

# DOWN BEAT

CHICAGO, DECEMBER 15, 1943

Vol. 10—No. 24

## AMAZING SAGA OF SHAW BAND!

### Name Leaders Facing Results Of War Nerves

Personnel Grief and Extra Activity Puts Many on Sick List

by Rod Reed

New York—Mr. War Nerves is really kicking the band leaders around. Many of them are beat to the socks by difficulties now besetting a maestro.

(Now wait a minute! Don't tell us that the boys in the fox holes are really upset by the discomforts that beset a gee who is knocking off only several grand a week playing the cushy theaters. It's all comparative. And in this case, the comparison is not between soldiers and band-leaders but between peacetime and wartime in the leader business!)

Troubles of wartime have affected the health of such sturdy characters as Harry James the eminent softball star; Woody Herman, the great woodchopper; Will Osborne, who crooned versus Rudy Vallee and survived; Tommy Dorsey and others.

BG and clarinet were missing a week from the bandstand at the New Yorker. The medical report said intestinal flu, but this is exactly the type of germ that jumps a gee who is overworked. TD and trombone likewise were (Modulate to Page 4)

### Shaw and Band Play At Sea



Artie Shaw and his Rangers play for the men aboard a transport somewhere in the Pacific area (above). Below is a candid shot of the leader himself, with his clarinet, taken on the same occasion. Read the story about the adventures of the band in the battle zone in the adjoining column.

### Weitman Wins Scott Decision

New York—Hazel Scott was scheduled to open at the Paramount theater here on either December 12 or 17 as a result of a ruling by AFM's Jimmy Petrillo on the booking controversy between Bob Weitman of the Paramount and the management of the Roxy theater.

Weitman claimed a previous commitment on the pianist and when Barney Josephson set his Cafe Society unit, including Hazel, for the Roxy, he appealed to the union.

### New Dukemen Bow in Concert

New York—Duke Ellington will conclude his concert tour with an appearance in Chicago's Civic Auditorium Dec. 19, following deluxe bashes in Carnegie Hall, New York; Cleveland, Pittsburgh, Washington, Boston and Philadelphia. New stars to be unveiled to Chicagoans include Skippy Williams, Ben Webster's replacement on tenor sax; Jimmy Hamilton, vice the inducted Chauncey Haughton; and Al Hibbler, former Jay McShann vocalist who's clicking with the Duke's newest hitteroo, *Do Nothing Till You Hear From Me*.

Two brand new Ellington compositions are being premiered in this season's concerts. They're *New World a-Comin* and a piano concerto, *Dancers in Love*.

### Artie and Navy Rangers May Land Home Station After Year in War Area

By FRANK STACY

New York—The Rangers, Artie Shaw's naval band now in this country after completing a South Pacific tour that brought them into the battle areas, will soon be placed on permanent duty here in the United States. Although no definite station yet has been selected for the band, their next base for operations will be somewhere on either the Atlantic or Pacific coasts.

Meanwhile, the Rangers are enjoying a well-earned thirty-day rest. After traveling for a year through battle-scarred Pacific islands, the Rangers personnel were like youngsters beginning summer vacation period. Foremost thought in several minds seems to be marriage.

#### Weddings Planned

From Detroit comes word that former bandleader Sam Donahue, now the Rangers' hot tenor-man, is waiting his bride-to-be for an early "I do" date. Sam met his future wife while he was stationed with the band in Pearl Harbor and it is believed that she is on her way from the west coast now to meet Sam and tie the marital knot.

Max Kaminsky, trumpeter, is up in Boston with Nancy Bedford-Jones, and although the jazz horn man couldn't be reached for confirmation, the word there is that an early marriage to Nancy is planned.

#### Shaw on Coast

Artie Shaw is with his wife in Los Angeles, and trumpeter Conrad Gozzo with his wife in San Francisco. Frank Beach, trumpeter (Modulate to Page 29)

### Will Osborne To Start Anew

New York—Another physical examination convinced Will Osborne and his doctors that he is not as ill as originally believed. So, although his band already is broken up, Will plans to take only a three or four week rest in California, then build a new band.

### Tommy Dorsey Into Paramount

New York—With two or three changes in personnel, Tommy Dorsey closes his engagement at the Hotel Pennsylvania on December 18 and moves to the stage of the Paramount on December 22. Irving Cottler has replaced Maurice Purtill on drums, Dale Pearce took Bob Price's chair in the trumpet section and Ernie Caceres relieved Hank D'Amico on sax.

Paramount date will be first stage appearance for the new TD vocalist, Teddy Walters. The band goes west to Hollywood in February for another film.

### Basie Builds Lincoln Biz

New York—Count Basie followed up his celebrity-studded opening at the Hotel Lincoln here by consistently bringing in more customers than the usually inactive Blue Room has seen for some time.

Bringing the Basie crew into her name band room was an experiment on the part of Mrs. Maria Kramer, who owns the Lincoln and several other hotels where name band work is featured. Not only was presenting Negro orchestra on the Lincoln stand without precedent, but the price paid for the band was much higher than that paid in the past to high caliber outfits.

Another indication of Basie's new spurt to popularity is the fact that he was recently called back to the Kate Smith radio show for an encore guest shot and also has been asked to do a return appearance on the *Million Dollar Band* program on New Year's Day.

### Blood 'n' Guts Writes Song

New York—*God of Battles*, verse written by Lieut. Gen. George S. Patton Jr., will be published as a song despite the wave of public ill-will toward the general following the notorious soldier-slapping incident in Algiers. An official of Robbins Music Corp. declared plans for the song would proceed as scheduled. Peter (*Deep Purple*) De Rose wrote the music.

New York—Following the exclusive story in the last issue concerning the return of Artie Shaw and his Rangers to the United States, *Down Beat* herewith presents the full saga of the unit's experiences during the last year in the fighting zones of the Pacific area.

Organized during October and November of 1942 in New York, the Rangers first went to Treasure Island in San Francisco, then were sent by ship transport to Pearl Harbor. There the band played concerts and dance dates for servicemen for some weeks.

The first and only personnel change occurred in Hawaii. Former band leader Claude Thornhill, who had been playing piano and arranging for Shaw, left the group to organize his own outfit, still is a favorite of officers and enlisted men at Pearl Harbor.

#### Off to War Zone

In April of this year the Rangers went by ship to New Caledonia, for a scheduled two months' series of concerts. Anxious to see some action, Artie and the boys speeded up their routine, completed the schedule in one month and volunteered for duty in the Solomons.

Military secrecy demands that (Modulate to Page 29)

### Capitol Books Hampton Band

New York—Lionel Hampton's band will get a big push towards the success goal when it moves into the Capitol theater here on January 14. Already the Manhattan band rage of the moment at the Famous Door, Hampton's orchestra has shown more than enough enthusiasm and musical merit to deserve the booking.

John Kirby's band has been replaced at the Famous Door by the Leonard Ware Trio. Reason for the switch was the too high operating cost that using both the Hampton and Kirby outfits entailed. Though business at the spot held up, the nut was far too high to allow a profit. Kirby's band is currently appearing at the Riobamba, night club affiliate of the Door.

### Gives Present With a Future

Charlie Barnet and his pretty canary, Mary Ann McCall, demonstrate this year's Christmas slogan, "Give a war bond, the present with a future!" on the cover of this issue. Charlie tucks the bond away in a stocking which, interestingly enough is filled simultaneously with Mary Ann's trim limb. The Barnet band is working its way east in theaters, to open at the Strand on Broadway for New Year's week.

### Theaters Set Holiday Bills

New York—Holiday bills on local theater stages will feature the following bands: Christmas week—Strand, Glen Gray; Paramount, Tommy Dorsey; Roxy, Jimmy Dorsey; Capitol, Richard Himber; Loews State, Georgie Auld; Apollo, Lionel Hampton.

New Year's line-up will be the same, except that Charlie Barnet will replace Casa Loma at the Strand, and the Loews State attraction is not set.

### BLUE NOTES

By ROD REED

Japs tried to bomb Artie Shaw and band. Proves that besides being sneaks, lice, rats and skunks the Nips are also squares.

Well-known tubman is AWOL from service band. He just picked up his drum and beat it.

An ex-English teacher is singing in a saloon and corraling spenders. From syntax to gin tax.

Icky Vicki thinks the Count is responsible for that new simplified language, "Basic English".

Lt. Tommy Harmon, the grid star who also sang a mean song, has twice escaped alive from warplane crashes. Must be that a hep cat has nine lives.

# Charlie Agnew and Jeanne Carroll Rehearse the Christmas Tradition



Bandleader Agnew gives his lovely vocalist, Jeanne Carroll, a genuine reveille as a signal that it's time to arise, don her chic Santa Claus suit—and get with the Christmas activity!

Charlie and Jeanne start off by hanging a wreath in the window. The Agnew band is featured currently at the Peabody hotel in Memphis, Tennessee.

Trimming the Christmas tree is the next step! Charlie is a veteran leader, now has one of the best bands in his career—and one of the prettiest chicks!

Gotta stuff the stockings, you know! Most of the girls these days wish they had some stockings to stuff. Charlie and Jeanne cram a couple apples into some wooly ones here.

Nicest part of the whole routine—a toast! And ain't Jeanne a honey? Merry Christmas, everyone! C. M. Frank Photos

## Moore, Mohr or Moor, Bobs Have More Fun!

Los Angeles—Bob Mohr, well known coast bandleader, who is also listed in the musicians' union directory as Bob Moore and Rob Mohr, doesn't like the idea of having another bandleader around here with a name like "Robin Moor", which is the name adopted by radio announcer Robert Moore since he took over the baton, library and general leadership of what was until recently Freddy Nagel's band.

Bob Mohr has notified "Robin Moor" that the latter is making a grave mistake by picking on a name that will be confused with that of another bandleader. Bandleader Bob Mohr addressed a polite letter to Bandleader "Robin Moor" in which he stated:

"... I have used the name Bob Mohr on the Fitch Band Wagon, Coca-Cola programs and on all major networks. . . . All of which means that a new leader using 'Robin Moor' will find himself in much conflict." Bandleader Bob Mohr said that he hoped the dispute could be settled amicably and that he was ready to suggest several

good names for Bandleader "Robin Moor", but that he would take legal action if necessary to protect his investment in his trade-mark.

Said Bandleader Robert ("Robin Moor") Moore: "Ah, nuts!"

## Chirps Guest With Fitch

New York—The Fitch Bandwagon, heard over NBC every Sunday at 7:30 p.m. (EWT), has a new wrinkle. Besides presenting the top bands of the nation, the Fitch show currently offers a vocalist guest star each week.

Ranking singers, including Ginny Simms, Dick Powell and Frances Langford have already guested and future plans call for Frank Sinatra and the Andrews Sisters to make appearances.

## Marian Anderson Bride Since July

New York—Singer Marian Anderson recently released word of her marriage last July to Orpheus Fisher, an engineer. Date of the wedding, according to the town clerk in Bethel, Conn. where the couple were married, was July 24. The singer gave as her reason for keeping the marriage a secret: "so much of my life is public, we wanted to keep this private."

## Frantic Fable

A really hep jivester died and, because of this and that and you know what, went straight below. Arriving there he was met by Satan who said, "Glad to have you latch on, gate. Come on down and dig our record room. It's out of the world."

So the short hair entered the record room and was amazed. There on the shelves were rows and rows of rare old discs. Kicks by Bix, honeys by Bunny, bangs by Lang—all the records you want but can't buy, beg, borrow or steal from John Hammond. "Hot zo!" exclaimed the hep chap. "This is for me. Brother, lead me to the phonograph!"

"Aha," said Satan, "there is no phonograph—that's the hell of it!"

Moral of the above: If you're sending discs to your pals overseas, make sure first that they have something to play 'em on. It's not much of a kick just reading labels!

## Morris Spots Units on Air

New York—The William Morris booking office here is focusing attention on a new angle to cocktail combos. Plan calls for the setting of cocktail singles and units on network shows. Not only is the extra revenue welcome, but the air-time gives the small groupers a chance to show their wares to a much larger audience via the ether.

Redd Evans, song writer emceeding a WJZ (Blue) spot, has been one outlet for cocktail performers, while local station WHN is having talent supplied by the Morris Agency for its Gloom Dodgers show. Another program, heard over CBS from 9:15 to 9:30 p.m. (EWT) and shortwaved to South America, has featured Morris talent including the Ellis Larkin Trio and singer Evelyn Knight.

## Music Hall on Radio Weekly

New York—Radio City Music Hall, one of the most renowned theaters in the world, has inaugurated a new series of radio programs. Presenting Erno Rapee and the Music Hall Symphony Orchestra and prominent guest artists, the theater is sponsoring weekly broadcasts heard over NBC at 11:30 p.m. on Friday (EWT). Show is called Radio City Music Hall on the Air and features dance music, as well as light classics and operatic excerpts.

## Four More Fiddles In James String Section

Los Angeles—Harry James has added four fiddles to his string section, bringing total strength of the violins to ten. Section also includes two violas and a cello. New members of the band were Eugene Lamas, Emanuel Moss and Harold Korn. One other chair in the section was not permanently set at writing.

The deal under which Helen Ward was to replace Helen Forrest as featured singer fell through for reasons unrevealed just as the contract was ready to be signed. No announcement

as to who would get the assignment, but Martha Tilton was known to be under consideration. (See opposite page.)

James denied stories in trade papers which had him scheduled to take his physical exam for army induction in Hollywood Dec. 12.

## Forrest Bows As Single Act

Los Angeles—Helen Forrest was signed to make her theater debut as a solo attraction at the Orpheum Theater here Dec. 8, with Al Lyons' vaudeville pit orchestra supplying the musical accompaniment. Her next date will probably be in Chicago. Singer makes her New York debut at the Roxy, Jan. 12.

## Ex-Dorsey Vocalist On Jersey Station

New York—Jimmy Cook, vocalist last with Tommy Dorsey's band at the Cafe Rouge in the Hotel Pennsylvania here, is now doing five sustaining airshots a week over station WAAT in Newark, N. J. Cook's place with T.D. was taken over by Teddy Walters. Cook still is under contract to the Dorsey management.

## All Time Hit Parade Star



New York—Bea Wain is a natural as the singing star of the All Time Hit Parade, because gorgeous Bea is something of an all time hit herself. She is a native New Yorker, started chirping on a children's radio show at 6, got her first break on Victor records with Larry Clinton's band, still is a Victor recording star. Her husband, Capt. Andre Baruch, has been overseas for more than a year.

