

**Count Basie**

(Reviewed at Fleisher Auditorium, Philadelphia)

IT'S ROYAL rhythms in a swing-steeped groove that the Count continues to dish out from his keyboard position. And it was an appreciative and enthusiastic mob that turned out at this Reese Du-Free race dance promotion to drink in the Basie syncos that bring on a feeling of exultation in the rapid swing fans.

With seven brass, four trumpets and three trombones, and all solid, Basie in showmanly musical fashion keeps much of the horn power in reserve to build up the numbers to a pitch where the rafters reverberate. A four-way sax section (two altos and two inspired riding tenors) and the four-manned rocking and driving rhythm section complete the combination. As usual, Basie's piano ripples scintillate.

Portly James Rushing still sells the blues songs, with Helen Humes the swing diva for the pop ditties.

Orodenker.

**Vincent Lopez**

(Reviewed at King's Ballroom, Lincoln, Neb.)

PIANO-MAESTRO Lopez still subscribes to a vicious brand of jungle swing. He works his five brasses every minute, and asks for plenty of elbow grease from his drum department. His own piano, formerly a big feature, is now only used as a novelty, and a regular man stays with the keys while Lopez undulates a baton.

Sonny Schuyler is the band's best singing bet, a baritone who gets the attention of the femmes. The two girls, Penny Parker and Anne Barrett, have a tendency to sell out on all occasions, with the Barrett girl especially bombastic a la Betty Hutton, who recently left the outfit. Penny's type is the whiney voice popularized by Oh, Johnny Baker.

Added to the three trumpets and two trombones are three regular rhythm men and four saxes. Skin thumper Buck Spangler lambasts the hides constantly and to good rhythm purpose.

Band is of a style popular a year or more ago, not too much in favor with most ballroom operators now, who have

**The Reviewing Stand**

memories of the box-office devastation when gymnastics were the vogue. Of course, impression here was garnered on a one-night stand, and style was probably cued to that object. Oldfield.

**Paul Moorhead**

(Reviewed at Rainbow Ballroom, Denver)

THIS outfit is different from the usual run of territorial bands in three ways; of the 10 pieces only one is a reed instrument, and an invention of one of its members, Wendall Hall, called console strings, is featured.

Moorhead fronts the band in a pleasant, easy manner, is featured on trumpet and takes a turn at vocals. Tony Moreno is featured vocalist and handles most of the novelties, of which several are often presented in succession.

No particular style of music is followed, but the fact that the instrumentation consists of three trombones, two trumpets, piano, bass, drums, a single reed and the console strings gives the outfit a particular style of its own which is not brassy but definitely on the mellow side.

Side men are all featured on the novelties, and there is always plenty of action on the stand. The console strings is an organ-like gadget with a double set of strings, with an auxiliary mike placed near the piano or some other instrument and the resulting blend being that of an organ guitar. Harp and celeste effects can also be produced.

Combination puts out smooth, danceable music, and the constant use of novelties does much to help sell outfit to dancers. Trackman.

**Ran Wilde**

(Reviewed at the Netherland Plaza Hotel, Cincinnati)

WITH the unusual instrumentation of two pianos, drums, bass, three fiddles, harp, three sax and trumpet, this combo is naturally solid on the rhythm end, with the musical outpourings geared heavily toward the sweet side. Strictly a

hotel combination, the band sets well in this chamber, the acoustical qualities of which don't act too kindly to blaring brass.

Band beats out a neat dance rhythm from a set of sound arrangements, with the rumbas getting a liberal play. Band's two Mexican members (pianist and fiddler) give out solidly to give the latter numbers that native swing and flavor.

In addition to contributing his end to the double pianistics and furnishing delightful solo sessions on the ivories, Wilde gives the band a highly personable front. Joe Suarez, pianist, fills in between sessions with unusual piano work, and Frances Pozzi draws considerable attention with quality solo harping. In Ray Adams the band has a better-than-average tenor warbler. Sachs.

**Griff Williams**

(Reviewed at Stevens Hotel Continental Room, Chicago)

WILLIAMS, who last week celebrated the seventh anniversary of his ork, is due for a further build-up in popularity when he starts waxing his tunes, which probably will be in the next few weeks. Continental Room is an ideal spot for Williams, its class trade being appreciative of sweet rather than swing. Griff's friendly personality goes well with the crowd, and the dancers like his wide assortment of refreshing arrangements. His rumba and conga sessions have become quite popular.

