

# Duke Picks Up Where He Quit

(See second of two articles on Ellington's Paris trip on page 6.)

New York—Duke Ellington picked up where he left off, prior to his European junket, recalled his personnel, and set out on a tour of one-niters beginning in Canada and circling through New England to New York City, where he plays tonight. This evening's pickings will be the Harvard Moon ball at Madison Square Garden.

The Duke came back with the same lineup he had before he sailed with the exception of Harold Baker, who had other commitments but was to join up before press time. Kay Davis and Al Hibbler returned to vocal spots.

## Stay Near Broadway

Plans call for the band to remain as close as possible to Broadway to allow the Duke time and position to work on production developments of his forthcoming musical, *Patty Cake*, of which he is writer, composer, production man, et al.

There will be a spot in the show for the band.

A tentative booking has been set for the band at the Paradise theater, Detroit, the week beginning October 15.

## One-Niters Seen

Otherwise, it is expected all engagements will be one-niters.

The Duke continues transcribing his disc jockey sessions and is working on a similar idea for television, making films instead of transcriptions.

# McKinley, Spivak Rest

New York—The Charlie Spivak and Ray McKinley bands currently are on one-month vacations with the former reorganizing in mid-October, McKinley resuming the beginning of next month.

Spivak, on tour the last few months, wound up at Wildwood, N. J., last Sunday night, and will spend his free time on a cruise to South America. He expects to resume with the same band doing a southern tour around October 15.

Mac, who has had an even longer tour than Charlie, wound up activities in Carbondale, Pa., August 30, plans to begin rehearsing his reorganized band either September 23 or 30, followed a week later with his opening at the Hotel New Yorker.

# Orrin Tucker Back After Fever Attack

Wichita—Band leader Orrin Tucker was released this month from St. Francis hospital after suffering several weeks with a fever.

The Blue Moon night club, beginning September 9, will be open only Fridays, Saturdays, and Sundays. Sam Donahue opens September 10 for three nights to be followed by Sonny Dunham on September 17 for three nights.

—Irma Wassell

# Henderson Calls Be-Bop Phenomenon Of Cruelty

San Francisco—"Of all the cruelties in the world, be-bop is the most phenomenal," Fletcher Henderson, long-time name band leader currently accompanying Ethel Waters on a west coast tour, stated here. "Of course, I don't know what be-bop is. But it isn't music to me," Fletcher continued. "I heard Dizzy's band in Los Angeles, and I must say he has a great band."

"Whatever be-bop is, Dizzy is one of the few who can play it, and he doesn't give it to you all night long either."

## Guess Who's Best

"Dizzy and Charlie Parker are the best. Coleman Hawkins, who worked for me nine years, can play bop when he wants to, but he always goes back to playing Hawkins again."

Despite his current engagement as accompanist for Ethel Waters, Henderson says he hasn't given up the idea of having a big band again himself. "I have a \$10,000 library in Los Angeles and it's orchestrated for no fewer than 13 men."

Henderson is by-passing the big band business only for the time being, he says. He has lots of offers to take small bands into places but doesn't know how

# Petrillo Urges Fun Tax Repeal

New York—James C. Petrillo, president of the American Federation of Musicians, has requested members of all locals to write their congressmen urging repeal of the 20 per cent federal amusement tax.

The union chief claims that retention of the wartime levy has contributed to the current decline in the band and entertainment industries and is responsible for loss of many job opportunities for union musicians.

## New Race Disc Set

Nashville, Tenn.—World records will be the trade name of a new disc, produced by International Records, Inc., in the race and hillbilly fields. Distribution for the new record is handled by Volunteer Music Sales, which also distributed Bullet records.

*Down Beat* covers the music news from coast to coast.

# Heywood Three Look Pleased While Pleasing



Chicago—Eddie Heywood, who says "the square is always right" and manages to please both "squares" and do a thoroughly musical job, is at the piano above. Other members of his trio, recently at the Blue Note here, are Billy Taylor Jr., on bass, and Lee Abrams, drums. Unit is now at the Tia Juana club in Cleveland. Photos by Richard Irving.

# Road Trips Weed Out Top Bandmen

New York—A large percentage of the bands playing the circuit which includes the presentation theaters, Roseland and Arcadia ballrooms, Palisades Amusement park and several other spots in this area, show up with the same general personnel.

A group of established name leaders play dates and inevitably hire the same men for their few weeks' stands. However, if the band lasts beyond this period and goes on a road trip, the leader usually has to dip up other men.

## "Stock" Men Better

The "stock company" musicians usually are of better caliber, family men and fed up with touring. It's quite natural for a leader, on organizing for a local stand, to want the men who best can serve his arrangements, and these boys can do it.

But what happens to the music if it hits the hinterlands is anybody's guess. Occasionally the leader gets a break, and one or two of these key men will take a few weeks' tour, but that's very much the exception and never the rule.

Out-of-town promoters, in Manhattan to look over the new crop, have

been known to frown on some buys because the band they were hearing, they knew, would not be the band they'd get. They remember faces, especially those of sidemen who once played their ballrooms and whose payroll records they still have.

## Nix Radio Musicians

It is for this reason that some personal managers have turned thumbs down on hiring top ranking radio studio men who offered their services for an Arcadia or Roseland run in an effort to make up for the summer slump in air loot.

Now established names in their own right, the musicians who once trod the boards with the Goodman, Dorsey, Casa Loma, and Crosby bands, usually known personally to the ballroom ops, could do the new orks little good except for local performance, since they've outgrown barnstorming. There is little doubt, however, that if one of these top notchers would assent to going on the road with the band, he'd be grabbed immediately.

# Treasury Hit



New York—Helen Lee, of the Mobile, Ala., Lees, is Larry Clinton's soft-mannered songstress and was selected by the treasury department as its "popular singer of the year" in connection with the *Treasury Bandstand* programs. Miss Lee is an auburn-haired Phi Beta from the University of Alabama, and sang with Orrin Tucker and Buddy Morrow before joining the Clinton crew.

# Jane Discards Her Crutches

New York—Jane Froman discarded her crutches when she returned to the air with Coca-Cola Sunday afternoon program this season.

It was the first time she was able to get about unassisted since she crashed in a clipper plane in Portugal during the war. Percy Faith returned with her to the CBS series as musical conductor.

# Organist Wyatt Singles In East

New York—Bob Wyatt, the organ-playing half of the team, Wyatt and Taylor, moved into Hillman's roadhouse in Hartsdale, Westchester county, replacing Andy Sannella's trio as the featured attraction.

The separation from his pianist partner is only temporary, the management planning to break through a partition to allow more room and bigger capacity. This done, Taylor will be brought in to join Wyatt, the reunion being planned to take place shortly after Labor day.

# Union Trouble Cancels Musical

New York—Paul and Grace Hartman, stars and producers of the musical *Angel in the Wings*, had to cancel out a proposed engagement at the Cass theater, Detroit, because the latter had not renewed its contract with the AFM.

House, therefore, could not use union musicians. The show was booked into the Blackstone theater, Chicago, instead, opening last night.

# Ivory Joe Hunter Signs With Adams

Hollywood—Berle Adams, personal manager of Louis Jordan, Kay Starr, and others, recently signed Ivory Joe Hunter, pianist and singer, who has caused so much chatter with his recent recordings on small labels.

After booking the hulking artist into the Million Dollar theater here with young singer Toni Harper, Adams has sent him east.

*Down Beat* covers the music news from coast to coast.

# Bluebloods Kill Music School Plan

Boston—Ever hear of the *High Society Blues*? This town has them, musically speaking. The blueblood element of tranquil Beacon street has turned thumbs down, but emphatically, on establishment of a music school in its neighborhood.

Two former governors and other residents of Beacon Hill registered a protest with the authorities when word leaked out that plans were under way to open a school up there.

## No Tin Pan Alley

Despite the fact that the proprietor pointed out "we do not intend to make this a Tin Pan Alley institution," and that "it will be for advanced students, largely in theory and composition," the staid residents stayed as they were.

An attorney, who lives on the hill, pointed out that there already is a trumpeter up there and "it is most annoying." Not only that, he said also that a man crying "strawberries" at the end of Arlington street could be heard clear to Exeter street, four blocks away.

No mention was made of the possibility of the man's being Herb Jeffries.

—Ray Barron

# Chirp Hospitalized

Toronto—Barbara Smith, songstress at the Club Norman, will be hospitalized for at least six months as the result of a broken back suffered in an auto accident here.

# Woody, Slim On The Cover

Detroit—When he started with the Woody Herman orchestra, Chubby Jackson was a little better than chubby. Now that 75 pounds less of him has returned to the Herd, he's just plain Slim. The slight one has had a bop combo of his own for more than a year, touring abroad for part of that time. This picture was taken when the crew opened at Eastwood Gardens, Detroit. Band now is scheduled at the Palace theater in Youngstown, Ohio. Slim does a few vocals plus a little comedy.

# Deuces Books Tripleheader To Follow Ella

New York—Ella Fitzgerald and hub-by Ray Brown with his trio having departed from the Three Deuces after their record-smashing visit, the management endeavored to keep the heavy crowds coming by following with a tripleheader.

With blues singing Helen Humes in the No. 1 slot, the boys at 72 W. 52nd street augmented her program with an all-star trio and the combo of Buddy Stewart and Kai Winding.

### Registers Strongly

Humes, going on several times a night, registers strongly, much better than when last caught at Cafe Society. Building up to her blues offerings, which are her best sellers, she warms up with a few standards, climaxing the set with two or three of the indigo ones. It's the latter the customers want, and the buildup always leaves them yelling for more.

The trio, drums and bass of which accompany Helen and her pianist, consists of Max Roach, Oscar Pettiford, and George Shearing.

As usual, they're entirely up to par, adding to this a contagious enjoyment they seem to get from their improvisations as they go through the regular standards.

### Shearing Builds Following

Shearing, through his continued good work at the Deuces, is building himself up a tremendous following here, a sharp contrast to his United States debut with a one-nighter as a single at the Hickory House where an unappreciative audience seemed too preoccupied to pay him any attention.

The third Deuces attraction, the Stewart-Winding combo, consists of Buddy, vocals; Red Rodney, trumpet; Kai, trombone, and Roach, drums.

# S.F. Cotton Club To Hire Jazzmen

San Francisco—Barney Deasey took command as chief talent buyer for the jazz field in this area when he announced a new all-name talent policy for his Cotton club.

Art Tatum opened August 18, followed by Lionel Hampton for two weeks and then a three-week run of Cab Calloway and the Cab Jivers.

Deasey is dickering with talent agencies for other stars, including Billie Holiday (though she is reported to be signed by Dutch Neiman for the Actor's club which he has just taken over) and Count Basie. Allen Smith's local band continued through the Tatum engagement but was dropped when Hampton's run started.

# Cole, Comfort, And Ashby With Kona Boss



El Cerrito, Calif.—Taken at Joe Comfort's first night with the King Cole trio, the ex-Phil Moore bassist, left, joins his teammates Irving Ashby and Nat Cole in laughing at Kona club owner Lloyd Johnson's joke. Comfort joined Cole when bassman Johnny Miller left, and the Kona club was his first date with the unit.

# Station Plans Kenton Hour

Vancouver, B. C.—Station CJOR will set a precedent when it starts a full hour of Stan Kenton recordings. And for contrast, the musical *Oklahoma!* drew so well that an extra matinee was added.

Mart Kenny and ork are due in for a one-ner at the Exhibition Forum on September 18. This is the annual cross-country jaunt made by the Kenny crew.

Dal Richards is set for a two-week tour from the Panorama Roof of the Hotel Vancouver for the first time in eight years. Wally Peters in as temporary replacement.

Charlie Barnet did well at his recent one-ner here, drawing some 4,000 persons with tickets selling at \$2 each. The four-hour stand leaned to the jump side with many instrumentals such as *Atlantic Jump*, *Caravan*, *Skyliner*, and *Strollin'*.

Personnel had trumpets—Irvig Lewis, Jack Hansen, Lamar Wright, Dave Nichols; trombones—Phil Washburn, Herbie Harper, Karl de Karske; altos—Walt Weidler, Frank Pappalardo; tenors—Bud Shank, Al Curtis; baritone—Bob Dawes; piano—Claude Williamson; bass—Jaggy Shevak; drums—Dick Shanahan. Barnet was there of course with his sax.

—Marke Paize

# 'Draft Shaw' Movement Rolling

By EDDIE RONAN

Hollywood—The action here to bring Artie Shaw out of retirement is snowballing into eye-blinking proportions. It all started awhile back when Ace Hudkins began using the old Shaw book as a practice manual for students in his "sidemen's finishing" school.

Hudkins, who for years was associated with the old Shaw band, found the effort so interesting that he began building bands around the Shaw book.

As time passed, more and more persons agreed with Hudkins' dream that it would be great if Shaw would step back into his fronting clothes and lead a band playing his old book—said by many to be his greatest.

### Talks with Sidemen

Hudkins talked the idea over with such former Shaw sidemen as Georgie Auld and Buddy Rich, both of whom have had only moderate success as leaders.

Both expressed enthusiasm, even though somewhat pecuniary, enough to add their names and impetus to the movement. Fired by their voluntary alliance, Hudkins expanded the idea by dropping name sidemen into some of the key positions. With this band, fronted by clarinetist Bob Keene, Hudkins called in agents and operators.

### Good Idea

They listened to the shadow of the old Shaw mob as Hudkins unfolded his plan, nodded approval, and walked out of the audition thinking, each to himself, that the idea was worth more than a fitting thought.

### than a fitting thought.

About this same time, the local disc jockeys, led by Alex Cooper, Bill Anson, and others, scrambled aboard the let's-draft-Shaw bandwagon. Hudkins had talked to them, too.

They dusted off the old Shaw platters, began spinning them as they talked up a storm for the Draft Shaw plan. Letters began fluttering in, which spurred the ringleaders to the ultimate step.

### Contact Shaw!

At press time, telephone calls were being placed to Shaw by the jocks on their shows for the benefit of their interested listeners, and Hudkins already had posted a formal letter to Artie for his answer.

### Two Thoughts on Subject

Two thoughts lead wise and wily observers to see the plausibility of the plan. First: The volcanic temperament of Shaw might be just the shot in the assets the business needs. Shaw never has come up short with interest-getting antics. He was and is headlines.

And, with the business cobwebbed in its current doldrums, an eruptive return of Shaw might jar loose the doddering efforts of the older leaders and effectively prod the mousy invasion of the youngsters. Second:

Shaw needs money. Newspapers across the country pushed spy stories off page 1 recently to tell of the troubles of Shaw and his sixth wife, novelist Kathleen Winsor. In seeking annulment of their marriage, she is asking \$500 weekly alimony, \$10,000 counsel fees and an accounting of \$116,327 claimed as her share of a joint bank account. That tab would break anyone.

### What's the Price?

Operators of the Palladium, hearing the rumblings along Vine street, touched Hudkins' shoulder. "What is the price," they whispered, "of this attraction with and/or without Shaw?"

The action hereabouts is snowballing so fast the Palladium feels, to do the noble thing, it should get behind and push. Even without Shaw, the proposition sparkled enough for Pally ops to mention an opening in their bookings following Art Mooney, who comes in after the current Ziggy Elman run.

The old Shaw book calls for four rhythm, six brass, and four saxes. Guys now or tentatively set include Bill Hamilton, alto; Carrie Herrick (a girl), trombone; Arnold Ross, piano; Buddy Rich, drums; Georgie Auld, tenor; Obie Johnson, Jack Coon, Eric Erickson, trumpets; Chuck Maxon, trombone; Bob Dukoff, tenor, and Penny Parker, vocals.

# Capsule Comments

New York—Dick Jurgens and his band have been having a field day on the stage of the Capitol theater, with more time to present their offerings than has been allotted a band in any local variety house this season.

While Dick doesn't knock the bobby soxers or bop addicts into spasms of hooting, it's quite evident he's built himself a large steady mature following through this engagement.

Dick makes the symphony conductors look like cripples by comparison in waving his arms through the arrangements, but it registers with the patrons who are probably bewildered by leaders who produce a lot of music by merely tapping a foot or shaking a fist.

That "oh, boy, are we havin' fun" spirit of the group goes across too. In addition to the pops with which he's identified, Dick slipped across a couple of classics, *Clair de Lune* and Ravel's

### Bolero, both stopping the show.

The hour-long production closed with Dick Powell, doing a p. a., joining Dick for a trumpet duet on *Ida*. Last time we heard Powell cut this poor defenseless number was when he competed with Bing Crosby, Jack Benny, Ken Murray, and Shirley Ross on T. Dorsey's amateur swing contest years ago.

The repeat now shows why Dick has improved so well as an actor. He hasn't been studying his trumpet.

New York—Dick Hays, in the estimation of many of us the best movie actor among the 1940s' crooning contributions to the cinema, had packed houses eating out of his hands during a three-week run at the Roxy.

A modest approach plus a chestful of voice can do wonders for a guy, and it sure moved this one into No. 1 slot with the patrons of this 6,000-seater.

Opening with the bright *Great Day*, he then did several hits with which he's been identified, both in and out of pictures, then bowled over the few obstinates still sitting erect with a forceful *Old Man River*. Nothing followed him in the show and, believe us, nothing could.



"By the way, Charlie—just who IS your favorite musician?"

# Ann Has Two New Engagements



Chicago—Singer Ann Hathaway, and writer Howard Barker announced their engagement at the close of Miss Hathaway's recent appearance at the Chez Paree here. Ann, who has sung around New York for several years, will open at the Hotel Warwick there on September 15. Barker, a student at Northwestern university, is the 1946 winner of the Alfred Hicks short story award.

# Hamp Defies Poor Biz; Sets Mark

By RALPH J. GLEASON

Oakland, Calif.—Lionel Hampton drew a net paid audience of more than 7,000 persons to the auditorium here to break the local paid attendance record which he held himself. Hamp's performance was all the more remarkable in light of the fact that name bands, except for Hamp and Louis Jordan, have not drawn well in this area recently at all.

Hamp brought in a gross of \$13,000 and a net of \$10,500 for the evening. His own slice of this ran more than \$6,000.

This spectacular performance climaxed a week of hectic activity on the part of the Glaser office, bookers of the band.

### Switches to Auditorium

When the August 11 issue went to press, Hamp was set to open at the Golden Gate theater in San Francisco for a week in the beginning of September, but after the deadline, Hamp and the theater operators couldn't agree on a price, and he came up with a much better deal anyway.

Barney Deasey, operator of Blanco's Cotton club in San Francisco, snatched Hamp up for a two-week engagement beginning September 1 at his spot for a reported \$5,000 a week, which, if correct, would probably be tops in band prices for this area.

Crowd at the auditorium was so large that persons were jammed in the doors for more than an hour trying to get out when the dance was through and the Key system, local interurban train, had to run specials for more than an hour to take care of the crowds flocking back to San Francisco.

### Plays Other Dates

After this one-niter, Hamp played dates in Bakersfield, Stockton, Sacramento, and Fresno before returning to the auditorium on Aug. 22. Hamp then went to Los Angeles for a week at the Million Dollar theater before opening at the Cotton club, September 1.