## c'est la guerre

New York—One maestro was wailing about having to replace so many of his service-bound sidemen with 4Fs and AK's. "The new men just can't play well!" he griped. "Is their music as bad as that?" asked a sympathetic friend. "Oh, their music's all right," replied the leader, "but they're ruining my soft ball team!"

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COUNT BASIE

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# 'Not a Negro,' Says Bigard Seeking Membership In White Musicians' Union

by CHARLES EMGE

Los Angeles—Barney Bigard, for many years featured clarinet soloist with Duke Ellington's band and now heading his own combo here in addition to doing picture studio work with Freddie Slack's band, has taken steps to transfer his musicians' union membership from Local 767, the Negro AFM local here, to Local 47, the white musicians' union.

Bigard stated in his application for membership in Local 47 that he is not, as generally assumed, a Negro, but of French and Spanish ancestry.

He entered this union jurisdiction, as it is known, as a member of the Duke Ellington band. His transfer, along with the transfers of the other members of the band, was deposited with the Negro union by Ellington's road manager, Bigard points out that in his "home local," New York's 802, there is no "legal" discrimination against Negroes, and that as long as he was a member of the Ellington band it made no difference to him, personally or otherwise, whether he was regarded as white or Negro.

### Change of Status

However, after Bigard left Ellington and settled here he realized that his opportunities for employment would be affected by race prejudice if the presumption that he was a Negro was allowed to continue. Negro musicians have succeeded in breaking, to some extent, the race barrier to employment in the picture studios, and in a few cases, Negro and white musicians work together in dance bands here. But there is one profitable field from which Negro musicians have so far been excluded—radio. A radio show is in the offing for Freddie Slack's band; it may be that this fact had something to do with Bigard's desire to establish his right to membership in Local 47.

### First Bid Refused

Bigard's application for membership in Local 47 was at first refused. The union's board of directors attempted to dodge the issue by holding that because he was already a member of the Negro local he could not become a member of Local 47 (ignoring the fact that if Barney was not a Negro it was illegal for him to hold membership in Local 767,

## Kidely Ivytoo

New York—The Merry Macs waxed a couple of sides for Decca here recently, one of which wins the annual award for wack titles. Called *Mairsy Doats and Dozy Doats*, the novelty tune is a B side to the featured *I'm Riding For a Fall*. Band backing on the disc date was furnished by a small group from the Woody Herman orchestra.

which was chartered by the AFM exclusively for Negroes).

Mexicans and Filipinos who have attempted to join Local 767 have been forced to join Local 47, even though some preferred to belong to the Negro union. However, at this writing he had just been informed that his application would be reconsidered, and was, according to Barney, "assured of acceptance at the next meeting of the board of directors."

Chief significance of the case is that it serves to call attention to the Jim Crowism that, notwithstanding denials by Petrillo and other AFM officials, exists in the American Federation of Musicians to an extent greater than in any other labor union with the exception of the I.A.T.S.E. and its affiliated crafts.

Only two AFM locals admit Negroes to full membership—New York's 802 and Detroit's 5. Of the 673 locals in the United States, membership in 631 is limited to white musicians, 32 are Negro locals, eight have "subsidiary" groupings of colored musicians and two, named before, admit both races.

## Burton Plans Western Office

New York—Billy Burton, personal manager for Jimmy Dorsey, Dick Haymes and Helen Forrest, may open a west coast branch office shortly according to word received here. Burton, who has spent much of the last year in Hollywood attending to his clients' affairs, is due back in New York currently.

## Amy Doesn't Want to -- Oh, No?



New York—According to the lyric of her hit record with the Tommy Tucker band, Amy Arnell didn't want to set the world on fire. But she cut out from Tommy after the Roxy theater engagement here to begin work as a single at a reputed \$1,000 per week. Amy chats here with Glen Gray of the Casa Loma band, probably telling Spike that she still doesn't want to set the — you know!

## Eddie Le Baron Jailed In Draft

### Leader Says His Board Pulled a Fast One on Him

Los Angeles—Would a draft-dodging bandleader appear ritely in prominent place, broadcast regularly over a transcontinental



Eddie Le Baron

network and advertise his whereabouts from coast-to-coast?

That is Eddie Le Baron's answer to his recent arrest by FBI men on charges that he had failed to report for induction when ordered up by his New York draft board.

Le Baron, prominent rumba rhythm man, has been playing with his band at Hollywood's swank nitery, the Trocadero, of which he is also owner, having purchased the spot several months ago.

Le Baron, who is registered with a New York draft board under his real name of Edward Albacini Gastine, says that he kept the board informed of his whereabouts at all times and has correspondence to prove it. A short time ago he learned from his mother in New York that he had been listed there as a "delinquent." He says he wired the board immediately asking for instructions as to where and when he was to report.

The next thing he knew he was in the county jail in Los Angeles where he was lodged by federal officers, pending his release under \$2,500 bond, which was put up for him immediately by his attorney.

## Films Next?

New York—Lawyer Joseph Padway, spokesman for the American Federation of Musicians, has let what may be a very big cat out of the bag. Speaking at a WLB meeting here, Padway said that a "second front" may be opened by the union soon to force motion picture companies to pay a set fee on every recording featuring music used in the manufacture of sound films.

## Tudy Williams Fills Forrest's Spot With HJ

Los Angeles—Helen Forrest's successor as featured girl vocalist with the Harry James troupe, who was scheduled to make her debut with the band on the broadcast of Dec. 7, is Tudy Williams (not to be confused with Radio Singer Trudy Williams), a local girl who, except for a brief period with Bob Crosby, had never sung with a nationally known band prior to joining the Music Makers.

She was spotted here and "sold" to Harry James by the old "star-maker", himself, Ben Pollack. By the time this appears in print Tudy will have been introduced to the James radio public under a new name, which will be "Judy Williams."

James planned to develop a new repertoire for his new singer, rather than have her take over the Helen Forrest solos. Buddy Moreno, who can sing in the same range as Helen, will probably take over some of her songs. Tudy's range is about a third lower than Helen's and, unlike the latter, who was used chiefly on ballads, Tudy will do both ballads and rhythm numbers.

## Harry Gibson Gets Build-Up

New York—Jazz singer and pianist Harry Gibson, who was given his first write-up in the pages of *Down Beat*, is being given a build-up by the General Amusement Corporation, his bookers. A pianist who plays anything from Tatumlike intricacies to Bix Beiderbecke's classic keyboard choruses, Gibson's latest engagement saw him at the Bandbox in Baltimore, Md. Future dates include a return to the Brown Derby in Washington, D. C. where he clicked, followed by indefinite bookings in Florida.

## New Legislation Only WLB Cure Likely for Ban

### Board Ends Hearings On Disc Controversy, No Solution Sighted

New York—The WLB hearing of the AFM-recording company dispute is over. At the moment, nothing is settled and it will be some little time before the trio of board members make their recommendations as to a possible solution of the disc controversy.

Main question under discussion has been the validity of the record companies paying a special royalty fee into an AFM fund for every platter manufactured, even though the WLB was called into the fight originally because all record firms were united in wanting to have the so-called record ban declared to be an illegal strike.

During the WLB hearing, however, first Decca, then all of the recording and transcription companies, excepting Victor, Columbia and their affiliates, came to an agreement with the AFM.

Only indication of what action the WLB might take in the case was indicated during the last few days of the hearing, when the government spokesman pointed out that all of the problems on hand would best be settled through legislation. Insiders reaction to this comment was chilly, due to the fact that a solution by legislation has been an obvious solution since the squabble began. War time conditions make lobbying in Washington a difficult move and it is doubtful whether or not anything could be done along that line until after the war.

An interesting side-light to the AFM-record firms fight is that Columbia is cutting some more discs, using vocal, rather than orchestra backgrounds. Similar records were made by most of the big platter houses just before the partial lifting of the ban three months ago but threatening gestures from union prexy James C. Petrillo cut short this circumvention of the disc ban. The new non-orchestral record is sung by Perry Como and the two sides are *Have I Stayed Away Too Long* and *I've Had This Feeling Before*.

## Larkin's Trio At Blue Angel

New York—The Ellis Larkin Trio (leader on piano, Bill Coleman, trumpet, and Al Hall, bass) are currently doing a return engagement at the swank Blue Angel night club here.

## Gay Divorcee



Chicago—Ada Leonard, 26, leader of an all-girl band, was granted a divorce here on November 24 from Edward Brady, an electrical engineer now living in Washington, D. C. Ada testified that her husband deserted her in 1935, a year after they were wed.

## Orchestra Wives Await Stork



Hollywood—Betty Grable (left) and Alice Faye have much in common. They're both blonde and beautiful, they're both 20th Century-Fox singing stars, they're both married to orchestra leaders—and they're both expecting the stork. Both will be seen in *Four Jills and a Jeep*, their last film before temporary retirement and both Betty's Harry James and Alice's Phil Harris are hoping for girl babies. Acme Photo

# Name Leaders Facing Results Of War Nerves

(Jumped from Page One) away from the Pennsylvania for a spell. Unofficial report: a lame back caused by standing on his feet too much.

Herman, who had to lay off several shows at the Paramount, was told by his personal physician that there's nothing physically wrong with him. The doctor's prescription was: "Lay off about one week in four." Herman's arranging his heavy schedule so he can get a little more rest before tackling a Hollywood movie deal the first of the year.

Why? Why should these normally healthy gents, far from the ack-ack and the bazooka be knocked out? The truly fast answer is: double work; double worry.

Contrary to square opinion, there's more to leading a band than waving a stick or tooting a solo. Even in normal times. Now the leader must arrange to play plenty of benefits for soldiers, sailors, marines, wacs, waves, spars and welders. This in addition to the increasing demands of theaters, ballrooms and nightspots. And a general shortage of name bands.

### Leaders Are Willing

"We love to play for the service people and war workers," one

## Down Beat Looks Beat Down



Chicago—This champ Boston is the pride of Joe Sherman, proprietor of the Garrick Stage Lounge. The pup's monicker is "Down Beat" and although it looks brought down here, it usually is in a hep groove, because it listens to Red Allen, J. C. Higginbotham and Stuff Smith every night.

sincere leader declared. "And it's not merely patriotism. There's enough ham in us all to get a great boot out of the tremendous reception we get in camps. But there just aren't enough hours in the day to answer all the demands."

As if the double work didn't provide enough headaches for a carload of aspirin, there's another one: the scarcity of sidemen. Good sidemen. When a band isn't being raided by Uncle Sam, it's being raided by a rival

leader. A lot of musikers are moving in and out faster than a kid ringing doorbells on Halloween. Available are either too young or too old. It's the nightmare of every leader that he'll be opening at the Paramount with three fugitives from the Philharmonic and one boy scout bugler.

### Doctors Bear Down

Oddly enough the big leaders aren't complaining. They're as careful as the butcher in rationing their beefs. But their bodies, unrehearsed in politeness or patriotism, complain. The old stamina caves in. And finally the sawbones comes around and says, "Either quit work or I won't be responsible."

The only solution is rationing. The OPA won't do it, but the leaders or their managers will have to. They must apportion their time so they'll play as many war benefits and do as much commercial stuff as they can—without killing themselves.

To paraphrase Ed Wynn's old gag, "There's no point in being the richest maestro in the cemetery."

## Kid Bandit Kills Ballroom Owner

Los Angeles—William Lederer, operator for many years of the Roseland Roof, one of L.A.'s oldest dancing establishments, was shot and killed by a kid hoodlum in an attempted robbery early on the morning of Nov. 21.

Lederer was shot as he was about to place the evening's receipts from his place in a safety deposit vault located in a building near the Roseland. Police say the actual shooting was done by a 16-year-old boy, one of a mob of kids picked up and charged with the crime two days after the shooting.

# CHICAGO BAND BRIEFS

That southpaw fiddler, Johnny Long, with his orchestra and pretty Patti Dugan, followed Charlie Spivak in the Panther Room of the Sherman hotel on December 3. Johnny and his boys will carry on until New Year's Eve, when his hi-de-highness of ho-de-ho, Cab Calloway, takes over. Ernest Byfield has three hands set for the first quarter of the new year, Glen Gray and the Casa Loma unit on January 28, Jimmy Dorsey on February 25 and Teddy Powell on March 24.

Eddy Howard returns to the Aragon ballroom on Christmas Day for an indefinite engagement . . . Day before Christmas, Benny Carter brings his much-talked-of band, with Savannah Churchill, to the stage of the Regal theater, where Jimmie Lunceford hung up an enviable record late last month.

Jack Kelly, former Lopez-Noble-Lewis pianist whose real name is Irving, left a spot on CBS in New York to become accompanist for his brother, Val Irving, emcee at the Colony club here . . . Joe Coste, violinist and one of the original members of the Neil Bondshu ork at the

Blackstone, became a father last month and Neil gave the new son a \$100 war bond.

Roy Eldridge, although still in 1-A, continues to pack them in at the new Preview, while Uncle Joe Sherman is quite contented with the flow of customers in the Garrick Stage Lounge, where Red Allen and J. C. Higginbotham, on a swing shift arrangement with Stuff Smith, come on nightly.

## Sang for Bonds



Chicago—Vera Lane, singing star of the Amn Jemima radio show on CBS, made a guest appearance recently in the Four Freedoms bond rally in a local department store. They liked her, too.

## Chuck Foster Reorganizes

Chicago—Out of the army with a medical discharge, Chuck Foster is reorganizing his band for GAC and will use his sister, Gloria, as vocalist, since his former canary, Dottie Dotson, married an air corps officer and retired.

Chuck will rest for a couple of months before accepting engagements, and Gloria will sing with Roy Fox in Puerto Rico until then.

## Rogers Changes Mind

New York—Dick Rogers, band-leader who announced a re-organization of his band in the last issue of the Beat, has changed his plans. Now booked as a single by General Amusement Corporation, the former leader is available for single dates as an entertainer, accompanying himself on the piano.

## Griff Is Champ



Chicago—On December 9 Griff Williams took over the all-time pennant for consecutive weeks in the Empire Room of the Palmer House, topping the 38 week mark of Velox and Yolanda set in 1935-36. Previous engagements, added to his current record, give Griff a total of 64 weeks with his band in the spot over a period of three years. — Maurice Seymour Photo.

## Your Kiss Autograph



Eugene Baird

For the men in service, here and abroad, Down Beat presents each issue the kiss autograph of a popular dance band vocalist. The kiss, boys, is the actual lip impression of the canary herself, and the autograph below is in her own handwriting. This time it's luscious Eugene Baird, featured with Glen Gray and the Casa Loma orchestra, currently on the stage of the Strand theater in New York.

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# LOS ANGELES BAND BRIEFS

By HAL HOLLY

Opening night turn-out for Teddy Powell at the Palladium (Nov. 30) was no record-breaker but it was considered big for a band which is probably less well known in this territory than any which has appeared at the ornate Sunset Blvd. dancery.

