

From Ted Lewis To Diz, Gotham Stirs Itself, Shows Life

By JACK EGAN

New York—Gotham has given itself a good shake from the summertime doldrums, awakened to a new season, and greeted it with a rush of musical activity. The hotels, only five of which operated with name bands throughout the summer heat, have given the nod to good music from the nation's best dance orks for the fall season.

Tommy Dorsey moved into the Pennsylvania to reopen the Cafe Rouge.

Ray McKinley and his reorganized band replaced Bernie Cummins at the New Yorker.

Guy Lombardo reopened at the Roosevelt.

Eddy Duchin built another band to charm the smart set at the Waldorf-Astoria.

Russ Morgan moved downstairs at the Biltmore.

The Warwick reopened its Raleigh room with Jan August and his combo plus Gene Marvey and Ann Hathaway.

Henry Jerome's band still is featured in the Edison's Green room.

Such is the situation among the better dance bands and their new locations.

On the jazz side of the fence there is the following:

The Royal Roost, one of the few spots that did capacity business during the hot spell, sent in Count Basie for the starter in the new season. He was replaced by Dizzy Gillespie last week. Basie rocked the cellar spot with a reorganized band that featured a few bop tunes along with all the Count's standards.

Crew Revamped

Basie fans will like the revamped outfit and, as the ork moves around on its current tour, he should pick up quite a few new followers.

Tenormen Wardell Gray and Paul Gonzales; alto saxist Earl Warren; trumpeters Harry (Sweets) Edison and Jimmy Nottingham, and drummer Shadow Wilson are the Count's mainstays.

Gray replaced Buddy Tate; Warren returned after a three-month illness; Nottingham, former Hampton and Barnet star, took over for Ed Lewis, and Wilson ends Basie's long search and series of tryouts for a new percussionist.

Deuces with Trio

Another spot that did okay during the hot spell, the Three Deuces, continues featuring the trio of George Shearing, Oscar Pettiford, and J. C. Heard, and replaced the Buddy Stewart-Kai Winding-Red Rodney combo with an eight-piece outfit headed by Joe Morris and Johnny Griffin of the Lionel Hampton alumni.

Across 52nd street at Jimmy Ryan's, the official nod will be given the new season when the weekly jam session, held on Monday nights the last three months, is shifted to the original winter time schedule, Sunday at 5 p.m. beginning October 17.

The Onyx, though adopting a definite policy of gal shows, is backing them up with a trio headed by Sol Yaged. Nat Ray is on drums, Sherman Edwards on piano.

Lena Sells

On the east side, Lena Horne slinked into the Copacabana for eight weeks, and the gal sells out more solidly than ever. They just can't get enough of her. Of particular interest, in addition to Lena's fine vocal work, is her special accompaniment, particularly that of pianoman Luther Henderson. Charlie Drayton on bass and Chico Hamilton on drums also help.

The Ebony club, shuttered for the summer, also came back into action, headlining Billy Holiday for its preem.

Simple Simon?

New York—George Simon, co-editor of Metronome magazine, received a gift from a thoughtful friend recently at part of a house-warming. Opening the large package, the writer found a variety of canned goods, all with the labels missing.

Since it was impossible to guess the contents at random, he returned the cans to the sender—but with a variety of labels *b'd*'d collected stuck on the cans.

show, with Buster Harding's bop band and Esy Morales' rhumba crew on the bandstand.

Monk at Vanguard

Down in the Village, Max Gordon reopened his Village Vanguard, bringing Thelonious Monk down from his regular stand at Minton's in Harlem.

The high priest of bop presides at the piano in the most unrelaxed manner we've ever seen. He is backed up by trio of Sahib Shehab, playing good alto sax; Denzil Best, drums, and Al McKibbon, bass.

Billy Taylor, the piano-playing half of the Wyant and Taylor team, alternates with the boppers. A new gal chirper, Jilla Webb, comes on as a single.

Nellie Has New Ones

Nellie Lutcher moved into Cafe Society for what has all the indications of a record-breaking, ten-week stay. Greatly improved in appearance, personality, performance, and delivery since her visit here last year, she's tops with her standard collection of record ditties, plus an occasional new one.

The latter seems to rate even higher than the regulars which would indicate Miss L. has plenty of stuff stored up for future discs if the ban is lifted.

Eddie Condon brought Ralph Sutton into his Fourth street club, to alternate with the Dixielanders.

In the local corn belt, Harry Ranch and his novelty crew moved into the Village Barn, where Anthony Trini has

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Basie Trims Before 'Roosting'



New York—The changed personnel of the Count Basie band as it opened at the Royal Roost here recently, included, left to right among the saxes: Paul Gonzales, tenor; Earl Warren, alto; Bernie Peacock, alto; Jack Washington, baritone; Wardell Gray, tenor. Trumpets were Clark Terry, Jimmy Nottingham, Harry Edison; trombones—George Matthews, Bill Johnson, Ted Donnelly, Dickie Wells. Shadow Wilson is the drummer.

returned to action with a trio, Trini, it may be recalled, was the regular name band attraction there about 15 years ago.

Angel Back, Too

The Blue Angel, swank midtown spot, had a fall reopening with the Delta Rhythm Boys and the Ellis Larkin trio heading the show of continuous entertainment.

And, as if best to illustrate the variety of musical attractions offered in this burg, Ted Lewis and his band came in to headline the show at the Latin Quarter, just two stories directly above the bop-mad Royal Roost.

Wrenham, Mass.—Tony Pastor winds up his engagement at the King Philip on Lake Pearl here Saturday (9), to be followed next week by Hal McIntyre for five days.

Jimmy Dorsey plays a similar run beginning October 26. The dancery had such success with names throughout the summer it plans to continue its policy through the year.

McIntyre To Follow Pastor At Dancery

At the time it was drawn up and submitted, action still was pending on charges against the AFM filed with the national labor relations board a few months ago by three transcription firms, claiming an illegal boycott.

Petrillo

Makes Ban End Offer

New York—The brightest prospect of an early settlement of the recording and transcription ban was given the trade when AFM chief James C. Petrillo proposed a new plan and submitted it to the disc industry.

If the manufacturers agree to the AFM suggestions and these are found to conform to the requirements of the Taft-Hartley law, the platter makers can return from the wilds of New Jersey and Long Island and again cut in the open.

Jimmy's Offer

Petrillo's proposal is to set up a trustee who would handle all funds which would accrue from royalties paid into a depository by the manufacturers.

All expenditures, which would be for the exclusive purpose of hiring musicians to perform free concerts and free public dances, would be designated solely by the AFM.

First Written Move

This marked the first move Petrillo had made to the industry in writing since the ban went into effect New Year's day.

At the time it was drawn up and submitted, action still was pending on charges against the AFM filed with the national labor relations board a few months ago by three transcription firms, claiming an illegal boycott.

Shaw Shows 'Interest' In 'His' Band

Hollywood—This weekend (9, 10), Ace Hudkins gives his Artie Shaw-type band a test run under dancery combat conditions when he takes it into Avadon ballroom here. Shaw, upon whose book the band was built, told Hudkins that he was interested in the possibility of fronting the band and that he would come west to check the proposition, although at press time he had yet to arrive.

Artie turned over much of his old book to Hudkins, a former associate, to use as a practicing manual for students in his "sidemen's finishing" school. With it came his stands, amplification system, and the like.

With this, Hudkins built a rehearsal band that, to him, sounded so interesting that he inserted a few name sidemen in key positions and auditioned the unit before all who would come to hear. Local disc jockeys took up the cry of Draft Shaw, and the move has been rolling ever since.

Upon the success or failure of the Hudkins effort at the Avadon may rest the decision of Shaw to come in to front the group. Everyone is watching.

Harmonica Players Ruled Musicians

Chicago—The Harmonicas are in! AFM President James C. Petrillo has okayed admittance to the union of the harmonica group in an action that puts a similar stamp of approval on all harmonica players in the United States.

Previous to the acceptance, harmonicas were not considered musical instruments by the musicians union.

De Franco Replaced

New York—Tommy Dorsey has replaced Buddy De Franco with clarinetist Billy Ainsworth.

Knight Hotel Date

Boston—Evelyn Knight will open at the Copley Plaza hotel here for a brief engagement beginning October 13.

Galkin Buys Dugan's Interest In Nitery

New York—Joe Galkin, personal manager of Blue Barron, Art Mooney and the Dell trio, has bought out the interest of his partner, Johnny Dugan, in their Melody lounge, Sunnyside, Long Island, nitery.

Dugan, head of the band department at MCA, will devote full time to his booking activities.

Folows Steps



Hollywood—Marilyn Williams' mother was the late Ziegfeld queen Marion Harris, but Marilyn is building a place in show business history for herself. The American-born English singer has just arrived here to fill the vocal spot on the Abbott and Costello airer, to be heard on ABC Wednesdays, come October.

Norvo Band In As Hipster, SlimLeave

NYC October Song Premiere

New York—The premiere of the Goldwyn picture, *A Song Is Born*, which features Tommy Dorsey, Benny Goodman, Louis Armstrong, Lionel Hampton, Charlie Barnet, and the Golden Gate quartet, will be held at the Astor theater in mid-October.

It was during the shooting of this film last year that Dorsey and Goodman had their fist fight in the studio.

Duchin Rebuilds Ork For Waldorf

New York—Eddy Duchin returned to the dance band field, reorganizing following his brief appearance at the Strand theater several months ago, to bring his band into the Waldorf-Astoria for several weeks last Thursday.

Duchin's new ork, assembled by Hank Ross, consists of Murray Williams, Phil Olivella, alto saxes; Zeke Walters, Ralph Donovan, tenors; Chuck Genduso, Marty Olsen, Armand Anelli, trumpets; Bob Alexander, trombone; Bob (Kitsy) Curtis, piano; Sonny Dee, drums, and Sam Bruno, bass.

Torme, Como On The Cover

"It's a man's world!" Mel Torme and Perry Como are telling each other on the current cover. The shot was made at the Copacabana in New York during the last engagement there of the Velvet Fog. Como is back on the air with his Supper Club, Mitchell Ayres conducting. Torme starts a personal appearance tour on October 18 at the Copacabana in Pittsburgh and will play half a dozen other cities with a two-week or longer stand in each.

2 Held On Tea Count

Akron, Ohio—Two saxists formerly with Alvino Rey's ork were arrested September 12 on a narcotics charge after police raided a hotel room and exposed existence of a marijuana ring. Released on bail were Joseph Main Jr., 18, and Fred Greenwall, 22.

Hal Poses Paradox Of The People

New York—Hal McIntyre had finished conducting his orchestra through one of its final sessions as it wound up its stay at Glen Island Casino. "I'm worried about the people," he said thoughtfully. "They know good music but they don't seem to want the bands to play it. When you play a college prom nowadays," Mac continued, "they specify that no loud music shall be played, only one jump tune to a set and even on that one they don't let the men show their talents as jazz instrumentalists."

"They consider something like *Put 'Em In A Box* a jump tune."

"In spite of their demands for the way they want their dance music played—and, of course, they're the ones who are paying for it," added Hal, "they do know good music, appreciate any modern twists you may insert, and even request you play some bop."

"We don't have what is basically known as a bop band, but we have incorporated some bop into some of our arrangements, and those kids, the same ones who want you to play nothing but soft dance music, gather round and show appreciation when we do play it."

Not So Dizzy

"Of course, it's a restrained exhibition of the new craze, but at least we get a chance to do something different, and the dancers redeem themselves by proving they're keeping abreast of the musical times."

Hal seemed to have his finger on the current collegiate situation, for similar remarks about stipulations in contracts have been made by other leaders and managers.

Yet, the cold facts are that they've been following the progress of Dizzy and Bird, they haunt the various homes of authentic Dixieland, and they buy hot records to such an extent that some companies, dealing only in this category of wax, have been thriving the last few years.

Caters to the Cash

Like most leaders of modern dance bands, Hal is catering to the paying customers. The band concentrated on presenting dance music for dancing, some novelties for chuckles and an informality about its performance that gave the unusual, these days, impression that the sidemen actually were enjoying their work.

We were beginning to think that attitude had been outlawed, with the one postwar exception of the Dick Jurgens' crew.

McIntyre's company of 14 is headed by vocalists Betty Norton and Frankie Lester. Betty, one of the singing sisters formerly with Vaughn Monroe, is a capable warbler but is able, we're sure,

to present herself in a flashier manner.

Frankie, a small life of the party, has improved his vocal performance since the days when he sang with Bill McCune's orchestra.

Band Lineup

Hal's lineup is completed by Ed Gerlach, Bob Wheeler, alto saxes; George Syran, tenor sax; Connie Mohar, baritone sax; Wally Boswell, Freddie Van Verson, Paul O'Connor, trombones; Dick Hoffman, Dick Maurer, Dick Getz, Charles Frankhauser, trumpets; Paul Hiatt, piano; Dave Mellin, drums, and Bus Watson, bass.

A vocal group consisting of the two vocalists, Syran, Boswell, and Gerlach also is featured. Arrangements are by Gerlach, Syran, and Frankhauser.

—jag

Singer, Composer Dalhart Succumbs

Bridgeport, Conn.—Vernon Dalhart, singer and composer of many tunes, notably *The Prisoner's Song*, died at his home here, where he had been living since his retirement in 1931.

He was born Marion T. Slaughter in Texas 65 years ago. His wife, Sally, and Mrs. Lewis Shea, a daughter, of Westport, survive.

Vic 'Teen' Star

New York—Vic Damone moved into the star spot on the *Teen-Ager Club* Saturday radio series over MBS, formerly occupied by Johnny Desmond and, more recently, Andy Russell.

Band Changes Route; Lombardo Misses Race

Manchester, N. H.—A change in his band's itinerary prevented Guy Lombardo from entering his speedboat in the big races on Lake Winnipesaukee, at The Weirs, but the leader has promised he will participate next year.

Arthur J. Allard, who began his career as a violinist in Manchester theaters in silent movie days, is now a success in several business ventures locally. He operated the old Cocoanut Grove ballroom in Manchester and now owns a recreation center there.

—Guy Langley

Busse In Cincy

Cincinnati—Henry Busse will take over the bandstand at Lookout House starting October 10. Bob Snyder's house band will fill in the two-week spot after Inn Ray Hutton leaves, from September 27 to October 9. The Busse stint will be for four weeks. —Bud Ebel

Philly Unit Gets Mercury Contract

Philadelphia—Privately made masters by their manager, Bob Bennett, enabled Baggy Hardiman and his Kings finally to hit the disc jackpot. Mercury's John Hammond heard the pressings and inked in the instrumental-vocal unit. In the meantime, Mercury will release the two preban sides on October 15.

Kings are no novices on records. Unit backed Savannah Churchill on her first band waxings but never got the all-important billing on Manor label.

Take Their Chance To Sound Off



Hollywood—Pianist Walter Gross listens to the latest bop story from songbird Lillian Lane, member of the Crew Chiefs quartet. They recently appeared together on a *Sound Off* program with Mark Warnow.

2 Discerries To Push Band Wax, Nix Singers

New York—Two of the major recording companies have expressed intentions of pushing dance band records over those of their vocal stars in the future. Manie Sacks, of Columbia records, confided to friends that, comes the end of the recording ban, special attention will be given the bands on his label in an effort to build them up to the lofty positions they held before the first ban, during the war.

"Vocalists came along then," explains Sacks, "and bands were forgotten. Of course, vocalists are good, and they've done very well, but the bands that carried the business before such vocal stars were up there have been more or less pushed aside during the last five years.

Bands Also Responsible

"Recording companies are not entirely responsible for this," he continued. "The bands, themselves, went out of their way to build up their vocalists to star caliber."

Before there was a wartime shortage of shellac and other disc equipment, each pop record was recorded two ways by the platter companies—one by a band, one by a vocal star. The ban tossed the spotlight on vocalists with a *capella* accompaniment, and when the ban ended, two-way recording wasn't revived.

RCA Victor already has taken steps to spotlight its band platters above all else and has started its campaign with its one-time all-around, best seller, Tommy Dorsey.

TD Launcher

Launching the promotion drive in the same manner in which the firm pushed its attractions and platters eight to ten years ago, it's selected TD's disc of *Until* as the springboard. Following

TD Launcher

Washington, D. C.—Billie Holiday, who reopened the Club Bali here with an excellent performance before a packed house and since has moved to a New York spot, said she soon would leave night club work, use a vocal chorus for a background, and do concert only. Billie's appearance here was beautifully handled, with smart production, fine accompaniment, and management co-operation teaming to support the gardenia-less Lady Day through her roof-raising performance.

Accompanist Bobby Tucker played tasteful piano and led localites Al Dunn, drums, and Benny Fonsville, bass, through their paces in top form.

Dunn Leads Breather

Dunn led the intermission group which included Dunn, drums; Calvin Dawes, bop tenor; Fonsville, bass, and featured Clark Lewis Bow, piano.

The Bali presented the Ravens quartet on September 17 for two weeks, and Helen Humes and Lester Young will share the bill starting this Friday (8). Bill Moose Jackson comes in on the 14, and the Louis Armstrong combo returns some time this fall, as do King Cole and Cab Calloway.

Harry James opened the fall series of dances at the National Guard armory here, and Stan Kenton plays a concert there on October 31.