Following his Cotton club engagement, Hamp will tour the Pacific northwest, hitting Vancouver, Seattle, and Portland before heading back east to Chicago where a two-week date in the Pershing hotel and a four-week date at the Sherman are being arranged.

### Pianist Set to Join

Frank Mitchell, young pianist from the Lockbourne air base, Columbus, Ohio, is slated to join the band September 18. Milt Buckner, rotund regular of the Hampton stable, has gone back east, leaving the band prior to its Oakland engagement.

Other new faces in the band include Walter Williams, trumpet; Alfred Outcalt and Lester Bass, trombones; Johnny Board and Billy Williams, saxes; Ellis Barte, drums; Ray Johnson, bass; John Leslie, guitar, and Lorene Carter, vocals.

Perhaps one of the most remarkable things about Hamp's continued success is that he manages to do it with a band that sometimes resembles a revolving door, the members pass through so quickly.

It's quite a tribute to Hamp's ability as a leader that the unit continues to sound so good, despite the constant changes.

### New Stars Glitter

Stars of this group, aside from Hamp, are Johnny Sparrow, tenor; Charlie Mingus, and the new trombonist, Out-

calt. John Leslie, whom Hamp says is the best since Charlie Christian, makes a terrific impression with his guitar solos, especially on blues numbers.

Hamp says the American people are used to having familiar rhythms, 2-4, 4-4, and even 3-4, to dance to, and that's what he gives them. However, there are lots of bop numbers in the book.

## Steal From Ory Tune Claimed

San Francisco—Local jazz fans are in a dither over recent broadcasts by name bands heard in this area of a tune called *Keep Knocking* which they claim is a steal from an old New Orleans blues song Kid Ory which has been featur- ing for years and even has made a record of under that name.

The composer isn't listed by local stations which carried the broadcasts. No criticism is intended, the fans say, of the bands which have been using the tune, for they probably never heard of Ory. But, the collectors claim, the guy who wrote it must have!

—rjg

## Sorry!

Deadline rush which made it impractical to check proofs resulted in reference to drummer Don Lamond as a guitar player in the advertisement of the Conservatory of Modern Music of Brooklyn on page 13 of the August 11 issue of *Down Beat*. Our apologies to tubman Lamond.

## TD's ETs Hold Own On Indies

New York—At a time when most network disc jockey shows have been biting the dust—yanked from the large-scale basis on which they've been operating for the last year the renewal of the Tommy Dorsey platter show comes as something of a surprise. The number of renewals sold by the Louis G. Cowan agency, which handles TD's package, is such that that organization plans to continue the Sentimental Gent's chatter-and-platter ETs through next season. Besides being aired in the States, Tommy's stints are heard in Europe via Radio Luxembourg.

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## Les Whips Stan At Bat, Tied At B.O.

Salt Lake City—Stan Kenton and his crew broke all attendance records at the nationally famous summer resort, Lagoon. The band gave a tremendous account of themselves during its five-day stand.

On the final night, three hours of danceable music was put out, followed by an hour of Stan's popular concert tunes.

On the opposite side of town, Les Brown also broke some records at the Coconut Grove ballroom. Les drew more paid admits than any other band has done in a long time. The sweet bop was very listenable.

Brown's sweet bop men defeated Kenton's progressive jazz men in a softball game, 9-3.

Next week, Shep Fields takes the band stand at Lagoon for three nights and a Sunday concert to finish the summer season at the resort.

—Billy Reese

## Cobb-Anthony Date

Washington, D. C.—Jimmie Lunceford's ork is appearing at the Howard theater here with the Delta Rhythm Boys ending tomorrow (9). Arnett Cobb's combo and Ray Anthony's band come in on September 17.

## Leaders Moan Over Giveaways

New York—Top name band leaders have taken up the wail of the radio comics about the giveaway programs cutting into their audiences.

The bandsmen, however, are not referring to radio listeners but, rather, in view of developments of the last few weeks, the managers, bookers, and patrons of variety theaters.

### Stop Provides Jolt

The jolt hit them when the Capitol theater brought in *Stop the Music* for a few weeks. The success of the personal appearance of the airer has some of the bigger baton wavers grieving that the continued invasion of the quizzes into what has been their domain will stop their music.

The Strand was quick to follow the example of the Loew house and booked *Winner Take All*, its current attraction.

True, the shows do use musicians, usually jobbers to fill the chairs of the regulars. But that doesn't help the name dance band situation, the ork pilots point out, and knocks off a few more two-week stanzas which have been among their favorite bookings.

### Dr. I. Q. OK

Dr. I. Q. has been doing his shows in theaters for years but usually as a special, not regular, attraction, seldom cutting into the booking of a regular band show.

How many other giveaway air shows will follow suit and aim for the theaters is anybody's guess, but it seems the theater managers like the crowds they draw and if the program conductors can continue to give thousands of dollars in prizes to the theater as well as radio audiences with no effect on the booker's budget, they'll go for them.

In the meantime, Blue Barron began kicking up a little dust by instituting suit against the powers behind *Stop the Music*. Filing complaint in the supreme court of New York county, the leader alleges the air and stage giveaway show is based upon an idea of his, which he'd planned and auditioned on record several months ago.

### Seeks Injunction

In seeking an injunction to restrain the defendants from disposing of profits, along with his suit for damages, Barron claimed he worked on a similar idea, called *Blue Barron's Mystery Melodies*, with Mark Goodson, writer and producer of the present show.

In addition to Goodson, defendants named were the American Broadcasting company, the Louis G. Cowan agency which owns *Stop*; Harry Salter, the music director, and Howard Connell, writer.

While he became hopping mad about the alleged theft of his idea, Blue made no efforts to secure an injunction to prevent the present giveaway from continuing either on the air or in theaters.

—pat

## Toni's Still Nice Little Girl

Chicago—*Down Beat's* fingers are crossed, and we've walked the cracks down the whole block to emphasize our wish that it won't happen, but we're afraid of what the movies will do to Toni Harper. Normally, it wouldn't be a great concern of ours. From



Toni Harper  
Richard Irving Photo

the audience, the 11-year-old singer displays a fine sense of phrasing, rhythm, and the hope that by the time she is 24 she'll be an established entertainer, in addition to having that candy store.

She appeared at the Chicago theater here, on the disc jockey bill, last month. It was Toni's third theater engagement, and the second theater. Last year she appeared at the Million Dollar theater in Los Angeles, her home town, with Cab Calloway. Her current tour started there.

### Still a Child

But Toni is definitely an entertainer, and we were skeptical about "stage" children. Apparently, though, her momma's castor oil (followed by oranges, which now make Toni ill by association) and her 9-year-old brother Henry's teasing have contributed to keeping the child just that—a child.

Toni, as you may have heard, learned to sing the blues by listening to her father's jazz records. Her mother, a former Cotton club (in L. A.) dancer, started Toni's dancing lessons when she was 4. She has been studying piano now for six months. But Toni likes to sing best.

### Likes Ella, Sarah

Her favorite singers are Ella Fitzgerald and Sarah Vaughan. She has Sarah's picture in front of her dressing room mirror. But Toni doesn't want to sing like Ella or Sarah. "I want to

little rooms, naturally.

Toni, whose father is a red cap at L. A.'s Union station, expects to go to college—she'll know just which college when she's in junior high school, she thinks. And her mother has promised her "one of these little cars" when that time comes. Toni is in the sixth grade now.

She is extremely energetic, likes movies a lot, left her doll at home, has the proper attitude toward sleep (hates to go to bed and get up), can't drink Cokes, knows that wearing the same shoes all the time will make her feet hurt, can recount graphically a scene of disaster she witnessed in Los Angeles traffic, and is very glad she is Toni and not a little girl who limped ahead of us on the street.

### To Make Movie

Toni's manager, her mother said, is Lou Irwin of New York. In September, Toni will start work in the Columbia movie *Make Believe Ballroom*. She isn't especially interested in the picture, or in the Eddie Cantor radio show of which she is supposed to become a member this fall.

These sound like big things for Toni, so we're keeping our fingers crossed. She's a particularly nice little girl.

## Day Guests On Starr Aired



Hollywood—Doris Day guested on Kay Starr's ABC test airtel, and the two skyrocketing singers made a pretty picture indeed. Kay opened at the Oasis club here yesterday. Deal between Oasis' Eddie de Seur and Starr manager Berle Adams calls for \$1,000 a week for Kay. The Dick Kane trio will back Kay during her month-long stay.

## Shouter Laine Greets At Grove



Los Angeles—Frankie Laine, complete with top curls and some wicked dimples, greets the Perry Comos and singer Marion Hutton who showed up for his opening at the Coconut Grove of the Ambassador hotel last month. Mrs. Como seems to have seen some other celebrity in the gathering, judging from that "oooh!"

CHICAGO BAND BRIEFS

Hard To Tell This Trio There Ain't No Justice

By PAT HARRIS

Chicago—There just ain't no justice—in the music business. Some of our favorite musicians (list available to any op or agent with a serious proposition) are out of jobs, or soon will be, and have no present prospects of employment. That is, unless Chicago suddenly sprouts four or five new jazz havens. Afraid, however, that this is not going to happen.



Pat

We should be used to the idea by now, but it still seems as if something is wrong in a business (it keeps calling itself that) in which competent, willing, and not - so - easily - found workers are continually out of a job. Anyhow, this is what we tried to tell Buddy Brooks, a guitarist who heads a trio at the Club Moderne on the far west side. Brooks, with electric guitarist Willie Lacey and bassist Ransom Knowling, has been at the club for four months and probably can stay as long as he likes. Operators Sam and Tom Casacio seem pleased with the unit, and with the outstanding business it draws. Brooks, who has been in show business 18 years, says his trio hasn't been out of work more than 14 days in the last four years.

It's an easy-going outfit, and the play things like Sunny Side of the Street, Mandalay, Don't Blame Me, and adaptations of both pop tunes and classical stuff.

Some of what they do unfortunately sounds a bit like the islands, or hill-billy-ish, but that's probably an inherent hazard with their instrumentation.

Too Many Vocals

Knowing, who was on the Victor staff orchestra at one time, recorded with Big Bill Broonzy and Lil Green. He sounds fine when he gets a chance. However, much of the unit's work consists of unison guitar chords behind vocals by Brooks or Lacey, to us a not very exciting approach. But the club is shinningly new, and you ought to find the trio soothing. They call themselves, for the record, the Three Brown Buddies.

The old Latin Quarter was set to open this Friday as the China Doll, with the Alvino Rey band, for a minimum of four weeks. The spot plans to pattern itself after the Click in Philadelphia, operator Art Blumenthal says, with no cover, no minimum, and American and Cantonese food at "reasonable" prices.

Phil Levant of Art Goldsmith's Paramount Attractions says Charlie Spivak, Shep Fields, and Henry Busse are being considered to follow Rey, although they may use bands like Stan Kenton's after a while.

Herd Into Sherman

When Woody Herman opens at the Sherman hotel's College Inn October 15, the room will adopt a half-and-half policy, with sweet music until 10:30 p. m. and after that, watch out! This is supposed to hold for whatever bands they get to follow Woody. Dardanelle held over again at the Celtic room of the Sherman.

Durable trumpeter Jimmy McPartland, wife Marian, and friend Ben Carlton had several possible places to go when they left the Blue Note last week, but chances are they'll fish a while (for muskelunge) in Michigan before returning to Chicago on what they hope will be a traveling band status.

Flack Fran Jackson suddenly lost her undying admiration for disc jockey Dave Garroway; no longer handles his press agency. Don't know which came first.

Bob Phillips, of Joe Glaser's office here, is certainly the busiest booking agent in town. He seems to be making a notable attempt to transport the whole jazz world to Chicago, piece by piece, to satisfy the hungry Blue Note and Silhouette patrons.

For the northside kiddies, who reportedly just walk into the place and stare,

the Silhouette will have Herbie Fields until Arnett Cobb and his sextet open October 1 for two weeks. A Jazz at the Philharmonic unit is tentatively planned for the spot after Cobb, and will consist of Mickey Crane, piano; Flip Phillips, tenor; Howard McGhee, trumpet; Tommy Turk, trombone; Sonny Criss, alto; Oscar Pettiford, bass, and one of two drummers, both of whom ought to have said "other commitments." Phil-

lips will book this unit throughout the midwest, on a concert tour.

Note Snags All

Eventually, everyone will have played at the Blue Note. Bill Harris and Shelly Manne were scheduled to open with a group consisting of three trombones and three rhythm August 30 for three weeks. With Harris and Manne will be trombonists Eddie Bert and Milt Gold, bass man Bob Carter and pianist Lou (Count) Levy. Sarah Vaughan followed her Chicago theater date with a return week at the Blue Note, opening on the 30th. Mildred Bailey was to open on September 7 for two weeks.

An interlude, from September 20 to October 10, with the Page Cavanaugh trio is next. Muggsy Spanier, with PeeWee Russell and Miff Mole, will open October 11 at the Blue Note, for four weeks. Art Tatum will go in at the same time for three. Charlie Ventura is tentatively scheduled for a November 8 opening, while the Louis Armstrong all-stars are a sure thing for five weeks, starting December 6.

NORTH: Lee Collins and Little Brother Montgomery have been at the Victory club on North Clark street for three years now, on and off, seven

nights a week. If you stop by to hear them, don't make it on Monday when their regular drummer is away.

Ewell, Ware Back

Jazz Ltd. brought pianist Don Ewell back, to open with Sidney Bechet August 25. Trombonist Munn Ware has returned, too, from his vacation. The return of Ewell is one good thing the Beat's Chords column has accomplished recently. It was through a letter from a friend of Ewell in the Beat that the Reinhardts learned that he again was looking for a job.

The Rag Doll engagement, which closes September 11, will be Ella Fitzgerald's last stateside date for a while. She leaves on the 14th for a London Palladium appearance.

The Ray Brown trio, with Hank Jones on piano, accompanied her here, of course, and the Danny Cassella quartet alternated. Ex-Ted Weems drummer Cassella has Max Stein, piano; Alex Drazba, accordion, and Bernie Sabber, tenor sax. At press time, the Doll had not arranged for anyone to follow Ella.

Eddie South, who left the Rag Doll after Louis Jordan went in, last month, was to go either to California or to

Europe, agent Al Milton reported. Chet Roble's trio, with the leader on piano, Boyce Brown, alto, and Sammy Aron, bass, went into the Argyle August 31 for an indefinite stay. It was thought that the Trio Clox unit would be held over to alternate with Roble.

Johnnie Lane, who opens at Ruppneck's this Friday, lost drummer Danny Alvin about three weeks before he closed at the southside Bee Hive. At press time, Lane was still trying out drummers, at the rate of a new one a night.

SOUTH: There are almost no changes in the units or spots listed in the last Band Briefs, when we managed to go a little overboard. The Mel Grant unit was to open as a trio at the Bee Hive, until operator Sol Tananbaum could find a local trumpet and trombonist to make it a fivesome.

With Grant are Darnell Howard, clarinet, and Bert Lawrence, drums. Pianist George Zack alternates.

Get a Vacation

The Zany-acks, who have been at the Crown Propeller for about a year and a half, had a week's paid vacation recently. The Wiggins-Deems-Cody com-

(Modulate to Page 5)

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# Chicago Band Briefs

(Jumped from Page 4)

bo spent ten days at the Springfield, Ill., fair, and were to be back at the Crown Propeller this week.

Celebrity club switched recently from a full week to a Friday, Saturday, Sunday schedule. Steve Valero combo holds.

**WEST:** Buddy De Vito's band is still at the Sky club, at Harlem and North avenues. Personnel is Lloyd Luhman, Hilton Brockman, trumpets; Edward Poggensee, trombone; Louis Quentere, baritone sax; Sol DeLegge, alto; Bill Calkin, alto and flute; Norm Maxwell, tenor; Matty Alagna, piano; Leonard Sitzberger, drums, and Bob Fahsbender, bass.

Handling vocals are ex-Harry Jamesman De Vito, of course, and Jingi Nichols, who sang with Herbie Fields and Ray Eberle. Brother Dan De Vito is the band's manager.

**HOTELS:** Will Osborne and his orchestra move into the Edgewater Beach, replacing George Olsen, Friday night.

Mayfair room favorite Phil Regan, complete with shillelagh, will return to the Blackstone hotel spot this weekend. It will be his seventh engagement at

the Mayfair. . . . Ray Morton's ork will also be there.

Florian ZaBach, his violin and band, leave the Palmer House September 15, when Griff Williams takes over. . . . Ray Morton's band is at the Blackstone; Jerry Glidden's is still at the Glass Hat of the Congress.

The Graemere will have Don Taylor in the Glass House this Friday. Taylor has Lou Ranier, ex-Tay Voye and Jimmy McPartland clarinetist, in his unit.

**THEATERS:** Louis Jordan and Ivory Joe Hunter end their week at the Regal tomorrow. At presstime, it was indefinite as to whether Shorty Sherock's band would be on the same bill or not.

**Monica, Cavanaugh for Desi**  
Monica Lewis and the Page Cavanaugh trio were a quick replacement for the Desi Arnaz band at the Oriental, when Arnaz' movie commitments made him withdraw from the August 18 slot.

Louis Armstrong and his all-stars definitely are set for the Oriental for two weeks, beginning September 23.

The Chicago theater's disc jockey show, which set a record of 122,000 admissions in its second week, was held over for a third. The show, presented with the corny *Give My Regards to Broadway* movie, did better than any at the Chicago, with the exception of Jack Benny's troupe last year. Danny Thomas and Marie Mc-

Donald closed there today.

**MISCELLANEOUS:** Note to our Detroit readers: According to ex-Jazz Ltd. pianist Joyce McDonald, the only real Dixie unit in the automobile city is Frank Gillis' "Levee Loungers" who play Tuesdays only at the Wyoming stage bar. With Gillis are Mickey Steinke, drums; Andy Bartha, trumpet; Eph Kelley, tenor and clarinet, and Al Jenkins, trombone.

Hoagy Carmichael will take his *Star-dust Road* show into the Opera House for two concerts on October 3. Stan Kenton will play evening concerts there on October 9 and 10. Fred Waring is due sometime in November. Manager Herb Carlin says that things are a little slow, but he doesn't expect that these three troupes will constitute his entire fall season.

**Sophie at Chez**  
Sophie Tucker, and her accompanist for 25 years, Ted Shapiro, opened at the Chez Paree last week. Chez still will have the Marty Gould ork.

Loop's Rio Cabana will switch from girl shows to name Latin-American bands, with Freddie D'Alonzo first in, September 15. They promise rumba finds a rumba contest every night!

Holding over in the loop area are Floyd Bean at the Riviera, Red Allen at the Brass Rail, and Johnny Scat Davis at the Capitol lounge.

Nights off: Monday at the Argyle, Rag Doll, Club Moderne.

## Johnny's Janet



New York—This is Johnny Long's new singer, Janet Brace of Charleston, W. Va. Janet, who is an accomplished comedienne, sang briefly with the Vincent Lopez band. She replaces long-time Long chirp Francey Lane, who is now doing a single around New York.