Teddy, as we have noted before, is one of our home-town boys but only a few of those who turned out for opening remembered him as the kid who used

to play banjo at the old Palace ballroom in Ocean Park around 1925-27 (the best dance job in this territory at that time, incidentally). However, there were plenty of old and new friends who turned up to give him a royal welcome home on his opening night. Among them was Teddy's old leader, Lou Singer, who now works in the L.A. shipyards. . . . Teddy is hitting the Palladium at what is generally its lowest B.O. period—the pre-Xmas stretch, but we predict a clean click for him here.

Heidt Into Trianon Only important news item in the local band picture since our last column went to press is that

**GREETINGS** From  
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Peabody Hotel, Memphis

Horace Heidt, nominal owner of the Trianon, will take over the stand at the Southgate nitery with his own band Jan. 12, replacing Frankie Masters. There will be the usual number of new faces in the Heidt line-up when he opens at the Trianon. Many of his bandmen have gone to work in war factories since the band arrived on the Coast. . . . Joe Reichman, always popular with Biltmore Bowl patrons, is packing the downtown swankery.

**Notings Today**

Bernie Cohen, whose Casino Gardens is still undergoing repairs following damage by fire, is staging his Sunday morn (1:30 to 5:30 a.m.) swing shift sessions at George Kennedy's Rendezvous Ballroom, about a mile up the beach from the Casino, using Dale Cross' fine little band from the Biltmore Rendezvous Room.

Irving Greenwald, ace tenor and clarinet man from Cleveland, now a chemist at the Douglas plant nearby, gets his kicks sitting in a couple of nights a week with Leo Sadd ("and His Beeler Boys"), the regular band at the Rendezvous Ballroom. . . . Cee Fee Johnson combo is now sharing the stand at the Plantation Club with Snookum Russell's boys.

Last issue we incorrectly spotted Sister Tharpe at the Streets of Paris. The good sister had departed for parts unknown, but Jimmy Noone and the Ammons & Johnson boogie woogie duo remain. . . . Spade Cooley and his rhythm rustlers from the

wide open spaces played a "battle of music" with Robin Moor's (formerly Freddy Nagel's) band at the Aragon. Cooley's musical cowhands, at least according to their own enthusiastic following, cut the sophisticated swingers of the Moor band to ribbons.

A self-asserted trumpet player wearing dark glasses, "okie" garb, and introducing himself as "Tex" Hart, pestered the patience out of Dave Hudkins, whose band plays the swing shift sessions at the Old Plantation, to let him sit in. Finally, Hudkins, to get rid of the guy, agreed to let him try it for one number, warning him not to louse it up.

The seeming yokel tore off several bars of outlandish corn, and then just as Hudkins was about to chase him out, suddenly started to play some pretty terrific trumpet. Well, the guy turned out to be none other than Red Nichols. Only man in the band who was wise was Hudkins' trombone player, Bill Lower, who had brought Nichols out and who framed the gag.

Artie Shaw in Hollywood on a three-day furlough to see his wife and new baby (the latter for the first time). . . . Frank Kelton, new coast rep for Southern and Peer music companies, readying a welcome for Mr. and Mrs. Ralph Peer, December visitors to Hollywood. . . . Manny Strand and his band at Earl Carroll theater were getting an unexpected vacation as this was written. Spot went dark day after Thanksgiving as the waiters staged their annual strike. . . . Bob Zurke took a night off from the Hangover Club to pay his respects to Fats Waller, now soloing at the Zanzibar.

Jimmy Noone and Freddie Fisher bands among those lined up for a series of Soundies (dime movies) for RCM—there's variety for you. . . . Jack Rogers is the new operator of the old Clover Club, recently reopened by Marcel Lamaze. Nilo Menendez and Roxy Roth combos hold forth at the exclusive "strip" spot. . . . Herbie Haymer, tenor man extraordinary a temporary member of the Bob Chester band.

Merry December 25th  
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## Schooler Loses Dance King Title

Coast Promoter Drops All But One Of His Ballrooms

Los Angeles—Harry Schooler, the young aircraft worker, whose rise to eminence as a ballroom operator won him the title of "Swing Shift Dance King of California" and made copy in national magazines and newspapers, has disposed of his holdings in the Aragon ballroom at Ocean Park, a venture he promoted with the assertedly fabulous earnings on his swing shift dances.

Schooler lost his lease on the swing shift dance concession at the Casino Gardens ballroom, his biggest source of income, in a law suit some time ago. Later the Casino Gardens burned. His only dance operation now is at the Old Plantation in Culver City, which runs on week-ends and features swing shift sessions with Dave Hudkins' band. He has one other business venture, a cafe on the pier not far from the Aragon.

This month Schooler goes to trial here on a statutory rape charge filed against him by the father of a 17-year girl. He has entered a plea of not guilty and says he is confident that he will be cleared.

## Heidt Plans to Retire Slowly

Los Angeles—Horace Heidt says reports of his imminent retirement from the band business have become exaggerated, although he himself did give out first stories on the matter. Contacted at his home in North Hollywood, where he is resting between one-nighters the bandleader said:

"What I meant when I released those statements was that I am preparing now for the fact any bandleader is sure to be washed up sooner or later. I am counting, however, on at least three or four more years before I quit."

Heidt's radio contract, which he has held for several years, terminates in January.



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# ON THE BEAT IN Hollywood

Apologies to readers of this column for running item, without explanation, to effect Universal picture *Cross Your Fingers* would feature specialty by Ted Weems band. Weems has been in Coast Guard for almost a year. Investigation showed Universal is using previously sequence Weems band made for a short there about two years ago.

Georgia Stark, who recorded the whistling passages that appear to be done by Spencer Tracy in MGM's *A Guy Named Joe*, is doing the same chore for Jane Powell in Charles Rogers production *Song of Youth* (formerly *Song of the Open Road*).

Gene Rodgers, who left Erskine Hawkins band to solo-piano at Hollywood Swing Club, set by Frederick Bros. office for specialty in Andrew Stone production *Sensations of 1944*.

Sally Mueller, who is doing vocals for Joan Leslie in Warners' *Rhapsody in Blue*, was the singing voice of Joan Fontaine in *The Constant Nymph*.

Universal has so far managed to hide identity of singer who recorded vocals for Martha O'Driscoll in *Crazy House*. Funny

thing is that studio admits doubling but won't give name of singer.

Hans Salter conducting 67-piece sympho group in pre-recording for next Deanna Durbin starrer, *Christmas Holiday*. First sound-trackings for opus included such weighty pieces as excerpts from *Tristan und Isolde*, *Coreolanus* overture and a Christmas mass. The latter recorded by a 42-voice male chorus accompanied by noted organist Dr. Clarence Reynolds of Denver, Colorado.

Valeria Brownell, right name Svetlana Shostakovich, aquatic nymph featured in bathing pool ballet sequence in MGM's *Mr. Co-Ed*, discovered to be niece of famed Russian composer, Dmitri Shostakovich.

Robert Stolz, composer of Viennese waltz *Two Hearts in Three Quarter Time* and generally regarded as today's leading exponent of Viennese operetta, signed by Arnold Press-

burger to compose score and direct music on *It Happened Tomorrow*, now in production for U.A. release. Stolz' only previous Hollywood music chore was for Deanna Durbin's *Spring Parade*. He did the job in New York.

Charlie Spieak, appearing with his band in Universal's *Three Cheers for the Boys*, dedicates his specialty number in the picture to two of his former bandmen now tooting in a navy band, Willie Smith and Davis Tough.

Chuck Falkner ("and His Hollywood Canteen Kids"), five band which has been featured for past several months in Hollywood stage show, *Blackouts of 1943*, has been signed for featured spot in Rogers production *Song of Youth*. Kids are sharing band spotlight with Sammy Kaye aggregation.

For what is believed to be first time in Hollywood history, a Negro musiccombo draws dignified, sensible presentation in Republic's *Pistol Packin' Mama*, in

which King Cole Trio appears and plays straight without Hollywood hokum.

Jimmy Cash, radio songster (Burns & Allen program) signed for first movie role in Universal's *Cross Your Fingers*.

Johnny ("Seat") Davis, trumpet playing movie comedian, goes into Paramount's *You Can't Reason Love*, in which he will share billing with Betty Rhodes, Johnnie Johnston, D'Artega and his femme band.

Louis Jordan combo delayed departure for eastern dates to do three-day job at Universal, where they sound-tracked a specialty for *Three Cheers for the Boys*.

One of the last songs added to score of Paramount's *Going My Way*, in which Bing Crosby plays role of Roman Catholic priest, was *Too-ra-loo-ra-loora, That's an Irish Lullabye*, popularized some 30 years ago by the late actor-singer Chauncey Olcott. Song is sung by Bing and Met-

opera star, Rise Stevens (who took off 15 pounds for her movie chore, went back to her normal weight for the opening of the Met season).

Freddie Slack band checked in at RKO for pre-recording of ditties for *Seven Days Ashore*.

Hoosier Hot Shots, radio's first notably successful consters, reported to Paramount for picture based on National Barn Dance airshow.

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## The Soliloquy of a Cat at Christmas

Reckon the old gate with the whiskers is fixin' to cut out from his pad at the Pole and truck on down to lay his loot on us lightly.

Every time the calendar gets ready to final, I like to sit around and bust my conk spieling about the merry days, diggin' the past and trying to collar the future.

This set of twelves is strictly a fraughty issue!

The jingle bells in '41 were still on key. We really didn't know what the story was. And we weren't even salty!

Last chime time was a bring down. We were just starting to knock ourselves a second chorus and we still didn't know the score.

So the carols are coming on again and look out, jack!

I guess I'm just an average cat. Play a fair horn, get my stabs from a bash, like to charge my head now and then—but on a wet gauge. Never could get with that tea kick.

I never came up much on the religious tab and didn't latch on to the patriotic jive until they started this mess.

Trilled down last year and signified for a khaki drape without waiting for the Greetings to fall in. They tossed me a solid nix after the audition, said the ticker was on the wrong riff.

So I picked up the horn again and took it from there. But it ain't the same. The apple is sad!

Gates I knew is spread from here to there, and I don't mean from Natchez to Mobile. Flock of 'em trying to cut a tough arrangement in the South Pacific. Lot of 'em laying their racket in Italy. I'm up to my hips in squares and blowing my top.

And I still declare that Adolf and Tojo out-square anything from Delaware. They must figure to tear their pants!

All right, so I can't sit in on this big jam session myself. Still don't have to be a viper and knock myself out with peppermint candy.

As I beefed before, I'm not on a fine church kick. But I ain't ashamed about spieling off and on to the Lord. I think He digs me, man, especially right now!

I'd just like to see all of the cats cop a final soon and get back in the groove. Then everything will be ready and righteous!

And we'll try to keep it that way!

### Musicians Off the Record



New York—We don't know whether Sammy Kaye was attempting to trim down his figure for his current film chores on the coast, or whether he was trying to swing and sway himself out of a cold. Anyhow, he's up to his neck in steam here.

### Texas Champ



Huntsville, Texas—Enticing Ree McCulloch, championship drummer, would like to join a good swing band, but complains that they never visit Texas. Ree is a green-eyed blonde, is 19 years old, has been beating the hides for seven years and held the drumming championship title for three. Anybody need a sharp hide chick?

## RAGTIME MARCHES ON

### NEW NUMBERS

COATES—A son to Mr. and Mrs. Joe Coates, Nov. 7, in Chicago. Father is violinist with Neil Bondahu.  
YANCHUCK—A son, Joel, to M 2/C and Mrs. Al Yanchuck Oct. 25, in St. Petersburg, Fla. Father is tenor saxist with Lt. (jg) Buddy Clarke's ork, now at the USMSTS, St. Petersburg, Fla.  
LYNCH—A son, George, to Mr. and Mrs. George Lynch, Nov. 8, in New York. Father is proprietor of Kelly's Stables in New York and mother is vocalist-pianist, Vicki Zimmers.  
WHARTAN—A 4 lb. 8 oz. son, Thos. Wm., Jr., to Mr. and Mrs. Thomas Whartan, Nov. 20, in St. Louis. Father is former west coast musician.  
GARST—A daughter, Susan, to S/Sgt. and Mrs. Herman Garst, Nov. 17, in Boston. Father is drummer, now post bandmaster at Rome Army Air Depot, Rome, N. Y.  
WILKINSON—A son to Mr. and Mrs. Eric Wilkinson, Nov. 7, in Philadelphia. Father is music director, WIBG, Philadelphia.  
STURCHIO—A son to Mr. and Mrs. Louisa Sturchio, Nov. 5, in Pittsburgh. Father is known as Fee Wee Lewis, now with Russ Moran ork.  
STRINI—A son to Mr. and Mrs. Leo Strini, Oct. 25, in Pittsburgh. Father is a musician.  
TIED NOTES  
CARBONE-LoCICERO—Vince Carbone, tenor saxist with the Glenn Miller A. Force Band at New Haven, Conn., now with Madeline LoCicero, Nov. 29, in New Haven, Conn.  
GREEN-WATERS—Johnny Green, orchestra leader, to Bunny Waters, Nov. 20,



"Now set me straight, Jack—are you the character that bring this last year, instead of a B flat valve job?"

## CHORDS AND DISCORDS

### Clears That Up!

Pittsburgh, Pa.  
To the Editors:  
In your Chords and Discords column from time to time, there have been controversial letters on the subject of jazz music. One faction contends that the only music worthy of being called jazz is the collective improvisation of the Dixieland-Chicago type, while the others hold out strictly for the high-powered jump music of the Goodman, Basie, Barnet type. I think that both of these solidly opinionated groups are slightly on base, for the following reason.  
I always thought that jazz could be described as that music which allows the soloist the

opportunity to play his own variations on the theme at hand, against a solid rhythmic background. Since this is the case, there is no room for argument between these two factions. To my mind, the only difference between the two styles is that in the one style, the background is "jammed" or improvised, while in the other, it is arranged. The basic requirements, that of improvised solos against rhythm, is present in both styles. So why beat your gums to death when both sides are right?  
CHARLES C. SORDS.

### Orchards of Orchids?

Port Hueneme, Cal.  
To the Editors:  
Over the week-end, I chanced to go to the Palladium and dug Les Brown's band and a small sextet led by a guy named Dale Jones. I can say that that sextet was one of the best I saw in quite a while. Imogene Lynn sings with them and I say she is one of the top singers. I am a jazz lover and maybe some jazz lovers won't agree with me, but I say Orchards to Dale Jones' Sextet at the Palladium!  
As for Les Brown's band, it was the best I have ever heard them. The Town Criers are up and coming, but I think they will hit the top soon.  
S 2/C FRED W. STAFFORD.

