

DOWN BEAT

CHICAGO, JULY 15, 1943

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PETRILLO NIXES MEDIATION PLAN

Union Lets Bing Wax Two Sides Without Band

Crosby Gets Chance To Keep Step with Other Ace Singers

New York—Bing Crosby has been granted permission by the AFM to record two songs with choral instead of instrumental backing. Crosby petitioned the union for an opportunity to keep step with other top crooners who already have waxed and released new platters featuring tunes of the moment.

Frank Sinatra, Perry Como and Dick Haymes each cut sides for Columbia, Victor and Decca respectively a few weeks ago. When the AFM learned about it, they immediately requested the singers not to make any more, and threatened to call out union arrangers and copyists working on the discs, if the plea was ignored.

Crosby Carries Card
Sinatra, Como and Haymes are not members of the union, thus not affected personally by the AFM ban. Crosby, however, who indulges a whim occasionally to sit in with a band on drums, carries an AFM card and could not record without jeopardizing his (Modulate to Page 5)

Tommy Pederson Joins the Herd

New York—Tommy Pederson, former Gene Krupa trombonist, has joined Woody Herman's band in Minneapolis. Woody signed the trom-ban to a contract for one year, which is a new wrinkle in the band game. But maybe it's a smart one, especially in view of the fact that it's so easy these days to have a musician disappear while you turn your back, particularly if somebody holds out \$50 a week more than you're giving him.

BLUE NOTES

By ROD REED

Dick Tracy was apprehended the villainous "88" Keyes, but plenty of other pianists are getting away with murder.

The war has its brighter aspects. It has abolished the Japs on Attu, the Italians on Pantelleria and singing telegrams.

Gracie Fields makes like a machine gun in one of her hit songs—which is to be preferred to those canaries who sound like water pistols.

That Beat headline, "Harry Bridges Sponsors Bunk," looked like an anti-labor editorial—until you read on and discovered it referred to Bunk Johnson.

Irony: Frank Sinatra, who owns only 46 per cent of himself, is making a big hit with a song called *All or Nothing at All*.

Legs Bride of The Horn



Las Vegas, Nev.—Betty (Legs) Grable, as she has been popularized by her studio, became the bride of Harry (The Horn) James, the nation's No. 1 bandleader, here on July 5. Manic Sacks, Columbia recording exec, was best man. Both were married previously. Betty to Jackie Coogan and Harry to Louise Tobin, who obtained a Mexican divorce a week before this ceremony. This photo at Cafe Society, New York.

Little Jazz in Onyx With 5

New York—Roy Eldridge, former featured trumpet player with Gene Krupa's band, brought a five-piece outfit into the Onyx Club on 52nd Street here two weeks ago, replacing the Cozy Cole Trio. Eldridge, who was out of a job when the Krupa outfit broke up several weeks ago, originally planned to organize a full orchestra which would have been managed by Frank Verniere, Krupa's mentor, and booked through the MCA offices. However, because the trumpet-man's draft status has not yet been ruled on, it was decided that he had better take the Onyx combo booking for the present time.

Papa McIntyre Opens at Strand

New York—Hal McIntyre and his band returned two weeks ago to open at the Strand theater. Originally set to play a date at the Paramount, that date was nixed out when some scuffling about who was to follow whom and when arose, and the McIntyre outfit cancelled the whole deal in favor of the Strand.

Other McIntyre news is that the bandleader is the father of a seven-pound boy, born three weeks ago in the leader's home town of Cromwell, Conn.

WIN \$100.00 CASH

WE WANT A NAME!

See Back Cover

Art Hodes and Six-piecer Set

Massachusetts Club Plans to Keep New Combo for Summer

New York—Art Hodes and a six-piece band with Betty Daniels, former Joe Marsala vocalist, as the featured singer, opened for a return engagement at the Hofbrau, nitery in Lawrence, Mass. According to reports received by William Morris, bookers for the date, the Hodes outfit really clicked on its previous job in the spot and the management was anxious to have them back right away, possibly to stay for the whole summer.

Betty Daniels got her start in New York singing at the now defunct 2 O'Clock Club, which used to be a spot where musicians gathered after-hours for musical kicks.

The Hodes final line-up was: Art, himself, on piano; Jack Butler, trumpet; George Lugg, trombone; Milt Mezzrow, clarinet; Jack Bland, guitar, and William Jaines, drums. The band, as can be gathered from the above instrumentation, is a mixed one and has been received well wherever it has played.

New Clary at Shaw's House

Hollywood—A seven-pound boy, who will be called Stephen, was born June 30 to Mrs. Artie Shaw, the former Elizabeth Jane Kern, daughter of Jerome Kern, the composer. The baby's dad is touring the south Pacific with his navy band.

Cab, Duke and Redman All in Manhattan

New York—Cab Calloway and his band move into the Park Central Hotel here tonight (July 15) for their first location job in this city for five years. Calloway was finishing a six-week engagement at the Strand theater, where his band did top business, when the booking came through. The hotel decked up a new room for the date and Cab is expected to have possibly four Mutual airshots from the spot weekly.

While Calloway is at the Park Central, down below him on Broadway, the bands of Duke Ellington and Don Redman will be working at the Hurricane and Zanzibar niteries respectively.

Xavier Cugat III, Recovers

New York—Xavier Cugat left town two weeks ago for the west coast, whence he will begin shooting the New Columbia picture *Tropicana*. The maestro of the rhumba and the conga was very ill just before leaving, but was on the road to recovery while en route to California. Cugat plans to make another movie, this time for MGM, and return to the Waldorf-Astoria Hotel here sometime next October.

Another music world figure leaving for the coast and to appear in the same movie, *Tropicana*, was the young trumpet player and star of several Broadway shows, Leonard Sues, who will be given a featured part in the picture.

Jerry Wald Band Starts Road Tour

New York—Jerry Wald and his band moved out of the Hotel New Yorker here yesterday, replaced by Johnny Long's crew. Wald has embarked on a road tour minus trumpet Bernie Privins, now in the army, with no replacement lined up at press time.

Cash Stolen From Singer

New York—Betty Bradley, vocalist with Bob Chester's band, was robbed of \$200 while working with the band at the Apollo theater here. A youth, later identified as James Rhodes, 17, was arrested the night of the robbery and held in Felony Court with bail set at \$2,500.

Boogie-Woogie Boys Click in St. Louis

New York—Boogie-woogie pianist Ammons and Johnson have had their opt on picked up in St. Louis and after finishing their date there will head for Hollywood.

Gratis Records For Army Juke Boxes Proposed

AFM Prexy Suggests Musicians and Disc Firms Cut for Free

New York—A definite nix to the plan of mediation proposed by seven transcription firms, with James W. Fitzpatrick of the Conciliatory Board of the Department of Labor acting as mediator, was handed out by James C. Petrillo and two other committee members, representing the AFM.

In the latest series of chess moves between the transcribers and the AFM, designed to end the recording ban, Petrillo pointed out that transcriptions are but one small part of the whole record industry. He indicated that there would be no discs cut for commercial purposes until the phonograph companies agree to the tax proposal which he submitted to them several months ago.

Proposes Free Records

The union prexy pulled a surprise rabbit out of his hat, however, after rejecting the new peace (Modulate to Page 3)

Corky Corcoran Classed as 4-F

New York—Tenorman Corky Corcoran, classified 4-F by the army, left New York with the Harry James band when it headed for the west coast for further picture work. Ray Heath, trombone, replaced Don Boyd with the James outfit when the latter was called into army service. Another James side-man, Hugo Lowenstein, clarinet, was set to be inducted before the band left, with no replacement set.

Lincoln Holds Sherwood Ork

New York—Bobby Sherwood's band at the Hotel Lincoln here has been held over for another four weeks which will bring its Lincoln engagement up through August. Business at the hotel has increased considerably during Sherwood's stay.

Kay and Joe On the Cover

Joe Venuti, dat ole fiddlin' debil, is making like Nero on the cover of this issue. Anything for a gag with Joe, even if it means wearing a wreath and a toga (is that what they called them sheets?). Just what Kay Starr represents hasn't been made clear, but with gams like that she doesn't have to represent anything. Looks like Kay is trying to burn Venuti, instead of Rome. Joe's new band, with the stunning Starr as vocalist, is going places.

Jimmy Savo, Cafe Society Mimic, Pantomimes Popular Songs of the Day



In his first pose, Comedian Savo illustrates Duke Ellington's current hit, *Don't Get Around Much Anymore*. Dig that drapery!



As *Time Goes By* gets a typical Savo rib, Jimmy is one of the most popular knocked-out characters in show business.



Boo! Savo exemplifies his crooning technique with *That Old Black Magic*. The audience winds up hypnotized.



The commambulist or sleep-walking treatment is applied to *Did You Ever See a Dream Walking?* Nuts, ain't he?



Cr-r-r-r! *Murder, He Says!* So maybe it isn't subtle, but you get the point. All Myron Ehrenberg Photos.

Goodman Knocks Cats For Loop at the Astor

New York—Definitely, and all purist propaganda to one side, the Benny Goodman band is still right in there. He proved it the other night at the Hotel Astor Roof opening here. Looking like the proverbial million dollars and really working at his music, Benny brought the crowd in just as



always and the swarms of youthful and enthusiastic fans around the bandstand reminded more than one old-timer in the music game of the days in the '30s.

And it wasn't only the familiar sight of B.G. waving his clarinet at the smiling and familiar faces in the opening night audience that brought back memories of the early Goodman organization. Back on the stand were many of Benny's old side-kicks as well as some new top side-men including Jess Stacy, Allan Reuss, Hymie Schertzer,

Ralph Muszillo, Herbie Haymer, Lee Castle, Miff Mole, Joe Harris, and George Wettling.

In spite of the fact that many of the side-men were brand new to the band, Benny's boys gave out with as solid and well-arranged kind of swing as blase New Yorker ears have heard in a long time. There was an occasional fluff, natural enough in a band with lots of new blood in it, but the drive and enthusiasm which was displayed more than made up for the remarkably few technical errors.

Particularly noteworthy was the way Jess Stacy sent the rhythm

The Jockeys

New York—Many changes these days in the ranks of local disc-spinners, those ubiquitous, mellow-toned, half-announcer-half-actor platter-chatterers, who wake you up in the morning, put you to sleep at night, and follow you around all day with their lush descriptions of breakfast foods, sandwiched between the latest Harry James and Tommy Dorsey discs. Art Ford, piloting *The Milkman's Matinee* over WNEW, an all-nighter, probably tops the list of disc-jockey's with a show that is consistently funny, hep, and remarkable for its fine taste in recordings played. Steve Ellis has taken over Mutual's *Moonlight Saving Time*, which is divided into half-hour shows each featuring some special variety of music, and Art Green is the new emcee on WINS' spotlighted record show, which appeals to the jitterbugs with its policy of bringing in bandleaders for guest shots and interviews.

section rocking its way down long stretches of the intricate passages which keep creeping into B.G.'s arrangements, also the excellent trombone work of Joe Harris who gave out with a Teagardenish vocal, and the unison punch the sax section produced. Benny's duetings with Jess Stacy are the ne plus ultra for this reviewer's dough.

Carol Page Now Sings for Tucker

New York—Carol Page has taken over the vocal spot formerly held by Amy Arnell with Tommy Tucker's band. Carol, who used to sing with Frankie Masters, joined the band two weeks ago while it was on tour, even though it was stated that no replacement would be made for Amy when the latter left the band because of illness a couple of months ago. Amy is now on the west coast and will not be able to return to work until her doctor gives her the green signal.

Van Alexander Into Roseland

New York—Van Alexander, whose latest band has been drawing good comment from hepsters, replaces Joe Venuti at Roseland ballroom on July 20. Betty Carr is the featured singer with the band, which recently finished a stage appearance at Loew's State theater here.

Venuti goes over to Palisades Park for a week, then opens on July 31 at Hamid's Pier in Atlantic City.

Basin Street For Half-hour

New York—The Blue Network's Basin Street show will be expanded from a fifteen minute broadcast to a full half-hour effective July 18. The show, which features the band of Paul LaValle, vocals by former Teddy Powell singer, Jimmy Blair, and guest artists, was originally a half-hour show at the outset of its career but was later shortened. It draws its largest audience from those who like their swing music punctuated with drolleries by wagging announcers. Tune in from 9:15 to 9:45 p.m.

Jolson Set for Overseas Tour

New York—Al Jolson is due in New York shortly to prepare himself for going overseas with American troops as a dishwasher of entertainment for the boys who may be set to take a crack at invading Europe. Jolson's orders to be ready at any time to go abroad broke up the series of conferences which the singer has been having out on the coast with Columbia pictures in connection with the film biography which that studio plans to shoot around his life.

Bob Astor Gets No-Tram Book From Barnet

New York—Bob Astor, in town for rehearsal before going on the road again, told *Down Beat* that he had inherited the special book which Charlie Barnet had created for the trombone-less band which he planned to organize a few months ago.

Barnet commissioned arranger Andy Gibson to create a band library which would not use trombones. However, before the band was a finished product, Barnet gave up the idea and went back to a more conventional brass set-up.

Astor liked the idea of no trombones, though, and followed it through on his own. When Barnet heard about it recently, he offered the arrangement to Astor.

Astor, a former disc-spinner on the west coast, is using five saxes, four trumpets, one of them doubling flugel-horn, and four rhythm. Mary Glover is the gal vocalist and if you're interested in hearing how the unusual instrumentation described above works out, you can catch the band currently at Idora Park in Youngstown, Ohio.

She Has Movie Career Ahead



New York—Virginia Moxey, new vocalist with the Bob Allen band, has been signed by MCM and after glimpsing this five-foot, blue-eyed vision of loveliness, we can't say we blame the talent scouts. The beauty will continue to sing with Allen for another two or three months, however.

Here's a String of Bride Bait



New York—That's a string of genu-wine diamond rings which Power's model Lillian Roth is making look beautiful here. No, they're not souvenirs of cold romances. Lillian's not that old. Five of them are given away every week on NBC's *Million Dollar Band* show, featuring Barry Wood, the Double Daters and a guest leader. *Bruno of Hollywood Pic.*

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Gratis Records For Army Juke Boxes Proposed

AFM Proxy Suggests Musicians and Disc Firms Cut for Free

(Jumped from Page 1) plan. It was a reply to the accusation that the recording ban has taken from men in the service an opportunity to hear their favorite tunes of the day played on records in the juke boxes of service centers.

Petrillo proposes to permit any and all AFM members, including all of the top swing bands, to record new tunes for the juke boxes played by members of the armed forces, provided that there is no commercial angle in the operation. The musicians must donate their services, and record companies would be expected to supply discs gratis to the service centers and camps.

Prospect Not Good

The proxy said that the AFM has been anxious to contribute to the war effort and, even since the recording ban became effective, has cooperated with several government agencies to make records for the fighting forces gratuitously.

This new plan to give away discs of the latest tunes made by union bands would require the joint free effort of musicians, recording companies and juke box manufacturers and operators. Last minute inquiries by the *Beat* indicated that such cooperation from all sources is highly improbable.

Few Commitments

Spokesmen for two of the big three phonograph firms were unavailable for comment, while representatives of the third, as well as those for coin machine makers and distributors, stated that they would have to confer on the proposition before committing themselves. One or two, however, definitely were outspoken and said that the plan is an economic impossibility.

Now that the transcribers' proposal for mediation has been killed, the next step for these firms is to have their case certified to the War Labor Board for its consideration and ruling.

Kaye's Boys Can Go Fishing Now

New York—The Sammy Kaye band has a fairly easy summer schedule lined up of the kind which most musicians dream about, rarely experience. Booked for week-end dates at the Steel Pier in Atlantic City, the Kaye outfit will have the rest of the week off to go fishing, swimming or whatever is their wont, excluding, of course, their two regular radio programs.

Bob Crosby Air Show July 18

New York—The Bob Crosby NBC show opening was pushed back to Sunday, July 18. Heard at 10:30 every Sunday, the show will bring new singers to the mike for a shot at big-time. First guest will be Eileen Wilson, 20-year-old University of California student. Crosby's band, a new 18-piece outfit, will not play Dixieland but will work in a sweet groove. Show emanates from Hollywood.

Free School

New York—Mayor LaGuardia launched a new school of music in Harlem recently which offers free musical instruction to children in the Harlem area. The school, called the Mount Morris Music School, is located at 1 West 123rd St. and is sponsored by the Juvenile Welfare Council.

Sings Again



Cincinnati—Doris Day, former Bob Crosby and Les Brown canary, who retired two years ago to become Mrs. Al Jordan, is thrilling listeners from radio station WLW here. Doris has a 16-month-old son and is declining offers to travel with bands again until he gets a little older.

Sinatra to Make Film Next Month

New York—Frank Sinatra's picture, *Higher and Higher*, which has had its filming postponed several times, is now set to start rolling August 9, although the band scheduled to appear in it had not been contracted at press time.

Sinatra finished his stage appearance at the Paramount theater here slightly done in and was unable to go on during the last few days of his run, because of an aggravated throat condition.

The Sinatra CBS show called *The Broadway Band Box* had its time changed and now will be heard Mondays from 9:30 to 10 p.m., replacing the *Lux Radio Theater*.

Stable Re-opens

New York—Kelly's Stable, 52nd Street nitery opened two weeks ago with Coleman Hawkins' band on the stand. Spot had been closed for ten days for repairs.

Some Publishers Smile, They Caught Vocadiscs

New York—Not every music publisher is going around with a hangdog look these days, although not all of them are smiling either. At least eight song publishing houses were lucky or smart enough to have one of their tunes included on the lists of a cappella (non-instrumental) recordings cut



recently by top singers like Frank Sinatra, Dick Haymes and Perry Como and released respectively by Columbia, Decca and Victor.

The lack of waxings of their latest tunes has really bitten into the pocket-books of some of the song houses, there can be no doubt about that. Not only have they lost the revenue from the discs themselves but also they've been lacking the powerful build-up which a recording can give a tune and without which said tune's chances for success are lessened.

It's not enough to say any longer that all things are equal because all of the publishers are in the same boat. As of the minute, the houses of Santly-Joy, Jewel, Southern, Harms, Bregman-Vocco-

Conn, Barton, Remick, and Saunders are a long jump ahead of the rest of the boys with their songs of the moment all done up nicely in shellac and ready to be played in juke-boxes and on disc-jockey programs all over the country.

However, there are still a few more tunes to be released on wax and although the titles of all of them are not known, presumably other song houses will come in for a little of the unexpected gravy which the release of vocal discs minus instrumental backing have cooked up.

Gershwin Revival

New York—A revival of *Porgy and Bess*, the Gershwin operatic hit, will open on Broadway in mid-September.

TD Found Her



Hollywood—Tommy Dorsey discovered this charming chirp, Betty Brewer, 23, in New York, where she had been singing with Ray Heatherton. TD brought her to the west coast with his band, to replace Lis Tilton. Cute, eh?

Goodman Hires Two New Singers

New York—Ray Dorey, 25, and Susie Allen, 20, were engaged by Benny Goodman as vocalists to replace E'lane, the debby chirp whom he brought from California. The boy is from Pittsfield, Mass., where he had a record spinning show on WBRK. He dubbed his own voice into discs of pop numbers which he took off the air, landing the job ingeniously by mail.