Boyd, Milton Due

Howard theater presents Boyd Raeburn and Roy Milton starting this Friday, with Charlie Ventura and Joe Liggins following on October 22. Duke Ellington played a one-niter here at Turner's arena on September 12. Earl Bostic played the Lincoln Colonnade for one night on the 19th.

Ben Webster has laid down his horn and has taken over the managerial reins of the Republic Gardens here. . . . Says that bop was too much for him. . . . Club Bengasi is still shuttered, and the asking price is \$30,000. . . . Offers of \$15,000 cash have been turned down. . . . Jody Miller, Washington's entrant

Forms Own Ork

New York—Gil Evans, both pre and postwar arranger for Claude Thornhill, is forming his own orchestra for which he will score and play piano. First two men pacte for the new crew are Barry Galbraith, guitar, and Billy Exner, drums.

Scandinavian Jazz Clubs Eye World Unit

Oslo—The Hot Circle Jazz club of Gothenburg, Sweden, arranged and staged an international jazz congress during July, with three representatives from Finland, two from Norway, and one from France, in addition to several from Sweden, attending.

Many Swedish jazz clubs sent men to the meeting, and editors of Swedish jazz magazines *Orkesterjournalen* and *Estrad* came up from Stockholm.

The Hot Circle worked in co-operation with jazz clubs in other Scandinavian countries.

Local Boys Jam

Jam sessions by local musicians were held every night, sound jazz pictures were shown, and the various music and record shops in Gothenburg arranged disc sessions so the delegates could listen to records in stock.

Various jazz problems in Scandinavia were discussed, and the Swedish Jazz Club federation was established. Delegates also discussed possibilities of establishing a Scandinavian Jazz Club union and, if possible, a European one.

The jazz club representatives gave reports. From them it can be seen the interest in good jazz is overwhelming throughout Scandinavia.

Planning for Future

From Finland, we learned the Jazz Club has several subdivisions and is formulating many plans for the near future. In Norway, at fortnightly meetings, records are played, discussed, sound jazz pictures shown, and record contests arranged.

The Norwegian Jazz Club union has drafted plans for a suggested World Jazz Club union, a sort of world jazz freemasonry.

Next year, another jazz congress is planned. We hope to get more representatives from other foreign countries—England, Belgium, Ireland, and the United States.

Many jazz collectors and fans are looking forward to the day they again will be able to buy American discs. Since the war ended, we haven't had any good records over here, owing to currency restrictions.

Issue No Jazz Discs

We don't issue any records played by jazz musicians either, because the recording companies don't have any interest in jazz music. This goes for the Radio company, too. It simply neglects jazz music on the air.

The company only plays straight dance music by Orivind Bergh and his radio dance orchestra. This music is as plain as possible, fine music for the ballroom.

—Nils Jacobsen

Reserve your Copy of *Down Beat* in advance at your news dealer's. It will avoid disappointment for you.



"I know he'll show up. I've got his horn and union card."

Andy Sannella, Ex-Radio Leader, Has Smooth 3

New York—If your memory isn't too shallow you might recall Andy Sannella as having been a top ranking maestro on commercial radio. As recently as four years ago he was conducting the band for John Reed King's *Double or Nothing* quiz over MBS. Now, big bands tucked in his private files, Andy is leading his own trio.

A virtuoso on many instruments, though primarily identified with the lead alto saxophone chair, Sannella now contents himself with tickling the ivories as head man of his new group, with two cohorts (Cliff Goodman of New Rochelle, and Tony Mecca of Vonkers) filling in on Hammond organ and accordion, respectively.

No Bop Here

The group is a commercial unit, suitable for a place like the Piccadilly hotel, where the Three Suns reigned, or similar spots where that type of music is in demand. It's not a hot jazz trio. In fact, some of its best stuff is real longhair, such as Debussy, Chopin, *Sabre Dance*, and the like. Its main forte, however, is pop tunes and a stack of those of yesteryear, played in dance tempi.

Sannella's background qualifies him as an authority on public likes and dislikes for both listening and dancing, he having served his apprenticeship as lead alto man with old bands of Ray Miller and Eddie Elkins, when those baton benders were in their heyday.

Great Radio Background

When he turned to radio, Andy played lead sax for the old Ipana Troubadours under Sam Lanin, and with Nat Shilkret, then became a maestro in his own right. A partial list of the musicians union nixed the intention to light up the Earle stage again. Plan was to temper the straight name band diet with variety shows.

AFM Wins Indies Contract Despite Axing Of 4 Orks

Identity

New York—A visitor was asking Russ Morgan about his success in the music business. "Music in the Morgan manner," he mused, quoting the band's slogan. "Meaning Russ or J. P.?"

Earle Relighting Just Lot Of Talk

Philadelphia—Talk that Warner Brothers would return its band stage policy to the Earle theater this season became mere talk as the house continues straight picture policy for a third season.

Inability to get together on terms with the musicians union nixed the intention to light up the Earle stage again. Plan was to temper the straight name band diet with variety shows.

Until two years ago, Earle made it a steady parade of the top musical names but darkened the stage when box office receipts started sagging, and the pay asked by the bands climbed.

Four Ventura Men Hurt In Car Crash

Kingston, R. I.—Four members of the Charlie Ventura band were injured September 11 when their car went out of control and hit a stone wall.

Roy J. Kral, who was cut about the face and body was under technical arrest by South Kingston police. They

Hollywood—Negotiations for a new AFM agreement covering employment of recording musicians by independent motion picture producers virtually were complete at this writing, with indications that the federation had come out with a top-notch deal, despite scrapping of four contract staff orchestras.

Federation representatives went into the confabs, held here in September, facing the embarrassing fact that the independent movie firms that had maintained contract staff orchestras (in which individual members had been guaranteed almost \$7,000 a year on a play-or-pay basis) had paid out \$256,000 to musicians for unearned time last year.

Pay for 52,000 Hours

These firms used only 27,000 man-hours of recording work. They paid for around \$2,000, according to figures supplied by a reliable source here.

In the new pact they have agreed to provide 35,000 man-hours of recording work, an increase of 8,000 hours over what they actually used last year at the established scale of \$13.30 an hour.

Also won by the union was a provision under which a minimum number of men must be used for scoring certain types of pictures, starting with "A" productions for which not fewer than 42 musicians must be engaged for a minimum call of nine hours. Heretofore the minimum call has been three hours.

Independents who fail to sign up on the pact covering this field will have to pay a straight \$25 an hour and engage not fewer than 50 men for a three-hour call.

Orks Abolished

The staff orchestras abolished were the 50-piece unit maintained by the Society of Independent Motion Picture Producers (the big budget boys such as Goldwyn, Selznick, etc.), and the 20-piece groups maintained by Eagle-Lion, Monogram, and Enterprise.

Most of the music directors and orchestra managers associated with those firms or allied producers were expected to hold their jobs, but individual musicians will be called only as needed and in accordance with regulations of the AFM-indie pact.

This should give all unemployed or free-lance musicians an equal opportunity at such work.

Points to Be Settled

Still to be worked out were some details, such as application of Local 47's individual quota law (a musician who has earned \$133 or more in one studio cannot work at another studio during the same week).

Also still to be settled was the disposition of any money paid by an independent producer for unearned time at the expiration of the agreement. Each signer was to agree to provide a certain number of man-hours on a quota basis.

Independents will be permitted to use the staff orchestras of major studios with whom they conclude releasing agreements only on condition that the major holds a 25 per cent interest in the picture.

South America Takes Bop Away

New York—The gaucho serenade distinctly is leaning toward bop. That, at least, was the observation of three young musicians who returned here after spending four days and nights listening to whatever bop music was to be found in Buenos Aires. Making the trip as members of pianist Gao Gurgel's orchestra aboard the S. S. Brazil were Sonny Salas, clarinet, formerly with Enoch Light and Dick Humber; Don MacLean, drums, formerly with Bob Chester, and Mike Zwerin, trombone.

First indications that there was a

middle of the musical show each week; the Milton Berle-Gillette sponsored shows from Hollywood; Larry Ross' *On My Own*, and *Manhattan Merry-Go-Round*, on which Sannella served as leader for six years.

—jog

Navarro record. They introduced themselves, and he took them on a tour of modern music in the city.

At the Richmon club on Suipacha street they found an enthusiastic crowd of youngsters cheering a seven-piece outfit playing *Anthropology*. This spot opens at 5 p. m. and remains in swing until 9, catering mainly to students and young musicians.

Rufus Harrison headed the band which consisted of tenor, clarinet, trumpet, and four rhythm. With a capacity of some 250, a menu consisting of coffee, sandwiches, and beer, the place was mobbed.

Alto Featured

They also found a hop band at the Piccadilly club, with the same setup as the Harrisonites, except that alto instead of tenor was featured.

The combo here, the Santa Anita orchestra, serves as relief band to the main musical attraction, a tango band, consisting of four strings, three concertinas, drums, piano, and bass. The Piccadilly caters to an older crowd, being a regular late night spot.

However, they report bop was received with the same interest and enthusiasm as at the student hangout.

Like Safranski

The Richmon band featured a girl singer, a North American, who married the bass player in the combo. The bassist they likened to Eddie Safranski, as a musician. The units at both the Richmon and Piccadilly boasted exceptional rhythm sections, the scouts reported.

Both fans and musicians were most inquisitive about northern jazz and its exponents and raved particularly about Charlie Parker. They asked a lot about Diz, too, and expressed keen interest in Kenton and still rate Benny Goodman up among the top instrumentalists.

"And," added Salas, "they wanted to know what Bob Gonzales is."

Society Rules

They found the musicians in the pampas country governed by a society rather than a union, receive low pay, but all are kept working steadily. The radio men, they say, do exceptionally well, and there's a lot of concert work for long-hair instrumentalists.

They found no juke boxes, with the exception of one in a refreshment tavern atop Sugar Loaf mountain in Brazil. The bars featuring live music talent. They found no indications of invasion by television.

In Rio, where they spent three days,

Hooray For Hollywood!



"This singer will be terrific in pictures, B. J.—we can easily dub in another voice."

Dizzy Sees Red At Cricket Club



Hollywood—Dizzy Gillespie huddles with Mr. and Mrs. Red Norvo during his recent appearance at the Cricket club. Diz has been burning up the local concert halls since he broke all records at the Pasadena civic. Red is relaxing at his beach home, after breaking up his crew recently.

Chicago, October 6, 1948

CHICAGO BAND BRIEFS

Regal Tosses In Sponge 'til End Of Year Anyhow

By PAT HARRIS

Chicago—It's happened here, too—and though the whole story is still incomplete, one sure thing is that the Regal theater won't have any more stage shows, and live music, until at least the first of next year. The Regal, which plodded through as tough a program last year as they possibly could have handled—with top names every other week—broke down and took a vacation in August.

However, the first week in September saw them back on the same stiff and noble, though sporadic sked . . . Louis Jordan's Tympany Five, Shorty Sherock's band, Ivory Joe Hunter, the Will Mastin trio. And this was to continue throughout the year.

But apparently someone got the idea that, in addition to all this, the Regal (which rarely chases any of its customers into the balconies) ought to employ a house band.

And so, the southside's only vaudeville house is now on a straight picture policy, at least for the rest of this year.

Coleman Hawkins' unit at the Blue Note was held over another three weeks, to alternate with the Page Cavanaugh trio. With Hawkins were Paul King (ex-Lucky Millinder, Andy Kirk) on trumpet; Gene Wright (ex-Basie), bass; Percy Walker, drums; Frank Smith (ex-Eddie South), piano.

Spanier Men Due

They, with Cavanaugh, will be at the Blue Note until Saturday (10), after which Muggsy Spanier's combo, with PeeWee Russell and Miff Mole, opens. Pianist Art Tatum will play when Spanierites take rest.

Gene Friedman, who played piano in the "off-night" trio at the Argyle, and on W. Madison street, joined the Bill Harris-Shelly Manne sextet during its last week at the Note, when Count Lev left to join Woody Herman.

The Harris-Manne sextet broke up after closing here, with Manne staying in town for a while and the others going back to New York. Friedman, with Argyle pals Jimmy Gourley, guitar, and Don Lundahl, bass, went to Milwaukee to open at the Show Boat with Vido Musso.

Another replacement, at the 55th street Bee Hive, was Oro (Tut) Soper, for Mel Grant. Pianist Grant left to take a job at the swank and private Key club here, where he was rumored to work with a violin . . . and now, when Dixie seems to be a salable commodity in this town!

Augment Maybe?

Still at the Bee Hive is pianist Albert Ammons, who alternates with the trio, whose other members are drummer Bert Lawrence and clarinetist Darnell Howard. Howard, who can carry the melodic part of the trio by himself, nevertheless, might feel somewhat happier with slightly augmented band, which op Sol Tananbaum says is a problem he is working on.

Apologies are due Joey Parker and Paul Schneider of the Argyle's Trio Clox, who switched instruments in our last column. Parker plays guitar and sings; Schneider is the pianist. John Durant—we had to get something right—is the third member and the bassist.

Continuing with replacements, Bill (Penny) Pfeifer is the new drummer replacing Danny Alvin with Johnny Lape, at Rupneck's Clarinet Lane has Jimmy James, trombone; Art Gronwall, piano, and Bill Tinkler, trumpet, in his Dixieland unit.

A steady stream of substitutes invaded the Argyle recently, when altoist Boyce Brown of the Chet Roble trio went into the hospital for a checkup. Among them were clarinetists Bob McCracken and Charlie Spero and cornetist Paul (Doc) Evans.

After filling in during the weekend of September 17-20 at the Argyle, Evans moved back into Jazz Ltd., for an indefinite stay as Sidney Bechet left for

Tailspin.

Brass Rail, expected to be the refuge for the Buddy Stewart-Kai Winding-Red Rodney septet, had Bill Samuels at press time; Bud Freeman to follow.

Stewart et al, with Jimmy Ford on tenor; Tiny Kahn, drums; George Wellington, piano, and Tommy Potter, bass, went into the Flame in St. Paul on September 22, for two weeks and an option, following Anita O'Day and Max Miller's unit.

Speaking of Miss O'Day, she'll be back at the Rag Doll, with Miller, on October 26, following PeeWee Hunt and Herb Jeffries, whose stint there is from October 12-24.

The Zany-acks, who moved from the Crown Propeller to the Cairo recently, have Andy Nelson replacing Don Romeo, tonsilitis victim, with vocals and steel guitar work.

Eddie Pedicini is the trio's leader and bassist, and Billy Nowack is the accordionist. Red Cody, Barret Deems, and Eddie Wiggins, still at the Crown, add Eddie Schum, accordion and vocals.

Swing Harpist In
George Dixon, at the Grove Circle Inn on the southside, has Lotus Perkins,

bass; Rozelle Claxton, piano; Alvin Burroughs, drums, and Dixon, alto and trumpet. . . . Swing harpist Olivette Miller heading the new show at the Beige room in the Pershing hotel.

Russ Bothie informs us that he has the only five-night ballroom job in Chicago now, for the "over 30" dances at the Lions-Milford ballrooms. Bothie, whose unit plays "everything from corn to jazz to Dixieland, using seven men and a solovox," has been there since April and probably will hold on for a while yet.

Another ballroom band—to which you can listen even if you're in your teens, is Jimmy McShane's, at the Viking on the far southside. Gene Gifford, ex-Casa Loma guitarist and arranger, is doing some arrangements for McShane, who has added Johnny Howell, ex-Russo trumpeter, and pianist Bob Weddyck.

Burkhart Addition

Milt Bernhart, who left Kenton recently to get married and go into business with his brother in Indiana, may play trombone with Jay Burkhart on Monday nights at the Via Lago.

Jimmy McPartland, with Elmer Alex-

ander on drums, Lou Ranier on clarinet, Ben Carlton on bass, and wife Marian Page on piano, went into the Silver Congo in LaSalle, Ill., September 21 for two weeks and an option.

The George Karl trio, at Richard's lounge, 3011 South Harlem, are reportedly worth traveling way southwest for. Karl, piano; Hal Russell, vibraphone and vocals, and Bob Warren, bass, emphasize bop specialties and unison scat singing.

Louis Armstrong leaves the Oriental theater here on October 13, and is scheduled for a concert and dance on October 16 at the Marimar ballroom in Gary, Ind.

Chicago theater had hotel pianist Liberace heading its bill for the last three weeks.

Johnny Scat Davis into the Stage Door in Milwaukee after his Capitol lounge date, minus singer Claudia Morgan. Miss Morgan was to head a quartet including guitarist Bob Lester and clarinetist Frank Libero, plus an accordion and bass, under management of ex-Beat staffer Don C. Hayes.

Herbie Fields to leave the Silhouette (Modulate to Page 5)

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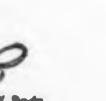
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Chicago Band Briefs

(Jumped from Page 4)

one night early, October 23, to make a date at Devine's ballroom in Milwaukee on the 24.

Ina Ray Follows

The China Doll, which now has Alvino Rey, will have Ina Ray Hutton follow, for two weeks, starting October 15.

Lenny Herman into the Glass Hat of the Congress hotel last Monday, after four years at the Astor in New York . . . and to make sure this column follows no pattern whatsoever, Studs Terkel is back on the air, 10:15 a. m., daily except Sundays on WJJD.

