

James, Barnet, Krupa Merger?

By TED HALLOCK

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Talk Of Wee-Hour Band Travel Ban Causes Dither

By JACK EGAN

New York—Road managers are in a dither over the proposed union move to reinstate a rule prohibiting bands from traveling between the hours of midnight and 5 a.m. except by train. In the first place, it's pointed out, a good 50 per cent of the top ball-rooms in the country are inaccessible to rail travel, and those that are usually have nothing moving out after midnight.

Then, too, there's the financial gripe of traveling by train. The fare isn't too unreasonable, since bus rates also have increased, but when the unit reaches a town, the manager must dig up a trucking company to haul the instruments to and from the date, which means overtime of time-and-a-half or double on Saturday nights and Sundays to a crew of three or four transfer men.

Must Rent Bus

For the band, unless the job is close to the station, he must rent a bus or provide taxicabs in each city.

Spike Jones houses his company on three railroad cars, using them for living quarters for an entire tour, but the average band doesn't gross the several thousand the Corn King is used to snagging each night.

Some bands have chartered Pullman cars and lived aboard them for a tour, the parking and sanitation fees running approximately \$25 a day, plus first class travel for the company. But the extras in each town boost costs so high that only top grossing bands can afford this.

Band Boys Beef

The band boys have their beef, too. Unless a private Pullman is chartered, the train has to be cleared at each destination, meaning all band and personal property must be taken off and either checked or taken to a hotel. That means more expense and a general hassle.

Since few bands could afford the charter Pullman system, the bus and private car system probably would remain the two practical means of band travel, even if it meant touring by daylight.

Reducing Headaches

In either of these methods, equipment can be left aboard and used as needed, so the band boys won't have too much of a headache anyway.

The band managers are not in the same boat, however.

Those questioned, all of whom have frowned on the early morning ban, favor night travel in all cases on trips upwards of 120 miles.

They make good time in the early morning, arriving at destinations sometime after sunup and turning their men into the hotel. That takes care of the sidemen until playing time that night. The bus moves on to the garage or ball-

room and can be unloaded at the convenience of the driver and band boy. But the company is there, in town, and the manager's biggest obligation is over.

Can Draw Easy Breath

The promoter, too, breathes easier when he knows maestro and men are on hand. In fact, many times it is necessary to produce the leader for some public affair just to prove he's there. This is often true of leaders who have been known to be temperamental or have come out of retirement to go on the road.

The fact that he can boost grosses by radio interviews and record store appearances has its favorable points for promoter and leader, too.

As for traveling by daylight, the managers' main complaints are the inevitable delays in starting and the chance of trouble on the road which would result in either arriving late for the date or missing it completely. Except on the longest jumps, the manager says he is faced with neither of these problems when the band leaves after finishing the job at 1 a.m.

A late arrival not only loses money at the box office, they point out, but builds bad will for name bands in general with both promoter and public.

How To Be Unpopular

"Try rousing a bunch of tired musicians at 8, 9, 10, or even 11 p.m. after they've played late the night before," challenges one manager. "and you'll see the problem we face. Without fail, someone's always late, and you can't make a habit of leaving the guys stranded or you'd wind up with no band."

Sidemen seem to go along with the managers. Day travel, they point out, not only deprives them of sleep but cuts out any chance for recreation, either movies or sports.

The rule, one of long standing in the AFM books but overlooked these last several years, was brought to the attention of the convention in Asbury Park recently with the suggestion it be enforced.

Mike's Bride



San Antonio—Janna Rolf, *Conover* fashion model, today became the bride of *Beat* staffer Michael Levin here. Best man was Austen Croom-Johnson, Levin's partner in a New York television show packaging and producing enterprise. Janna and Mike will live in New York.

Realist

New York—In a recent interview on Symphony Sid's WMCA all-night disc show, Jane Gilbert was asked what she considers the most important items in knocking out a hit song—the music, words, or arrangement. Miss Gilbert tossed away all three with the quote: "The big three in making a hit tune these days are the song plugger, the band leader, and the payola!"

Heart Attack Fatal To Tucker Manager

Denver—Rex Sittig, Orrin Tucker band manager and utility saxophonist, died of a heart attack here July 31.

The band has been at Elitch's Gardens working without Tucker who is sick in a Wichita hospital. Scottee Marsh, girl vocalist, has been fronting the band in his absence.

Sittig, 40, worked as a sideman with Gene Krupa and Sonny Dunham. He joined Tucker when the band reorganized three years ago.

Barnet Takes Apollo Masters

Portland, Ore.—Early this month Charlie Barnet "took" from Apollo records 36 released and unreleased masters, handing them to Mercury's John Hammond in NYC, under terms of the leader's recording contract.

The contract stipulated that Barnet would receive "additional guaranteed income" from the dates, payable May 1 of this year.

Gets Records

When these funds were not forthcoming on schedule, Charlie demanded and obtained possession of the band's cuttings. Approximately half the records have been pressed by Apollo, in Barnet's most recent album, as singles.

He said that Apollo, at best, "could only release a maximum of 20,000 additional copies of records they still possess," Barnet having taken pressing masters.

May Go To Mercury

The leader indicated he may sign with Mercury if the ban is called off. His present contract is more a "bill of sale for things already recorded."

Charlie corrected *Down Beat*, whose record reviewer recently credited Neal Hefti for having scored portions of his most recent Apollo album. "Andy Gibson wrote the entire album, with the exception of *Gal From Joe's*, which was not rewritten."

—Ted Hallock

Religion Calls Mooney Bassist

New York—The Joe Mooney quartet hit rough roads this week with bassman Gaetan Frega leaving the unit September 1 to take up religious studies.

Frega has intended to become a Capuchin monk, part of the order of St. Francis, for some time, and felt that with Mooney well established in the business, he could leave.

Mooney, currently laying off in this area looking for a replacement, told the *Beat* that it was not only a question of finding a good bass player, but also one who would get along with the other three men in the unit.

If possible, he intends to book a job running for the next two weeks with five men, giving the replacement a chance to work with Frega and study the intricacies of Mooney arrangements.

—mix

Jam Session Switch

New York—The jam sessions, held Monday nights during the summer months at Jimmy Ryan's on 52nd Street, will be switched back to Sunday afternoons, the original time, beginning in October. Jack Crystal continues to handle the programs.

British Tooters' Strike Delayed

London—A last-minute meeting between the musicians union and the British Broadcasting company with labor ministry arbitrators resulted in postponement of a strike, pending further negotiations.

No further developments were reported at press time in the long-standing dispute between the union and BBC.

BBC was hurriedly filling gaps in schedules to maintain programs. Union demands stayed the same through the talks, but BBC, which previously refused arbitration, may compromise or give ground.

Clarinetist Took A Walk—Clinton

New York—Larry Clinton is bringing up clarinetist Johnny Castaldi on charges of leaving his orchestra without finishing his two-week notice period.

The Dipsy Doodler claims Castaldi, while on notice, left him high and dry, following completion of an Elyria, Ohio, date and would not proceed to Milwaukee with the band to finish his fortnight. A replacement had been arranged to join the band following the Milwaukee opening.

Pitt Pacts Patti

Pittsburgh—On the strength of her previous success here, the Copa club is bringing songbird Patti Page back to headline its show for a two-week engagement beginning August 28.

Dottie Reid On The Cover

Dottie Reid, the dimpled cover subject this issue, first came to attention as a vocalist with the Jack Teagarden band several years ago. For one season she toured theaters with Benny Goodman and his ilk, more recently has sung with such differently styled combos as those of Chubby Jackson in his Monster room on Long Island last year and Dick Gasparre in a Manhattan east side swankery. Dottie works as a single occasionally, too, recently completing a two-week engagement at Mercur's Music bar in Pittsburgh.

Courtney And Mann Do Their 'Treasury' Stint



New Orleans—Appearing on a *Treasury Bandstand* broadcast from here recently were the Del Courtney band and singer Peggy Mann. Del and Peggy are shown at the mike at left. Peggy opened recently at

the Broadway-Capitol theater in Detroit, and Courtney, traveling in the opposite direction, opens at the Coconut Grove of the Ambassador hotel in Los Angeles on September 7.

Two Much

Philadelphia—You can't separate the number two from songbird Kay Little, chirping at the *Rendezvous*. She's now with a unit called the Two Tones after having sung with two name bands—Tony Pastor and Harry James. And she made exactly two recordings. Also, la Little has been married twice, twice divorced, was born on the second day of the second month of the year—and even has had chickenpox twice.

Everybody Happy As Hipster Shows—Late

San Francisco—The No. 1 prima donna in the jazz world apparently has turned over a new leaf. At least Joe Ross and his wife, who run San Francisco's Actor's club, have no beefs on the behavior of Harry The Hipster Gibson who opened July 28 for a 30-day run. The Hipster missed a scheduled press preview cocktail party and was more than an hour late opening night, but, according to the boss, business has been the "best we ever had," and he's very happy with him.

Slim Gaillard, another nature boy in the music business whose various squabbles have made many a news note, is also tops with the Ross family.

Slim A Slam

They had Slim booked for the week preceding the Hipster's opening and liked him so much they've brought him back August 16 for the last two weeks of the Hipster's run. That'll be the first time those two have worked together since the good old Cement Mixer days at Billy Berg's when they were so busy suing one another over the origin of vout that they hardly had time to play.

Bassman Uncertain

Whether or not Tiny Brown will be back with Slim is unknown. The rotund bassman was missing during Slim's previous Actor's club stint.

The Alice Hall trio opened August 16, following Joyce Bryant and Sepianaires who were held over a time. Alice is Carlos Gastel's new prize package. Spot also has Nellie Litcher for two weeks at the end of the year.

Louis' Ciro's Click Nets Click Date

Philadelphia—Frank Palumbo's Click, housing the big name bands, will kick off the new season setting up the revolving stage for Louis Armstrong and the All-Stars. Satchmo and his jazz gang come in on Labor day for two weeks.

The All-Stars turned in two record weeks before the summer at the smaller Ciro's here, and on the strength of that draw, are being brought back for the massive Click. Only other small aggregation to get top billing there was Benny Goodman's sextet, which held forth while Armstrong was packing 'em in at Ciro's. Armstrong currently at the Club Nomad in Atlantic City, N. J.

Williams Ends Season

Rounding out the summer season at the Click is Gene Williams, former Claude Thornhill vocalist who made his preem as a stick-waver at Palumbo's spot last month. After a break-in week, Williams took his band on a one-night tour of the New York amusement parks and returned to the Click on August 7, staying on for a month, with option for another.

Palumbo is one of the financial backers of the new band which is managed by Barbara Belle, Louis Prima's p.m.

The one-night season gets off an early start locally with Charlie Ventura playing on August 20 at Reynolds hall. Benny Green, former Father Hines trombone slider, gets top billing with Ventura's hot crew.

Arnez, Stan Inked

Already set for fall at the Click is Desi Arnez, starting October 11, with Stan Kenton inked for November 1.

Louis Prima winding up the summer season at Orsatti's, Somers Point, N. J., where the small name units held forth during the hot weeks.

Hawthorne Unit In

Roanoke, Va.—Bill Hawthorne and his Knights of Rhythm have come up fast and moved into Fred Ellickson's Rockledge inn. Jazz trombonist Hawthorne and his crew replace pianist Dale Scot and vocalist Madelyn.

Jim Stinclair is still at the Colonial club on weekends and can be found playing with combos in the area the rest of the week . . . drummer Cecil Schanck taking a bookkeeping course on the side . . . local tenorman Al Thorp blowing better than many of top stars in country . . . Mavin Overstreet, piano, Bill Saunders, organ, on WSL's FMer Tea for Two.

—Buddy Phelps

That Guy On Piano Is Their Union Sec . . .



Dublin—Ted Johnson conducts his band in its appearance at the Four Provinces House ballroom here early this summer. Paddy Malone, who is secretary of the Irish Federation of Musicians, is on piano; Bobby Lawless, drums; Bill Kane, bass; J. (Smiler) Byrne,

first trumpet; Cecil Bell, second trumpet; Eamonn Murphy, trombone; Johnny Devlin, tenor; Paddy Flanagan, first alto and clarinet; Tom Flanagan, second alto and clarinet. Johnson plays violin. Devlin now leads his own band.

Dancing Dublin Keeps Low-Paid Orks Working

By JOHN P. BYRNE

Dublin—Dancing in Dublin, whether Ceilidhe which is the traditional terping, or modern ballroom dancing, is an extremely popular pastime. Bands are numerous and steadily employed, although their wages would make an American musician wince.

A recent Saturday issue of the *Evening Herald* carried 38 advertisements of dances scheduled in the Dublin area for the next few nights. Many of these were sponsored by social clubs and other societies, although public dances. Others, of course, were limited to members.

A general division of ballrooms as to type of dancing would list about nine devoted to Ceilidhe. Twelve locations have resident bands, and there are about 17 "gig" ballrooms.

Carriage Trade Dresses

Several ballrooms, among them the Metropole, Cley's, and those in the Gresham and Royal Hibernian hotels, cater to the fashionable type of dances where evening dress is obligatory.

They are kept busy during the season, which runs from October to April. Between seasons the resident orchestras find alternative engagements, sometimes going to seaside holiday resorts.

Principal bands, and their locations during the last season, were those of Johnny Devlin, at the Crystal ballroom; Fergus Walsh, at the Army club; Jack Martin, at the National ballroom; Ted Johnson at the Four Provinces House; Johnny Butler at the Balalaika; Billy Carter at the Arcadia; Neil Kearns at the Olympic, and Jimmy Hopkins, a non-Federation band, at the Mermaid ballroom.

"Gigs" Hire Own Crews

Of the spots listed as "fashionable," Phil Murtagh was at the Metropole, Jimmie Masson at the Gresham, Billy Dingle at Cley's, and Billy Watson at the Royal Hibernian.

"Gig" ballrooms do not employ bands directly, for the promoters of dances held there engage the orchestras. Average size of the bands is from eight to ten pieces.

The recent settlement of a long-fought court case shows something of the conditions under which musicians work, and the difficulties encountered. This was the case of Douglas O'Reilly against the Four Provinces House, for a claim of what would amount, in United States currency, to about \$468. This claim was for wages due his eight-piece crew for every night between September 6 and September 15, 1946.

Allege Extra Pay

The hotel alleged O'Reilly had provided a vocalist, for whom he demanded an extra £1 (about \$4) a night. The proprietors later found out that O'Reilly paid the girl only \$16.50 a week. The band leader's defense was that the vocalist necessitated special arrangements and rehearsals, which he had taken into consideration when the original sum for the singer was decided upon.

The court decided for O'Reilly, for he seemed to be the employer of the vocalist. However, since this affair first started, two years ago, the prominent ballroom managements have engaged vocalists independently of the orchestras.

If you want to figure the approximate sum made by each musician, deduct what you think O'Reilly kept for his wage and expenses, and divide by seven.

The engagement referred to in the case was trumpeter O'Reilly's first and

only appearance as a band leader. He is now with Phil Murtagh's unit. Rose Brennan, the singer, is now with Nell Kearns' band.

Dublin Bends Ear

Jazz concerts have been held from time to time in Dublin. The Irish Rhythm club presented its "third edition of jam session" in the Olympia theater late last spring. Members of the band were chosen from a number of established bands, and included Joe Coughlan, alto; Jack Flahive, alto; Mat Flanagan, tenor; Will Sprakes, tenor; Cecil Bell, trumpet; Ray Brewer, trombone; Joe Dowling, trombone; Jack Gregory, guitar; Eamon Williams, bass; Ronnie Leftwidge, drums; Richie Burbridge, piano and leader, and myself on first trumpet.

Among the numbers played were *South Rampart Street Parade*, *October Mood*, *Topsy*, *Harlem Nocturne*, *Barrel House Blues*, and *Pan It*. Also on the program were George Hodnett's novelty trio, Charlie Parkes and his band, and some amateur musicians.

The Irish Federation of Musicians contemplates sponsoring a big swing concert to be held in one of the principal theaters early next year, and we hope to bring over a top line English band as a special attraction in addition to our own boys.

Columbia Composer's Works To Be Printed

New York—Douglas Moore, composer and head of the department of music at Columbia university, recently signed a contract with Carl Fischer, Inc., for publication of his compositions.

Farm Journal, a suite in four movements for orchestra, will be the first published. Among other new works of Moore for publication are *Quintet for Clarinet and Strings*.

—Nick Gagliano

Lewis, Barbarin To Lead Street Parade In N.O.

New Orleans—Jazz fans in New Orleans on Sunday (29) will be able to hear that New Orleans parade music as it was played 30 or 40 years ago. On that day, the Square Dealers, a Negro fraternal order, will stage their parade starting at 11 a.m. and winding up at 6 p.m.

Jazzmen To March

Many of the remaining good jazzmen in New Orleans will trudge the route, as two bands headed by George Lewis and Paul Barbarin will play for the marchers.

Lewis is probably the best Creole clarinetist still blowing in the Crescent City, and Barbarin will be remembered as the drummer with the King Oliver and Louis Armstrong bands in the 20's and early 30's. Other jazzmen to play in this parade include Kid Howard, Jim Robinson, and Elmer Talbert.

The parade will start from the San Jacinto club on Dumaine street and probably will cover a large portion of the old town.

When the Summer Pops concert season ended, the concert musicians were feted at a party, music being supplied by a small jazz unit. Andrew Morgan on tenor sax wowed 'em with his blowing.

Try "Show Biz"

One big question in music circles here concerns the fate of the National Jazz foundation since John Lester, president of the NJF, left New Orleans with his bride, the former Stacie Laurence, stripteaser. . . Lester and wife are reported in New York to "go into show business."

Best biz outside the quarter is cornered by Lenfant's lounge and restaurant near the lake, where Johnny Reininger and his band have been holding forth for the past year and a half.