Susie, who is tallish and slightly terrific in the looks department, was brought to BG by Red Evans, who penned *Let Me Off Uptown*. She is from Providence, R. I., sang recently with Willie Farmer at the Rialto ballroom here and made Red promise that, if Benny didn't hire her, she'd at least wind up with the king's autograph.

Helen O'Connell Visits Namesake

New York—Helen O'Connell, having finished a stage appearance at the Capitol theater here, took a couple of weeks for a vacation and headed for Tulsa, Oklahoma. The singer's sister, Alice Hardman, recently gave birth to a baby girl, whom she named after her famous sister. Alice, by the way, was a singer herself before she quit the music business for a marriage career and once sang with Dick Stabile's band.

On her return to the east, Helen is set to do stage appearances, two already being lined up, one date at the Keith in Boston, and another at the Capitol in Washington, D. C.

Leaders Stage California KNX Clambake



Los Angeles—Woody Herman, Count Basie, Al Jarvis, Phil Harris, Nat (King) Cole and Freddy Martin huddle around a KNX-CBS microphone for a Sunday morning session with Jarvis on AF's "Record Performance" program, newest of the recorded air-shows on the coast. Jarvis, who gave Martin Block

his start in radio, also handles daily "Make Believe Ballrooms" stanzas on KFVB in Hollywood. He's one of the most prominent disc-jockeys in the nation and every Sunday, plays host to a flock of maestros as pictured above. KNX Photo.

New Ray Scott Series Will Hit CBS Airwaves

Jazz Laboratory Has Augmented Band of Top-flight Musicians

New York—Anyone can have an idea. Raymond Scott has an idea he's doing something about.

Nine months ago Scott went with his rejuvenated quintet to CBS to try to prove that jazz could be created in a radio studio, given the right men and the right facilities.

His series of programs known as the Jazz Laboratory were the first step. On July 16, a new series of J. L. programs goes on the CBS air waves, with an augmented orchestra of top musicians. It is the first time in radio that a leader has been given the opportunity to experiment in true jazz-making, with practically unlimited choice of instrumentalists and expanded facilities.

Scott's line-up sounds all-star. His saxes, led by former J. Dorsey lead alto man, Milt Yaner, include Hank D'Amico, Artie Baker, Stanley Webb, Eddie Brown; trumpets, led by Red Solomon, include Rudy Novak, Jimmy Maxwell, Yank Lawson, Carl Poole; Lou McGarrity is slated for the trombone section led by Ward Sil-loway from Pittsfield, Mass., drums, Billy Taylor, bass, Tony Matola, guitar, and a press-time replacement of Bill Roland for Johnny Guarneri on piano; the 10 strings are led by Julie Schechter.

Inspired by the success of one recent appearance with the Scott group, negotiations are underway to engage Mildred Bailey as a regular feature for the new series.

Scott's idea that jazz can be just as inspired and just as original and inventive (probably more so) in a radio studio as in its habitual smoke-filled, alcohol-drenched atmosphere has been plenty scoffed at, but hearing's believing, and *Down Beat's* hearing says Scott's got something, and hereby finds an aisle seat down front on that limb to watch Scott hit the bulls-eye.

No Ruling on The Bazooka

New York—Other newspaper stories to the contrary, the AFM has not ruled that Bob Burns' bazooka is a musical instrument and therefore been banned from rebroadcasts in a radio squabble out on the west coast. Burns did cooperate with the musicians who refused to play a rebroadcast on one of his NBC shows and omitted playing his usual bazooka solo, but the AFM here denies that it ever made any ruling on the "does the bazooka produce music, or does the bazooka not produce music" aspects of the case.

Hildegard Opens In Boston's Copley

Boston—Hildegard moved into the Copley-Plaza here a week ago after concluding a date at the Persian Room of the Savoy-Plaza in New York where she did record-breaking business.

Hike to Harry

New York—Two Canadian soldiers spent 48 hours of their short furlough hitch-hiking from a distant post in Canada to Hotel Astor to hear Harry James. After two hours or so of digging The Horn, they started the trek back to Canada. One skeptic asked them, as they departed, if it had been worth it. They said, unequivocally, "YES."

Was Bernie's First Mixed Band?

Ole Maestro Used Negro Trumpeter, 'Jazz' Moore, In Section 21 Years Ago

by EVALYN ELBAUM

Chicago—Was Ben Bernie the first bandleader to feature a Negro musician?

"When I joined the Bernie band 21 years ago," arranger Al Goering, now with the CBS staff in Chicago, told me, "among the more prominent members of the band were tenor saxophonist Jack Pettis and trumpeter Bill 'Jazz' Moore. Very few persons knew that Bill was a Negro, and to avoid complications Ben introduced him as a 'Hot Hawaiian'."

The band was playing in theaters when Al became a member (October, 1922), but when it returned to New York after a tour to the west coast, Ben started to develop his group into a dance band. The men played one-night stands for nearly a year before they went into the Roosevelt hotel (New York) where they stayed five years.

Pioneer Radio Band

One of the first groups to become interested in radio, they began broadcasting from the hotel over a local New York network. Meanwhile they were doubling in as many as three theaters a week, and recording in the mornings.

"Sometimes we had four pay-days a week," Al smilingly recollected, "and carried our salary in every pocket."

Bernie's band, at this time (1923-28), recorded exclusively for Brunswick, but Al had his own band-within-a-band called *Al Goering and His Collegians*, which recorded for Vocalion. Together with Jack Pettis, Al also formed a band known as *Jack Pettis and His Pets*, a free-lance recording group, which recorded principally for Victor, Plaza and Okeh.

Lang and Venuti

"Besides Jack, Bill Moore and me," Al recalled, "there were Dillon Ober, Eddie Lang, Joe Venuti, Dan Murray and Adrian Rollini in the Victor recording group. We made such records as *Spanish Dream*, *Doing the New Lowdown* and *Stockholm Stomp*."

The latter tune, a hot standard, was written by Al, who, during his early association with Bernie, was dabbling in composition. He is also the composer of *Who's Your Little Whois* and *Up and At 'Em*, as well as several other hot compositions, all

Chicago Fave



Chicago—There's a lot of talk about the talented singing of Betty Jane Watson in the Empire Room at the Palmer House, where Griff Williams and his popular band seem to be holding out for the duration. Music contact men started touting Betty Jane's songs, and now almost everyone is flocking to hear her.

Whatcha Say, Doc, Heart Trouble?



Chicago—Here's two lovely band chicks playing doctor in the Illinois Masonic hospital here. Patient is luscious Amy Arnell, vocalist with the Tommy Tucker crew, who actually was recuperating from a spinal operation. The sweetie with the stethoscope is Les Brown's Roberta Lee, who just dropped around to cheer Amy up. Flowers in the background are from various admirers, who will be happy to know that Amy is spending a month's vacation in the sunshine at Santa Monica. C. M. Frank Photo.

Goering Bio

Born in Chicago 44 years ago, Al Goering began his professional career, age 17, as a pianist in a three-piece band which played the afternoon sessions at Chicago's Friar Inn. The following year (1917) he played in his own band, another three-piece combination, which jobbed around Peoria, Ill., for a year before going to Florida, where he was steadily engaged for five years, playing in Jacksonville during the summers and Miami during the winters. While he was with this group he started dabbling in arranging. He had studied music at the Chicago Musical College for four years (ages 7-11), later studied arranging on own, from textbooks, and with Schillinger in New York (1939) for six months. Al now arranges music for the band which plays for the Wrigley Spearmint Gum program over CBS in Chicago.

recorded for Victor. Some of these Pettis-Goering recordings are now collectors' items.

Six years after Al joined the Bernie band, the original group broke up. Ben then formed a new outfit, retaining only Leonard Kayash, alto saxophonist; Mickey Garlock, violinist, and Al, who was chosen to front the new band, joined by Dick Stabile, Colonel Manny Praeger and Eddie Oliver.

Played London's Kit-Kat

"Among the first commitments of the new group," Al recalled, "was a trip to London and an engagement at the Kit-Kat. From there we went to a successful stay at the Balloon Room in the Congress hotel (Chicago), then to Hollywood, where we played at the Montmartre cafe and discovered how it felt to work in a place that wasn't paying off. But it wasn't long before Ben, an able hustler, had us working at the Egyptian theater and doubling at the Roosevelt hotel in Hollywood."

"I curiously asked Al whether the uncomplimentary remarks some persons had made about the *Ole Maestro* were true.

"Ben is neither hi-hat nor conceited," Al hurriedly came to his rescue. "When you're in show business, people always know where they can find you, and you are always the target for a touch that is seldom appreciated. If you give \$10, the receiver probably squawks because it isn't \$20. So, although Ben is a very likeable person, he has become wary of most people. Besides," Al laughed, "he doesn't like to be disturbed when he's eating. That's one of his hobbies, together with bridge, golf and horses."

Clicks in Chicago

Returning to our discussion of the band's history, Al told me that the band left the coast in 1931 to come to the middle west where it was scheduled to play in the Schroeder hotel (Milwaukee), before coming to Chicago to open at the remodeled College Inn in the Sherman hotel.

"The engagement was a sink or swim one with us," Al reminisced. "Ben was getting disgusted with the band business and told us that this was the pay-off unless something happened. But it seemed we had finally found our niche, and it wasn't long



Al Goering

before the SRO sign was out every night."

During the Sherman engagement the band started broadcasting for Pabst Blue Ribbon beer, and the public suddenly seemed to become Ben Bernie Conscious.

Public Catches On

"The boys in the band never could understand the compliments which people suddenly started to shower on our music," Al said, in a puzzled tone. "We had been playing the same thing for years and no one had noticed us before. And when Bernie and Winchell started the first of the now famous radio feuds, we were in the bag."

After a successful four year

Anniversary



Chicago—While *Down Beat* is observing its ninth birthday with this issue, Virginia Speaker is celebrating her fifth anniversary on the National Banddance show over WLS.

Club Zanzibar Has Premiere

New York—Don Redman with a thirteen piece outfit, Ella Fitzgerald, and Maurice Rocco, boogie-woogie pianist, opened the new Club Zanzibar on Broadway one week ago.

Redman, well-known both as an arranger and bandleader, had to change his plans regarding certain side-men whom he planned to use in the band because of their lack of Local 802 cards. Instrumentation is four reeds, three trumpets, three trombones, and three rhythm and Mable Mayfair is the gal vocalist. Redman has written several new tunes which will be played for the first time at the Zanzibar, including one which has the intriguing title *You Don't Have to Go Home. But You've Got to Leave Here*.

Judy Subs for Al

New York—Another summer replacement is the Judy Canova show, featuring the music of Gordon Jenkins and his band, heard over CBS on Tuesday at 8:30 p.m. The new summer series takes over in place of Al Jolson.

"They are something the arrangers may have stumbled on while striving for that something new in harmony. Glenn Miller popularized a new sound by using a clarinet on top, two alto saxes and two tenor saxes, the bottom corner doubling on the melody.

"Where we used to have two trumpets and one trombone constituting a brass section," he continued, "now we have three trumpets and two or three trombones. Voicing for five brass is different than for six, and becomes even more difficult in the larger bands that have four and four."

Some Like It Sweet

Many persons are confused by the many "voices" in a large jazz band, Al intimated. They like to follow a simple melody through an entire song, without being disturbed by having to listen to a second or third voice harmoniously carrying a second or third tune. Rather than have their emotions pleasurably aroused by the music disturbing to their thoughts and conversation—something to which they don't want to listen, but which persists in hammering its way into their heads. So they prefer the "sweet" music of Blue Barron, Sammy Kaye and Art Kassel—music which lulls their emotions rather than arouses them.

"If you are one of those persons," Al emphatically states, "whose emotions aren't aroused when Glenn Miller, Benny Goodman, Artie Shaw, Harry James, Charlie Spivak or the Dorsey brothers cut loose; if you feel upset rather than pleasurably disturbed, then you're an Icky."

Minuet Miss



Chicago—This is winsome Bobbie Allen, singer at the Minuet club on Rush street. Bobbie has a delightful lip, but her singing is something else again, with a voice range of three octaves.

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CHICAGO BAND BRIEFS

Last week seemed to be Joe Glaser week in Chicago, and the guy himself made a flying trip to town to check up on his attractions. Joe had Les Brown at the Chicago theater, Jan Savitt and Eliseo Cooper at the Sherman in the Panther Room, Andy Kirk at the Regal theater, and of course, those regulars, Red Allen and J. C. Higginbotham at the Garrick Stage Lounge.

Lou Breeze is still catching his breath about that diamond-studded watch deal they tossed at him in observance of his 2,500th appearance at the Chez Paree (about six months out of the year for five years). Who do you think chipped in to buy that time-piece? The customers of the Chez, which is a high mark of something or other.

Eddie Oliver follows Russ Morgan into the Edgewater on July 17, and Norm Faulkner took Boyd Raeburn's place on the bandstand at the Bandbox.

Scheduled opening of the Colony Club on Rush Street was set back a couple of weeks by a delay in remodeling work and repairs on plumbing. In the meantime, three separate deals were cooking for re-opening Harry's New Yorker, and bookers and musicians were hopeful that the return of the Congress hotel to its owners by the army might prestage operation of the Glass Hat again.

Carl Ravazza and his band were booked by the William Morris Agency to follow Chuck Foster at the Blackhawk restaurant. The deal for sixteen weeks and opening date is July 28. . . . Art Talmadge, publicity head for MCA in Chicago, was inducted two weeks ago and reported to Camp Grant for assignment. No replacement was set, Miss Hoffman carrying on with his work.

Sam Lutz, personal manager for Del Courtney, visited Chicago on July 10 before donning the khaki. His boy, Del, comes to the Oriental theater here on July 23, thence to the Riverside in Milwaukee. . . . Ozias Nelson and Harriet Hilliard are booked for the Chicago theater, starting July 30. . . . Charlie Chaney, the piano maniac, switched from the Airliner to the Brown Derby a week ago.

Mark Fisher recently celebrated the conclusion of his third consecutive year as band leader at the 5100 Club. . . . Gay Claridge, whose band has been playing re-

lief at the Edgewater Beach for five years, is at the Wil-shore outdoor dance spot until September, with Buddy DeVitto and Ellen Connors in the vocal department. Gay was at the Merry Gardens all winter.

Union Allows Bing to Wax Without Band

(Jumped from Page One)
status. Apparently in a spirit of fair play, permission for two sides was granted to Crosby. They will be released by Decca and probably



will be Sunday, Monday or Always, and She's from Missouri, both tunes from the new Crosby film, *Dixie*.

James Cato 'Reveille'

Special permission also has been granted by the AFM to Harry James and his trumpet for a recording of the army's *Reveille* call. He will be unaccompanied on the platter, which will be used as a substitute for a live bugler in army camps.

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Blind Singer In Duke Band

New York—Al Hibbler, blind singer, described as a student of the New England Conservatory of Music, joined Duke Ellington's band at the Hurricane, Broadway niter recently, replacing Jimmy Britton.

Turn That Woman Loose!



Worcester, Mass.—Lt. Mary J. Regan, WAAC recruiting officer, tried a little high pressure salesmanship on Harriet Hilliard at radio station WTAC here. Hubby Ozzie Nelson and Dol Brissette, station musical director, are helping Harriet resist Lieutenant Regan's persuasive efforts.

MCA and GAC Fight Over Carter

Stein's Agency Invokes Clause In Its Release

Charge Benny Missed Some Payments and Refuse Money Now

Los Angeles—An agency battle for ownership of Benny Carter's contract loomed as MCA, which handled Carter when he returned some years ago to this country from England, announced that the booking contract which it once held with the bandleader had reverted back to MCA due to Carter's failure to maintain payments on sum he had agreed to pay for his release.

Gastel Is Manager

Carter is now handled by GAC with Carlos Gastel as personal manager. Since arriving on the coast he has built up the best band of his career and expectation is that he will move into the top bracket with such Negro bands as those of Ellington, Basie and Lunceford as soon as the current ban on waxings is lifted.

Gastel said that Carter agreed to buy out his contract from MCA for a nominal sum on which small, regular payments were to be made. He stated that Carter had let several payment periods slip by from time to time before he got on his present boom and that MCA apparently paid no attention.

Refuse Payment Now

"Now," said Gastel, "they shoot a letter at us out of the blue calling attention to the fact that the release given Benny contained a clause whereby his contract reverted to MCA if he missed any of the payments. I have offered them the entire amount now in a lump sum and they refuse to take it. They want Carter."

Gastel said that GAC was preparing to submit the case to the AFM's headman, Jimmy Petrillo.

Horace Nelson To Eddie Miller

Los Angeles—Horace "Steady" Nelson, for years featured with Woody Herman's herd, moved into Eddie Miller's band last week as a replacement for trumpet-playing Hal Barnett. Nelson joined the Millerites the same night that Maurice Cohen, president of the Hollywood Palladium, announced that the Miller band with vocalists Nappy LaMare and Mickie Roy had been held over for an additional four Monday nights.

The new contract runs the band's Palladium stint to 18 consecutive Mondays, an all-time record, and along with the option goes a Monday night CBS network spot which has been bringing Eddie and his singers fan mail from as far as Boston.

At press time Ralph Wonders of GAC reported he had a motion picture all set for the Millerites, who'll be holding forth at the Palladium throughout Stan Kenton's engagement and doing one-nighters hereabouts on other nights.

Uses Hands, As Well As Feet



Hollywood—Everyone knows that Fred Astaire has a pair of the most rhythmic feet in the world. Few know that he's just as handy with his hands on a piano keyboard. He joins Freddie Slack's band in a bash here on the set of RKO's *The Sky's the Limit*. Freddie grins from the right rear, while Joan Leslie beats it out lightly.

LOS ANGELES BAND BRIEFS

By HAL HOLLY

Opening of the summer season was marked by band changes in almost every major spot in town. New openings include: Stan Kenton—Palladium, June 29; Henry King—Biltmore, July 1; Benny Carter—Hollywood Casino, July 7; Lucky Millinder—Casa Manana, July 7; Alvino Rey—Aragon, July 13; Louis Prima—Trianon, July 21; Harlan Leonard—Club Alabam on July 23.

Only stay-putters of note were Freddy Martin, who goes on and on at the Ambassador Hotel's Coconut Grove; and Jan Garber, evidently slated for the summer at Ocean Park's Casino Gardens.

Five Jottings

We finally located that new Club Babalu wherein Wingstein Manone now gives with the jazz. It's at 315 West Sixth in downtown L.A., not 315 East Fifth as some saboteurs of Wingstein's character would have it. . . . Happy Hacker (of Happy Hacker's Burgundy Room) was still shopping for a band to open his new spot, the Casablanca at Wilshire and Fairfax as this was scribbled. It will probably be a small cocktail unit.

Louis Jordan's opening date at the Swing Club definitely set by Billy Berg for August 18. . . . Saxman Ray Tayek bobs up as leader of new combo at Sugar Hill. . . . Joe Zucca dickering with Reg Marshall for Cootie Williams to hypo the sluggish turnstile at the Hollywood Club.