Hubby, Wife Combo Nixed

Philadelphia — Junking earlier plans for a Mr. and Mrs. rhythm combo that would hark back to the Norvo-Bailey era, Alec Fila and Dolores O'Neill have returned to individual bandstand activity.

Mrs. O'Neill, who quit radio networks and name bands for housework and motherhood after her marriage to trumpeter Alec, returned to the singing mike



Atlantic City—Tony Pastor sells out for Columbia record reps at their recent convention to the accompaniment of Betty (left) and Rosemary Clooney and the band. Shown are saxists Stanley Weiss, Buddy James (behind Rosemary), Red Press, Al Francis, and Jack Agree; pianist Les Burness; drummer Artie Poretta, and

with Joe Frassetto's band at Wagner's ballroom.

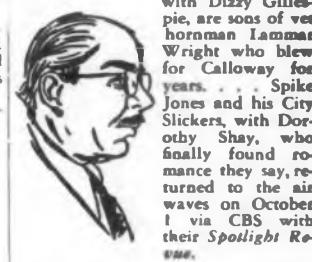
Fila, who schooled with Benny Goodman and the late Glenn Miller but gave

trumpeters Stubby Pastor, Stanley Stout, and Ray Trotter. Trombonists are Walter Robertson and Frank Felix. That's all the band, except for bassist Tom O'Neil, trombonist Sy Berger, and trumpeter Al Quagliari, who are out at the right somewhere.

up traveling to establish a home here, it is touting again with Gene Williams' band at the Click. Bringing in the smaller units to carry over between the big name stops, it means keeping the new Williams band on the Click stand for many weeks this season.

Francy Lane won the vocal spot with Vincent Lopez vacated recently by Patti Dugan, who joined Frankie Carle but remained only until the return of his daughter, Marjorie Hughes. . . . Anybody's guess is good, but probably the real reason the James-Barnet-Krupa merger didn't materialize is because Pee-Wee Monte, who has a piece of James, wouldn't turn it loose.

The trumpet playing Wright brothers, Lammar with Charlie Barnet until recently and Elmer with Dizzy Gillespie, are sons of vet hornman Lammar Wright who blew for Calloway for years. . . . Spike Jones and his City Slickers, with Dorothy Shay, who finally found romance they say, returned to the air waves on October 1 via CBS with their Spotlight Show.



Billy Black, 21, replaced Buddy Hughes as Gene Krupa vocalist. He is a native of Granite City, Ill., and previously sang over station KXOX and at the Hotel Chase in St. Louis. Charlie Barnet and his wife went to South America for their vacation. Skeets Herfurt, playing clarinet in Hollywood studios now, is arranging a reception for the stork.

Wilbur Schwartz, lead alto with the Bob Crosby band, wed Peggy Clark of the singing sisters and will settle in Hollywood. . . . Another of the same sisters, Ann and tenorman Pete Terry have altar plans, too. . . . Cozy Cole, George Wettling, and Buzzy Drootin in for two weeks each on Morey Feld's drums at Eddie Condon's spot in Greenwich Village.

Bobby Hackett will concentrate on studio work this season, so Billy Butterfield takes his place with trumpet and the down beat at Nick's Greenwich Village hot spot. . . . PeeWee Hunt and his combo are now being booked by GAC, while the Modernaires have switched from GAC to MCA. . . . And Alvino Rey, with MCA since 1940, goes to GAC.

With Raymond Scott leading at the piano, his new quintet organized for its commercial radio spot includes Louis Mucci, trumpet; Peanuts Hucko, clarinet; Stanley Webb, tenor sax; Jack Lesberg, bass, and Kenny John, drums. . . . Stan Hasselgard, the clarinet player imported from Sweden by Benny Goodman, will form his own combo for the Gale agency.

Connie Haines made a short for Columbia in New York. . . . Could be that Doris Day and hubby George Weidler will patch it up when he returns to Hollywood. . . . Carmen Cavallaro and his missus expect their third. . . . Marcy Lutes, who sang with McKinley until recently, and guitarist Barry Galbraith have it bad. . . . The Leopold Stokowskis anticipate an heir or heiress.

FLASH: Shelly Manne, tired of splitting kindling with combs, has gone back to "chopping wood" with Stan Kenton!

Levy Working On Europe Song Setup

Hollywood—In order to set up the merchandising machinery for some 1,000 songs purchased recently in Europe, Lou Levy of Leeds music has come to town to instruct his local staff in the operation. Similar stop-offs were made in New York and Chicago.

Levy described the songs as "special material" numbers and not of the pop variety. Most of the tunes will be sorted and filed until the recording ban is lifted, but, he said, certain numbers will be funneled into radio and movie slots for a preban end buildup.

Material was purchased on a tour of countries that included England, Ireland, France, and the Scandinavian loop.

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SWINGIN' THE GOLDEN GATE

Even Dixiecats Turn Out For Gillespie's One-Niter

By RALPH J. GLEASON

San Francisco — Dizzy Gillespie's one-niter at the Edgewater Beach here came on like a bass drum bop at the end of two weeks of Lionel Hampton's music, giving the town a climax to the best stretch of big band music it's had in a long time. Gillespie, sounding much more settled down than when he played here on his way to L. A. in July, brought a crowd of 1,200 out to the Beach to outdraw such bands as Woody Herman, Stan Kenton, and Duke Ellington too.

Big boot for local boppers in Diz's band was the presence of Andy Duryea, local trombonist who joined Diz when he was here this summer. Duryea, ignored by many local musicians this past year, has blossomed forth as one of the stars of the Gillespie mob and is a featured soloist on trombone and bass trumpet.

Crowd with Diz

James Moody, tenorman wrongly credited in our review here in August 25 issue as an altoman, grabbed plenty of raves locally for his work. Crowd was completely with Diz this time, and the enthusiasm generated was potent enough to bust the atom.

Even local Dixieland musicians turned out for Diz . . . one of them took the night off at a cost of 15 iron men which is about as deep a compliment as you can pay.

Another heavy compliment for Diz came from Lester Bass, Hampton trombonist, who said it was the best big band Dizzy ever has had and added that he should know, having worked in one of them himself.

At any rate it was one of the most sensational evenings San Francisco music circles have had in some time. Dizzy came in for plenty of praise locally as a leader, too.

States One-Niters

Band left for one-niters in Denver and Omaha and a week in Milwaukee before returning to New York. Diz is booked for a return to Billy Berg's next January and possibly a date here at the Cotton club.

BAY AREA FOG: Kid Ory and his Creole band came back to the Bay City September 16 for a two-week run with options at the New Orleans Swing club on Post street. . . . Jesse Hawkins' bop group brought live music to the Club Sullivan this month, too, for the first time in ages. . . . Slim Gaillard reported set to open, maybe for six months, at Boulevard Stop in Los Angeles.

Frank Young, pianist at the Wee club, knocking the localites out and drawing attention from Art Tatum and Slim, among others. . . . Joyce Bryant hospitalized but recovering. . . . Alice Hall trio opened at the Say When September 8 for a week.

Slim Jenkins' Seventh street spot in Oakland using lots of talent these days; after Travis Wawer's trio left to go to the California Theater club, Jerome Richardson brought a trio in and beginning September 15 (for five days) Billie Heywood and Sam Allen were featured at the spot . . . this marks Billie's first engagement since the death of her long-time partner, Cliff Allen, early this summer in an accident.

Gitter Records?

Name guitarist in town mulling an offer to make records, ban or no. Edgewater Beach ballroom may lose its air shots if California stays on day-light saving time.

Herb Jeffries' date at the Lashic proved much better business than owner Andy Wong expected. Showing no signs of his recent airplane accident, Herb packed them in nightly. . . . Vivian Boarman of the Yerba Buena rec-

drawing raves here for the music if not the spiel. . . . Johnny Wittwer was given notice and left Lu Watters September 19. Rumor has it that the trouble was Wittwer bopped when he should have beeped. . . . Bill Dart, long-time Watters' drummer and associate, got his notice at the same time. At press time no replacement was announced.

Ivie Annual

Fillmore street hears Ivie Anderson got an annulment from Marque Neal, L. A. businessman and her second husband. . . . Stuffy Bryant, the be-bop dancer, and Scat Man Crothers, long two local favorites, got a break recently when they signed for the Million Dollar theater in L. A. for the week of September 28. . . . Scat Man has a pair of discs coming out on Capitol this fall, too. . . . He's been working recently in San Jose.

Pee Wee Crayton's Modern disc of *Blues after Hours* and *I'm Still in Love with You* is going like mad in the Bay

area and looks like it might be a national click. . . . On the basis of it, Harry Greenbach is dickering with Pee Wee for a date at his Burma club where Jack McVea is now holding forth (latter opened September 23 for four weeks with options).

Bob Skinner, local pianist formerly with Vernon Alley, snagged the piano slot in the Bobby Sherwood band at the Tivoli, thus postponing his possible reunion with Vernon. . . . Jerome Richardson, who nixed an offer from Hampton to go on the road, forming his own combo for local work.

Ops Seek Same Thing

Barney Deazy is dickering with Illinois Jacquet and Sarah Vaughan for the Cotton club following Cab Calloway's September 14-28 stint. . . . Deazy also has a deal on for Billie Holiday for later this fall, he says, but then so does Dutch Neiman at the Actor's club. . . . Eddie Cleanhead Vinson played a one-

Teddy Wilson Back To Jazz Teaching

New York—Teddy Wilson has returned to the Metropolitan Music school to again teach the master class in jazz improvisation during the current semester. Weekly sessions in jazz arranging and orchestration are being conducted by John F. Mehegan, who also taught last year.

niter at the CIO hall September 11 and the following night in Oakland to good houses.

Bill Baldwin, local deejay, broke precedent and loaned Bob Goerner, rival deejay, his nice new Prophone discs to play on the latter's show. . . . Herb Jeffries gives singing lessons Saturday afternoon to Roberta James, (Mrs. Bob Goerner) ex-Boyd Raeburn vocalist currently with the Two Beaux and a Peep

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Cloying?

Chicago—Letter from Pete Hogan, 63 Elizabeth street, Artarmon, NSW, Sydney, Australia, says his local Stan Kenton fan and record club would like to get in touch with a similar organization in the States. The club has a radio spot over a station there, and Hogan says the public finally is coming around to its way of thinking on Stan.

However, he feels the listeners may find the program a little tiring after a while. The club has six Kenton records.



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Henry Jerome Band Best Copy Of Old Kemp Crew So Far

Reviewed at the Hotel Edison, New York City.
Saxes—Jerry Grosser, Stephen Prisby, alto; Joe Grim, Vic Jaroway, tenors.
Trumpets—Gene Brown, Bill Forrest.
Trombone—Moe Sadwick.
Rhythm—Irv Rothman, drums; Buddy Clark, piano, and Phil Rosen, bass.
Vocals—Hal Barton.
Henry Jerome, leader, trumpet.

New York—The leader of the orchestra approached the hotel manager and requested a room for rehearsal. The boss assigned the boys to a small ballroom, then a few hours later, dropped in to see how his new attraction was coming along. To his amazement he found the entire band grouped around a phonograph, listening to a record.

"Hey," barked the manager. "I gave

you this room for a rehearsal, not a social gathering."

"It's okay," assured the leader. "My

band's different. This is the way we learn some of our arrangements."

Listen to Kemp Discs

The boys were listening to Hal Kemp records.

That pretty much explains the style of the Henry Jerome orchestra.

In their efforts to perpetuate the memory of the late Hal, the Jerome boys have done a pretty good job of mastering that tip-toe style with which the lanky Carolinian was identified.

A few other leaders have adopted Kemp's style in the last few years but without too much success. However, Jerome seems to come much nearer the original than any of the others.

The band yet has to gain some of the richness and fullness of the favorite of a decade ago, but that should come with time and the addition of two more brass—one trombone, one trumpet.

Features Kemp Tunes

The band features several old Kemp tunes, among them *Whispers* in the old days Grosser also plays flute, and

Dark, Remember Me, and *Got a Date with an Angel*. No, Skinnay Ennis is not there to quaver through the vocal, but the job is handled quite capably by a young Chicagoan, Hal Barton, assisted by the ensemble, just like in the original.

Practically all the brass work is muted, the trombone coming from behind once in awhile for a slide or two into second base. However, twice on the night caught, it was out by a mile.

The rest of the evening both he and his pals handed in a commendable performance, so that's knocking off a pretty good average for infield trotting. An old Kemp fan will notice the absence of the other slip horn and trumpet, however, and Henry's desired effects will not be reached until they join him.

Woodwinds Double

The four woodwinds double between clarinets and saxes, just as did the boys grouped around Sazie Dowell in the old days Grosser also plays flute, and

19 Viviane Greene Discs To Mercury

Hollywood—Nineteen masters, cut before the ban for Trion records by Viviane Greene, who recently took time out from a cross-country trek to have a baby, were sold to Mercury recently, and the first platter has been released.

Deal was closed by Gabbe, Lutz, and Heller, Miss Greene's managers, between Trion's Rene LaMarr and Mercury's Irving Green. Sides released are *Bow-legged Boogie* and *He's the Man*.

Viviane expects to resume work sometime this month either in San Francisco or New York, the latter offers made possible through the release of her first disc.

Jaroway adds some worthwhile body with bass clarinet.

Practically all solo work is handled by Jerome, on trumpet, with occasional piano runs by capable 88er Buddy Clark, not to be confused with the singer.

A combination of alto, two tenors, and open trombone give the band a comparative fullness when needed to wake up the dreamy dancers.

Hank makes no efforts to camouflage his product. In the course of an announcement which usually precedes each number, he sometimes explains "we'll play a Hal Kemp arrangement" or "in the style of Hal Kemp" to acquaint the patrons further with what's going on.

Many Jerome arrangements have been written by Angelo Musilino and side-men Moe Sadwick and Stephen Prisby

—J.E.

Gibson, Red Caps Set For Pic Pact

Philadelphia—Jolly Joyce, personal manager for Steve Gibson and the Red Caps, left October 1 for Hollywood to conclude picture negotiations that will take the Mercury records unit to either Columbia or Universal. Joyce gets to the coast ahead of the boys, who open October 8 at Larry Potter's Supper club in North Hollywood for a six-week stretch.

Al Russell's Do Re Mi trio took on Shadrack Lee as replacement in the bull fiddle department. Don Rudman, drummer with Jack Verna at the C.R. club, left to form his own trio for tenting at Buradine's across the river in Camden, N. J. Tony Gilard, former bandleader, has joined Al Small's trio at the Club House hotel in nearby Chester, Pa.

Savannah Churchill and the Four Tones locating in these parts for the fall at least. She opened the fall season at the New Look nitery, first in at the spot's upstairs Bohemian Village. On October 18, she moves across the river to Chubby's Cocktail lounge in North Collingswood, N. J.

Charlie Ventura's crew at Ciro's, with Billy Eckstine providing the lyrical motif. Elliot Wexler, local record distributor who manages Buddy Greco's trio, is looking for a blonde singer to add to the threesome. Drummer Nick Varello, formerly with Don DeVodi, joined Don Nicholas at the Mayfair room in Mayfair House.

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MOVIE MUSIC

Film Score Serves Its Purpose—Backgrounding

By CHARLES EMGE

Hollywood—This article is the result of our recent remarks on the Sunday radio show conducted on KWIK by Adeline Hanson. We discussed the subject of motion picture scoring with Gil Grau, one of the most competent but lesser known movie music composers and/or arrangers and/or orchestrators called upon to fix up a film score in a hurry.

A lot of motion picture composers and/or arrangers and/or orchestrators seem to listen to that program, and several took the trouble to lodge protests with us over a seeming attempt to disparage the whole business of "especially composed" scores for dramatic pictures.

In an impromptu radio conversation one doesn't get any chance to qualify and enlarge on off-the-cuff remarks. Many listeners felt we were deriding or making light of the importance of background scoring for straight dramatic pictures (and with economic conditions what they are in the movie business, this is admittedly no time to plant the seeds of thought in the producers' minds that they can get along with less music or even no music in their movies.)

Don't Make Mistake

What we were trying to get across is that it is a mistake to attach or look for great intrinsic musical value in the music turned out for background scores.

Such music should be entirely functional; its sole purpose is to enhance the dramatic value of the scenes it supports. Creative ability on the part of motion picture scorers is not nearly as important as the sense of when and how to use music—and when to leave it out entirely.

Can't Be Too Good

The picture score that is of such great interest musically that it distracts from the picture is a failure as a picture score. It is my opinion that Stravinsky, who has been sought by many movie makers to compose scores for pictures (but has so far turned down all offers), wouldn't do as good a job as many of our able Hollywood movie scorers who know exactly what the business is all about and go about it in a realistic manner.

If they lift and slightly disguise an appropriate bit from the work of an established composer, it's all right with us as long as that bit of music adds a good touch to the movie in which it is used.

Especially if the "composer" is notified on Saturday evening to fix up a score of 20 to 30 minutes, portions of which have to be timed to the second, and have it ready for recording at 9 a. m. Monday.

Assembly Line Best

The only way to do it is on the assembly line basis generally practiced in Hollywood—composer (and we're not making fun of him) who makes a rough sketch; arranger, who fills in but often does not even indicate the instrumentation; orchestrator, who adapts it to the instrumentation of the recording orchestra.

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(Letters of inquiry and comment on motion picture musicians should be addressed to Charles Emge, 1030 W. 65th St., Los Angeles, 44.)