Leader is featured on clarinet and tenor, backed by Armine Kay, ex-Long, trumpet; Charley Miller, ex-Long and Brown, trombone; Pete Laudeman, ex-Long, piano; Abbie Brunies, drums, and Johnny Senac, bass.

Castle Inks With Wolf; Plans Tour

New York—Having wound up a tour on which his orchestra co-starred with Jane Russell and Jackie Cooper, Lee Castle has signed a personal management pact with Billy Wolf and a booking deal with Music Corporation of America.

After huddles here with his new associates and lawyer John Gluskin, he was planning an extensive fall swing through the east and middlewest.

Montreal Roundup

Montreal—Outstanding feature along Cocktail Lounge row is the Marion Mercer trio, featuring Betty Jo Baker at the Astor. . . Oscar Peterson trio still a top package at the Alberta lounge. . . Ray Dawe around town lining up sidemen for his third season at the Palais Door ballroom commencing early next month, Ray again will feature brother Ralph's big-toned trumpet and singer Terry Lynn. . . Cliff Jackson at the Clover lounge playing terrific piano and singing. . . Buddy Clarke out of El Morocco and into the Normandy roof come September. . . Nick Martin's ornette at the Tic Toc. . . Johnny Di Mario now music master at Vienna grill since the spot has been taken off the black-list of the musician's union.

—descau

Bechet's Laureled Brow Gets Lei



Chicago—Garlanded in celebration of his 51st birthday, Sidney Bechet benignly receives the benedictions of Jazz Ltd. proprietors Bill and Ruth Reinhardt, and his nephew, Leonard Bechet Jr. Movie star Kent Smith, who was camera shy, brought the lei, or flower wreath.



RUSS PRIESTLEY

"Gettin' so a guy can absorb a helluva lot of culture here nowadays."

Peggy Meets Some Professional Admirers



Chicago—One thing that is accomplished by cocktail parties is the taking of group pictures, like this. Occasion was the shindig at the Hotel Sherman to introduce Peggy Lee and Dave Barbour when they appeared at the Chicago theater here, at the start of their current tour. Left to right are disc jockey Dave Garroway, his secretary Jane Skinner, Peggy, Mrs. Dirk Courtenay, disc jockey Courtenay, and Eileen Mack, trade press reporter and writer.

Roughhewn Dixie Rocks Rockaway

New York—Not all youngsters on the east coast are settling for be-bop and, as in the northern reaches of the Pacific area, some of the newcomers are sticking to Dixieland. Among followers of the New Orleans style is a five-piece unit which has been causing as much, if not more excitement, than any similar group at the resorts surrounding Manhattan Island.

Led by Bill Reed, trumpet, whose name the outfit uses, the quintet has spent the summer at the partly open-air Innisfail ballroom at Rockaway beach, jamming the place with jitterbugs of all varieties.

Slights the Pops

The band shines on its stuff that flowed up the Mississippi from Memphis and points south, but on modern pop tunes, usually brushed off with ad lib solos by trombone, trumpet, piano, or clarinet, nothing happens, either on the stand or the dance floor.

The kids aren't exactly ready for Condon's, Nick's, or Ryan's, but they are on the track that ultimately should lead in that direction. The enthusiasm with which they attack the old standards of Rampart and Basin streets is amusing, contagious, and commendable. By far the outstanding member of the group is the trombonist, Dick Fales, who handles his horn like a veteran, plays with assurance and either memorized the tram parts off the best old Dixie records or has a natural flair for the style.

Leader Fumbles

Reed, the leader, became lost a few times in some of his solos—perhaps overanxious—but otherwise displayed some good stuff. His vocals were lost either because of insufficient volume on the portable p.a. set or the crowd noises. This is a situation that could and should be remedied.

Jack Fuller, clarinet; Jack Bannan, piano, and John Downey, drums, round out the outfit, the average age of which is 22.

In dress, too, the band takes to the

informality of the old Dixielanders, no two lads dressing alike, none in uniform and the basque shirts ranging from plain white to blatant.

Could Use a Tailor

This is okay for the Innisfail, where the beach customers dress no better, but the boys will have to see a tailor if they intend to stick together through the fall. They should be good for a small dance spot on the island, especially during the football season, since they've already built themselves a substantial young following in the Rockaways.

They know just about every Dixie tune in the books, so with a little more rehearsing, perhaps some restraint, and some more care on the pops—a "must" even with Dixieland bands if they are to cater to dancers—Bill Reed and his boys might develop into something in the next few years.

—jeg

Top Orks Seen For New Houston Spots

Houston—Bobby Meeker has taken over the Plantation night club and recently featured Joe Sanders' orchestra.

With the \$3,000 expansion program for the Rice hotel and the soon-to-be-opened Shamrock, Houston soon will become the stopping off place for all the top bands.

Angela—the Cairo, Egypt, thrush—is still wowing them at the Coral club.

The Empire Room at the Rice hotel is presenting Carlton Hayes and his orchestra with Curry, Byrd & Leroy, comedy dance trio.

—Ruth Lee

Holy Jazz

Torino, Italy—A group of fans and musicians from Milan demanded of authorities a collective passport to visit Nice during the March Festival of Jazz featuring Louis, Mezzrow, Stewart, etc. Reply was that collective passports are given only for pilgrimages to holy places. Then the boys requested a passport "for a pilgrimage to Church of St. Louis of Jazz at Nice, France." They got it.

Cole Inked In Palomar Club

Vancouver, B. C.—King Cole trio follows Frankie Laine into the Palomar supper club beginning on August 30 for a week. Spike Jones comes to the Cave supper club on September 10, staying until September 22.

Good comments heard about the city on the fine combo stuff done by the Ray Norris quintet on their weekly *Serenade in Rhythm* airing heard over CBS Saturdays. The half-hour show comes on at 6:30 p.m. (PDST).

Larry Shorter, winner of the CKWX disc jockey contest, now off the *Saturday Swing Show*, for Jack Kyle has returned from holidays in England. Jack was also looking in at the bop situation over there.

—Marke Paize

Cast Breaks In For New Broadway Musical

New York—The new Broadway musical season will get under way in mid-September when the Monte Proser show, *Heaven on Earth*, will lead the parade of legit theater productions slated for fall production.

Currently breaking in at Boston, the musical's cast is headed by Peter Lind Hayes, Claude Stroud, Irwin Corey, and David Burns. Former band chirp Betty George also is in the cast.

Cincy Hotel Thinks Twice; Hires Band

Cincinnati—Although the new Terrace Plaza hotel had not planned on having music in this spot, the management changed its mind at the last minute and signed the Johnny Bowman group. Band is in indefinitely.

Bob Snyder and his band will be out at Lookout House for the month of September, with Ina Ray Hutton replacing. After the Hutton stint, the Snyder band will return to continue as house band which started 2½ years ago.

Tex Beneke made his yearly call at Moonlight Gardens, Coney Island, where he and band played a one-niter August 6.

—Bud Ebel

Customers Outbop The Boppers; Roost Doesn't Have To Toss In Towel

New York—Referring to the Royal Roost as "the house that bop built" is no mere figure of speech. It is the most accurate description that can be given the Broadway rendezvous and its climb to success. Looking over the jam-packed room and cocktail lounge that constitute the Roost, it's hard to believe that a few short months ago Ralph Watkins and partner, Bill Hayden, were about ready to throw in the towel.

Currently the club is drawing the biggest jazz crowds in New York. It is definitely on a be-bop kick and not recommended to the tourists who hate progressive music and want only Dixieland.

Boppers Outbopped

The musicians, for the most part, are boppers and so are the customers. In fact, many of the customers out-bop the bandmen, at least in appearance.

Each attraction seems to outdo its predecessor. When Dizzy opened, several weeks ago, it was hard to fathom anything creating more excitement. But when Charlie Ventura, aided by Billy Eckstine, opened fire recently, all attendance and receipt marks were shattered.

In the few months it has been featuring bop, the Roost has advanced from a haunt of the students and followers of this type of music to a key spot on the itinerary of visiting trades persons, orchestral and radio personalities and "hip" tourists.

Good Touristing Help

The fact that this has been an unusually good tourist summer in New York, all the while the Roost was gaining in popularity, may help account for its steady climb.

Located in the basement of a building just opposite the Strand theater, it has a long bar, as you enter, and, in front of that, a partitioned section with chairs, where guests who do not desire tables may sit and watch—and listen.

The main room, which separates the "cocktail lounge" from the small band stand, is packed with tables, at which the visiting firemen may sit for \$1 minimum fee. On entering, incidentally, there's a 90-cent admission charge.

Bop On Off Night

The system that built this phenomenal business began early in April when Monte Kay and Symphony Sid, the latter a jazz disc jock, approached manager Ralph Watkins with a proposition. The Roost wasn't doing too well with its regular attractions so Kay and Sid proposed they try out a be-bop session on Tuesday, the night the club and its at-

tractions usually take off. At this point anything was worth trying, the club stood to lose nothing since the promoters would charge admissions and, from that, hire the boppers, and might make a few pennies' profit on liquor sales.

The first night the bop session was held, the police had to be called to handle the overflow. The following Tuesday, history repeated itself, so Watkins incorporated the bop program into his weekend shows.

Becomes Regular Policy

Business zoomed so, after two weeks, he made it his regular policy and the heavy trade rode right along with it, from a one-nite stand to a seven-day deal.

Watkins, an old hand in NYC music and night club circles, knows a good thing when he has it, so he's holding it. That's why you read ads calling the Roost, the Metropolitan Bopera House.

Watkins is the front man of the two partners, aided by *maitre de* Jimmy Thompson. A decade ago Ralph gained fame in local swing society when he operated famed Kelly's Stables, a 52nd Street spot that featured some of the top names of jazz.

He took out a few years to serve overseas in the army, returned but lost the spot by fire. He turned to the restaurant business, opening Ruby's on the site of the Onyx club, but this failed so he then took over the Broadway spot, at first called the Chicken Roost.

Tries Everything

From the time he opened the Roost until that night last April, Ralph had nothing but a string of failures. He tried just about everything in the jazz books, but the public didn't bite. There was a regular strong Saturday night business, regardless of what attraction played there, but the other six nights did nothing but make a weak week.

He tried novelty bands, rumba bands, jazz trios, cocktail trios, hot combos, piano teams, single names, vocal stars, instrumental jazz award winners, the big Jimmie Lunceford band, and even offered Margaret Truman a job, which got the spot a lot of publicity but no customers. Nothing happened until bop bopped in.

—jeg

Champagne Gal Can Gurgle Duet



Chicago—Lawrence Welk's new singing "Champagne Lady" is abundantly tressed Helen Ramsay from New Bedford, Mass. Helen, who is 18, follows, though not directly, in the footsteps of former Welk singer Jayne Walton, who still bills herself as the "Champagne Lady." The Welk band is currently at the Trianon ballroom here.



"How long ago was your last booking as a vocalist?"

CHICAGO BAND BRIEFS

Subs, Regulars Bat Out Dixie As It Oughta Be

By PAT HARRIS

Chicago—It has been said before that the best Dixieland in Chicago is to be found at Jazz Ltd. We're not plugging for the spot, and what we have to say won't, after today, do the Reinhardt much good. But we'd like advisedly, that the best Dixieland anywhere was played there during the last month. Doc Evans, the cornetist who opened the spot and returned when Sidney Bechet went east last spring, is as sensitive and capable a musician as you can find.



Pat

But he alone didn't make the sound which filled the chaste and antiseptic Dixie salon during the last few weeks. After all, Dixieland is primarily an ensemble effort. Doc, typically, says he gets his greatest kicks out of ensemble work. And the persons who were with him probably feel the same way.

That's why these five musicians sounded so much better than Armstrong and Ory, and the McPartland group with the Freeman infiltrates. It's said that with a small band each man has to keep working all the time, but it's surprising how often they don't, and how many meaninglessly show-off solos and tired riffs can creep into even the most all-star groups. And how much it can seem like no one is playing any music at all.

Doc, and trombonist Don Thompson, had no job set (at press time) to go to after Sidney Bechet returns today. Pianist Joyce McDonald from Detroit came in for Carroll Lee's vacation, which turned out to be permanent, for Lee went back to Flint, Mich. But Joyce, probably the best pianist the place has had since Don Ewell, had no intention of staying in Chicago.

Trombonist Muna Ware was scheduled to return from his vacation (Thompson subbed the four weeks), and clarinetist Bill Reinhardt owns the place, so no worry there. Jazz Ltd., which has had an average of one new pianist a month all this year, didn't know who would take over after Mrs. McDonald left. New drummer Doc Cenardo probably will stick.

Outstanding Trombonist Thompson, who played with Evans for four years, is one of the finest trombonists we have heard. He alternates on slide and valve, and can provide a beautiful tailgate fill-in or a melodic or gutty chorus with equal ease.

Joyce is the wife of tenorist Johnny McDonald, and both were with Jack Teagarden's big band a year ago. She seemed a little hesitant when first joining the group, probably because some of the Dixie standards were unfamiliar. Hesitant or not, she sounded consistently good, and properly "raggy" when necessary.

Drummed With Miller Cenardo may be remembered as the original drummer with Glenn Miller in 1937-38. He was a captain in army intelligence and was discharged last April. The Jazz Ltd. job is the first one he's settled down to since then.

Three persons new to the spot and who never had played together before, the differences in age and experience, the temporary nature of the job for all but two out of the five—make no allowances. It still sounded better than anything we've heard in a long, long time.

Around The Loop To take a jump in a direction other

Beware Square Vancouver, B. C.—The following ad ran in the Vancouver Sun: "Single businesswoman, late 20's, now on coast, would like to meet friendly girl for company. Matrimony if suited. No scatter-brained jitterbugs, please."

than that of intelligent and cohesive music, you might stop in to hear Red Allen at the Brass Rail. He's held over, and so is that screaming near-hop.

Floyd Bean, who will stay on indefinitely at the Riviera lounge, still has Rudy Ross on clarinet and Hey Hey Humphreys on drums. Bean was to have replaced Humphreys with Chick Evans, who might have given the boys a chance, but ops nixed switch. Hey Hey puts on quite a show, although still playing at times as if behind Raeburn's brass.

Hassel At The Note

The Blue Note has a pretty booking hassel that might give even the Reinhardt's grey hair. This is what is lined up for certain: The Jimmy McPartland-Bud Freeman group leaves August 29. The Eddie Heywood trio closes its three-week engagement there the same day. Mildred Bailey opens September 7 for two weeks. Muggsy Spanier, with an as yet unformed unit, will open October 11, as will pianist Art Tatum. Spanier will be there four weeks; Tatum three.

That leaves a spot for a single from August 29 to September 7 and for a band from the 20th to October 11. Want to audition?

Tough To Join Jimmy

The McPartlands and Freeman, as a reader of the last Chicago Band Briefs column may have surmised, will not continue the partnership. It is assumed that bassist Ben Carlton will be in Jimmy's new unit, with of course pianist Marian Page. Dave Tough also will join, and the proselyting McP's are all excited about their new convert.

Sarah Switch

Sarah Vaughan, who just finished two weeks with a disc jockey show on the stage of the Chicago theater, modified her style suddenly after about four days at the Blue Note, where she appeared just before the theater date. Reports are that, in the beginning, she employed all the standard Vaughanastics and threw in some vocal gyrations of a new genre.

When we got around to hearing Sarah, she had subsided into as soothing a ballad singer as you could find. A little of the spice gone, but we still maintain the gal has an outstandingly sweet and flexible voice which ought to put her at the top as a ballad singer as well as a stylist. She didn't sing Waterfront, How High, or Lover Man, but did include It's Magic and Nature Boy. Oh well, it's up to her.

Fran Jackson, Chicago flack handling the Carlos Gastel cian and Dave Garroway, has added Sarah to her publicity string.

Uh Hub

NBC announcer Charlie Chan, who includes the delicate David's network show among his chores, supplies another paradox about that enigmatic eclectic. Chan remarked that Garroway can talk endlessly on countless subjects and ad lib in a class with Fred Allen and the Duke, but, Chan chattered on, he'd never spoken more than two minutes to the modest, shy Mr. G. "He's very quiet and will sit a long time without saying anything."

Has anybody seen Joe Klee?

NORTH: The Rag Doll dug deep into its coffers and got Louis Jordan for ten days, ending August 30. Ella Fitzgerald, with the Ray Brown trio, will be there from August 31 to September 9. Both the Anita O'Day-Max Miller package and the Raymond Scott unit are signed for return engagements this fall.

Johnnie Lane will go into Rupnek's on September 10, with the same unit he had at the Bee Hive. . . . Bill Samuels closed at the Argyle and said he

Bobbie Dick



Chicago—Bobbie Richards, who won't be 19 until September, already has sung with four bands in this area, is a Patricia Stevens model, a graduate of North Park junior college, an accomplished pianist and organist, and—but we should let pretty Bobbie's picture speak for itself. She is currently with the Steve Gregg band at Madura's Danceland.

was heading for Denver, then San Francisco. A Page Cavanaugh-styled unit called the Trio Clox went in August 17 for two weeks and an option. Pianist Nina Collins would alternate. Millie Armstrong, former Tay Vove singer, was with the Clox until the Argyle date, but has gone home to Kennett, Mo., until business gets a little better.

Illinois At Silhouette

Illinois Jacquet followed Herbie Fields into the Silhouette, and will leave the spot this Sunday. The 17-piece Jay Burkhardt band played there on August 13, as Fields had to leave early to get into the Chicago theater jock show.

If you've already had a couple and are feeling strong and brave, muscle your way into the Victory club, a dive at about 700 N. Clark street, where you'll occasionally find fabled New Orleans men Lee Collins, trumpet, and Little Brother Montgomery, piano, along with some saxes and a drummer. They've been there since about the time the Kid Ory concert tour ended, dismally, here last spring.