Stan Kenton, who is featuring a "jam session" (it says here) in his current series of concerts, and Mel Tormé are coupled for an engagement at the NYC Paramount starting November 24.

Nellie Lutcher, first single to play the Click in Philadelphia, did so well that Frank Palumbo is searching for other single names to follow. Gene Williams' new band was on the stand during Nellie's stay.

Elliot Lawrence begins a two-week stand at the Meadowbrook in Cedar Grove, New Jersey, September 9. Frank Dailey still is on the prowl for a band to sit down there for the season. . . . Count Basie skedded for three weeks at the Royal Roost in Manhattan starting September 9, to be followed by Dizzy Gillespie for another three weeks. . . . Nat (King) Cole and Dave Dexter believe they have written another *Brother, Can You Spare a Dime?*

Hadda Brooks, who recently became Mrs. Jeff De Benning in San Francisco, says she is giving up all professional work except possible recording dates. . . . Claude Thornhill and Andy Russell may team up for a winter tour. . . . Don Williams of the Kay Thompson group and Pamela Drake, show girl, will get spliced in October and Don Palmer, Charlie Ventura's manager, has similar plans for Beverly Cassidy, mid-western thrush. . . . Dinah Washington, vocalist, presented hubby Bob Grayson, non-pro, with a son in Chicago.

Hilda Taylor, titian-tressed singer and composer, and Mervyn Gold, trombonist with Sammy Kaye, are a torrid item. . . . Joe Carlton resigned as music editor of *Billboard*. . . . Mercury records has renewed its contracts with Frankie Laine and Vic Damone. . . . A stomach ailment forced Ted Lewis to postpone his opening at the Latin Quarter in NYC last month. . . . Tex Beneke spent only five days recuperating from his emergency appendectomy in Detroit, then picked up the baton again.

Marianne Dunn, statuesque blonde who has sung with Jack Teagarden, Will Osborne, Charlie Ventura, Sonny Dunham, and Frankie Carle, replaced Shirley Richards as vocalist with Ted Weems. . . . Sherry Sherock takes his band to the Apollo in Harlem on September 17, and to the Royal in Baltimore October 1. . . . Vaughn Monroe will play three weeks at the Strand on Broadway beginning October 29.

Claire Hogan, the ex-Mrs. Johnny Bothwell, has signed Shedd McWilliams as personal manager. . . . Count Basie, who has not spoken to Lester Young (and vice versa) since the sax player left the Basie ork in 1940, called off the feud when he and Lester were guests on Willie Bryant's disc jockey show over WHOM recently. . . . Ben Pollack returned to his old Chicago haunts for a few days last month.

**Illness Forces Band Leader Switch**

Houston—A new show at the Southern club has opened with Vera Love, dancer, and the Darringtons, comedy dance team, working with Benny Belle's orchestra.

Vic Insirillo, dance band leader at Houston's Atomic club, has been replaced, due to illness, by Lee Waters. Featured in the show are Helen Savage, with Tony Marks, magician, and Jerry Abbott, singer.

Appearing nightly at the Rice hotel's Empire room—Carlton Hayes and his orchestra.

K. Bert Sloan's ork played at Music Appreciation night at Buffalo stadium, home of the Houston Buff baseball team. Vocals by Lee Norton and pitcher Pete Mazur.

—Ruth Lee

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# Diary—68 Hours Without Sleep

## THE DUKE IN PARIS—PART II

By ERNEST BORNEMAN

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

Paris—When my office day ends at 5:30 p.m., Duke has been up for a few hours to broadcast over the Swiss and Belgian networks and to lay the groundwork for his concerts in Brussels and Zurich. Inez Cavanaugh, Duke's onetime secretary who has just come back from Spain, has drifted back effortlessly into her old job. The telephone rings every few minutes, reporters, photographers keep shuffling the furniture around, and the French musicians walk in silently and sit in awe.

At 8 p.m. the first of two concerts at the Salle Pleyel is to start, but by 8:50 p.m. Duke is still at the hotel. Yet by 9:25 p.m. the curtain goes up, and the audience, which has expected the full orchestra, gives a great gasp of disappointment at finding a trio on the stage. But within 20 minutes, Duke has captured them.

Speaking with that casual air of complete relaxation which imparts to each carefully rehearsed word a note of spontaneity and improvisation, he introduces his numbers, returns to the piano, and stomps 'em off.

Celley's incredibly accomplished and musicianly changes of lighting help keep the pace. And so, of course, does Kay Davis' fine voice and stage presentation plus Ray Nance's trumpet, fiddle, foot, and voice clowning, but the main achievement is Duke's.

### No Embarrassment

His piano playing, far from the embarrassing virtuosity of the more fashionable piano soloists, has the casual and ingratiating air of a man feeling for new patterns of beat and harmony without losing the fun of playing the piano for his own enjoyment.

Paradoxically enough, the trio with Jack Fallon, bass; Malcolm Mitchell, guitar, and Tony Crumbie, drums, sounds better during the first three numbers before Duke himself appears on the stage, than with him during the rest of the program.

### Wait For The Beat

Less familiar with the Duke's manners than his own musicians, they show a noticeable tendency of waiting for him to establish the beat—which results in a constantly dragging tempo and takes a lot of foot-tapping on Duke's part to put them back on the highway.

First item on the program is *Rockin' in Rhythm* followed by *Caravan*, *The Clothed Woman*, and *Black and Tan Fantasy*, which brings on Ray Nance for a comedy version of the old Bubber Miley solo.

Next, as a tribute to the junior branch of the Ellington hierarchy, Duke plays Mercer's *Moon Mist*, with Nance bopping his way aggressively through baffled audience resistance. But by the time Kay Davis comes out in a white gown with silver sequins to do *Trans-blucency*, the usual mellow mood has been established which seems to be almost a trademark of Duke's shows.

### What French Admire

The wide octave jumps in the tune, and the lovely counterpoint between voice-used-as-instrument and fiddle-used-as-voice are very close to the kind of thing the French admire most in Duke's music, and the applause at the end is the biggest so far.

Kay follows with the blues from *Black, Brown, and Beige*, and Duke breaks it up with a change of tempo leading to *Frankie and Johnny* as a first-act finale.

In the interval there is a great deal of hushed and excited argument among musicians. This is a new Duke and a new kind of presentation to most of the French jazzmen, and they are both baffled and intrigued. On the whole, there is agreement that "Duke is still the king" and that "the old man can do no wrong." But everyone seems decided to wait for the second act before giving a final opinion.

### Opener Weak

Duke opens part two with an original, penned in England, *Jump with the Trio*, which hasn't much to recommend itself except as a curtain raiser. This is followed by the lovely Jelly-Roll-Mortanish *Ragtime in A-Major*, which gives the impression of being used mainly to confuse the ranks of the Dixie-versus-bop controversy.

This leads, with a well-considered change of pace, to *Creole Love Call* with an off-stage vocal by Kay, followed by an on-stage version of *I Be-*

in the palm of his hand, and he exploits his advantage by giving them a medley of all the tunes they know best—*I Let a Song Go Out of My Heart*, *Sophisticated Lady*, *Solitude*, etc.

### Nance As Comic

Building on the mood he has established, he brings out Nance for two comedy numbers, *Squeeze Me, but Don't Tease Me* and *Just A-Settin' and A-Rockin'*, both of them brilliantly done by one of the great comedians of our day. With the audience screaming for more, Duke goes into the last number on the program, *Take the A-Train*, and leaves the stage.

There is so much of an uproar that the curtain is up again, within seconds, and with carefully calculated showmanship, Duke gives them a whole third act of five numbers, some of the best

in the program—*Mood Indigo*, *C-Jam Blues*, *Body and Soul* (with Ray's extraordinary stomach ache parody of the bop vocalists), *Turnip or Tulip*, and *Honeysuckle Rose*—a most generous series of encores.

After the show, with little doubt of the venture's success, everybody sooner or later drifts back to the Club Saint Germain-des-Prés to listen to Boris Vian's orchestra, drink champagne, and discuss almost everything except music.

### Walk Helps

By 4 a.m. this writer is too groggy to do any useful reporting; but after walking home through one of those taxiless Paris nights and finishing up the report on the first two days, it is 8:30 a.m. and time to have breakfast and be off to the office. Some day I shall hire a bed by the season and retire

from the music business. Among the morning mail on July 21 there is a note which reads:

"On the occasion of Duke Ellington's passage through Paris, we have the pleasure of inviting you to a cocktail party given in his honor by the magazine *Présence Africaine* on July in the salons Gallimard, 5, rue Sebastien Bottin, at 5:30 p.m. precisely."

*Présence Africaine* is a new African review published in France with an English section edited by Richard Wright, and "5:30 p.m. precisely" turns out to be 7:15 p.m. vaguely.

Welcomed by African drummers and dancers, Duke at long last makes his appearance and is finally persuaded to play while Honey Johnson takes the vocals. By the time he is released from African bondage, it is 8:15 p.m., and there is barely time to get back to the hotel for a small snack before the curtain goes up at the Salle Pleyel for the

(Modulate to Page 7)



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## Owner Blinks At Receipts Of 100-Seat Boston Jazz Nitery

Boston—The smallest jazz nitery here, Eddie Levine's, is now doing all the jazz business around the city, with the former Sabby Lewis sideman Jimmy Tyler as the attraction. This newest jazz spot has a seating capacity of approximately 100 persons, sitting shoulder to shoulder. Owner Levine can hardly believe his cash register receipts since the spot switched to jazz.

Even the hot weather and the frequent night baseball games don't hinder the trade that this newly opened jazz spot does. Directly across from Levine's is the Savoy cafe, a long recognized jazz nitery.

The Jimmy Tyler combo has been inked to an indefinite contract. Tyler is using a four-piece combo which includes Curtis Brown, piano; Gates Rivets, bass, and Joe Booker, drums. (Booker is the former Sabby Lewis tubman.)

Leader Tyler has been playing alto at the spot even though it was the tenor which made him popular over night, via the Sabby Lewis recording of *Bottoms Up*.

It appears that the Downbeat club will not reopen September 10, accord-

ing to the sign which is posted on the doors which reads "To Let or Rent Out."

On the other hand the previous owners claim the doors will reopen once more. It has been rumored the owners are having lease trouble brought about by a neighboring restaurant which has complained of the distraction caused by the jazz spot. Meanwhile, the Sabby Lewis band has a contract filed which reads "starting September 10, Downbeat."

### New Band Slated

The recently organized Carl Barri band will move into the Elks ballroom for three weeks commencing September 28. Barri has employed five brass, five saxes, three rhythm, plus vocalists Pat Parker and Guy Conie.

Trombonist "Tak" Takvorian is now teaching at the Arlington Academy of



Paris—Taken at a party in Duke Ellington's suite at the Claridge, this photo shows Raymond Fol, Kay Davis, and *Beat* correspondent Ernest Borneman. The second part of a two-part story by Borneman on the Duke is in an adjoining column.

Music. "Tak" is the former Sam Donahue sideman, having also played for Artie Shaw and Claude Thornhill.

### Trumpeter Forms Combo

Noted jazz trumpeter Ralph Gentile has formed his own combo and will move into the Red Shutter cafe this week. Gentile will use Henry Quin,

piano; Joe Baris, drums, and brother Frank, bass.

Vocalist Helen Doyle has enlisted in the WAVES. . . . Nat Pierce continues at the Hi-Hat club using top bop musician of Boston, altoist Charlie Mariano.

. . . Combo also includes drummer Joe McDonald, Ray Borden alumnus. —Ray Barron

## The Duke's Paris Diary

(Jumped from Page 6)

second concert.

This time the program is slightly different; the numbers are the same, but the order has been changed so as to let Kay come on first without being seen, i.e. in the off-stage vocal of *Creole Love Call*, and after that the program builds even better than the night before.

By midnight everybody is back at Claridge's for a press conference which had been scheduled for 11 p.m., but by then the journalists have gone, leaving the field to the faithful few, like Jack Robbins, Timme Rosenkrantz, and Inez Cavanaugh.

Then the first French musicians and their friends begin to turn up—Hubert and Raymond Fol; Boris Vian and his wife; Colette Gnassie, to whom Kenny Clarke dedicated one of the best bop arrangements ever written, *A la Colette*, and Claude Abaty, one of the founding fathers of the band from which both Claude Luter's and Claude Bolling's orchestras (the three Claudes of French jazz) split off some years ago.

### On Move Again

By 1:30 a.m. the house is so full that everybody decides to move out again; first lap of the journey: Carreres, a lovely little *boite* with skyrocketed prices, in the Rue Pierre Charron, next door to Jacques Fath, the dressmaker, and not unaffected by the proximity.

There, among ladies of the New Look, Duke finds his first chance of relaxing that day, gently lulled to rest by the dulcet strains of Leo Chauliac's orchestra. But this too, comes to an end after an hour or so when a pleasantly décolleted Vogue type gets him out of his chair again with a request, of all things, for *Translucency*.

Polite as always, Duke obliges, even though Kay Davis isn't there to do the vocal; and once they've got him at the piano, the requests and the photographers follow in close pursuit.

### Journey Continues

By about 3 a.m. Duke decides he wants to say hello to Arthur Briggs, the expatriate trumpet man at *Florence*, and so we are off again on the next lap of that night's journey.

Briggs is still a fine trumpet player, although the band, aside from Emmanuel Jude on bass and Robert Montmarché on drums, hasn't much to offer.

There is a good deal of swapped memories of the old days, and in the midst of it Jackie Vermont, a French trumpet player, asks Duke what he thinks of be-bop. Duke thinks it over a long time, and then says: "I don't think I want to consider it as a technique. All I can say is that it's part of the emancipation of the American Negro."

At this point something happens that throws that statement into relief. An American entertainer, who has been around a long time and owns a share or two in some of the most successful clubs in Paris, arrives in a somewhat advanced state of elation and says to Duke, "There you are, Golden Boy, I dig ya. All surrounded by the white folks. That makes you happy, eh?"

### Awkward Lapse

For a while, the conversation stops with that kind of awkwardness which always happens when liquor opens up the crack in someone's heart. Then Duke gets up, and as he goes out, the cloak-room girl asks him for an autograph.

She has no paper, she says, and Duke, with great charm and without any ostentatiousness, pulls out a thousand-franc note, signs it and asks, "Will this do?" And then, with a shrug, "Man, but I'm hungry. Now let's go and eat that famous onion soup."

So between 5 and 6 a.m. we are at the *Cloche d'Or*, eating *soupe d'oignon* and talking about the death of kings. By the time the soup is eaten and the stories are finished, it's time to get back to the hotel and pack.

### One-Niters Slated

At 9:30 a.m. on July 22 the train leaves for Brussels. Duke is going to play one night there, one night in Antwerp, another one in Brussels, one in Zurich, one in Geneva, and then via Paris go back to the United States.

Everybody wants to see more of Europe, except the English boys in the band who want to go to New York and your correspondent, who wants to go to bed.

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### MOVIE MUSIC

# 800 Filmland Musicians Hold 'Protest Meeting'

By CHARLES EMGE

Hollywood—Some 800 musicians who have supplied most of the music heard in motion pictures in recent years met here August 18 in a special meeting of Local 47, called by signed petition, and gave voice to their demands as AFM President Petrillo opened negotiations with studio representatives in New York.

It has been inferred from a letter mailed out to union members here that Petrillo wanted neither help nor advice.

On the other side of the argument is the fact that J. W. Gillette, Petrillo's representative here, did hold conferences with some studio musicians before he left for New York to participate in the negotiations.



Charlie

#### Claim One-Sidedness

The "Local 47 Rebels," as they have been called, claim that Gillette listened only to studio orchestra managers and contract musicians who want to maintain the status quo because it is to their advantage.

There is much disagreement over the demands of the Hollywood studio musicians, who are regarded in many quarters (and probably by Petrillo) as a bunch of lucky guys who have waxed rich and fat while less fortunate musicians in other parts of the country have little chance of ever getting into the lucrative movie recording work.

Consider, for example, the fact that the AFM protects studio musicians by restricting musicians who move to Hollywood from studio work for one year. That's quite a little hurdle to get over in itself.

#### Actually a Rebellion

Nevertheless, the "protest meeting" was significant to musicians everywhere because it was actually a rebellion against the union setup here.

Movie musicians make more money—and pay more in taxes to the AFM—than any other group of musicians, but for years they have been in a curious position. They are members of and pay dues to Local 47, but the picture studios are wholly under the jurisdiction of the AFM's "International" office.

The film studio musicians want an elected representative, and although their demand for such as stated at the meeting was couched in a carefully worded request that they be permitted to "elect a local studio representative to work in an advisory capacity with the international studio representative," they have leaders who are ready to stage a real scrap on that issue. One put it this way:

"We figure it's to the best interest of the entire labor movement not to have any all-out battles within any union at this time."

#### Want Royalties

The demands voiced at the meeting and presumably passed on, to Petrillo included:

• Royalties for musicians on sale or rental of pictures carrying sound track, a share in the profits from reissue of old pictures and, of course, from use of pictures in television, if same is permitted by Petrillo in his new pact with the picture industry.

• A cost-of-living increase in salaries of staff orchestra men retroactive to April 1, 1948. This would be of benefit to staff musicians who are not rehired at termination of their contracts.

• No more pooling of staff orchestras. This was directed against union permission for pooling the 20-piece staffs of Eagle Lion, Enterprise, and Monogram. (There was doubt whether any of these firms would agree to maintain staff orks following expiration of their contracts.)

#### Indies Escape Attention

Strangely enough the subject of independent producers who have been permitted to use the music staffs of major studios, a practice which has had the effect of practically eliminating freelance (noncontract) musicians from studio employment, received little attention.

The fact that the studio musicians are not unmindful of their position—

a few hundred highly paid (but not always secure) job-holders compared with the vast majority of the AFM's approximate membership of 238,000 who have to scramble for a living—was expressed in the statement of Ray Menhennick, for years a leading figure among the studio musicians.

After eight years in the first viola chair at 20th Century-Fox, Menhennick is positive he will not receive a new contract, but he declined to comment on reports that he was "blacklisted." He said:

"We would be happy to trade all our



(Letters of inquiry and comment on motion picture musicians should be addressed to Charles Emge, 1938 W. 45th St., Los Angeles, 44.)

Hollywood—Lineup of music names set for featured attention in Columbia's disc jockey picture, *Make Believe Ballroom*, was just about complete at this deadline with signing of Ray McKinley, Charlie Barnet, Jan Garber, and Pee Wee Hunt, who will appear with their bands (Pee Wee with a specially organized small combo). Also set was the

demands for increased pay and more jobs in return for royalties for musicians from the profits of the motion picture industry—royalties to be shared by all members of the American Federation of Musicians.

"We know that this is temporarily impossible under the Taft-Hartley law, but as in other things we are fighting for, we feel our fight for principles will benefit musicians everywhere."

King Cole trio.