Hollywood—Sequel to *The Jolson Story*, tentatively titled *Jolson Sings Again* and in which Larry Parks again will do the visual work to Jolson's voice, will open with closing sequence, the *April Showers* number, from the first film. Details of story still are being withheld, but it will be largely fictional (as was its predecessor).

Serenade, by James M. Cain, whose lusty novels almost always have a musical personality or music slant in them, is being prepared for production at Warner Brothers.

Rewritten, of Course

Like Charles Jackson's *The Fall of Valor*, *Serenade* deals with the one subject that can't even be hinted at in the movies, so it will naturally be rewritten for the movie version.

The "eccentric musician" recently has been discovered by several movie writers. Ray Mayer, a bona fide piano player in his vaudeville and night club days, is doing an "eccentric musician" role in forthcoming Columbia production *Mr. Soft-Touch*.

Career of actress-musician Diana Lynn (piano recordings for Capitol) is held up temporarily by broken arm, suffered by a fall in her bathtub.

Song writers seem to hold out longer than members of any other branch of the music business. Albert Von Tilzer (*Take Me Out to the Ball Game*) has just turned out a new version of his *Laugh and the World Laughs With You* for use in Monogram's *Jiggs and Maggie in Court*.

Jarvis in Ballroom

Al Jarvis, contrary to original announcements, will do an acting role in Columbia's forthcoming disc jockey opus, *Make Believe Ballroom*, titled after Al's platter chatter airshow.

Sammy Cahn (words) and Jule Styne (music), rated as Hollywood's No. 1 permanent song writing team, who recently completed songs for Doris Day's next Warner Brothers starrer (they also did the songs that helped to make her a star in her first picture, *Romance on the High Seas*) are reported on the verge of a split over personal differences.

Coast Winter Spots Booked

Oakland—Following Cab Calloway's Cotton Club stint, John A. Bur-Ton, local promoter, has Cab booked for October 5 at the Melody Lane ballroom in Oakland and November 11 in Oakland at the auditorium. He then takes Cab north to Seattle (November 13) and Tacoma (November 14).

After his two-week date at the Palomar in Vancouver (November 15-27), Calloway plays Portland (November 29).

Bur-Ton also has Louis Jordan for a two-night stand December 25 and 26 here at the Oakland auditorium.

The Sarah Vaughan—Illinois Jacquet unit, which plays a concert at the Olympic auditorium in Los Angeles October 21, tentatively is booked for an October 28 concert here at the Oakland auditorium.

A series of dates with T-Bone Walker also are coming up beginning November 19 at Fresno, Stockton (November 20) and November 21 at the CIO hall, in San Francisco. Arrangements are being made for T-Bone bookings for November 22, 23, probably at Sacramento and Vallejo.



The renowned concert and orchestral star, Galla-Rini has recorded an album of his most requested favorites. Once again his Dallape proved a superb choice for this precision performance. The clear, rich tonal qualities of the Dallape accordion give these recordings a smooth and undistorted brilliance possible only with this fine professional instrument. For more information about the famed Dallape piano accordions, write Dept. 489.

Chicago Musical Instrument Co., 30 East Adams Street, Chicago 3, Illinois

Chicago, October 6, 1948

HOLLYWOOD NEWS

DOWN BEAT

ON THE SUNSET VINE**What Kind Of Unnatural Record Is 'Serutan Yob'?**

By EDDIE RONAN

Hollywood—There's a good deal of argument locally concerning the method used in the recording of *Serutan Yob*—that's *Nature Boy* almost spelled backwards. It's a Capitol record and carries the name of Karen Tedder and her *Unnatural Seven*.

Cobb's Relapse Cancels All Dates

New York—Arnett Cobb's scheduled return to the band leading fold after an absence of several months again was

postponed by another operation performed on the tenorman.

Theater and club dates set up for Cobb and his group, when it was thought he had sufficiently recovered to return to the field, were canceled, some of the early ones being taken over by Cootie Williams.

Some contend that it's Red Ingle's voice and that a group of nonunion musicians were used on the side while others swear it's the voice of zany disc jockey Jim Hawthorne backed by a cross dubbing of ukuleles.

It's true that Miss Tedder is Red's vocalist. But, although many listeners are guessing, few are right.

Red Ingle last month took his *Natural Seven* into the show at Zucca's, now on the halo list with the union since squaring the beef over back money owed Charlie Barnet. Zucca's, formerly the Mardi Gras, nee Meadowbrook, has switched to a vaudeville-variety policy with the band as a featured act.

Throaty Kay Starr will headline the bill at the Million Dollar theater here for one week, starting October 12. Kay had to pass the cutting of the Bing Crosby show for October 13 hearing since her run at the Oasis wouldn't allow her to trek to Vancouver, where the transcription was made. She will get a later stint. Her place was taken by Marilyn Maxwell.

Watch This One

Recording pundits say to watch Kay's *You Were Only Foolin'* recorded over a pre-cut track. They say it will outsell the flipover, *Faded Summer Love*, a lush thing backed by Dave Cavanaugh.

Charles Munyard, London agent, flew to the coast last month to scout name talent for European bookings. . . . Keep your eye on Johnny April, vocalist with the Ike Carpenter band, who has the kids crowding around the bandstand like Ebby and Sinatra used to.

The Carpenter crew may be in Billy Berg's by the time this is out. . . . Louis Jordan, touring the south from his New York Apollo date, opens in

Oakland Christmas day and here at the Million Dollar New Year's eve.

Norvo Seeks Pair

Red Norvo at press time was looking for a guitarist and a clarinetist to fill his sextet before taking off for San Francisco. . . . Frankie Laine will vacation the latter part of this month before opening at the NYC Paramount in November.

He does a one-niter Saturday night (9) at Pacific Square, San Diego, with the Jimmy Zito band. . . . Virginia Maxey subbed for Mea Williams at the Band Box last month. . . . Andy Andrews and Paul Shipton, successful ops of the southside Red Feather, recently bought the Chanteclair on the Sunset Strip.

Closing date for Mel Torme's *Time* for Philip Morris has been extended from September 28 to October 19. Move may mean he'll stay on for a winter run. . . . Helen O'Connell got her first television try over KTSF late last month. . . . Former Beat staffer Harold Jovien set Clark Dennis on the Revere camera show with Marion Hut-ton.

Shay Thanks

Anything-but-hillbilly Dorothy Shay thanked the press and radio with a cocktail party for their efforts in helping her crush all records at the Coconut Grove of the Ambassador with 16,182 covers for a four-week engagement. . . . The Bobby True trio closed at Showtime last week (2) after a one-year run. Next, they cross the country to end up playing the four winter months in Florida.

Violinist Sol Babitz recently completed the last in a series of three *Old English* jazz concerts. Using two guitarists—Al Hendrickson and Art Orzeck—he featured Old English rounds and dances that at the time of their popularity were jammed by local musicians. Red Doff is now flacking for KLAC as well as for his line of musical names.

Saxist Dave Cavanaugh has two more weeks at the Last Frontier, Las Vegas. In his ten-piece crew are pianist Bob Jacobs, drummer Jack Turner and harpist Betsy Mills. . . . Bob McLaughlin and his 570 Clubtime have been inked for a Pete Smith short. . . . Carlos Gaster this week moves into his new Hollywood Hills home—with pool.

Gets A & C Spot

The Bill Pannell band is now at the Hotel Californian Bamboo room, Fresno. . . . Marilyn Williams bows in on the Abbott-Costello ABC show, October 14, as vocalist. . . . GAC put Joe Lutcher and his seven-piece crew into Billy Berg's for a possible four-week run. Matt Dennis is currently at the Circus room of the Santa Monica Ambassador.

Former Jazz at the Philharmonic fiddler Martha Glaser says composer Harold Arlen may do the musical score for *All You Need Is One Good Break*, a new show breaking in here for a Broadway run.

A new midtown club named the Song Book opened in Hollywood last month. First show featured vocalist Lesly Grey, the Don Swan band, pianist Ted Mossman, and Bill Anson. . . . The Jubilaires cut out of Billy Berg's to open at the Flamingo, Las Vegas. . . . Singer Connie Haines now is heard on the Slapsy Maxie show over NBC.

Bats for Woody

Gene Howard, no longer handling press for Stan Kenton, is now thumping for Woody Herman, who recently joined the Castel stable. . . . Look for Frank (Modulate to Page 11)

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Dance Band Biz Needs Stimulus

The jitterbugs have outgrown their bobby sox. The rhumba practically has shaken itself out of existence. Some of the boys have been trying to revive the waltz, and others are making a pitch with the old-fashioned square dances.

The dance business is in a mess of a mess!

We laughed at the jitterbugs when we had 'em. They were a precious nuisance but, brother, we certainly could use them or a reasonable facsimile of the same today. At least they meant chips at the box office.

There never has been a period since public dancing swept the country back in the years before World War I that some current dance craze has not been raging.

Whether it was the Castle Walk, the Bunny Hug, the Chaplin, the Grizzly Bear, the Charleston, the Black Bottom, Truckin' on Down, or the more recent jitterbugging, there always was something doing, and the kids were doing it.

Midwest ballroom operators were meeting in Chicago as we went to press, to discuss means of stimulating business. Howard Sinnott of the General Artists corporation, which books dance bands, gave the ops a corking idea about holding National Dance week with everybody in the industry backing its promotion.

Howard tried to put across the same idea a year ago, with only the major booking agencies in the tie-up. Other offices, notably MCA and William Morris, nixed it because they didn't want to be associated with what was originally a GAC promotion.

At least this demonstrates that there is no existing monopoly in the booking field when the Big Three can't get together on a campaign as worthy as this.

If the ballroom operators decide to sponsor National Dance week, we hope that everyone gets into the act. That means ALL of the booking offices—regardless of competition, personal managers, press representatives, band leaders themselves, the musicians union, and all of its locals, ballroom operators, and all other promoters.

The scheme is an excellent one. The business needs it. And it might help if someone would popularize a new dance!

RAGTIME MARCHES ON

CHORDS AND DISCORDS

Eddie Corrects

New York

To the Editors:

McNULTY-SCHANER—John McNulty, Pat-music music manager, and Marjane Schaner, September 29 in Hollywood.

MEDER-GERIG—Joe Meder, musician. Ruth Gerig, J. Walter Thompson Back, September 29 in Hollywood.

CALAMELLO-CRIST—Tony Calamello, former saxist with Bob Chester and Chuck Foster, and Virginia Clapham Crist, recently in Mt. Vernon, Ohio, where Calamello has a music and record business.

HUBBARD-SMITH—Eddie Hubbard, disc jockey, and Jackie Smith, Mercury records jock contact, September 4 in Eagle River, Wis.

LAWRENCE-MCGILL—George E. Lawrence, drummer, and Faye McGill recently in Manchester, N. H.

LEVIN-ROLE—Michael Levin, *Down Beat* and *Look* columnist and teleshow packager, and Virginia (Jinna) Rolf, September 4 in San Antonio.

MASON-NICHOLS—Davis Mason and Dorothy Nichols, musician and daughter of Red Nichols, September 2 in Hollywood.

ROCK-HUSTON—George Rock, trumpeter with Spike Jones, and Bettye Huston, dancer with the Jones troupe, September 8 in Sacramento, Calif.

RUSSELL-CARLE—Bob Russell, of the Jimmy Russell Show of Shows, and Bette Carle, bassist-vocalist with Frankie Schenck, September 2 in Fort Walton, Fla. Bette will join the Russell show as vocalist.

SWIRSKY-HALPEIN—Harry Swirsky and Lee Halpern, Leeds Music secretary, September 1 in Los Angeles.

AYAVOU—A son, Dennis, to Mr. and Mrs. Al Ayavou, August 30 in Philadelphia. Dad is singing guitarist at the Embassy club.

CACERES—A daughter (4 lbs., 9 oz.) to Mr. and Mrs. Emilio Caceres, September 5 in San Antonio. Dad is violinist and band leader.

GENTILE—A daughter, Sharon, to Mr. and Mrs. Joe (Juppy) Gentile, September 1 in Wilkes-Barre, Pa. Dad is singer and trombonist with Lee Vincent's orchestra.

LITTLEJOHN—A son to Mr. and Mrs. Rudolph N. Littlejohn, August 26 in New York. Dad is bass player.

SPARROW—Twins, John (7 lbs. 2 oz.), and Jean (5 lbs. 3 oz.), to Mr. and Mrs. John Sparrow, August 4 in Los Angeles. Dad is tenor man with Lionel Hampton.

TEARPICK—A son, Danny, to Mr. and Mrs. Johnny Tearpick, August 31 in Nanticoke, Pa. Dad is trumpet player with Lee Vincent.

VAGRAMIAN (VEGA)—A son, Allan Arsen, to Mr. and Mrs. Al Vagramian, August 10 in Chelsea, Mass. Dad is jazz pianist and teacher in Boston.

GREEN—A daughter (7 lbs.) to Mr. and Mrs. Al Green, September 13 in Houston, Texas. Mother is pianist-vocalist Viviane Greene.

FINAL BAR

BARNHART—Harry Barnhart, 74, conductor and choral director, September 3 in New York.

DALMAY—Vernon Dalhart, 66, who claimed he wrote the music to *The Prisoner's Song* and recorded it for 12 companies, September 15 in Bridgeport, Conn. He was most recently a teacher of voice in Brooklyn.

MARCHETTI—Ettore Marchetti, 65, violinist and orchestra director, August 31 in Atlantic City.

SCHULTZ—Louis C. Schultz, 78, leader and violinist, September 2 in Aurora, Ill.

STEVENS—Mrs. Nedra Hewitt Stevens, 60, member of the Southernaires quartet, September 3 in New York.

WOOLFENDEN—Bill Woolfenden, 60, Frederick Brothers agency office head, September 7 in Hollywood.

If your *Down Beat* subscription expires with this issue, send your renewal today and avoid running the risk of missing a copy.

RAGTIME MARCHES ON

CHORDS AND DISCORDS

Eddie Corrects

in its musical knowledge or musical talent. *Down Beat* covers the music news from coast to coast, so what about the center of the United States? Or is 88 miles too far to send a staff reporter and a photographer up here?

Let them take pics of the local bistros and splash a few in the *Beat*. It won't hurt you, but it hurts us who love and understand fine jazz and who want to see our own buddies and the hot spots that let them blow, get recognized.

Frank E. Michels

(Ed. Note: News from Milwaukee appeared in the September 22 issue of the *Beat*. John Osmundson is our new correspondent in that city. More news will appear in the future.)

Good Carbon

Narberth, Pa.

To the Editors:

I always see red when some wiseacre insists that Charlie Barnet is merely a poor carbon copy of Duke Ellington. So, to settle the point once and for all, I invited some of my skeptical friends in one evening to listen to eight Ellington compositions as recorded by both Ellington and Barnet.

Each record was given a number, and my friends were asked to put down their first choice of the two records played of each piece. To avoid having the first orchestra's record picked as the better in all eight cases, I alternated between Ellington and Barnet so that each band led off in four of the eight sets. Age of arrangement also was taken into consideration since most of the Ellington records were pressed from old masters.

After all 16 records had been played, we checked the ballots and found these results: *Birmingham Breakdown* (E), *Gal From Joe's* (B), *Ring Dem Bells* (E), *Merry-Go-Round* (B), *Drop Me Off at Harlem* (E), *Caravan* (B), *Sergeant Was Shy* (B), and *Sidewalks of New York* (B).

As you can see, it was a 5-3 victory for Barnet in a survey of persons who were Ellington fans from "way back." Which just goes to show that it's a wise Ellington fan who knows when his boy is playing.

Lawrence A. Roberts

Nance Rebuked

Blackburn, England

To the Editors:

As readers of the *Beat* are aware, we here in England just have had the pleasure of seeing and hearing Duke Ellington, and, speaking personally, I enjoyed the experience far more than I expected to in view of the absence of his great orchestra.

I saw Duke in Glasgow, and everything was fine—except the overdone clowning of Ray Nance. From records such as *Perdido*, *Bakiff*, and *Moon Mist* I had come to admire Nance for his undoubted musicianship, both on trumpet and violin, but his antics on the stage of St. Andrew's hall left a bad taste in my mouth.

It was bad enough that he stooged for laughs while guitarist Malcolm Mitchell was playing—no one tried to steal the limelight while you were soloing, Ray—but he hit low-water mark while Kay Davis was singing *Mood Indigo*.

I've collected records for ten years now and am somewhat blasé, but Kay's singing on this tune was truly beautiful, so much so that I had that "hair standing on end" feeling—yes, the mood was that intense, and it doesn't happen very often these days. And then, right in the middle of the song, the great Nance made some fool maneuver and caused a part of the audience to titter, thus effectively ruining Kay's song.

Look, Ray—good taste is something we've come to take for granted from the Duke, and I'm just one fan who hates to see the slightest lapse; with anyone else it might not matter, but with Duke it hurts.

Ken Cook

News From Milwaukee

Milwaukee

To the Editors:

The *Brat* publicizes as well as boasts about quite a few cities, but never has it put my town, a young person's town, on a pedestal. Milwaukee has some of the finest night clubs in the midwest. Also some of the greatest combos to play in them.

Never has a city been so underrated

The Bop Plaintiff

New York

To the Editors:

What is happening to be-bop? When this progressive form of music was introduced several years ago, it was hailed as a significant step forward in modern music. Yet today many of the so-called bop bands are giving out with the most unbopish type of music I've ever heard!