SOUTH: George Davis, who had the unit at Jump Town when the place boasted an unknown named Jackie Cain last year, is playing his alto with trumpeter Danny Dodds' five-piecer at the Indian lounge. . . . Guitarist Floyd Smith's trio, with Bill Huff on piano and Booker Collins on bass, is at the DuSable. . . . Red Saunders and Viola Kemp at the DeLisa.

Sextet At Ritz

The Ritz lounge has the Dave Young unit, which is composed of Young on tenor; Andrew Gardner, alto; Harry (Pee Wee) Jackson, trumpet; Curtis Walker, drums; Bill Settles, bass; Rudy Martin, piano. Gardner, Jackson, and Young were with Earl Hines, and Young also played with Cootie Williams and Lucky Millinder. Spot also has ex-Hampton singer Joe Williams.

Lonnie Simmons and a 10-piece band are at the Beige room of the Pershing hotel. Spot was formerly the El Grotto. . . . Cappy King's trio opened recently at the Nob Hill, where pianist-vocalist Jane Clemons is said to be something special.

Sol Tananbaum still was looking for a trumpeter and trombonist for the Mel Grant unit which would follow Johnnie Lane at the Bee Hive. With former Doc Evans pianist Grant are clarinetist Darnell Howard and Bert Lawrence, drummer. They will open next Tuesday for at least three months. George Zack, who has played at Nirk's and Condon's in New York, will be . . . as a single on piano.

Rozelle Gayle and his marathon House of Blue Lights are at the Bar of Music. . . . Red Cody, Eddie Wiggins, and Barrett Deems are at the Crown Propeller, with the Zany-acks.

Jump Town Renames

What was once Jump Town has changed its name facetiously to the Celebrity club and boasts the five piece Steve Valero combo. . . . Jimmy's Palm Gardens will have the Bill Pinkard trio until September 1, when the Bob Perkins trio takes over for the next four weeks.

WEST: As far as the west side of Chicago goes, musically, there could

water October 22 for a month, the first GAC band there in two years. Masters And Local 10 Frankie Masters will gather men from Local 10 for his band, which will open November 17 at the Stevens . . . for five months. Billy Bishop returned to the Bismarck early this month.

Brazilian songstress Sue Stanley, who sings Miserlou in Greek, is at the Buttery of the Ambassador West hotel. The Felix Martinique trio is also there, with Afro-Cubans. BALLROOMS: Northside Aragon has Jack Fina's band until August 29, Orrin Tucker from the 31st to September 12, and Eddy Howard from September 17 to November 7. Its sister ballroom on the south, the Trianon, has Lawrence Welk to September 6 and Tommy Carlyn from the 7th to October 17.

Jimmy McShane, who would draw crowds of admiring gals even if his band didn't play good dance music, is working Fridays and Saturdays at the Viking ballroom with his 12 men, and has been called back to the Casino Moderne for a September 4 date. McShane is looking forward to some new arrangements with a slightly (Modulate to Page 5)



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Chicago Band Briefs

(Jumped from Page 4)

bop tinge, to sprinkle through the stocks. Five men in his group are capable arrangers themselves, although he will get the boppish bits from elsewhere.

The Steve Gregg band opened last Saturday for two weeks at Madura's Danceland on the far southside, with Bobbie Richards on vocals. The Terry Martin unit will follow.

Via Lago Alters

The Via Lago ballroom in the Clarendon Beach hotel is on a slightly altered sked, with Danny Belloc's band on Wednesdays, Bill Russo's on Fridays, and Jay Burkhart's on Saturdays. Tommy Shapiro's rehearsal band is still waiting for union clearance before it can play there.

THEATERS: The Oriental has the Gene Autry show (excited?) the week of September 2, which was originally scheduled to be the week the Louis Armstrong unit was to appear there. But Armstrong's date has been moved further into the future, and Desi Arnaz will follow Autry.

The Chicago theater ran a repeat on the disc jockey stage show held couple of months ago at the State-Lake. Jocks

were still Garroway, Eddie Hubbard, Ernie Simon, and Linn Burton. Talent this time was the Herbie Fields group (a repeat), pianist-vocalist Dick (Two Ton) Baker, singer Sarah Vaughan, and the west coast 9-, 10-, or 11-year-old Toni Harper.

Payne Produces

The show was produced by Jack Payne, who writes Burton's material, and Al Borde is its exclusive booker. Borde will take Fields (others have commitments) on a tour which will use the same ideas, and other name talent, with local jocks in Minneapolis, Omaha, Oklahoma City, etc. Currently at the Chicago is a show featuring Danny Thomas and Marie McDonald.

What was probably a badly needed respite was taken by the southside Regal during August. They have a policy of booking top names, both colored and white, into the place every other week. There are many times when we couldn't understand how they could survive financially. But they are heroically, starting again, with Louis Jordan coming in September 3 for a week.

MISCELLANEOUS: Tony Papa, a drummer from Elkhart, has a bop band that may be pretty good. He has ex-Hamptonite Kenny Mann on tenor, onetime Calloway arranger Mose Allen on trumpet, Chester McIntyre on piano, and Gary Miller on bass. They were recently at the Club Flamingo in Silvis

(near Moline), Ill., where they were followed by Red Norvo, who was followed by the Tune Toppers. Papa is being booked by Bob Phillips of ABC.

The Midwestern Ballroom Operators' Assn. will hold its annual convention here September 21-22. For the first time "outsiders" are going to have a hand in the doings, and several booking agency representatives will be invited to speak.

Quarter To Reopen

The Latin Quarter will open again around September 10, with music of some sort. At press time nothing was set. New name, and well-known bands seem plan.

Off nights, which always seem to cause confusion, are Tuesday at the Blue Note and Jazz Ltd.; Wednesday at the Ritz lounge and the Riviera; Thursday at the Brass Rail; Friday at the Silhouette, and Monday at the Bee Hive.

Bob McCracken, one of the better Dixie clarinetists, was working in the band that backed comedian Danny Thomas at the Chez Paree here this month. Well, that's the way it goes. . . .

Miami—Receptionist Barbara Kefauver of station WJHP, has been given her own twice-weekly program as a result of her singing talents. Barbara chirps pop tunes, accompanying herself at the piano, indulges in some local chatter, and does her own announcing.

Playing Games!



New York—Fran Warren, who is the girl many believe to be tops among the current band singers, has been singing solo on the CBS Saturday night *Sing It Again* quiz game. Formerly with Claude Thornhill's orchestra, Fran is scheduled to be back with the new Thornhill band when it debuts this fall.



After a recent Sammy Kaye *So You Want to Lead a Band* program, singer Don Cornell asked a pert young contestant why she wanted to lead a band. "I just wanted to see how it feels to have 16 men jump at the flick of my wrist," she replied. . . . Moe Gale switched the title of the Lucky Millinder all-colored radio show to *Swing-time at the Savoy* and it was launched over NBC late last month.

Patti Dugan left the Vincent Lopez vocal spot to do a single again. Chic Scoggin, left out in the cold when Mus-Art was absorbed by GAC, has opened an office in Dallas for the McConkey agency of Kansas City, with Jimmy Joy associated. . . . Earle Spencer has remarried, with Marlene Dickenson of Anaheim, Calif., as the bride.



The Lamplighters vocal quartet formerly with Ray McKinley, has added Rita Ryan to the group and will make their television debut shortly. . . . William (Cat) Anderson, an Ellington alumnus, is playing the baby grand in New York with a combo. . . . They finally got North Dakota into the act! Peggy Lee and Dave Barbour have written a march, *North Dakota, We Salute You*. . . . Dick Gould, trombone, switched from Sonny Durham to Tex Beneke.

Larry Clinton has signed a personal management deal with Grady Watts, the Casa Loman who turned agent. . . . Because of the ban, Jerry Jerome is out as music director for Apollo records. . . . Gene Krupa plays Toronto's Canadian exhibition on August 27 and 28, then heads for Manhattan. . . . What's this? The name of the society columnist on the NYC *World-Telegram* is Charles Ventura!

Teddy Walters, singer and guitarist, is confined to St. Mary's hospital outside of Philadelphia with a chest ailment. . . . Talmadge, Nellie Lueber's 10-year-old son, is accompanying her on her trip east, as are her two sisters, Vyda and Florida. . . . Blue Barron follows his Hotel Astor rum with an early fall stand at the Tavern-on-the-Green in Central park.

Capitol is predicting a hit for the Gordon MacRae disc *Rambling Rose*, which has an a capella background by the Starlighters. . . . If Louis Armstrong and his combo, including Jack Teagarden and Barney Bigard, return to Europe next month, they will stay for three months.

Spike Jones, his honeymoon over, opens at the Cal-Neva lodge in Las Vegas on August 27. . . . Cliff Lange, arranger-composer, has temporarily severed all professional connections in Hollywood and is hibernating in the northern California hills, working on an "all new dance book." . . . Betty Buckner, former Bill McCune thrush, replaced Patty Dale with Vic Lombardo.

It was a baby daughter for Pat Thompson late last month, Judy Cherie, seven pounds, two ounces, making Judy Starr at 34 one of the youngest grandmothers in music. Judy, recovering slowly from the auto crash in which she received a concussion and a fractured jaw, now speaks with a definite lisp, and Pat won't let her talk to the new granddaughter because "you're not supposed to talk baby talk to babies."

You Fool You!

New York—Almet Ertogus, president of Atlantic records, had paid for a pair of luncheons at the Hickory House and was engaged in deep conversation with his business associate when the waiter returned and proffered some change in a small tray. Ertogus, without breaking his train of thought, waved the bearer aside with an absent minded, "No thank you."

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THE DUKE IN PARIS—PART I

Diary—68 Hours Without Sleep

By ERNEST BORNEMAN

(This is the first of two articles on Ellington's appearance in Paris.)

Paris—Just read on the ticker tape that the French cabinet has resigned in a huff. Took a taxi to the Chambre des Députés, then changed my mind and went on to the Gare du Nord instead to find out if anyone had remembered Duke Ellington's arrival.

Amazing! In the confusion and hot-house atmosphere prevailing, I would have expected all reporters, newsreel men and radio folk to be covering the political front.

But here, at the station, so help me, is the MGM newsreel truck, the Radio Diffusion recording van and a phalanx of photographers from practically every paper in town.

And farther on, on the platform where the Golden Arrow is to come in from London, are to be seen trumpeter-playwright-critic Boris Vian with blonde wife Michelle and new-born daughter; copper-haired actress Simone Signoret; honey-colored Honey Johnson, Rex Stewart's erstwhile blues singer; dark-haired Greco, the mascot of the existentialists; Aaron Bridges, Billy Strayhorn's pal who now plays piano in Moune's little boîte in the Latin Quarter; most of the French jazzmen who don't have engagements, and an assortment from Steffie's club, the Tabou, the Lorientais, and the new Club Saint Germain-des-Prés which seems to have become the latest rallying ground of the Parisian jazz armada.

Brings His Pals

When the train comes in, it turns out that the Duke, as usual, has brought his own friends along with him, not counting his English trio and the two remnants of the big unit—Kay Davis and Ray Nance. There is publisher Jack Robbins, pink, chubby, and bubbling over with the good news he's just bought a half interest in Duke's Tempo Music corporation and will publish the Perfume Suite, Deep South, and Black, Brown, and Beige as soon as he gets to America; songwriter Kermit Gould, eager to get Duke to the nearest piano and immediately convinced that your correspondent's absentminded humming of a phrase from Dancers in Love disqualifies him as a jazz critic ("no sense of beat").

There's also manager Al Celley, eyeing the world apprehensively through bottle-thick glasses; barber Hernandez, addressing all visitors hopefully in Spanish, and half-a-dozen other hangers-on.

N. O. Jazz Fanfare

Having fought our way out of the station, we are welcomed in the open air by a fanfare of New Orleans jazz—bravely performed against the competition of taxi horns, police whistles, and screaming brakes—by Claude Bolling's seven-piece outfit from Steffie's club.

Then, to everyone's amazement, while the recording van of the Radio Diffusion gets in the way of the MGM newsreel truck and everybody begins to stumble over cables, microphones, policemen, and autograph maniacs, Duke decides to sit down on the floor and play snaredrums with the Bolling band.

"I like it here," he says. "I guess I'll stick around a while and play drums for a living."

At this point, however, promoter Jules Borking, who has been trying to find (a) Duke and (b) his car for the last half hour, manages miraculously to make both ends meet at long last and stops the fun with an imperious gesture of his Russian hand. Off we go to Claridge's in the Champs-Elysées in a small cavalcade of honking cars and taxis.

Suite Too Small

The suite which Monsieur Berkin has booked turns out to be (a) on the first floor of the hotel, overlooking the Champs-Elysées and thus too noisy for the daytime sleep of musicians; (b) too small ("only four rooms"); (c) inadequate in the size of its bathtub ("I want to stretch, Celley, I'm a big man").

Most of these problems resolve themselves, however, when another suite, adjoining, is found and the two are opened up into a continuous flight of rooms which covers most of the front of Claridge's. This happens just in time to welcome the first influx of visitors, musicians, musicians' wives, pressmen, photographers, autograph hounds, and curiosity seekers.

Enter Mrs. Rex Stewart with friend (French, female).

Duke (to Mrs. Rex): Well, how are you? How nice to drop in. How is Fat Stuff?"

Mrs. Rex: He's in Germany with an English band.

Duke: What happened to those boys

he took along?

Mrs. Rex: All I know is that Vernon Storey, the tenorman, is registering graves somewhere in Europe.

Enter waiter with an assortment of bottles. After the first drinks are mixed, Duke leans back and says: "I've just begun to write my first French lyric. It's called *Bleument Bleu*."

Christine (Mrs. Rex' friend): What? Duke: *Bleument Bleu*. A bluish sort of blue. Don't you know your own language?

Christine (in French): There's no such word. Tell him politely.

Borneman: If there isn't, it's high time someone invented it. Duke: I've been writing a lot of lyrics recently. Do you want to hear some?

Borneman: If you now start writing lyrics, too, what's there left for anyone else to do?

Duke: They can write pretty tunes. I'm going to give all this to Billy Strayhorn to set it to music.

Borneman: A mad world, my masters; what are the lyrics for?



Paris—Duke Ellington, at Carrère's club here late last month, is surrounded by fascinated French jazzmen. Left to right: Leo Caulliac, piano and leader; Duke; Jackie Vermont, trumpet; Bobbie, bass; Pierre Gerardo, guitar, and Jean-Pierre Dariel, drums.

Duke: A little show we're cooking up, called *Pattycake*.

Borneman: The title is a joke, I take it.

Duke: No, sir, a Broadway show.

By Perry Watkins. How do you like it? You think it's too innocent?

Borneman: Innocent my foot. It's got as much innuendo as *Mary Had a Little*.

Duke: *Innuendo* . . . that would make a good title, too.

Borneman: What happened to that other show you were working on in New York?

Duke: *Cole Black and the Seven Dwarfs*? It's going to have book and lyrics by T. Hee and William Cottrell. William Hertz Jr., wants to produce it.

Borneman: How do you like doing shows?

Duke: It's easier than being on the road with a big unit.

Borneman: Is that why you left the band at home?

Duke: No, I was sick. They took a cyst out of my kidney, and I wanted to take a rest. (Afterthought): And then also I wanted to get back to Europe for a while. It's good for the morale. It gives you the kind of readjustment of mind that you need in this business. Over there you get too used to the *Hit Parade*. You know it means nothing, and yet after a while, you start paying attention. That's bad for your music. What you need from time to time is get away and look at the thing from a distance. This is the third time I've done it.

Borneman: When were you here last?

Duke: I played the Salle Pleyel here in '33 and I opened the Palais Chaillot in '39.

Borneman: How was it in England?

Duke: We opened at the Palladium in London on June 21, with a show that had Pearl Bailey and the Nicholas Brothers. We had the whole second half of the program, they never did that before in any English music hall. I had the house band up on the stage, too, conducting them.

Borneman: How about the provinces?

(Modulate to Page 7)

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The Duke In Paris

(Jumped from Page 6)

Duke: We did Southampton, Bournemouth, Blackpool, Glasgow, Newcastle, Leicester, Sheffield, Buxton, Manchester, and some others.

Borneman: That's hardly a holiday. Duke: It's easier than touring with a big band.

Celley: You better have a rest right now. I'll put you to bed for an hour, and you'll have time to have a good dinner before we go out.

Duke: Where are we going? Celley: They've arranged a date in a little club, just social, no playing, but you got to be there on time. They're broadcasting.

Duke (resentfully): I'm not sleepy. And what kind of suit shall I wear? Is this a place where they dress?

Borneman: Some persons wear clothes. K's that kind of a place.

Duke: Is that what they call "existentialists"?

Borneman: You might say so. Duke: Then get me my light grey one and have it pressed before.

Two hours later, while all of us are in the middle of dinner, Duke reappears sleepily in a white bathrobe. By 11 p.m. not more than one hour late, we are on our way.

Once in the car, however, there is another change of plan. Aaron Bridges wants Duke to meet Mouné, and so while some 600 persons are waiting for the great man at the Club Saint Germain-des-Prés, the four of us find ourselves practically alone in the splendid isolation of Mouné's little place in the Quartier Latin.

Peace Shattered

As always, there is Jimmy (Lover Man) Davis and George Handy (not the bearded one), and a good bottle of champagne; and things are moving along pretty peacefully until promoter Jules Borkin, livid with rage and still less coherent than usual, bursts in with an escort of Club Saint Germain people

to escort Duke back to his appointed date.

At this point, as might have been expected, Borkin's car stalls. By the time it runs again, we are about two hours late, and the Club Saint Germain is more crowded, more steam-sodden, and more explosive in atmosphere.