Added to vocal attractions were Toni Harper, Jack Smith, and the Sportsmen. Headliners Frankie Laine and Kay Starr were announced previously. Still a possibility that Gene Krupa and band may be added.

#### Format Indefinite

Exact format of picture hasn't been revealed but still promises to be best all-around variety of musical fare in any movie to date.

Walt Disney planning series of 30-minute featurettes, all live action, to be known as *True Life Adventures*, one of which, *Grand Canyon*, will utilize Ferde Grofe suite of that name as underscore.

#### Woody, Peggy Featured

George Pal's *Adventures of Tom Thumb*, which will feature Woody Herman and voice of Peggy Lee (their musical portions were recorded last year) gets into actual shooting stage late in September. Sonny Burke handling over-all music direction. *Tom Thumb* is Pal's first feature. He has abandoned *Puppetoon* and all other short subjects.

What success of a song can mean in the movie market is shown by the fact that Walter Lantz, who used to make four *Woody Woodpecker* shorts a year, has stepped up production of *Woody* shorts to nine in series now planned.

Al Jolson was slated to start record-

ing of songs for Columbia's *Jolson Story* sequel later part of August. Studio tops were hush-hush on titles of songs and other details of opus, but it was pretty definite that Larry Parks again would enact Jolson on the screen, with Jolson only ghost-voicing the part.

Incidentally, although it was not noted by most persons (including your reporter) Jolson did actually appear in one sequence in *The Jolson Story*—the *Swanee* number, in which the camera was kept at a discreet distance.

Franz Waxman came up with something new in "satanic music" contrived as underscoring to express character portrayed by Ray Milland (this guy is going from bad to worse—a drunk in *Lost Weekend*, a crook in *So Evil My Love*) in Paramount's forthcoming *Strange Temptation*.

Waxman's scoring of this theme is built around electric violin, novochord, vibraphone, and tuba, plus special effects contributed by sound engineers.

#### Marion Gets Break

Singer Marion Hutton gets best movie break to date in new Marx Brothers picture, now in production (formerly *Blonds Up* and now *Love Happy*).

Our apologies to Ann Ronell, who is doing new songs and underscoring for the picture, for typographical error that made her song *Willow, Weep for Me* come out *Willie, Weep for Me*.



# What a Mann!

## Elliot Lawrence Drummer, Howie Mann, sets the Beat with Gretsch Broadcasters

A freshman drummer in the name-band ranks (and what a freshman) Howie Mann, with his modern technique and catchy semi-bop style is impressing the critics wherever the popular Elliot Lawrence band appears.

Howie's new GRETSCH BROADCASTERS in "Midnight Blue" pearl and chrome spotlight his superb performance. For years, America's top-flight drummers have selected Broadcasters. And that's easy to understand when you know the reasons. The "Midnight Blue" Pearl is a GRETSCH "exclusive"... that spells showmanship. And the hardware, shells and expertly matched heads all bear the unmistakable stamp of America's first drum house—CRAFTSMANSHIP. For tonal quality, sparkling originality of design and sturdy construction make your next outfit—GRETSCH BROADCASTERS.

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### ON THE SUNSET VINE

# JD GAC Pact Seen; Tommy Tiff Refuted

By EDDIE RONAN

Hollywood—By the time this issue reaches the street, look for Jimmy Dorsey to be signed to a new GAC pact. He has been huddling here with Tom Rockwell, who recently inked the Woody Herman herd to a new three-year contract. Talk that Jimmy and brother Tommy were feudin' over the latter's refusal to keep Jimmy in the Casino Gardens throughout the summer is so much guff.

Jimmy opened the spot, but manager Eddie Gilmartin had other band commitments signed before Jimmy reorganized. Jimmy refused a return date last month, but there was nothing personal in the refusal.

Ballroom and club ops hereabouts are following in the steps of Palladium chief Maury Cohen, who recently filed claims with the appeals board of the

California state unemployment board, and, just the other day, was refunded \$23,323 on moneys paid the agency from 1943 to 1946. The board held that the leaders were the independent contractors of the musicians and that the ballroom had no direct control over sidemen.

The Palladium, like all other spots, had been paying the state unemployment tax on all musicians employed as demanded under the AFM form B contract, which last January was outlawed

by the supreme court.

Bobby Sherwood is reorganizing to fulfill two fall weekend dates at the Avodon. . . . Jack McVea with Chicago's Memphis Slim band split the September 14 week bill at the Million Dollar theater. . . . The Joe Burton trio today (8) goes into the Rendezvous, Santa Barbara, for four weeks.

William Morris has Del Courtney at the Cocoanut Grove of the Ambassador for four weeks, starting last night. . . . Cab Calloway with his small band finishes two weeks at the Club Moderne, Long Beach, tomorrow night. It's his first trek west in years. . . . Julia Lee hits the Million Dollar boards the week of September 28, following Johnny Moore's Three Blazers.

AFM local 47 has ordered all band arrangers and copyists be paid half their fee upon contracting a job and the other half upon delivery. Squawk started when some scribblers after completing scores were left unpaid. . . . Standard transcriptions is skirting the recording ban by sending reps to England to fetch new material.

#### Jeffries Injured

Herb Jeffries is home nursing face injuries, the result of his recent airplane crash. . . . Dan Anderson has dropped as head flack for Capitol records and says he'll form his own agency. . . . Peer International has become sole world

agent for oatune *Dear Oakin*, written by Rudy Sooter and Doye O'Dell.

Hal Dickinson's tune, *Tabby the Cat*, is Toni Harper's latest Columbia release. . . . If loot owed Charlie Barnet is forthcoming, look for Joe Zucca to get his Meadowbrook ballroom back in the good graces of the union.

Capitol records dug down in its transcription file and came up with Pee Wee Hunt's *Twelfth Street Rag*, and the way the oldie has caught on has hyped MCA into action on Hunt. Also, Cap is cutting him in on the take. . . . *Teen-timers* Mutual show came west for the first time last month to pick up the chanting of Andy Russell. Following two Saturdays, the singer tramped with the show to Mobile, Ala., and Miami.

#### Clarinetist in Trio

Clarinetist Johnny Schmidt currently is blowing in a trio at the Sherry-Netherland with bassist Irwin Edleman and pianist Al Pelligrino. . . . Tex Williams has been renewed for six months at the Riverside Rancho at 65 per cent of gross. . . . Danny O'Neil comes into the Last Frontier, Las Vegas, September 10, following a date in Detroit.

Drummer Johnny Bracey tagged Earle Spencer into the Club Bagdad, Dallas, with Bob Parker, trumpet, and Bill Kimple, tenor. The Rhythmaires will do another season with Bing Crosby, doubling on their Revere camera show with Marion Hutton. . . . Margie

Rae is singing with the Norm Malkin crew at the Chi Chi club, Riverside.

George Dunning, former AFRS conductor, will be musical director for the Dennis Day show this fall. . . . Bob Ecton's pianoings have been held over through the second week in September at the Casa de Manana, La Jolla.

## Daily Leaves Hangover Club; Goes Up Street

Hollywood—The little guy who kept jazz alive during the worst musical drought this burg has suffered in years has packed his cornet and moved up the street to a new oasis.

Pete Daily, after more than a year at the Hangover, takes his Dixieland crew into Eddie Spivak's club on Hollywood boulevard. For months now, Daily has offered the only jazz music, two-beat or bop, to be heard in the heart of Hollywood.

With Pete will go Warren Smith, trombone; Rosy McHargue, clarinet; Skippy Anderson, piano, and George Defebaugh, drums.

#### Nichols Follows Pete

Red Nichols will follow Pete into the Hangover.

With an extended eastern tour of theaters and clubs packed under their belts, Peggy Lee and husband Dave Barbour return to the coast late this month to prepare for her September 30 debut on the *Chesterfield Supper Club* show.

Peggy also is scheduling a fall opening of her gown shop, the Violette.

#### Torme Inked for Casbah

Johnny Zaharis, who established a name policy for his Club Casbah with the successful engagement of Kay Starr, has followed up with the booking of Mel Torme.

Torme opened August 31 and will stay four weeks. His Philip Morris show soon will reach the halfway mark and from all talk will be picked up by the sponsors for a winter run.

#### Ziggy, Topnotchers Tops

Maury Cohen, operator of the Palladium here, pulled one out of the bag last month when he booked the new Ziggy Elman band and the Topnotchers. Both surprised opening nighters.

Elman debuted with a well-rehearsed band that featured predominantly dance tempos and his sparkling trumpet. The Topnotchers, a racy trio, proved a smash hit.

The Palladium, which figured this combination to be the last of its act-band policy, may follow with more of the same if opening night is any indication of possible scope of the pairings.

—ron

## Omaha Band Parade Starts

Omaha—At last the big band parade has started. On tap for Peony Park ballroom are George Olsen, Lawrence Welk, George Winslow, Ray Herbeck, and, if it can be arranged, a repeat by Eddy Howard.

Maede Lux Lewis is packing them in at the Red D. Voo cocktail room. His first visit to Omaha, Erskine Butterfield, billed as a Bach-to-Boogie pianist, is current at the Dundee Dell cocktailery.

#### Waring One-Niter

Fred Waring and group booked for one night at Tri-States Orpheum theater, with Frankie Carle skedded for a week in late September.

Eddy Haddad's ork played to 2,000 at Howells, Neb. Rumor has it that the twice burned-out Chermot ballroom will not be reopened, leaving the Music Box the only downtown dancery in Omaha.

#### May Lose Chirp

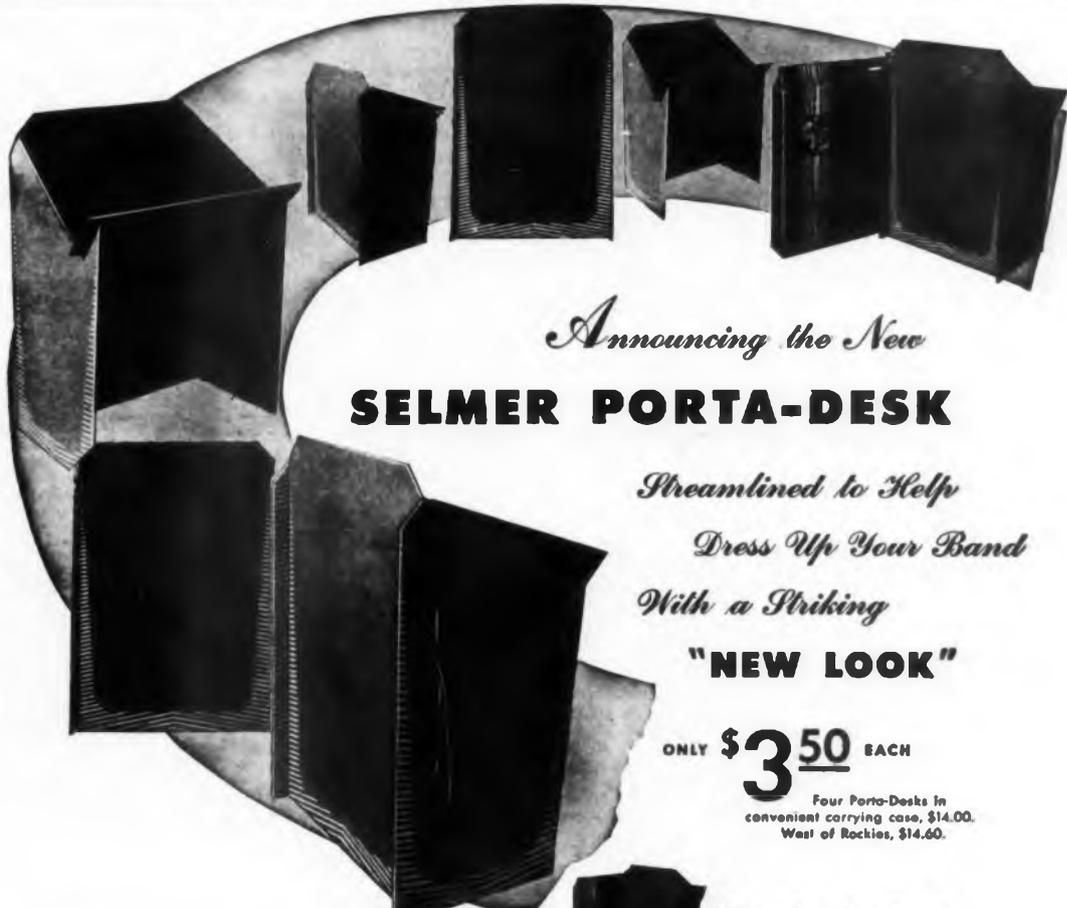
Maestro Ernie Priesman may lose his singer, Frances Bovick, to one of the top name bands in the nation as a result of her picture appearing in the *Beat*.

Ray Pond band at Arnolds Park Roof Garden. Pond's bus recently collided with milk truck. Gal singer had eight stitches taken but went on anyway.

—Art Olsson

## Gets Singing Lead

New York—Dick Craig, former vocalist with Mitchell Ayres, Dick Himber, and Vincent Lopez, has one of the singing leads in the new *Howdy, Mr. Ice* show at Radio City's Center theater. He's also in line for a screen test at Eagle Lion.



## Announcing the New SELMER PORTA-DESK

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## CHORDS AND DISCORDS

### Midwest Grows Corn, But With Music It's Different

Sioux Falls, S. D. 6

To the Editors: This is just a legitimate (or so I feel anyway) gripe, not directed at your mag but at the small bit of propaganda which appeared in the top right column of page 12 in your August 11 issue. Who is this Hatch character? Does he work for you or for Tom Archer, "king of ballroom operators in this territory . . . ?"

I disagree wholeheartedly with the writer's theory that this sector of the midwest thrives on the Kassel, Foster, and Busse type of schmaltz, or even that the trend is in that direction. I feel that Archer is giving his ballroom patrons not what they want but exactly what he enjoys. That is, Mickey Mouse, right to the last quivering bar.

So maybe this part of the country is recognized as tall corn, and strictly square by the boys in the music biz. Maybe they, like Archer, saw couples leave the floor at one of the local ballrooms as soon as the boys on the stand swung into something fast. You can't wait to a fast one. There is a ruling around here that there will be no swinging out, Lindy hopping, etc., except on penalty of being tossed out of the hall.

Maybe Archer and Hatch neglected to attend the dances and concerts given here in Sioux Falls by Kenton. They didn't hear of the record-breaking crowds and the totally satisfied looks on the patrons of those affairs. Give us Herman, Ellington, Hampton, and the rest of the full-sounding, rocking crews, and you'll see how we so-called squares pick up on them. I like you, *Down Beat*, but please put your advertising in the right place and charge your "reporters" the usual rates. —Duane H. Meyers

### Dressing It Up

Chicago

To the Editors: I have just read the current issue of *Down Beat* (August 11) in which you have a reference to our publicity man,

Jim McCarthy, about a story he released to the press on Sarah Vaughan. I would like to say that your article (editorial) does a great injustice to both Miss Vaughan and McCarthy. Miss Vaughan enjoys an excellent reputation and does not have to have stories invented about her for publicity purposes, and in my opinion McCarthy is a very reliable writer and agent.

Regarding the story about the attempted robbery of Miss Vaughan in Washington the early part of June, I would like to give you the correct facts on this.

As Miss Vaughan and I were walking to our hotel from the Club Benza, accompanied by our boxer dog, Baron, we were stopped on the street by two men who attempted a robbery. Baron attacked the two men and drove them off. That is all there was to it. We did not report the attempted robbery to the police because we did not lose anything. . . . —George Treadwell

(Ed. Note: We quote from McCarthy's exciting and controversial news release: "Miss Vaughan's screams and the anguished cries of the vanquished bandits attracted a couple of police officers, who took the battered thugs into custody.")

### Hoping For More

Gainesville, Ga.

To the Editors: I noticed in the July 28 *Beat* that you had a column by the "Manne" in the technical features department. For a long time I was a follower of Wettling's *Tips for Tubmen* column and am glad to see another column on drums and drumming come back. A lot of us here in the south have no way of keeping up with the new beats and tips unless we do read them in such a column.

Once in a while, a big band passes through Atlanta, and we have them at the University of Georgia in Athens, but those times are few and far between. We have been fortunate enough

## RAGTIME MARCHES ON

### NEW NUMBERS

GRAYSON—A son, Robert Jr., (8 lbs. 9 oz.), to Mr. and Mrs. Bobby Grayson, August 2 in Chicago. Mother is singer Dinah Washington.  
GUSTAD—A son to Mr. and Mrs. Lloyd W. Gustad, recently in Sioux Falls, S. D. Dad is pianist.  
ROLAND—A son, Jose (6 lbs. 12 oz.), to Mr. and Mrs. Harry Jaeger, July 21 in St. Louis. Dad is drummer with Enoch Light; mom is Marjorie Hudson, CBS singer.  
ROLAND—A son, Jose (6 lbs. 12 oz.), to Mr. and Mrs. Juan Rolando, August 8 in Hollywood. Dad is pianist and organist at KHJ.

### TIED NOTES

ASPATURIAN-DOHAN—Vernon Aspaturian and Sue Dohan, Don Lee, publicist, August 23 in Hollywood.  
BROGAW-LOBISM—Sid Brokaw, of the Eagle-Lion music department, and Joan Lorish, August 18 in Hollywood.  
CULLEN-AMES—Bill Cullen, CBS Hit *The Jackpot* emcee, and Carol Ames, CBS singer, recently in New York.  
DOBRIAN-BURNS—Raymond Dorian, dancer, and Grace Burns, singer, both with the Carousal road company, August 7 in Los Angeles.  
FIORE-MIOFSKY—Al Fiore, member of the Harmonists trio, and Mary Miofsky, August 8 in Chicago.  
MYERS-TURNER—Bumpa Myers, saxist with Benny Carter, and Mae Turner, July 26 in Los Angeles.  
PARENT-CRAWFORD—William H. Parent, Frederick Brothers agency associate, and Mrs. Emma Jane Crawford, widow of the late band leader Jack Crawford, August 30 in Chicago.

### FINAL BAR

ALLENGENA—C. A. Allengena, 19, trumpeter and former leader of Five Hits and a Miss, August 8 in Miami plane crash.  
FRANKLIN—Freddie Franklin, drummer, recently in Emporia, Kan.  
HOLIDAY—Frank Holiday, 35, radio singer, August 3 in Hollywood.  
SILVERS—Lavonne Silvers, 35, former wife of musical director Lou Silvers, August 3 in Hollywood.  
TWEEDY—Donald Nicholas Tweedy, 58, musician, teacher, and composer, July 21 in Danbury, Conn.  
WARING—Mrs. Jessie Calderwood Waring, 74, mother of orchestra leader Fred Waring, August 1 at Shawnee-on-the-Delaware.  
WITMARK—Frank Witmark, partner in the music publishing firm bearing his name, August 3 in Weehawken, N. J.

to have the bands of Tommy Dorsey, Elliot Lawrence, Tony Pastor, Krupa, and Glen Gray in the past at school, and I am hoping that the coming year will bring Ray McKinley or Woody Herman (or both) to the campus. From every drummer I've picked up something beneficial. Here's hoping that you'll continue to publish a drum column—if not by Shelly, by a guest writer each month. —Jimmy Wright

(Ed. Note: *The Beat* is in the process of enlarging its technical features section, although we cannot yet promise a regular drum column.)