These pseudo-boppers wear dark glasses, berets, drooping bow ties, and unpressed suits, then manage to raise a few hairs on their lower lip. They figure that now they look like Dizzy and Monk, or maybe even Charlie.

Next, they listen to all of Dizzy's records in a booth at the local record shop until they decide they are master boppers. A couple of them get together with their instruments, race madly up and down scales, jump up and down themselves, and give little bows from the waist.

That's what Dizzy does, and he's King of the Boppers, so that makes our characters great boppers, too.

All I can ask is, if I toot a tenor sax and breathe loudly, does that make me Coleman Hawkins?

John B. MacBride

REEDS GILBERT

by Eddie Ronan



THE HOT BOX**Papa Mutt Dies On Eve Of Premiering Own Band**

By GEORGE HOEFER

Chicago—Thomas (Papa Mutt) Carey, jazz pioneer from New Orleans, died last month at the age of 56. He died in his sleep of a heart attack while visiting his family south of Los Angeles far away from the exciting clamor of the Kid Ory Creole Jazz band. His band association with Ory had spanned his entire musical life except for the last few months when he had gone out on his own.

Young Carey was 8 years old when Louis Armstrong was born in 1900. He had started in music as a drummer. He soon found the skins too cumbersome to carry home after a job, so his brother, the legendary leader trombonist Jack Carey, started him off on cornet.

As early as 1914, Mutt had begun his long association with Kid Ory, the famed New Orleans trombonist. As a member of Ory's Brown-Skinned Babies he played in the Storyville cabarets.

When the first migrations to Chicago got under way, Carey went north in a road show band that also included the late Johnny Dodds on clarinet. Mutt settled for a spell in the Windy City at Dreamland following Oliver. By 1918 he was back in the Crescent City playing with Wade Whaley.

The next year (November, 1919) he received a telegram from Ory, who had located in California and become established with a band in demand at the better spots on the west coast.

For the next six years they played together on the coast and made records for the Spikes brothers. The most famous and rarest of these recordings is Ory's *Creole Trombone* and Society

Blues on the Sunshine-Nordskog label.

This early jazz record was made in Los Angeles in 1921 with Carey; Ory; Ed Garland, bass; Dink Johnson, clarinet, whose piano solos recently have been released on American Music; Fred Washington, piano; Ben Borders, drums. When Ory left California in 1925 to go to Chicago to join King Oliver, Mutt remained on the coast.

During the lean years for jazz musicians in the early 30s, Carey took jobs carrying mail and as a Pullman porter. He still played whenever the opportunity arose, and when the New Orleans revival came in the early 40s, he again joined Ory's Creole band and played long engagements in Los Angeles and San Francisco.

Falling Out Reported

Recently he is reported to have had a falling out with Ory and left the band to strike out on his own. He was heard in New York last winter on *This Is Jazz* and while in Gotham made four sides for Sam Meltzer's Century label with a band under his own name.

Other recent recordings by Carey include many sides made with Ory on Crescent, Exner, Decca, and Columbia, plus some blues accompaniments for Circle.

At the time of his death, Carey was rehearsing a band to play an engagement in Pasadena on September 5. The band was to include, besides Mutt, Buster Wilson, piano; Everett Walsh, drums; Frank Dandridge, bass; Bill Perkins, guitar; Leon White, trombone, and Arcima Taylor, clarinet. The band never opened, for Papa Mutt died on September 4.

Nostalgic**On The Sunset Vine—Ronan**

(Jumped from Page 9)

DeVol to sign onto the Jack Carson show any day now.

DISPENSARY DATA: Peter Andrews, father of the Andrews sisters, is recuperating here on the coast following a heart attack. Meanwhile, Laverne Andrews has been warned by her doctors to slow the pace or look for a nervous breakdown. . . . Blonde composer Dian Manners underwent an emergency operation here last month. . . . Billy Burton is home bedded with illness. Jo Stafford came up with cuts about the eye from sun glasses and a volleyball.

Bookers Woo Del

Agencies were romancing Del Courtney, currently at the Cocoanut Grove, when word got out that he was piqued somewhat at William Morris for not upcoming with a top radio deal. His contract with Morris runs out soon after being in force nearly ten years.

Pianist Andre Previn took a small band into Felix Young's reopened Le Papillon last month opposite singer Jane Harvey. With Previn was vibist Johnny White. . . . Johnny Johnston is now featured at Ciro's.

Tramist's Band Attracts

A band that has been getting attention in this territory with weekend and one-nighter gigs is that of trombonist Tommy Pederson. Although organized for some time, the crew has reached no great fame, but has become a popular standby with the local dancers who travel from ballroom to ballroom.

It intermittently features singer Carolyn Gray and most of the name sidemen in town, including George Seaborg, Joe Triscari, Cappy Lewis, Ralph Fera, Ray Linn, trumpets; Bob McReynolds (vocal); Tommy Pederson (leader); Bill Rank, Tex Satterwhite, trombones; Ralph Lee, Jack Dumont, Don Bonee, Joe Cook, Fred Falensby, saxes; Bill Miller, piano; Joe Mondragon, bass, and Milt Holland, drums.

The band plays this weekend (9, 10) at the Hermosa Biltmore, Hermosa Beach.

Bob Ziegler, who has batonned the orchestra at Oro ballroom, 79th street and

Pianist 'Revamps' Teaching Manual

New York—Henry L. Scott, concert pianist and humorist, who has played piano in both Carnegie and Town halls, has given thought to grooming pianists of the future and comes through with five items which he thinks might be adopted by teachers and parents to make better students.

Scott contends one should (1) teach children one popular piece along with classics each week; (2) not demand tedious practice of scales and arpeggios; (3) encourage several short periods of practice during each day instead of demanding one long practice period; (4) not force children to play for others but encourage them to do so; (5) expose children to the best of all kinds of music and if teacher is a musical snob, not let them in on the fact.

Stuyvesant Stomps

New York—The New York Jazz club resumed its Friday night concert series at Stuyvesant hall after a summer vacation and will continue throughout the winter season with different instrumentalists featured each week.

Third Winter Season

Edwardsburg, Mich.—Dale Higgins' orchestra opened at the Spanish terrace here September 11 for a run through May 22. It is the third consecutive winter season this 11-piece outfit has played the terrace.

Johnny Mulvihill, who recently switched from the coast to the New York office of GAC, has been named head of the radio and television for the firm. Mulvihill will work out of NYC, while Harold Jovien will handle radio and TV on the west coast.

Central avenue, for past 12 years, is temporarily off job with heart ailment.

Oro bandmen are carrying on minus leader during his absence and sending leader money to Bob. This is dancy where the Beat's Emge ("the best white tenorman on Central avenue") masquerades as a musician. He's the "new man" on this job—only been there three years.

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Then there's "Sunset And Vine Blues," based on the traditional blues chords and enabling the soloist — you — to improvise at will in constructing and playing your own melody. You'll be playing with veterans of the Benny Goodman, Les Brown, Tommy Dorsey, Glenn Miller, Charlie Barnet and other noted bands.

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Boppery Jolt Due Miami Students

Oxford, Ohio—When the Miami university freshman walks into the student union this fall, he will walk into one of the freshest experiences of his life. On the stage will be assembled some 30 of Ohio's best musicians.

These men have been playing together now for more than three months, once a week. To say that Miami is alive with bop would be an understatement. Every instrument is at least three deep in performers and pretty fair ones.

5 or 6 Good Boppers

Of this gathering, there are perhaps only five or six truly good bop musicians. The rest are talented ingénues who, having not yet arrived, nevertheless, must be given notice for effort.

The sessions, on the whole, are nicely executed, with Caleb Standefor acting as grand overseer. He should be given a lot of credit for producing a workman-like crew from a handful of eager initiates.

Mainly through his efforts has the thing flourished and grown into a noteworthy experiment in bop. The sessions themselves are faulty because of their tendency toward repetition in the choice of tunes.

There is, of course, no written music, but the various so-called "head arrangements" like *Perdido* are not truly head arrangements. The ensemble work inevitably emanates from a familiar band arrangement of the same tune. Only the individual chorus changes and at times that has become quite stagnant.

Call for Written Scores

Improvisation hardly produces the best in ideas, and for that reason we would like to hear this organization play some written bop in ensemble.

Dick Pippert is one of the most outstanding musicians this region has developed. From Hamilton, Ohio, he heads his own bop unit there. Dick writes and arranges most of the things that his own combo does. He handles his trombone with quiet facility and is not easily excited.

His phrasing always is studied and precise, and his ideas are without precedent. Dick recently joined the Miami group. To compare his playing with anyone else's would be difficult, for he doesn't play like anyone we've heard.

Ideas Aplenty

In playing a series of expressionisms, many musicians tend to lag while thinking of something else. Such isn't the case with Dick. His ideas flow consistently.

Gene Leshner is tenorman of the session. Handicapped because he has no microphone, Gene has been forced to depend on volume in order to be heard. Hence most of the beauty of his tone is lost.

Many of his ideas are carbon copies of Charlie Ventura's, but he plays an exciting and a gracefully melodic tenor.

A close rival is Jimmy Rish, who plays with much volume and great sincerity, but he copies everything he plays from records and overblows.

Bud Lawson plays relaxed piano with true feeling and is reminiscent a lot of Lennie Tristano. Next to Bud would be George Currie. George is nimble and has much drive. He has a tendency, however, to go no place when in a se-



Oxford, Ohio—No name, and no leader, but this campus band from Miami university here is reportedly a standout. Group has been organized three months. The part of it shown here includes Bob McGinnis, drums; Gene Leshner, tenor; Caleb Standefor, trombone; Bill Harris, trombone; Louis Ravera, piano, and Wayne Lubby, bass.

What's On Your Campus?

Chicago—in adjoining columns is the first of a series of campus stories which *Down Beat* hopes to run during the school year. If your college or university has a musical group or groups or some other endeavor in the musical field around which an interesting story could be written, send your manuscript, plus photographs if any are available, to *Down Beat*, 203 N. Wabash avenue, Chicago, I, Ill.

ries of long runs.

Three Good Bassists

Sam Young, Louis Ravera, and Wayne Lubby are all equally as good on bass. Our nod would go to Young, who has fine control and is a great section man. Ravera plays a bit too much show for section but is quite good on chorus. Lubby plays much bop and is very quick.

Jim Shackleford takes honors among the trumpeters. He has good feeling for jazz and is able to express himself with fluency. It is easy for a trumpet to try and steal the show, but Jim plays easily with interesting tone and matured technique. His section work is clean and accurate.

There is no outstanding drummer, but Jim Consolo is close. He plays a form of off-beat rhythm which some observers call bop.

—Don Lester

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

Why, Alice!



Hollywood—Informal photo above shows Alice Hall, accordionist who came to the coast last year from Chicago, as she steps from the tub. Alice's trio recently closed at the South Seas, Hermosa beach, and is being submitted for a fall radio show.

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Building, Bad Weather Delay Toledo Opener

Toledo—Construction difficulties and bad weather forced postponement of grand opening of Sunnyside Beach, Toledo's new \$500,000 recreation center and beach area, which was due this month. The new spot will feature a terrace for dancing with big name bands.

Centennial terrace, out Sylvania way, closed its regular dancing under the stars season after a terrific year. Terrace featured 15 top bands, each for a week run. First postseason wiener roast and dance last week attracted a good crowd.

Ballroom Opens

Trianon ballroom opened last week with Bob (Pretz) Russell leading the house band for dancing Wednesday and Saturday nights. Tuesday evenings are reserved for old-time dancing. Name bands will be booked during the season. Only one on the booking sheet now is Johnny Long, November 4.

The Rivoli theater has booked a stage

35 Years A Showman

New York—Jimmy Rule, Morton Downey's arranger and accompanist for many years, celebrated his 35th year in show business during the tenor's run at the Copacabana. During this time, Rule has penned several hit tunes, among them, *Goodbye, Sue*.

show for the fall season. It features the King Cole Trio and Ray Anthony's band. Revue will play November 18-21.

Same theater will open its footlight season with Frankie Carle's band October 7-10.

The Sports arena has scheduled a concert appearance of Wayne King and his orchestra on October 17.

Faust Takes Over

Merle Faust and his musicians took over the Kasee club bandstand. Elliot Hoyt, a vocalist and comedian, has been a maestro himself in seasons past. Feature of the show is Paul Gilbert, whose rave notices predict a brilliant future.

Gilbert said this week that he probably will tour this fall with Woody Herman's orchestra, filling theater engagements throughout the country. Herman's manager viewed the act, thought it tops, and would like to have Paul start in November.

—Irvin Edelstein

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Chicago, October 6, 1948

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Rule, Morton
companion for
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tenor's run at
this time, Rule
tubes, among

It features
Ray Anthony's
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Edelstein

Berlin—"In view of the recent power cuts, every guest is requested to bring a candle": so reads the invitation. At 2 a.m. in the half-deserted Delphi Palast in Berlin's ruined Kantstrasse, a mixed band holds forth by the light of two smoky carbide lamps

Rex Stewart and five of his sidemen from as far apart as Ceylon and Trinidad, plus two dozen Germans. This is the first postwar jam session of the Hot Club of Berlin, arranged by two Berlin enthusiasts named Bluetner and Edelschaff.

This isn't the first time, of course, that American musicians have been playing with and for Germans since the war—Tom Scott, the ballad singer, has been here, not to mention violinists, pianists, and singers like Yehudi Menuhin, Ralph Kirkpatrick, and Patricia Travers.

First in 10 Years

But it is the first time the best of German jazzmen, who had to go underground under Hitler, have had a chance to sit in with a first-rate American leader. Rex came to Germany at the end of June on the invitation of the European command special services of

the American army.

Paradoxically enough, to meet the terms of the contract which EUCOM offered him, he had to shelve the good, little mixed band he had in France and replace it with an all-colored group recruited in England. "Shades of Uncle Adolf," as the Germans, not unaware of such things, remarked smirkingly when they first heard of EUCOM's latest essay in how-to-teach-those-barbarians-some-democracy-in-action.

The new band which Rex brought along had Carlton Riley, trombone; Louis Stephenson, alto; Joe Appleton, clarinet; Conrad Martinez, piano, and Clinton Maxwell, drums, and even though it might have blended in skin color to the satisfaction of the army, it certainly didn't blend equally well in musical tone color.

Riley, who comes from Trinidad, plays so-so trombone; Appleton, who

used to play with Lou Preager, in England, sounds just as you would expect a clarinet to sound who doubles tenor in an English dance band; Martinez, who comes from Ceylon, is a beginner on piano, and Maxwell, who used to drum for Ken Johnson's West Indian band in London, may be a good timekeeper but isn't much of an inspired rhythm man.

The best man in the band, and the only one who might measure up to American standards, is Stephenson, who models himself on Benny Carter and played on those discs which Benny made in Holland some 11 years ago.

The unit came to Berlin on June 30 and played a half-hour show every Wednesday and Friday throughout the first half of July as part of the vaudeville program at the Titania Palast. It opened with *East St. Louis Toodle-O* as a theme song and followed up with such old familiaries as *Muskral Ramble*, *Java Me Blues*, *Blue Lou*, *Can't Get Started*, *The Man I Love*, *I Cover the Waterfront*, and *Sweet Lorraine* plus a few Ellingtonia like *Cotton Tail*, *The Mooche*, *Mood Indigo*, *Mobile Bay*, and a few hybrid be-bop efforts.

On July 7, one of the Berlin hot club members gave a party, and in the course of it Rex met Konstantin Th. Metaxa, musical director of a German recording company named Amiga and arranged to hold a jam session with the best German sidemen on July 9, and wax six sides with them on July 15.

Typical Session

The story of both sessions can be considered as pretty typical of musical affairs in general in Germany today.

First of all, there was the new currency reform with its resulting conflict of eastern and western marks which had reduced business to zero and made it practically impossible for any nitery owner to make money out of the show.

Secondly there was the power shortage which made it impossible to hold the session under proper conditions of lighting.

Thirdly, and most important,

Blue's Betty



New York—Not losing anything, and gaining some prestige at the Astor here, is snub-nosed Betty Clarke, singing with Blue Barron. The Barron band left the hotel September 5 for a date at the Tavern-on-the-Green.

there was the question of military and police permits.

Finally, when everything seemed to be settled, there arose the question of what to do with the guests of the snooty Savoy hotel in the British sector of Berlin who repeatedly had protested against the after-midnight noise of previous Hot club sessions at the Delphi across the street.

This last problem was overcome by changing all guests into back rooms for

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one night, and with all obstacles cleared out of the way, one big band, Alexander Mackowiak's orchestra, and 15 German sidemen settled down on July 9, to an all-night session by candlelight.

There were four trumpeters named Arcon Huebler, Mackie Kaspar, Heinrich Kretschmer, and Hans Berry; one excellent trombonist named Walter Dobschinski; pianists Fritz Schulz-Reichel, Helmuth Wernicke, and Joachim Crohm; bassmen Teddy Lenz, Alex Mackowiak, Tragen Kranz, and the bassman from Gunter Paetzold's orchestra; guitarist Heinz Cramer, and drummers Ilja Glusgal and Joe Glaser (not little Joe from Chicago).