Dimly among the sweat-stained sweaters and wilting evening dresses, the soaked plaid shirts, and mangled dinner jackets, there can be detected Mme. Schiaparelli in a black creation of which there is not much left by now; Richard Wright trying to make a date for tomorrow and sending regards to Langston Hughes, and Rudolf Dunbar over from England for a concert.

Also on deck are Timme Rosenkrantz shepherding Inez Cavanaugh past the autograph hounds who insist on addressing her as Kay Davis; Louis Williams and Ernie L. Nocho from Shubert's out in Montparnasse; Georges Auric, the French composer, with his wife; all sorts of show persons such as Marc Allegret, the film director, and Nicole Vedres, the critic; actresses like Sylvia Bataille, Simone Signoret, and Suzanne Cloutier; the Bouglions Brothers, circus owners; Annemarie Casalis of the rival Taboo, and once again just about all the musicians and fans from all the joints in town.

Policemen Hired

Forty policemen, hired for the night at 80 francs each, are trying to keep order while Boris Vian's orchestra vainly is trying to pierce the din.

Someone shoves a microphone under Duke's nose as if it were a feed bag, and Duke elegantly passes it on to Rudolf Dunbar who says something in French and hands it on to this correspondent who then is introduced over the air as the "head of the jazz section of the United Nations," and before there is a chance of correction, Auric is on the air, followed by Allegret, and so the night passes in a haze.

Sometime later, between midnight and daybreak, some of us are in a car again, crossing back from the Left Bank to the right under a clear moon that draws circles in the Seine, and there is a party at the air-conditioned Lido.

Jack Robbins is dancing a rumba with Kay Davis—somebody brings in

Bands Inked After Flood At Dancery

Portland, Ore.—Jantzen Beach, local resort-ballroom, emerged from the recent flood with damages totaling \$100,000 and involving replacement of 20 square feet of dance floor.

Localite George Bruns opens at Jantzen today (25), through September 1, with Chuck Cabot (ex-Brown Derby), following September 1-7. Ted Fio Rito is set for either September 10 or 17, for two nights, with Frankie Masters in September 24-25. After Masters, the spot will operate weekends only.

Sarah-Illinois Tour Reset For October

New York—The proposed concert tour of Sarah Vaughan and Illinois Jacquet, originally scheduled to get under way September 9, will be postponed until mid-October.

Delay is necessitated by the booking of the saxophonist and his combo into the Roxy theater on that date. Sarah will fill the newly opened time with a month of theater engagements.

The morning edition of *Combat* in which the party at Saint Germain-des-prés is described as "recalling the atmosphere of those sparkling and brilliant evenings of the Second Empire which we have not known since the days of the Duke of Morny."

Club Shuts Down

Somebody from the *Paris Herald Tribune* sweeps Duke off to the bar, and someone else, whom your correspondent takes to be the owner of the club but who turns out to be the promoter of Ram Gopal's Indian dancers, buys drinks for everyone. Then the club shuts down, and everybody feels very hungry and adjourns to Claridge's for sandwiches and coffee.

By the time Duke is ready to retire, it's time for your correspondent to get to work. With a bath, a shave, and three cups of coffee, we have started a new day.

German Jazz Tries To Shuck Its Zickigkeit

By GOTTFRIED PAMPEL

Mannheim, Germany—*Zickig* or *deutsch* is the German musician's term for "corny." And there is hardly a talk between one German musician and another today in which the word doesn't crop up. The reason—the German jazzman comes to this idiom, almost without exception, after having studied his instrument in the classical school.

Thus, he not only lacks the jazz-like feeling, but he also very often has been miseducated—both concerning the aims of jazz and its more free-wheeling phraseology.

His forced endeavors to play like an American jazz artist result in playing *sicking*. A polka, a *rheinlaender*, or a waltz he can swing into with heart and feeling. But when it comes to jazz, it takes a lot of "unlearning" before he sounds as if he hadn't just left Sammy Kaye.

Unsuited? Not

There are those who claim jazz is the American musician's style does not suit the Germans. On the contrary, we feel the interpretation of a bandsman is formed by the type of training he's had. And along the lines of jazz training, we can report there are some satisfactory steps being taken to acquaint both musician and nonmusician with the jazz style.

At the conservatory in Heidelberg, a course of lectures about jazz music is scheduled. A similar initiative also is reported from the music high school in Erfurt.

It'll Take Time

To be sure, these things will go ahead step by step only. However, as soon as the moment comes when bands are made up of men who have been familiarized with jazz from the beginning of their studies, there is no doubt that German bands will build a remarkable reputation. The lectures and jam sessions, which will be open to anybody,

should provide ample illustration.

Kurt Edelhagen, whose 17-piece band was burned out of its engagement at the Stardust club in Heidelberg, intends to work up a combo (five pieces plus a vocalist). . . . Up to now, there hasn't been anything of this type of even average quality in Germany. . . . His former pianist, Henry Maier, is putting together some arrangements, but the band also will use a few American printed scores.

Full of confidence, Edelhagen leans toward bop elements and "Kenton harmonies." He'll use two singers, Luise Hermann and Cal Carter. Another former Edelhagenite, trumpeter Hans Kamp, has taken over arrangements for the Werner Linscheid outfit. Linscheid is dickering for movie star-singer Margot Hielscher to open with him at the Stardust after the club is renovated and reopened. . . . Kamp also is a Kenton fancier—"moderate, though—you can't expect too much from the German public too soon."

TD Buys Jock Show

New York—Tommy Dorsey bought control of his transcribed radio disc jockey show and is peddling it to radio stations directly from his New York offices.

No changes in format of the show are contemplated and, it is said, more than 50 stations of the 150 over which it has been featured during the last year, have renewed on a full year basis.

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MOVIE MUSIC

Music Names Get Big Play In Disney Opus

By CHARLES EMGE

Hollywood—Music and music names get the heaviest play they have been accorded in any movie for a long time in Walt Disney's latest, Melody Time. The official credit list names Fred Waring ("and his Pennsylvanians"); Freddy Martin (though only his

former pianist, Jack Fina, is heard); Frances Langford, Ethel Smith; the Dinning Sisters; the Andrews Sisters; Dennis Day; Roy Rogers (supported by his singing cowhands, the Sons of the Pioneers), and Buddy Clark.

That lineup, imposing as it may be in some respects, will not excite customers who are a bit choosy in their musical tastes—but for sheer mass appeal it is a strong combination.

Melody Time might be described as a group of shorts put together and released as a feature.

The voice of Frances Langford is heard in Once Upon a Wintertime, a musical background (arranged by Al Sack, who died here some months ago) for an animated drawing sequence.

Fred Waring's well-schooled choral organization, doing Trees, is introduced in the same manner, a sequence in which the Disney illustrators show how arty they can get to this kind of music.

The Andrews Sisters sing the story of Little Toot as it is dramatized on the screen.

Jack Fina is heard in his familiar Bumble Boogie version of Rimsky-Korsakoff's Flight of the Bumble Bee, the music serving as background for an animated drawing episode.

Dennis Day does some singing, but is more important for his voice impersonations of the cartoon characters in the story of Johnny Appleseed.

Only visual performers are Ethel Smith, who puts on a lively act with the organ in a combination live-action and animated sequence, and the Roy Rogers contingent. Rogers and his troupe, which of course includes his horse, are worked into an animated drawing account of the legendary Pecos Bill.

Animated drawing characters could not come to life on the screen without skillfully contrived underscoring such as that, for example, turned out by Paul Smith for the Johnny Appleseed and Pecos Bill episodes in Melody Time.

Smith and the other competent musicians in this field have neither the opportunity nor the inclination to produce the pretentious stuff which many big-shot Hollywood screen composers like to think of as "serious music."

But, facing and solving difficult mechanical problems on every job, they frequently show far more ingenuity and imagination. Notice the real feeling of humor (and the excellent bassoon work of Kenneth Lowman) expressed in the skunk scenes in the Johnny Appleseed episode and the skill with which Smith built his underscoring around the songs and music recorded by the Sons of the Pioneers without losing the rustic rhythm atmosphere.

The average movie-goer is barely conscious of this type of music—but without the music there would be no audience for this type of movie.



Frankie Lane was most recent music name to get on the dotted line for Columbia's disc jockey opus, Make Believe Ballroom (we reported Kay Starr's signing it our last column).

Jonie Taps, former publishing exec who heads Columbia's music department, was in NYC at this scribbling, giving eye and ear to other talent for the picture. Very likely that Benny Carter, who has been giving Kay Starr such able musical backing at the Casbah here, will handle some of the scoring assignments.

Ann Ronell, Hollywood's only gal movie composer (she did much of the underscoring on Universal's One Touch of Venus, due for release shortly) is doing the songs and underscore for Marx Brothers picture, now in production by Lester Cowan for U.A. release. Lou Forbes handling the baton and general music supervision.

Ann got into the movie music business collaborating with the late Frank Churchill on the daffy ditty that swept the United States in the early 30's, Who's Afraid of the Big Bad Wolf?, but has also had several top song hits to her credit, among them Rain on the Roof and Willie Weep for Me.

Jan Garber's ork, augmented with extra men, supplied the music (arranged and directed by Milt Rosen) for an Abbott & Costello short, 10,000 Kids and a Cop, produced by Edward Nassour and Dave Garber for the benefit of the Lou Costello Jr. Youth foundation.

Also assisting were Eddie Kay, music director at Monogram, and Irving Friedman, ditto at Eagle-Lion. All musicians, with full blessing of Jimmy Petrillo, contributed services.

Passing of oldtime silent movie director D. W. Griffith recalls that he was also the first to introduce the "theme song." Published in connection with The Birth of a Nation and cued with love scenes in the picture by pianist or organist (if any) when picture was shown was The Perfect Song, which years later became the musical signature of radio's Amos 'n Andy.

Oscar Levant, who is doing song writer role in MGM's The Barkleys of Broadway, which will reunite durable Fred Astaire and Ginger Rogers, soundtracked his version of Khachaturian's Sabre Dance as his first musical stint.

Henry Russell, NBC music top here, who also handles music directing and arrangement on all of Dorothy Lamour's motion picture vocal work, is incensed at report carried by a national news service to effect Dottie's songs are dubbed for her by Martha Mears.

Dottie does her own singing and does it very well. —gem



Charlie

Writers Overjoyed By 'Woody' Suit

Hollywood—"We're in!"

That was the principal reaction of Ramez Idriss, guitar, and George Tibbles, piano, the Hollywood radio musicians whose Woody Woodpecker song has been the biggest daffy

ditty success of recent years, as radio comedian Mel Blanc filed a plagiarism suit demanding something in excess of \$500,000 against them and other parties.

Idriss and Tibbles, who have had some previous songs published but never before had rung up a real hit, said:

"This is the real mark of success. A songwriter is never really established until he has a flock of suits tossed at

him. Look at eden abez (eden doesn't like capital letters in his name) and his Nature Boy suits.

"I think it's now pretty safe to say we won't have to go back to scrambling for radio shows this fall and can devote our time wholly to song writing from now on."

Blanc's suit is based on the fact that he supplied the voice and created the

identifying laugh for the Woody Woodpecker character in Walter Lantz cartoons back in 1939. Named in his suit are song writers Idriss and Tibbles, Walter Lantz, Walter Lantz Productions, Leeds Music Co., and Castle Films, 16 mm. outfit, which newspaper reports said had released the Lantz pictures for home and television purposes.

If this is so, it might involve someone in a good beef with the AFM, which does not permit pictures soundtracked by its members to be used in video (though AFM officials admit that it is being done and that they are powerless to prevent it under some circumstances).

The Woody Woodpecker Song itself was not used in a Lantz short until after it became an established hit. The cartoon comedy in which it is featured, entitled Wet Blanket Policy, was to be released this month.

The song got its big impetus from the Kay Kyser recording, one of the last waxed before the AFM ban went into effect. After the ban, Blanc recorded it for Capitol with the backing of a vocal group, The Sportsmen. Re. (Modulate to Page 9)

They're Singing It All Day Long



Hollywood—Walter Lantz dubs Gloria Wood "Miss Woody Woodpecker of 1948," and Gloria seems glad at this signal honor. Lantz created the character of Woody and is head of the company which makes the Woody Woodpecker animated cartoons. Gloria recorded the song with Kay Kyser. And they look like such nice people!

Advertisement for Kay Musical Instrument Co. featuring the text '4 out of 5 top bass men play Kay' and 'Designed by TOP TROMBONISTS'. Includes the name 'KAY MUSICAL INSTRUMENT CO. CHICAGO 12'.

Advertisement for Martin Band Instrument Co. featuring a photo of trombonists and the text 'played by stars like these... Jack Teagarden, Lou MacGarity, Buddy Morrow, Si Zentner, Bill Schaefer, Trummy Young, George Mazza, O. B. Massingill'. Includes the text 'It's the Committee Model Martin... only trombone actually designed by trombone players themselves. Built by the master craftsmen of Martin—exactly to specifications of a committee of the world's leading trombonists. No wonder it's top trombone with the stars! Ask your dealer to try a Committee Model MARTIN BAND INSTRUMENT CO. ELKHART, INDIANA'.

Advertisement for 'MUSICIAN'S HEADQUARTERS IN NEW YORK IS...' featuring logos for Selmer, Slingerland, WFL, and Ludwig & Ludwig. Text includes 'BECAUSE — we're authorized agents for', 'Repair work by specialists PHIL SAPIENZA (Woodwinds) JACK WOLF (Percussion)', and 'Relly Goodman's MUSICAL INSTRUMENT EXCHANGE, INC.'.

ON THE SUNSET VINE

Indies Seek Ban On Record Bootlegging

By EDDIE RONAN

Hollywood—A campaign is on here, led by a group of indie recording companies, to halt wide-spread recording counterfeiting. The group, headed by Ben Pollack, Black & White recording exec, claims the counterfeiters and bootleggers have made an appreci-

Writers Overjoyed By 'Woody' Suit

(Jumped from Page 8) Record retailers say the Blanc platter is overhauling the Kyser disc in the sales race.

Idriss and Tibbles say the idea for

the tune came to them not from the Woody Woodpecker laugh but from the trumpet call used to assemble musicians for rehearsals and broadcasts around network radio stations for years. They said they would be glad to put musicians on the witness stand to testify to this point if necessary.

—gem

able dent in their operation, with little legal recourse possible since there is no local, state, or national ordinance outlawing the practice.

The matter was taken before the city council by Councilman Ernest E. Debs, and it was expected the city fathers would enact legislation through an emergency measure to put screws to the disc fakers.

The counterfeiting caper works something like this, the complaining group reports: As soon as a record is released, the counterfeiting ring gets a platter and from it cuts a master. From this master, discs are pressed and bootlegged out to retailers, who seem to be satisfied with the imitations. Copies are made of the labels, using the proper numbering. The cost, including the bootleg distribution, is low since the counterfeiters skirt all artist and pro-

motional expense. The firms can take legal recourse in a civil action, but no legislation exists whereby the offenders can be prosecuted directly on a criminal charge.

Seek Further Recourse

Should the offense be termed a felony by the city, the recording group will take it to the county and state and federal congress for similar legislation. Other recording companies active in the complaint include Aladdin, Specialty, Modern, Jewel, King, and Superior.

Look for J. K. (Spike) Wallace again to be a candidate for presidency of Local 47 in December. His health is greatly improved. . . . Mickey Golden, head of Capitol publications, a subsidiary of the recording company, has moved operation to the coast from New York.

Spike Returns

Spike Jones, back from his Honolulu honeymoon, will trek throughout the northwest during September.

Henry Russell, who recently celebrated an anniversary as musical head of NBC's western net, is penning a book on the struggles of young mu-



Eddie

sicians. Tome is to be tabbed *Panic*.

Ace Hudkins, for so long an associate of Artie Shaw, has formed a band here using the old Shaw book and at press time debuted it before bookers and trade press at the Whiting studios.

Featuring Shaw standards, Hudkins hopes to create such a stir with the crew that public demand will drag Artie out of retirement. Crew, in which youngsters sit next to hand-picked oldsters, not only has the Shaw book, but also has stands, public address system, and luggage. MCA is setting dates.

Bachelors' Release

Pete Schwab is running Sunday sessions at Billy Berg's. . . . Ring Telephone Ring and Peepin' Polka are the first release of the Bachelors since MGM records bought some 20 masters cut by the group before the ban. Unit is handled by Gabbe, Lutz, and Heller. . . . Frank DeVol was signed to conduct the Jack Smith CBS show, starting this week. Century Artists pact.

When the Top Notchers came in as an added attraction with the new Ziggy Elman band at the Palladium, it marked probably the end of the added attraction policy. Elman and the Notchers replaced Helen Forrest and the Buddy Rich band.

Kay Starr, now pacted to Capitol, recently made settlement out of court with Ted Yerxa of the old Lamplighter label for \$1,200 in back royalties. Platters, meanwhile, had been sold to Coast records which as yet, has not released any.

Joins Modernaires

Allan Copeland, tenor, formerly with Jan Garber, has joined Hal Dickinson's Modernaires, currently heard on the Bob Crosby Club 15 show over CBS.

Ken Nelson is new program director of Capitol transcriptions here. He was music director of WJJD, Chicago.

Pic music, Berle Adams' pubbery, has bought three tunes written by songstress Jeannie Taylor. Numbers were *Baby, Lend Me Your Ear; Gone Again, and You Never Know*. . . . Jack Cascales has opened the Paragon ballroom and with GAC doing the burden of the booking, will feature such names as Mel Torme and Frankie Laine, backed by lesser-named bands.

Dave Rose is skedding the music production for the DAV benefit ball to be held at the Palladium, Sept. 20. . . . Singer Michael Douglas has been inked by Standard transcriptions to cut a series of vocals, backed by instrumentalists cut in Europe.