### From The Heart

Tyler, Texas

To the Editors: I am getting sick and tired of hearing about the great current song writers of today. Half of the so-called great song writers of today are existing on their past efforts. They write one or two good numbers and then shove a lot of tripe on the public. . . .

To blame for most of it are the "big band leaders." When they are looking for new numbers, they usually get in touch with some big-name song writer

# Nets' Stab At Dance Remotes Falls Short

There seemed a chance, if you took a pink-cloud view of the subject, that the summer interest in dance band remotes by the radio networks might hold over through the fall.

This now appears highly unlikely, for the systems are going right back to the occasional, unprogrammed remote system—despite the popularity of summer shows like the CBS Saturday *Let's Dance*, emceed by New York disc jockey Fred Robbins and composed of four quarter-hour segments picked up from eastern name band spots.

And the coast-to-coast disc jockey shows aired by the networks last year as the perfect answer to the popularity of local record shows, have followed, or probably will shortly, vaudeville and the cigar store Indian.

Whiteman's seg was not renewed by ABC; Dorsey and others are trying to sell their shows independently to local stations. Even Deems Taylor joined the jockey bandwagon but not under a network aegis.

The much-heralded *Swingtime at the Savoy*, an NBC all-colored show, also supposed to hold over, is now definitely "just a summer replacement," according to the broadcasting company.

One of the few bright spots in the fall radio picture seems to be the continuance of more than the usual number of local dance band remotes. The suggestion has been made that, for remotes to compete with the record spinners and come out ahead, the band leader will have to try some production programming in addition to playing his standards and current record plugs.

The local station library has records, made while the band was playing at its best and under ideal circumstances. To compete with the carnival variety offered by most jockeys, the leader will have to dig up some special material and paint a musical picture that will better any that can be whipped up by some fellow with a turntable and thousands of records at his disposal.

The jockey may be always with us, but the recent interest in live music is extremely important to musicians as long as the record ban keeps the most widespread form of popular music at a standstill as of December, 1947.

If the necessary attention to programming, and to the all-important detail of proper balance, are more than competently handled, there is no reason why the spinners should run the late evening show alone.

and ask him for a couple of numbers; and in return for the numbers requested he gets a bunch of hastily thrown notes and a lot of tripe lyrics.

But on the other hand, when some unknown tries to interest one of these big name leaders in a tune, he is given the bum's rush. They don't have the politeness even to listen. . . . It is a shame, because good original tunes and arrangers are the life blood of any big time unit. Good tunes are from the heart. . . . —"Duke" Slaughter

These are just a few examples, and I am sure that none of the above artists had in mind, when they recorded the classics, to improve on them. They just gave jazz and modern swing lovers what they wanted. . . . —John Anders

### Gale Not Guilty

New York

To the Editors: Like all press agents, I suppose I am guilty occasionally of stretching the truth about my clients. But in your recent editorial (August 11) you pointed the accusing finger at Joe Bostic of the Gale agency for sending out phony releases.

Joe Bostic has not been with this office for more than six months. We don't, incidentally, handle any of the persons you mentioned as Joe Bostic's clients. They are handled, for the most part, by Ben Bart of Universal Attractions, for whom Joe Bostic works. Just thought you'd like the picture clarified a bit. —Al Wilde

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

### No Improvement

Annapolis, Md.

To the Editors: So Andrew P. Swanson (*Chords*, July 28) does not think Tex Beneke (as he put it) can improve on Haydn's *Surprise Symphony*. Does he think that Glenn Miller could improve on the *Avril Chorus*; Benny Goodman on *Heifetz' Hora Staccato*; Harry James on *Carnival of Venice* or *Flight of the Bumble Bee*; Gene Krupa on *Valse Triste*; Les Brown on *Bizet* or *The Blue Danube*; Artie Shaw on *Indian Love Call*; and last but not least, one of the greatest hits of its time, Tommy Dorsey on *Song of India*?

## REEDS GILBERT

by Eddie Ronan



### THE HOT BOX

# Chicago Style History? Podolsky's Your Man

By GEORGE HOEFER

Chicago—To get to the heart of Chicago style jazz, it is wise to look up Murph Podolsky. You go west on a "boiler factory" street-car under the rumbling el structure to a district where the street is lined with junk shops and coal yards. When you get to the 1100

block on Chicago's W. Lake street, you come to a Norman Bel Geddes-type building housing the Peerless Adhesive Tape company. Charles (Murph) Podolsky is ensconced in a modernistic office with an enjoining chrome equipped bar. He is the glue merchant known as Peerless Tape.

He will relate innumerable stories about the days when he played piano, made Benny Goodman put on long pants, booked jazz bands for all the college functions in the Chicago area, and furnished razz-a-ma-tazz for the lake boats and summer resorts.

Murph has promised to write an entire *Hot Box* soon. His boys included, besides BG, Jimmy McPartland, Tesch, Johnny Car-

sella, and Jack Galter (drums) who also owns a business enterprise today a few blocks down Lake street from Peerless.

During the war, Murph got a few of the oldtimers together, and they played at the Fullerton Avenue Service center through a summer. The band assembled from limousines complete with chauffeur, streetcars, and afoot.

Among Podolsky's many stories is one pertaining to a band he had in Florida featuring Wild Bill Davison. They were playing a lush club in Miami for a season. The owner liked the group and invited them to play at an all-night party he gave at his ocean-front mansion.

#### He Just Liked Them

Early in the evening, Davison spotted a pair of little ivory horses that were perched on the mantel. They looked harmless enough, and Bill had a couple of chicks who might go for them. The next day the Miami detective force had the band on the carpet. The horses in ivory turned out to be worth a minor fortune. Davison frantically looked up his girl friends to get them back.

**JAZZ ON THE RADIO:** Joe Igo, well-known Dixieland collector around Kenosha and Chicago, has been airing *Music Is Joe's Idea* all summer over WLIP Kenosha using Pete Daily's *I Want to Linger* as a theme.

#### New Jazz Show

WAAF Chicago has a new jazz show in the mornings, *Nation's Down Beat*.

Dr. Alexander T. Wiatt, Veterinary hospital, 900 Virginia avenue, Newport News, Va., broadcasts regularly over a local station WHYU. Sticks to New Orleans jazz and blues. Lots of Jelly Roll Morton, Dodds, Bechet, and Armstrong.

MISCELLANY: Lawrence H. Ban-

nister of the International Jazz Collectors directory, PO box 4, Malvern, Worcestershire, England, writes, apologizing for the lateness of the release of the directory. Expect to mail it out around October.

Reports on musicians are more than favorable from the "Q" lounge on Chicago's southside around 43rd street and Indiana avenue where Claude McLin, tenor; James King, drums; Wanda, piano, and Walter Spratley, bass, hold forth.

**COLLECTOR'S CATALOGUE:** T. Poolan, 22, Brampton avenue, Walker Estate, Newcastle-on-Tyne, 6, England. Wishes to get in touch with American jazz collectors. Keen on New Orleans and Chicago jazz.

John Speedy, 51, Ingleton road, Ward End, Birmingham, 8, England. Louis Armstrong fan wishes to write back and forth with American collector of Armstrong.

Peter L. A. Kelley, 11, Withington road, Wallasey, Cheshire, England. Wants to trade current Ambrose, Ted Heath, etc., records for American releases. Leads an English Dixie group made up of six pieces.

George Finlayson, 9 Kirk street, Leith, Edinburgh, 6, Scotland. Favors Ellington, Raeburn, and Gillespie. Desires to exchange views and opinions with American.

Cayrie F. Mikkola, Wecksellway 8, flat 6 (Lehto), Helsinki, Finland. A jazz trumpeter wishing to correspond in either English, Finnish, or Swedish.

J. E. Cox, c/o PO box 875, Salisbury, Southern Rhodesia, South Africa. Would like to strike up some sort of a barter system with fans of Cole and Kenton.

*Down Beat* covers the music news from coast to coast.

### Latin Tour Set

New York—Gilberto Valdez, composer, arranger, and conductor, sailed

with his band for a tour of the West Indies and South America. Toy La Mont, 18-year-old songstress and dancer, joined the group as featured performer.



George



VAUGHN MONROE



BERT PEDERSON



HARDER DOWNING



RICHARD LASALA



JIMMY MESSINA



# VAUGHN MONROE

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**LONDON LARGO**

**Everything Against Him, But Hoagy Wins Anyhow**

By STUART S. ALLEN

London—With the Andrews Sisters a hit at the Palladium, a new sensation was launched upon London vaudeville. Hoagy Carmichael sauntered onto the stage at the Casino theater, and by the time his first number was over, he had no need to worry about British audience reaction. Supported on the stage by an all-star British pickup group consisting of band leaders Nat Temple, clarinet; Frank Deniz, guitar; Joe Muddel, bass, and Billy Wilshire, drums, Carmichael's act consists of a half-hour of the songs he has written (and still forgets) and a line of patter which, for sheer casualness, would be hard to beat.

Indeed, one critic went so far as to suggest a billing subtitle of "Forever Ambler."

Everything Against Him

On opening night everything was against him, and all my previous remarks about the Casino bore fruit. Horrible production, frightful pit band accompaniment, and bad stage management all combined to put Carmichael at an instant disadvantage.

But his artistry won over the audience, and he has had to include encore after encore at each performance.

A new departure was the sudden programming by the BBC of a special Hoagy Carmichael hour-long broadcast from 11 p. m. until midnight on his fourth night in London.

**Named After Book**

Reckoned to be one of the best of its kind for a long time, the show was called *Stardust Road* (after his book) and included the Squadronaires orchestra, Reg Leopold's string ensemble, vocalist Carol Carr, the Casino quartet, and Hoagy.

Top radio variety producer Pat Dixon put the program on the air. Hoagy has written a new song called *King Be-bop's Dream* especially for his London appearance, but his two biggest hits are still *The Old Music Master* and *Hong Kong Blues*. He expects to get in several recording sessions in London before sailing for home.

Also in town before going to Italy, were Abner Silver and Benny Davis, who utilized their brief stopover to pen a few songs which they already have placed with publishers in this country.

Peter Maurice company has taken *She's a Home Girl* and *Just One Sweetheart*, while Sun, a Frances, Day, and Hunter subsidiary, has taken *Her Name Was Nina*.

The boys are expected to place other songs with British publishers and already have sold Feldman's on *The Irish in My Heart*, on which they collaborated with British song writer Michael Carr. After traveling through France, Switzerland, and Italy, Davis and Silver expect to set sail for home September 16.

**Maxine Adds Tunes**

Maxine Sullivan has added several traditional Scottish and English folk songs to her repertoire. Before returning home, Maxine expects to fulfill some continental dates still awaiting confirmation. She has done a few guest broadcasts and has appeared on *Band Parade*, one of the BBC's highest listening-average shows.

Ella Fitzgerald sails from America September 15 to begin engagement at Palladium for a month beginning September 27.

Former Skyrockets' conductor (it is

a co-operative band) Paul Fenoulhet (pronounced "Fenullay") has taken over the resident band spot on this three-band show and has instituted an unusual lineup consisting of trumpet, alto clarinet, tenor doubling oboe and bass clarinet, baritone doubling flute, four trombones, four violins, viola, piano, bass, drums, and guitar.

**Moffatt Tours**

Disc jockey Ralph Moffatt has left the Munich station and is currently touring British hospitals before returning home. His nightly *Accent on Music* program, Europe's most popular radio show, has been superseded by Mark White's *Masquerade 'til Midnight*, which is every bit as good and likely to keep up the fantastic fan mail pull established by Moffatt in two years.

After 11 weeks out of London playing seaside dates and one-night stands, Ted Heath has brought his band back to town for a series of suburban vaudeville dates.

**To Reopen Concerts**

With the band still drawing rave notices and with a host of new additions to its library, it reopens its season of fortnightly Sunday swing session concerts at the Palladium on October 3.

**Script Gives Jurgens A Jolt**



New York—Dick Jurgens looks perturbed by something in the script he and Margaret Whiting are reading at a rehearsal of the first of Dick's Friday night summer series for Coca-Cola on CBS. The Jurgens band will be at the Capital theater here until late September.

**Jump Band, Review Steal Sally's Thunder**

Winnipeg, Manitoba—Completing a tour of the western Canada summer exhibition circuit, the all-Negro revue, *Harlem in Havana*, played to capacity crowds here.

Headed by a clever quartet, The Four Notes, a be-bop vocalist a la Nellie Lutcher, and a 12-piece jump band, the show eclipsed other Royal American Shows attractions, including Sally Rand.

—Isobel Goundry

**250 Register For N.H. Music School**

New Durham, N. H.—Some 250 young persons from New England registered for the second annual New Hampshire Youth Summer Music school at the University of New Hampshire at Durham.

Charles A. Woodbury, Keene public school music supervisor, is in charge of the school. Some students came from out-of-New England states such as New Jersey and Pennsylvania.

**Aged Leader Honored**

Believed to be the oldest active baton wielder in the country, Elmer E. Wiggin, 87-year-old director of the Barrington, N. H., band, was honored on his birthday by the Rochester band in near-by Rochester.

The veteran leader, who has headed the local musicians for 68 years, led the Rochester band in a couple of selections as guest conductor.

Billy Note's dance band provided the music as Miss New Hampshire was chosen at the Carousel ballroom at Bedford Grove to compete in the Miss America event at Atlantic City, N. J.

Betty Taylor, blonde telephone operator from Rochester, won the crown.

—Guy Leagley

(Downbeat, July 28th—August 11th—August 25th)

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# SWINGIN' THE GOLDEN GATE

## Gaillard Puts On Show That Shames Big Name

By RALPH J. GLEASON

San Francisco—You don't often get an opportunity to rate top names in the music business against just another guy for ability, performance, and showmanship, but we had a chance recently. A well-known band leader was playing in town with a band that

he himself said was sometimes good and sometimes not. We won't mention his name because he might have had an off night when we caught him.

But what is important is that he is a name in the music business who doesn't put on as good a show, musically or otherwise, as three guys we saw the same evening whom he never may have heard of.

### Everyone Was Bored

He was bored, the audience was bored, and the band was bored. It was Friday night. As Mike Levin has

said in *Down Beat*, a reputation is only as good as its last performance. I'm convinced there probably are some excuses in this well-known leader's case so let's not rap him too heavily, but let's give a boost where it's due.

One of the other groups we caught that evening was Slim Gaillard's trio, and it's by far the best bit of musical entertainment you can find anywhere out here.

### Calm Down

Slim has been a problem child of the music industry on the coast for some time, but in the past few months he has been working various jobs around this area, and, no matter what the reason, the fact remains that Slim, night after night, is putting on a terrific show, whether there are only 10 customers or 100.

He's aided not a little by one of the best drummers, Bobby Ross, we have heard (for pop, too), a guy who's trav-

eled a long way from his birthplace, New Orleans. Tiny Brown, now ill in Los Angeles, is no longer with Slim, having been replaced by ex-Eddie Heywood bassist Ernie Shepard.

### Hipster on Program

At the moment, and for some weeks to come, Slim is playing opposite Harry The Hipster Gibson (who also has reformed, at least enough to show up fairly regularly) at the Actor's club.

At his present rate, Slim looks good for an extension of his long-term run in the Bay area.

**BAY AREA FOG:** Rumors about town say a group from New York has bought Harold Blackshear's old club on Fillmore street (dark since last December) and will reopen it this fall as Cafe Society Uptown, with strictly a name band policy.

John Sharpe Williams, who has the top program in this area and whose KWBR audience, in total, is probably the largest of any deejay operating around here, is setting up plans for an evening show. John may have to buy himself a station eventually, he's now on every afternoon and twice on Sundays.

### Carle Follows Rich

Frankie Carle followed Buddy Rich into the Edgewater for a week and then local leader, Bill Clifford, took over for weekends only. . . . Frank Folsome, RCA official, told a businessmen's group recently that a retail dollar volume of more than \$10,000,000 can be expected from the S. F. television field.

Howard Keith, ex-Goodman and Alvino Rey drummer, just closed a successful six-month engagement at the Bandbox in Redwood City with a mixed band, one of the few such deals to work

in this area. . . . Vernon Alley, bassist, working with Harry The Hipster at the Actor's club, nixed an offer to go on the road.

### Promotes Series

Dave Rosenbaum promoted a successful series of one-night stands with Sister Rosetta Tharpe and Sister Marie Night here and in Fresno, Stockton, and other California towns. . . . the California Theater club, now operated as a non-profit organization, has taken over as the town's favorite after-hours spot. Ted Merriman garners top talent nightly for the club, and it's the best place to catch visiting bandsmen.

Mabel Scott opened at the Club Lido following her Club Lashio date and is doing even better. . . . Walt Nobrigo combo in Fairmont's Cirque room being considered by Hollywood video scouts.

Joan Shepherd, owner-chanteuse of Oakland's Theater club, flew to Hollywood to vocalize with Capitol records' Paul Weston.

Lloyd Johnson is dickering with the Mills Brothers for a November date at the Kona. They were supposed to make the club some months back but couldn't fit it into their schedule.

Dick La Salle opens at the Fairmont hotel October 5 for four weeks. . . . Jack Fina returns to the Hotel Claremont in Berkeley for a ten-week engagement beginning February 1. . . . Les Poe, local pianist, now working in Fairbanks, Alaska.

Miltz Green opened August 10 at the Fairmont's Venetian room. . . . the same night Joe Sudy's band opened a ten-week engagement at the same hotel. . . . Bud Moore, who has had the house band at the Golden Gate theater for years, is now working at the State Line club while the Gate dispenses with live

## U. S. Music Biblio Catalogue Available

Washington, D. C.—A comprehensive bibliography of music available in the United States now is available through reorganization of the music section of the catalogue of copyright entries in Washington, D. C.

Beginning with 1946, the catalogue of registrations for published music has been issued separately from that of unpublished music. From 1947 on, it is published in enlarged format.

The catalogue includes not only music published and registered in the United States during the year but also music issued abroad and deposited here for copyright.

### shows.

Maurie Williams and Rod Wellborn, local trumpeter and trombonist, have formed a carpentry firm. . . . Lee Gorman, drummer, now managing a San Mateo sick room and party supplies and equipment store.

Pat Patton and the Frisco Jazz band gave a concert of *Early and Late Jazz* at the Oakland public library as part of a series of five free public concerts presented by Local 6, San Francisco and Oakland.

This is the second time Patton and his boys have done this. Their last free concert, in the Oakland museum some months back, was packed with bay area jazz fans who, spread among the mummies and relics of early California, wildly applauded the performance. This one was similarly well-attended.

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# Sarah Vaughan Vague As She Tries Harder To Be 'Successful'

Chicago—Sarah Vaughan wants to be a "successful" singer. "When everybody knows you" is Sarah's explanation of "success," and she thinks she still has pretty far to go. "But I'm trying harder than ever now," she says. "I think I've changed a lot recently, as far as stage presence and personality go," Sarah maintains. "I used to be scared stiff as a board."