### Agrees With Emge

Chicago, Ill.

To the Editors:  
I just finished reading Charlie Emge's terrific and timely article on faked vocals in movies. How can any agent have the nerve to hook a voice like Nan Wynn's to Rita Hayworth? Why not give credit where credit is due?  
I sincerely hope that someone in Hollywood takes notice of Mr. Emge's article and does something to remedy the situation because any day now, I expect to see Van Heflin faking at the drums and Ray McKinley doing the work, or have Alan Ladd whip into I Never Mention Your Name with Dick Haymes as the "voice".  
Thanks a lot for that article Mr. Emge, and if anything comes (Modulate to Page 14)

### FINAL BAR

HART—Lorenz (Larry) Hart, 47, songwriter and member of Rodgers and Hart songwriting team, Nov. 22, in New York.  
KATZMAN—Louisa Katzman, 63, musical director for Station WINS, New York, Nov. 13, in New York.  
PARKS—Sgt. John W. Parks, 29, former musician, Nov. 7, in East Liverpool, O.  
YON—Pietro Yon, 67, organist and composer of piano, organ and choral works, recently, in Huntington, L. I., N. Y.







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# Righteous Jazz Rears Its Head On Discs Again

New York—Jazz discs are ready to start leaping out of retail record shelves. Besides the sides produced on the Brunswick label (chiefly in album to date) smaller recording outfits have gone back to the cutting of jazz tunes by jazz bands with a vengeance.

Bob Thiele recently cut four

sides on his Signature label, using a band fronted by hot trumpeter Yank Lawson and currently engaged in the waxing of similar platters. Keynote, formerly interested in songs with social significance, has enlarged its scope to include the production of jazz numbers.

Also scheduled for early release are a number of sides on the Asch label, including some James P. Johnson and Jess Stacy piano work, as well as a record by Allen Reuss, Benny Goodman guitarist, working in this instance with a small recording group of his own. Most of the Asch discs are re-issues.

Sides cut by Signature records with Yank Lawson leading a band that had the leader on trumpet; Brad Gowans, trombone; Pee Wee Russell, clarinet; Bobby Bagart, bass; Eddie Condon, guitar; James P. Johnson, piano; and Tony Sbarbaro, drums, were: SQUEEZE ME; THAT'S A PLENTY; SCHIRMER BLUES; and OLD FASHIONED LOVE.

The Keynote records: DIGA DIGA DO; TIN ROOF BLUES; JAZZ ME BLUES;

### MUSKRAT RAMBLE

The Asch records: James P. Johnson playing BOOGIE STRIDE and IMPRESSIONS (12 inches). Another James P. disc will be SNOWY MORNING BLUES. Allen Reuss and a four piece outfit have I NEVER KNEW, while Jess Stacy's records are: MILENBURG JOYS; 13TH STREET RAG; STACY BLUES; and NONNI.

## Capitol Cuts Jazz Records

Los Angeles—Capitol Records is entering, for the first time, the hot jazz field, with a series of discs turned out by an all-star band. Personnel of group, which waxed an unrevealed number of sides and titles, included Jimmy Noone, Jack Teagarden, Joe Sullivan, Zutty Singleton, Heinle Beau, Dave Matthews, Artie Shapiro, Dave Barbour, Billy May. Release date of records was not announced.



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Lily Ann Carol

(Down Beat invites a pretty band vocalist to act as guest conductor of this department each issue, and to select the most-played phonograph records in the coin machines of the nation, having at hand the current lists supplied by the major operators in clubs from coast to coast. This time it's Lily Ann Carol, featured vocalist with Louis Prima, currently on a theater tour in the middle west.)

Song	Artists	Label
1—People Will Say We're In Love	Bing Crosby	Decca
	Al Dexter	Okch
2—Pistol Packin' Mama	Bing Crosby— Andrews Sisters	Decca
3—Put Your Arms Around Me	Dick Haymes	Decca
	Dick Kuhn	Decca
4—Victory Polka	Bing Crosby— Andrews Sisters	Decca
5—Sunday, Monday or Always	Bing Crosby	Decca
	Frank Sinatra	Columbia
6—Oh What A Beautiful Mornin'	Bing Crosby	Decca
7—Paper Doll	Mills Bros.	Decca
8—Blue Rain	Glenn Miller	Victor
9—If You Please	Frank Sinatra	Columbia
	Bing Crosby	Decca
10—I'll Be Home For Christmas	Bing Crosby	Decca

### OTHER FAVORITES

Boogie Woogie	Tommy Dorsey	Victor
Don't Cry Baby	Erskine Hawkins	Bluebird
They're Either Too Young Or Too Old	Jimmy Dorsey	Decca
The Dreamer	Kay Armen	Decca
My Heart Tells Me	Glen Gray	Decca



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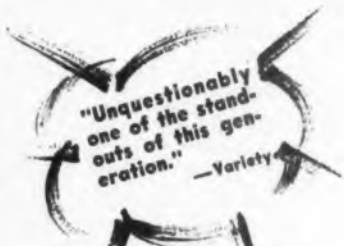
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### Chords and Discords

(Jumped from Page 10)  
from it. I hope you employ your pen for the cause of better treatment of bands in pics. I just saw Hazel Scott, Lena Horne and Red Skelton in *I Dood It*. What happened to Helen, Bob and J.D.?  
BILL MOSES.

### Get Wise, Bill!

Great Lakes, Ill.  
To the Editors:  
I guess Bill Nace can call me an iekie. I happen to be a strict

Goodman fan and always will be. Any person that can run BG down like that ought to start studying up on his music. I ask Bill to name a King of Swing and know what he's talking about.

Benny still stands and there ain't any memories involved. Mr. Nace better start thinking all over again and get wise to what real swing stands for.  
RICHARD LEONARD, S 2/C.

### Bally Comes On

To the Editors:  
I, for one, agree most emphatically with Bill Nace's letter. Where do true swing enthusiasts get the absurd idea that with the aggregation he has been beating around on bandstands these last few years. BG deserves to be called King of Swing? A lot of obnoxious squares must still be living in the glorious days of '36-'37 and it's almost time they snapped out of it!

I honestly wonder where swing, the wonderful stuff that BG, Krupa, Berigan, et al created and gave us, has gone. They say it is here greater than ever. I say it is not! Oh, of course, you



Hollywood—BRIGHT LIGHTS—Paul Whiteman will introduce Gracie Allen's new *Knuckle Knockturne*. Remember her *Concerto for Index Finger*? . . . Johnny Clark was 'discovered' on the Hedda Hopper CBS airing and will now do a series of songs for Tommy Peluso on the BLUE-net. . . . Helen Forrest, the blonde, will make three gees over the mere three hundred she snagged as a brunette. Must be a lot of Gentlemen. . . .

can find swing thriving in L. Hampton's and the Duke's great crews, but then did you ever hear of a Negro who didn't appreciate music well enough to justify it? What about our white bands, though? When are they going to unravel themselves from this commercialism which is tearing them down?

Here's hoping that with the immortal Gene batting away at snares for BG again, he'll influence Benny to play the kind of music that brought Goodman to such great fame and which he is now tossing about so carelessly. Then once more America can know and hear the true swing of 1936!  
LOLLIE MELCHIOR.

D'Artega band chicks slept on the floor of the Roosevelt Blossom Room during so-jurn out here.

Another marquee funny reads—*Holy Matrimony* with *Orchestra Wives*. Bet it is at that!

The Grable-James outfit just paid 90 gees for the ole Bert Lahr manse. . . . Kathryn Grayson rehearsing for PA tour which will land her at the NY Capitol Dec. 28. . . . Victory Committee Christmas tours have nabbed Dinah, Dick Powell, Capt. Raye and several bands. . . . Dixie (Madame Bing) Crosby in St. John's at Santa Monica for a look-over. . . . Louie Jordan dedicates his *Is You Or Is You Not My Baby?* tune to The Flynn.

*Cugat's Norwegian Elk Hound* obeys commands in five lingo. *Dango* name is 'Moro' if you want to write for a picture. . . . Our own Charlie Emge hysterical because Producer Sam Marx won't sell *WHO whine-and-barked-dubbed for 'Lassie'*. . . . Competition for 'Lassie' will be the two pups the Andrews sisters are training for flickers. . . . Mimi Forsythe looking too-too in coral crepe afternoon suit.

Washington officials have given Margo giving out with heavy palacer to Lieut. Chuck Phillips at the Tropics. . . . Really Bonnie Baker, we wish you would marry Lieut. Holly Morse and get it over with. . . . Rumor insists that Annie Sheridan and Steve Hannagan will marry. But why? When they live so far apart. . . . Dave Rose and Phyllis Dobson are getting down to facts, but Dave and Judy Garland are still somewhat wed.

Blue Barron's sis Clarisse (manager of his ork) is making eyes at Don Douglas. . . . This town's getting like that new tune 'No Love—No Nothin'.

Capt. Martha Raye a ribbon for 'Good Conduct'. . . . Herbie Kaye is comin' to town. . . . LOP sez in her column "Well, it's better to create conversation than to have no discussion". Bert Marx in a lighter vein quotes: "Yes, and halitosis is better than no breath at all."

ARC LIGHTS—Along the Wistful Blvd., there's talk the Wilde twins will do *The Dolly Sisters*. Script is too hot to wait until Alice Faye and Grable have their off-spring. . . . Dolores Moran might do the Marilyn Miller musical at Warners. Mary Martin, Joan Leslie and other gals have their tongues hanging out for the part, but then maybe the Warner brothers don't like gals with their tongues hanging out. . . .

Les Brown pre-recording on the Veronica Lake starrer *Bring On The Girls* at Para. . . . Blanche Ames (Ziggy Elman's wife) is one of the aquadames in Red Skelton's *Mr. Co-Ed* at Metro. . . . Fred Skinner, who has been singing and playing that good piano for 106 consecutive weeks at a local nitery, has just grabbed himself a good spot in Mono's *Hot Rhythm*. Dona Drake and Jerry Cooper will play romance and Tim and Irene will make with the comics in same pix. . . . MGM will make a musical star outta beautiful Lana Turner if she clicks in *Marriage Is A Private Affair* as a singer-dancer-pianist. There's a nice dub job for somebody, Emge.

LOVE LIGHTS—Betty Hut-ton and Leo Durocher (of the baseballs) holding still for lots of those candid-camera shots in a late spot. . . . Joan Stevens is convincing Tony Martin she's 'the kinda gal that married dear old Dad'. . . . Lina Romay and her new spouse Jack Adams celebrating at Mocambo with an after-wed bite. . . . Dennis Day who gets around, doing same with Christine Forsythe. . . . Every Tuesday Ginny Simms gets flowers remote-controlled through a forist from Pat McNearney, who's in the South Pacific. But, whadabout Sunday, Monday and etc?

Margo giving out with heavy palacer to Lieut. Chuck Phillips at the Tropics. . . . Really Bonnie Baker, we wish you would marry Lieut. Holly Morse and get it over with. . . . Rumor insists that Annie Sheridan and Steve Hannagan will marry. But why? When they live so far apart. . . . Dave Rose and Phyllis Dobson are getting down to facts, but Dave and Judy Garland are still somewhat wed.

Blue Barron's sis Clarisse (manager of his ork) is making eyes at Don Douglas. . . . This town's getting like that new tune 'No Love—No Nothin'.



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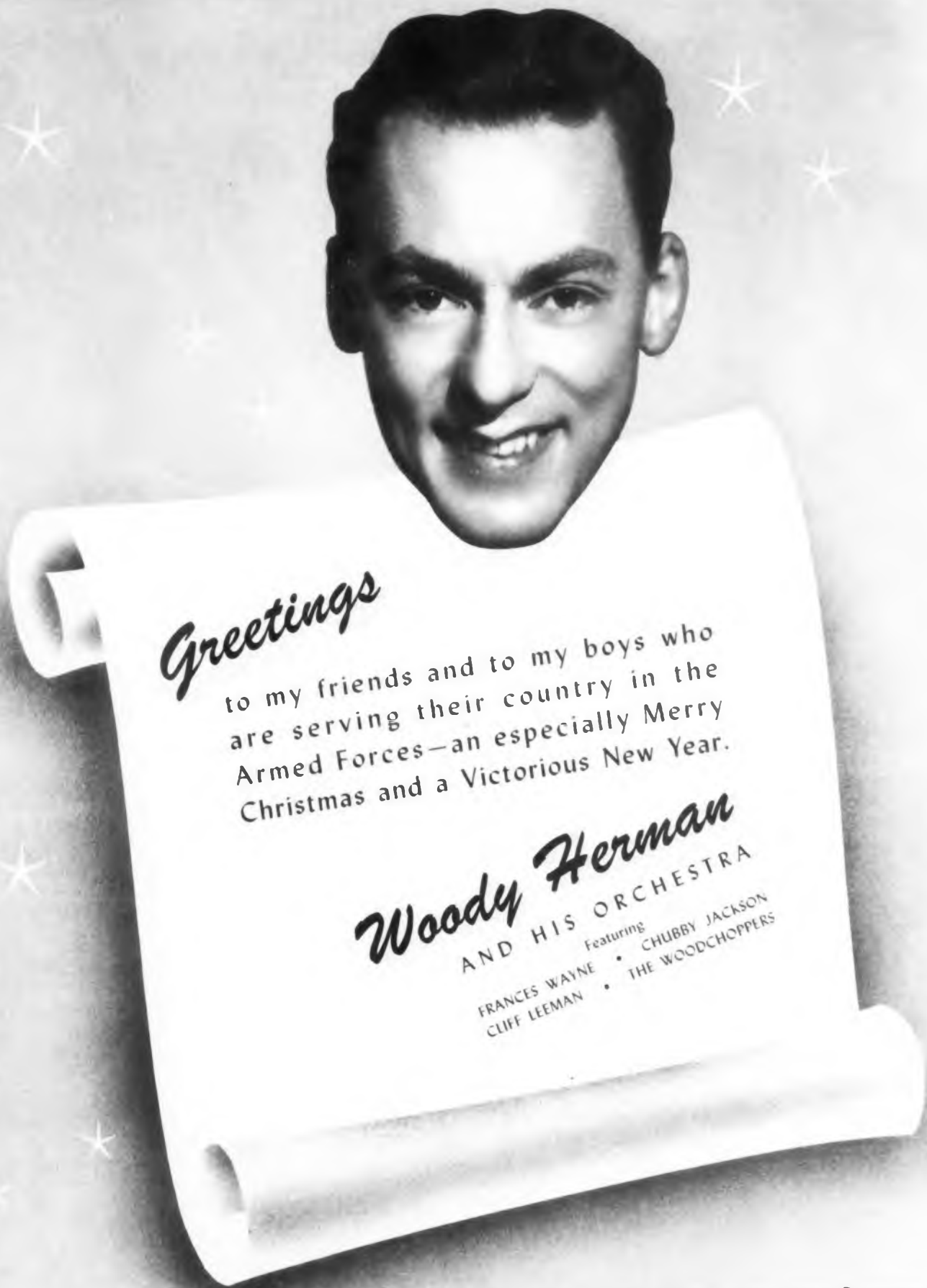
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# Hutchenrider Says Clary Kept Him From Becoming Problem Child As Youth

by AMY LEE

*It's About-Time-Department: Casa Loma's clarinetist, Clarence Hutchenrider, will be featured soloist in a new opus written especially for him by Paul Rickey and scored by Bill Challis. Composition is tentatively titled, Blues Rhapsody, and is expected to be a sensation for theaters.*

He was a little runt, he said, when he used to sing top tenor in the Hutchenrider trio, made up of himself, Clarence, and his brothers, Herman and Armstead. It was hometown kid stuff—Saturday night appearances at Waco's local theaters, and other such serenading.