Doris Gets Hope Spot

Doris Day, former Les Brown vocalist, now a movie star, has been pacted to work the Bob Hope show this fall. Last year she was on the Frank Sinatra ailer. . . . Lee Gillette has been named director of western repertoire at Capitol.

Patti Clayton, the original Chiquita Banana, subbed for Beryl Davis last Saturday night on NBC's *Your Hu Parade*, and Bonnie Lou Williams will sub this Saturday. Miss Davis and Axel Stordahl are on vacation from the show, but Sinatra sticks on throughout the summer.

Tenorist Bumps Myers, with the Benny Carter crew, married Mae Turner in Las Vegas last month. . . . All Jass at the Philharmonic platters cut by Norman Granz have been turned over to Mercury. Granz will begin his seventh national tour with the group this fall, opening at Carnegie, New York, and coming to the west coast for the first time since the spring of 1947.

Rocky Carr has been getting action on the Skylark's vocal group hereabouts with recent releases of some MGM discs with Jimmy Dorsey. Unit includes Gilda Maiken, Gladys Vesley, George Becker, Chick Gale, and Joe Pryor. . . . Ginny Jackson has returned to the Spade Cooley band.

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Musicians' Lament—Dough For Agent

(Ed. Note: The following guest editorial was written in rhyme by Lige McKeley, now associated with the Broadway Music Co. For years, Lige was personal manager for Tommy Tucker, traveled with the band from coast to coast, and obtained impressions of the music business first hand.)

I've seen musicians come and go . . . they're never blessed with too much dough . . . yet, for a while, they all survive. . . I wonder how they keep alive? How fresh they are when first they start . . . suffused with youth and light of heart. . . Some stinker then, says, "Listen boys . . . let's start a band and make some noise . . . together we will knock 'em dead . . . while earning both our board and bed."

So, with their heads up to the sky . . . they all agree to do or die. Rehearsals come and ideas flow . . . as on their instruments they blow. Young future Dorseys on the wing . . . young future Comos, maybe Bing. Young Teddy Wilsons, all the best . . . all working hard to stand the test.

Then little jobs start coming in . . . the pay, of course, is very thin . . . but as the weeks and months go by . . . the surplus cash begins to fly. They find themselves in great demand . . . throughout this democratic land. Great dance halls hear them every night . . . a nation dances with delight.

They play for movies, radio . . . they do a presentation show. For entertainment great or small . . . musicians give their very all. The general public doesn't know . . . their tribulations and their woe . . . their packing up each night to play . . . a town 500 miles away.

The leader's head begins to swim . . . because they named the band for him. He starts to think, "Well, let me see . . . these guys are helpless without me!" He soon forgets when times were rough . . . they shared alike when things were tough.

Yes, this is quite the usual stunt . . . the public wants the guy in front! For since he seems to set the pace . . . they judge the music by his face! And soon he thinks that he is IT . . . because his band has made a hit. You know the answer to this tale . . . the boys are put to work for scale. If one objects, well that's too bad . . . he'll simply hire another lad.

This leader now is full of guile . . . he knows the proper time

RIAGTIME MARCHES ON

NEW NUMBERS
GIFFORD—A son to Mr. and Mrs. Dave Gifford, July 20 in Pittsburgh. Dad is band leader.
McKEE—A son, Jerome Michael, to Mr. and Mrs. Charles B. (Mac) McKee, July 24 in Montgomery, Ala. Dad is guitarist and band leader.
MORRIS—A son to Mr. and Mrs. E. H. (Buddy) Morris, August 2 in Hollywood. Dad is head of Morris music; mom is former actress Carolyn Cromwell.
SHIELDS—A son to Mr. and Mrs. Jimmy Shields, July 22 in Toronto. Dad is radio singer.
WESTERMAN—A daughter to Mr. and Mrs. Ted Westerman, July 30 in New York. Mom is Phillis Creore, radio actress-singer.

TIED NOTES
CULLEN-AMES—Bill Cullen, radio emcee, and Carol Ames, CBS singer, recently in New York.
GERARD-LISTUS—Rollan (Mac) Gerard, teacher and arranger, and Patricia Listus, August 14 in Chicago.
JOHNSON-SABETTI—Albert Johnson, technician with Carousel, and Audrey Sabetti, singer in the same show, August 1 in Los Angeles.
SMITH-GOLDBERG—Paul T. Smith, pianist and arranger with Tommy Dorsey, and Betty Goldberg, July 19 in Detroit.
VINEY-MARTIN—Victor Vincent, ork leader, and Betty Martin, onetime singer, June 9 in Santa Cruz, Calif.
WAGNER-MENASCO—George Wagner, drummer, and Ann Menasco, July 21 in Detroit.
WHITE-NORMAN—Jack White, pianist with the Loew's Capitol theater ork, and Carol Norman, July 23 in Washington, D. C.

FINAL BAR
BARNEY—Joseph E. Barney, 66, band leader, July 26 in Portland, Me.
BRICE—Chief Warrant Officer John J. Brice, director of the band at Lookbourne air base in Columbus, Ohio, July 23 in Phoenixville, Pa.
CHASE—Bill Chase, 61, pianist, July 19 in Las Vegas.
FEIGNER—Eva Mae Feigner, 52, organist, July 28 in Detroit.
FISHER—Arthur Fisher (Sonnasardo), 55, head of vaudeville booking agency, July 20 in New York.
FLOTO—William F. Floto, 65, impresario, July 13 in Wichita.
MINER—Dr. Edwin M. Miner, 76, musician, July 19 in Hollywood.
JESPERSON—Con H. Jesperson, 66, band leader, July 19 in Fremont, Ohio.
NANCE—Rube (Red) Nance, hillbilly fiddler, July 18 en route to Roanoke, Va.
OROZCO—Michael Orozco, 48, guitarist, July 29 in San Francisco.
PELOSI—Francesco Pelosi, 58, general manager of the Philadelphia La Scala opera company, August 2 while driving in New Jersey.
PENNINGTON—B. L. Pennington, 68, pianist, July 16 in Sausalito, Calif.
PHOENIX—Arthur S. Phoenix, 78, teacher and opera house director, July 27 in Syracuse, N. Y.
POLATSCHKEK—Victor Polatschek, 58, clarinetist with the Boston symphony, July 27 in Pittsfield, Mass.
RUBENS—Maury Rubens, 55, musical director and composer for many Schubert shows, July 24 in Hollywood.
SITIG—Bex Sitig, 40, band manager and fill-in saxophonist for Orrin Tucker's band, July 31 in Denver of a heart attack.

to smile . . . he pats the fannies, slaps the backs . . . he knows the facts and makes the cracks. He gives interviews about his life . . . tells stories of his early strife. He'll more than likely often drool . . . about the days he spent at school. Perhaps he even has a key . . . put out by some fraternity. He's smug and smooth and dignified . . . and feels that he is justified . . . yes, justified because his (Modulate to Page 11)

CHORDS AND DISCORDS

Those Nice Ads!

To The Editors:
First of all I want to thank you for your exactness in sending me your magazine of which I am a subscriber. I find it very interesting and have to show it to my friends, also especially those who are interested in jazz playing, admiring the playing of the most famous jazz players of America, which they hear in the radio or on the records. We are only sorry that we have no chance of hearing them personally on account of these political misunderstandings between countries. I find that there are many things new in America in the musical life, in playing and especially the nice instruments. I myself, being a clarinetist and saxophonist, am interested in the instruments and their accessories which I read in the inserts. But as my friends say, those are only ideals for us comparing to things the American musicians have.

Czechoslovakia
Jaroslav Rolenc

Kenton, Again

To The Editors:
I sure do wish some kind reader would put me straight about Stan Kenton. What is he trying to prove? I think I am right in saying "a musician should play the way he feels." May heaven have mercy on Kenton if he feels the way he plays. I have heard better music on *Inner Sanctum* than Kenton can ever think about playing. He can't even play a war dance for cannibals as far as I'm concerned. When a leader takes a beautiful voice like June Christy's and makes it sing something like *This Is My Theme*, I think it's sinful. I admit Kenton has done wonders for June, but she has done a lot for him, too. Without a doubt, Stan Kenton has good sidemen. Next to the old Woody Herman band he has the tops. But when a band starts out with a novelty tune like *Tampico* then comes to playing rot like he is now—well, all Guy Lombardo needs is some off-time saxes and screaming trumpets. Oh, speaking of trumpets, do they read music? If so, what is it written on?
What the music world needs is another Glenn Miller, and it sure isn't Stan Kenton.

Asbury Park, N. J.
Jay Montague Jr.

Beneke Backed

To The Editors:
This is in protest to Mr. Andrew P. Swanson's comments on hearing Tex Beneke play the slow movement from Haydn's *Surprise Symphony*. I also am a longhair, but can enjoy dance music, jazz, and small doses of Dizzy Gillespie. As a salesgirl in a record shop, I have often found that what Mr. Swanson describes as "hopped up bacchanal" leads to a request to hear, and subsequent sale of the original music. Yea verily, Mr. Swanson, even Tex Beneke and Vaughn Monroe create an interest

for Ye Olde Maestros!
In reference to Mr. Swanson's statement that there is still a gap between serious and popular music, may I remind him that the vulgar and banal folk tunes of Europe turn up again and again in our praised and beloved Mozarts, Bachs, Couperins, Schumanns, etc. The line of demarcation between pop and classical is barely visible in places.
Lois Johnson

Not Ringing True

To The Editors:
I took the grand opportunity of seeing Graeme Bell and his Australian jazz band passing through Colombo on their way home. . . . I take the grand opportunity of telling you that I have heard some swell ideas coming out like toothpaste—flat. . . . Most probably the bandmen were confronted with technical difficulties or inconveniences of travel. Anyway, I must hasten to add that the pianist was a silver lining in a dark cloud that refused to move.

Colombo, Ceylon
L. C. Parera

Lee Lauded

To The Editors:
I would like to know who played the alto solo on Claude Thornhill's record of *Anthropology*? I finally heard something fresh and original on a record, and I would like to know the man's name, at least!

Ferdale, N. Y.
"Jazz Fan"
(Ed. Note: Lee Konitz was the alto man.)

Vacation Discovery

To The Editors:
While on vacation in Canada, I had the great pleasure of seeing the Mort Kenney band at Grand Bend, Ontario. Featured with the band was a lad who can really sing! His name is Roy Roberts, and he's the best I've ever heard! If you think the U.S. has good male vocalists, give a listen to Roberts! He's sensational!

Adrian, Mich.
Art Gittus

Pleas For Good Discs

To The Editors:
In the July 28 *Diggin' the Discs*, Tom Herrick went to great lengths to discuss the coming jazz wax famine. He seems to forget that preban wax was not all cut December 31, 1947. My point is that most of the large record firms have had, for years, a good sized reserve of unreleased wax, which in many cases would excel anything cut in that last month.

There wouldn't be much of a famine if collectors started pouring letters into Columbia or Victor demanding the release of such items as: *Summer Sequence*, *Lady McGowan's Dream*, *They Went Thataway*, *Non-Alcoholic*, all by Woody Herman, and on and on for about 20 sides by the Herman Herd that featured such stars as Red Norvo, Sonny Berman, Flip, Bill Harris, and Don Lamond.

As for Victor, they still hold the masters to a number of Duke's discs, among which are *Perfume Suite* and several Ellington standards which he recut for them within the last four years.
Frank M. DuMex

REEDS GILBERT



by Eddie Ronan

EDDIE RONAN 8-25-48

Musicians' Lament Dough For Agent

(Jumped from Page 10)
name . . . is added to the hall of fame.

With power of the dollar, he . . . can laugh at them and laugh at me. With condescending words he smirks . . . "musicians are a bunch of jerks." He'll read these words that you now read . . . and pay them not the slightest heed . . . but in his heart he knows it's true . . . he's just a phony, through and through!

But he alone was not to blame . . . outsiders moved into the game . . . they moved in with a fiendish glee . . . exploiting you, exploiting me. Complacently they'd say and grin . . . "Musicians are not businessmen!" "Musicians only want to play . . . we'll take the business end away." And so they used the alphabet . . . and picked out "letters" (with us yet).

They started out with ABC . . . and ended up with XYZ. They grew into a mighty group . . . when once they started on the Loop! And now a dozen agencies . . . control each of our destinies. The Union says, "They're quite okay . . . the agencies are here to stay." They're quite convinced that we can't run . . . a business that has now begun . . . for isn't it a fact, they grin . . . "musicians are not businessmen!"

Yes, Mister Union, it's a fact . . . to which I say, "Alas, slack . . . you could have HIRED these so-called 'greats' . . . to book all sorts of dancing dates . . . and paid them off without regrets . . . more money than our President gets! But no, the agencies now take . . . the most of what musicians make. Musician's scale, that's so much chaff . . . it makes the booking agents laugh. They know their yearly take is kale . . . ten times as much as union scale.

That's how it was, that's how it stands . . . musicians don't control their bands . . . and all because somebody said . . . "Musicians have no business head." And, thus, musicians all have learned . . . they never get what they have earned. And all the agencies, it's true . . . feel justified in what they do. The union heads don't give a rap . . . and rhyms like this are full of crap. The fact remains that thieves they be . . . from ABC to XYZ!

'Experiment' Delights Dancers



Chicago—"Experiment In Jazz" is the name of the band headed by trombonist Bill Russo, whose occasional flounderings have received frank attention from the *Beat*. However, Russo and his big band attract crowds to their Fridays at the northside Via Lago ballroom, and may bring something out of that noise yet. In top picture are guitarist Bob Leshbr, drummer Rudy Ricupero, singer Shelby Davis, Russo, tenorist Mauri Lathouwers. Bottom photo shows Russo again, Bill Brown, Ed Avis, and Tom Dolan. *Richard Irving photos.*

Here're guys musicians keep alive . . . on them like scavengers they thrive . . . Song pluggers, critics, platters, bars . . . agents, movies, church bazaars . . . television, radio . . . cocktail lounge and studio . . . ballrooms, hotels, vaudeville . . . music always pays the bill. Singers, dancers, magazines . . . opera and coin machines . . . jockeys, publishers all know . . . who is paying for the show?

There you have it, now and past . . . how much longer will it last? Who will pay the doctor's bill . . . when a tooter's old and ill? A tooter does not last for long . . . soon the world forgets his song . . . when he's young, he's quickly hired . . . when he's old, he's quickly fired.

What then happens? Where'll he go? What security can he show? He, who gives the leader fame . . . he, who plays the agents' game . . .

be, accused of living fast . . . he, who knows he cannot last. What will happen? Not a thing . . . he who started, sweet and swing.

He, who gave his very all . . . lives behind that well-known ball. Leaders, agents, and their kind . . . never pay him any mind. Not a soul will shed a tear . . . he, who chose the wrong career. Wrong, because he couldn't see . . . the greed of X and Y and Z. Wrong because he placed belief . . . with some self-appointed thief . . . wrong because to his chagrin . . . Musicians are not businessmen!

I know these words are all in vain . . . and still I have this much to gain: All the sidemen, great or small . . . know the meaning of it all. While the big shots, stern and grim . . . understand our thoughts of them, even as they brush them off . . . with a smirk and with a cough. Even they with all our dough . . . feel the sting of what we know. Let them smugly pass the day . . . as they snatch their Judas' pay!

Baltimore—The date of Arnett Cobb's return to work after several months' absence due to illness, was established here with the signing of the tenorman for his initial theater date at the Royal beginning September 2.

THE HOT BOX

Hacketts Pretty Fair— At 37 Cents Apiece

By GEORGE HOEFER

Chicago—Funny and strange things happen daily in record shops, especially in shops where jazz discs are sold. The requests one gets while back of a jazz counter are sometimes real kicks. The *Hot Box* has heard such gems as these: "Have you got *Yardbird Sweetie* by Woody Herman's Woodpeckers?" or it might go like this, "Give me *Flapper-Mouth Blues* by Ol' Satch or do they call it *Zipper-Mouth Blues*?" or *Rhumba with a Redskin*, *Moonlight Sinatra*, Sarah Vaughan's *You're Ablaze*, ad infinitum.

The incident that appeals most to us happened in a Chicago record mart recently. A well-known Windy City discophile (who does not write the *Hot Box*) had realized a record collector's dream. He owned a record store and a mint condition set of the ran Bobby Hackett Vocalions.



George Hoefer

Customers were treated frequently to a playing of one or more of the Hackett gems with the proprietor at the controls of the record player. Many offers of as much as \$10

a copy had been refused indignantly. An assistant in the store did not share the owner's appreciation of the finer points of rare jazz items. One day while the boss was out to lunch, one of the Hackett wax nuggets inadvertently got mixed up with some Decca cut-outs on the counter.

So He Sold Them
A young woman walked into the store and requested "some torchy blues-gone type." The assistant's eye lit on *Singing the Blues*. The blues fan was enthusiastic.

The clerk had been thoroughly trained to build up sales volume by naming more of the same when a customer expressed a specific interest. Out came the rest of the blue-labeled Vocalions, and out the door went the satisfied buyer with some blues records at 37 CENTS EACH.

And So On
And then there was the man who walked in to buy "One of those mirror you attach to your radio to watch the ball game." It goes on and on.

JAZZ GROUPS—Attention bookers: Jack Davis, tenor sax and clarinet, has a quartet of note at the Club Normandy. Mishawaka, Ind. Men besides Jack are Chester McIntosh, piano; Gene Keppler, drums, and Robert Bonelli, trumpet. Jack has led bands in Indiana for many years including his famous Kentuckians featuring Max Miller and Pete Daily.

O'Dell Baker quintet plays bop, jazz, blues, Latin numbers and standards at local night spots in and around Louisville, Ky. Have daily program on WINN. Highly recommended by boys in Kenton, Basie, and Hampton bands who have jammed with group. Personnel: O'Dell Baker, bass; Jimmie Palmer, piano; Gene Chestnut, guitar; "Granville"—alto sax and bongos, and Edmondia Collins, vocalist and rhythm.