The Trouville, which Billy Berg closed when gas ration books were issued, has re-opened as the Trinidad, with music and settings a la Latin-America. . . . "Bumps" Meyer, Benny Carter's star tenor man, slated for early induction, hopes for a deferment. . . . The Delta Rhythm Boys are doing a floor

turn at Slapsie Maxie's.

Notings Today
Barney McDevitt, Palladium publicist since the show spot opened, resigned to join the free lancers. He'll specialize, as formerly, on musical personalities. No replacement set at writing. . . . Walt Goldman, Hollywood's young publishing tycoon, has taken *Twelve O'Clock Bounce*, a jump tune by Hugo de Paul and Carl Ladra, Jan Garber's piano team.

Dave Hargrave, who headed one of the coast's most promising new bands and seemed just about to click as the war started, is now Lt. Hargrave of the army ordnance branch. He would like to hear from the boys who used to play with him and other old friends. He can be reached at Ordnance Automatic School, Normyle Ordnance Depot, San Antonio, Texas.

Phil Arden, who heads a 17-piece band of Douglas aircraft workers, was slated to play Pasadena Auditorium July 9-10. . . . Avery Parrish, recently solo piano feature at the Swing Club, moved over to the new Trinidad. . . . Ansell Hill, a newcomer among west coast bandmen, is signed for the summer at Balboa's Rendezvous, starting point for Claude Thornhill and Stan Kenton. Very favorable reports come to this column from those who have heard Ansell's band.

Alexander Bunchuck heads a salon group at the Savoy, Nola Hahn's swank cocktail spot in Beverly Hills. . . . Most recent all-gal combo to come to attention of this department is Dinney Fischer "and her Four Mermaids of Rhythm" who hold forth at Le Roy's Ship Ahoy.

Modernaires' Pic

New York—Marion Hutton and the Modernaires, former Glenn Miller singers now doing an act on their own, have been signed for the new Universal film, *Crazy House*, set to be shot sometime this month.

Trianon Bars 2 Basie Men, Jimmie Sore

Los Angeles—Refusal of the Trianon's doorman to admit two members of Count Basie's band who visited the nitery on their night off from the Aragon in order to hear Jimmie Lunceford's band brought a sharp protest here from the Negro press and also from Lunceford, who was so incensed over the incident that he attempted to cut his engagement short at the spot.

Lunceford said that he had issued an invitation to the boys to come out and that he understood that it would be okay for them to enter even though the Trianon ordinarily does not admit Negro patrons. The two Basie men, Snookie Young and Harry Edison, reached the spot just a few minutes before closing time. When the door man refused to admit them, Lunceford was sent for. He registered a strong protest, during which he, to use his own words regarding the incident, "did everything but sock someone in the jaw." But the boys did not get in.

Lunceford stated: "I wanted to quit the job that night, and my boys were 100 per cent behind me, but my contract was iron-bound. There was nothing I could do."

Ed Jameson, manager of the Trianon, which is supposed to be owned by Horace Heidt, declined to offer any comment on the incident. However, he pointed out that the municipality of Southgate, in which the Trianon is located, has a local ordinance which prohibits "mixing of races" in night clubs, ballrooms, and restaurants.

Hutch Recovers, Joins Casa Loma About July 26

Los Angeles—Clarence Hutchener, the veteran clarinet star of the Casa Loma orchestra, who was forced to leave the band here at the Palladium by serious illness, is well on the way to complete recovery and expects to rejoin the band July 26 at the Pennsylvania hotel in New York.

Hutch spent several weeks in a hospital here when he was attacked by severe nasal hemorrhages resulting from high blood pressure. Archie Rosate took his place with the band during the remainder of the Palladium engagement. Ted McKay took over the chair when the band left here.

Vallee Quits Air, Gets Commission

Los Angeles—Rudy Vallee's long-rumored departure from the Seal test radio program became an established fact as NBC announced that the coast guard bandleader would do his last broadcast July 2. The announcement came almost simultaneously with Vallee's notification that he had been promoted from his former rating of C.P.O. to lieutenant, senior grade.

Meantime, efforts were underway to set a tour of South America for Vallee's 35-piece coast guard band as a "good neighbor gesture." The band contains many prominent musicians recruited from Hollywood radio stations and film studios.

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Spike Jones to Tour Theaters Coast to Coast

Corn King Turns Back on Picture And Two Airshows

Los Angeles—Some idea of present corn market can be derived from the fact that while other bandleaders here are literally squirming for radio and picture deals, Spike Jones, of the very well known "City Slicker" Jones, has calmly turned down two commercial radio programs and a movie assignment in favor of a summer theater tour.

When Spike and his fellow corn-ers leave Hollywood for their swing around the stage circuit they will be walking out on two programs—"Gilmore Furlough Fun," and the summer replacement for the Bob Burns program, on which they have been a regular feature.

The Jones Boys have completed two major picture assignments, feature spots in Warner Brothers' *Thank Your Lucky Stars* and in MGM's *Meet the People*, now in production. Another picture deal on which they could have started immediately was side-tracked in favor of the p. a. trek.

Pee Wee Hunt Disc Jockey, Takes the Air

Los Angeles—Pee Wee Hunt, former trombone man and featured singer with the Casa Loma orchestra, of which he was one of the original members, launched his new career as a disc jockey from Hollywood's KFWB on Monday, June 28, under the sponsorship of a local auto dealer.

Hunt's program, which was sold by the Smith & Bull advertising agency, is released five nights a week at 6:30-7:00 p.m. He selects the platters, and accompanies the spinning of the discs with informal chatter much of which is derived from his reminiscences and wide personal acquaintance in the music business.

Musicians will like the show because he does not attempt the inane, so-called "jive talk" which ignorant columnists, fiction writers and press agents have created for jazz musicians. Records are generally those of top rank band leaders, whose names would be calculated to have biggest followings with the listening public.

Nice Work?



Los Angeles—No wonder Pee Wee Hunt finds platter spinning nice work, when a good looking blonde goes with the job. Pee Wee is on KFWB here at 6:30 p.m. Mondays through Fridays, with his own selection of discs and informal chatter. His pretty aide is Charlotte Forch, librarian for the station. That's right, Pee Wee, give her those ivories!

Capitol Ready To Cut Discs Using Voices

Los Angeles—The Capitol record company, which recently celebrated its first anniversary, is preparing to make several all-voice records before the end of July.

Johnny Mercer, vice president of the new firm, and Glenn Wallichs, Capitol's business manager, announced that they had decided to make the move in order to meet competition of major companies which have already made records in which prominent name singers are backed by vocal groups.

The Capitol vocal records will feature Ella Mae Morse, Johnny Johnston and Mercer himself. A special vocal group, details of which were not revealed, is being organized.

Rhythm Boys Reunite On Whiteman Airshow

Los Angeles—As this was written plans were being completed to re-unite, for one broadcast on Paul Whiteman's Chase & Sanborn airshow of July 4, Bing Crosby, Al Rinker and Harry Barris, who once formed the vocal trio known as the "Rhythm Boys," from which Bing moved on and up to become one of the top rank movie and radio personalities of the day.

Paul Whiteman picked up the "Rhythm Boys" during a tour of the west coast in the late 'twenties. The boys had evolved a jazzy, novelty style which was considered ultra-modern in its day. The licks they sang don't sound so hot today but they did have a wide influence on vocal and instrumental soloists of the period. Two outstanding examples of their work are found in

PW's recordings of *Mississippi Mud* and *From Monday On*. They planned to do *Mississippi Mud* in the original arrangement on the July 4 broadcast.

Al Rinker, who was flying in from New York for the occasion, is now a CBS radio producer. Harry Barris earns a comfortable living working in pictures as a sort of musical bit-part actor. He generally appears as a bandleader or pianist. He still writes songs but hasn't slipped over a hit for sometime and has never done anything that approached his one important song, *I Surrender Dear*.

Coleman Tubman Loses \$1,500 Set In Nitery Blaze

Los Angeles—Felix Rale, drummer with Emil Coleman's band, was the biggest loser among the musicians when fire completely destroyed Ciro's restaurant, de luxe Sunset Blvd. nitery, during the early morning hours of June 28.

Rale's complete outfit, valued at more than \$1,500, was a total loss. Next to Rale's loss, the biggest single loss musically was the destruction of Coleman's library. Emil Coleman, the only member of the band in the nitery when the fire started (about 4 a. m.), managed to save the trumpet of Louis Garcia.

As soon as a new library can be fixed up, the band will go to the last Frontier, in Las Vegas, Nev.

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Sheridan Gets Role in Career Of Nora Bayes

Studio Swears She Will Sing Part Set For Dinah Shore

Hollywood—Dinah Shore, who was announced as slated for the leading role in Warner Brothers' *Shine on Harvest Moon*, a fictionalized version of the career of Nora Bayes, vaudeville's song star of 1910-20, has been replaced in the role by Ann Sheridan.

The studio swears up and down that Ann, a top bracket film actress who has never been known to do any singing except at training camp shows, will do her own warbling in the role of the great Nora, without the aid of a vocal double.

Warner music department is clearing 22 songs of the Nora Bayes period for use in the picture. The songs will be used wholly or in part in the score. Six new ditties have been dished up by Moe Jerome and Kim Gannon.

Ginny Simms Gets Lead in T. Dorsey Pic

Hollywood—Ginny Simms, the former Kay Kyser lark, draws the most important film assignment of her career in MGM's *Broadway Rhythm*, in which she will play the lead opposite George Murphy and share billing with the Tommy Dorsey orchestra, Lena Horne, Hazel Scott and others.

The Dorsey band reported to the studio latter part of June to begin pre-recording of song and production numbers.



Coney Island (20th Century-Fox) is a period piece based on a hackneyed theme—the evolution of a honky tonk singer into a Broadway star—but good workmanship enlivens every phase of the picture so that it is grade A entertainment for almost anyone. Even the finale, which for the several thousandth time, consists of that familiar production number picturizing the opening night of a new stage musical, for once seems to be a part of the picture instead of just a supplement.

Coney Island doesn't contain a single important note of music—but every note is in the right place, which is what makes a good film musical. Alfred Newman has provided a pleasing atmosphere by letting the score of *Coney Island* consist essentially of melodies and snatches of melodies that might have been floating through the air of Coney on any day or night of the period. The melodies drift out of saloons, from the pit orchestras and stages of the honky tonks, from a harmonica band playing on the beach, from hurdy gurdies, from the throats of convivial roisters, from the lucious lips of Betty Grable, who, while singing her way from Coney to Broadway, provides an interesting study of how the modern vocal style of today's girl band singers was evolved by combining sex with song.

Some of the songs: *By the Sea, Put Your Arms Around Me, Honey, Who Put the Overalls in Mrs. Murphy's Chowder, In My Harem, When Irish Eyes Are Smiling, Cuddle Up a Little Closer, Everybody Loves a Baby, Dark Town Strutters' Ball, Let Me Call You Sweetheart.* The one new song, probably the last for the late Ralph Rainger (lyrics by Leo Robin) is *Take It from There*.

The musical score is too polished to be strictly authentic, and there are several anachronisms, the most obvious of which is the relatively modern trumpet solo work which bobs up during the *Danger* in a *Dance*-sequence (recorded by Jimmy Heaton, a Hollywood studio musician said to earn between \$7,500 and \$10,000 per year). The piano duo which accompanies Betty Grable in one of her songs isn't exactly 1910 in style, either. (The pianists seen in the picture are Fred Karger and Jack Peoples,

Constantin Plays Samisen



Hollywood—Constantin Bakaleinikoff, RKO music chief, included in his score for the picture *Behind the Rising Sun* a part for a Japanese instrument known as the samisen. No Japs were available (they're all in re-location centers) when the picture was to be scored so Bakaleinikoff, who had picked up a knowledge of the instrument many years ago, stepped down off the conductor's podium and played the part himself. Incidentally, the photo shows that in Hollywood there are plenty of opportunities for capable girl musicians. Conductors, some of whom used to be prejudiced against girl musicians, are now glad to get them.

ably synchronizing their fingering to music recorded by Urban Thiellmann and Charlie Henderson. Thiellmann also dubbed the music for the scenes in which Actor George Montgomery appears to play the piano).

It may be recalled that a while back Johnny Long and his band made a dash to Hollywood to do something in a picture at Universal. The results are now available for inspection in *Hit the Ice*, which is saved from the scrap pile by the inexplicably uproarious clowning of Abbott & Costello.

Johnny Long and his bandmen draw plenty of footage but do very little with it, a fact that won't be blamed entirely on them by anyone familiar with the picture industry. For one thing, the new songs dished up for this opus by Harry Revel and Paul Webster obviously were not written for the band but for Ginny Simms, and Ginny doesn't fare too well, either.

The roles given Johnny Long and Ginny Simms are barely sufficient to explain their presence in the cast. Ginny is supposed to be the singer with the band, which is supposed to be playing at a winter resort that serves as the locale in which Abbott & Costello outwit a gang of bank robbers.

The band functions essentially as accompaniment for Ginny, and a vocal group ("The Four Teens"), to grind their way through these songs: *I'm Like a Fish Out of Water, Happiness Bound, I'd Like to Set You to Music, The Slap Polka.*

JD to Hollywood

New York—Jimmy Dorsey's band, after taking a two week vacation, will open on July 27 at the Palladium and will make a movie.



Diana Gayle, who dubbed songs for Jinx Falkenburg in Columbia's *Two Senoritas* from Chicago, also sound-tracking songs "sung" by Jinx in *Cover Girl*.

Jimmy McHugh & Harold Adamson have a total of nine new songs approved and accepted for use in RKO's Kay Kyser feature, *Around the World*.

Music will be heavily emphasized in picture now in preparation at MGM for Lana Turner to do when she returns to screen after birth of her baby. Working title of next Turner starrer is *Music for Millions*. Producer will be Joseph Pasternak, who pushed Deanna Durbin to the top at Universal.

Edward Heyman, well known studio composer and songwriter, a recent army inductee.

Edward Ward writing underscore for Universal's *Ali Baba and the Forty Thieves*. Also did one song for picture, with lyrics by J. Keirn Brennan, veteran wordman whose hits date back to *Let the Rest of the World Go By, Little Bit of Heaven* and others.

Phil Moore, working as assistant to Johnny Green at MGM, arranged and conducted ork for Hazel Scott rendition of Chopin's *Minute Waltz* for *Broadway Rhythm*. Recording ork included Barney Bigard, Lee Young, "Bumps" Meyers and other top-notch Negro musicians.

Bernard Herrmann to Hollywood from New York to compose and conduct score for Orson Welles' *Jane Eyre* production at 20th Century-Fox.

Irene Dunne veering away from songs in her pictures. In *A Guy Named Joe*, just completed at MGM, she sings one song, *I'll Get By*, popular ballad of 1928. In *White Cliffs of Dover* she doesn't even hum.

Deanna Durbin, pre-recording songs for her new Universal starrer, *His Butler's Sister*, under baton of Charles Previn, sound-tracked vocal arrangement of Russian melody, *Two Guitars*.

Nacio Herb Brown and Leo Robin teamed to dish up the ditties for *Greenwich Village* at

Kenton Gets 3 Pictures and A Radio Show

Bob Hops Program, Paramount Contract Lined Up for Stan

Los Angeles—Contracts which will put Stan Kenton and his band in choice radio and picture spots were being drawn up by attorneys as this was written. If the deals go through, and there seemed to be little doubt, since all details were settled except the actual signing, Kenton will be the musical feature of the Bob Hope-Pepédon program when it resumes next year and also will have a three-picture deal with Paramount studios.

The contemplated pact for the Hope show will be a 52-week deal. The music spot on the show was held until recently by Skinny Ennis, who fronted a studio ork. When Ennis became an army band leader at Santa Ana some weeks before the show went off the air, Arranger Buddy Baker became musical director for the remaining shows.

Paramount deal calls for one picture within six months and gives the studio an option on two more providing option is taken up within a limited time after first picture is completed.

Kenton, who opened at the Palladium here June 29, is a local boy who got his start at the west coast's Balboa Beach less than three years ago.

BG May Star In Music Pic From English

Hollywood—Benny Goodman, whom 20th-Fox has taken an option for a second picture, is under consideration to play the leading role in a Richard English story recently purchased by the studio for production by William Le Baron.

English has been writing a series of highly popularized fiction stories with backgrounds and characters drawn from the dance music business. One of them, *Trombone from Heaven*, has been picture-ized by Universal and is due for release shortly under the title *Follow the Band*.

Contrary to trade mag reports the Richard English story under consideration for a Goodman picture is not a story of Goodman's life, although it has some elements drawn from the careers of several name band leaders.

20th Century Fox. Cast will include *Vivian Blaine, New York nights* lark.

Jill Warren, young Hollywood screen actress, writing a bright column of musichatter in one of the better known movieland fan mags.

Eddie Le Baron, currently heading band at Hollywood's *Trocadero*, will appear with his ork in PRC's production *Trocadero*, named after the famous nitery.

Bing Crosby's next Paramount picture, *The Padre*, will cast Bing in the role of an army chaplain. Song will be by Johnny Burke and Jimmie Van Heusen. Latter will sandwich the tuning chore between fights as a test pilot at Lockheed plant.

Kay Thompson arranging and directing vocal numbers in MGM's *Meet the People*.

Dudley Chambers and Frank Perkins doing vocal and orchestra arrangements for Warner's *Shine On, Harvest Moon*.

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Freddie Slack Says He'll Disband

'Will Not Work For Morris'—States Pianist

Young Leader Not In Favor of Union Decision Against MCA

Los Angeles—Freddie Slack announced here that he would dissolve his band at the conclusion of a week's engagement at the Orpheum theater here which ended June 29.

"I will not work for the William Morris Agency," Slack stated in personally confirming that he planned to give up the band that has been considered a top rank musical attraction since it clicked in recordings for the Capitol label of *Cow Cow Boogie, Mr. Five* and others.

Union Hacks Morris
Slack's booking contract was the subject of a long drawn out legal battle between MCA and the Morris office, both claiming that they held contracts to book Slack. The Morris office finally won the decision from the AFM's executive board.

Ed Fishman, head of the band booking department of WM's West Coast office, had very little to say regarding Slack's stated intention of breaking up the band. Most of it could be summed up by "Oh, Yeah?"

'Entirely Up to Slack'
Fishman said he had not yet been "officially" informed of Slack's intended move but that he

From Dixie



Hollywood—Bing Crosby is getting kinked up here for his role of Daniel Decatur Emmett, originator of the minstrel show, in Paramount's *Dixie*. The Crooner's expression is strictly his own. That's the most hair that Bing has sported in ages.

had "heard something about it."

"If Freddie wants to work, we'll book him. If he doesn't, that's up to him," was Fishman's only remark. Joe Glasser, Slack's personal manager had left Hollywood for New York after a brief visit here and could not be reached for comment.

Ella Mae Sang, But Sequence Met Scissors

Hollywood—Ella Mae Morse's one feature number in the RKO picture *The Sky's the Limit*, Fred Astaire starrer in which the Freddie Slack band appears, has been sheared out in the cutting room.

Ella Mae's song was *Harvey, the Victory Garden Man*, one of the new numbers written for the picture by Harold Arlen & Johnny Mercer.

'Just Didn't Belong'

A studio spokesman confirmed the report of the cutting, saying: "It's a swell number and Ella Mae is terrific in it—but it just didn't belong in the picture. We hope to use the entire footage in some other picture."