About her singing itself, though, she was far from glib and seemed either unable or unwilling to explain why her

style was subject to what appeared to us to be abrupt changes in mood and approach, from one job to another, and during various periods.

### Audience Held Factor

It may be, as Sarah protested, that a singer is so affected by the size and attitude of the audience, and by her own problems and mood at the moment, that she will vary greatly in her interpretation of a particular song.

However, it's possible that Sarah is thinking about that word "success" and isn't quite sure about what it means and how she herself will attain it.

It is somewhat unfair, we admit, to press the point further and to speculate why our questions remained partially unanswered. Perhaps Miss Vaughan's explanation really did seem the only way she could account for what we regarded as puzzling inconsistencies.

### Always Something New

But, as Sarah herself said, she "is always trying something new." That some of the things she tries may not be pretty or meaningful is one thing Sarah would be the last to admit.

She fended our questions with the reminder that she was a "musician's singer" and that, although only persons unacquainted with musical technicalities preferred melody, her style of singing has become more accepted by "the people"—apparently those square melody-seekers—as time goes by.

According to the crowds at the Blue Note and Chicago theater here, where Sarah appeared recently, her audience

## Hoosiers Hear Davies Four



Chicago—Now at the Flamingo club in Moline, Ill., is the Jack Davies quartet, with the leader on tenor, doubling clarinet, and Chester McIntosh, piano; Gene Keppler, drums, and Robert Bonell, trumpet. Davies was the leader of the Indiana Kentuckians, a group which included Max Miller and Pete Daily.

is increasing tremendously.

But as far as we're concerned, we're almost too confused to care. Within the last three weeks we have heard a Vaughan who, one night, was almost effocatingly, commercially sweet—straight melody, and, at another time and place, a Vaughan who hit the highs and lows, and tangential points in between, with a force and roughness harsh enough to jar any ear. That this last phase also seemed to be commercial is something we can't explain.

### Still Another Sarah

And through it all persists the clear memory of still another Sarah, almost a year and a half ago, who managed to blend the melody and her very individual interpretation of it into what we were then convinced was "the end." She was a very shy Sarah then. She just walked up to the mike, smiled a little, and sang. No special stage presence at all.

—pat

## 88 Industry Gets Hypo From Radio

New York—the piano manufacturing industry, along with the piano teaching profession, has got a hypo from radio during the last year with the networks' accent on programs featuring the 88.

### Quartet Moves Up

The First Piano quartet moved in and sprang into the upper brackets of popularity on NBC and for the last several months has been in the coveted early Sunday afternoon spot with a rapidly increasing audience.

During the same period, ABC has been building a program built on lighter music by pop pianists, giving a Saturday afternoon airing to *Piano Playhouse*.

### Guests Augment

Regular features have been Cy Walter, Stan Freeman, and Earl Wild with name guests such as Teddy Wilson and Johnny Guarnieri each week.

Wilson, with regular shows on WNEW and WHN, also figures in the "grand" buildups.



Boris, old comrade—you have been found guilty of an unusual interest in the degenerate jazz of capitalistic America. Before you are sent to the salt mines, do you have . . . err . . . any good Dixieland records you'd like to dispose of?"

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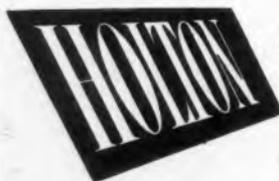


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### Antitrust Suit Slapped On Decca Discs

New York—The U. S. department of justice slapped an antitrust suit on the Decca record company, along with Decca Record Company, Ltd., England. The Electrical and Musical Industries, Ltd., also of England, was named as co-conspirator in the action which charges the defendants with planning and acting together to eliminate competition between themselves in all markets of the world, including America.

**OK Until Now**

Milton Rackmil, executive vice president of Decca Records, Inc., of this country, pointed out that "foreign agreements have been in existence since 1934, when our business barely had begun, and they have not until now been criticized."

Rackmil, acting as spokesman for the American firm, pointed out that the purpose of the government appears to be "to require the same freedom of action for us abroad as we enjoy here, and we are hopeful that we shall be able to adjust any allegedly restricted practices which, upon fuller consideration, may be found to exist."

**Talk of Meeting**

Until press time no further action had been taken though there was talk of a meeting pending between department representatives and the defendants, with an aim toward settling the matter without too much fuss.

The government charges the three companies apportioned the world mar-

### Cole Trio Signed For Supper Club Air Spots

San Francisco—The King Cole trio has been signed to appear with Peggy Lee on the *Chesterfield Supper Club* starting September 30. The trio finished a week at the Kona club across the bay in El Cerrito and has set a series of one-niters (Pismo Beach, September 23; Santa Barbara, September 24; Portland, September 27; Seattle, September 28, and Tacoma, September 29) before opening a two-week date at the Palomar in Vancouver, B. C.

Nat and the boys are slated for five consecutive appearances on the *Supper Club* following their September 30 opening. They will make approximately 18 or 20 appearances on the show before it goes off the air for the summer next April.

**Trio Gets Leeway**

Arrangements have been made to allow the trio leeway to leave the coast, do a theater tour of Ohio and the mid-west and then pick up the program again from New York. They're booked solid until mid-February at present.

Nat's new bassist, Joe Comfort, made his debut with the trio here. He's an ex-Phil Moore and Lionel Hampton musician, a native of Los Angeles and although there was little opportunity for rehearsal before the Kona club opening, Joe fitted in well with the group, and Nat was particularly pleased at the audience reception.

**Miller Plays Last Date**

Johnny Miller, who parted amicably from the group, played his last week with Nat at the Million Dollar theater in Los Angeles just before the trio opened at the Kona. Nat pocketed more than \$9,000 out of a \$25,000 gross at the theater.

Comfort was slated to join Nat's trio eight years ago when Wes Price, the original bass, went into the army. Uncle Sam intervened, however, and Joe, who had been jamming nightly with Nat at that time, spent the next few years in the army.

Nat says that Ashby and Comfort were always in his mind as replacements—his reserves—in case anything ever happened to Johnny Miller and Oscar Moore.

**Maybe Even Further**

"We'll be able maybe to go even further with the trio than we have done," Nat says.

He's very happy with Comfort. "He's a fine musician and a very flexible bass player," Nat says.

Opening night, they played so many numbers Comfort was unfamiliar with that Nat had to hum them to him in the dressing room between shows and rehearse as they went along!

In response to a question concerning rumors that he is planning a big band, Nat said, "What would I do with a band? We've just got this new trio working now. The music business is in the most difficult state in years. Wouldn't I be crazy to start a band now?"

**Always Wanted Band**

"Of course, I've always wanted a band. I've always wanted to be a band leader—I had one before, you know—but it's just something away back in my mind and far in the future. I don't know if I will ever have a band. Probably not."

"Right now all I'm doing is concentrating on the trio and working up numbers for the concerts we plan later this season."

—rig



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### Kazooist Makes Issue Of Tissue

New York—Recovering from a broken jaw, sustained in an automobile accident three months ago, Harry Ranch is pondering the idea of whether to resume trumpet playing when able, or stick to the kazoo, which he's been using during his recuperative period.

Ranch, currently in Columbus, Ohio, with his small band, which he bills as *Music With a Sense of Humor*, having adopted that monicker instead of his original, *Kernels of Korn*, has had his jaw wired since the accident and necessarily had to shelve his trumpet. The kazoo proved such a satisfactory substitute that, since making an issue of the tissue, the band has upped its income \$250 a date. Just what effect this will have on the future instrumental plans of James Spivak, Anthony, Sherock, and Butterfield is yet to be seen. There's still a paper shortage, you know.

# Peggy's Better Stage Presence Impressive

By JACK EGAN

New York—Several things struck us very strongly when we heard Peggy Lee during her recent theater tour. Among the most outstanding probably was Peggy's improved stage presence and delivery. A few years ago Miss Lee made her Los Angeles theatrical debut as a single, and the character was that they all loved Peggy. She had a terrific voice. But she was lost when she stood on the stage—didn't know what to do except sing.

If the same "experts" are still around, they might be interested in knowing, just for the record, that Peggy Lee not only has a terrific voice and still knows how to sing, but she knows what to do not only with herself on the stage, but also with those few thousand persons sitting in front of her.

Peggy's charm, poise, personality, and general approach, the latter being just a bit different enough from other gals to make her mannerisms even more refreshing, show the training of a trouper who's brushed up on some of the finer points of showmanship.

Our interview, however, consisted of subjects foreign to stage poise and the art of making persons pay money to see and hear you.

We got on the subject of song writing.

**Recalls Good Old Days**  
We played *Spellbound*, and Peggy relaxed on what the Paramount theater passes off on performers as a divan and recalled her days of retirement back in 1942 and how they were shattered to result in this!

It seems a guy named Carlos Gastel, who makes money by making stars out of persons, persuaded Peggy to make a record for Capitol. "Just one," he coaxed. Great little cozier that Carlos.

Peggy and her musical director-husband found nothing to their liking at Capitol so, in desperation, they went home and wrote two tunes, *What More Can a Woman Do?* and *You Was Right, Baby*.

Peggy, a poetry writer since her childhood days, wrote the lyrics; Dave wrote the melodies.

They cut the record, and it's still selling. That's why Capitol wouldn't let her stop writing more stuff with the "old man," and how come Gastel makes her leave that little home overlooking the Warner Brothers lot to beat her way through a theatrical tour in the eastern beat.

**From Where Manana?**  
Asked about the creation of *Manana*, Peggy smiled and shrugged her shoulders, a trick she must have learned from her old boss, Benny Goodman, who answers many questions the same way.

"We used to talk that way—David, Carlos, and myself," she said. "Kidding, of course, then we'd say 'manana' to everything. Then we wrote a song."

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Oh, yes, there are more originals coming from the Capitol shelves for immediate and early release, among them, *Don't Be So Mean to Baby*, and *I'm Not Gonna Let It Bother Me*.

# Every Jock A Woollcott

Chicago—There once was a time when disc jockeys played records and, except for introducing the particular artist or artists on the record plus perhaps a sentence on what was noteworthy about the disc, kept their mouths shut.

But some of them are branching out. They are becoming raconteurs, glib-tongued emcees, monologists, comedians. The height of this sort of thing possibly was reached here last month during the second installment of the disc jockey show at the Chicago theater.

**The Proof**  
It proved that as joke and story tellers, disc jockeys make pretty good disc jockeys.

Each of the four jockeys from local radio stations—Ernie Simon, Dave Garroway, Eddie Hubbard, and Linn Burton—introduced an entertainer or group of entertainers. Had it stopped at this, it would have been all right.

Dick (Two-Ton) Baker, Herbie Fields' combo, Sarah Vaughan, and Toni Harper were the attractions. And we're convinced the record audiences came to see and hear them, not the jocks.

**Tells Jokes Anyhow**  
However, each jockey, acknowledging that the crowds had not come to hear him, took up time telling weak-like-

# Ex-Service Pianist Opens Jazz Combo

New York—A new jazz combo, organized especially for a winter run at Met's Gardens in upstate Croton-on-the-Hudson, opens under the leadership of pianist Larry Burns Friday night.

Burns was alternating pianist in the coast guard wartime musical show *Tars and Spars* and in the band about the USS Hodges. In addition to Burns, the unit consists of Eddy McGinnis, drums; Gege Renza, alto sax; Eddie Greiner, guitar, and Johnny McElroy, bass, all Westchesterites.

Through such clutter, the professional part of the show stood up well, especially in comparison.

Music maker Baker bounced, scatted, gurgled, effervesced, and pianoed through a trio of numbers, winding up with his baby-talked "I'm a Lonely Little Petunia in an Onion Patch." His singing mostly is off key, his piano playing adequate, and his style mindful of a poor man's "Fats" Waller.

Sarah Vaughan had her way pleasingly through two numbers and seemed just warming to the task after *It's Magic*. But that was all.

**Herbie Leaps**  
Herbie Fields, who plays better clarinet than tenor sax and leaps higher than most musicians, received excellent support on the lightning-fast *Flyin' Home* from his trumpet and guitar men. Ensemble work of the combo was tops; solos, even Fields' with marvelous facility, seemed uninspired.

Saved until the last, Toni Harper, the Candy Store kid, came close to stopping the show as probably was expected. She didn't quite do it, but it was pleasant and different listening even though some of her amateurish stage mannerisms appeared hastily learned and probably never should have been taught in the first place.

Just let her sing. She kills them with the *Candy Store*. —doc

# Mouse Runs Rampant In K. C. Music

Kansas City, Mo.—Perhaps the date-line for this should be Kansas City, Misery. Most of the city's ace jazzmen are laid off or working infrequently. The favorite song is something about a woodpecker. The story behind the present situation lies in the fact that many of the spots that used to employ live talent have knuckled under to the juke box.

In many of the remainder, the owners are calling for musicians to make with the mouse music.

**An Exception**  
One notable exception to this situation is "Tootie" Clarkin, of Tootie's Mayfair, in Dodson. He consistently has presented the best in jazz at his club, featuring in recent weeks Charlie Ventura, Red Rodney, Red Norvo, Anita O'Day, and most recently the Windin'-Stewart-Ammons combo.

A new type of jam session recently was organized at the Art Institute. The town's ace blowers gave out on the

auditorium stage while art students sketched and painted.

The affair was so successful it will be repeated next summer on a larger scale.

**Combo Carries On**  
Jimmy Keith's six-piecer continues at the College inn downtown. Bassist Roy Johnson left recently to join Lionel Hampton. However, Keith came up with another fine man in Winston Williams.

Ray Hatfield, veteran saxist who blew with PeeWee Russell and Jack Teagarden way back when, now working here as a musicians' CPA. Besides straightening income taxes, Jay still plays, filling in last week at the Flamingo.

Boogie woogie still has a strong pull here with the noisier set, with Julia Lee returning to Milton's for her 15th year. Joshua Johnson at the Interlude and Jeanne Leitt at Stubb's. Be sure to get a table within 10 feet of the piano or you won't hear any music. —Bruce Mitchell

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# DIGGIN' the DISCS with Tom

## COMBO JAZZ

### Benny Goodman

Love Is Just Around the Corner  
Cherokee

Perhaps these are two of the small band sides for Capitol that Benny is reported to be not too happy with. Matter of fact, they aren't really up to snuff, but compared to what's around today they're at least among the better buys. You wouldn't say that the great man is turning to bop, particularly in his own playing, but you certainly can

hear more and more traces of it in the over-all makeup of his records.

Don Lamond adds a definite touch of it to these sides with his abrupt accenting and Jimmy Rowles' pianistic thursly are patterned also. Benny leads off with a fairly straight solo on Love with Norvo's vibes in support. Piano gets most of No. 2, and it and the Al Hendrickson guitar chorus are worthy of ear cocking.

Benny's bridge at this point is the best thing he does on either side. The takeout is one of those clarinet, guitar, and vibes riffs. Benny is jamless on the Cherokee opener, too, but you can divert your attention to Norvo in the

background and hear some great jamming. The piano chorus is only fair, and Benny's further solo contribution is perfunctory to the point of being deliberately careless.

But, brother, for small combination jazz you still have to do a lot of looking to better even the mediocre efforts of Goodman. And you may as well know (as if you didn't) that for 12 years I have cast my "Best Soloist" ballot vote for Benny and plan to continue to until something better comes along. (Capitol 15166).

### Big Sid Catlett's Band

Henderson Romp  
Just You, Just Me

Big Sid was one of the few remaining

## Symbol Key

- ♪♪♪♪ Tops
- ♪♪♪ Tasty
- ♪♪ Topid
- ♪ Tedious

jazz musicians who hadn't fronted a jam session for Capitol and though he's great shakes as a drummer, the dedication didn't do enough for this coupling. Horace Henderson was on the date, which explains the credit on Romp even though it's only a straight blues with

choruses and no written arrangement. Guitar and piano have fair choruses, and you'll be amazed at the well-played, trickless tenor chorus by Illinois Jacquet which is proof enough to these ears that he can play good jazz when musicians are the only audience. The last chorus is marred by a bad balance.

Just You, a well-merited favorite among the big shots, opens with a Joe Guy trumpet solo that is good and would have been even better if he'd got to play another one before sitting down. Bumps Meyers' Hawkish tenor is the equal of Jacquet's, but drum solos you may keep—even Big Sid's. Both these sides just miss being three noters. (Capitol 15177).

(Modulate to Page 18)

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# DIGGIN' the DISCS

with Tom

(Jumped from Page 17)

## Arnett Cobb

Arnett Cobb is one of the brighter names along jazz's Chautauquian circuit, is another too frequent screamer who can play an idea or two when the spirit and not the box office moves him.

When the *Boogie* side, for example, starts out at its comfortable six-eight tempo it appears to be headed for strictly a Louis Jordan novelty, but Cobb's good tenoring and the high but mighty tram chorus (A. King) lift it above the level of mediocrity.

*Blows* is a spanking good side—an up tempo thing with spirited solos by Cobb and King and a driving beat throughout. Arnett blows a few high trills near the end like he was going for 1300 jazz concert bucks, but after all, the guy has to have some laughs. (Apollo 781).

## "Little Brother" Montgomery's Quintet

The Little Brother has a tavern-styled five-piecer with all the happy and enthusiastic approach to be jazz hot that many such combos have—and unfortunately all the roughness, too.

Over a couple of brews and some juke box competition from the next room it doesn't matter a heck of a lot, but left to stand on own feet on record it leaves something to be desired. Featured trumpeter Lee Collins has the touch of Louis in his style and Oliver Alcon seems to have chosen PeeWee Russell as at least a partial model.

*Agoo* opens with trumpet and then goes into a vocal by Little Brother in his tremulous blues shout style which has the ingredients of a Jimmy Rushing-Tex Beneke combination. *Ritmo* opens with a Latin beat—graduates into a four-four and back into 'tother.

Lee has some good ensemble moments and Collins takeoff, while *Woman* is another blues style opus. At least the boys don't get messed up with a bunch of bad pop, which is rather a common ailment nowadays, and they kill the people in person, we hear. (Century 4009, 4010).

## Harold Bostwick

The name is unfamiliar, but Bostwick sounds as though he might have lifted from one of those big movie studio orchestras between dubbings for a quick session on wax. His style is lace curtainish and full of difficult if pretentious meanderings up and down the keyboard sans either a rhythm section or rhythm.

His only straight tempoed efforts come in dribs and drabs, mostly in *Oceans*. Nevertheless, he is a surefooted and schooled pianist, and what he does is done well. (Jewel album series D-20).

## Bob Laine

As it develops, this and the records fore and aft are part of a piano album by Jewel featuring three different pianists and the same number of styles. None are "combos," and only the following (Schaefer) is really "jazz." Laine has tremendous technique and the good taste to go with it. This *Moonside* of his, which he knocked off himself, has some wonderful ideas.