JAZZ ON RADIO: The Jazz Review, with Charlie (Ol' Chaz) Harris, has celebrated a continuous 12-month run. It happens every morning on station WJHP—Jacksonville, Fla. Chaz takes pride in weaning housewives away from slushy soap operas and drippy music.

COLLECTOR'S CATALOGUE: Eric J. Nicholson, 1 Copeland street, Stoke-on-Trent, Staffordshire, England. Wishes to exchange platter chatter and catalogues with an American man or woman about 21. Interests extend from King Cole trio to Kenton, Raeburn, Krupa, and Herman.

Jack Eastly, 20, Kirkley Park road, S. Lowestoft, Suffolk, England. Also a Kenton-Raeburn fan. Wishes trades involving the latest American releases for the latest British records.

Carl Smaida, 1660 N. Arlington place, Milwaukee, 2, Wis. Desires a person in a foreign country to correspond with via wire recordings. Would like to talk about be-bop and good hot jazz.

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HOLLYWOOD TELE-SCOPE

Cooley's Cowboy Crew Clicks In Video Show

By HAL HOLLY

Hollywood—Spade Cooley's *Western Varieties*, first remote television broadcast from a dancery, is attracting more attention than any local television broadcast to date, not only from whatever public video now has, but also from professionals who are eyeing the new field for development of commercial interest. Sooner or later telecasting, now strictly a red-ink operation, will have to start paying its own way.

Cooley came to the top here during the rustic rhythm boom and is still there despite slackening interest in the so-called western music combos.

He has a unit that combines elements of the regulation dance band with blue jeans and plaid shirt features, to wit: two trumpets, two trombones (doubling fiddles), five saxes, two standard guitars, one steel guitar, two string bass players, piano, and drums. He carries three vocalists. Most recently added is Ginny Jackson.

Guests Included

Cooley's telecast originates in the Santa Monica ballroom, is carried by KTLA at 9:30 to 10 p.m. Saturdays. In addition to his band, Cooley features guest stars (Red Ingle and vocalist Karen Tedder on the initial show).

Shots of the performers are interspersed with shots of the dancers and visitors. Good human interest angles were seen in shots of the dancers during a square dance and of crippled visitors in wheel chairs who can't dance but find eye and ear entertainment at the Santa Monica ballroom.

Box Office Booster

Interesting point from trade standpoint is that, since the television show was inaugurated, Saturday night take at the dancery has jumped almost 1,000 admissions. With a number of prospective sponsors ready to bankroll the show, it seems likely it will be one of the few video ventures here to pay off.

Meanwhile, his musicians, unlike those playing sustainers from danceries via conventional radio, are drawing the regular union television scale (\$9.20 for the half hour).

Just Like Old Days

Musicians from Hank Stern's KJH staff work who supply the music for KTLA's *Musical Hall* (Thursdays, 8:30 p.m.), a variety show with dancers, singers, and other live acts, are getting a taste of problems of vaudeville musicians of other days. Acts show up with torn, marked up music, arranged, if at all, for old-time pit orks.

Boys, in brief rehearsal, must try to find playable parts, with saxes reading from cello or trombone parts or something else that has to be transposed, and with the singer thinking nothing of saying, "By the way, play that one in G instead of A-flat, as written." Says Hank, "Live video is like vaudeville. Only musicians with real experience and ability can handle it."

KTLA's *Hollywood Opportunity* show, the N.T.G. program from Florentine Gardens, for which music is supplied by pianist Bill Wardle, continues to originate there despite recent darkening of the show spot, which did a financial fold with attempted come-back of George (Scandals) White Television (Thursdays, 7:15 p.m.) still comes from there, with nitery open to public during telecast at no admission.

"Katherine" Telecast

Katherine the Great, Elizabeth Bergner starrer made in England, was among recent films telecast here, with no complications with AFM over sound-track music due to foreign origin.

However, general policy of local video film program directors is to secure AFM clearance in advance on all pictures carrying musical sound track. Those made outside United States or here prior to insertion of AFM's no-television clause in studio recording pact might be considered automatically okay, but telecasters prefer to maintain agreeable relations—at least until new studio-AFM pact is set.

Among movies announced for television showing here soon are some early Shirley Temples.

Sioux City, Iowa—The Procellos have reopened the New Turin inn, after a lapse of several months because of fire which virtually leveled the nitery last February. Jerry Fodor and his Merry Jesters on indefinite run at the spot.

Personnel includes Leonard McClain,

D.A.V. Rainbow terrace at Norfolk, Neb., for an indefinite period. Abe Irving is on tenor; Jack Woolsey, guitar, and John (Big Ed) Kopecky, bass. Geno Boacolini, accordionist, formerly with the trio, has taken a single spot at the SPA tap in Sioux City.

Following the Irving group at the Esquire is Deanne and Bob Kress, piano and Hammond duo, who open at the Town House in Rochester, Minn., for an indefinite stay the latter part of the month.

Don Couch, who held down the tenor chair with Clyde McCoy, is back in Sioux City, playing with the local aggregations. Pianist Don Strahl at Club Chesterfield for extended run. —Bob Hatch

Carle Canceled

St. Louis—Station KMOX has replaced the *Carle Comes Calling* network show by Frankie Carle with a new series entitled, *Sunday at the Chase*, picking up same from the Chase hotel each Sabbath, featuring the current name band attraction and guest stars appearing at the Chase and Park Plaza hotels. Lambert Kaiman works as regular master of ceremonies.

alto and clarinet; Stuart Bailey, piano and vocals; Eugene Gorney, accordion, and Fodor, drums.

Management is toying with the idea of bringing in name singles, with Fodor's outfit as musical background.

Tom Archer closes Shore Acres September 8, swinging directly into the fall and winter dancing season at the Tomba ballroom the next night with Brownie Walters' local band.

After 14 weeks at the Esquire lounge here, the Irving trio moved into the

Television Scales For Musicians

(The following is printed to familiarize readers with newly established AFM scale wages for television performances):

TELEVISION SCALES: MAY 1, 1948, TO OCTOBER 31, 1948

LOCAL BROADCAST: Basic minimum scale is 66 2/3 per cent of the applicable local radio scale for the largest radio stations under the jurisdiction of the local in the area in which the telecast takes place. Weekly basic minimum scale is 66 2/3 per cent of the applicable scale for the largest radio stations. Studio musicians playing for AM and television receive, pro-rata, the AM scale instead of the above rate for each day of use on television.

NETWORK BROADCAST: Basic minimum scale is 75 per cent of the applicable network radio scale of the local in whose jurisdiction the telecast takes place. Weekly scale, and wages for those men also used on AM, is computed as for local broadcasts, using 75 per cent as the basis for computation.

STAFF RATES: When staff musicians are used for television programs only, they will be paid full radio rates.

REHEARSALS: Scale is 66 2/3 per cent of the applicable local radio rehearsal scale for the largest local radio station, or 75 per cent of the applicable network radio rehearsal scale of the local in whose jurisdiction the telecast takes place.

LIVE AUDITION (not on air): Same as comparable local rates.

MAKEUP, COSTUMING: Musicians using makeup and/or costuming for either dress rehearsal or telecast will get \$3 for each service. They shall not be called in for more than one hour before the telecast or rehearsal. Musicians may be required to wear tuxedos or business suits at no extra cost.

FILMS: Networks may record telecast programs on film during a live telecast. The film shall not be used for anything except availability for telecasts by television stations affiliated with the network at the time of the original telecast. These film programs will not be telecast more than once over any key or affiliated station.

Film may be retained for files by the network. No musical part of the sound track or pictures of musical performances by union members may be extracted or dubbed or used for any purpose except as described here.

The networks will not authorize in any way the use, in whole or in part, of the music sound track containing the music of AFM members, or scenes containing pictures of such members performing on musical instruments or conducting, except for file purposes and one-shot uses for delayed telecasts purposes for affiliates at the time of telecasts only, without written authorization of the AFM. The network telecast rate must be paid for a program filmed for shipping to an affiliate for telecast purposes.

LOCAL, NETWORK REMOTES: The AFM will permit networks to telecast special events where musicians are featured incidentally, such as sporting events, parades, and political conventions, at no additional wages for the musicians.

Rates for all other remotes, such as hotels, cafes, concerts, etc., will be determined by the union.

DUPLICATION: When radio programs are played simultaneously over television by staff men and/or outside men playing single engagements, and are sponsored over television, musicians on the programs will get \$7.50 a program in addition to radio scale. Under the same conditions, only with the television program on a sustaining basis, musicians will get \$3.75 a program in addition to radio scale.

None of the above rules shall set a precedent.

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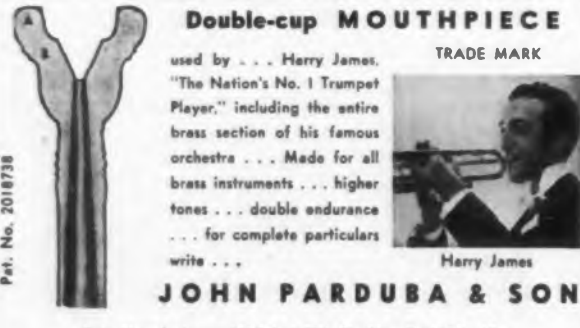
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Barry Puts On Casual, Easy-Going Tele Show

New York—The onetime band vocalist who was graduated to become a solo radio and recording star, Barry Wood, launched his first television program since joining CBS as a video producer-director-performer. Labeled *Places, Please*, the quarterhour, thrice-weekly ailer is aimed at dis-

covering talent, mostly musical, for the new entertainment medium. Most of the talent participating in the early programs on the series hailed from the Broadway stage and night-clubs, indicating that Barry thinks the theater will deliver the cream of whatever TV crop comes up in the next year or two.

Everybody at Ease

Wood acts as a singing master of ceremonies on the show, displays a casual, easy-going manner that puts both performer and viewer at ease and adds greatly to the creation of the backstage atmosphere.

A songstress, Mary La Roche, debuting on the first of the series, scored well with a pair of numbers, the second of which she shared with Barry. The gal's forte is ballads.

Only a piano is used for accompaniment but, unlike other musical shows, here the sole instrument is ample since it fits in with the backstage, rehearsal-period atmosphere.

Scene Laid In Theater

Another series, built along similar lines to the Wood ailers, bowed in on WNBC, under the tag, *At Liberty Club*. Idea of using unknowns and discovering the talents of same is used, though here the scene is a night club instead of a theater.

Bob Stanton, who once sang with bands as Bob Haymes (Dick's brother), works the show as a narrator with a French lass, Jacqueline. A combo, headed by D'Artega (maybe the sponsor is allergic to persons with two names) accompanies the performers, though only the leader, playing piano, was screened. This may be remedied by now. The unseen quantities are Artie

Baker, clarinet; Joe Biviano, accordion, and Allen Hanlon, guitar.

Two old hands at radio broadcasting, and before that thoroughbreds of the Greyhound circuits through the nation's one-night stands, have built a band which they're aiming at TV.

Co-leaders are Billy Rauch (Casa Loma), trombone, and Yank Lawson (Bob Crosby, Tommy Dorsey), trumpet, and the group includes Walter Mercurio and Jack Satterfield, trombones; Clarence Hutchenrider, alto sax; Danny Perri, guitar; Bob Curtis, piar.; Trigger Alpert, bass, and Bunny Shawker, drums.

Ethel Merman, singing star of *Annie Get Your Gun*, has leaped aboard the television bandwagon and signed with Sherman Dryer productions to do a video series in which she'll sing.

Billy Rose has been lining up his TV show, *Sing for Your Supper*, which will originate in his Times Square nitery, the Diamond Horseshoe, and for which he intends to feature Warren Hull, former singer and movie hero.

Thus, the new industry continues its march forward with a very small band playing the accompaniment. Broadcasting companies and sponsors seem reluctant to spend a buck on one of the most important contributions to a good program—good music.

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COMBO JAZZ

**Louis Armstrong All Stars
With Jack Teagarden**

*Rockin' Chair
Save It, Pretty Mama
Pennies from Heaven
Ain't Misbehavin'
St. James Infirmary
Back O' Town Blues*
Album Rating—★★★★

To devotees of Louis and the Big Gate this six-sided collection of 12 inches will rank second only to V-J day as a contemporary event—and there are those who will place it first. It seems Victor had its recording engineers on hand to take down the results of that memorable night of April 24, 1947, in New York when jock Fred Robbins emceed the Armstrong-Teagarden clamor at Town hall and what happened was, for the most part, more than worthy of transcription.

This is as different from a hop concert as a Bob Hope show is from *Information, Please*. The crowd is enthusiastic but only at the right times for apparently they came to listen and not to yell, scream, and foam at the mouth. The soloists don't overflow or display any more of an affinity for 32nd notes than for quarters. The contrast, in other words, is so great that the album seems almost tame at first.

No. 2. *Save It* opens with a hard-muted Armstrong followed by piano, a Louis vocal, and a succeeding solo by Mr. Tea. *Misbehavin'* allots the first half to the leader's lead trumpet and vocal and then Hucko and Hackett split a chorus followed by fair Teagarden and an ensemble out.

The best Hackett is to be found backing Louis' vocal on *Pennies* and probably the best Teagarden, too, who follows with a half chorus. *Infirmary* is one of Big Gate's favorites, and he is featured vocally and instrumentally all the way through. *Back* has a wonderfully amusing vocal by Satchmo with more noddies by Hackett. The tram chorus is relaxed and pretty. Incidentally, these sides are exceptionally well recorded considering the difficulties of working outside the studios.

The presence you'd expect from Victor isn't there of course, but the smooth surfaces are. Aside to Victor: Hackett is spelled with two a's—and Hackett doesn't play bass, even on *Save It, Pretty Mama*. Finally, if you like reaction as labeled out by the Armstrong-Teagarden combination, you'll have to have this one (Victor album—HJ-14).

**Bobby Hackett - Miff Mole
The Nicksliand Band**

★★★ *I Must Have That Man*
★★ *Beale Street Blues*

Both sides were recorded in April of 1944 with the Condon-Hackett-Mole-Russell gang who were in and out of Nick's at the time either singly or collectively, and they're good examples of both the interesting moments and the lackadaisical ones that were the inexplicable result of those alliances.

Hackett's playing on *Man* is good in his opener and beautiful in his last 16, and pianist Schroeder does well, too. The *Beale Street* side is typical of the too extreme relaxation of this group that sometimes set in late at night when Morpheus seemed to be embracing the

boys with both arms and a leg. PeeWee plays a real stinker and proves that it was he who introduced the flattened fifth—except that at the time the rest of the band wasn't compensating for it. (Commodore 620).

Leo Guarneri

★★ *Gliss in the Dark*
★ *Thirty Minutes From Times Square*

Since Johnny Guarneri penned both of these, how shall we say, tunes, it follows that he is Leo's brother though why he would saddle his nearest of kin with a couple of unhappy things like these is a mystery.

Gliss is a harmless original, but the vocal on *Times* is so bad it almost sounds like a gag. Incidentally, the record label says that Leo plays bass and one George Spelvin sings. MGM's publicity says Leo plays guitar and sings. Please, fellas, this business is too complicated as it is. *Cozy Cole* drums, and it must have been more fun than *Carmen Jones*. (MGM 10249).

Eddie Heywood Trio

★★★ *The Moon Was Yellow*
★★ *The Way You Look Tonight*

Heywood's puckish, novelty style of jazz piano is entertainingly interesting on *Tonight* which semi-apses his *Begin the Beguine* success. Not quite so entertaining on the flip. (Victor 20-2981).

George Wettling

★★★ *Blues For Stu*
★★ *Heebie Jeebies*

More mid-'44 jazz of the senior grade Chicago style that Milt Gabler accumulated much of. Billy Butterfield, Edmond Hall, and Wilbur de Paris made the date with Wettling. *Blues* is a slow one with enough room for each to get 12. Piano (Dave Bowman) and de Paris' tram chorus are both first rate, but the honors go to Billy whose tone is so similar to Louis' on this side it would be difficult to tell them apart. Wettling's usually facile beat gets pretty leaden toward the end. *Heebie* is a moderate stomp with only fair solos. (Commodore 619).

Thelonius Monk

★★ *Off Minor*
★★★ *Evoque*

The Monk alone with but rhythm tends to make the mind wander with his superprogress even though he does prove on the medium-tempoed *Minor* that he plays with a beat. *Evoque* adds the other three members of the sextet and is pretty choice pop with a groovy collection of ensemble riffs and well-done alto and trumpet choruses by Danny West and Idrees Suliman. (Blue Note 547).

Max Kaminsky

★★ *Havin' a Ball*
★★ *Blach and Blue*

Trumpeter Kaminsky gets scant support from the piano of George Zack though it isn't his fault. After all, how much rhythm can you get out of a piano-trumpet combination which is the total of the personnel on this coupling? Max is at his best fronting up a

Symbol Key

- ★★★★ Tops
- ★★★ Tasty
- ★★ Tepid
- ★ Tedious

two-beat combination and has neither the inventiveness nor tone to sustain most of three minutes that go into a full side. (Century 4003).

Wild Bill Davison

★★ *Muskrat Ramble*
★★ *Riverboat Shuffle*

One of the principal characteristics about the Condon menage (no matter what name they go under) is that the ensembles are usually driving and gutty and the solos usually lousy. This is a Commodore coupling from late '43 with PeeWee, Brunis, et al, and both sides are representative of those features.

Ory's *Muskrat* has some real hell-for-leather ensemble but how PeeWee who is okay, I guess, for certain kinds of break-it-up Dixie, ever won first place in the *Beat's* clarinet division of the annual poll is a minkling memory that even the years have failed to erase. (Commodore 618).