Band is well balanced, and the boys do an excellent job. Joe Rigdon is very good at the piano and frequently is ably seconded by Griff himself. Louis Math, who is responsible for the arrangements, also is relief pianist. Vocal department is capably handled by Buddy Moreno, Walter King Jr. and Bob Kirk, who play guitar, drums and sax, respectively. Balance of the outfit includes L. G. Wiederhold, bass; Arthur Gettler and John Ouse, trumpets; Ernest Gibbs, trombone; Bruce Yantis, violin; Ronnie Conrad, violin and sax.

Williams has built up a solid reputation for danceable music and delivers consistently. Green.

**Slim and Slam**

(Reviewed at Irvin Wolf's Rendezvous, Hotel Senator, Philadelphia)

AFTER striking out on their individual own, after a collective click, Slim Gaillard and Slam Stewart have come together again, which is as it should be. The two lanky sepia lads are to jive and jam what corned beef is to cabbage.

The riotous jumpin' rhythmpations all revolve around Slam giving out the Harlesemese gutturals between guitar pickings and Slam's slapping of the bass viol. Lew Morgan, an accomplished pianist in the swing tradition, and Hubert Pettway, dynamic at the drums, round out the stand.

The reuniting of the team again combines a pair of unique comedy and musical talents. Boys follow the Flat Foot Floogie tradition with religious fervor, getting the best results on Slim's original tongue-twisters. It's all on the screwy side, and not slightly, and as close as anyone would want to get to gin-mill flavoring without actually inhaling the vapors. Orodenker.

**Bob Lansbury**

(Reviewed at the Beachcomber Night Club, New York)

LANSBURY is a young, tall, blond, good-looking fellow who toots a sax and fronts a good, society-style six-piece band. His band is doing the Monday night substitutions for the Bobby Parks' Band, which Lansbury's Ork resembles a lot.

Lansbury sings frequent choruses of pop tunes in pleasing tenor, toots a good sax and switches to maraccas for the rumbas and congas. He is backed by accordion, string bass, violin, drums and piano. The violin man takes the mike occasionally to add schmaltz to the waltzes and sweeter numbers and the band as a whole provides typical smooth, sugary hotel-style music so popular at resorts and society private entertainments as well.

The band drew a goodly portion of the patronage cut on the dance floor and had them dancing with apparent zest. Denis.

**Review of Records**

By M. H. ORODENKER

**Screen Songs**

THE Hollywood harmonies again occupy the attention of the recording bands, this time for the movie music for Irene, a musical comedy of two decades ago brought to life again on the silver sheet.

The first dance releases from the Joseph McCarthy-Harry Tierney score come from Victor-Bluebird. And since there is such a close association between WAYNE KING and the dreamy waltz music, it is only natural that Victor calls upon the maestro to set his three-quarter tempo to Alice Blue Gown, the most popular selection from the original score. The mated music is Irene, a lilting fox-trot. Also from the same score, the waltz king sets his style for Castle of Dreams, making the couplet complete with Gypsy Tears, a bit of melancholia imported from the Continent and introduced in the slow fox-trot tempo.

On the companion Bluebird label, OZZIE NELSON offers Alive in a swiny gown, coupling with Angel in Disguise, a rhythmic ballad from the It All Came True screen show. BLUE BARRON makes sweet music for Irene, mating the screen song with a popular rhythmic ditty, Charming Little Faker. And CHARLIE BARNET, each succeeding disk giving evidence of greater polish to the band, sets Castle of Dreams and You've Got Me Out on a Limb, both from Irene, in a subdued swing setting.

From Jack Benny's Buck Benny Rides Again, the Say It ballad and the rhythmic My! My! make a perfect twosome for dancing fare as offered by TOMMY DORSEY on Victor, GLENN MILLER on Bluebird, HORACE HEIDT on Brunswick and FRANKIE MASTERS on Vocalion.