It's a sort of interlude, concert style in scope but modern and melodic, and he plays the pants off it. *Blues* is a novelty solo in tempo and cutish if not inspiring. It's quite a kick, though, these days of mediocre shellac to run across something startlingly good from someone you had known little or nothing of before. (Jewel album series D-20).

## Hal Schaefer

Schaefer is the modernist of this triumvirate, and if you like augmented 57ths a la Tristano, you may prefer this 88er's efforts to those of his companion's though he doesn't measure up to our boy Lennie quite yet.

*Love* is the more conventional of the two, and though Mr. S. has ideas aplenty and good technique, his stuff lacks continuity with its Wilson-to-Tatum-to-Garnerines. Even the kitchen sink found its way into the Gershwin stint, and he shoulda left it out. *Love* is a very good side, more cleanly played and with some voicings that will rub an ice cube down your back.

(Horrible thought: What if these three records were performed by the same guy—a sort of Jekyll and Hyde of the piano)? (Jewel album series D-20).

## Joe Bushkin

Joe's *Boogie* isn't much different from Pinetop's, Cleo Brown's, Albert Ammons', or Joe Goose's, but to boogie dis-

ciplines that won't make any difference. It's strictly a piano side with only brief guitar, Barney Kessel's, at the beginning and in a tag game at the end.

Ditto the *Indiana* side, which is capably played jazz but gets tiresome because of Bushkin's exclusive preoccupation with single note melodic line. Signals check. Here's another side from that Jewel album of which I got naught but paper covers. (Jewel album series D-20).

## Joe Lutcher

*Bagdad Bo-Bo* is a Lutcher creation, a moderately slow original on an off-beat riff, with room only for a couple of ensemble and an okay tenor chorus. *Toodle* has good tenor, excellent block chord piano and Lutcher's alto in between the vocal toodle-oo's which were thrown in for the nickel droppers. (Capitol 15170).

## BAND JAZZ

### Sy Oliver

*Believed in Me* is in contrast to the last things we've heard associated with the proud name of Oliver, is more like it—the good old days, that is. It's a big band original, and the intro with its change of pace, which shows off a gutsy brass section to its best advantage is a real here-I-come.

A Harry Carney-carboned baritone takes the first chorus followed by a tenor solo with brass grub beats in support. The ensemble chorus thereafter is solid and cohesive though drums come through too prominently. *Believed* is a sad, sad ballad and it makes neither vocalist Henry Wells nor the listener anything but sleepy. (MGM 10255).

### Sam Donahue

*September in the Rain* There are precious few bands left that

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you could list under our old "Swing" classification, but the Donahue band is definitely one of them—and for them it would almost be worth reviving that more generic term. Okay, so I like swing.

I like, as in *Constellation*, a full 32-bar sax chorus without the brass section sticking its nose in every bar and a half to emphasize a point. And I particularly like the crisp, heads-down performance that means the men are really enjoying what they're playing.

*September* is taken at a slower tempo with a choppy phrased opening ensemble and eight apiece later on for tram, saxes, and piano. The flipover is a slightly better side but not quite enough for the top rating.

For one thing, it would be a wonderful deal if they could get Kenton to act as recording engineer on such dates. The band isn't as sharply defined as it should be. (Capitol 15172).

## DANCE

### Harry James

*Every Day I Love You*  
*There's Music in the Land*

You can't much blame arranger Ray Conniff, who is getting most of Harry's ballad and novelty stuff for the end result of these two, because he had mighty little to work with. Nevertheless, ensembles like the final one on *Land* seem to be getting tied down to too much of a formula.

Unison trombones blatt out the lead while trumpets work with the saxes as a section, and over it all Harry blows. Day has a trumpet on the opening chorus and both are sung by Marion Morgan. (Columbia 38245).

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Album rating—J J J

Despite the back to Lombardo movement with all it implies, this is a well-done album of college pep tunes. And one of the best things about it is the selection of material which includes neither Notre Dame or even one representation of the Big Nine which, of course, are usually the sum total of most such medleys.

There are two songs to a side and each includes either an ensemble or sax chorus followed by a unison band vocal. It sounds as easy as falling off a log, but these sides are in direct contrast to the usual sloppy presentation of college tunes, and you gotta hand it to the guy

for turning out a really workmanlike job. And that cover design will kill you. It's wonderful! (Capitol album CD-95).

Jack Fina

12th Street Rag, Mama's Gone Goodbye, The Freddy Martin alumnus actually has a well-rounded, boom-chick dance band, but there is no point whatsoever in encouraging a return to the dark ages of dance music whether it be Mooney, Fina, or who have you? Rag is out-and-out corn, a real golden bantamweight without illusions, and Goodbye is much in the same vein. Both feature the leader's piano, of course, and it's a pity to throw it away on such trash. (MGM 10251).

Elliot Lawrence

If I Could Be the Sweetheart of a Girl Like You, Box 155, There is a stratospheric brass sock figure after the tenor choruses on Lawrence's riffer Box 155 that will give you just the merest glance at the potential of this band that never quite developed. It's a pitifully small tidbit for those of us who are bemoaning the shortage of good wax, but it still holds the door open on the hope that either Columbia will allow the band to put down some of the things it can do or that Law-

rence will pull the cork on his arrangers and band and let the jazz flow where it may.

The rest of Box is fairly pleasing with its kin to a Thornhill special and it's earworthy tenor chorus which, incidentally, is nearly crowded off the platter by a cluttered background.

The ballad part of the coupling is a throwback to nickelodeon days and spots a slow vocal by Jack Hunter and a pepped up one, Helen O'Connell inspired, by Rosalind Patton who sings, on this one at least, painfully sharp. (Columbia 38264).

Ray McKinley

Babama Mama, All the Way From San Jose, Back when I was torn between McKinley and Krupa as choice for the universe's greatest drummer, I never thought that Ray would ever turn song writer in such an underhanded way as this. Babama with its unoriginal lyrics ("she's a mechanized, mobile, one-gal show") and third-grade composition is a poor excuse even for making money.

There's a commendable Bird-like alto solo after the vocal, but that is all, brother. Jose is a Sautered-up piece of Latin Americana, but the arrangement is too far ahead of the tune for a more favorable rating. The label says Ray sings the vocal, but five will get you ten that he didn't. Those in-the-cracks brass off beats in back of the vocal are top drawer. (Victor 20-2993).

Ralph Font

Rumba Gallega, Tea for Two, Font's is a rumba band, and his men play with the happy sort of abandon that has worn off most stateside bands. They get a spirited rumba beat, a brilliant blend in their sax section, and have, in addition, on Gallega a Latin American counterpart of our own—Ziggy Elman. Tea is performed as a rumba also, but it jerks too much. (Apollo 1126).

Barclay Allen

Muchachita, Loch Lomond, It Began in Havana, Nola, The mile-a-minute fingers of another Martin graduate get a lot of variety out of a good guitarman, drums, and bass, but you'll need an appreciation of the light, lacy things in dance music

to crave these couplings.

Muchachita is a rumba with first piano, and then guitar plus Allen noodlings. Lomond swipes a few dubbed-in bars of a bagpipe band for its intro and then four-fours it the rest of the way. Allen gets as close to jazz as he cares to on this side with a stint that borders slightly on the Mel Powell jam.

Havana is the kind of Cuban style that fits him best, however, and is the best side for our dough. Nola in long meter has been done before. (Capitol 15168, 15130).

Dolph Traymon

Manana Rumba, Sindbad the Samba, More Cuban fare by a firmer hand in a style that is reminiscent of Jan August's brittle playing. Manana is a slow rumba, and Sindbad of the outrageous pun is a double swipe, part Marche Slav and part Scheherasade which starts as a slow rumba but is graduated into an up tempo samba. The recording is shallow. (Gem 1503).

Alvino Rey

Spanish Boogie, I Wish I Had a Girl, Spanish is an adaptation from Carmen's Habanera and is rather an interesting arrangement exceptionally well-played by the exceptionally well-heard Rey crew. Its spots Alvino's git and is implemented all along the line with traces of boogie, hop, and Barbour (Dave). Girl is pure schmaltz strictly for the late tavern trade sung by Jimmy Joyce and the Blue Reys, who sound somewhat like out-of-tune Merry Macs. (Capitol 15167).

Xavier Cugat Samba With Cugat

Copacabana, Papa Knows Mary Ann, In Chi-Chi-Castemango, Tico Tico, Brazil, Album Rating—J

It's hard to tell which is the flossier—the album notes or the music. The notes say among other things that when Cugie and his men take up their instruments, people positively stream on to the dance floor to begin the graceful, halting dances of the land below the border.

Further, it says that there often flashes "the wild, untamed cry of the jungle"

—only it doesn't say where. Anyhow, the records and the notes do complement one another, and if you're intrigued by the brand of whole wheat milk toast that Cugat dishes up Cuban style, this is about as good a collection as is to be found. (Columbia album C-165).

Janja Datsko Gypsy Dreams

Romanian Rhapsody, Parts 1 and 2, Tachanka, As the Gato, Yablachko, Caucasian Dances

Album rating—J J

You've really got to dig gypsism to get with the multi fiddlings of Janja and his hoity toity gang of string men. However, they do get a maximum of zealous sparkle into their work, and the boys display some pretty apt fingering on some of the sides—the Caucasian Dances, for example.

On others, they get a trifle careless, but who cares for intonation when the teeth are flashing and the skirts swirling—which by the way, are the principal missing ingredients. Yablachko is first rate, too. (Capitol album CC-100).

VOCAL

King Cole Trio

Little Girl, Baby, Baby All the Time, There's no denying that all the Cole from Newcastle is mined in exactly the same manner these days, but even though the pattern is the same, it's still good music. Try playing one of the King's records immediately before or after that of any other similar group except Page Cavanaugh's and the comparison is almost painful.

Nat must have had a cold when he cut Girl because his voice sounds more like a good imitation than the real thing. Good piano on this side and ditto Ashby's guitar. Baby has a more lifelike and delightful Cole vocal, and the guitar chorus is impeccably tasty. (Capitol 15165).

Dinah Shore

Love That Boy, This Is the Moment, Almost everything about Moment is slick. It's a lovely melody, the stringy backing is full and delicate, and Dinah sings as well or better than she ever does with nary an affectation. Boy is something good in the way of contrast—a rhythm tune of little consequence, but the band backing is good, and Dinah does it well. (Columbia 38260).

Herb Jeffries

Beyond the Stars, A Woman Is a Worrisome Thing, Both of these are disappointments. Stars because it's a sad tune and doesn't inspire much of a performance from the Jeffries pipes and Woman because he bends more notes than Shaw ever did. And it doesn't sound good even from Herbert. (Exclusive 1199).

Johnny Moore's Three Blazers I'm Looking for Love Huggin' Bug

This is Johnny Moore's trio, but why it isn't Charles Brown's, who gets all the vocal and piano choruses which make up 90 per cent of most sides, we'll never know. (Exclusive 1098).

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TELEVISION NEWS

# Scott Adapting Quintet For Sight Entertainment

New York—Musically, television is wide open. That's the observation of Raymond Scott, who has been spending his time, since finishing his chores at the Edison hotel, concentrating on adapting his tricks in music for sight as well as sound appreciation. "Nothing is happening now with bands," says Scott, "and it won't until someone presents music that is eye as well as ear catching."

"Unless that is done, music will be put back 25 years, right into the orchestra pits, with all bands on video serving merely as accompanists to performers."

To Use "Quinter"

Scott's immediate plans call for the use of his quintet (which always has more than five men), using name musicians. He believes that the use of all-star sidemen, who can perform as well as play, will warrant focusing cameras on them during their performances. However, he does agree that to keep the attention of the audience, the performance of each man must be brilliant.

It is generally conceded that name bands will not find their niche, with or without the brilliant presentations, on TV until something resembling a coast-to-coast network is established. The prices asked and required by name band attractions hardly warrants their use by sponsors for mere six-station hookups.

On Its Way

Herbert W. Ackerberg, vice president in charge of station relations at CBS, commenting on the prospects of larger network facilities, said, "The presence of Los Angeles and Atlanta on our list of CBS outlets prompts the question: Is transcontinental network television broadcasting here? It is not, although it is on its way."

"Our eastern seaboard coaxial network coming through Cleveland, Toledo, and Detroit, before the end of 1948, will hook up early next year with a regional microwave network connecting Indianapolis, Louisville, Cincinnati, Dayton, and Columbus." This will grow, he points out, through 1951, when the network should have at least 80 stations, coast to coast.

NBC, also building up its Atlantic coast network first, begins operations in Atlanta the end of this month. As columnist Ed Sullivan, himself a new TV star, states, "At first, television will travel south to the coast." That's doing it the long way, but that's doing it.

Get Into Television

Sonny Werblin, MCA exec, told Sullivan his agency wants all its acts to get into television. Sullivan quotes Sonny as saying, "Now is the time for them to learn all about it and get in on the ground floor."

Sonny backed up his words with action, building a series of proposed TV shows for presentation to his prize associate, the Coca-Cola company.

It is said the plan calls for preparation of five suggested shows, one of which, done by a name band, already has been made by Tommy Dorsey.

The TD opus, a half-hour stint, was labeled, *Look for a Star*, with the amateur program idea as a theme. Dorsey acting as emcee, and the band, shown in the background, alternating with the "future stars" with some of their standard and pop selections.

"Pops" in Act

Paul Whiteman has put in a few cents' worth, too, jolting down the fact that new techniques of musical presentation will have to be developed.

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# New Zealand Jam Sessions Won't Quit

Wellington, New Zealand—Despite the comparatively meager supply of jazz records here, swing and jazz clubs have sprung up in many cities and in provincial towns all over the country. These clubs organize jam sessions, which usually are inspired shows—the only trouble being that no one wants to quit. The dearth of jazz records is no joke. At present, discs by Bing Crosby, Vaughn Monroe, Frank Sinatra, and Dinah Shore are the favorites.

Recordings by Stan Kenton or Dizzy Gillespie and others of the modern school seldom are heard, and no be-bop musicians have been heard here personally—at least the music never was presented to the audience as bop.

These Aren't Heard

Among the many good vocalists never heard here on records are Billie Holiday, Sarah Vaughan, Nelie Lutcher, and Frankie Laine.

Availability of records still is restricted—even more so since Australia has voted against importing American records without their having first been repressed somewhere in the United Kingdom.

However, the situation isn't as bad as it was during the war when it was common to stand in line up to 2½ hours to get some rather mediocre discs.

No Disc Backlog

Now, at least, records are available for a couple of months before they are sold out, not to be stocked for a long time thereafter. Demand continues to exceed supply, and the record companies haven't been able to build up backlogs in warehouses.

In the local music business here, the only bands that seem to be making enough money to pay expenses and have a bit left over are those of six or seven pieces. They cater almost exclusively to dancers.

The musicianship of these groups is of a reasonable standard but seems to lack just the little extra needed for a polished performance.

New Zealand singers may be given a chance to record soon, for A. J. Wyness, a director of World Wide Gramophone Recording company, has arranged for importation of the recording equipment from Britain.

—N. E. Christophersen

# 'Be Or Bop' Is Fine Catalogue

A 24-page booklet on the latest in modern music, *To Be Or Not To Bop*, has been published in Harlem, with an eye toward acquainting the public with this style of playing and, perhaps to generally promote it. It probably will fall short in both these objectives, but it will serve as a good handbook for the devotee of be-bop.

The booklet, authored by Nard Griffin, contains the inevitable oversight in almost any discussion, verbal or printed, of bop, neglecting to define same, though it does give a brief sketch of its background. The layman, therefore, will not find the answer to his question, "What is be-bop?" in this publication. However, he will receive a comprehensive list of bop recordings.

The booklet should find a place on the desk of any Dizzy fan or fanatic.

Here, he and Scott seem to agree. The ABC musical director suggested camera tricks, comedy, and novelty bands.

Perhaps his ideas were best illustrated in his portion of the premiere of his network's New York TV outlet, when the program, televised from the stage of the Palace theater, was brought to a close with the playing of *Rhapsody in Blue*. Whiteman conducting, Earl Wild at the piano.

Various trick effects, including the use of two cameras at once, were employed. While the results weren't sensational, they proved to be a step in the right direction in the presentation of name bands. For the playing of this one number, Paul used 45 musicians.

Waldo Mayo, who dates back a few years as an orchestra conductor in radio, having been regular batoneer on the old *Capitol Theater Family* with the late Maj. Bowes, has come back with a series of TV package shows which he is producing here.

The Korn Koblbers are riding the inside track for a buildup on NBC's local video outlet.

Kyle MacDonnell, the first leading beauty of television, came up with still another series, this over NBC, entitled *Girl About Town*.

Trio Featured

In addition to the blonde singing star of the Broadway musical, *Make Mine Manhattan*, the series features the Norman Paris trio, reviewed in the *Beat* a few issues ago, and Johnny Downes, legit theater juvenile.

The disc jockey situation on television remains generally unchanged, with Stan Shaw, the original delivery man on the old *Milkman's Matinee*, being

Records Discussed

One or two of these platters are brought into the program and discussed. Otherwise, the only semblance of disc jockey is on the sign-on and sign-off and the appearance of turntables and a platter library in the background in some of the shots. Stan, himself, turns in a commendable performance.

Another disc jockey also made his bow on television but as a switch from the conventional. Here the jockey, Barry Gray, appeared as guest star on the program of a singer, Alan Dale.

—jcg

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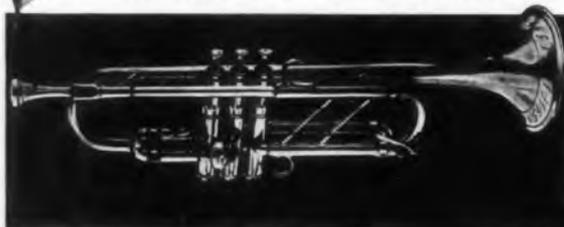
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# Where The Bands Are Playing

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**A**  
 Anthony, Ray (Royal) Baltimore, Out 9/9, t. (Apollo) NYC, 9/10-9, t. (Howard) Washington, D. C., 9/17-23, t. (Deshler-Wallick) Columbus, O., 9/27-10/24, h. Argueo (Young's Gap) Parkville, N. Y., Out 10/3, h. Arnold, Murray (Cleveland) Cleveland, h. Averre, Dick (Gibson) Cincinnati, h.

**B**  
 Back, Will (Trocaadero) Henderson, Ky., 9/7-23, nc. Banks, Dave (The Pit) Jackson, Tenn., nc. Barnett, Charlie (On Tour) MCA. Barron, Blue (Tavern-on-the-Green) NYC, 9/6-13, r. Basic, Count (On Tour) MCA.