BAND JAZZ

Duke Ellington

★★★★ *Turquoise Cloud*
★★★★ *New York City Blues*
★★★★ *Golden Cross*
★★★ *Three-Corn Stomp*
★★ *Hy, Sue*
★★ *Lady of the Lavender Mist*
★★ *The Clotted Woman*
★★ *Progressive Gavotte*

We were all tuned in for a major disappointment when the new album of Ellingtonia put in an appearance. Why? Well, there are more disappointments than surprises these waxless days for one thing. For another, the Duke has been both good and bad in recent months. But *Mood Ellington* (the title of the album) turned out to be almost superlative in quality even in comparison with past masterpieces.

There are so many good things about this album. The production is uniformly excellent—smooth surfaces and lifelike presence are in evidence to the nth degree, and cleanness of execution is in pleasant contrast to an Ellington that is usually brilliant and exciting but sometimes sloppy. One of the principal reasons is undoubtedly the fact that there is little in this package to get sloppy about, for the choice of selections includes nothing faster than a medium bounce tempo. In fact the band sounds almost, excuse it please, commercial.

In short, this is a much more, subdued Ellington than that of the past and an extremely well-rehearsed one which is an exciting thing all in itself. *Turquoise* is mood music, with Kay Davis singing a lyricless instrumental part and Tyree Glenn's gorgeous tram atop reeds. *City* is mostly piano partly in rhythm and partly at an ad lib tempo. *Cross* is entirely a showcase for the remarkable tromboning of Lawrence Brown which opens at a slow tempo but doubles later on so that he can break it up a bit.

Stomp is a riff tune spoiled somewhat by the unoriginality of its flavor and solos ranging from only fairly good (Baker's and Glenn's) to poor (Ray Nance). *Sue* is another in that vein but slower and with a real beat and better

solos—notably Hodges and Hamilton (on tenor). *Lavender* is slow impressionism with weird voicing, slick Hodges altoing and some clarinet work of Jimmy Hamilton's that re-emphasizes the freedom that Duke added to his writing potential when he added this brilliant musician to the cast.

Woman gets a big buildup from the album notes but after the abstract opening bars develops into little more than a light piano novelty. *Gavotte* is pretty and light but more interesting and shows off some good Carney baritone, Baker trumpet, and Hamilton clarinet. (Columbia album C-164).

Ziggy Elman

★★ *You're Mine You*
★★ *Hup-Is-De-Boo*

Zig's second coupling for MGM is far more earworthy than his first attempt. *Mine*, if not the same orchestration, utilizes practically the same lead sheet as Ziggy's late 30's recording with his one trumpet-plus-saxes combination and is a palatable performance of a fine tune.

Hup is good four-four swing and shows the leader off to his best advantage in the release of the well-constructed tenor chorus. The final ensemble is tight and rhythmic. (MGM-10243).

Les Brown

★★★ *Blue Danube*
★★ *Sophisticated Swing*

Qualitywise, Les has his ups and downs like all leaders, but very little has changed in the basic style of this band in the last five years and whether you think that's good or bad will be the reason you will or won't want to own this disc.

Danube is a walloping example of the clean sock that Les imbues into his "best of the swing bands" gang and it really rocks in a number of places. And when can you hear an uninterrupted 16 bar of phrased saxes? *Swing*, the old Wim Hudson hot-licks tune, done mildly, but it hasn't much to distinguish it. (Columbia 38250).

Count Basie

★★ *Seventh Avenue Express*
★★ *Ready, Set, Go!*

Victor finally has unwrapped a full-length, bonafide instrumental for the up-to-now commercialized Count but though the enthusiasm is there, the music isn't. The poor *Express* is too fast, too flashy, and too sloppy, and none of the solo choruses amount to much either. There is a glimpse of the firm but subtle Basie rhythm midway while he plays briefly, but it's only a passing fancy. Jeanne Taylor sings *Ready* as well as she can, but the tune is meaningless. (Victor 20-3003).

Cootie Williams

★★ *Stingy Blues*
★★ *Bring 'Em Down in Front*

The aggravating thing about these sides and practically all others that Cootie has made on his own since leaving the Duke is that something is always going on except what you most want to hear—Cootie's horn. In this case it's a couple of shout vocals on both sides and although he doesn't do badly, his enunciation could stand more than a little coaching.

Will somebody please let Cootie play some horn on a record sometime other than on top of last chorus ensembles or in glissing in the release between tenor choruses? The guy's lip couldn't be this bad. (Capitol 15164).

DANCE

Tex Beneke

★★ *A Woman Always Understands*
★★ *As the Flying "W"*

The band gets a scant eight bars between vocals on this much too sweet and long bundle of schmaltz. Garry Stevens sings it. Tex and his horde of vocalists do what they can with the flipover, an uncut, would-be western-styled novelty. (Victor 20-3001).

Claude Thornhill

★★★★ *La Paloma*
★★★★ *Arab Dance*

Thornhill continues to offer proof positive that it is necessary to go over so deep end in the search for things musically unique.

Paloma and *Arab* are a couple of the show pieces he uses in night club and hotel dining room floor shows, and not having heard him in that environment, it may come as a surprise that a Martini'd-up crowd would listen atten-

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(Modulate to Page 14)

more ensemble . . . followed by groans, which couldn't have been one-tenth as genuine as ours. (Columbia 38267).

Leadbelly

Backwater Blues Irene If you're a sophomore in college, a PCAer, a contributor to "little" magazines, a graduate of Yale, an anthropologist or chronologist of jazz . . . anything but a working musician . . . you'll like Leadbelly. These sides are little different from anything else he's ever done. We personally think his work songs were his sole claim to fame, that John Lomax has been betrayed, and that jazz music has been too damned long a fad. (Capitol 40130).

Mary Kaye Trio

The Little Fish that Never Learned to Swim If You're Asking Too Much of Me Saxie Dowell should sue. These three evidently play and sing. We would advise them to begin looking for a day job. Juke box men in Arizona, New Mexico, North Dakota, and Baja, Calif., will love this. Mary sings Asking not worse than Mary Osborne. (Apollo 1115).

Paul Gayten Trio

Back Trakin' Women These Days Trakin' opens on Basie's I Ain't Mad at You riff, stays there almost too long. Guitar and piano trade 16-bar choruses, with 88 the winner . . . by virtue of behind-the-beat phrasing and a light tight band. Women is sung, with its blues lyrics ruing the old days having vanished. The vocalist should review records, just once. (De Luxe 3177).

Jack McVea The Walls Came Tumblin' Down Walkin' and Talkin' Boogie Drummer Rabon Tarrant sings both. Aside from the fact that these sides are better than most small unit work we've heard lately, open the incinerator, Dick, and deposit this disc therein. (Exclusive 42).

Korn Kobblers

I Wanna Be a Cowboy in the Movies 25 Chickens, 25 Cows They can chain us in the hold, beat us, starve us, take away our Oliver Gennetts, and we still won't appreciate any part of this or anything like it. (MGM 10217).

Nellie Luther

Lake Ocharles Boogie Cool Water How many novelties are there for Nellie to work on? Cool is the Son of the Pioneers' ditty, better here only because of the Luther beat. Lake is authored by the pianist, features more 88 than the reverse, plus excellent brush-work and tasty guitar. Whole affair smacks too much of "What'll we cut now?" for us. (Capitol 15148).

CONCERT

Philip Green (Arthur Sandford—Pianist) Cornish Rhapsody (Parts 1 and 2) The second Warsaw Concerto. Skitch Henderson will like this. Capable piano;

used with Earl Wild conception and studio resonance. Not intended to move you farther than from one theater seat to another. Certainly not a musical portrait of Cornwall . . . we know that for sure. If the English think they have a market on commercially-successful movie scores, they should cast a grim Erich Wolfgang Korngold's way. (MGM 30078).

Paul Weston

Clair de Lune (Parts 1 & 2) Weston could have gone overboard on this but didn't. The refrain is not over-garnished; a simply instrumentated string section and piquant harp avoid too emotional climaxes. Wonderfully restful music, adroitly scored and played. (Capitol 15153).

Al Goodman

Overture To Rose Marie Rose Marie The Mounties Lab Jeem Indian Love Call Pretty Things Totem Tom-Tom Door Of My Dreams Album rating—J J J

The way Rudolph Friml wrote a musical, everything was okay. The score became each spectator's pair of rose-colored glasses. White chargers and knight errants (whether members of the RCMP or not) ran amok. The world was just about the best little old place in the universe. All of which conductor Al Goodman captures faithfully, as do baritone Charles Fredericks, soprano Marion Bell, and mezzo-soprano Christina Lind. Overture lushly blends the show's all into a nostalgic package . . . you can just see Nelson and Jeanette in that canoe. Fredericks, aided by the Guild Choristers, sings the title song, with the proper amount of virility. Orchestral backing is streamlined, running through trombone choir, flute, strings, etc., in rapid succession. Our hero's Mounties is just hairy-chested enough to be good. If your goose-pimples aren't aroused by this you need a sodium pentothal interview. Miss Bell sings Jeem, the French-Canuck-flavored love ditty, with vibrato which, though delicate, would make a tuning fork quaver. The two team on Call, and somehow we don't think Tony Pastor could fit Frederickson's role . . . or tunic. Marion returns for Things. Goodman's score is delightful. The tune is chi-chi, smacking of cut-glass perfume containers and French maids. Tom-Tom is mezzo Lind's only contribution, a combination of Kostelanetz strings and drums backing. She sounds like Ethel Merman, only ten years younger. The stars duo on Dreams, which must have been the canoe song. We can hear the sound track now . . . appearing perfectly on cue from somewhere behind that far clump of dogwood. Whether you're 40 or 41, this collection is for you. (Victor Album K-15).

LONDON LARGO

Andrews Sisters Draw Top Palladium Plaudits

By STUART S. ALLEN

London—The welcome that greeted Patty, LaVerne, and Maxene Andrews when they set foot on the London Palladium stage on their opening night has not been heard in London since Danny Kaye and Sophie Tucker made their bows. For all their success, not even Jack Benny, Phil Harris, or Tony Martin got the reception these girls received as soon as the curtain parted. The girls' act was a smashing success from beginning to end, which only came because the theater made a ruling to finish by a certain time—thus ruling out any more of the lengthy, unscheduled shows given by Kaye. After delivering a thoroughly well-rehearsed act, that included most of their popular standbys; The Sabre Dance, which was screamed for by the audience, and a new arrangement of Underneath the Arches, the girls were deluged with requests which they were unable to fulfill. But if past closing nights are anything to go by, they'll be at the Palladium very late on their last night in London.

Always A Favorite

Underneath the Arches, always a favorite in British vaudeville, was written by comedian Bud Flanagan for one of the Crazy Shows presented by the late George Black on the same stage now footed by the Andrews Sisters.

Their presentation has a novel nostalgic effect on audiences, who lustily join in the second chorus while the girls do a soft shoe routine. They have recorded the song over here, accompanied by Billy Ternent's orchestra, for release in America.

Margaret On Ham

Apart from manager Lou Levy, the girls are also accompanied in London by drummer Tommy Rundell and Wally Weschler, who replaces Pat Dodd on piano. The girls also do Sunday concerts at leading suburban cinemas.

Their show already has been seen by Princess Margaret, a sure sign that the king and queen will visit the theater before the season ends.

Following Dinah Shore, who follows the Andrews Sisters with a two-week stint, will be Betty Hutton.

Ella Up Next

She will be followed by Ella Fitzgerald. The Charioteers also are scheduled for a return London engagement at the Palladium—they played the Casino last time—but their date had not been confirmed at press time. It is expected that they will play the same bill as Ella.

Hoagy Carmichael, who opened at the Casino on August 9, will play some provincial concerts before returning home. On one, at the De Montfort hall, Leicester, on September 5, he will be accompanied by Harry Gold and his Pieces of Eight, Britain's top professional Dixieland band.

Stork Redecebrates

Almost immediately following my last column, night club personality Al Burnett decided to close up his Stork club for a month while the place is redecorated and he takes a holiday in New York. The place will be open again in September. Meanwhile, the Revel Terry quartet, club's resident group, are playing provincial dance dates until they return for the Stork's reopening. All musical personalities coming to London should make sure to take a trip along Bond street to Chappell's, where the professional staff is unusually co-operative and where they will find a warm welcome from Jimmy Henney, who has made it one of his jobs to look after visiting American musical persons. Boss of the Chappell group, which includes Vic-

toria, Irving Berlin, and Edwin Momb houses, is Teddy Holmes, a very useful and accommodating person to know.

Sheet music is not selling well in London at the moment. The same goes for records. Reasons include the following:

1. Summer season has considerably emptied the city of residents, and swarms of Olympic visitors are not looking for this kind of material to take home. 2. Fickle taste of the public, which will go for one number but suddenly will change its mind over follow-ups and go for something else entirely different. 3. Reduced value of money in Britain which has resulted in a decline of all purchases in every field of merchandise, even unrationed clothing.

The shops are loaded with every type of goods but no one seems to have enough to buy—even at reduced prices. Galway Bay is still top of the hit parade, with Heartbreaker second and Nature Boy in third place and expected to reach top before very long.

In fourth place, is a new British show tune called Time May Change which is also coming up well and should prove very popular in America. Ballerina is another which has just clicked, and it won't be long before Leeds pushes out Woody Woodpecker, which is a sure bet for Britain.

Speed with which a disc can be cut in London for American requirements was illustrated just before vocalist Len Camber sailed for New York last month. While sitting in the EMI office with recording chief, Wally Moody, a cable arrived from MGM records, whose label is handled in Britain by EMI, asking them to cut a side of old Bud Flanagan 1930's hobo hit Underneath the Arches for immediate American release. A few hours later, the record had been cut, along with a backing of The Silver Wedding Waltz, and the matrices were on a plane for New York where MGM was awaiting them for immediate pressing.

Ballad Style Switch

Although Arches is quite a pleasant ballad, the style demanded by MGM was for one resembling Four Leaf Clover and Heartbreaker. Camber, one of Britain's best ballad singers, cut the sides tongue-in-cheek and is now in New York ready to help sell the disc, his first for MGM.

Esy Morales, disc, Jungle Fantasy, just has been issued here and has caught the fancy of the record buyers and disc jockeys, who are giving it plenty of playing time, as they are with the new Louis Jordan platter, Barnyard Boogie.

Parenti Leads Bridgeport Jam

Bridgeport, Conn.—Joe and Lesalle Lombardi have been fostering the cause of Dixieland jazz at their Tip Top club here, with regular jam sessions Saturday nights throughout the summer.

Under the leadership of clarinetist Tony Parenti, New York jazz men have come up six at a time to provide the natives and nearby vacationists with a series of big time sessions.

Among instrumentalists appearing have been Miff Mole, James P. Johnson, Herl Ward, Baby Dodds, Johnny Glasel, Ralph Sutton, Freddy Moore, Ed Hubble, Dick Cary, Charlie Castaldo, and Dick Brucato.

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Bop Goes The Shottische

New York—Yorkville, Manhattan's home of the shottische, waltz, and German folk songs, has opened its doors to be-bop.

Far over on East 77th street, the Hungarian Village broke up the routine of the accordion-violin predominating style by introducing a five-piece bop outfit led by Artie House, former trumpeter with Charlie Barnet and Georgie Auld.

Backing up the East Side Gillespie are Ed Shoo, last with George Shearing at the Three Deuces, alto sax; Paul Szilagy, another Auld alumnus who also worked in Dizzy's band, bass; Vinny Girard, piano, and Jeff Morton, drums. Just so the native trade won't feel offended, a vodeling band alternates with the boppers.

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Dizzy Parodists Travel Along



Hollywood—The flowering of bop, on Dizzy's tie at least, seems to interest writer Ollie Britton, left, and comedians Melvin White and Willie Lewis, who flank the Diz. Britton wrote a take-off on bop for Lewis and White which so impressed Gillespie that he has the team traveling with him. They were signed for four weeks at the Cricket club here following their date at the Million Dollar theater.

Small Crowds Grow As Diz Bops Frisco

Reviewed at the Trianon ballroom, San Francisco. John Brown, tenor; Ernest Henry, alto; James Moody, alto; Joe Gayles, tenor; Cecil Payne, baritone. Dave Burns, William Cook, Elman Wright, trumpets. William Shepherd, Jesse Tarrant, trombones. Nelson Boyd, bass; James Forman, piano; Teddy Stewart, drums. Luciana Pozo Gonzales (called Chano), conga drum.

San Francisco—Dizzy Gillespie bopped the Bay City last month for a one-nighter at the Trianon ballroom out in Fillmore and blew up such a storm that by the time he left town he was all set for a two-week date beginning August 18 at Barney

absolutely wild. The audience, both nights, although naturally less familiar with the band than New York audiences, still showed that the arguments of Dizzy critics—that his music is without form—are worthless. Many members of the audience had memorized the arrangements and sang them along with the band—which couldn't be done if there weren't some definite pattern. Otherwise, you might weep when you should bop, and that would never do.

"It's the Thing" "Listen," a Local 6 man said during one of the intermissions, "you can't get away from the fact that that stuff in the thing now. Everywhere you go you hear a little bop even on the radio, and any musician who misses hearing this band doesn't deserve to be a musician." Well, that's putting it rather strong, but as an ex-moldy fg, we can say it's the experience not to be duplicated. This observer can only think of two other bands which generate such excitement—Ellington and Hampton—and that's as strong as we know how to put it.

Dizzy is without question the star of his own band. However, every man in it, known or unknown, seems to be a star in his own right. John Brown and Joe Gayles blow a lot of tenor, and Ernie Henry is excellent on alto. The trumpet section is a joy to hear—precise, smooth, well-drilled, and capable of fine work even without Dizzy to spur them on. Stars of the band, aside from Diz, to this writer, are Teddy Stewart, who lays down a terrific beat and performs wonderfully throughout all the intricate arrangements the band specializes in and Chano the conga drummer, who for sheer exuberance, is hard to beat.

