikingly undressed. However, despite that, I have not felt that she was anything out of the or-

inary band-singer group as a vocalist.

She has been working for the last few weeks as a soloist at Cafe Society Downtown here. The improvement is extraordinary. Opening night she was nervous and tense, was generally panned by the trade press for her work.

I caught her a week or so later, was amazed at how well she is doing. Her phrasing is sure and executed to good effect, she often works without any microphone at all, makes her voice fill the room and her use of her husband Boyd Raeburn's scores is both intelligent and convincing.

Combined with her prettiness and taste in gowning, Miss Powell's improved singing has made her a good night club act.

Experienced Down Beat cover-viewers knew Miss Powell had all the fundamentals for a singing career. It's a pleasure to see her come up with the small added details as well.

Down Beat covers the news from coast to coast.

Fined & Dandy

Cincinnati — Hal Spencer, Vic Fine, and James Villari were called before the executive board of Local 1 recently, the charges being they played an engagement without filing a contract. The boys told the board they were just rehearsing. The board pointed out that it seemed odd that the rehearsal was between the hours of 9:30 pm and 1:30 am on Saturday night. They were fined.

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Capsule Comments

New York — Cab Calloway rolled into the Strand theater for a three week stand, still shouting his familiar "hi-de-ho," and still carrying plenty of audience interest. His band, the large one, does little other than about the echoes and play accompaniment.

All Calloway numbers, with one exception, are built around Cab. The exception, **Sabre Dance**, already run ragged in the Bway houses, might better have been left in the trunk. It has ceased to create excitement on the Main Stem. However, he did come through with something novel—an original treatment of the constantly played and sung **Manana**. Cab, decked out as a Mexican peon, sits on a box at the mike for the vocals.

Cab also does **Everybody Eats At My House**, another vocal, early in the show, using the Peggy Lee opus as a closer. Mary Louise, vocalist, comes on for two numbers following the opening, showing plenty of stage presence and a Vaughan flavoring in her endings. Vocal preponderance goes on from there with Pearl Bailey doing some of her immitable pieces, using her familiar **Tired as an encore**, and the Deep River Boys, quartet, doing three tunes, including their takeoff on the Dick Tracy character, **Mumbles, What Did He Say?** (He said, "That's a powerful lot of singing in a one-hour show.") —jeg

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