Some U. S. Caliber

Some of the German brassmen, plus the pianists, were definitely of American caliber. The other musicians did not always blend, but the very fact that 15 German sidemen picked at random after some ten years of suppression, should be able to play any jazz at all was a revelation and a source of astonishment to Rex and his sidemen.

The records made five days later bear out this point. The session was held on July 14 at Kleist hall of the America House, Kleistrasse, 11, in the American sector of Berlin. The following titles were waxed:

Blue Lull (Edgar Sampson) (arr. Roy Stewart)
Rex Stewart, Mackie Kaspar, Hans Berry (tp), Carlton Riley, Walter Dobschinski (tb), Joe Appleton (cl, ts), Louis Stephenson (alto), Conrad Martinez (p), Heinz Cramer (g), Teddy Lenz (b), Clinton Maxwell (d); AMI-GA 1164B.

Muskrat Ramble (Kid Ory) (arr. Roy Stewart)
Rex Stewart, Mackie Kaspar, Hans Berry (tp), Carlton Riley, Walter Dobschinski (tb), Joe Appleton (cl, ts), Louis Stephenson (alto), Conrad Martinez (p), Heinz Cramer (g), Teddy Lenz (b), Clinton Maxwell (d); AMI-GA 1164H.

Bad Day Was Ever Immer So Schon (Thee Mackintosh) (arr. Roy Stewart)

Rex Stewart, Mackie Kaspar, Hans Berry (tp), Carlton Riley, Walter Dobschinski (tb), Joe Appleton (cl, ts), Louis Stephenson (alto), Conrad Martinez (p), Heinz Cramer (g), Teddy Lenz (b), Clinton Maxwell (d); AMI-GA 1164K.

Lindau Blues (Rex Stewart) (arr. Roy Stewart)

Rex Stewart, Mackie Kaspar, Hans Berry (tp), Carlton Riley, Walter Dobschinski (tb), Joe Appleton (cl, ts), Louis Stephenson (alto), Conrad Martinez (p), Heinz Cramer (g), Teddy Lenz (b), Clinton Maxwell (d); AMI-GA 1163A.

Air Lift Stamp (Rex Stewart)

Rex Stewart, Mackie Kaspar, Hans Berry (tp), Carlton Riley, Walter Dobschinski (tb), Joe Appleton (cl, ts), Louis Stephenson (alto), Conrad Martinez (p), Heinz Cramer (g), Teddy Lenz (b), Clinton Maxwell (d); AMI-GA 1163B.

Old Woman Blues (Rex Stewart)

Rex Stewart, Mackie Kaspar, Hans Berry (tp), Carlton Riley, Walter Dobschinski (tb), Joe Appleton (cl, ts), Louis Stephenson (alto), Conrad Martinez (p), Heinz Cramer (g), Teddy Lenz (b), Clinton Maxwell (d); AMI-GA 1163A.

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Old Woman Blues (Rex Stewart)

Collum Band Makes Ops Forget Biggies

Reviewed at Sunnyside Gardens, Sunnyside, Long Island, N. Y.
 Saxes—Ray Beckenstein, Rocky Cutro, alto; Eddie Wasserman, John Mizzy, tenor; Sy Schatzberg, baritone.
 Trumpets—Joe Florentine, Joe Graves, Bill Maianga.
 Trombones—Miff Sines, Herb Spitalny, John Swallow.
 Rhythm—Clark McClellan, piano; Bobby Burnham, drums; Butch Bosakowski, bass.
 Vocals—Jill Storey, Bobby Burnham.
 Bob Collum, clarinet, vocals, leader.

By JACK EGAN

New York—The formation of a new dance band around this burg ceased being a novelty many, many *Down Beats* ago. The survival of one, however, is something else again. And the fact that Bob Collum and his new crew lasted out the summer in a nearby ballroom when the promoter could have had his choice of several name leaders certainly is worthy of mention.

Collum built himself a New York home last spring, after biding his time for the proper opportunity following his discharge from the coast guard.

Started on One-Neters

He broke in locally with a one-niter at the Sunnyside Gardens and, from that, won a season deal to play weekends and Wednesday nights through Labor Day.

The Collum band hasn't set the world, or even the metropolitan section of it, on fire. It neither sent its followers into a frenzy with ear breaking screamers nor tickled their ribs with corn-fed hokum. Instead it came through with some good substantial music.

The acoustics of the Sunnyside are such that a band cannot show off to best advantage in the open brass department. About all a hornman can do is play four-wall squash with the notes he sends out of his horn.

Shine on Ballads

On ballads, however, where the boys can save a little breath, the results of what must have been plenty of ensemble woodshedding show the crew off well.

Possibly in another hall, or in the same ballroom with the bandstand covered by a full canopy, the up tempo stuff would give the critics in the audience a better break.

Ray Beckenstein shone as the outstanding solo instrumentalist at the session caught, turning in some brilliant alto passages in both hot and sweet departments.

Hefti-Like Trumpeter

Joe Graves, a young trumpeter who bears a striking resemblance to another young trumpeter, Neal Hefti, and who has put in time with several top hot bands, gave a good accounting of himself on his jazz choruses.

A doff of the cap also should be given lead trumpeter Joe Florentine for both his quality and drive.

Collum does a Goodman down front with the clarinet and reveals a pleasant baritone voice now and then.

Before taking on a large size band after his discharge, Bob spent his pre-war years as a society band leader, putting in time at New York's Stork club, the Detroit A. C., and in South America.

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Jill Storey, the vocalist, is probably the tiniest band singer to come along

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Long Day For Long

Washington, Ind.—Johnny Long will put in a full day when he plays here October 27, going into the Indiana theater for four performances during the afternoon and night, then, after the last show, switching to the Elks hall where he'll play for dancing until 2 a. m.

McCune Ork To Open

New York—Bill McCune and his orchestra, who have been playing at the Knickerbocker Yacht club on Long Island all summer, will open at the Hotel Astor's cocktail lounge October 5 for the fall season.

Blues Singer Leaves

San Francisco—Effie Smith, local blues singer, has left for Honolulu with Ford and Harris' unit *Harlem's Poppin'*. Effie has appeared locally at several Fillmore street spots and at Lashio's, downtown.

With a few personality numbers injected into the library, there's a chance Collum might ring the bell.

'We Three'



Back To School; Back To Music

Salt Lake City—Opening of universities and schools has started the music biz on the upgrade after a bad summer season.

James C. Petrillo and other members of the national AFM headquarters made personal donations and purchased several tickets for the Doug Boll orchestra benefit after the band was burned out in the destruction of the Randevu this spring.

The open-air concerts at the local park this summer were climaxed by a 50-piece band concert, under the direction of Marve Strong. Stewart Grow, formerly with Radio City, Goldman, and other groups, was guest artist.

Buddy Rich arrived in town with several new faces in the band. Singer Bette Bligh was working her first night.

—Billy Reese

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says Charlie La Verne, guitar soloist and technical stylist. Charlie is leader and organizer of the La Verne Trio, prominent in New York night spots.

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Krupa Adds Classical Arrangements; Pic Due

Toronto—Elevated eyebrows were the order of the day when, at times during Gene Krupa's two-day stay at the Canadian National exhibition, it seemed as if the band were going progressive. But the resemblance was slight, and the controversial composition which prompted a few comments was Stravinsky's *Firebird Suite*, not in a jump tempo, but as written.

Krupa explained the number was one of several classical works being adapted by the band's arranger and pianist, George Williams, for a series of educational movie shorts slated to go into production this fall, probably at Columbia pictures.

May Add Another

The band is also playing Rimsky-Korsakov's *Scheherazade*, and Gene said that it was likely that they also would do Tchaikovsky's *Pathétique*. A modern ballet company will interpret the stories behind each composition since, the drummer feels, this is the best approach to persons with slight musical

education.

"A composition is easier to understand if you can see and hear it at the same time," he said. The films will be distributed to colleges, high schools, and other educational institutions although it is probable that they also will be shown publicly.

Received Best

Williams said that despite the scorn sometimes held by teen-agers for long-hairs, the Stravinsky opus went over better than anything else in the band's book. The arrangement was made a few weeks ago, when the band played the Glen Island casino.

Williams said the transcription had taken him a week of steady work, with instrumentation giving him the most

If Suns Fail

New York—Not enough that the Three Suns have to lug two Hammond organs around the country with them when they go on tour, they've learned by experience they must be equipped to face several emergencies.

So trio member Al Nevins studies *Mechanix Illustrated*, then pinch hits as handyman when the circuits fail. For this, he carries tools and electrical equipment to repair, not only the organ, but also his own electric guitar.

headaches.

"And don't think it wasn't work," he said, as he unfolded the six-foot manuscript of the piano score.

Asked why he was undertaking this work, Williams said, "There's a crying need for it. Not enough persons appreciate the works of these great composers."

Won't Add Men

He said the band would not be augmented for the films since he wanted the works to sound the same when performed at live shows.

Undoubtedly, a great number of persons, particularly among the younger generation, would be willing to listen to compositions done up by Krupa while they might be less willing to listen attentively to the same things played by a symphony orchestra in a concert hall.

Gene said the band business was better in Canada than in the United States. His explanation was that competition was lighter here although this seems unlikely since names have been playing this area with increasing frequency.

More Appreciation?

Williams' explanation was more flattering to Canadians. "They seem to appreciate the stuff more up here," he said. George Thompson, manager of the Tommy Dorsey band, said the Dorsey crew, which followed Krupa, had experienced the same thing.

Crowds had been excellent everywhere they went, he said, and despite 100-degree heat the day they played the armories at Hamilton, Ont., attendance hit 4,000.

—Gene Lee

Rushing Organizes

New York—Jimmy Rushing, heavyweight singer with Count Basie's band, is forming his own combo which he will head on a tour of southern universities. Coast promoter John A. Burton is angling for management.



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LONDON LARGO

Casino Variety Shows And Lousy Band Close

By STUART S. ALLEN

London—Bernard Delfont has decided to end his variety presentations at the Casino theater. This is the place that Lena Horne, Harry Richman, Sophie Tucker, the Charioteers, and recently Hoagy Carmichael appeared. Smaller than the Palladium, its presentations have been noticeably inferior to Val Parnell's almost Hollywood productions. The Casino orchestra is quite the worst in London, and no one regrets its winding up.

In future, American acts will have the benefit of the Palladium and the Skyrackets' fine orchestra. Each member of this co-operative group, including the nonplaying members, received a bottle of champagne at the end of the Andrews Sisters' act.

Walllets, Lighters Presented

From Jack Benny and Phil Harris, they received personally engraved wallets and cigarette lighters.

Irving Berlin, ever here to supervise promotion of his music for the shortly-to-be-released *Easter Parade*, also is getting a holiday. He looked at the London production of *Annie, Get Your Gun*, now in its second year at the Coliseum, and spent quite a few hours in his Mayfair offices.

The BBC has recorded an hour-long show spotlighting Berlin, his music and a battery of top British radio stars. It is due to be transmitted over its home and overseas wave lengths during Christmas week.

Farnon Returns

Canadian composer-conductor Robert Farnon, who came to Britain during the war as conductor of the Canadian band of the AEF (opposite number to the Miller American band), has returned from a holiday in Canada and New York.

Immediately on his arrival, he went to work on the score of MGM's new British picture *Edward My Son*, starring Spencer Tracy with Deborah Kerr. Following this, Farnon is expected to work on the Hitchcock-Bergman picture *Under Capricorn*.

Corn To Montreal

New York—Mousie Powell and his small band wound up their run at the Iceland restaurant and are en route to Montreal, opening Friday a four-week engagement at the Tic Tac club. Favoring novelties, comedy, and corn, Mousie uses five men.

Down Beat covers the music news from coast to coast.

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MBOA Girds For Fights, Puts 'National' In Title

Chicago—The better to prepare itself for what look like a couple of good legislative fights, the Midwestern Ballroom Operators association decided in the last day of its tenth annual convention here to become the National Ballroom Operators association. The new NBOA already has as members ballroom operators in California, Connecticut, and Ontario, Canada, as well as throughout the midwest. Conventioneers heard a representative of the New England Ballroom Operators association, the only other comparable group in the country, offer to unite with the mid-westerners.

With a new name which emphasizes its growing characteristics, the NBOA is ready to face the four problems it considered here late last month.

Test Case Ruling

First of these was the possible change in the tax laws which would put ballrooms in the same class with cabarets, with 20 per cent tax on all sales to which cabarets are subject. The operators association has asked the commission of internal revenue for a ruling on a test case to determine just what is a ballroom and what a cabaret. This was made necessary by a decision regarding the Avalon ballroom in La-Crosse, Wis., in which the tax was slapped on the whole operation because an attached bar opened an hour and a half before dancing started.

Ask Music Permits

Request for music licenses by Broadcast Music incorporated was the second problem. Many of the attending operators had been approached individually by BMI with the suggestion that copyright infringement suits would follow fast upon uncooperative ops. Tom Archer, of Des Moines, owner of a five-ballroom chain, was chairman of the MBOA music licensing committee which conducted a survey among 50 ballrooms to determine the percentage of BMI music used. Archer reported that, of a total of 3,019 tunes tabulated, 85.6 were ASCAP; 9.2 per cent BMI; 1.8 per cent in the public domain, and the rest of an independent or undetermined nature.

Proposed License Fee

BMI's proposed license fee was one half of 1 per cent on the first \$50,000 of the ballroom's music payroll, plus a smaller percentage of sums exceeding that. And the total fee was to be not less than \$40.

After taking the night to think the problem over, the ballroom operators (50 of them) voted to have Archer negotiate for them with BMI, as soon as BMI approached, which it was expected to do momentarily. Remaining operators were either still thinking, or planned to do their bargaining themselves.

Third Problem

Third problem, that of ASCAP, was another in which Archer had his energetic fingers. His advice to the convention, which no one seriously questioned, was to negotiate with ASCAP now, rather than take a chance on fighting the association (which has had several bad legal decisions recently) and eventually negotiating with scores of publishing houses independently.

Last matter to come to the attention of the ballroom operators was that of promotion. Charles J. Casanave, vice president of the Fred Astaire dance studios, spoke to them about the importance of dance instruction to the ballroom business. Art Tallmadge of Mer-

cury records reminded the operators of the disc jockeys and the record companies. And Howard Sinnott of General Artists corporation's New York office broached the subject of National Dance week promotion. A committee was to be appointed to work with Sinnott on the Dance week plan.

The complete slate of officers was re-elected for the coming year, with Larry Geer of the Laramar ballroom, Fort Dodge, Iowa, as president; Kenneth Moore, Aragon ballroom, Chicago, vice president; Alice McMahon, Indiana Roof, Indianapolis, treasurer; William Wittig, Plaza-Mor ballroom, Kansas City, executive secretary; Otto Weber, Des Moines, managing secretary. Mrs. Fred Luther of Carrollton, Pa., was elected to the board of directors.



(Jumped from Page 17)

is only so-so. *Exit* opens with Bobby's vocal in front of saxes that bop just a trifle followed by ensemble and a vocal finish. (Capitol 15211).

Illinois Jacquet*Sid Symphony Sid**Mutton Leg*

They say that the athletic Jacquet has a new trick developed whereby he makes a body turn that segues into a complete somersault—and all the while playing a hot chorus . . . maybe even hitting a flattened fifth as he lands.

If the hard working tenorist pulled it off on these sides, however, it must have been on his second choruses because on his opening ones he plays very respectable jazz. *Sid* suffers from faulty reproduction, but *Mutton* is a better representation of the tenorist's big band both acoustically and musically.

The bop trombone chorus at the amazingly fast tempo is almost too clean to have been performed on a slide instrument—if it were. It's a first rate take-off along with Jacquet's first. (Victor 20-3060).

Billy Butterfield*Wild Oats*

Billy's playing of his theme song doesn't quite conjure up the nostalgic picture that it should with a younger (and lighter) trumpeter blowing out Bobby Haggart's beauteous tune atop a Bob Crosby crew. This effort is disappointing, for although he plays fair to middlin', the record is muddy and the band sloppy in spots.

Perhaps Matty Matlock did the score, for you can hear snatches of the old band's arrangement here and there and especially at the end. *Oats* is a Bill Stegmeyer original with a credit to Billy. It's up tempo with lively ensemble, a good trumpet chorus, and an especially good tenor by Bob Levine. The final band chorus accumulates a rocking beat and sows oats all over the place. (Capitol 15186).

Les Brown*Floating'**A Woman Always Understands*

When you hear these sides, you can appreciate the efforts that Les has gone to in trying to recreate the "good old days": the days of Jimmy Zito and Ted Nash, instrumentally speaking, and Doris Day and Jack Haskell, vocally speaking. Those definitely were "good old days" when the band had guts and push and a tight ensemble sound that kept it from being like every other swing band.

Unfortunately, it isn't there in Les' current sides even though it may be now nine or ten months after these were cut. *Floating'* is that rare instrumental which several record companies can agree on, and the Brown score has unison saxes, a sax chorus from an alto man who is one of the potential bright spots in this band, a noisy trumpet duel between choruses; and little else. *Understands* is an undistinguished ballad and is sung by Eileen Wilson and played adequately by the band. (Columbia 38292).