He and Stewart have so many rhythmic patterns worked out between them that they seem almost to act as one man many times. All in all, this is a Class A band even if you don't like bop. And if you do like it, it's the band to beat all bands. —Ralph J. Gleason

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Assorted Fans

Dizzy drew a varied assortment of customers in his two dates here. Mixed in with musicians and general public were a lot of customers who were there purely to see what it was the band does that causes so much excitement. Dizzy did his best to oblige them, knocking off number after number with the peculiar precision and force that characterizes this band.

On both ballads like Don't Blame Me and Someone to Watch Over Me, and Gillespie specials such as Manteca, Second Balcony Jump, Good Bait, Emanon, Things to Come and others, the band played superbly both nights from start to finish. By the time Dizzy got through playing Manteca and seated himself on top of the piano to play Second Balcony Jump the crowd was

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Egan Speakin'

New York—It's about time one phase of the Sinatra story is straightened out. From reams of stories concerning the background and biography of "The Voice," the general impression has been given that Frank's discovery by Tommy Dorsey, stepping stone to his present success, dates back to the days he was singing with Harry James' orchestra.

History has it that after Jack Leonard left TD in Chicago late October, 1939, Tommy went in search of a successor and found him in the spot with the then new and struggling Harry James band.

It is true that Tommy found Sinatra singing with James at that time. But that is not where the Sentimental Gent discovered him.

History hasn't been complete. Tommy Dorsey discovered Frank Sinatra when he was singing with Bob Chester's orchestra. There, chum, is a point that has been ignored quite completely by Frank's biographers. All parties concerned, Dorsey excepted, seem to forget that The Voice ever sang with the Chester organization.

Back in the summer of '39, Bob, long a Detroit society fave, was rehearsing a new eastern band in Manhattan. In between rehearsals, he was relaxing at the Dorsey miniature world's fair in Bernardville, N. J.

Came time for Chester to make his debut with his new ork, and he persuaded Tommy to listen to it in rehearsal. The genius of the aliphorn did, and that's how he stumbled across Sinatra.

Although his prime purpose in visiting Nola studios that day was to pass criticism on Bob's music, the thing he talked about after he left concerned the new kid Bob had as vocalist. The last name was easy for TD to remember since it was the same as a prominent band leader acquaintance of his, Ray Sinatra.

Bob played his first date with the new band at the Hotel New Yorker about ten days later, but the kid wasn't singing with him. The day before opening, Harry James, with many more bookings lined up than had Chester, made Frank an offer. Bob, uncertain of his own future, advised Frank to take it.

Several months later, Dorsey was sitting in his suite in Chicago's Palmer House, a problem on his hands.

Vocalist Leonard, rage of the teen-



Jack

agers, had left the band, quite suddenly, to go on his own. Seated with Dorsey were a few friends including Abe Lyman; Anson Weeks; Art Kassel; George Tasker, then Weeks' manager; Bobby Burns, then TD's band manager, now Frank's, and myself.

Tommy played a record for the assemblage then asked who the vocalist sounded like.

Without hesitancy, all agreed, "Jack Leonard."

"That's my next vocalist," Dorsey announced. "Burns, get him on the

phone and see what we can do. He's out with Harry James some place."

Three weeks later, Frank Sinatra, a bewildered kid if ever you saw one, joined the Dorsey band in Milwaukee.

The following week, he began singing with it in Indianapolis, with only two songs in the books: An ad lib vocal version of *South of the Border*, which he did for an encore, started the kids squealing, and they haven't stopped yet.

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ARRANGER'S CORNER

By SY OLIVER and DICK JACOBS

New York—Once again we're flooded with questions, and as is our practice, we will devote the entire column to answering them for you. G. D., of Burbank, Calif., has three excellent questions, which we'll take care of first: "How do you write the piano and guitar part when the melody line has the principal chord of the beat or on a weak beat?" The specific example is shown below:

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

Ex. 1

Musical notation for Example 1, showing Melody Instruments and Rhythm Instruments (C7) parts.

No matter what chord is used on the off beats, piano and guitar play the principal chord, which in this case is a C-7. You see, the melody will move so quickly that there will be no clash between melody and rhythm instruments. His next query is how to voice chords where the melody tone is a suspension. The chord is voiced in the regulation manner, with the suspended tone treated exactly as its original chordal tone. This is described in the example shown below...

Ex. 2

Musical notation for Example 2, showing a suspension tone from G.

In the next example, G.D. would like to know how to harmonize the B in measure three. There are several acceptable ways, but the method we prefer is the use of strict parallel harmony which we feel sounds best in this case. In other words, the B is harmonized with a G-major chord, because the A is harmonized with an F-Major chord.

Ex. 3

Musical notation for Example 3, showing Gmaj and Fmaj chords.

J.U. of San Diego, Calif., comes up with that oft-perplexing problem of how to harmonize passing tones. Well, as arranging is primarily a science of sound, we suggest using your ear to get the best chord. However, we have found that the diminished seventh chord will work satisfactorily in almost all instances. Here is the way it looks...

Ex. 4

Musical notation for Example 4, showing C6, Dim7, and Dim7 chords.

This is the end of the ribbon, so here's our parting thought: Remember that the dynamic and expression marks are as important to the arrangement as the notes themselves. Shoot those questions in to Sy Oliver and Dick Jacobs, 1619 Broadway, New York, 19, N.Y.

ASCAP Movie Fees Banned

New York—Fees on movie houses, levied by the American Society of Composers and Publishers, were ruled illegal by federal Judge Vincent L. Leibell after 100 metropolitan theaters brought the license fee imposed on them by ASCAP music. The showmen were wrought up over ASCAP for showing films containing such. The judge advised the theater men to seek an injunction against the composers' organization, claiming it had conspired with movie producers in getting operators to agree to take out ASCAP licenses as a condition of showing their pictures.

NOTES between NOTES

By Michael Levin

New York—I had a music lesson administered to me a few nights ago. Wandering in out of the pallid breezes, I sat down at Cafe Society to listen to Dave Martin's little band and the floor show consisting of Avon Long, Calvin Jackson, and the Golden Gate quartet.



Mike

Martin's band merely was supposed to be a summer filler and cut down to a quartet at that. However, with Martin's tastefully hued piano, the light but swinging guitar of Mundell Lowe, and the easy rock of bassman Bruce Lawrence and drummer Bill Clark, this is some of the first exciting combo music heard in this town all summer.

Martin, a schooled musician who plays fine cello, has a Wilson-like hold on his piano combined with a sense of humor and harmonic progression that make his ideas listenable and unique.

Lowe, a long-time favorite of mine dating from his Ray McKinley rhythm days, is playing better than ever. No wasted notes, no phrases left hanging and a sense of beat reminiscent of the late Charlie Christian, make him one of the few young musicians who is tops in almost every department of his instrument. A large number of women in the audience also seem to favor guitar.

The band's output altogether is quiet, danceable, and refreshingly novel in its approach to scoring. Every influence current in jazz is present but not overused. Also everyone plays the right changes—in tune, too. How old-fashioned can you get!

Avon Long, famous for his portrayal of Sporting Life in Forgy and Bess, appears in a song and dance act which struck me as wearing. Long does nothing to justify his reputation as a dancer, sings rather affectedly, and uses a series of stylized gestures to put over his songs which are not only ridiculous but completely ineffective.

The Golden Gate quartet, substituting for an ill Mildred Bailey, sang well to enthusiastic audience reception. Their repertoire has broadened, and they have abandoned the use of merely simple changes, working in harmonies that they never would have dreamed of using ten years ago.

The stuff is still well done, still pleasant listening. But evidently the old show business axiom still holds: unless you have just got over being hungry, you never are in there really pitching. The Gates are still good, but their singing lacks that tremendous sock, the rhythmic wallop that so impressed 1938 Carnegie hall concertgoers.

Calvin Jackson was probably the greatest disappointment I have had in the music business. Here is a man and a musician with all the technique and training, all the acquaintance with schooling and familiarity with scoring one could wish, and yet from his keyboard came only mistakes, repetition, meaningless grandiose passages, and all the clattertrap with which most Hollywood music has become identified.

Jackson has lost whatever touch he had before coming an MGM arranger. His ideas are so completely those of movieland you expect a theremin to break in at any point. His tempos are unsteady, his phrasing bad.

The thing which is constantly baffling is that he has all the equipment necessary to produce music of taste and distinction instead of the dull dross he spews forth. Jackson's playing is proof ample again of the fact that you can't over-emphasize display of your training at the expense of innate capabilities as a musician.

The moral seems to be there is still good and bad jazz around, pretentious and simple. But most of all, it seems that very few are granted the capability of a Hawkins or an Armstrong to go on playing well year after year; to be simple and good at the same time.

Capsule Comments

New York—With the co-operation of an unusually strong picture, Key Largo, Count Basie, his ork, Billie Holiday, and two acts broke it up at the Strand theater, shattering box office and attendance records that have been standing longer than the oldest ushers.

Running a little under three-quarters of an hour, the stage presentation somehow managed to make up a well-rounded program, giving the Count and his boys ample opportunity to show their wares and Lady Day, in the closing spot, a chance to satisfy her large and enthusiastic following with a quartet of songs, avoiding begging off by remaining on stage for the trip to the basement as the pit was lowered.

The band did an excellent job and was the backbone of the show. The Count's interlude at the organ registered strongly, making a welcome contrast to the regular jump Basie standards.

Chicago—Without Heidt in person, the Horace Heidt all-stars managed to put on an enthusiastic Oriental theater stage show of time-honored, true-and-tested, old-reliables that would have warmed his heart.

Banjoist Pat Theriault played Twelfth Street Rag with proper Peabodyish flourishes, winding up with an imitation of three banjos playing at once.

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which sounds only like two banjos playing at once no matter who does it; Jimmy Grosso did a vocal imitation of McCoy's trumpet on Sugar Blues, Busse's on Hot Lips; Melodora's quartet made with the Mills Brothers; Johnny Vana drummed all over the stage, on the piano, string bass, and a little (very loud and fast, of course) on a set of drums.

Some day there may be a variety reviewer of this nature and with this top-caliber talent that won't fall back on cliches.

Trombonist Stanley Morse was a little more of a shining light, sounding just a bit like a Bill Harris in the rough. Patronizingly introduced as a "100 per cent, red-blooded American boy," you got the idea that the next presentation either was going to be a Negro or someone with four feet.

In addition to trimming out the over-used material, something should be done to eliminate comics who tell jokes during the performers' acts.

Wichita—Art Kassel and Sam Donahue are slated for the Blue Moon ballroom following Dick King's crew which finishes its date Thursday (26). Kassel opens Friday (27) and Donahue September 6.

Virgil Chambers holds forth at Kalico Kat dancery, and Dick Haughton stays at Plamor night club. Tommy Lewis and Jerry Shelton, two combos, remain at Esquire club and Studio club, respectively. Dorothy Favorite does single at Broadway.

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Sabby Having His Troubles As Three Quit

Boston—The Sabby Lewis band lost two of its featured men when altoist Jimmy Tyler cut out in order to front his own combo at Eddie's niter here and baritoneist Bill Dorsey moved into the Illinois Jacquet band.

In place of Tyler and Dorsey, the two Perry brothers moved into the band with Ray playing alto, and brother Joe on baritone. Ray was formerly with Lionel Hampton.

Still Another Loss

The band suffered another major loss when manager Ben DeCosta packed his bags and moved into the Johnny Bothwell band. At press time, the Lewis band was still without a manager.

On September 10, the Lewis crew will move into the Downbeat club. In the meanwhile, the band has been playing one-niters around New England.

Nat Pierce is fronting the Ray Borden band since Borden moved out because of financial and personal conflicts with most of the sidemen. Pierce will debut the band sometime next month with the spotlight on boplist Charlie Mariano.

Bostic, Cootie Inked

The Rollaway ballroom has been rented to promoter Arthur Montero for August 27 with Earl Bostic the attraction. Cootie Williams is set for September 5, a midnight dance. Promoter Montero has Duke Ellington slated for September 10 as his last attraction.

Newcomer in the vocal set, Vic Fleming, is now being featured with the Frankie Mayo band playing at the Frolics club. Fleming is given the spotlight during the Frolics' weekly radio show over WVOM.

Jazz trumpeter Charlie Bean has turned salesman at the Conn instrument store. Charlie has nixed all offers of tooting with combos in order to settle down at home and get set for marriage in the fall.

AROUND TOWN: Don Dudley and his combo at Blinstrup Village. Chip Decker Trio jumping at Eddie's Jump Room. Vesta O'Dell at the Sable Room in Hotel Touraine.

Larry Green and his orchestra at the Meadows. Vaughn Monroe playing around New England area. Warren Davis out at Mosely's ballroom. Pete Chase band remains at the K. of C. ballroom in Salem. Loring Gilmore orchestra playing on the S.S. Steel Pier.

Tony Pastor leaves for Atlantic City this week. Freddy Martin in and around the state. Johnny Bothwell continues to work around New England, leaping for south sometime this month.

—Ray Barron

SWINGIN' THE GOLDEN GATE 'Party' Discs Rumored Keeping Shops Afloat

By RALPH J. GLEASON

San Francisco—Rumor has it that many local record shops would be out of business if it weren't for the steady trade in risqué records that goes on in this area. Business is up on legitimate items, according to some wholesalers, but it's not strong on the whole, and the under-the-counter "party" records keep the cash registers rickling.

Leomine Gray, star of the Hunter Gray trio, has been around San Francisco pretty steadily now for the better part of a year.

The trio always has been a good draw and has supported lots of other top-billing acts in this area. They finally headed a show at Blanco's Cotton club—it's about time they got such a break. A pianist, she's been held over at the club with the return of singer Leon Bryant. Allen Smith's band continues.

Open At Say When

Edgar Hayes and the Stardusters have opened a two-month return engagement at the Say When on Bush street, with Connie Jordan, formerly at the Million Dollar theater.

Jordan sings and does imitations but doesn't play drums now. It doesn't keep the customers from liking him, though. Personnel of the Hayes unit is Teddy Bunn, guitar; Curtis Counce, bass; Bryant Allen, drums, and Hayes, piano.

Following the King Cole trio at the Kona club, Martha Davis has been inked for two weeks.

BAY AREA FOG—Santa Rosa to get a new night club, the Crystal Room, shortly. Spot is decorated with \$150,000 worth of fine glass, has a sliding dance floor, individual phone connections, and everything but Ingrid Bergman. Henry Starr, one of the real old-timers in this area (he played with Kid Ory and other New Orleans musicians when they first hit this territory in the early 20s) starting his ninth year at the Rio club.

Longhair Sues

Orley See, conductor of the Oakland symphony suing a local meat company for 20 grand over a traffic accident last fall. Connie Jordan's first Decca platters due September 15. Ernie Andrews went back to L.A. to form a seven-piece band for one-niters after his successful run at the Say When. Dick Reinhardt's band getting lots of local airshots. Gene Coy's band at the Swing club in Fresno has travelers saying a good word for them as a fine bop outfit. Local musicians talking about the little band at the Havana on Fillmore street where Pat Patterson, tenor; Bill Hathaway, piano; Walter Oakes, bass, and Cal Tjader, drums, keep the street bopping.

Sister's Dates Set

Travis Wauer, ex-Saunders King pianist, has a trio at Slim Jenkins on Oakland's Seventh street. Sister Rosetta Tharpe set for one-niters at the Oakland auditorium August 13 and at the Scottish Rite hall across the bay August 22. Johnny Otis spent a few days in town unsuccessfully trying to get that two-week date at the Cotton club which went to Dizzy and then didn't. George Harris, composer of *Celery Stalks at Midnight* listed among the top 50 dance numbers in a recent issue of *International Musician*, opened with a small band July 29 at the Club Oakland. Saunders King and Reg Marshall, trying to straighten out a little matter of \$1,200 in back fees Reg says Saunders owes.

Now A Bop Dancer

Meanwhile, San Francisco's own is not playing his box but only singing with his band at Lashio's. Stuffy Bryant at the same club is the local entry in the be-bop tap dancer class. Business at the New Orleans Swing club has picked up a lot since they dropped the buck cover. Cedric Haywood, Saunders King's new pianist, is an alumna of the Milt Larkin band. Gerald Wiggins joined Benny Carter on piano, thus marking the end of the Vernon Alley quartet. Jack McVea, currently at the New Orleans' Swing Club, is mulling a series of theater dates in Hawaii later this year. Bill Bennett's trio working at the Favorite on Fillmore street.

Bab Barfield and Jack Boone are among the local musicians now working in San Jose. Charles Whitfield has the band at Tapper's inn in North Richmond. Pee Wee Crayton, the blues singer, now at the Colony in Oak-

D.C. Niterly Shuts After Tax Trouble

Washington, D. C.—Washington is a very sad place to be at this time of the year. The heat is oppressive and the lack of good music is appalling.

One of the town's night spots, the Club Bengasi, was closed last month for nonpayment of taxes after a long siege of union trouble. This leaves only the Bali to present name jazz talent. And owner Benny Caldwell is planning to close for a few weeks, after which he will present the Ravens on September 10. The Charioteers are booked to headline the show of the week of August 13.

Next name band attraction at Chesapeake Beach park is Skitch Henderson who has a tentative date for this Saturday (28).

Just down the road, at North Beach, Bill Whelen and the Dixie Stompers are still holding forth and will continue to do so until Labor day, at Uncle Billie's.

Sarah Vaughan is due for one week at the Howard theater on September 3, but this is not definite. Jimmy Dale's ork and the Sonny Thompson combo opened there August 20.

—Thomas E. Lodge Jr.

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