This blue-eyed Texan, Clarence Hutchenrider, has kept that down home feeling in his clarinet playing, for twelve years now a bright spot in the Casa Loma band. From the time he first



Clarence Hutchenrider

took up clarinet in 1923, he has lived music—and that, too, is plain in his playing.

### Reformed by Music

Before he took up clarinet, he said, he had a tendency to be a bad kid. No one, except perhaps his maiden aunts who played piano and organ, suspected his early rides around the Hutchenrider back yard in a tub tied to a cow's tail, and his 4 to 7 a. m. milk wagon rides around town would someday lead to rides on clarinet.

From their own music-influenced standpoints, the aunts surveyed the "little runt's" prospects and prescribed music. The Scoutmaster of Waco, who

also had the high school band, was Hutch's first teacher. Lessons lasted three months before Hutch broke under the monotony of scales. He nevertheless still went along with his teacher to visit the Waco Orphanage band and help him teach.

### His Style His Own

Having a feeling for clarinet and a definite talent for knowing how to play it, his drift to jazz was natural. His next teacher became the Original Dixieland Jazz Band records, which he tried to copy. Hutch has never been able to copy successfully. Appreciating all good clarinet men, he has always played what he himself felt without imitating. It's playing that is a happy thing.

His third teacher was Experience that took him all over Texas, in bands of various sizes—with the clarinetist Pop Neel, with Jack Gardner at the Adolphus Hotel, Dallas, with starvation and an 8-piece outfit, thence, to the Bohemian Club, Nueva Laredo, Mexico, and to the Washington and Youres Hotels, Shreveport, La., for a year with the Louisiana Ramblers. In '28 with Larry Duncan he played one of those 4-shows-a-night jobs at the Frolics Club, Miami, winding up with no pay. Another stint at the Adolphus in Dallas prefaced a tie-up with MCA, which sent the band under any number of names throughout Illinois and surrounding territory.

### Can't Forget Memphis

Hutchenrider then welcomed the chance to go with Ross Gorman. The fourteen months he spent with Gorman he considers among the best of his life. His memory of the night Whiteman came in to hear the band at the Peabody Hotel, Memphis, sticks on two episodes, both blood pressure raisers: one, the band's elaborate attempt to impress Whiteman with one of its symphonic numbers and Hutchenrider with the wrong symphony score in front of him! two, his meeting Bix and being able to loan Bix his victrola to hear some new records just pressed. From '29 to '31, Hutch covered

# Jessel Wants BG, JD for Pic

Hollywood—George Jessel, who makes his debut as a producer on the 20th-Fox lot at the helm of an opus tentatively titled *Kitten on the Keys*, is dickering for the services of Benny Goodman and Jimmy Dorsey for featured musical assignments. Definitely set in the cast are Perry Como and Dick Haymes.

Title of the flicker, taken from the popular Zez Confrey piano solo of 20 years ago, has no special significance from a musical standpoint. Chances are it will be dropped before the picture, entire set-up of which is in a highly nebulous state, is released.

Cleveland, Buffalo, and vicinity, part of the time with Tommy Tucker, and in Archie Rosate's place with Paul Jacobs' band, and in Artie Shaw's place with Austin Wylie.

In the fall of '31 he took his own place with Casa Loma.

### Name Too Long?

If during the twelve years, from Casa Loma's *Black Jazz-White Jazz* phase through *No-Name Jive* up to the present Hall-less, Hunt-less days, he sometimes thought about being with other bands that had more beat, or lost some of his ambition, he never lost his love for his clarinet. And since his recent illness, his ambition has taken a new spurt which means just one thing: better and better playing.

Of course he's thought, too, about having his own band, but wonders how Clarence Hutchenrider would look in lights.

Music, he said, saved him from his bad kid tendencies. No knowing what those might have been, but it's a little tough to imagine anyone who plays clarinet with the sincerity, spontaneity, and infectiousness of Hutch ever being very far from what he is—a swell guy with fine ideas and a clarinet that says so.

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# Only One Voice Double Used In 'Lucky' Picture

Olivia Could Not "Scat," but Bette Let's 'Em Have It

by CHARLES EMGE

Hollywood—We now have it from a completely reliable source at Warner Brothers' studio that, with one obvious exception, the only voice double used in *Thank*



**BILL GRASSICK**  
and his ORCHESTRA  
CURRENTLY  
WARDMAN PARK HOTEL  
WASHINGTON, D. C.

*Your Lucky Stars* was used for Olivia De Havilland in the jitterbug trio number with Ida Lupino and George Tobias.

The obvious exception was the short sequence near the end of the picture in which Errol Flynn appears to sing in a high tenor voice easily recognizable as the voice of someone else. Those who have seen the picture have noted that the doubling was intentionally given away by Flynn, who stops "singing" (while the voice continues) and tosses in a gag, saying "I wish I could sing like that!"

Flynn did his own singing in the comedy song number in which he is featured.

### Too Tough for Olivia

The voice double for Olivia De Havilland—Lynn Martin—was called in after studio coaches had spent weeks unsuccessfully trying to teach the actress her vocal part in the trio, a fairly tricky arrangement burlesquing the "scat singing" style.

Olivia's voice was satisfactory, we learned, but she didn't have the sense of rhythm and musical

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timing one needs to do vocal work of that kind.

Bette Davis requested a voice double for her number (*They're Either Too Young or Too Old*). The studio talked her out of it. The policy makers decided that her public would accept her as a bad singer (and is she bad!) whereas it would be damaging to the prestige of a star as important as Davis to fake a vocal reputation for her.

Our information on *Thank Your Lucky Stars* came to us from an important Warner Brothers department head. His name can not be used because he was acting contrary to studio policy, under which no information on pictures is to be given out except by studio publicity departments, which confine themselves to cooking up tripe for moronic readers of movie fan magazines and to passing out "news" to the subservient, subsidized motion picture "trade press", as it is called.

### Churchill-Burrell Case

We took advantage of the opportunity to inquire about the strange case of vocal mixing in *This is the Army* in which Jimmy Burrell "sang" *I'm Getting Tired So I Can Sleep* with the voice of Stuart Churchill. We were told:

"That was just one of those things. We shot the number with

## Mrs. Green Now



Hollywood—Bunny Waters, former model and screen actress, became the bride of Johnny Green, band leader, here on November 20. It was Bunny's first marriage, Johnny's third.

—Acme Photo.

## 'Jam Session' Thrown Back In Production

Hollywood—*Jam Session*, a film musical featuring six nationally known bands, which was started by Columbia six months ago and dropped temporarily, is back in production again.

The six dance orks to be used in the picture are those of Teddy Powell, Jan Garber, Glen Gray, Charlie Barnet, Louis Armstrong and Alvino Rey. Their portions of the picture were completed months ago. All did numbers of standard nature except Powell who did a ditty popular at that time, *Murder, He Says*. Studio says that even though song is now dead they will keep the Powell sequence in the picture because it's top notch musical entertainment.

Other musical spots in the picture are held by the *Pied Pipers*, who will be heard in *It Started All Over Again*, and Nan Wynn, doing *Brazil*. Ann Miller draws top feature billing.

## Jack Teagarden Settles on Coast

Los Angeles—The long list of prominent musicians who have moved to the coast during the last year with the idea of making their permanent headquarters here received another distinguished name as Jack Teagarden and some of the former members of his recently dissolved band arrived here to set up their domiciles.

Teagarden is living in Long Beach at present. He is doing one-nighters with a pick-up band containing top-rank freelance musicians (Joe Sullivan et al). He has to undergo a surgical operation in the near future and does not plan to take any steady jobs until the operation is over and he is completely recovered.

## Ex-James Arranger Draws MG Music Pact

Hollywood—Calvin Jackson, former staff arranger to Harry James, has been handed pact at MGM as assistant music director and arranger. Jackson is working at present as assistant to MGM Conductor Georgie Stoll. His first picture assignment was on *Two Sisters and a Sailor*, which features his former boss, Harry James.

## Holiday Greetings

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BOYS OF MELODY

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### No Stuff

New York—Yvette, a canary who survived the Lisbon clipper crash, is introducing a song she brought back from London: *I'm Going to Get Lit Up When the Lights Go Up in London*. Ditty might also have been appropriate for the lifting of the Broadway dimout except for one thing—the liquor shortage!

### Season's Greetings

—To All Service Men—  
We Do Back the Attack

**Geo. Al. Lang**  
Rhythm Kings Orchestra

515 Harrison Ave.,  
Boston (18) Mass.



## Season's Greetings

# JAN GARBER

★ and his  
NEW SWING BAND

### HIT RECORDS

New Recordings

Shoo Shoo Baby  
No Love No Nothing

My Heart Tells Me  
Never Too Young or Too Old

★ Week of Dec. 17

PALACE  
THEATRE

Cleveland, Ohio

★ Personal Manager: Arthur Michaud

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**LEEDY MANUFACTURING COMPANY**  
Elkhart, Indiana

# Just Wishing You



## An Old-Fashioned Christmas

### Six Bands On Coast Record Army V-Discs

Los Angeles—Harry James, Kay Kyser, Freddy Martin, Les Brown, Frankie Masters and Spike Jones, all of whom have been absent from the recording studios of their respective companies since the Petrillo discs ban went into effect over a year ago, turned out a batch of "V-Discs" here recently under the supervision of Captain Robert Vincent and Pvt. Morty Palitz of the war department's special services branch.

The records, which are to be

### Parallel

New York—Maybe it's a coincidence, but the new tune *Shoo, Shoo, Baby* bears a remarkable resemblance to a tune written by Henry Nemo a couple of years ago called *My Now!* The Nemo's tune is recorded on Okeh (number 6626) by Count Basie. Oddly enough, jazzsters with a long memory can remember hearing another tune based on the same riff many years ago at the old Nick's in Greenwich Village.

distributed free of charge to army and navy centers in the U.S. overseas, were made at the Columbia Record studios here and at NBC. The manufacture of the "V-Discs" has been little publicized. It has been going on for some three or four months.

It is recalled that when Petrillo imposed his ban on recording by AFMusicians (an agreement has been made by Decca and Capitol) he stated that he would permit musicians to make records for the armed forces.

### Jazz Stars Wax for Signature



New York—Here are five of the group of six all-stars which cut several sides recently for the Signature label. Yank Lawson, trumpet, was leader of the record session, with Bobby Haggart on bass; Brad Gowans, trombone; PeeWee Russell, clarinet; Tony Sbarbaro, drum, and Eddie Condon (who stepped out for a coke), guitar. —Warren Rothschild Photo.

### Butterfield Builds Band

New York—Billy Butterfield, trumpeter now playing studio jobs here, is in the market for a big band. Plans at press time were indefinite but the former Artie Shaw-Bob Crosby lead trumpeter was shopping around for men to fit into the fifteen-piece band that he hopes to organize.

Meanwhile, Butterfield (whose current Capitol disc release *My Ideal* is a must on your Christmas shopping list) is set to record some more sides on the Capitol label. Tunes to be waxed aren't set yet but they'll be new, rather than standard tunes.

### Woody or Uncle To Nab Webster

New York—If tenor-sax Ben Webster isn't inducted there's a strong possibility that the former Duke Ellington key saxist will take over a chair in the Woody Herman reed section. Although no definite plans have been made, because of Webster's 1-A status, the fact that the tenor-man recently cut several Decca record sides with the Herd indicates that there's a good chance of the deal working out.

Webster is working currently with a small combination at the Three Deuces, 52nd St. spot here, having taken on the job shortly after leaving Ellington. The Herman band, after finishing its current engagement at the Paramount theater, will leave for Hollywood to shoot *Sensations of 44*.

Webster takes tenor solos on the last five of the Woody Herman Decca recordings listed below:

- THE MUSIC STOPPED—Frances Wayne vocal
- I COULDN'T SLEEP A WINK LAST NIGHT—Frances Wayne vocal
- WHO DAT UP DERE—Woody Herman vocal
- DO NOTHIN' TILL YOU HEAR FROM ME—Woody Herman vocal
- BY THE RIVER OF THE ROSES—Woody Herman vocal
- BASIE'S BASEMENT—instrumental

### Exclusive Photos! BANDS IN ACTION!

Action pictures of all name leaders, musicians, vocalists. Exclusive candid! Glossy, 8 x 10. Unobtainable elsewhere. Guaranteed to please or money refunded.

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Wishing Down Beat The Best of Greetings

### Raymond Scott Almost Misses

New York—Difficulty in arranging for his regular sustaining CBS broadcasts almost blocked Raymond Scott's opening at the Capitol theater on December 2. Finally set for him to use the old Roxy studio

### Oberstein Tabs Lyman, Garber

New York—Eli Oberstein's Classic Record Company (famous for its alleged "bootleg" discs during the record ban) has followed up its initial recording dates with some smart contracting for future Hit waxings.