**C**  
 Calloway, Cab (Blanco's Cotton Club) San Francisco, 9/15-10/5, nc; (Last Frontier) Las Vegas, 10/8-21, h. Carle, Frankie (Orpheum) Omaha, 9/10-16, t. (Riverside) Milwaukee, 9/23-29, t. (Rivoli) Toledo, O., 10/7-10, t. Carlyn, Tommy (Tranon) Chicago, 9/7-10/17, h. Cavanaugh, Dave (Last Frontier) Las Vegas, Out 10/7, h. Cavallaro, Carmen (Paramount) NYC, t. Claridge, Gay (Martini) Chicago, r. Clinton, Larry (On Tour) GAC. Coogan, Norman (Erin) Atlantic City, 9/10-10/15, h. Coleman, Emil (Beverly) New Orleans, 9/9-12/8, cc. Comfort, Earl (Ritz-Carlton) NYC, h. Cooley, Spade (San Antonio) San Antonio, h. Correa, Eric (Biltmore) Dayton, O., Out 9/11, h. Courtney, Del (Ambassador) L. A., 9/7-10/3, h. Cotter, Tommy (Hi-Hat) Lowell, Mass., nc. Cottle, Gene (Rainbow Terrace) Philadelphia, h. Cugat, Xavier (Aragon) Ocean Park, Calif., Out 9/12, b.

**D**  
 Dale, Jimmy (Savoy) NYC, Out 9/10, b. Davidson, Trump (Palace Pier) Toronto, b. Davis, Tiny (Astor) Baltimore, Out 9/20, nc. Donahue, Al (Totem Pole) Auburndale, Mass., b. Donahue, Sam (Blue Moon) Wichita, 9/10-12, nc. Dorney, Tommy (Fair) Reading, Pa., 9/12-17. Duchin, Eddy (Waldorf-Astoria) NYC, In 9/30, h. Duffy, George (Statler) Washington, D. C., h. (Statler) Boston, In 10/1, h. Dunham, Sonny (Blue Moon) Wichita, 9/17-19, nc; (Roosevelt) New Orleans, 9/29-10/28, h. Dunn, Michael (Mayflower) Washington, D. C., Out 10/14, h. D'Varga (Mocambo) Hwd., nc.

**E**  
 Ebeling, Bill (Woodlawn Villa) Kaunonga Lake, N. Y., Out 10/4, h. Eberle, Ray (Steel Pier) Atlantic City, 9/13-19, b; (Roseland) NYC, 9/23-10/20, h. Edwards, Jack (Wardman Park) Washington, D. C., b. Ellington, Duke (Rajah) Reading, Pa., 9/16-18, t. Elman, Ziggy (Palladium) Hwd., b. Everett, Jack (Oaks) Winona, Minn., 9/14-23, nc.

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 George Smith—Alto M—Clar. M. Columbia Studio  
 Jimmy Rudge—Alto O—Clar. O, N.B.C. Staff  
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 Tommy Mace—Clar. OO, Free Lancing  
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 Corky Catocara—Clar. OO with Harry James Orchestra  
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 Matty Matlock—Alto O with Paul Weston Orchestra  
 Abe Most—Clar. O—Alto O with Les Brown Orchestra  
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 Herbie Haymer—Bari. O, Clar. MM with Paul Weston Orchestra  
 Sam Marowitz—Clar. OO with Paul Weston Orchestra  
 Claude Lakey—Alto OO, Clar. OO In Route  
 Gus Bivona—Clar. OO, M.G.M. Studios  
 Mathon Clark—Alto O, Clar. O Paramount Studios  
 Jack Dumont—Alto MM, Clar. O, C.B.S. and N.B.C.  
 George Weidler—Alto OO, Clar. O with Stan Kenton Orchestra  
 Walt Weidler—Alto OO, Clar. O with Charlie Barnet Orchestra  
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**F**  
 Featherstone, Jimmy (Muehlebach) Kansas City, Out 9/14, h. Ferguson, Danny (Robert Driscoll) Corpus Christi, h. Fields, Herbie (Silhouette) Chicago, nc. Fields, Shep (On Tour) GAC. Fitzpatrick, Eddie (Mapes) Reno, h. Foster, Chuck (Penbody) Memphis, 9/27-10/31, h. Fotine, Larry (Sunset) Almonson, N. J., b. Fulton, Jack (Chicago) Chicago, t.

**G**  
 Garber, Jan (Biltmore) L. A., h. Gillespie, Dizzy (Billy Berg's) Hwd., nc. Glidden, Jerry (Congress) Chicago, h. Grant, Bob (Versailles) NYC, nc. Green, Wayne (Oh Henry) Chicago, b; (Lake Club) Springfield, Ill., 10/15-11/4, nc.

**H**  
 Hampton, Lionel (Blanco's Cotton Club) San Francisco, Out 9/14, nc. Harman, Russ (Mentor Beach) Mentor, O., b. Harold, Lou (Bal Tabarin) NYC, nc. Harpa, Daryl (Carnival) Minneapolis, Out 9/23, nc. Harrison, Cass (Wardman Park) Washington, D. C., h. Hawkins, Erakine (On Tour) MG Hayes, Carlton (Rice) Houston, h. Hayes, Sherman (On Tour) MCA. Hays, Billy (Bowery) Philadelphia, nc. Herbeck, Ray (Schroeder) Milwaukee, Out 9/13, h; (Muehlebach) Kansas City, 10/13-11/9, h. Herbert, Ted (Casino) Hampton Beach, N. H., Out 9/18, b. Herman, Lenny (Astor) NYC, h. Herman, Woody (Riverside) Milwaukee, 9/17-13, t. Himber, Richard (Biltmore) NYC, h. Hisey, Buddy (Neil House) Columbus, O., Out 9/11, h. Howard, Eddy (Aragon) Chicago, 9/14-11/7, h. Hudson, Dean (Joyland) Lexington, Ky., Out 9/9, b; (Bill Green's) Pittsburgh, 9/13-26, nc; (Meadowbrook) Cedar Grove, N. J., In 9/28, rh. Hudson, George (Harlem) Atlantic City, nc.

**I**  
 Hummel, Ray (Silver Slipper) Memphis, Out 9/19, nc. Hutchinson, Basil (Catalina) Catalina Is., nc. Hutton, Ina Ray (Lookout House) Covington, Ky., Out 9/28, nc.

**J**  
 Jackson, Bull Moore (On Tour) MG. Johns, Al (Dragon Grill) Corpus Christi, nc. Johnson, Buddy (On Tour) MG. Jones, Spike (Cave) Vancouver, B. C., 9/10-22, nc. Jurgens, Dick (Capitol) NYC, Out 9/22, t.

**K**  
 Kassel, Art (Lake Club) Springfield, Ill., 9/10-23, nc. Kaye, Sammy (Coliseum) Houston, 10/2-10. Kent, Peter (New Yorker) NYC, h. Kenton, Stan (On Tour) GAC. Kinney, Ray (Lexington) NYC, h. Kirke, Andy (On Tour) ABC.

**L**  
 Lande, Jules (Ambassador) NYC, h. LaSalle, Dick (On Tour) WMA Lawrence, Elliot (Meadowbrook) Cedar Grove, N. J., 9/9-26, rh; (King Philip) Wrentham, Mass., 9/28-10/2, b. Leighton, Bob (Pia Mor) Kansas City, 9/15-26, b; (Rainbow) Denver, 10/5-21, b. Lewis, Ted (Latin Quarter) NYC, 9/12-11/6, nc. Lombardo, Guy (Statler) Washington, D. C., 9/15-25, h. Lombardo, Victor (King Philip) Wrentham, Mass., 9/14-18, b; (Edgewater Beach) Chicago, 10/22-11/18, h. Long, Johnny (King Philip) Wrentham, Mass., 9/28-10/2, b. Lunceford, Jimmie (Howard) Washington, D. C., Out 9/9, t.

**M**  
 Malkin, Norm (Chi Chi) Riverside, Calif., nc. Martin, Freddy (Waldorf-Astoria) NYC, h. Masters, Frankie (Palace) San Francisco, 9/16-10/27, t. McCoy, Clyde (On Tour) GAC. McGee, Johnny (Wagner's) Philadelphia, b. McKinley, Hal (Glen Island Casino) New Rochelle, N. Y., b. McKinley, Ray (On Tour) GAC. McKissick, Maynard (O-Yes) Ono, Pa., Out 10/2, h. McShane, Jimmy (Viking) Chicago, Fri. & Sun, b. McVea, Jack (Swing Club) San Francisco, nc. Menconi, Alfred (St. Moritz) NYC, h. Melek, Jack (Sagamore) Milford, Pa., Out 9/12, h. Miller, Bob (El Rancho) Las Vegas, Out 9/14, h. Millinder, Lucky (Apollo) NYC, Out 9/9, t. Milton, Roy (On Tour) RMA. Monroe, Vaughn (Strand) NYC, In 10/29, z. Mooney, Art (Palladium) L.A., 9/14-10/18, h. Morales, Eoy (President) Atlantic City, h. Morrison, Noro (China Doll) NYC, 9/23-11/17. Moreno, Buddy (Tavern-on-the-Green) NYC, 9/15-10/12, nc. Morgan, Russ (Biltmore) NYC, Out 10/24, h. Morton, Ray (Blackstone) Chicago, h. Mullan, Bill (Belvedere) San Diego, Calif., nc.

**N**  
 Nicholas, Don (Embassy) Philadelphia, nc. Noble, Leighton (Claremont) San Francisco, h. Oleza, Joseph (Laurel Hill) Philadelphia, cc. Oliver, Eddie (St. Anthony) San Antonio, Out 9/8, h. Oliver, George (Muehlebach) Kansas City, 9/15-21, h. Olsen, Jack (Vogue Terrace) McKeesport, Pa., In 9/10, nc. Orlando, Don (Mayo) Tulsa, h. Overend, Al (Skyline) Billings, Mont., nc.

**O**  
 Paige, Larry (Palm Beach) Detroit, r. Pannell, Bill (Arrowhead Springs) San Bernardino, Calif., h. Pastor, Tony (Steel Pier) Atlantic City, 9/6-12, h. Pearl, Ray (Peony Park) Omaha, b. Pettit, Emile (Robert Driscoll) Corpus Christi, h. Pierre, Al (Lyons) Seattle, h. Pilledo, Jose (Hialeah) Atlantic City, nc.

**R**  
 Ragon, Don (Claridge) Memphis, 9/10-30, h; (Rocket Club) Ft. Worth, 10/4-31, nc. Ranch, Harry (Village Barn) NYC, nc. Raksin, Al (Tom Breneman's) Hwd., r. Raye, Charley (Del Rio) San Pedro, Calif., Out 9/9, nc. Reichman, Joe (Schroeder) Milwaukee, 9/14-10/3, h. Reid, Don (Forest Park Highlands) St. Louis, b. Rich, Buddy (On Tour) WMA. Richards, Dal (Vancouver) Vancouver, B. C., h. Robinson, Gene (Blue Room) Balboa, Calif., nc. Rogers, Eddy (Rainbow) Denver, 9/14-30, b; (Last Frontier) Las Vegas, 10/8-11/18, h. Ross, Syd (Casino) Onset, Mass., nc. Rodgers, Ralph (Tavern-on-the-Green) NYC, b. Russo, Bill (Via Ligon) Chicago, Fridays, b. Ryan, Tommy (Asbury) Asbury Park, N. J., Out 9/12, h.

**S**  
 Saccasas (Embassy) NYC, 9/15-10/12, nc. Sands, Carl (Oriental) Chicago, t. Saunders, Milton (Hollywood) West End, N.J., b. Saunders, Red (DeLiaa) Chicago, nc. Sherock, Shorty (Regal) Chicago, Out 9/9, t; (Apollo) NYC, 9/17-23, t; (Royal) Baltimore, 10/1-7, t. Sherwin Twins (Sunnyside) NYC, b. Smith, Harl (Lodge) Sun Valley, Idaho, Out 9/20, h. Smith, Van (Pierre) NYC, b. Snyder, Bill (Bellevue) Kansas City, h. Stoken, Hal (Mayflower) Houma, La., nc. Stone, Dennis (Wagon Wheel) Woodbridge, Ont., b. Strong, Benny (Stevens) Chicago, Out 11/18, h. Stuart, Nick (Plantation) Houston, Out 9/9, nc. Sullivan, John (Oasis) New Orleans, nc.

**T**  
 Trace, Al (Blackhawk) Chicago, r. Tucker, Orrin (Aragon) Chicago, Out 9/12, b.

**V**  
 Valdes, Miguelito (Balinese Room) Galveston, 9/7-10/4, nc. Verna, Jack (C R Club) Philadelphia, nc. Vincent, Lee (Sans Souci) Wilkes-Barre, Pa., b.

**W**  
 Waldman, Herman (Adolphus) Dallas, h. Walter, Verne (Ruggles) Ruggles Beach, O., Out 9/25, b. Wasple, Buddy (Jefferson) St. Louis, 9/16-10/14, h. Wasson, Hal (Riviera) Corpus Christi, nc. Wayne, Buddy (Coliseum) Bend, Ill., Out 10/30, b. Wayne, Phil (Carlton) Washington, D. C., h. Weems, Ted (Bill Green's) Pittsburgh, Out 9/11, nc. Welk, Lawrence (Corn Palace) Mitchell, S.D., 9/19-26, b. Williams, Al (Moonlight) Buffalo, N. Y., nc. Williams, Griff (Palmer House) Chicago, In 9/16, h. Wilson, Dick (Coq Rouge) NYC, nc. Wilson, Gary (Valencia Club) Cheyenne, Wyo., Out 9/7, nc. Worth, Whitey (Post Lodge) Larchmont, N.Y., nc.

**X**  
 Young, Glenn (Statler) St. Louis, h.

**Z**  
 ZaBach, Florian (Palmer House) Chicago, Out 9/16, h. Zarnow, Ralph (KCBC) Des Moines, Ia.

**Y**  
 Trace, Al (Blackhawk) Chicago, r. Tucker, Orrin (Aragon) Chicago, Out 9/12, b.

**V**  
 Valdes, Miguelito (Balinese Room) Galveston, 9/7-10/4, nc. Verna, Jack (C R Club) Philadelphia, nc. Vincent, Lee (Sans Souci) Wilkes-Barre, Pa., b.

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 Waldman, Herman (Adolphus) Dallas, h. Walter, Verne (Ruggles) Ruggles Beach, O., Out 9/25, b. Wasple, Buddy (Jefferson) St. Louis, 9/16-10/14, h. Wasson, Hal (Riviera) Corpus Christi, nc. Wayne, Buddy (Coliseum) Bend, Ill., Out 10/30, b. Wayne, Phil (Carlton) Washington, D. C., h. Weems, Ted (Bill Green's) Pittsburgh, Out 9/11, nc. Welk, Lawrence (Corn Palace) Mitchell, S.D., 9/19-26, b. Williams, Al (Moonlight) Buffalo, N. Y., nc. Williams, Griff (Palmer House) Chicago, In 9/16, h. Wilson, Dick (Coq Rouge) NYC, nc. Wilson, Gary (Valencia Club) Cheyenne, Wyo., Out 9/7, nc. Worth, Whitey (Post Lodge) Larchmont, N.Y., nc.

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 Young, Glenn (Statler) St. Louis, h.

**Z**  
 ZaBach, Florian (Palmer House) Chicago, Out 9/16, h. Zarnow, Ralph (KCBC) Des Moines, Ia.

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### Mastren With Downey

New York—In addition to his regular piano playing accompanist, Morton Downey brought Carmen Mastren on guitar into the Copacabana with him for his four-week stay there. Besides strumming at the niter, Mastren conducts the tenor's Coke series on the air.

# ARRANGERS' CORNER

By SY OLIVER and DICK JACOBS

New York—Several persons have written in asking what we mean by "strict trio form" in dance arranging. Let's try to clear it up right now. The form of trio voicing shown in this column is by no means to be considered a hard and fast rule. It is merely a guide and pattern by which you can base all your trio writing on. However, by using the trio form as we are going to lay it out, you will have a fool-proof system which always will sound effective.

Remember, the trio form holds good for any three instruments as long as they are in their proper register. Note carefully that wherever possible we try to get an interval of a sixth between the outer voices. The numbers designate the intervals of the chord used, and we will consider the top tone as the melody in all cases.



Dick

## TRIO FORM

Ex. 1

MAJOR CHORDS



MINOR CHORDS



AUGMENTED CHORDS



ALL THE CHORDS AND THEIR EXTENSIONS



We have taken four bars of *Swanee River* and scored it in trio form so you can see just how the practical application is made.

Ex. 2



And now to the one question we have space for. J. K. of Gorham, N. Y., wants to know if an arranger legally can arrange a copyrighted tune without permission from the copyright owner.

Legally, no. However, most publishers are looking for plugs, and they won't bother anyone who makes up a special arrangement. But, if you make

## Old-Time Music To Open Dancery

Sioux City, Iowa—The Tomba ballroom will open here for the winter season tomorrow (9) with Ray Pearl's orchestra slated for Saturday and Sunday nights. Opening night will be old-time music night with localite Brownie Walters' band playing.

Frankie Carle will play a one-nighter September 19. . . Eddy Howard broke attendance marks at the Vel-Aire in Des Moines recently. . . George Crow, formerly with Joe Glaser, Inc., New York, and road manager for Louis Armstrong, has accepted management of the Woodcliff ballroom at Spencer, Iowa. . . Cliff Kyes will open the spot on September 11, with occasional name bands to follow. —Bob Hatch

## Jazz Concerts Waited In Pitt

Pittsburgh—As the fall season nears, eyes are turned toward the jazz concerts materializing for presentation soon. . . and, in the meantime, the niteries hail a host of names, as Tommy Dorsey will present his band at a one-niter at West View Park's Danceland tomorrow (9).

The Savoy ballroom chalked another one up with the Erskine Hawkins' band on the same evening. . . blowing up some strong competition. On September 12 Kennywood park folds up the tents for this season.

At Bill Green's Terraced Gardens, Ted Weems still is drawing a crowd, with trumpeter Charles Fisk scheduled in as a follow-up next week.

Mercur's Music bar has come up with songstress Ida Mae James for a week. Ida follows Hendrix and Harper, duopiano team. Around the corner, the Stan Bailey trio holds the beat at the Hollywood Show bar for another week.

At the Carnival lounge, it's noted that guitarist Joe Negri has been added to the Deuces Wild permanently, making it a sextet putting forth jazz worthy of a close ear.

The Copa club continues, with Dick Brown, of *Soap the Music* fame, holding the stand this week, Helen Humes opening the week of September 13, with Eugenie Baird, ex-Casa Loma chirp, moving in on September 20. —Betelou Purvis

### SHORTY ROGERS featured with Woody Herman is a trumpet student of CHARLES COLIN

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## Lou Levy To Handle Legits

New York—Lou Levy, head of Leeds music publishing firm and, in private life, husband of Maxene Andrews (in public life, manager of the Sisters), plans to enter the legitimate theater field this fall with three shows in the offing. Teaming with screen writer Ken Englund, Levy has a musical, with Ogden Nash and Vernon Duke on the composing end; a straight play, *The Little Woman* (a comedy on married life), and *Amor*, a musical with South American flavoring, on tap.

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

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# DOWN BEAT

September 8, 1948



## Movie Men Hold Protest Meeting

(See Page 8)

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## 'Draft Shaw' Action Starts

(See Page 2)

★ ★ ★

## Bop Smacked! Fletcher Says It's Cruelty

(See Page 1)

★ ★ ★

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