The singer, contacted at her Beverly Hills home by *Down Beat*, had not been previously notified.

She said: "They told me they expected to cut out the verse because it was too long. I can't believe they'd eliminate the whole number because it seemed to be so good."

Hollywood Custom

One of the reasons studios are loath to release news of what goes into pictures, especially in the way of musical material, is that much of what is produced for film not infrequently is eliminated in the cutting room. A notable example was the cutting of an entire production number featuring Louis Armstrong from the MGM picture *Cabin in the Sky*. Although he draws feature billing in the picture, Armstrong is seen

On Her Own



Hollywood—Here's the first picture of Ella Mae Morse, the *Cow-Cow Boogie* girl from Texas, since she became a mother. Miss Morse no longer is with Freddie Slack's band as vocalist. She's featured on the *Johnny Mercer's Music Shop* NBC program heard Tuesday nights from Hollywood with Mercer, the *Pied Pipers* and Paul Weston's music. She's the wife of Richard Showalter, Chico Marx's pianist-arranger, in private life. *NBC photo.*

only in a small "bit part" and plays only a few notes.

James and Cugat In Film, 'Mr. Co-ed'

Hollywood—Harry James was expected to arrive in Hollywood around July 15 to do his picture stint at MGM on *Mr. Co-Ed*, a Red Skelton starrer in which he will share the band billing with Xavier Cugat.

James was originally reported set for a picture entitled *Tales of Two Sisters*. Phil Spitalny's all-girl ork was originally planned for the band spot in *Mr. Co-Ed*. Reasons for the shifts have not been revealed.

Capitol Opens Office in East

New York—Capitol Records, whose eastern record traffic was handled by the Modern Music Sales Company, has announced that in the future it will take care of its own east coast distribution.

Universal Sets 3 Band Shorts

Hollywood—Universal's Producer Will Cowan has signed up three name bands, Henry Busse, Jan Garber and Stan Kenton, for musical shorts.

First of the two-reel tuners to get the gun was *Tunes of the Twenties*, with Busse's band, Ray Eberle, The Tailor Maids, and some dance talent.

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Pieces Once Were Songs to Sinatra, But Now He Knows

There's a lot of talk these days about the bites being taken from the weekly stipend, or pay-check of Frank Sinatra by managers, ex-managers, backers, former employers, bookers, press agents and just pals. It is intimated that after Mr. S gets through paying off the various characters who claim a "piece" in his currently thriving enterprise, he doesn't even have enough left for a down payment on a country estate.

Of course there's a lot of talk about Old Swoonatra himself, who definitely is the wonder boy of the present vocal era and who is by way of becoming as unmistakably God's gift to the Sighing Sisterhood as was Hubert Pryor Vallee, Curly Rudy they called him, in the late 'twenties. So the general speculation about how much of his steadily increasing income actually is being latched onto by Fearless Frank is understandable.

The Sunday newspaper supplements recently credited the New Rage with estimated earnings of \$250,000 this year, which sounds like a lot of lettuce. But subtract from the weekly receipts 20% for Uncle Sam, 33 1/3% for ex-boss Tommy Dorsey, probably 20% for office and booking, 10% for a manager, another 10% for an ex-manager, and it's possible to account for 93 1/3% before Frankie begins to buy groceries, depending, of course, whether these "pieces" are off the top or from net.

We don't pretend to know the exact set-up of Sinatra's financial structure, nor do we present the above purely imaginative schedule as an accurate picture of his situation. It probably is not quite that serious. But the "piece" evil in show business usually pops up every time a new star is born, raising the question of how much a performer should get for his own performance.

We understand that Sinatra does not particularly resent Tommy Dorsey's partnership in the new Songs & Sighs, Inc., although he is negotiating for the purchase of that reportedly one-third interest for something like \$25,000, to be paid off in installments. Frank credits TD with creating much of the opportunity for his present success.

We hear that he is extremely irked and irritated, however, by the existence of a smaller piece, clutched tenaciously by a gent whose principal claim to a share of the profits on Soaring Sinatra, Ltd., seems to be that he knew him when, and was one of those present when a certain agreement was signed.

We believe that the singer who sings the song should get the gravy, with exception of fair and reasonable re-imbursments to backers who have invested actual cash in his future and to managers and bookers who have contributed definitely—and without adequate current remuneration, to the success

Fiddlin' Kid



Atlanta, Ga.—Bobby Waples, 22-months-old son of band leader Bud Waples, is busy with his fiddlin' here. With the draft and all, he may have to take over the first chair in his dad's band at the Ansley hotel any day.

Kate Digs Us



Catalina Island, Calif.—Kate Smith made a recent trip to the west coast to film some scenes for *This Is the Army*. Between studio sessions, she relaxed on Catalina, and dug the *Beat* for the latest music news.

RAGTIME MARCHES ON

NEW NUMBERS

SNAW—A 7-lb. son, Arthur Stephen, to Mr. and Mrs. Artie Shaw, June 30, in Los Angeles. Father is bandleader, now in the navy.
 FOLEY—A 7-lb. daughter, Gail Barbara, to Mr. and Mrs. Norman Foley, June 27, in New York. Mother is NBC vocalist, Gwen Williams, and father is song plugger.
 YANER—A 7-lb. daughter, to Mr. and Mrs. Milt Yaner, June 25, in New York. Father is alto-saxist with Raymond Scott CBS org.
 McINTYRE—A 7-lb. son to Mr. and Mrs. Hal McIntyre, recently, in Cromwell, Conn. Father is bandleader.
 OKLEY—A daughter, Jill Louise, to Mr. and Mrs. Richard Okley, May 22, in Caro, Mich. Father is drummer and vocalist formerly with Bob Waller and recently with Fred Guesell.
 ROBBINS—Twin daughters, Pamela and Susan, to Mr. and Mrs. William Robbins, June 12, in Long Island City, N. Y. Father is trumpeter-arranger formerly

of the artist. We are sure that Sinatra eventually will fit the odd-shaped pieces of his financial jigsaw puzzle into an equitable mosaic. Last week we met a young band leader whose story renewed our faith in the necessity for, and the benefits of, good management. After struggling for five or six years in the semi-name class with his band, this chap placed himself and about \$35,000 in debts in the capable hands of this personal manager. That was one year ago. Today he is out of debt, earning good money and is rapidly becoming a name. Don't tell us that manager doesn't deserve a piece of the pie!

The band leader, in case you're curious, is Jan Savitt, who closes a three week engagement today in the Panther Room of the Hotel Sherman in Chicago. And the manager is Joe Glaser, one of the few operators in this screwy business who finds it possible to be a shrewd character and a square-shooter at the same time.

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Don Schurer

CHORDS AND DISCORDS

Jimmie Sends 'Em

Camp Pinedale, Fresno, Cal. To the Editors:
 I'm just writing to let you know what our musicians are doing for the boys in the service. Last week, Jimmie Lunceford and his orch. were playing a one-nighter in

Fresno. Before they went on, they dropped in on us in camp and gave a show that nearly blew the roof off the new recreation hall. It was pretty short notice, but in ten minutes, the hall was packed! That's not all. A week later, Bing Crosby sent a show to camp which was worth a million. But the high spot of the show was the Dixieland music of John Scott Trotter and eight of the boys from his full band. The boys in camp still like their music hot and the more the better! CPL. THOS. A. LOGATTO

Praises Producer

To the Editors:
 Please permit me the use of your columns to express my appreciation to Sam White, the producer of Columbia Pictures' musical film *Reveille with Beverly*. In this picture, we reach the millennium: four of the country's outstanding orchestral attractions are presented in such a way that you really get to hear their music. What I mean is that the band sequences, featuring Duke, Count (Modulate to Page 11)

TIED NOTES
 LANDIS-KERGIDES—Pvt. Sam Landis, former Buddy Williams baritone assist, to Helena Kergides, non-pro, June 15, Ft. Riley, Kan.
 WEINBERG-BURKE—Lt. Maury Weinberg to Beverly Burke, of the team Mosler & Burke, June 28, in New York.
 PINELL-RASMUSSEN—Mike Pinell, saxophonist with Billy Marshall's orchestra at Benjamin Franklin Hotel, Philadelphia, to Norma Rasmussen, June 20, in Philadelphia.

FINAL BAR
 SNYDER—William E. Snyder, 35, saxophonist with Hal Wasson's orchestra, June 10, in Clovis, N. M.
 ELZY—Ruby Elzy, 35, soprano who appeared in the original *Porcy* and *Bea*, June 28, in Detroit.
 STATHOPOULOS—Epaminondas A. Stathopoulos, president for the past 20 years of Epiphony, Inc., world's largest builder of stringed instruments, June 6, in Astoria, L. I.
 BROWER—Jay Brower, 47, former bandleader and recently emcee at the Golden Gate Theater in San Francisco, June 22, in Hollywood, Cal.
 EBERWEIN—Fred Eberwein, Jr., 45, saxophonist and pianist with Philadelphia dance and theater orchestra, June 11, in Philadelphia.
 WIEDOEST—Ad Wiedoest, 54, musician with philharmonic and symphonic orchestras, composer and orchestra leader, June 2, in Los Angeles.
 PIANTADOSI—George Piantadosi, 55, well known in the music publishing industry, recently, in Yonkers, N. Y.

Look for panies to against the Lunceford picture. . . the Abe Lytle of the key Lee Castle former fender Valor will time you r
 Gene Loman, h and is p ranging f The Bob ing as th Jack Flynn has rejoin agency an the west c In additi has just

Blues. . . Hall show another ye Press a papers the Vaughn Wac. bu York nau spot. . . mowed into ten on J MCA. . . Sam. . . OCS. Johnny C Raymond S couldn't be ing for fo a point of to Ray, wh sion playin Frank Dai Golden Glov gaged in a with a busi

Singer in the Liel for the le show. *Artie* goes into it couldn't Gale. . . A gal office Marine. in New Y reating be club enga Leow's St Lionel Ham is set for . . . Bill B dated for y for William Mae Carlis poser, was press time. Record firm all "boot-leg" lington's U James of T bound. . . whose bane trous Coc Boston, is Grosinger. . . Look to revise Yours. Nye May headaches, v tail unit fo Jack Egan's is Roxeyette . . . Katie E nary, almost . . . John Dublin. . . music comp ago with a 100 g's.



Look for one of the record companies to start an anti-trust suit against the AFM soon...

Gene Gifford, former Casa Loman, has recovered his health and is playing guitar and arranging for Bob Strong...

In addition to Rex Stewart, who has just joined Benny Carter, Dave Mathews from the Herman Herd has replaced Bumps Meyers in the sax section...



Blues... Bing Crosby's Music Hall show has been contracted for another year, starting July 22.

Press agents convinced many papers that Marilyn Duke left Laugha Monroe to join the Waco, but she's back in New York now, angling for a radio spot...

Johnny Guarneri said he quit Raymond Scott's band because he couldn't bear the thought of waiting for four trombones to reach a point of perfection satisfactory to Ray...

Singer Jane Froman, injured in the Lisbon crash, is rumored for the lead in a new musical show, Artists and Models, which goes into rehearsal August 25.

Loew's State on Broadway liked Lionel Hampton's band so well, he is set for a return in January...

Record rumors have another firm all set to start pressing "boot-leg" discs... Duke Ellington's brother-in-law, Dan James of Tempo Music, is army bound...

Nye Mayhew, tired of big band headaches, will build a small cocktail unit for himself... CPO Jack Egan's fave dancing podner is Roxette eyeful Eileen Ritter...

Chords and Discords

(Jumped from Page 10)

Basie, Bob Crosby and Freddie Slack are never cornered up with the usual forty thousand jitterbugs.

CHARLES C. SORDS

Les Comes On

Camp Blanding, Fla.

To the Editors: The boys and I here at the camp have been digging those 11:15 p.m. air shots of Brown and they are terrific, and Les is playing some solid clary too.

Orchids to Frances Swenton who thinks Hal Derwin is a fine vocalist. We like him too, mainly because he has an unaffected delivery and is a natural singer...

I want you to know what I and the others boys here think of Mr. Brown's swell music.

PVT. ROBERT HINES

Tony Is Tops

Philadelphia, Pa.

To the Editors: I've read your column with interest for a long while, and the views of the various readers give me much enjoyment.

"CHUCK" LUTZ

Got Right Steer

Topeka, Kansas

To the Editors: Many thanks for your letter of May 24th. The information contained therein was exactly what I wanted, and your advice was excellent.

Were it not for your recommendations, we would have wasted plenty of time and money looking for just that kind of material, and perhaps would never have found it.

CPL. NORMAN C. MCCARRON

All Out for Sam

New York, N. Y.

To begin with, I'm only a seaman in the navy. The object of my letter is to express a view of mine as to who is the world's greatest tenor man of all time.

JACKIE BRUNO

Theater Closes, Two Bands Lose

New York--The bands of Charlie Barnett and Tommy Tucker were knocked out of a booking at the Metropolitan theater in Providence, R. I., when the spot closed for the summer.

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Ork Has Real Follies Beauty



New York--Joe Ricardel, in his fourth season at the Claremont Inn on Riverside Drive, is smiling because his band vocalist is a genuine Ziegfeld Follies beauty.



The Owen Sisters, with Sophie on bass, Emmy on guitar and Honey on accordion, who were featured on WLW in Cincinnati for two years, are at the Martinique in Wildwood, New Jersey, and return to the Cove, Philadelphia, after Labor Day...

Hey Men are in their second month at the Mayfair in Washington, D. C.

Jean Rose, former night club singer, is managing the Mike Special office... Jo Jo, blues singer, is set at the 18 Club, New York, indefinitely...

Erskine Butterfield is holding forth in the new Downbeat Show Lounge in Sioux City, Iowa... Frank Sands is booking cocktail units for Moe Gale...

The Manhattanaires Trio, Ernie Weber, Bill Armond and Lenny Nelson, has signed with Mike Special... The Four Keys, formerly with Ella Fitzgerald, are on their own now at the Cove in Philly...

Creago Coyle, pianist and singer, celebrated her first year at the Bossert hotel in Brooklyn... Arden & Alexander, male duo, have signed with CRA, and were booked into Jack Dempsey's on Broadway.

New Edition of 'Meet the People'

Los Angeles--A new edition of Meet the People, highly successful stage show which enjoyed a long run here three years ago, is scheduled to open at the Assistance League Playhouse in Hollywood around July 26.

Show is being staged by same group that did the previous Meet the People and will follow similar idea in presenting new or little known talent.

Operettas Hold Stem Interest

New York--The operetta continues to be one of the most popular items on Broadway these days. A revival of Fiml's If I Were King opened recently, Rosalinda is tops at the box-office, Oklahoma is a sell-out, and several other companies are planning to hit the boards with either new or revived light operas.

Gale Finds Chirp

New York -- The Moe Gale Agency has signed a new singer, Jackie Woods, and started her off with a sustaining spot over the Blue Network on Friday at 2:00 p.m.

at the Martin hotel in Syracuse, N. Y., are being held over... The Dale Sisters closed at the Diamond Mirror in Passaic, N. J., and opened at the Alpine Musical Bar in Philadelphia...

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Harry Gibson Shows Signs of Jazz Legend

by FRANK STACY

There are pianists who play what the jazz purists call schmalz. And there are piano players who knock out what the squares call pure noise. Then there's Harry Gibson. If this young keyboarder doesn't have all the natural qualifications which make for the jazz legend, then Bix Beiderbecke didn't have them either.

You know how the story goes: the sensitive young man, the family with the strong musical background, and a New Orleans one at that, the first tentative stabs at a piano, and then the gradual realization that will always be only one big thing in life for him: jazz music.

Born in Jersey

When Harry Gibson was fourteen, he left home. His family had moved to New York at that time and instinctively Harry started back towards the south where he had first heard his kind of music played.

Not that he was an intimate of King Oliver, or the kid side-kick of Leon Rappolo. Actually, he was born in New Jersey. His father, grandfather, and uncle, however, were all traveling musicians and a few years after Harry was born in 1918, they all packed up and hit the deep south.

It was only natural when young Gibson cut out, that he should head for the jazz homeland. But the going can get very tough on the road, especially when you're away from security for the first time. Harry was soon broke and stranded as far from New Orleans as Washington, D.C. He fell in with a Salvation Army unit there that offered adventurous kid tramps a flop and meals . . . providing they first spent the better part of the



Harry Gibson

day chopping at a pile of logs. The Sallies boasted a three-octave organ. Harry spotted it and when he thought that nobody was looking went over and started picking out tunes from a hymn book.

One of the evangelists in charge overheard the performance and told him that if he'd play for prayer meetings every night, they might forget all about the wood-chopping. And not only would Harry get his

free bed and dinner, but they'd throw him a dollar a day in the bargain.

That was his first job. The next one was of a somewhat different character. A gin-mill in Washington needed a rag-time piano and some boss who had visited the Army mission suggested Harry. After that it was a succession of barrel-house jobs, playing a piano patterned after the styles of Fats Waller, then Hines, Teddy Wilson, and finally Art Tatum, who probably influenced Harry's style more than any other man.

Rejoins His Family

But a year away from home proved enough for him. Harry headed back to his family, who were in N.Y. again, told them that he couldn't see any life but that of a jazz man, and they gave a reluctant permission.

Even then, things weren't too easy. Harry was on such a pure jazz kick that working with conventional musicians playing the banal popular music of the early thirties was almost an impossibility.

"Man," they'd say, "you're not playin' on the beat. What are you playin' anyway?"

Harry could only shrug his shoulders and wonder if maybe he wasn't wrong after all. Things finally became so bad that he took a job working for peanuts in a Harlem after-hours club. Here, at least, he was happy playing what he chose, and there were kicks when other pianists visited the spot and took over the piano chair themselves.

Swing Alley Beckons

He had several jobs in this pattern until a chance came up for him to play in a smart 52nd Street joint. He took it and then worked at many of the 52nd Street clubs, ending up three years ago playing cocktail hour piano at Leon and Eddie's. He's been there ever since, playing good music every day and becoming known to a growing hep circle of jazz musicians and enthusiasts.

In Fats' Show



New York—Jeni Le Gon, hailed by critics as the new Josephine Baker, is clicking on Broadway in *Early to Bed*, score for which was penned by Thomas "Fats" Waller.

Eddie Condon and Bobby Hackett developed the habit of dropping in often after being introduced to Harry by Ernie Anderson, sponsor of Condon's jazz concerts in Town Hall.

Another Gibson admirer turned out to have a connection with the Juilliard School of Music and through him Harry was given a fellowship there. The year of study gave him a chance to get a thorough classical slant and accounts for his present interest in serious composition. He has finished a fairly long piano piece called *Dim Out* and wants to go on to writing piano concerti.

Jobs Keep Him Busy

However, the job at Leon and Eddie's, where he doubles at night in the dance band, plus another piano solo spot at Tony's Trou-

Vet Bandleader Commits Suicide

Los Angeles—Jay Brower, who was well known on the coast, particularly in San Francisco, as a theater and radio orchestra leader and emcee, committed suicide here in his home in Hollywood by slashing his wrists with a razor.

For several years Brower was a combination emcee and bandleader at the Golden Gate theater in San Francisco. Previously he was on a popular coast radio show of some years ago known as the "Happy-Go-Lucky-Hour."