Jan Garber discs to be released on the Hit label:

- THEY'RE EITHER TOO YOUNG OR TOO OLD—SHOO, SHOO, BABY—vocal by Liz Tilton
- MY HEART TELLS ME—vocal by Liz Tilton
- MY HEART TELLS ME—vocal by Bob Davis
- NO LOVE, NO NOTHING—vocal by Liz Tilton

### SEASON'S GREETINGS

From Bill Chowning AND THE BOYS CHIC - JOHN - JOE

Currently at Jubilee Village, Jefferson City, Mo. Jack Randazzo—Mgt. KWOS 5 Times Weekly

Season's Greetings

RAYMOND SCOTT AND HIS ORCHESTRA

CBS NETWORK



CURRENTLY DOUBLING CAPITOL THEATRE NEW YORK

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### ORCHESTRA

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HAROLD F. OXLEY  
17 EAST 49th ST., NEW YORK

### Dick Todd On Basin Street

New York—Dick Todd is the new singing emcee on the *Basin Street* show heard over the Blue Network every Sunday from 9:15 to 9:45 p.m. (EWT). Necessity for a replacement arose when Jimmy Blair was inducted. Todd, before coming up for the *Basin Street* show (music and whimsy) had planned an overseas jaunt.

### Station Split To Create Job

Los Angeles—FCC order calling for "divorce" of L.A.'s big dual radio station, KFI-KECA, will create new radio staff ork spot for somebody here in all probability. KFI-KECA now maintains a good sized staff ork under Claude Sweeten.

### Season's Greetings!



from  
**JAYNE WALTON**  
featured with  
The Champagne Music  
of Lawrence Welk

### Evergreen

New York—A long time ago, McKinney's Cotton Picker's recorded a tune called *Gee, Ain't I Good To You*. In the band at the time were men like Don Redman, Benny Carter, Coleman Hawkins, Joe Smith and Sidney De Paris. Later, Redman dished the same tune under his own name for Victor. Now word comes through that the King Cole Trio (famous for their current *All For You* Capitol platter) are cutting the song on the Capitol label.

If stations continue to function as outlets for network shows following the split, AFM policy on radio stations will compel both stations to maintain staff orks. FCC order gave Earl C. Anthony until May 31, 1944, to dispose of one of the stations.

### Goodman Film No Biography

Hollywood—Benny Goodman is scheduled to report to 20th Century-Fox lot early in January for his second picture deal at the Westwood studio. Picture, tentatively titled *Moment for Music*,

Morton Gould's  
**PAVANNE**  
MILLS MUSIC, INC.

### Joan's Personal Hit Parade



New York—Joan Edwards, star of *Your Hit Parade* on CBS, presents her personal hit parade here, namely Judith Ann, who was born on October 29. Mama retired while waiting for the stork, is back with her radio audience now.

has been erroneously reported to be a filmography of Goodman's life. Actually there will be very little resemblance, if any.

SEASON'S GREETINGS  
from  
**O'Brien and Evans Duo**  
Electric Organ and Guitar, with Vocals  
By Mary O'Brien  
Present 5th Return Engagement  
FIVE O'CLOCK CLUB  
MANITOWOC, WIS.

### Perry Como Begins Tour

New York—Perry Como began a theater tour on December 9 at the Adams theater in Newark. The singer will work west to Hollywood, where he is scheduled for a picture in January.

### Avola Scoring For New Band

Los Angeles—Frankie Carle, who is vacationing at his North Hollywood home and writing some new piano solos while his New York associates line up his new band, announces that his chief arranger will be Al Avola, who turned out many successful scores for Artie Shaw and other top band fronts.

### Hildegard and Barry In Swap

New York—Guest appearance swap was arranged between Barry Wood and Hildegard, following Barry's quick pinch-hit for the ailing thrush on her *Beat the Band* show over NBC. Barry rushed in on short notice and Hildegard then promised to give him a hand with his *Milton Dollar Band* session when she's feeling chipper.

### Gene On Air



New York—Gene Krupa's first radio appearance since he rejoined Benny Goodman was his recent interview with Fred Robbins on station WHN here. Gene said he hopes to reorganize his own band after the war.

**WALTER "FOOTS" THOMAS**  
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## Season's Greetings



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*Season's  
Greetings—  
Count Basie*

AND HIS ORCHESTRA  
*featuring*

JAMES RUSHING • EARLE WARREN  
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Personal Management: MILTON EBBINS

# BG, TD Walking Away With the 1943 Band Poll

### Goodman and Dorsey Leading Opponents At Half-Way Mark

With approximately one-half of the estimated total votes tabulated in the current annual *Down Beat* band poll, Benny Goodman was leading last year's king, Duke Ellington, by about 1,000 ballots in the swing band division, while Tommy Dorsey, himself the 1942 winner, was about 700 votes ahead of Charlie Spivak in the sweet band section.

Glenn Miller, now an air force captain, was crowding Spivak in the latter group, while Charlie Barnet was only a couple of hundred votes behind Ellington among the swingers.

These totals were cast about the first of December, with huge stacks of ballots still not tabulated.

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ed, and a steady stream of additional votes, which was expected to continue until this issue reaches the stands on December 15, pouring in by every mail. Polls close at midnight, of course, on the above mentioned date.

Roy Eldridge was leading the small combos by a comfortable margin, while Spike Jones showed every indication of again wearing the King of Corn crown. BG, in addition to his strength in the swing band section, was leading last year's winner, Harry James, as favorite soloist. Old favorites and past winners reigned in the contest for chairs in the all-star swing band.

Amongst the singers, Bing Crosby held a small lead over the vocal sensation of 1943, Frank Sinatra, while Peggy Lee forged slightly ahead of the 1942 queen, Helen Forrest, in the girl chirp department, with Jo Stafford coming up.

Following is the incomplete summary of standings, with at least half of the total vote still to be counted. Winners will be announced in the January 1 issue.

### Swing Bands

1—Benny Goodman	2425
2—Duke Ellington	1469
3—Charlie Barnet	1238
4—Woody Herman	788
5—Harry James	780
6—Count Basie	736
7—Lionel Hampton	719
8—Tommy Dorsey	571
9—Glenn Miller	418
10—Les Brown	373
11—Stan Kenyon	276
12—Jimmy Dorsey	193
13—Jimmie Lunceford	117
14—Hal McIntyre	86
15—Artie Shaw	67
16—Bobby Sherwood	65

(none under 60 listed)

Morton Gould's  
**PAVANNE**  
MILLS MUSIC, INC.

### Sweet Bands

1—Tommy Dorsey	2128
2—Charlie Spivak	1463
3—Glenn Miller	1387
4—Harry James	928
5—Duke Ellington	628
6—Jimmy Dorsey	428
7—Benny Goodman	384
8—Les Brown	377
9—Woody Herman	171
10—Freddy Martin	142
11—Sammy Kaye	140
12—Shep Fields	135
13—Teddy Powell	107
14—Hal McIntyre	104
15—Vaughn Monroe	103
16—Gay Lombardo	97
17—Kay Kyser	89
18—Johnny Long	78
19—Charlie Barnet	73
20—Glen Gray	68
21—Artie Shaw	64

(none under 40 listed)

### Small Combos

1—Roy Eldridge	997
2—John Kirby	795
3—Teddy Wilson	785
4—King Cole Trio	260
5—Red Norvo	216
6—Red Allen	214
7—Three Kings	173
8—Louis Jordan	168
9—Ben Webster	125
10—Pete Brown	55
11—Art Tatum	51
12—Saunders King	46

(none under 40 listed)

### King of Corn

1—Spike Jones	1985
2—Harry James	1558
3—Sammy Kaye	247
4—Kay Kyser	156
5—Al Dexter	95
6—Tommy Dorsey	84

(none under 60 listed)

### Favorite Soloists

1—Benny Goodman	848
2—Harry James	586
3—Tommy Dorsey	308
4—Charlie Barnet	229
5—Lionel Hampton	197
6—Tex Beneke	194
7—Charlie Spivak	125
8—Artie Shaw	119
9—Count Basie	117
10—Coleman Hawkins	117
11—Johnny Hodges	114
12—Louis Armstrong	76
13—Jimmy Dorsey	73
14—Woody Herman	70
15—Roy Eldridge	68
16—Gene Krupa	67
17—Ben Webster	65
18—Buddy Rich	60

(none under 60 listed)

### Trumpets

1—Ziggy Elman	2292
2—Bobby Hackett	583

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4—Billy Butterfield	393
5—Dick Meigs	116
6—Yank Lawson	105
7—Al Killian	101
8—Buck Clayton	92
9—Lee Castle	74
10—Randy Brooks	65
11—Max Kaminsky	61
12—Cappy Lewis	60
13—Chuck Peterson	41

(none under 40 listed)

### Trombones

1—J. C. Higginbotham	1829
2—Lou McGarrity	760
3—Jack Jenney	593
4—Neal Reid	321
5—Tommy Pederson	303
6—Trumaine Young	139
7—Floyd O'Brien	109
8—Lawrence Brown	104
9—Warren Covington	96
10—Miff Mose	83
11—Bill Harris	84
12—George Brant	63
13—Paul Tamm	57
14—Jerry Burns	43
15—Dick Noel	42
16—Joe Nanton	40

(none under 40 listed)

### Alto Sax

1—Johnny Hodges	2729
2—Toots Mondello	615
3—Johnny Bothwell	412
4—Chit Nealey	275
5—Billie Freeman	215
6—Les Robinson	228
7—Byrnie Schertzer	219
8—Tab Smith	106
9—Ernie Caceres	41
10—Don Stovall	40

(none under 40 listed)

### Tenor Sax

1—Vido Manno	1203
2—Tex Beneke	1092
3—Curly Cokeran	445
4—Lester Young	441
5—Don Lodice	398
6—Al Klink	134
7—Bud Freeman	115
8—Charlie Ventura	109
9—Babe Rasin	101
10—Jan Walton	78
11—Herbie Haymer	67
12—Arnett Cobb	45

(none under 40 listed)

### Clarinet

1—Pec Wee Russell	1376
2—Irving Fussell	1007
3—Buddy de Franco	554
4—Johnny Mince	417
5—Heinie Beans	321
6—Easter Bailey	320
7—Ernie Caceres	97
8—Hank D'Amico	57
9—Matty Matlock	49

(none under 40 listed)

### Piano

1—Jess Stacy	3037
2—Frankie Carle	653
3—Mel Powell	475
4—Joe Bushkin	244
5—Mitt Rankin	229
6—Johnny Guarnieri	203
7—Dedo Marmaroza	134
8—Chummy MacGregor	81
9—Joe Sullivan	52
10—Al Lerner	45

(none under 40 listed)

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### Drums

1—Gene Krupa	2219
2—Buddy Rich	1039
3—Jo Jones	320
4—Maurice Purtill	280
5—Dave Tough	233
6—Sonny Greer	167
7—Cory Cole	146
8—Ray Bonadeo	132
9—Sid Catlett	88
10—Ray McKinley	85
11—Mickey Bertram	81
12—George Wettling	57
13—J. C. Heard	53

(none under 40 listed)

### Bass

1—Bobby Haggart	1690
2—Artie Bernstein	1207
3—Sid Weiss	308
4—Tringger Albert	306
5—Doc Goldberg	276
6—Walter Page	200
7—Chubby Jackson	156
8—Walt Yoder	93
9—Oscar Pettiford	73
10—Eddie Mitchell	67
11—Junior Raglin	47
12—Jimmy Middleton	46
13—Slam Stewart	40

(none under 40 listed)

### Guitar

1—Eddie Condon	1364
2—Allan Reuss	704
3—Bobby Hackett	677
4—Ry White	452
5—Teddy Walters	328
6—Nappy Lamare	316
7—Freddie Greene	251
8—Turk Van Lake	125
9—Oscar Moore	103
10—Teddy Bunn	47
11—Django Rheinhardt	43
12—Tommy Kay	42

(none under 40 listed)

### Arrangers

1—By Oliver	3385
2—Billy Strayhorn	614
3—Jerry Gray	504
4—Eddie Sauter	359
5—Will Hudson	145
6—Bill Finnegan	102
7—Axel Stordahl	71
8—Dave Matthews	51
9—George Siravo	47
10—Jack Matthijs	46
11—Sonny Burke	42
12—Jack Mason	41

(none under 40 listed)

### Male Singers

1—Bing Crosby	1637
2—Frank Sinatra	1554
3—Bob Eberly	525
4—Dick Haymes	323
5—Ray Eberle	245
6—Billy Eckstain	102
7—Buddy Moreno	70
8—Perry Como	69
9—Jimmy Rushing	67
10—Teddy Walters	66
11—Jack Leonard	63
12—Gene Williams	54
13—Harry Cool	49
14—Skip Nelson	46

(none under 40 listed)

### Girl Singers

1—Peggy Lee	1185
2—Helen Forrest	1174
3—Jo Stafford	813
4—Anita O'Day	549
5—Billie Holiday	501
6—Helen O'Connell	388
7—Kitty Kallen	199
8—Dinah Shore	178
9—Lena Horne	144
10—Irene Day	123
11—Marion Hutton	106
12—Ella Mae Morse	84
13—Mildred Bailey	78
14—Martha Tilton	71
15—Ella Fitzgerald	45
16—Nan Wynn	45
17—Betty Bonney	44

(none under 40 listed)

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**JOHNNIE LANDRE AND HIS ORCHESTRA**

Currently at  
**SCOTTIE'S TAVERN**  
Southern Pines, N. C.

Personal Management Jimmie Lane

**DANNY O'NEIL**

AND

**CAESAR PETRILLO**

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Holiday GREETINGS

—from—

**Wally ANDERSON AND HIS BAND**

—COMPOSER PIANIST—  
"Eighteen Seventy Five"  
"I'll Be Waiting"

**40** WEEKS — WEEKS **40**  
OLYMPIC HOTEL — SEATTLE

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# ALONG MELODY ROW

**Over There**, the late George M. Cohan's World War I song, has been selling like hot cakes. Feist reports more than 50,000 copies of the tune have been sold in the past year. New disc versions made by Fred Waring, Dick Powell and Bob Crosby will be issued on Decca in the near future.

Music Publishers Holding Corp. have published its first group of small-combo orchestrations known as the Orkate Series, arranged by Jimmy Dale, Elmer Schoebel and William Teague. Tunes are from the Remick catalog and include *Avalon*, *Chinatown My Chinatown*, *In The Shade Of The Old Apple Tree*, *Madelon*, *My Buddy*, *Oh You Beautiful Doll*, *Put On Your Old Grey Bonnet*, *Smiles*, *Sweet*

*Georgia Brown* and *Till We Meet Again*.

T-C Music is now located in the RKO Building and working on *G.I. Jive*, written and recorded by Johnny Mercer on Capitol. Firm is also working on a Don Redman tune, titled *Gee, Ain't I Good To You*. Leeds Music is publishing *Down Beat's 88 Keys To Fame*, featuring piano solos by thirty outstanding pianists, with everything from boogie to swing. Also publishing an arrangement of a new version of *Jingle Bells* as recorded by the Andrews Sisters and Bing Crosby on Decca. Mutual Music's tune *We've Just Begun to Fight*, written by Henry Tobias and Don Reid, has been selected as number one tune by the American Theater

Wing Music War Committee. Lincoln Music has *Little Did I Know*, by Abner Silver and Charlie and Nick Kenny. Number two on their list is *Oh, Oh, Oh, Suste*, written by Abner Silver, Nick Kenny and Jay Milton.