DANCE**Duke Ellington**

It's Mad, Mad, Mad
Don't Be So Mean to Baby
The Duke clothes *Mad* in fanciful orchestral garb but still can't hide the fact that it's a third-rate tune with only faint novelty appeal. Dolores Parker sings and hates every minute of it — can you blame her? *Baby*, the Lee-Barbour tune, is sung attractively by Al Hibbler but all around is no more than an average effort for the band. (Columbia 38295).

Billy Butterfield*Stardust**Jalousie*

Both, of course, are reissues but only *Stardust* with its fluid trumpet chorus and fine saxes was worth the effort. Like most reissues, too, the surfaces aren't up to the original and are both muddy and strident at times.

And while we're on the subject, Billy never has been rendered the technically perfect engineering facilities that some of the others in the Capitol stable usually enjoy. So many of his sides are ill defined by comparison. *Jalousie* is much on the order of the James record with a Spanish flavored intro and

opening chorus that builds into four-four later. (Capitol 15189).

George Paxton*Whisper a Word of Love**The Curse of an Acting Heart*

Whisper is Massenet's note for note vocalized by Dick Merrick in his remarkably Bob Eberly format. The guy really sounds like him, and he could have done lots worse in selecting the model. *Acting* has one of those unison band vocals fore and aft and a swing ensemble between. You find bop in the strangest places these days. (MGM 10263).

Freddie Gardner*Where the Apple Blossoms Fall**Tea Leaves*

With better tunes to work with, these might have been pleasing dance sides, but the material would discourage anyone. *Blossoms* is a waltz. *Leaves* should have been . . . or a polka. Denny Vaughan sings both. (Victor 20-3072).

Noro Morales*Puerta De Tierra (Parts I and 2)*

Noro is one lad who doesn't believe in hiding his light. He writes the tunes, arranges them and plays solo piano about two-thirds of the time. *Puerta* is a good example of his versatility though his repetitive piano improvisations, Cuban style, get monotonous.

It takes up both sides though the rhythm switch to samba on side No. 2 does offer a slight bit of much needed contrast. (MGM 10267).

Al Goodman*America's Favorite Waltzes**Missouri Waltz**Let Me Call You Sweetheart**Beautiful Ohio**Three O'Clock in the Morning**On Miami Shore**That Naughty Waltz**Album Rating—J J*

This is a 12-inch package of old-fashioned waltzes, and while it isn't recommended for students of the more advanced things in music, it is an exceptionally well thought out and recorded batch of nostalgia.

Maestro Goodman who has been lousy with musical and network shows for more years than you can remember is really good at this sort of thing which can be surprisingly complicated by the time the scores are written, the vocalists selected, the band rehearsed, and the whole project okayed by recording execs.

The band sounds less like an early Lucky Strike broadcast than most anything of this nature that has come out for some time, and though the scores drag out a number of hackneyed orchestral tricks such as subtone clarinet solos and the like, they are, withal, tasty and easy to listen to.

The Guild Choristers, Jimmy Carroll, Audrey Marsh, and the Mullen Sisters fit in and out of the various sides wherever a vocal is required. (Victor album CO-44).

Larry Green*Bella Marie**Whistling in the Dark*

The Larry Green band is modeled strictly for the hotel dining room trade with a singing group, three or more tenors, and a world of respect for the time values in a dotted eighth and sixteenth. Both *Bella* and *Whistling* are pleasingly and gracefully played, with the leader's society piano highlighting both sides. Victor does a good job reproduction-wise, too. (Victor 20-3072).

Frankie Carle*October Twilight**A New Kind of Song*

It's doubtful that Frankie ever will give any jazz concerts, but he is rapidly building this band of his into one of the most musically satisfying dance bands around.

There is a lot of smartly scored manuscript going on behind the featured solo efforts of Frankie and his pride and joy—as musical as many, many things you are hearing from bands of greater repute.

For one thing, it is getting a background sound something like the distinguishing mood of Carle's fellow Columbian, Claude Thornhill, where piano tinkles on top of a vibratoless organ background switching from reeds to muted brass.

And Nan Wright, incidentally, has come along as fast or faster than the band. Both these sides spot her as an exceptionally capable vocalist. (Columbia 38291).

David Rose*Serenade**Penny Serenade**Sunrise Serenade**Parhouse Serenade**Serenade in Blue**The Gaucho Serenade**Serenade to a Lemonade**Puppet Serenade**Album Rating—J J*

The man to whom the minor seventh chord owes everything makes with a flock of tunes all of which have the word "serenade" in common and, presto!—an album is born.

As is usual with the works of Rose, the strings are featured predominantly, with woodwinds and brass poor runners-up. He gets that characteristically heavy sound in his strings by writing them straight down and with plenty of doubled lead octaves below, but where it once sounded like a pretty fresh thing, it now appears as only an arranging cliché.

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Nevertheless, the man who was once the white hope of studio arranging here in Chicago always comes up with a well-rehearsed orchestra, and this album is at least the equal of its predecessors which is about all the recommendation needed by a dyed-in-wool D. R. enthusiast.

The tunes are for the most part good ones—even the *Puppet Serenade* which Dave wrote, it is to be presumed, when he ran out of "serenade" tunes at five-all. (MGM album—28).

Benny Goodman*I Hate to Lose You**On a Snow Boat to China*

To disciples of the King, even as you and I, this is the sort of current big band pop tune release that makes for nothing but head-in-hands despair. It's typical only of a period somewhere between Henderson and Sauter where he was recording a bunch of unhappy ballads for Victor and doing it half heartedly and with drooping eyelids.

As dance band sides they're fair enough, but we still deserve a lot more from Benny. *Lose* is sung by Emma Lou Welch and *China* by Al Hendrickson, but neither tunes or vocalists are much to rave about. (Capitol 15208).

Art Mooney*There's a Barber in the Harbor of Palermo**The Night Has a Thousand Eyes*

Palermo is a six-eight, would-be-cute

novelty with a vocal by the Andrews-like Galli Sisters, Bud Brees sings the lovely beguine *Night* in a resonant voice preceded by a listenable reed chorus, clarinet atop saxes. The band sounds nice on the latter, and the arrangement is the best we've heard from the band-horns 'n everything. (MGM 10260).

Frank DeVil**Viennese Waltzes***Vienna Dreams**Waves of the Danube Waltz**The Merry Widow Waltz**Du Und Du**Treasure Waltz, Opus 418**Sari Waltzes**Thousands and One Nights, Opus 346**Gold and Silver Waltz***Album Rating—J J**

Considering what he does for Whiting and others of the Capitol stable and especially considering the environment, you would expect DeVil really to lush it up when a golden opportunity like this comes along.

But happily he resisted the temptation to Hollywoodize the basically simple up tempos of these Viennese waltzes, and his arrangements and tempos are as orthodox as a genuine polka band. Strings carry about 90 per cent of the lead throughout as they should in an



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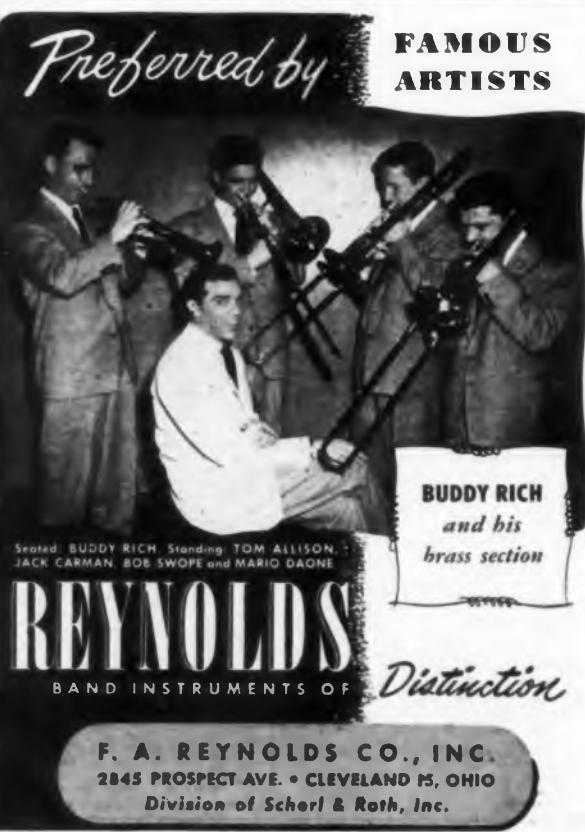
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It's pretty music in a pretty album, and the Hapsburgs, if there are any left, undoubtedly would want to award DeVol a barony at the very minimum. You know—*Du Und Du* others as you would have them . . . et cetera. (Capitol album CD 98).

VOCAL

Art Lund

By the Way
On a Slow Boat to China

The big-toned energy of Lund's singing is very much in evidence on both these sides. And the steady improvement in the quality of Johnny Thompson's band backings is ditto.

The score behind *China* is fine though it does show a little obviously that the arranger has been listening to too many Peggy Lee sides; for the ghost of Barbour is everywhere. *Way* is a ballad, and *China* is a jumper. (MGM 10269).

Dinah Shore

What Did I Do?
The Matador

After hearing the solid Sonny Burke manuscript and Dinah's better (than

either Whiting or Forrest) interpretation of *What*, you may revise your opinion of the tune as we did. They do it very well together. *Matador*, however, which Dinah does with the Bradzilians is pure hokum, vaudeville style. (Columbia 38293).

Billy Eckstine

Everything I Have Is Yours
I'll Be Faithful

The vocalist that draws Sonny Burke to accompany him is a fortunate one, and Billy sings as if he were more than aware of his luck on both these old tunes. *Everything* is a shade better side but mostly because of its superior clarity. *Faithful* has a muddled up background in places.

If you think Billy's vocalizing is too wavy, this won't alter your opinion—it's typical of him but typically good in these instances. (MGM 10259).

Jack Smith

And the Clark Sisters

A Carnival in Venice

In the Market Place of Old Monterey

Carnival is a bright, harmless piece of musical caprice which spots Jack and the Clarks singing the high school bandsman's delight. In this case, however, it will please brassmen much further along because the mighty embouchure of Rafael Mendez plays a trumpet chorus between vocals that is light but beautifully executed.

It's a crime that practically the best tone and best technique extant should have been bestowed upon one individual. *Monterey* is about—well, *Monterey*. It's syrupy but not particularly pretty. (Capitol 15185).

Johnny Mercer

Strip Polka

Candy
I Lost My Sugar in Salt Lake City
Ac-Cent-Tchu-Ate the Positive
Atchison, Topeka, and Santa Fe

G. I. Jive

Album Rating—*J*

Mercer's album of old issues offers proof positive of one fact: that somewhere between Salt Lake City and today he had the good sense to lose most of the excessive quaver that made him sound like Tex Beneke's grandfather.

However, most of these are from too far back with their less polished Mer-

cer and much less polished surfaces than Capitol is now noted for, and these two factors are responsible for the low album rating.

This does cover quite a period in the talented Johnny's singing career, and regardless of how you like his highly stylized vocalizing it brings together at one time for better or for worse many of the fabulously successful sides that he made. (Capitol album CC-101).

Roy Rogers

Souvenir Album

Don't Fence Me In
On the Old Spanish Trail
Home in Oklahoma
Along the Navajo Trail
San Fernando Valley
A Gay Ranchero
Roll On, Texas Moon
Yellow Rose of Texas

Inasmuch as Victor was nice enough to send this in, we may as well list it, but you'll have to apply your own rating. No cowboy music authorities, we. Eight of the hit tunes from Roy's 98,760-odd pictures are included here, and both the singing and accompanying are cowboy from the purple sage up. You dig westerns, Jack? This is cool. (Victor P-215).

Margaret Whiting

Heat Wave

What Did I Do?

After a wonderfully wild Devol band intro, Maggie, with an assist by the Crew Chiefs, does a workmanlike job with the old Berlin tune *Heat*. Additional Kentonesque figures add the kick. (Capitol 15209).

Helen Forrest

What Did I Do?

I Love You Much Too Much

Mooney's arrangement for Miss Forrest, like Devol's for Capitol, opens with the roving bass figure, and the comment on the tune's appeal one review back still holds true. Helen sings the slow ballad *Love* with assurance, and the accompanying violin obligato enhances her good performance of a weak tune. (MGM 10262).

The Dining Sisters

Sam Antonio Rose

Buttons and Bows

For girl trios studying how to be good girl trios this coupling is a natural. The Van Damme quintet backs up But-

tons, and Carl Kress' orchestra does *Rose*. (Capitol 15184).

Bob Matthews

J J Azure

J J Caravan

Matthews' light baritone voice isn't exactly the kind you'd tie in with a couple of Ellington standards, but he does a good job, nevertheless, in front of Buzz Adlam's backing (MGM 10266).

'S Wonderful with

Dinah Shore, Buddy Clark

Just One of Those Things

Mad About the Boy

'S Wonderful

You'd Be So Nice to Come Home To

Let's Do It

Rosalie

Easy to Love

Summertime

Album Rating—*J J*

Dinah and Buddy appear to be getting closer together by the record, and this assortment of Porter-Gershwin-Coward show tunes makes them officially a team if there were any doubt about it.

It's doubtful that this started out to be an album with the variety of material, orchestra leaders (Lilley, Burke, Zimmerman, and Ayres) and tunes which had only a place in music-comedies as their common denominator, but it's as good a way as any to get eight sides on the market in a hurry.

The two vocalists share the honors on the pretty *Easy*, the musical *Summertime* wherein Buddy proves he is no bass and the noveltyish *Let's and Wonderful*. *Rosalie* is Buddy's best solo side and *Mad* with a rich Sonny Burke score is Dinah's. You've heard both, and these sides are typical. (Columbia C-166).

Buddy Clark

J J Hero I'll Stay with You

J J Green-Upp Time

The schmaltzy *Stay* gets schmaltzy treatment from Buddy, but the novelty time is too juvenile for any but children—which probably will put it in every juke in the country. (Columbia 38294).

Andy Russell

J J Amor

J J Besame Mucho

Those who consider the Spanish-Latin styled warbles of the intense Russell to be the goriest of all will rejoice at the issuance of two of his most popular ballads on the same record. (Capitol 15214).

Nat Shilkret

The trouble with banjo as an instrument is as follows: (1) it's so clumsy to get around on that even the experienced banjoist sounds as though he forgot to take his gloves off when a fast passage comes up; (2) you can't sustain a note except by a series of continuous plucks; (3) it's a lousy sounding instrument in the first place.

Nevertheless, Nat Shilkret's banjo virtuoso, Rex Schepp, is a deft performer, and he gets by despite the durn thing's horrible limitations. *Joe and South* are the only two where the banjo sounds at home though the specially written *Sand Dance* is played very succinctly by both studio orchestra and soloist.

Holiday is just one of those things, however, and the abstract *Serenade* sounds a little ridiculous on banjo—like Borah Minnevech playing Schoenberg.

Nice try, but why ruin a perfectly good guitar player? (Victor Album P218).