He is survived by a son, Jay Brower, Jr., of San Francisco. The act was attributed to despondency.

ville, and his radio shots with David Broekman over CBS, all keep him so busy that serious music plans are still uncertain.

Harry's style, as mentioned before, stems from Art Tatum. The use of the left hand is particularly far removed from that of most pianists. The chording is always irregular and unorthodox, and an imaginative writer might say that the abrupt changes and dissonances are an expression of Harry's searching for new ways of expression. Meanwhile, the right hand works incessantly, now playing an involved riff and inverting it, then sweeping down the keyboard in a melodic spiral in the manner of Herman Chittison, another of Harry's favorite piano-men.

But there's no point in my trying to describe Gibson's music in words . . . go into Leon and Eddie's or Tony's or catch him late some night in an after-hours joint, and hear for yourself. And if you get to know him, as you probably will, ask him to play Bix's *In a Mist* or *Flashes*. He can do that too, but don't ask me if it's symbolic because I don't know.

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BANDS DUG BY THE Beat

LIONEL HAMPTON

(Reviewed at Loew's State theater, New York)

Believe me, this is a band. It may not have the standing and prestige of many of the name orks, but for pure and unadulterated jump, swing, enthusiasm, or what-have-you, the present Hampton band is a tough one to top.

It's been a long time since this reviewer has listened to a band on a theater date that comes through with so much vitality, coupled with so much fine musicianship. Maybe jitterbugs have been dancing in the aisles while their favorite trumpet-playing leaders were on view but that phenomena was produced by something other than a love for excellent music. With Hampton, it's really easy to understand dancers leaving their seats to jump up and down because the band's beat is so infectious that any audience must find it difficult to remain seated, impossible to keep its feet from tapping.

There are so many superior side-men in this outfit that it's hard to single out any one of them as especially outstanding. The over-all praise really goes to the whole band for its spirited full band work and to each of the sections for collaborating to produce a finished product which is virtually unmatched in band circles today.

However, the tenor work of Arnett Cobb and Ted McRae, dueting *Lady Be Good*, as well as Earl Bostic's alto, Milton Buckner's piano, Emmett Berry's trumpet and the spotlighted ensemble work of the three trombones certainly call for special mention.

And, of course, Lionel himself, whose sense of showmanship is tremendous, must get his well-deserved due. Jumping from piano to drums to vibes, the former Benny Goodman star puts on a one-man show that is worth the price of admission by itself. When he closes the show with the full band playing *Flying Home* behind him with all the power and punch that it can muster, the spontaneous whistling and hand-clapping audience reaction almost drowns out the band. In fact, maybe it's time Lionel changed his theme to just *Home*. He doesn't have to do any more flying. His band has made a three-point landing.

MITCHELL AYRES

(Reviewed at Paramount Theater, New York)

Mitchell Ayres has styled his show at the Paramount to please practically everyone. The kids get a jive opener, the swooners get Dick Dyer, a personable singer with the usual romantic goods to sell in the accepted fashion, hepsters get Ruth McCullough singing *Johnny Got a Zero* and *Why Don't You Do Right* with enthusiasm, the comedy-minded get Johnny Bond's novelty vocal and trumpet solo, the sentimentalists get *Velvet Moon*, and everyone gets a large helping of imitations in a take-off of WNEW's Martin Block and his Make-Believe Ballroom program.

Among the various Ayres assets we find: (1) Ruth McCullough's voice pleasant and intelligently used; when she gains poise, her performance will be even better. (2) Flutes in the opening bars and flute and clarinet in the close-

They Say, 'Murder!', They Say



Los Angeles—Dinah Shore and Henry Busse are convinced that Paul Whiteman is a swell fiddle player, to judge from their expressions in this shot, made at the premiere of the new NBC show, *Paul Whiteman Presents*. Busse, a Whiteman alumnus, was in the guest spot on the first show, while Dinah is featured regularly. *Gene Lester Pic.*

ing, of *Velvet Moon*, fresh and artistic touches. (3) The sample of Bond's trumpet interesting enough to warrant more.

The Block-Make-Believe Ballroom setting for introducing imitations of the great and near-great (James, the Dorseys, Kyser, etc.) is a clever idea which would have come off more successfully had Ayres sounded more like Block.

The last part of the show was taken over by the Andrews Sisters who polka-ed Strip, Pennsylvania, and Beer Barrel (with new navy-slanted lyrics), in and out and around the microphone. Had they stood still for even half a minute, they would have looked far less feverish about the whole thing, and far more attractive. If you like their singing, maybe all the horsing around doesn't matter.

ENRIC MADRIGUERA

(Reviewed at the Roxy Theater, New York)

In the elaborate Spanish setting and brilliantly produced show at the Roxy, Enric Madriguera and his orchestra fitted perfectly. The music of his 23-piece ensemble was at all times beautifully wrought, his fiddles sounding warm and sweet, his brass mellow and full, his rhythm infectious, Spanish or swing.

Madriguera m.c.'d proceedings with easy charm. His wife, Patricia Gilmore, sang likewise, and her looks shouldn't hinder her progress movie-ward. Most amusing number was *I'll Be OK* in a *Blackout*, played variously as Lombardo, with Miss Gilmore aping Bonnie Baker, then as Kostelanets, with a sign held up over the four fiddles, as they shimmered through their passages, reading 36 VIO-LINS. It started a laugh. The

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Bugs Scorn Fiddlers Now—Alex Can Laugh

New York—"Aw, he's only a fiddle player, we don't want his autograph!" Scornfully the jitterbug passes Alex Neiman by in pursuit of Harry James, and Alex chuckles quietly. His kicks playing in Harry's band might surprise the unsuspecting 'bug, as might Alex's off-the-stand kicks in long-hair jam sessions: string quartets.

The James kicks may even be a surprise to Alex himself, who

didn't dream of dance band dynamics when he started violin lessons at ten years young. He wasn't even dreaming of violin lessons. It happened that a friend of the Neiman family, whom Alex was one day called in to meet, was a violin teacher. Introductions over, Neiman senior asked Alex how he'd like to study violin. Not wanting to hurt the guest's feelings, Alex said, "Fine," and that did it.



Alex Neiman

Started on Boats He was graduated from the Institute of Musical Art, in New York, his home town, and for the next four years played the boats traveling to South America, British and French West India, and the east and west coasts of the

U. S.—played dance music nights, opera and concert music days in four and five men combinations. His first big job was with Richard Himber on the Spanton program, where he teamed with Artie Shaw, Benny Goodman, and musicians prominent in radio today. He worked with Leo Reisman for Lucky Strike and Schaefer beer, and spent three years as first fiddle with Rudy Vallee. One of his nicest memories is his tour with George Gershwin and the concert group that brought the famous composer-pianist and his music to audiences throughout the country in 1932.

Weds Syracuse Girl

After a year first-fiddling with Henry King's outfit on the west coast, Alex knocked off to regain some health he'd lost, and while recuperating in Florida, he met and married Helen Webster of Syracuse. When they came back to New York, he moved into the string sections of Al Goodman's band on the Texaco and Prudential shows, and Al Roth's band on Schaefer beer, violin and viola both tucked under the Neiman chin in proper sequence.

An offer from Harry James caught up with Alex in November, 1942, and he decided it was time to get in the groove, so to speak. He approves that groove, and feels definitely that people, regardless of their age and autograph preferences, like strings with their swing. One autograph-seeker's lament may be a straw in the wind. After obtaining Neiman's signature, she looked up disappointedly and said, "Please won't you put 'To Lena' on it?"

Bea Wain Vice Joan Edwards

New York—Bea Wain is scheduled to take Joan Edwards' CBS Hit Parade vocal job on July 31, when the latter singer breaks up her career temporarily to have a baby.

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Joe Rines Grew Up With Radio

Blue Network Program Head Was Pioneering in Era of the Crystal Set

by AMY LEE

New York—Joe Rines, Boston's and the Blue Network's musical wonder-worker, is kinda sold on radio.

Maybe that's because he knew it when—when 11 post cards meant a station had 11 listeners, no more, no less; when time was incidental: the station went on the air when the boys got there, and off when they left.

Joe knew it when station WGI, near Boston, obligingly signed off so that listeners could hear the prize fight broadcast from Boston Arena by its competitor, WNAC; when sound effects were unknown, and a station's air fare was largely organ music, poetry, and news.

Convinced His Family

Joe Rines did a lot of that poetry-reading and organ-playing at WGI. He thought radio was sensational. The members of his family, being all professional musicians, were not impressed with his WGI infatuation, and couldn't see why he preferred it to practicing violin.

Not that Joe didn't love music. But he wanted to listen to it, not practice it. And he much preferred sports to scales. "Who wants to be a musician?" he'd ask, and for an answer presented his family with a crystal set and changed their minds about radio.

"I saw then," he says, "what a tremendous medium radio was for reaching people. It has lifted the public intelligence to a higher level than ever before. Radio now is even something to study, like law or medicine or engineering. People choose it as a profession. Remember I said it was an effort for me to learn fiddle. Now kids listen to the radio and learn music subconsciously. They're plenty hep because they hear music almost constantly—and all the best music by the best musicians. And on local stations they get it on records."

Always the Comedian

Still, without benefit of radio listening, Joe learned enough fiddle to play in early radio outfits, and to tour in vaudeville through New England and the east with Paul Specht and Paul Whiteman



Joe Rines

units. He was always the entertainer in the band, dancing like Pat Rooney, or giving out with his Irish dialect, and using Jack Benny and Ben Bernie gags in the little towns out of Benny-Bernie territory.

It was inevitable that Joe should move from sideman to leader. His first band was a five-piece outfit that took a 100-piece size sales talk to put over. A sign on a little Chinese restaurant near Boston's Symphony Hall, "Closed for Alterations" caught Joe's eye the day his own career was in a similar state. "Hmm," he mused, "Alterations—new surroundings for the customers—for me, too."

In went Rines and found a jovial little Chinaman in charge of a two-by-four joint with a post in the middle of a one-by-one would-be dance floor.

Sort of a Maypole

"But how can they dance in here?" shrugged the Chinese. "Easy," said Joe, "around the post."

Completely bewitched with the idea, the Chinese said, in effect, "Sold!", the job was Joe's, and that, dear children, is how Chinese restaurants in Boston came to have music, and why Joe Rines became King of Chinatown in the bean burg.

Nor did the King forsake radio and entertaining. He took time to become musical director of the Yankee Network. He spent time

as m.c. at the Metropolitan theatre. He found time for 17 commercials on various stations. His time was a big chunk of the public's time until all of a sudden, and quite without reason, he began losing clients. He couldn't understand it. He asked one of them, "What's wrong? Don't you like my shows anymore?"

Feels Record Menace

"Oh sure—but I can get big name artists on records so much cheaper—and the people like it."

Transcriptions! The recording monster, which AFM president James C. Petrillo is now trying to keep from swallowing his musicians, Joe saw creeping up then, and warned others of it. Realizing its potential menace, he gave up everything in Boston, and came to New York, where the chips soon began falling lightly and politely for the Rines music at such plush spots as the Hotel Delmonico, French Casino, and the St. Regis. The St. Regis roof was the scene of mild daring the night Joe, with the aid of Gertrude Lawrence and Prince Obolenski, introduced the Lambeth Walk to the "stiffest joint in New York." Capers, not rugs, cut.

Beyond the society borders.

Joe was cutting some discs as John Ryan, vocalist, which made the ten best-sellers lists (1937-38). Recently John Ryan guested on a Rines program, and he has since mysteriously disappeared, much to the bafflement of several fans trying to locate him.

With his versatility and varied experience, Joe is a natural for his Blue job as program-putter-on, conductor, ad libber, comedian, diplomat, and talent-scout. A radio conductor must know all types and kinds of music; prepare programs; watch scripts, timing, cues, changes of tempo all at once; he must have a show's pace-keeper and pace-keeper. It is work timed to the exact second. Joe's Good Old Days show is an example—not of his good old days at WGI where



John Ryan

time was mostly something to take off, but of his high fidelity accuracy and precision as master of music and ceremonies.

Has Respect of Men

His drummer on the show, Sammy Weiss, says, "Joe's terrific. He always knows just what he wants. If he tells me to play soft, I play soft, because I know that'll be the right way to play. He's one conductor who can tell musicians what to do and they respect what he says."

"Joe's sensational," comments his arranger, Irving (Izzy) Rinkin. "Do you know that on one half hour show I counted 81 cues—and he never missed one!"

And what of musicians who work for Joe and other radio conductors? Rines says this: "They must have the basic training of a modern musician, and yet training for symphonic work, too. They must know how to play everything—straight dance, concert, background music, jazz—and they've got to be able to follow a stick. They are thrown in with many different conductors, and so they have to be extremely adaptable. They have to catch on but quick to changes of tempo and changes of numbers within a group. In radio, a twenty-minute rehearsal for a half hour show is the rule, so there's no time for miffing the stuff."

Must Follow the Stick

Dance men, Joe finds, are not as a rule immediately suited to radio work, mainly because they're used to strict 4-4, and when they see 12/8s and 2/2s and 5/4s sprinkled through the scores, they're thrown for a loss. Too, dance men are not accustomed to following a stick.

Joe says there is a decided lack of men of all-around musical training and ability for studio work, yet with the need of such men continually growing, the future for musicians in radio looks as bright as radio itself. As we said, Joe Rines is kinda sold on radio. He likes to talk radio. And radio's certainly here to talk for Joe.

And now, a transcribed message! Joe Rines always wanted to play on Broadway. That was his dream of tomorrow. We'd like to say it came true, for Joe has played Broadway's Loew's State seven times in three years! . . . BUT . . . Loew's State is not on Broadway. It's on Seventh Avenue!

Ayres Canary



New York—Ruth McCullough is the new band chick with the Mitchell Ayres outfit, now on the Paramount stage with the Andrews Sisters. Ravishing Ruthie comes from Washington, D. C. Says it got too crowded there, but finds the Paramount even more so.

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Malneck Batons Crosby Air Ork

Los Angeles—Matty Malneck, who recently closed an engagement with his own band at the Biltmore Hotel's Bowl here, batons the orchestra billed as "Bob Crosby's" on the new Old Gold cigarette show scheduled to hit the air ways from Hollywood via NBC on July 18.

Dave Klein is contractor for the 18-piece band recruited for the series from top rank Hollywood studio and radio circles.

Show features a new girl singer each week. First to be tagged for the series was Eileen Wilson, 20-year-old UCLA junior.

BANDS DUG BY THE Beat

GENE CEDRIC

(Reviewed at The Place, New York)

The Village seems to be regaining some of the old picturesque qualities for which it used to be famous. At any rate, the quality of music in and around Sheridan Square, the hub of the Village, continues to improve.

There's Nick's for Dixieland, Cafe Society downtown for name talent of the classy variety, George's, just around the corner, where guitarist Al Casey gives out with a trio, and most recently, Gene Cedric's band at a place called The Place.

Cedric, who plays tenor sax and clarinet, is fronting what used to be the Fats Waller band, with a couple of changes and minus, of course, the inimitable Fats himself, who's doing a single and writing musical show scores.

It was Cedric who was picked as second only to Coleman Hawkins as a tenor-horn virtuoso by the French critic, Hugues Panassié, in his newest book, *The Real Jazz*, if that means anything to you, although on the two nights when this reviewer caught the band, Cedric's clarinet work stood head and shoulders above his sax performances.

The band's only limitation is its instrumentation. Voicings which use just tenor and trumpet, or clarinet and trumpet, are apt to sound thin and give the band an amateurish tone. However, to Cedric's credit, apparently he has spent plenty of hours rehearsing the band, uses smart head arrangements, and the finished product generally is excellent.

Cedric is another top musician who feels that a good band shouldn't limit itself to playing one kind of music and he makes a point of varying the musical menu so that jazzsters, lovers of the sweet, and dancers all find something in his output that is pleasing. A typical Cedric set includes a clever arrangement of a new pop, a jumper with solos by all the band, and maybe a Calypso tune or some other novelty, always handled with humor and pep.

Cedric is well aware that his five-man combo could stand some filling-out and intends to add at least one more instrument just as soon as that's feasible. Until then, if you're in the Village and want to hear a good small band playing relaxed music, drop into The Place.

Personnel: Gene Cedric, leader-clarinet; Henry Mason, trumpet; Robert Victor, piano; Gladstone Thomas, bass; George Davis, drums.

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ALONG MELODY ROW

Johnny Black, well remembered for his great *Dardanella*, wrote *Paper Doll* quite a few years back and up until the time of his death had always claimed it to be his best work. Marks published the tune and it attracted some attention at the beginning, but due to the firm's exploitation of several smash hits at that time, including *Parade of the Wooden Soldiers*, *Paper Doll* was more or less lost in the shuffle.

However, the song did not die. About a year ago, the Mills Brothers recorded it for Decca and it is being played in almost every juke box in the country. Decca cannot supply orders for it fast enough and Marks have had similar floods of requests for printed copies. As a result, *Paper Doll* is now being performed or being rehearsed by the most important orchestra leaders and vocalists and the song is finally achieving the success its composer had anticipated.

Forster Music is pushing *Plant A Little Garden In Your Own Back Yard*, which has been recorded by Jan Garber on the Elite label; Gene Willadsen and Isham Jones have written three tunes for Forster, including *Just To Be Near You*, *My Best To You* and *With No Man Of My Own*.

Roy Music is concentrating on *Moon Time*, *You Can't Lose a Bass Drum* and *Blue Bayou*.

American Music with the help of Nat Debin in New York is plugging *And So It Goes*, an oldie recorded on the Savoy label and *Hitch Old Dobbin to the Shay*

Again, recorded on Decca by Dick Robertson and released last month.

A new tune under the Barton fold is *Just Can't Do Without You*, written by Eugene West and Bert Mana.

Lincoln Music has *Violins Were Playing* and *There's a Ray of Sunshine* with lyric by Nick and Charles Kenny and music by Abner Silver.

Paramount Music is concentrating on *Let's Get Lost* written by Frank Loesser and Jimmy McHugh and sung by Mary Martin in the Paramount picture *Happy-Go-Lucky* and *Don't Worry*, with lyrics by Kim Gannon and music by Jules Styne, and sung by Betty Rhodes in the Paramount Picture *Salute for Three*.

Songs hailed as show stoppers from the musical comedy, *Early To Bed*, are *The Ladies Who Sing With a Band*, *Slightly Less Than Wonderful*, *There's a Man In My Life* and *This Is So Nice*, published by Advance Music Corp.

Beacon Music is currently handling *When We're All Back Together Again*, with words and music by Joe Davis, owner of the firm; *I Just Didn't Understand* by William Campbell; *My Baby Comes First With Me* by Ward Baker. Also under the Beacon

One-Two McHugh Still Composing



Hollywood—Jimmy McHugh, the melody man who snagged one and two on the Hit Parade last month, goes over a new tune for RKO's *Higher and Higher* with Harold Adamson, lyricist. The film will feature Frank Sinatra. Looks like Jimmy has plenty of inspiration for melody on the wall in back of him.

manner are three tunes by Irene Higginbotham and Jeanne Blackwell, which include *Tuscaloosa*, *Throw Your Worries to the Devil* and *Fat Meat Is Good Meat*.