Famous Music has the Lady In The Dark score, written by Johnny Burke and Jimmy Van Heusen. Tune is *Suddenly It's Spring*, introduced by Paul Whiteman on his Hall of Fame show.

Paramount Music has the score from *Riding High*, which opens at the Paramount theater in New York soon. Tunes are *You're The Rainbow* and *Whistling In The Light*, the last Robin and Rainger score. Also in the Paramount books is the score from Bing Crosby's newest flicker, *Going My Way*, by Johnny Burke and Jimmy Van Heusen. Tunes include *Going My Way*, *The Day After Forever* and *Would You Like To Swing On A Star*. Paramount may split these tunes with Famous.

Triangle Music will start pushing the tunes from *The Gang's All Here* when the pic opens at the Roxy theater, New York, about the middle of this month. Tunes are *No Love, No Nothin'*, *Journey To A Star*, *Paducah*, etc. Crawford Music is working on *A Lovely Way To Spend An Evening* by Harold Adamson and Jimmy McHugh, from the RKO picture *Higher and Higher*, starring Frank Sinatra.

Southern Music's newest tunes are *These Empty Arms of Mine*, written by Abe Lyman, Berkeley Graham and Carley Mills. Also *Cleanin' My Rifle (Dreamin' of You)* by Allie Wrubel.

Edwin H. Morris Co. has bought *I'll Be Around* from Regent Music. Tune was written by Alec Wilder and has been recorded by the Mills Bros.

Melrose Music is working on *Sunkissed Days* and *Moonkissed Nights*, written by Milton Berle, Al Hoffman and Jerry Livingston... Gunther Music is working

on *What's the Catch?*, by Higinio Ovalle, Milton Leeds and Charles Gunther... Remick Music's newest is *Just Dreaming*, by Al Dubin and Cliff Friend...

Regent Music is publishing a clarinet solo book on Benny Rides Again, written by Eddie Sauter... Forster Music has a new rhythm tune titled *I've Burned My Bridges Behind Me*, written by Isham Jones and Gene Willadsen... Leader Music has moved from 1697 Broadway to the Brill Building.

Irvin Niles, formerly with Leeds Music, is now plugging for T. B. Harms... Dave Bernie heads out to the coast for the Santly-Joy firm.

## Along Chicago's Melody Row

by Chick Kerdale

The Blue Network is looking for space and is expected to move away from NBC before the first of the year... Milt Stavin of Marks has done a good job with his protegee, Harry Cool, who has picture, stage and radio contracts on ice... Max Lutz of Melrose tells Del Courtney, *I'll Be Home for Christmas*.

Joe Whalen of Warock is beaming because Jimmy Dorsey waxed *That Wonderful Worrisome Feeling*, with a release set for January... Caesar Petrillo of CBS and Joe Burns of Harms get together on *Can't You Do a Friend a Favor?*... Phil Miller of Robbins is legging around with *The Music Stops* from the Sinatra pic.

Jo Ann Ryan visits her old boss Gay Claridge at the Edgewater Beach... Kay Armen is slated for a national radio build-up from New York... *Don't Cry Baby*, says Solly Wagner of Advanced to Marion Mann... Sales of *My First Love* have Jack Perry of Dorsey Brothers smiling.

Ralph Martire of NBC fell into that soot khaki... Al Bellen of Remick tells all the plugs *How*

## Martin Quits One Airshow, Gets Another

Los Angeles—Freddy Martin ork was scheduled to take over the music spot on the Jack Carson-Campbell soup air show starting Dec. 15, replacing the radio combo headed by Charlie Dant.

Meantime, it appeared that the Wednesday evening Fitch Band Wagon show, on which Martin and his band had been appearing, would be discontinued. Sponsors wanted to shift the show's origin from Hollywood to New York because they had run out of prominent songwriters to feature on the show and felt they could line up better names in New York. However, members of Martin's ork who have set up permanent residences here balked on the jump and Martin himself was unwilling to attempt to replace them. Issue was settled as far as the band was concerned when they were lined up for their new radio spot.

Fitch concern has another show on Sunday and will probably spend money saved by scratching the Wednesday show on this period, hoping to build its audience by using higher priced talent.

*Sweet You Are*... While Marvin Lee's story for M. M. Cole is *Let's Pretend We're Friends Again*... Al Friedman of Leeds is riding high with *Shoo Shoo Baby*... Jonie Taps sent George Pincus of Shapiro a kay-note one entitled *I Wish That I Could Hide Inside This Letter*.

Jack Archer of Mills spiels to Nancy Martin about the revival of *I Can't Give You Anything But Love*... Tommy Tempestra has a new one for Barton called *Close To You*... Benny Miller of Santly-Joy beefs *I've Had This Feeling Before*... *When They Ask For You* is the current interest of Freddy Kramer of Berlin... Sam Myrow will be in service soon.

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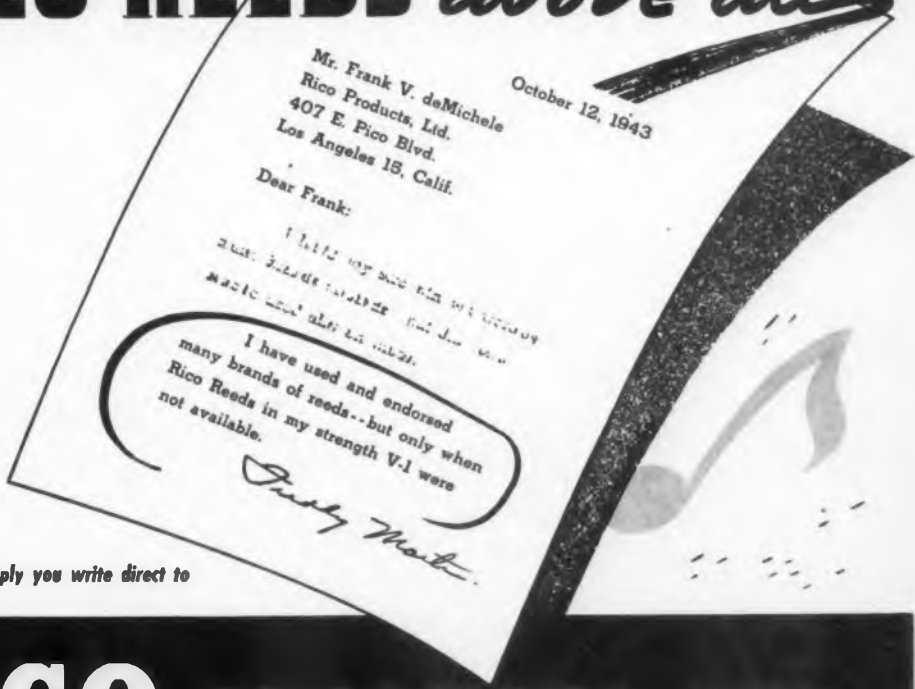
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A COLUMN FOR RECORD COLLECTORS.....

# THE HOT BOX

By GEORGE HOEFER, Jr.

To the jazzologist of the last decade early New Orleans ragtime holds a legendary fascination. The older Crescent City musicians tell rollicking stories of parades and funerals embellished with "stomp music," of Storyville with the piano "Professors," of Buddy Bolden's mighty horn, and of "Bunk" who taught Louis Armstrong to play horn. From such reverie has evolved the New Orleans tradition; a musical tradition that pre-dates the reproduction of jazz on records.

Naturally, anticipation ran high when it was announced that Willie Johnson in person was coming out of the past to revive some of the early tunes and of most importance his own trumpet playing. Here were two vital contributions to the tradition to be recreated some thirty odd years later.

We are all by now familiar with the recordings issued on the Jazz Man label by Bunk Johnson's Superior Band made

in June, 1942. As announced in the *Hot Box* July 15, 1943, Eugene Williams of Jazz Information who collaborated on the Jazz Man date, returned to New Orleans a few weeks later and waxed ten more tunes in a radio studio with Bunk. These sides have now been released.

The personnel as follows: Bunk Johnson's Jazz Band—Willie "Bunk" Johnson, trumpet; Albert Warner, trombone; George Lewis, clarinet; Walter Decou, piano; Lawrence Marrero, banjo; Chester Zardis, bass; Edgar Moseley, drums. (Note: This band is the same as the Superior Band with the exception of Warner who replaced Jim Robinson, Zardis who took Austin Young's place and Moseley in place of Ernest Rogers.) Eight sides were issued in October, 1943, by Commodore Record Co., Inc. 415 Lexington Ave., New York City.

J. I. No. 11 *The Thriller Rag & When I Leave The World Behind*—The former is a lesser known piano rag composed by May Aufderheide. Bunk's smooth playing of the plaintive melody and the percussive use of the trombone are the outstanding features of this rag rendition. It is hard to present a good jazz ensemble from a piano rag, however this side is of considerable importance for the melody and the depiction of a style. The latter side, a rather banal Irving Berlin melody is not transformed

by the players. The clientele of Fewclothes' cabaret may have wept into their champagne when Bunk and Decou played this ballad years ago, but the present version is too uninspired to recapture the feeling necessary to bring tears.

J. I. No. 12 *Franklin Street Blues & Wearn' Blues*—Here is probably the only plate of the four that presents jazz of the evergreen variety. *Franklin Street* is a slow blues credited to Bunk himself and features some exceptionally fine clarinet passages by George Lewis who proves to be the sensation of recent New Orleans discoveries. Lewis, a man of some forty-three years, plays mostly in the middle register and at times sounds similar to the late Johnny Dodds. It is refreshing to have another N. O. clarinet come on the scene at this late date to take his rightful place along with the clarinet immortals for whom the Crescent City is famous. *The Weary* is of course a familiar rag and it is adequately performed in the Orleans tradition.

J. I. No. 13 *Blue Bells Goodbye & Big Chief Battle Axe*—*Blue Bells* is listed as a traditional and according to Mr. Williams it is a march in 6/8 and 2/4 time. They probably used to play it on the way home from the burial grounds as it has a farewell quality. As on the other sides the banjo is felt but not heard as it should be. *Big Chief* was written by Thomas Allen and in one spot Bunk's horn gives it an Indian atmosphere as it's title suggests. This was the first tune Bunk taught to the late Tommy Ladnier in 1914.

J. I. No. 14 *Sobbin' Blues & Dusty Rag*—Although King Oliver and the New Orleans Rhythm Kings once recorded *Sobbin'* it is hardly a New Orleans jazz tune. It was written by Chicago's Art Kassel in the early twenties. However, George Lewis again plays some beautiful

clarinet and Bunk presents his usual lusty horn, two very important contributions to jazz libraries. The set of records begins and closes with an Aufderheide rag. *Dusty* was composed in collaboration with Callahan. It is a brighter and closer knit performance than *Thriller*.

Summing up these old New Orleans jazz offerings, it can be said that they are quite important to the jazz library for three main reasons. (1) To have inscriptions of such historically important New Orleans tunes as the three rags, *Big Chief*, *Blue Bells Goodbye*, and *Franklin Blues*, (2) The fine clarinet work of Lewis, (3) The horn of Bunk Johnson. The waxings were made in old San Jacinto Hall, at a radio studio high above Canal St. and are better recorded than the Jazz Man sides.

From this date there are four more sides to be released early in 1944. They are J. I. 15 *Shine & Yaaka Hula Hickey Dula* and J. I. 16 *Sobbin' Blues, No. 2 & Sometimes My Burden Is So Hard To Bear*. Eugene Williams is to be highly commended for getting together this New Orleans group as it is of utmost importance that while these older musicians are still alive they be recorded.

JAZZ PUBLICATIONS—The new Jazz Quarterly due out soon will be a special New Orleans edition.

There has been received in the U. S. copies of Ralph Venables little magazine DISCOGRAPHY (for the jazz student) published in London, England. Made up mostly of discographical information it has also feature articles on jazz, and pictures of various jazzmen of note. Recent features have been complete discographies of the Ben Pollack orchestra and an Adrian Rollini listing of records under his name.

MISCELLANY—Lee Collins, New Orleans horn man of note has recently opened an engagement at the Club Lincoln at 2165 Lincoln Ave., Chicago. He has a trio including himself—trumpet, Clarence Brown—piano from Birmingham, Ala. and Robert Harris—drums.

Carroll Dickerson, who once led a hot band at the Savoy in Chicago during the twenties, has

returned to the business with a new band at the Rhumboogie, formerly Swingland, and Dave's. Boyce Brown has opened as a solo at the Whirlaway on the Windy City west side. Bud Jacobson, famed Chicago clarinet, has replaced Brown in Earl Wiley's combo at the Liberty Inn where floor shows approximate perpetual motion.

## Don't Leave Horns In Parked Autos

Whether your instruments are insured or not, do not leave them in autos on the street. It is most difficult to replace stolen instruments now, and numerous reports have been received of thefts of late. There are many ways in which thieves can open the doors and windows of parked cars.

By all means, have your instrument insured, but do not believe that a locked auto furnishes any real protection!

## Krupa Sticking With Goodman

New York—Benny Goodman and his band may yet make that overseas tour that has been on the fire for so long. Even though there was no new definite word about the projected European trek as the *Beat* went to press, BG had by no means given up the idea.

Out of the Hotel New Yorker here earlier than was planned originally, and replaced by Sonny Dunham's band, the Goodman crew will soon leave for the west coast and a picture date, after finishing a series of theater dates in the eastern territory.

Gene Krupa will remain with the band during the theater engagement and may trek out to Hollywood with Benny and the boys. Other news on the BG band has saxist Al Klirk, singer Ray Dorey and Benny's brother, Freddie, lined up for army induction.

## Musso Messes With a Lathe

Los Angeles—Vido Musso, tenor sax star who was running a close second to Tex Beneke for All-Star Band honors in *Down Beat's* 1943 poll as this was written, is now turning out motor parts on a lathe at a Los Angeles war production plant.

Vido is on the "graveyard" (12:30 to 7:30 a.m.) shift. He intends to keep up as much studio, radio and dance work as possible during his "off" hours.

Vido moved in with the Jimmy Dorsey band during the latter of Dorsey's stint in the 20th-Fox picture *Four Girls in a Jeep*. Vido replaced Babe Russin, who received his call from Uncle Sam recently. However, when Dorsey left here for the east he had not yet lined up a permanent replacement for Russin.