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Anthony, Ray (Deader-Wallie) Coffey, b, Out 10/24, h; (Palace) Youngstown, O., 11/1-3, t; Averre, Dick (Gibson) Cincinnati, h

Bach, Bill (Carnival) Minneapolis, Out 10/19, nc

Banks, Dave (The Pit) Jackson, Tenn., ne Bardo, Bill (Club Royale) Savannah, Ga., ne

Barnes, (Shoreham) Washington, D. C., h

Barnet, Charlie (On Tour) MCA

Barron, Blue (Tavern-on-the-Green) NYC, 10/13-11/9

Basile, Count (On Tour) WMA

Basin, Bob (Radisson) Minneapolis, h

Baskin, Denny (Plantation Club) Houston, Tex., 10/15-11/4, nc

Benefit, Gardner (Club Madrid) Louisville, Ky., Out 10/17, nc

Beneke, Tex (Chase) St. Louis, Out 1/18, h

Bishop, Billy (Carnival) Minneapolis, 10/28-11/24, nc

Blue, Bobby (Crystal Inn) Bakersfield, Calif., nc

Bobik, Baron (Legion) Perth Amboy, N. J., t

Bolton, Vaughn (N.C.O.) Fort Riley, Kan., Out 12/31

Borrie, Russ (Lions-Milford) Chicago, b

Brown, Lou (On Tour) MCA

Burkhardt, Jay (Via Lago) Chicago, Mondays, h

Buse, Henry (Lookout House) Covington, Ky., 10/11-17, nc

Buxton, Roger (Mason's) Ionia, Mich., b

Burney, Bobbi (On Tour) WMA

Callaway, Cab (Last Frontier) Las Vegas, 10/8-31, b (Moderate) Long Beach, Calif., 10/27-11/9, nc

Carroll, Frankie (Rivoli) Toledo, 10/7-10, t; (Palace) Youngstown, O., 10/11-18, t; (Buffalo) Buffalo, N. Y., 10/15-21, t; Carolyn, Tonny (Trionon) Chicago, Out 10/17, b

Carroll, Bob (New Sherman) Wolf Point, Mont., t

Cavanaugh, Dave (Last Frontier) Las Vegas, Out 10/7, b

Chaplin, Gay (Martinique) Chicago, r

Clinton, Larry (On Tour) GAC

Clegg, Norman (Erin) Atlantic City, Out 10/15, nc

Coleman, Emil (Beverly) New Orleans, Out 12/8, nc

Collum, Bob (Sunnyside) Long Island, N. Y., b

Comfort, Earl (Ritz-Carlton) NYC, h

Correa, Eric (Capital City Club) Atlanta, Ga., 10/10, nc

Courtney, Del (Trionon) Chicago, 10/19-21, b

Cotter, Tommy (Hi-Hat) Lowell, Mass., nc

Davidson, Trump (Palace Pier) Toronto, b

Dohmash, Al (Totem Pole) Auburndale, Mass., b

Dohmash, Sam (On Tour) GAC

Dorsey, Tommy (Pennsylvania) NYC, b

Drake, Charles (Colony) East Cape Girardeau, Ill., nc

Duffy, George (Statler) Boston, In 10/1, h

Dunham, Sonny (Roosevelt) New Orleans, Out 11/2, h

Dunn, Michael (Mayflower) Washington, D. C., Out 10/14, b

D'Varga (Mocambo) Hollywood, nc

Eberle, Ray (Roseland) NYC, Out 10/20,

Ellington, Duke (Paradise) Detroit, 10/15-21, t

Fatherstone, Jimmy (Bismarck) Chicago, 10/5-13/15, b

Ferguson, Danay (Robert Driscoll) Corpus Christi, h

Fields, Herbie (Silhouette) Chicago, Out 10/25, nc

Fields, Shep (On Tour) GAC

Fife, Dick (Westwood) Little Rock, Ark., nc

Fitzpatrick, Eddie (On Tour) MCA

Foster, Chuck (Peabody) Memphis, Out 10/31, b

Futine, Larry (Sunset) Almonson, N. J., b

Fulton, Jack (Chicago) Chicago, t

Gardner, Jan (Biltmore) L. A., b

Gillespie, Dizzy (Royal Roast) NYC, nc

Grant, Bob (Versailles) NYC, nc

Gray, Chauncey (El Morocco) NYC, nc

Green, Wayne (Lake Club) Springfield, Ill., 10/15-11/4, nc

Harold, Lou (Bal Tabarin) NYC, nc

Harp, Daryl (On Tour) GAC

Harris, Ken (Heidelberg) JACKSON, Miss., h

Hawkins, Etskin (On Tour) MG

Hayes, Carlton (Rice) Houston, Tex., b

Hayes, Sherman (On Tour) MCA

Hay, Billy (Bowery) Philadelphia, nc

Herbeck, Ray (Blue Moon) Wichita, 10/1-19, nc

Herman, Leany (Astor) NYC, b

Herman, Woody (Riverside) Milwaukee, 10/7-13, nc

Higgin, Dale (Spanish Terrace) Edgewater, Mich., nc

Himber, Richard (Biltmore) NYC, h

Hines, Buddy (On Tour) GAC

Howard, Eddy (Aragon) Chicago, Out 11/7, h

Hudson, Dean (Meadowbrook) Cedar Grove, N. J., nc

Hudson, George (Harlem) Atlantic City, nc

Honi, Pee Wee (Show Boat) Milwaukee, 10/23-11/6, nc

Hutchinson, Bassi (Catalina) Catalina Is., nc

Jackson, Bull Moose (On Tour) MG

Jahns, Al (Dragon Grill) Corpus Christi, nc

James, Harry (Fair Grounds Auditorium) Dallas, Tex., 10/9-24

Jerome, Henry (Edison) NYC, b

Jurgens, Dick (Clarendon) Berkeley, Calif., 10/10-11/30, b

Kaye, Hammy (Coliseum) Houston, 10/12-18; (Riverside) Milwaukee 10/14-20, b

BAND ROUTES

Tappero, Tappy (It Club) El Cerro, Calif., nc

Trace, Al (Blackhawk) Chicago, r

Tucker, Orrin (Case Loma) St. Louis, Out 10/18, r

Valdes, Miguelito (Carnival) Minneapolis, 10/14-27, h

Van, Garwood (St. Anthony) San Antonio, Out 10/27, b

Verna, Jack (C. C. Club) Philadelphia, nc

Vincent, Lee (Sane Soul) Wilkes-Barre, Pa., b

Waldman, Herman (Adolphus) Dallas, b

Wal, Mickey (Brownburg) Montreal, b

Warer, Art (Leon & Eddie's) NYC, nc

Waples, Buddy (Jefferson) St. Louis, b

Warren, Hal (Continental) Kansas City, b

Wayne, Buddy (Colliseum) Bend, Ill., Out 10/30, b

Wayne, Phil (Carlton) Washington, D. C., b

Wexler, Ted (Aragon) Ocean Park, Calif., 10/8-11/18, b

Weiss, Lawrence (Palladium), 10/18-11/21, b

Wilde, Ran (On Tour) MCA

Williams, Griff (Palmer House) Chicago, b

Wilson, David (Eagles Club) San Diego, nc

Wilson, Dick (Coq Rouge) NYC, nc

Worth, Whitley (Post Lodge) Lakewood, N. Y., nc

Zarnow, Ralph (KCBC) Des Moines, Ia.

Herron, Josi (Plaza) NYC, b

Herth Trio, Mut (Syracuse) Syracuse, N. Y., nc

Hodes, Art (Jimmy Ryan's) NYC, nc

Huys, Frank (Seebur) Grand Haven, Mich., b

Ingle, Red (Zambange) L. A., nc

Ink Spots (On Tour) MG

Jackson, Clarence (Glass Hat) Boston, nc

Jacquet, Illinois (On tour)

Johnson, Bill (Marlin) Keansburg, N. J., b

Jordan, Louis (Royal) Baltimore, Out 10/7, t

Kari Trio, George (Richard's) Berwyn, Ill., nc

King Trio, King (Di Prima) Highland, N. Y., b

Lande, Jules (Ambassador) NYC, b

Layne, Leo (Cosy Corner) Staten Island, N. Y., cl

Lewis, Abby (Downbeat) Boston, nc

Lewis, Tommy (Esquire) Wichita, nc

Little, Austin (Paramount) Centralia, Ill.

Martin, Dave (Cafe Society) NYC, nc

McGuire, Betty (Holiday) Springfield, Ill., nc

Melodians (Marina) Miami, r

Miller Quintet, Sonny (Traymore) Atlantic City, b

Mills Brothers (Palomar) Vancouver, B. C., Out 10/24, nc

Moore, Mark (St. Moritz) NYC, b

Moore, Joe (Park Plaza) St. Louis, b

Moore's Three Blasers, Johnny (On Tour) WM

Monk, Thelonious (Village Vanguard) NYC, nc

Morgan, Duke (Pleasure Club) Lake Charles, La., nc

Mosley, Snob (Club 78) NYC, nc

Mueller, Dutch (Spaw) Nokomis, Ill., Out 10/8, nc; (Dutch Mill) Pana, Ill., In 10/9, nc

Panchito (Versailles) NYC, nc

Pardoe, Clinton (Village Barn) Augusta, Ga., nc

Park, Herman (Ruban Bleu) NYC, nc

Pecos, Poco (Tropic's Dreamland) New Orleans, nc

Peterson, Charlie (New Yorker) NYC, Sunday, b

Pillard, Joe (Maiakab) Atlantic City, nc

Pingato Quartet, Frankie (Palm Gardens) Wilmington, Del.

Quintones (Lido) South Bend, Ind., cl

Ramirez, Ram (Village Vanguard) NYC, nc

Red Caps (Martinique) Wildwood, N. J., nc

Rhodes Trio, Benny (Roe-Ed) Oakwood, Wis., nc

Roble Trio, Chet (Argyle) Chicago, nc

Rogers, Dick (Last Frontier) Las Vegas, b

Rogers, Dick, Don (Mermaid) Los Angeles, el

Rose, Hillary (Diamond Mirror) Lawrence, Mass., nc

Roth Trio, Don (Continental) Kansas City, Mo., b

Savich Quartet (Ranch House) Elko, Nev.

Schneider, Trio, Jerry (Central) Aden, N. Y., nc

Schmidt, Quartet, Johnny (Billy Berg's) Hellwood, Ray

Scott, Raymond (Edison) NYC, b

Shaw, Mill (St. Regis) NYC, b

Silhouettes (Flamingo) Las Vegas, b

Smith Trio, Floyd (Du Sable) Chicago, b

Smoothies (Park Central) NYC, b

Snader, Murray (Blue Note) Chicago, 10/11-17, nc

Stewart, Sam (Tia Juana) Cleveland, nc

Stuart, Al (Chequerboard) Norfolk, Va., nc

Sues Trio, Leonard (El Rancho Vegas) Las Vegas, Out 10/26, b

Sugoris Sextet, Kenny (Post No. 50) South Bend, Ind., nc

Three Cats & A Kitten (Unique) Milwaukee, nc

Three Men of Note (Mayfair) Yatesville, Pa., nc

Three Sons (Astor) NYC, b

Three Tones (Park View) Round Lake, Ill., cl

Townsmen, Don (Fielding's) Bowman's) Aurora, Ill., nc

Townsmen Trio (Irish) San Francisco, nc

Trenier Twins (Melodies) Los Angeles, nc

Trio-Clos (Argyle) Chicago, nc

Tunemizers (Theater Club) Oakland, Calif., nc

Townsmen Trio (Irish) San Francisco, nc

Trevi Twins (Melodies) Los Angeles, nc

Trio-Clos (Argyle) Chicago, nc

Tunemizers (Theater Club) Oakland, Calif., nc

Tunes Toppers (Clayton) Waukegan, Ill., nc

Turner, Morris (Bluebird) Youngstown, O., nc

Ventura, Charlie (Apollo) NYC, 10/18-21, t; (Howard) Washington, D. C., 10/22-25, t

West, Alvy (Edison) NYC, b

We Three Trio (Wisconsin) Milwaukee, b

Wilson, Dick (Coq Rouge) NYC, nc

Wiley Trio, Larry (Continental) Kansas City, b

Wond Trio, Mary (Candlelight Inn) Joliet, Ill., nc

Zarin, Michael (Waldorf-Astoria) NYC, b

Singlets

Ammons, Albert (Beet Hive) Chicago, nc

Boyd, Carroll (Encore) NYC, nc

Carella, Dorothy (Cafe James) NYC, nc

Carroll, Barbara (Lenox Lounge) Chicago, nc

Chubbs, Len (Santa) Martin, Tenn., nc

Four Coasters (Town House) Reno, Nev., nc

Four Jokers (Tally-Ho) Avalon, Catalina Is., nc

ARRANGERS' CORNER

By SY OLIVER and DICK JACOBS

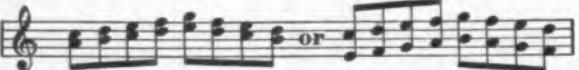
New York—Our question department is overflowing, so we'll take care of as many as we can in this column. C. L. of New Haven, Conn., would like to know our preference in voicing of clarinet, guitar, and single-finger piano voiced three ways. Almost any voicing would sound good, but we prefer this: guitar plays melody, clarinet harmony underneath, and piano harmony on top.

Here's the illustration:

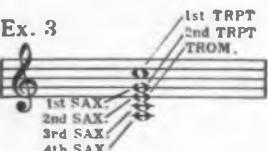


J.C.H. of St. Vital, Manitoba, wants information on the best way to write duets for any two instruments. The best duets are composed of thirds and sixths. The example below will illustrate this to its fullest extent.

Ex. 2



D.P. of Green Bay, Wis., is interested in the best possible full sounding voicing for four saxes, and three brass. We always use open harmony to produce big, full sounds, and here is the way we go about it.



F.G. of Akron, Ohio, is back with that oft-perplexing problem of whether to write the piano part with four beats to the bar or to use a rest on the first and third beat and just let the piano play the second and fourth beats.

We're definitely in favor of the latter method, and unless you desire some special effect, we advise using it. Here is the example:

Ex. 4



R.R. of Old Lyme, Conn., wants to know if it is feasible to imitate the unison sound of Woody Herman's *Keen* and *Peachy* with a tenor band. You won't get the exact sound, but select a key that will keep the tenors as high as possible.

Our parting thought: A trombone is an effective substitute for filling up a small sax section.

Don't forget the self-addressed, stamped envelope for personal reply. Address is Sy Oliver and Dick Jacobs, 1619 Broadway, New York, 19.

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Vancouver Symphony 'Pops' Concert Slated

Vancouver, B. C.—The Vancouver Symphony society again resumes its regular fall series of concerts, starting with a "Pops" concert on October 7. Jacques Singer again will direct the total of 12 concerts and 49 other performances.

On the radio scene, Jeff Hodgkinson now appears on the CKWX airing of *High Time*. Jeff won a local contest and shared the show with Frankie Laine at the Palomar supper club recently.

Spike Jones and his 35-piece *Musical Depreciation* revue are keeping the Cave club crowded during their 11-day stay. —Marke Paise

Buddy Johnson Ork Sets Dates In South

Birmingham, Ala.—Buddy Johnson and his orchestra swing through here on a one-niter at the auditorium tonight (6), after which they'll head north to wind up their southern barnstorming tour in Kingston, N. C., October 15.

In route they'll play the auditorium, Atlanta, tomorrow night; auditorium, Columbia, S. C., October 8; armory, Durham, N. C., 9; armory, Roncoverte, W. Va., 10; Community center, Wilson, N. C., 11; Plamor ballroom, Greensboro, N. C., 12, and the armory, Danville, Va., 13.

Band Back To Books

Cheyenne, Wyo.—Gary Wilson and his University of Illinois band, playing for the summer in the Valencia night club here, have returned to the Illinois campus, where they will play dates in immediate territory.

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Pals Still Pals Even With Separate Bands

Sioux City, Iowa—A partnership that started when they were co-leaders of a band 14 years ago, still is going strong for Cliff Kyes and Dell Lee, although they front separate bands now. When they started out, Cliff led the band, and Dell, the silent partner, played the drums. Cliff, however, besides fronting, played vibes and marimba. Dell took the vocal chores in addition to the tubs.

The boys continued together in one band up until a couple of years ago when Dell decided to go out into the territory with his own band. So, they remained in partnership, but each with his own group. Result: today they are two of the most demanded bands in this territory.

Bands Similar

The bands are pretty much the same in style, arrangements, and size. This is due to the fact that the boys have "Pops" Wakefield as arranger for both bands. "Pops", in his own right a versatile musician, writes any type of arrangements, from be-bop to sweet style, and the customers in this area demand all styles in each library.

Kyes and Lee book their own bands from Minneapolis; travel an average of 150 to 200 miles a day in their own buses, and work perhaps 50 weeks through the year—solid.

Personnels Listed

Kyes' personnel is Don Day, alto sax; Charlie Laming, tenor; Roy Johnson, baritone; Bob Herold, trumpet; John Kolakir, trombone; Larry Stoehr, piano; Ronnie Greer, bass; Elliot Fine,

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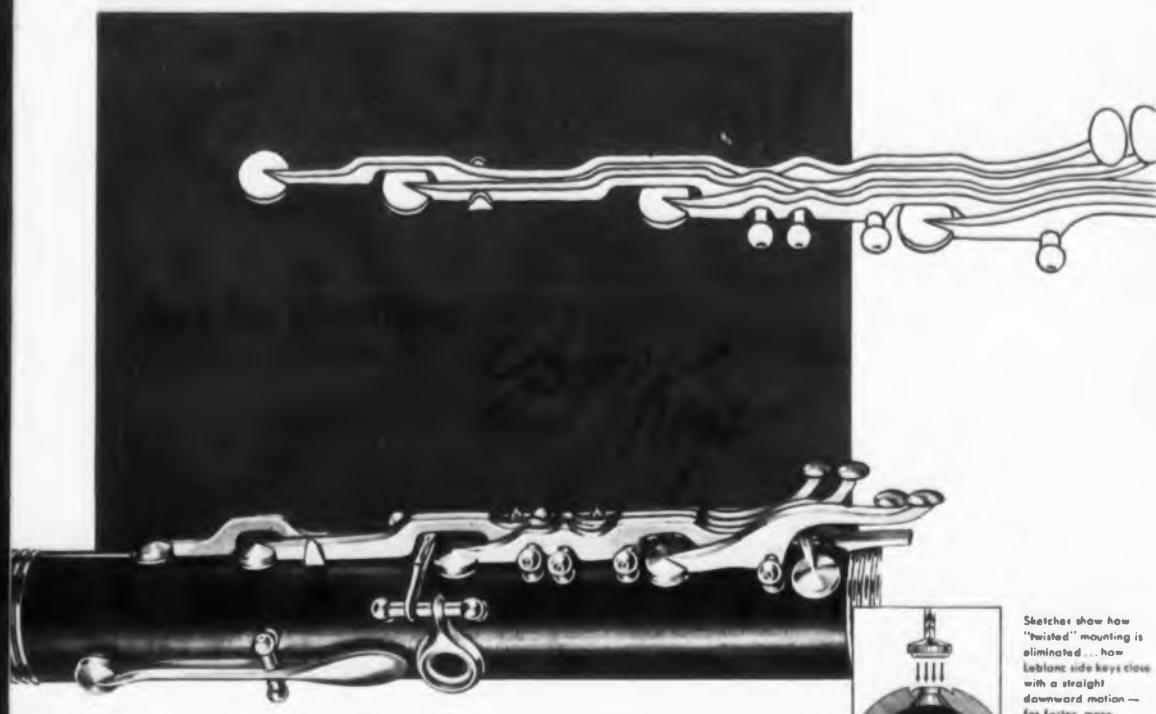
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(See Page 1)

* * *

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