Jack Lee of Mayfair Music has been classified 4F.

Miller Music is handling the tune *The Moon Kissed the Mississippi*, written by Lew Pollock and Charles Newman and featured in the 20th Century musical *Jitterbug*.

Leeds Music will soon bring out a number called *Whispering Pines*, written by the French composer and singer Charles Trenet and with English lyrics by Jack Lawrence.

A real oldie, Jimmy McHugh's *I Can't Give You Anything But Love, Baby*, gets two plugs in movies presently to be released. It's warbled by Lena Horne in *Stormy Weather* and by Louis Armstrong in *Jam Session*.

Billy Hayes and Charlie Gunther who recently composed the *Lena Turner Blues* have turned out another titled *The Betty Greble Polka*.

Lloyd Bostic and Don McNiff have written a tune called *After All These Years* featured in a recent production at the New Jersey State Prison which was called *Varieties of '43*. Tune went over well at the show and the hopeful songwriters think that some publisher might be able to do something with the number.

Fred Waring has written another armed-service tune, his tenth one dedicated to various branches of the service. This one is called *M. P.—That's Me* and, of course, is inscribed to the boys who patrol a war-time beat.

Santly-Joy's number coming up is a Xavier Cugat written and

featured tune, a novelty rumba called *Take It Easy*. Also *There'll Soon Be a Rainbow*, written by Henry and David Saxon.

Bregman, Voeco & Conn have four new tunes, including *But You Do*, written by Gene Carroll, Glenn Rowell and Frankie Masters; *Baby Knows Best*; *No Surrender* from the picture *Hangmen Also Die*; and *Time Stands Still*.

We'll Carry On, On, On To Victory was written by Lew Mel, George Weir and Tommy Carey and dedicated to President Roosevelt and the armed forces, copyrighted by Thomas J. Carey with performance rights controlled by BMI.

Pvt. Mickey Vitale, former ork leader, has written *Why Can't We* and *After Furlough Blues*, both hits at Camp Livingston, La.

Add *New Tunes I'm Tired Of Being Just a Big Brother and I Met the Sweetest Little Girl I Know* by John and Elsie Castle, published by Majohn Music Publishing Co.; *The Sun Went Out* by Horace M. Finney and Frank Furett, published by Excelsior Music Publishing Co.

New York—Russ Morgan and his band will follow Ernie Madriguera on the stage of the Roxy.

Along Chicago's Melody Row

by Chick Kardels

Jack Carney came in from New York to spread Nick Kenny's latest, *Violins Were Playing*, for Lincoln Music . . . Elissa "Sugar" Cooper, chirper with Jan Savitt, has a chat with Irving Ullman about *You're a Mystery to Me* . . . Irene Perry, CBS receptionist at Studio One, has the music men on the qui vive.

Joe Dracena and Bob Cole, two fine contact men, are looking for a connection . . . Milt Samuels entertained his boss, Benny Gilbert, at the Palmer House and talked to Cliff Williams about Mills' *Stormy Weather* score . . . Buddy Bernard took a plane for the coast, leaving last minute instructions with Al Stool about *So It Goes*.

The boys will miss Russ Morgan's gags and wise cracks at the Edgewater . . . Billy Stoneham of Feist is back from his vacation, still plugging *Heavenly Music* . . . Hollywood is calling Curly Bradley for pictures, and I don't mean X-Rays . . . George Pincus is griping about the "coyote chain" that doesn't hit the sheet in New York.

Clarissa Barron, *Blue's* sister, collects the black and whites from the boys backstage . . . Harmony Hall, Bob Trendler's new show at the WGN, gets 115 stations on Mutual . . . Bill Hanson of *Words & Music* tells Earl Tanner at NBC that he has a new infantry song, *Man to Man*.

Low Butler is making the rounds with *Don't Worry* for Paramount . . . Marvin Lee's latest in Emil Petti's *Now I Can't Forget* . . . Earl Hayden at NBC makes a hit with the boys by picking up the date sheets for them . . . Russ Brown has a new commercial and new songs at CBS.

WHERE IS?

MAURY FELD, drummer, formerly with Ben Pollack
DAN KELLY, Irish tenor
TRIGGER ALPERT, banjoist, formerly with Glenn Miller
JONNY WALTON, tenor saxist, formerly with Benny Goodman
BOBBY NICHOLS, trumpeter, formerly with Vaughn Monroe

WE FOUND

LEW SHERWOOD, now with Bob Grant on Raleigh program, NBC, New York
BILL DEPEW, with Mummy Strand at Earl Carroll's in Hollywood

We're Still on Decca Records

THE ANDREWS SISTERS

PERSONAL MANAGEMENT

Lou Levy



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DEAN OF AMERICAN ORCHESTRATORS
PRESENTS

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Three Cats in Mexico City



Mexico City—When Rex Stewart left Duke Ellington, he trilled down here to sit in with the Dick Ballou ork at the new El Patio. Here's Dick, Rexstuous, and Brick Fleagle making like a trio. More recent tidings concerning the Stewart have him trekking back to Hollywood to join Benny Carter.

MANNY STRAND and BAND

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Vertical text on the left margin, partially obscured and difficult to read.

RAVINGS at REVELLE

By "SARJ"

A couple of long-hairs really let it down at a recent dance in the Red Cross service club in Casablanca, Morocco, according to advice from there. They were Lt. Walter Cass, violinist from the Denver Symphony orchestra, and Pvt. Charles Peloquin, pianist and former student of Koussevitzky, conductor of the Boston Symphony. The rhythm flowed freely at this G. I. affair.

Newest additions to the Glenn Miller unit at Yale University in New Haven, Conn., are Jerry Gray, arranger; Steve Madrick, former Les Brown alto; Joe Shulman, bass, also a Brown man; Bobby Nichols, once Vaughn Monroe trumpet, and Vince Carboni

from the Dick Stabile crew. Report comes from Fort Knox, Ky., of a bash staged there by an infantry battalion, in which several colored musicians from an engineer battalion sat in, plus a colored quartet who sang Negro spirituals in the style of the Charioteers. The quartet, from ordnance, included Pfc. B. Ieflore, Pvt. S. Williams, Pvt. T. Yarharough, and Pfc. W. Barnett.

In the infantry band were B. Burba and Dean Clutter, trumpets; Mark Poulton, trombone; R. Irwin, clarinet; C. Meena, bass; J. Gladys, accordion; B. Smith, drums. Sitting in were Pvt. Tony Caruso, piano accordion; Cpl. Langlois, guitar (formerly with Fletcher Henderson); Pvt. Marsh, electric guitar (reportedly a Count Basie alumna); and Pvt. Henry, trumpet (formerly with Jimmie Lunceford).

The naval hospital orchestra from Norfolk is playing weekend engagements at Virginia Beach during July, August and September. J. Ovellette, the leader, plays guitar, and the rest of the personnel includes: saxes—Bice, Orr, Rudy, Knowles; brass—Sharp, Desmond, Roberts, Lennon; drums—Soule; bass—Adrana, and piano—Sweetzer. The outfit gives out with plenty of kicks.

Nan Wynn, film starlet who used to sing with Hudson-DeLange, Rudy Vallee, Eddy Duchin, Richard Himber and Raymond Scott, early this month made a tour of army posts with a USO unit, *Bubbly Over*. Nan visited a half score of camps in California, Arizona and Nevada before returning to Hollywood to resume her film chores.

Marine Sounds Off

"Way down here on these islands a fellow doesn't get a chance to buy a *Beat*," writes Marine Charles A. Dean from somewhere in the South Pacific, "and I sure do miss what is going on in the band world. Only records we heard are those on rebroadcast from San Francisco.

"Maybe if Mr. Petrillo had to come out here and be without music, he wouldn't raise such a rumpus about cutting records. Out here, music is all a fellow has for entertainment, and cutting off the supply is just a bottle-neck in the way of what we are out here for.

"Artie Shaw and his band were out here and played in our camp, and he is plenty all right. Boys came from all over when they heard that Artie and his crew were here, just to dig some good old American music. Anyone who thinks it didn't lift the morale of

Eight Gals and Just Oodles and Oodles of Soldiers



Somewhere in North Africa—Here was some block party! Only eight girls, at least we couldn't find a ninth in the photo, were on hand to serve as dancing partners for the scores of Yanks just back from the

front and itching to cut a rug. You guessed it partner, they rationed 'em and gave each man so many minutes on the hoof and the tiny dance floor. But it was fun, they say. Acme Photo.

Classical Discs For Service-men

New York—ASCAP has turned over a check for \$4,966.46 to an organization called Armed Forces Master Records, Inc., for the purchase of classical discs for service-men. Money was raised at a Rashmanoff Memorial Concert sponsored by ASCAP several weeks ago.

everyone here is crazy."

Liberace Is Boot

Kitty Hurst of Baltimore is in Greensboro, N. C., where her husband A/C Nelson Anthony, is playing piano with the cadet band at Maxwell Field. . . . Bill Roberts, former band leader who wound up with an MGM contract after a screen test, is now H. W. Roberts, seaman first class, in the public relations division of the navy base at San Pedro. . . . George Liberace, former Ada Leonard manager, is taking his boot training at Camp Peary, Va., hopes to land in the Seabee swing band in Rhode Island.

According to Pvt. C. J. Browne of Camp Roberts, California, Bobby Peters, who gave up his band to join the ferry command at Dallas, is now a corporal and Al Sharpe, who waved Bobby's baton until his own induction, is in officers' candidate school at Fort Sill, Okla. . . . The boys at Camp Pinedale in Fresno, California, are raving about the pianistics of Murray Arnold, former 88er for Alvino Rey and Skinny Ennis.

Buddy Lewis, once a Los Angeles band leader and now Pvt. Marvin Lewis of Jefferson Barracks, Mo., spent a recent furlough in Chicago. . . . Howard Wormser, ex-Eddy Howard press agent, no longer fronts the Majors & Minors at Camp McCoy in Wisconsin. He is attending OCS at the Indiana university. . . . Sgt. Herman Proctor, former Earl Hines bass player, is with an artillery band at Fort Bragg, N. C. . . . Johnny Drake, tenorman and vocalist, has joined Dick Stabile in the coast guard at Manhattan Beach. . . . Eddie Beaumont, former *Beat* staffer, is now Cpl. Ed Ronan, editor of the *Salt Tablet*, camp newspaper at Wendover Field in Utah.

Cleveland—Glen Gray's Casa Loma band celebrated its first *Navy Bulletin Board* anniversary on July 7 by piping in the music of navy bands from everywhere.

Gilbert Tours For Records

New York—Dick Gilbert, disc-spinner over WHN in NYC, has embarked on a cross country tour on behalf of the organization called *Records for Our Fighting Men*, whose purpose is to collect and sell old records for cash to be used for buying new discs for service-men all over the world. Gilbert's WHN spot will be taken over by music world celebrities who have volunteered to fill his shoes while he helps to organize plans in key cities across the country for the collection of the recordings.

Stoki to Gab About Jazz

Los Angeles—Leopold ("Stoki") Stokowski, noted sympho conductor, will prepare and deliver a lecture on the history and evolution of jazz for U.S. government transcription and broadcast to service men overseas via short-wave.

Stokowski will highlight the lecture by playing phonograph records as examples while he traces the development of jazz. Records will be supplied from the library of Don Otis, KFAC commentator, who is also working with Stokowski in preparing the material.

Davenport Cats Return for Visit

Davenport, Iowa—Jack Manthey's jive crew recently played for a dance for the air corps cadets at Knox College, Galesburg, Ill. . . . Kenny Kasenberg, pianist and accordionist formerly at the Hollywood Supper Club, Rock Island, Ill., is working in an aircraft plant in California.

Pvt. Tommy Marriott, a former member of the Hal Wieser ork, came back from Camp Roberts, California, for a visit. . . . Lt. Jack Kline, who is a triple-threat man (trumpet, sax, and vibes), recently came back to town with a beautiful bride. . . . Sgt. Keith Greco, 88'er, and Pvt. Bill Peal, saxist, former members of the Jack Manthey crew, were home on furlough and sat in with the band several nights. —Joe Pitt



Guaracha

Pub. by Mills, arr. by David Bennett Here's an item that calls for extensive rehearsing but is definitely worth the trouble. Guaracha, by the young American, Morton Gould, is the third movement of his

Latin-American Symphonette. The Symphonette in its entirety, and this movement in particular has been widely performed by leading symphonic organizations. It is an outstanding example of what a creative American composer can do writing in the South American idiom.

The work is difficult, but more from the interpretation required than from technical demands. The reed work should be clear and precise and careful attention paid to the rhythmic groupings. All sections collaborate on an interplay of rhythms that produce a delightful effect.

If you are looking for brilliant and novel program material, I recommend this work.

The Three Bluejackets

Published and composed by Ernest Williams A scarcity of good material for trumpet trio's makes this composition a happy find. The composer, Ernest Williams, is a well known composer-conductor and is recognized as an authority on the trumpet and trumpet literature.

Filled with nautical flavor, this work is of moderate difficulty. The solo parts are well written and of equal importance.

The scoring is excellent, and the tutti's are way above average.

Bataque Fantasia

Pub. by Mills, arr. by Philip J. Lang This is a movement from the suite "Scenas Brasileiras" by the Brazilian composer, Octaviano. It was published in cooperation with the Music Division of the Pan American Union as being representative of authentic Brazilian music.

The composition is in the form of a dance based on a semi-rumba rhythm. There is a single theme that is introduced softly over a colorful rhythmic background. As the work progresses the theme is augmented with parallel fourth's and fifth's and grows wilder and wilder in character. The whole work has tremendous drive and excitement.

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What the New York Critics Say...

LIONEL HAMPTON

Winner of Pittsburgh Courier Poll

NEW CHAMPION OF SWING!!

Here are two recent salary highs for colored bands to shoot at . . .

Regal, Chicago, Lionel Hampton was paid \$9,214.40 Net for the Week

Paradise, Detroit, Lionel Hampton was paid \$7,783.01 Net for the Week

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Walter Winchell In New York

Big City Heartbeat

The Big-Time: Lionel Hampton's band... The zip-zing and sizz-zing in "Early to Bed" Many of the critics who complained about its silliness overlooked the same in...

Little Old NEW YORK

By ED BULLIVAN

Robbed the Scenes
Recommended: Lionel Hampton's crew at Low's State...
...and birthday: congrats to Edward, Duke of Windsor, Wednesday... Broadway over the weekend... Dewey Test of the...



"The Champ": His \$2,500 electric vibraphone is gold-plated.

LIONEL HAMPTON

He coaxes hot licks from three instruments

Leading exponent of the rarest instrument in jazz—the electric vibraphone—is dynamic, Louisville-born Lionel Hampton, whose unique musical talent has lifted his young orchestra to the \$10,000-a-week bracket in less than three years.

A self-taught pianist and drummer, "The Hamp" stumbled by accident upon the vibraphone (an electric version of the more common xylophone). Arriving early for a recording date with trumpeter Louis Armstrong 12 years ago, he discovered the instrument in an unused studio room, mastered it so quickly that he played it on a record (Armstrong's famed *Memories of You*) some 40 minutes later.

Lionel's sweet-hot style won him a place on the Benny Goodman quartet in 1936, many jobs directing late in 1940, rose so quickly that he won the Pittsburgh (Negro) Courier's "Swing Champion" poll last winter, defeating such stars as Cab Calloway, Erskine Hawkins, Tom Dorsey, Goodman.

Now 32, slim and nervous, "The Hamp" works so hard he often loses three pounds during a performance, explains away success by saying, "My boys just do, has several times agreed to play three benefits in three different cities—on the same night.

Lionel HAMPTON AND HIS ORCHESTRA

Music Makers

By Daniel Richman

It having come to my attention (about five days later than it should have) that Low's State (been hearing a slight resemblance to the Paramount in the matter of jitterbugging audience, I decided it might be worthwhile to investigate, since I am constantly interested in the higher type of things.

Having investigated, as of last night, I can now report that not only did I find a slight resemblance to the Paramount in the quarter of an hour, after I came out, looking vainly for the Walgreens on the corner before the Paramount, and that it was the State all the time.

The younger generation this week is very definitely giving Al Rosen, the State's manager, more than a taste of what Bob Weir's audience bulging the walls, it was unnecessary to ask him if he that he would not be impressed holding Lionel Hampton and his really sensational band over for six or seven months.

For Hampton and his new outfit are the reason for the State's sudden emergence into that glorified realm of jitterbug heaven used to—or resigned to, depending upon your point of view, jumps— which is presently the greatest understatement ever made. It not only jumps—it does back flips, hand springs and pole vaults. It is unquestionably the most dynamic outfit among the never crop of dance bands.

Perhaps the most amazing thing of all about the band in its swing analysis. Usually a terrific swing aggregation like this lets it go at hot jazz, period. But, puts on a stage show that is real visual entertainment. Maybe the millennium can be reached.

The Billboard

State, New York

(Reviewed Thursday Evening, June 17)
Lionel Hampton's battery of reeds, brass and rhythm gives the State a stageworthy the likes of which have rarely been seen at this venue. The all-star display is built along pit-head lines, which was plenty clay for the crowd, as this movie operatic gives the customers plenty of Hampton live.

The outfit must have made a dent in the box office of the Apollo, Strand and Paramount theaters, as a full house of juves that rarely visit this house was on hand. Film, *Lady of Burlesque*, also aided in pulling 'em.

Hampton gives out with some powerful and unadorned concertos that get a reception reminiscent of the applause own turns included solos at the piano, drums and vibron, all of which get terrific applause.

Band soloists were Joe Williams, a pleasing baritone, and Dinah Washington, both of whom did well.

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A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX By GEORGE HOEFER, Jr.

King Oliver collectors, of which there are many, will be interested to learn that the King recorded some accompaniments which have not been listed. Phil Featheringill noticed that the cornet on Alberta Hunter's white label Vocalion 1027 sounded very much like Joe Oliver. After checking the record and talking to Alberta Hunter at the Garrick Stage Lounge the Box believes Dead Man Blues and Someday Sweetheart under the above Vocalion number is undoubtedly an Oliver item with Lil Armstrong playing the piano.

Lil substantiated the date also. The record was made at the time Alberta was working in Chicago and Oliver had his Dixie Syncopators at the Plantation. The same tunes were also recorded by the above mentioned band.

Alberta Hunter has been connected with jazz and jazzmen from the early days to the present. She was born in Memphis, Tenn., and went to Chicago to sing the blues at Dago Frank's on 32nd and State with Glover Compton accompanying her on piano. Later she formed an act with Ollie Powers, the singing drummer at the Pekin Inn. Another connection of interest was with Tony Jackson, the legendary piano professor. Albert recorded innumerable blues sides for Okeh, Paramount, Vocalion and Victor with many stars such as Fats Waller (Victor), Original Memphis Five (Paramount), Perry Bradford (Okeh), Fletcher Henderson and Joe Smith. The Gemett records by Josephine Beatty were made by Alberta Hunter.

Among record dates remembered by Alberta was one on which the tune Don't Pan Me When I'm Gone was waxed. She recalled that Johnny Dodds played the clarinet accompaniment. If anyone has a copy of this tune by Alberta Hunter, the Hot Box would be interested in hearing from them.