**More Pic Tunes**

THE slow, dreamy style of JAN GARBER makes for an inviting double with It Happened in Kaloha from It's a Date and Your Kiss from Dance With the Devil on Varsity. ART KASSEL on Bluebird, also sweet-styled, doubles the Deanna Durbin ditty with an engaging original novelty, The Guy Needs a Girl. For the

same label, MITCHELL AYRES applies his fashionable dance incentives for four attractive screen ballads, Your Kiss from the aforementioned film with This Is the Beginning of the End, from Johnny Apollo, and I Need a Friend, Nick Kenny's latest for Back Door to Heaven, with Little Curly Hair in a High Chair, from Eddie Cantor's Forty Little Mothers and the most likely Hit Parade pretender.

Also on Bluebird, FREDDIE MARTIN makes smooth music for Saturday's Children, from the screen show of the same name, coupled with a popular item, I'd Love To. RAY NOBLE on Columbia provides a royal setting for a twosome from Road to Singapore, Sweet Potato Piper and Captain Custard. And for the companion Vocalion label RAY HERBECK provides the romantic music for Palms of Paradise, from Typhoon, completing the couplet with My Fantasy, a standard classic in dance tempo.

For the It's a Date music Decca goes to the original source, offering DEANNA DURBIN in the songs she sings in that picture, filling in with selections from her 100 Men and a Girl and First Love to make up an attractive album of six sides.

**Singing Sides**

KATE SMITH returns to records, this time under the Columbia banner, giving full-toned lyrical renditions of When You Wish Upon a Star with So Long and I'm Stepping Out With a Memory Tonight with The Woodpecker Song. For the same label, MILDRED BAILEY goes blues for the ballad After All I've Been to You, hitting a rhythmic high with A Bee Gezindt. And for Vocalion GINNY SIMMS is ever sincere in her song stylizing for a disk-duo of ballads, Watching the Clock and I Walk With Music.

Decca offers a new voice, PAT FRIDAY, a Bing Crosby discovery, a female voice with vibrant qualities for the slower songs, making her debut an auspicious one with The Gaucho Serenade; You, You Darlin'; I've Got My Eyes on You and (See REVIEW OF RECORDS on page 28)

**Music in the Air**

By SOL ZATT

**Pastor on the Way**

TONY PASTOR (Roseland Ballroom, New York City, CBS), ex-sax man from the late Artie Shaw Band, who has been on his own for the past few months, proves, thru his airer anyway, that he's a pretty capable leader and a pretty good showman while operating under his own steam. Even tho Pastor inherited the library of his past task-master, the musical quality of his crew doesn't register with the caliber of Shaw's handling of the same music. Since the band is still in its swaddling clothes, however, no one expects it to.

Judging from the quality of Pastor's sustainer, he knows what it's all about and appears to be putting the old drive behind his band to make the grade on his own without trading on his past position as a featured side man with the Shaw crew. This was his last air assignment before departing for a stand in California, and he put on a program capable of attracting a horde of listeners and dancers.

The song selections were mainly in the popular vein, with Pastor himself knocking off a few of the vocals besides doing some excellent sax solo work. Besides a swing original and a few novelty tunes, the others were evenly divided in the ballad and rhythm departments. Kay Foster is the vocaliter and can click a mean ballad. Matter of fact, the one thing wrong with the entire program was Pastor's insistence on singing more numbers than Kay, when the latter has the

more pleasing and desirable voice. On the whole, tho, a good and lively half hour's listening.

**Scrambled Rhythms**

LARRY FUNK (Biltmore Hotel, Dayton, O., CBS) gives forth with an uncoordinated scramble of rhythmmania that leaves the listener in a complete state of confusion as to what he's trying to do. The show was completely jammed up with one-chorus tunes that ran a wide gamut of musical selection without much apparent reasoning.

In the method of presentation there's enough wrong with the program for Funk to take inventory and do a bit of wondering himself. He uses very few pops but a welter of oldies that would be best left relegated to the silence they have enjoyed for so many years. It's one thing to attempt to revive an old song, but something very different to try to revive all of the oldies on one program.

Furthermore, there are two singers on the remote, male and female, but their identity must remain in anonymity because nobody mentioned who they were. The one saving grace was towards the end, when a change in tempo was effected on some numbers that were at least played in full, and a scorcher called the Clarinet Polka was done.

BILL DOHERTY ORK has been booked for the season at the Lookout Mountain Hotel, Chattanooga, Tenn., which opens May 10.

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