Other Vocalion vocals with cornet accompaniment of the same period as the Albert Hunter-Oliver



Alberta Hunter

are the following two: Voc 1017 Home Town Blues and Sorrow Valley both by Irene Scruggs and Voc 1043 Dead Man Blues and Georgia Grind by Edmonia Henderson. Is it possible King Oliver also played on these sides?

THE POLL: 174 votes have been tabulated.

Table with 2 columns: Artists and Votes. Includes Duke Ellington (56), Coleman Hawkins (53), Benny Goodman (46), Jelly Roll Morton (39), Louis Armstrong (39), Sonny Berigan (39), King Oliver (38), Dixie Spindles (36), Muggsy Spanier (36).

Table with 2 columns: Records and Votes. Includes Mound City Blue Blowers (55), Muggsy Spanier's Baginners (26), Cab Calloway (19), Trombone's Okeh (19), Coleman Hawkins (17), Duke Ellington's Victor (16).

records as shown by the vote again made available on regular catalogues.

ON THE BEAM: Gene Williams announces the forthcoming release on the Jazz Information label of a second set of Bunk Johnson records. They were made in New Orleans in 1942 shortly after the sides issued on the Jazz Man label were waxed. The band, a pick-up outfit included Bunk on trumpet; George Lewis, clarinet; Albert Warner, trombone; Walter Decou, piano; Lawrence Marrero, banjo; Chester Zardin, bass; and Edgar Mosley, drums. The following sides will be issued at an early date: The Thriller Rag, When I Leave This World Behind, Franklin Street Blues, Weary Blues, Big Chief Battle Aze, Blue Bells Goodbye, Sobbins' Blues and Dusty Rag. Records will be distributed by the Commodore Record Co., 415 Lexington Ave., New York City.

Jimmy Dudley, also assist with McKinney's Cotton Pickers is now playing and leading his own combo at Molitor's in Milwaukee. George Falkner is no longer associated with the Woodymay Record Co. but has his own shop in Boston. Falkner Bros. Welcome Shop, 883 Columbus Ave., Boston, Mass. Woodymay announce that they no longer have jazz records available.

Frank Holland, Cleveland collector, has been transferred by his employers, the Clark Controller Co., to Detroit where he now resides at 17390 Indiana, Detroit 21, Mich.

Boyes Brown who has been leading his own trio at the La Playa in Chicago with Pat Pettison on bass and Harold Benson on piano has closed the date and gone to the Wisconsin Dells where he will have a local combo for the summer.

Tom J. Henry of 578 East 102nd St., Cleveland, Ohio, is working on a piano discography. Is interested in complete data on obscure piano players such as Henry Brown, Will Ezell, Cassino Simpson and Cow Cow Davenport.

JAZZ JOURNALS: The Jazz Record published semi-monthly at 236 West 10th St., New York City, by Art Hodas and Dale Curran, gives out with a wealth of

TIPS FOR WETTLING TUBMEN By GEORGE WETTLING

Ernie Anderson, that hard-working defense worker, who plays drums on the side, from Buffalo, N. Y. seems to find time for other things besides his defense job and drumming, as I have just received an announcement informing me that two beautiful twin daughters arrived at his house on June 21 to brighten things up a bit.

They are named Margery Ann and Alastair Eleanor, and Ernie swears that Margery Ann is to be a drummer and he will see to it that she keeps a good steady Florsheim, and Alastair Eleanor is to be a trumpet player and will be brought up on Louis Armstrong records.

Harold G. Holmquist, Oakland, Neb., has written some fine cowbell and wood block rhythms and sent them to me. Harold has two tom-toms, one 14x16, and one 12x14, and asks if that is sufficient. I would say yes, as you can do plenty with two of that size.

Wallace Martin, Evansville, Ind., writes he plays in a local six-piece band and wonders if he can get as much experience playing in a small combination such as he is now doing or trying to get with a larger outfit. It is my belief that no better experience can be obtained than

playing in a small band as in a small band you must use your ingenuity and therefore, you create more ideas; whereas in a larger band, you must stay pretty close to the part as it isn't so good to be trying out ideas of your own while the band is trying to play something entirely different.

Charlie Ranzan of Buffalo, N. Y., would like some cymbal information. Charlie asks if two 12-inch cymbals on the high hat are okay or if a 12-inch on top, with an 11-inch on bottom would be better. Personally, I prefer two cymbals of the same size for good high hat work, and 12-inch ones should be fine. Thirteen-inch also work good.

The following is Geo. Lawrence Stone's accented triplets and guaranteed to improve your drumming technique. Play them starting with number one, then two, then go back to number one, then go to number three and keep repeating this routine.

Three musical diagrams showing rhythmic patterns for cymbal playing, labeled 1, 2, and 3.

and wanted by various collectors. Collectors are urged to get with the mag. Subscription rates eight issues, four months, for one dollar.

COLLECTORS CATALOGUE: William A. Beattie, Box 9, St. Jovite, Que., Canada. Beale Smith, John Kirby, Jack Tangard, Ma Bains, and Coleman Hawkins. William Cline, 187 Planchard Ave., New York 23, N. Y. Coleman Ellington and Dixie Tom Marshall, 28 Balmoral Place, Winnipeg, Manitoba, Canada. Beale-Ellington-Muggsy Spanierville, or. H. Scott Claffen, Jr., 50 N. Evergreen Drive, Ventura, Calif. Will trade James Ellington & Miller discs for Tommy Dorsey and Bob Crosby sides. Austin Marx, 2734 Mildred Ave., Chicago, Ill. Beale Woogie clarinet, also Ellington and Stacy records. Goes to Francis Parker School in Chicago. Plays trumpet and piano.

Down Beat covers the music news from coast to coast.

NEW HITS: "When Do We Go to Tokio" (For Military Band and Piano) "They Won't Take America" (For Piano) Featured by U. S. Troops at Atlantic City. THRO. PRESSER—Philadelphia. DIST. NOW BY WM. B. RICHTER—7101 York Road Philadelphia, Pa.

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"CONGRATULATIONS" TO DOWN BEAT IRENE BRIEN Vocalist II CLARK ST. • HOLYOKE, MASS.

This poll will close September 1st at which time announcement will be made regarding the possibility of having the most popular jazz information as well as pictures and a record exchange. The latter feature lists records for sale,

phil moore . . . arranger Lena Horne • MGMusicals Originals for Harry James (Thanks, Harry, for your swell treatment of ROCKAWAY) Currently on MGM's Broadway Rhythm

"Happy Birthday" TONY PASTOR ORCHESTRA featuring JOHNNY (PARADIDDLE JOE) MORRIS STUBBY PASTOR PATTIE POWERS CONSOLIDATED RADIO ARTISTS, Inc. NEW YORK • CHICAGO • HOLLYWOOD • SAN FRANCISCO PERSONAL MANAGEMENT CY SHRIBMAN, Boston, Mass.

Jeri Sullivan Gets Airshow

New York—Jeri Sullivan, the new CBS thrush who is being given a build-up over that network, will be heard on the Colonel Stoopnagle show called Meet the Colonel, every Tuesday from 9 to 9:30 p.m. It's the first CBS commercial shot for the new gal vocalist.

New York—Martha Stewart left the All-time Hit Parade radio show, with no replacement.

36 to 1 Shot New York—According to band-leader Eric Madriguera, fiddler for many years B. J. (Bofores James), it takes 36 fiddles to match the tone of one trumpet. And that's one reason fiddles in dance bands, unless they're used right, sound lost and out of place. The return of fiddles to favor has meant also the return of Madriguera, who quit the business when the swing craze was at its height ("That was no time for me," he said), and now after a two and a half year lay-off, is breaking records at the Roxy theater.

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Here's 44 Jazzmen of 88 Fame

Morton, Johnson, Hines And Yancey—These Set Pattern For All Pianists

by JOHN LUCAS

Commenting on some recorded solos by Count Basie, Irving Kolodin remarked that "in the beginning there was the piano." This was not literally true, at least in the development of jazz; but the pianists of New Orleans' red light district did follow closely on the heels of the earliest jazz musicians, those rugged ragtime performers whose rude, rough horns heralded the advent of the twentieth century.

Prof. Jelly-Roll

Of all the Storyville professors the late Ferdinand (Jelly-Roll) Morton alone attained universal recognition and an international reputation. This was due partly to a talent for composition that surpassed Handy's and approached Ellington's, partly to a genius for organization and direction that has seldom been equalled in jazz cir-

cles, and partly to an ability at the keyboard that proclaimed him the most significant pioneer of both solo and orchestral piano.

Richard M. Jones was, perhaps, Morton's match as a pianist but lacked Jelly-Roll's versatility and dynamic showmanship. Clarence Williams, on the other hand, had Morton's flair for blues composing and knack of organizing recording combinations but could not compare with the enigmatic Jelly-Roll as a pianist. As leader rather than piano player Luis Russell, a younger New Orleans product, has achieved his greatest fame. Lillian (Hardin) Armstrong, Chicago's first female jazz lumi-

nary, elaborated on the professional pianistics and originated an early counterpart of the modern style, bridging the transition from the cruder Morton to the more polished Hines.

Dean James P

In the east, James P. Johnson of New York furnished the guiding light, evolving a somewhat mechanical and academic style. Jimmy did, nevertheless, possess many commendable attributes, including a highly cultured background and an unusually creative invention. Even today James P. remains the dean of Harlem pianists and his influence continues, directly and indirectly, to shape the destiny of the jazz piano.

Edward Kennedy (Duke) Ellington was probably Johnson's first successful imitator. But as the years went by and the Duke concentrated more and more on composing, arranging and conducting (in which fields he excels all his competitors), his capable and frequently startling piano work has been increasingly neglected.

Johnson's most fabulous follower is Thomas (Fats) Waller, a musician whose manifest ability has been considerably overrated. Still one cannot discredit the wonderful sureness and steadiness of his unfluctuating beat, or the consummate clarity and ease of his pleasant phrasing, or the amazing fluency and fluidity of his decorative dexterity.

Dozen Discs for Pianistic Kicks*

1. Morton, *Finger Buster* Jazzman No. 12
2. Johnson, *Carolina Show* Okeh No. 4495
3. Waller, *Numb Fumblin'* Victor No. 25338
4. Hines, *57 Varieties* Columbia No. 35875
5. Wilson, *Rosetta* Brunswick No. 7563
6. Yancey, *Jimmy's Stuff* Solo Art No. 12008
7. Smith, *Pinetop's Boogie Woogie* UHCA No. 113
8. Lewis, *Honky Tonk Train Blues* Decca No. 18110
9. Williams, *Overhand* Decca No. 781
10. Tatum, *Indiana* Decca No. 8550
11. Sullivan, *Gin Mill Blues* UHCA No. 31
12. Stacy, *Ec-Stacy* Commodore No. 1503

(*All these records are piano solos, entirely independent of any accompaniment whatsoever.)

Willie (The Lion) Smith, like Fats a character at once so personable and so eccentric that his actual music has been accorded almost too lofty a regard, adheres to the James P. pattern and maintains a consistent level of skillful, amusing performance.

Father Earl

In Chicago Earl (Father) Hines, working in close association with Louis Armstrong and later with Jimmy Noone, introduced the most revolutionary concepts the jazz piano has ever known, a more inventive melodic structure resembling the attack of trumpet or clarinet, together with a unique, involved rhythmic pattern all his own.

Hines' melodic developments have been adopted by Buck Washington and the Henderson brothers, Fletcher and Horace, but his rhythmic variations have never been even remotely copied, except by the fascinating Billy Kyle.

Father's most famous product is Teddy Wilson, whose adaptations of the Hines principles emphasize deft precision and elaborate delicacy.

Trouper Jim

The boogie woogie style, stressing eight beats to the bar rather than the customary four, originated

ed with the party piano players, among whom James (Jimmy) Yancey was the first to gain a widespread audience. For two decades Jimmy has occupied a position as groundkeeper at Comiskey Park, but Chicago pianists still acknowledge a tremendous debt to his instruction and influence.

Cow Cow Davenport and Cripple Clarence Lofton are two of the most colorful veterans of the boogie school, but the late Pinetop Smith was the most important link between Yancey and modern keyboard notables, having personally guided both Albert Ammons and Meade Lux Lewis.

Pete Johnson remains the finest boogie man Kansas City has produced, although his style has been modified and simplified by Jay McShann. Youngest among colored boogie sensations is Kenneth Kersey, who has succeeded admirably in playing an orchestral boogie piano.

Fats or Father?

There are certain pianists who fall halfway between those influenced primarily by Johnson and those patterned after Hines. In this group are Mary Lou Williams and Count Basie, both of whom exhibit equal parts of Waller and Hines. Art Tatum's work, likewise, reveals certain aspects characteristic of both Fats and Father; but his harmonic talent and technical facility constitute such a genius for inspired expression as to make him completely original. Herman Chittison and Clarence Profit must be considered Tatum's two outstanding imitators.

Consider Joe

The late Frank Melrose, who began his career as a fancier of Jelly-Roll and concluded it playing boogie woogie, was the first prominent white pianist.

Joe Sullivan, however, was, and still is, the single most significant white piano player in all jazz. Familiar to Chicago fans and Dixieland fans alike, Joe likes best to play in the company of colored musicians, and hence his impact has been felt by pianists of every school.

Peck Kelley, obscured and secluded in Texas, plays in a style similar to Sullivan, although on occasion he can also approximate (Modulate to Page 23)

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44 Jazzmen of 88 Fame Set Pattern

(Jumped from Page 22)
Hines or Waller or Tatum. Traces of Sullivan appear in the playing of Frank Froeba and Floyd Bean as well, and the latter especially deserves much more frequent praise than that to which he has been accustomed.

Riverboat Jess

Bob Laine, a European who made a name for himself in this country as a featured member of Ben Pollack's Pick-A-Rib Boys, plays in a manner that seems a composite of every other style from Waller to Hines, from Ammons to Sullivan. In Jess Stacy, however, the white pianists have as an example another man almost as brilliant as Sullivan and every bit as original.

While Joe shows occasional flashes of both Hines and Waller, Jess can only be compared with the former, although actually his incisive, insistent drive defies all comparison. Dave Bowman manages to achieve some of Stacy's percussive surge, while Joe Bushkin prefers to content himself with the melodic essence of Stacy's style and to concentrate on those decorative features peculiar to Jess.

Mel Powell is probably the only white pianist to combine the widely divergent attacks of Stacy and Wilson. In this youngster the white pianist appears to have completed the cycle that began with Father, reverting once more to Hines when he entitled his major opus *The Earl*.

White Hope?

Besides Bean, Bowman and Bushkin, the Chicago style can boast among the younger pianists Art Hodes, George Zack and Mel Henke, a trio equally proficient at the Ammons-Johnson or Sullivan-Stacy piano. Hodes is undoubtedly the most gifted among white boogie stylists. Bob Zurke has been granted far more praise than is due him, despite a facile, flexible technique that permits him to copy freely either Sullivan or Lewis.

Recently Freddie Slack has succeeded Zurke in the public fancy, playing a mechanical, if sometimes clever, variety of boogie that appeals commercially because it is so simple to follow.

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Butch Had the Time of His Life



Chicago—Butch, the 3-year-old son of Les Brown, got his start during the recent engagement of his dad's band in the Panther Room of the Hotel Sherman. Butch was permitted to ride behind the Baby Ruth six pony hitch which carried the band leader and vocalist Roberts Lee to a servicemen's center to distribute cookies and play for the boys. Les and Butch are still on the boat here, while Roberts is surrounded by admirers.

Henry Jerome Goes to Capital

New York—Henry Jerome, the young trumpet-playing maestro, took his band into the Hotel Roosevelt in Washington, D. C., a week ago. Jerome had been working for some time at the Pelham Heath Inn, a New York road-side dine and dancery, but had been scout-

ing around for a change in bookings for some time when the Roosevelt deal came up. The spot offers a minimum air-time of six, possibly more, wires weekly and should bring Jerome considerable national attention.

Meanwhile at the Pelham Heath Inn, a confusion of bookings was being cleared up. Bill McCune's band, originally set to follow Jerome, cancelled the job.

Dean of Jazz Writers Reminisces Upon Beat

by PAUL EDUARD MILLER

Down Beat's record has been a remarkable one. It began as a phenomenon—a reflection of a slowly growing public interest in swing music. It became a mouthpiece of the heretofore unheralded swing musician. As it moves into its tenth year, it justifiably can claim that it is the living reflection of a hundred-million-dollar-a-year business—a publishing institution.

I remember the first day I walked into the then modest two-room office of *Down Beat* in the Transportation Building. It was the spring of 1936. Already the *Beat* had been published for almost two years (the first issue appeared in July, 1934). What fascinated me most on that first visit was the keen interest which its small staff evinced in the then new "swing" music. Here was a whole office full of people—even if there were only five of them—who were talking about Benny and Duke and Fletcher, and what's more, they were people who wanted to know a lot more about all jazz musicians.

It was this kind of driving interest in hot jazz which brought about the great pioneering crusade for a genuinely American music. *Down Beat* played a domineering role in creating that interest; no other publication in the world printed so many facts about Amer-

ican jazz and the men who made it. As I look back, I feel pretty good about having contributed my little share to the movement—through the pages of *Down Beat*—together with other writers such as George Frazier, John Hammond, Marshall Stearns, and Ted Locke.

But the one man whose personality, vitality, and business acumen runs through the entire nine years of the *Beat's* existence—and who will continue, I hope, to be a force for many years to come, is the *Beat's* publisher, Glenn Burra.

From its first few months in the Woods Theater Building, through its long stay in the Transportation Building (March, 1935 to June, 1943), and in its new offices at 203 N. Wabash, Glenn has been and is the *Beat's* guiding hand. His has been a worthy effort to build and maintain a publication which gives expression to the thousands of American jazz musicians who, prior to *Down Beat*, had never been given a means of public journalistic expression.

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Many Changes Down Yonder

Crescent City Has None To Carry On for Bolden, Morton, Oliver and Dodds

by JOHN LUCAS

In lower Louisiana, just east of the Teche and above the delta, amidst a mesh of bayous and a maze of canals, America's most fascinating city sprawls yawning. Home of the *Praline* and the *Poor Boy Sandwich*, of *Chicory Coffee* and *Creole Gumbo*, infamous, intriguing New Orleans is also the one and only, the original, home of jazz.

Corresponding in latitude to Egypt's Cairo, the Crescent City is both blessed and cursed with eternal summer; so that, while Milneburg puts Miami to shame and Pontchartrain remains peer of southern lakes, a peculiar lassitude grips the people and makes them equally indifferent to the splendor and the squalor of the old French Quarter.

With its wide thoroughfares and big department stores the new part of the city, south of Canal Street, is reminiscent of any other modern metropolis, and the Blue Room of the Roosevelt is representative of similar night spots in every large hotel from New York to San Francisco.

The Vieux Carre, however, is something apart, extraordinary in



history and legend alike. This section, bounded by Canal, Rampart, Esplanade and Decatur, is a little universe in itself, approximately a mile long and half a mile wide. It is unique in America, its atmosphere familiar nowhere else in the world. The Frenchman, the Spaniard, the Italian and the Negro have combined, with infinite variations, to produce many diverse species of Americans, ranging in color from pure white, through Octoroon and Quadroon and Mulatto, to pure black. This French Quarter is colorful and romantic; it is also old and dirty. Such is the birthplace of jazz.

Numerous changes have occurred since Buddy Bolden was New Orleans' foremost bandleader and Jelly-Roll Morton was Storyville's most popular professor. Basin Street is no longer to be found; instead it is Saratoga Street, a new name bringing a new aspect

and a new attitude. Tom Anderson's has been torn down and his sign even removed from the sidewalk. Josie Arlington's, likewise, is no more.

Lulu White's still stands, but above the door a cardboard transom marks the place where once her name was so boldly announced in cut glass. But the Tenderloin has not suffered alone; Mardi Gras has been discontinued for the duration of the war, and the familiar excursions of the famous Capitol radically restricted by the severe contingencies of the present struggle.

Music Has Slipped

The music, too, has slipped. Dusen, Keppard, Oliver, Dodds and Ladrini, to name only a handful, are dead. Armstrong, Noone, Bechet and Allen are but a few among a hundred who have gone on to renown in the north. The best white musicians as well, Miller and Fazola and Bauduc for example, are far away from their home town, playing for real cash instead of coffee and cakes. Many lesser men have remained, of course, though their lot is not an enviable one, for the choicest New Orleans assignments are now given to society bands from New York rather than to the local talent, that is actually so much superior musically.

Stray dollars occasionally find their way into the pockets of those New Orleans musicians who have persistently held out against the tempting offers of northern promoters, but even these are earned the hard way—long hours, infrequent intermissions, uncomfortable dives, unappreciative audiences—scarcely suitable incentives to the fine jazz of which only genuine New Orleans musicians are capable.

Tony Almerico played all winter on the Capitol, opening on the President May first. Johnny Detroit is set to begin the City Park Concerts. Wilson Frampton appears nightly at the Kitten Club.



Bill Bourgeois is featured at Pete Herman's. And so it goes!

Listen My Children

It is no easy task to find even such a remarkable veteran as Henry (Kid) Rena, despite previous definite knowledge that he is still active somewhere in New Orleans. The steps taken to discover the Kid began with a pianist at the Victory Bar who directed the way to the Musicians' Union, where eventually information was given concerning Monk Hazel's whereabouts, with Monk subsequently referring the matter to pianist Pichon at the Abeinthe House, who in turn indicated the Budweiser Dime-A-Dance Pavilion, whence the road led to the Cadillac Cafe and finally to Rena himself.

The effort was well worth the trouble, nevertheless, for Rena readily consented to play *Penns* and several other standards with which his name has been associated for thirty years.

With considerable prodding, furthermore, he recalled certain memories of New Orleans' glamorous past especially close to him: how as a young boy he listened to Kid Bolden and Bunk Johnson, how Keppard and Oliver patterned their rough cornets after King Bolden, how Sidney Desvigne attempted to copy Emanuel Perez and the sweetest trumpet New Orleans has ever heard, how he and Armstrong

tried their best to imitate Bunk after Louis had persuaded Rena to give up the clarinet for the trumpet, how he teamed with young Louis and Shots Madison and trombonist Frankie Dusen and drummer Black Benny to give New Orleans her loudest and hottest eleven-piece brass band, and lastly how one by one the pioneer jazzmen moved on to fame or to death leaving a mere handful behind to carry on at home.

Rena May Retire

Dissatisfied with his present job, discouraged with his new band, disgusted with his faulty horn, Kid Rena is seriously considering following his brother Joe, one of New Orleans' better drummers, into permanent retirement. After seeing Punch (Kid) Miller about the first of April Rena reflected that the men who went north long ago have found much greater opportunity and gained much wider experience.

He has not seen Bunk in three or four years and never heard of Monk Hazel; but he paid his boyhood pal the highest compliment Satchmo has ever received, calling Armstrong the best of all time, saying that Louis was literally born for the horn, praising his work as the complete expression of a truly musical heart. Rena added that, like most New Orleans old-timers, trombonist Jim Robinson has gone into war work and given up his musical career.

It was not at all difficult to locate Walter (Fats) Pichon, who used to lead bands on Mississippi riverboats, principally the Capitol. After studying in New York and arranging for both Lucky Millinder and Fletcher Henderson, Fats returned as a single to the Abeinthe House and recently signed a healthy contract for another year there.

Declines Club Offers

Intelligent and endowed with a rare sense of humor, Pichon is a gifted pianist and an amusing vocalist, an entertainer in the Waller tradition, though actually better than the more famous Fats. Few weeks go by without bringing him several lucrative offers from New York and Chicago club owners, offers he graciously declines to accept.

Bourbon Street is to New Orleans music what 52nd Street is to New York jazz, so a short time ago Pichon composed a number that has become a favorite in the Vieux Carre relating in the manner in which Bourbon has replaced Basin as New Orleans' outstanding street for life after dark. Pichon, who knows (Modulate to Page 25)

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James and Joan Take Allen Spot

New York—James Melton took over the Fred Allen show recently with Joan Roberts, one of the leads in the currently popular *Oklahoma*, sharing the bill with him and music backings furnished by Al Goodman's orchestra. Show can be heard every Sunday throughout the summer over CBS at 9:30 p.m.

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Changes Seen Down Yonder In N'Orleans

(Jumped from Page 24)

everybody and everything connected with Crescent City music, spoke without prompting on all the current matters of interest.

He told of the death in March of A. J. Piron, of the retirement of Papa Celestin from active participation in the musical world, and of the wonderful new horn and \$300 dental treatment that failed to restore old Bunk Johnson's faltering confidence and wavering tone.

Picou, Nelson Still Play

He volunteered further information as well, remarking that both Picou and Nelson still play once in a while, although the latter has been seriously ill on several different occasions, and also that both Madison and Desvigne are employed regularly with the former blowing magnificent hot solo while the latter concentrates more on straight lead.

Over the phone Monk Hazel, just returned from the service, offered a number of items of interest to *Discoland* fans. Three New Orleans trombonists figured prominently in Monk's conversation, Julian Laine, who is now in uniform; Samie Pecora, who is jobbing around town, and George Hartman, who finds his job at the Casino de Paris hard to conduct in real tailgate trombones. In his praise of the late Ernest Hardy, Monk is just as ardent as ever, and apparently not without reason, for everyone down here who heard Hardy claims he was the best man of his day.

Reticent only when discussing himself, Monk finally admitted that his plans do not include as much playing as they once did, so New Orleans will have to do without one of her finest trumpeters and drummers, except for single dates now and then, at least for the duration.

Rod's a Jivester

Lawrence Lariar's "The Army Fun Book," just published by Crown, contains a chapter on "Jive" by Rod Reed, the Blue Noter. Reed says the whole chapter was pried by the printer—and that makes it better!

Young Texas Band From Campus of University



Austin, Texas—This is considered the best swing band in Texas. It is Moten Crockett's crew from the campus of the University of Texas, now fronted by Duke Voas on trumpet, since Crockett joined the air corps. The gal vocalist is Wacille Wendell, and the personnel: trombones—Charles Frenia, Phil Rogers;

trumpets—Dewey Crowder, Hoy Green; guitar—Smitty Smith; drums—Johnny Bizzell; saxes—Jimmy Shiller, Louis Koester, Bob Chinoke, Skeeter DeLong; piano—Connie White; bass—Johnny Kavanaugh.



Jimmy James, Cincinnati's top bandleader, is pretty hot under the collar and on the verge of filing a lawsuit against Bill Cross, the Lexington, Kentucky leader. Cross has been selling himself in Illinois as fronting the original James band and advertising the band as coming direct from the Beverly Hills Country Club, the over-the-river nitery in Newport, where James is a perennial but where Cross has never played.

After conferring with his attorney, Jimmy James notified Cross by telephone in no uncertain terms that he would file suit immediately unless Cross withdrew all advertising using the James name.

The James band is currently playing an engagement at Moonlight Gardens, Coney Island, Cincinnati, where they are breaking attendance records. Besides Jimmy's fine clarinet work, this solid crew owes much of its popularity to vocalist Betty Benson.

Velma 'N' Jean, an all-girl unit, recently completed a successful run at the Club Maytag in Phenix City, Alabama, and will open at the Henry Grady Hotel in Atlanta, Georgia, on

for the civilian cats. Personnel of the band includes David Pharr, Ervin Hinkle, Bobby DeLanmeter and Albert Price, saxes; Billy Hodges and George Murr, trumpets; Bill Robbins, trombone; Red Holtzman, piano; Bobby Cruse, bass; Phil Lawson, drums; Carolyn Norman, vocals.

Art Keeney and his orchestra closed at the Barn, Newport News, Virginia on June 13th and opened the next night at the Colonial Hotel in Hagerstown, Maryland. Ellen Butler replaced Don Biehoff on trumpet and Helen Day replaced Bobby Lively. Red Lyons

Pops to Have Ford Airshow

Los Angeles—Paul Whiteman will have a new Ford Motor Co. airshow this fall in which he will baton a 45-piece orchestra in a program which will air three and possibly four times weekly via the Blue Network, originating on the coast.

It will be a straight musical show featuring Jane Pickens and Jimmy Newill as vocalists. Dave Klein was organizer and contractor for the orchestra that played the audition for the new program, which was recorded and sent to New York.

is still featured on piano.

Henry Talley's fourteen-piece mixed band recently closed at The Tavern in Mansfield, Mass., and is now making a tour of ballrooms and night clubs throughout the New England states. However, the maestro is recovering from an infected leg due to a fall but should be back with the band by the time you read this. Henry has big plans for his jump crew, with Sandy Sandford, who arranges for Tony Pastor, also arranging for him.

Jack Collins and his combo are back in circulation around Burlington, Vermont, after completing a ten-month run at the Mark Twain in Hartford, Connecticut. Personnel consists of Bernie Dalley, alto-saxist; Johnny Ingham, bass and tenor; Freddy Williams, drums, and Jack on piano.

the 24th of this month for a three-month stay. An instrumental trio is featured, as well as pianist "Boogie-Woogie Woody."

George Davis, University of Chicago bandleader, is now touring out of Kansas City, Missouri, for Nick Porosoff of McConkey Orchestra Company. The band consists of five saxes, including Davis, four rhythm and three brass. Trumpeter Ruth Nelson does the femme vocal chores and also featured are vocalist Kenny Mann and a singing trio.

One of Charlotte, North Carolina's favorite bands, Ervin Hinkle and his Gentlemen of Swing are playing USO dances in and around Charlotte, with weekly dates at the local swimming pool

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Armed Guards Play Like Crazy

Brooklyn Navy Outfit, Not Rated as Musicians, Can Blow Up Breeze

by AMY LEE

New York—The dance band at the U. S. Naval Armed Guard Center, Brooklyn, does the usually impossible: it plays swing and it entertains, both good. From a trio who couldn't read music, the outfit has grown to 14 pieces under the enthusiastic promoting of Lt. B. M. Klivans, assistant to Lt. William J. Pitt, of the welfare and recreation office.

Saxophone runs, trumpet licks, or a guy singing *Night and Day* no longer feaze the personnel in the never-a-dull-moment welfare office. It's only band prospects auditioning in front of Klivans' desk. If the prospect plays or sings to Klivans' liking and shows hopeful signs of being able to tap dance, juggle, or imitate Henry Busse, as well, and if he isn't going to be shipped out the next day, he's set for band induction.

Personnel Problem, Too

The personnel turnover of the center's band is comparable to that of professional bands today, and quick substitutes often have to be rushed in on deadline notice. In these emergencies it's not surprising to see a trombonist suddenly playing piano, or a guitar man plucking bass.

Most of the musicians are non-pros, coming from a variety of civilian jobs—accordionist Joe Shemroske was a railroad clerk in Chicago, vocalist-guitarist Chuck Reno worked in a chrome plating

plant in Indianapolis, violinist John Carbonello was in a Boston machine shop, tenorman William Kansas was a New York post office employe. They are not rated in the navy as musicians. They are gunners' mates, seamen, radiomen, signalmen, coxswains. They play because they want to, and because the boys at the station want them to.

Really Get Around

Twice a week they give Chow concerts on deck (dinner music to landlubbers). In the year they've been organized, they've played at the Stage Door Canteen, three times for the National Catholic Community Service, three times for the Jewish Welfare Board, for several YMCAs, and at all the Service Men's Recreation Centers in Brooklyn and Manhattan.

Every two weeks they put on shows for the WAVE inductees at Hunter College, shows on record as among the most successful morale-boosters at the WAVE headquarters. They've helped sell over a million dollars' worth of war bonds.

They've even swung a couple of plush New York spots—Hotel Biltmore and the Starlight Roof of the Waldorf-Astoria.

Altman Torpedoed

Not bad for a bunch of boys who aren't rated as musicians. Not bad for boys who ship out continually, sometimes for better, sometimes for worse, and can return to their horns as though they'd just come back from intermission. Like lead altman Fred Cornille. When a torpedo hit his

Playing Music is a Sideline



Brooklyn, N. Y.—The boys in this band from the Armed Guard Center of the navy here have other duties besides tooting horns, as you will dig from their ratings. *Left to right, back row:* Rufus Stevenson, signalman; Thomas Ward, signalman; Thomas Thomas Ward, signalman 3/c; George Weiser, radioman; Ralph Hellum, coxswain; Spafford McKensie, seaman 1/c; Frank Vona, seaman 1/c; Fred Stone, coxswain; John Carbonello, seaman, 2/c. *Front row:* Lt. B. M. Klivans, assistant; William Kansas, mail specialist 3/c; Fred Cornille, seaman 1/c; Art Thompson, seaman 1/c; Joe Shemroske, signalman; Chuck Reno, seaman 1/c; Lt. William J. Pitt, officer in charge; Ben Shapiro, radioman 3/c. Read Amy Lee's story about this band in the adjoining column.

boat, he was blown off the forward gun turret and finally rescued by one of his mates.

Hearing him tell his story, in answer to Lt. Pitt's questions, as he did during the band's Variety show for the American Women's Volunteer Service at Hotel Borsert, Brooklyn, recently, is to know a little deeper what it means to be a sailor—and a saxman.

Cornille's modest recounting, and Lt. Pitt's impressive afterward, gave the show real life drama which professional outfits would find hard to match. The trumpeted patriotic offerings on theater stages come off pretty lukewarm in comparison.

Build Fine Shows

The Armed Guard Center knows a thing or two about building a show, judging from the AWVS program. Every talent was used to advantage and spotted smartly. Sweet and jump tunes alternated in well-balanced order, with individual soloists interpolated often enough to sustain high interest.

Highlights were McKenzie trumpet and Thompson tenor spots sparking *Blues on Parade*. . . . John Carbonello's fiddle solo group . . . Gitman Reno's singing *Donkey Serenade*, *Dark Eyes*, *Why Don't You Fall in Love with Me*, and *I Need Lovin'*, the last two accompanied by fiddle, accordion,

and bass, besides his own guitar, in easy jump style, showing Carbonello's feeling for hot fiddle as well as sweet; though Reno is on the romantic side pictorially, he sang the jump stuff with simplicity and sure effect. . . . Lead trumpet Weiser's Busse-McCoy-James take-offs, and his own finely conceived hot solo, and vocal, on *Confessin'*.

Good Musicians

On the occasions caught, the band hit easy grooves, which would dig deeper were the rhythm section less stiff. Continual changes in the section may explain this fault. Stronger bass support would help. Shemroske, fortunately, is not a society-style accordionist, and therefore blends with the rhythm instead of spilling all over it. Outstanding soloists are tenorman Artie Thompson, and trumpeter George (Bud) Weiser. Thompson's tenor is the most refreshing heard anywhere. His tone is virile and compelling, his beat and feeling for jazz innate, and his ideas don't stumble out and get lost.

Weiser's style is likewise fresh and unimitative, and more in the Bix-Armstrong-Berigan school than the James. A morale-builder in itself.

Sax Section Fine

Another asset in the brass section is the competent valve trombone work of Rufus Stevenson.

The sax team, the strongest section, plays like one man.

Most important of all is the outfit's spirit—a spirit of unaffected enthusiasm, a spirit wholly free from infections of commercialism, boredom, and indifference. This spirit is behind every number. It makes every number good listening. Because of it these boys at the Armed Guard Center are doing a swell job of music-making and war-winning.

Philharmonic Calls Scranton Siren Sax

New York—Sid Trucker, original saxophonist with the Scranton Sirens, early jazz band in which Jimmy and Tommy Dorsey starred, played two dates with the New York Philharmonic at Lewisohn Stadium, recently. He was called in to handle the sax work in Gershwin's *Porgy and Bess* and the Mousorgsky-Ravel *Pictures At An Exhibition*. Trucker is one of the leading studio men in New York.

Band Leaders' Honor Roll

ARMY

- Max Ashkin
- Ray Alderson
- King Allen
- Bob Armstrong
- Zinn Arthur
- Jimmy Baker
- Layton Bailey
- Howdy Baum
- Beverly Twinn
- Eddie Brandt
- Bobby Byrnes
- Russ Carls
- Larry Clinton
- Munson Compton
- Jerry Cullik
- Marvin Dale
- Bobby Day
- Ruddy DeLaney
- Eddie Danatador
- Freddy Ekman
- Earl Eskler
- Sagar Ellis
- Charlie Flak
- Ernie Feder
- Emerson Gill
- Coed Golly
- Allan Gordon
- Dave Hargrove
- Bob Harris
- Bob Helm
- Ernest Henderson
- Glen Henry
- Duan Hudson
- Sunny James
- Joey Keenan
- Buddy King
- Teddy King
- Wayne King
- Ivan Kabanak
- Carl Keibel
- Al Krato
- Bill Lelloy
- Buddy Lewis
- Johnny Lewis
- Siemi Lushon
- Ray McKinley
- Mal Marvin
- Glen Miller
- Norman Miller
- Eddie Morgan
- Hal Munro
- Freddy Nagel
- Sey Olm
- Paasche
- Ray Pearl
- Larry Press
- Dave Ross
- Dick Shelton
- Wally Steodler
- Ray Stolensberg
- John Sullivan
- Piercen Thal
- Chuck Travis
- Paul Tremaine
- Bill Turner
- Tommy Vastano
- Joe Verr
- Sticky Vitale
- Hal Wallis
- Joe Wallis
- Buddy Williams
- Heroldik Wilson
- Stedding Yang

NAVY

- Del Caine
- Buddy Clarke
- Jelly Coburn
- Emery Doustach
- Sam Doustach
- Saxie Dowell
- Eddy Duchin
- Sleepy Hall
- Bill Hummel
- Art Jarrett
- Hal Leonard
- Michael Loring
- Bar Lovely
- Clyde McCoy
- Tommy Marvin
- Bobby Parks
- Vincent Patti
- Artie Shaw
- Earl Shroyer
- Ralph Stuart
- Joe Sudy
- Claude Thornhill
- Orrin Tusker
- Emil Velasco
- La Waters
- Ranny Weeks
- Herbie Woods

COAST GUARD

- Jimmy Grier
- Jaquin Gridl
- Jack Spratt
- Dick Stable
- Rudy Vallon

MARINES

- Dick Jurgens

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- Cornel Marks
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- Duke Daly
- Billy Thomson

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