## Rare Photo of Louie Armstrong's Stompers



Chicago—Few prints of this photo, taken at the old Sunset cafe here in 1927, are in existence: It shows Louie Armstrong and his Stompers, left to right: Joe Dixon, sax; Tubby Hall, drums; Louie

himself; Honore Dutrey, trombone; Bill Wilson, trumpet; Earl Hines, piano; Boyd Atkins, sax; Rip Bassett, banjo; Peter Briggs, bass; (an unidentified member); Al Washington, sax.

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## Amazing Of Sh In W

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**Tow**

New York band origi lies on dow coast success theater be Baltimore follow.



# Amazing Saga Of Shaw Band In War Area

(Jumped from Page One)

the exact dates of sailings, as well as other pertinent information must be left out of this story. Enough to say that some time in July, the Rangers left the comparative security of New Caledonia to fly first to the Solomon Island group, then to the Hebrides and finally to Guadalcanal where they landed at Henderson Field, the scene earlier of sneak Jap bombings.

### First Air Raids

It was while they were on Guadalcanal that the band experienced its first air raids. The Japs were coming over every night, sometimes as often as three or four times, and it took the Rangers no time at all to learn how to get untangled from their mosquito netting, dash madly out of their tents and leap into fox holes at the first warning wall of a siren.

During the stay on Guadalcanal, the band heard the Jap Zero hour radio show, aimed to create discontent and loneliness among American soldiers, the show is short-waved from Tokio every night about 9 o'clock and features the playing of recorded swing music by popular American bands. The Rangers were never more amazed than when they first heard Artie's *Begin the Beguine* piped from Tokio between snatches of propaganda. It was while they were on Guadalcanal, too, that word came through from the States that bandleader Shaw's wife had given birth to a baby boy. There was a celebration that night, despite the fact that it took place amid the whine and roar of Jap bombs.

### Played on Ship-Board

Luckily, all the Rangers escaped injury and after a trip back to New Caledonia awaited transport to another spot. In August, they were transported to New Zealand. Even while on ship-board, the band continued to play for the music-hungry soldiers, sailors and marines, as the accompanying pictures show. Their music was the first important "live" entertainment that many of the servicemen had seen since leaving their homeland. Hearing *Back Bay Shuffle* pounded out on board a transport while en route to strange lands and even stranger experiences must have seemed odd to the boys in uniform, but there's no doubt that it was literally "music to their ears."

Not all of the Rangers' work was music-making, however. Besides beating out rhythms, all members of the band doubled battle duty while traveling, whether by battle-wagon, trans-

port, plane, or PT boat. The Rangers were all trained for battle stations—their particular job being in Damage Control—and they all spent time doing watch duty as the huge boats ploughed their way through the dangerous, submarine-infested Pacific waters.

### Visited Hospitals

In New Zealand, the band played concerts in many hospitals, and in cases where the full band found it impossible to play for the injured in wards, a small combo from within the band traveled from ward to ward playing the favorite tunes of servicemen whose only music before that had been the hum of Jap bullets and the discordant crash of an enemy shell. There were thousands of uninjured in New Zealand, too, and for these men the band played innumerable dance dates that would draw a five or six thousand gate with many more swing fans turned away for lack of room.

Other lonely men in khaki were waiting to hear the band, and though the Rangers could have stayed on indefinitely in

New Zealand, Australia called and as fall approached, the band was sent to the smallest of the continents. Here they flew from city to city, playing innumerable concerts and dances. Not only the Americans, but Australian servicemen as well, were excited by the band and they were given wild receptions everywhere they went.

### Heat Ruined Horns

If it hadn't been for the fact that the personnel of the Rangers was both mentally and physically haggard after their year-long trek, they undoubtedly would have been kept on in the down-under land for another six or nine months. But they were tired and their instruments were in tough shape. On Guadalcanal and some of the other battle-zone islands, the heat would often reach 110 degrees. All of the men always carried a towel to wipe away sweat and the extreme heat often caused the instruments to break down, cracking the metal parts of the horns and making the pads on saxes and clarinets fall off.

In the latter part of October

the Rangers sailed from Brisbane for San Francisco, after completing a service camp and base tour that reached many thousands of boys in khaki. For the Rangers, the biggest kick of all was that they were able to get home for a slice of Thanksgiving Day turkey with their families.

## Artie's Rangers May Stay Home

(Jumped from Page One)

et, is with his family in Los Angeles, and the third trumpet, John Best, is staying in Detroit. From the trombone section, Tasso Harris, who was married while in Pearl Harbor, is with his wife on the coast but plans to visit his mother in Pittsburgh; Tak Takvorian is in Boston with his family; Dick Le Fave is with his wife in New York. In the sax section, Mack Pearce is with his people in Brooklyn; Ralph LaPolla is in Providence, Rhode Island; Joe Aglora is vacationing with his family in New York; Charlie Wade is in Boston; accordionist

Harold Wax is in Newark, N. J., as is arranger Dave Rose.

Pianist Rocky Colucci is at home in Rome, N. Y.; guitarist Al Horeh is in Cleveland; and bass player Barney Spieler is home in Brooklyn. Dick Jones, arranger, is in Memphis.

## Kaye Makes Another Pic

New York—Sammy Kaye and his orchestra, after spending several months in the east playing theaters and one-nighters, are back on the west coast. Their current stint is an appearance in the movie *It's Great To Be Young*, a United Artists release.

## Vocco's Daughter To Become Bride

New York—Dolores Lorraine Vocco, daughter of music publisher Rocco Vocco, will wed English Daniel B. Kelly, naval aviation forces, this month.

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## Towles Trillies



New York—A middle western band originally, Nat Towles trillies on down and is invading the east successfully. Nat and his boys are currently at the Apollo theater here, with Philadelphia, Baltimore and Washington to follow.

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# RAVINGS at REVELLE

By "SARJ"

The war department has established two band training centers for professional musicians, one at Camp Crowder, Missouri and the other at Camp Lee, Virginia. Upon completion of the six weeks basic training, specialists' courses of nine weeks each are being conducted at the centers for the purpose of preparing musicians for every phase of army musical activities, including military bands, dance bands, small combos and other phases of music as applied to

entertainment and the application of music to the army.

Major Howard C. Bronson, music officer of the army's special service division, who is responsible for the development of this program, is endeavoring to keep highly qualified musicians in their own field while in the army and only skilled musicians with professional background are being considered for this special training. The chief of the section at Camp Crowder, Central Signal Corps Replacement Training Center, is Capt. J. E. Skornicka, and Lieut. Lynn Thayer is in charge at the Quartermaster Replacement Training Center, Camp Lee.

Chief Sp. (T) Tex Beneke, former tenor saxist with Glenn Miller, stationed at the Naval Air Technical Training Center, Norman, Oklahoma, is a member of the welfare department there and is coach and director of two dance bands, as well as a featured soloist. In addition, he is also a petty officer in charge of one of the large recreation buildings and is doing an all-around good job in the navy.

M1/C Rex Downing, former personal manager of Joe Sanders, also in the navy, will have many

more interesting tales to tell, now that he has gone overseas.

The 38th Special Service Band at Ft. George Meade, Maryland, embarked recently on an overseas tour under the direction of tenorman Bud Freeman. Harry Shockey, former Harry James trumpeter is with this outfit, as is trumpet player and arranger Larry Barnett.

Sy Oliver is a private at Fort Dix, N. J. . . . Wayne Herdell, former Sam Donahoe pianist, is now in the marines . . . Trumpeter Steve Lipkins is in the Moss Hart Winged Victory Air Force show; also Sgt. Harry Goodman.

One of the largest service outfits in San Francisco is the coast guard barracks band, headed by Eddie Picetti, specialist first class. Among the personnel are Gerry Ankers, bassman, formerly with Sonny Dunham and Freddie Slack; Jerry Meeders, ex-Ran Wilde trumpeter; Jim Diez, formerly with Lawrence Welk; Morrie Ziff, former 20th Century and MGM studio violinist, and Joe Bonnadonna, pianist, who once fronted his own crew at Zucca's in Los Angeles. Robert Hamilton, banjo and guitarist, formerly with the Riverside Ramblers at Fort Worth, Texas, has a combo of coast guard musicians called The Music Macs. Vocalist Dick Baldwin did a week's guest stint at Loew's Warfield, billed as the "Coast Guard's Frankie Sinatra."

The Fleet City Band at the U. S. Naval Receiving Barracks, Shoemaker, California, has only been organized a few months but is very active in that vicinity, playing numerous dances, for station and USO shows, and concerts in the local schools. Ensign O'Keefe is leader and director and Dick Tauber, S 2/C does most of the arranging. Herbie Cleaves, formerly with Del Courtney, shares the vocals with Sam Smith. Femme vocalist is Frankie LaFranc, a Wave!

The 76th Div. Band has replaced the 2nd Div. Band at Camp McCoy, Wis., and the band

## Two Good Dance Bands Jumping At San Marcos

San Marcos, Tex.—The army air field here boasts two better than average dance bands, which play regular shows and dances for the officers, cadets and enlisted men. Sgt. Tommy Vasilaros and his "Stardusters" have been holding forth since last March, while recently Cpl. Irv Dreibrodt

organized a high-powered 16-piece crew out of the 30 man post military band.

The "Stardusters" line up 13 strong, with five brass, four reeds, and four rhythm, and Vasilaros fronting on trombone. Maestro Vasilaros is an ex-Red Nichols aliphorn ace, who's been in the army a year and a half. The outfit's star sidemen include Cpl. Dale Owens, a Hawkinsian tenor-man; Sgt. Dino Focosi, who tooted his trumpet for Johnny McGee, Joe Sanders and Jack Jenney; and Pfc. "Father Jack" Almack at the piano.

The new orchestra piloted by Corporal Dreibrodt is composed of members of the 426th Band Squadron, post military band, and Cpl. Phil Rommel, who arranged and played trumpet for Glenn Miller, Charlie Spivak and Sonny Dunham, is penning all the scores as well as splitting the first trumpet book with Pvt. Al Gibbons.

The band utilizes seven brass, five reeds (six when Dreibrodt joins in), and three rhythm. The trumpets line up with Pvt. Barry Davis, Pvt. Al Gibbons, Sgt. Fred Fink and Rommel. The trombone trio includes Pvt. Pat Paterson, who slid his horn with the Jack Teagarden, Ted Flo Rito and Anson Weeks bands for a number of years, T/Sgt. Ken Johnson and Sgt. "Queenie" Clark.

Cpl. Ted Colicchio, Cpl. Bob Ledbetter, Pvt. Evert Dahlstrom, Cpl. Marshall Stern and Pfc. Gus Romas comprise the reed section. Sgt. Howard McFarland is the keyboard man, Pfc. J. B. Moore is at the drums, and Pvt. Henry Crank handles the string bass. Crank formerly was with the Clyde McCoy and Barney Rapp bands. Leader Dreibrodt fronts on clarinet.

## Wills 'Play Boys' Together Again

Los Angeles—Bob ("And His Texas Playboys") Wills, who left the army several months ago on an honorable discharge, has reorganized his rustic rhythm outfit and is playing one-nighters in this territory. Combo also has two picture deals lined up—one at Republic and one at Columbia.

Wills has several of his former bandsmen with him. Among them is Tiny Duncan, who did the vocal on Wills waxing of San Antonio Rose, the juke box favorite.

## Leonard Jives



Philadelphia—In a kidding mood, Sgt. Jack Leonard, (who used to sing with Tommy Dorsey, too) shows how he'd make 'em swoon if he wasn't too busy with army routine at Fort Dix. Occasion was a recent visit to station WCAU here.—Robert E. Harding Photo.

really jumps. Personnel includes S/Sgt. Tony Limardi (Alvino Rey), Pvt. Bob Cassidy (Jerry Wald), T/Sgt. Audley Burns, Pvt. Venico Pettinelli, Pvt. Gordon Nelling (Buddy Ames), reeds; T/Sgt. Victor Ford (Will Bradley), T/Sgt. Joe Dougherty, T/Corp. Armand Klumpp, Pvt. Gordon Wood, T/Sgt. Richard Rust, brass; T/Sgt. Irving Leischer (Jan Savitt) T/Corp. Irving Bergner, Pfc. Roy Gardner, rhythm.

Walt Howe, Fantasia Music Publishing Co., 7511 Melrose Ave., Hollywood, 46, California, is offering free orchestrations to Army and Navy bands of "On To Berlin", upon request.

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# The BANDBOX

By BILL DUGAN

Several complaints have been received concerning persons announcing fan clubs and then not acknowledging applications for membership. If for any reason plans to organize clubs do not materialize, then anyone accepting dues or entrance fees should return the money received, and even in cases where no funds were submitted, letters should be answered and the facts explained.

On the other hand, certain presidents have accepted applications for membership but have failed to collect dues. As you all know, fan clubs are not for the purpose of realizing a profit but it is necessary to charge small fees to maintain the expenses of operating a club. Therefore, upon acknowledgment of applications, dues should be remitted and all members should keep their dues paid regularly.

A flock of new fan clubs has been announced and we lead off with The Kyser College of Keen Knowledge, organized by Dorothy Otto, pres. and Evelyn Stair, vice-pres. The first ten to write will receive honorary membership for a year and officers will be selected from those who are among the first to contact Dorothy, 6222 Bergenline Ave., West New York, N. J. . . . Elizabeth Frazer, who is treasurer of Trudy Erwin fan club, has started a fan club for Freddy Martin. Write to her at 106 Tappan St., Kearny, N. J. For membership in the Trudy Erwin club, write to Dorothy Koleszar, 203 Dukes St., Kearny, N. J.

Marjorie Penneck, 4800 N. 7th St., Philadelphia, Pa., wants members for her new Kitty Kallen fan club. . . . Sheila Brozen and Fanny Reuben are anxious to maintain and promote the popularity of Benny Stabler, ex-Woody Herman trumpeter, now in the army, and want all his fans to join. Write to her at 1561 Metropolitan Ave., Bronx 62, N. Y., or Fanny at 2108 Gleason Ave., Bronx 62, N. Y.

The Russ Morgan Rooters already have 75 members. Many activities are being planned and they are offering pictures, membership cards, monthly papers, etc. They have four cheerleaders and expect to have sweaters for the club. Write to Betty Mundt, pres., 2108 N. 44 St., Milwaukee, Wis.

Evelyn Farkas, 1132 Colgate Ave., Bronx 59, N. Y., is president of a Sammy Kay fan club, The Kay-ettes. Members will receive photos of Sammy Kaye, the vocalists, clarinet pins, stationery, membership cards and a newspaper.

Another Herb Miller fan club has been started by Flo Zomak, 48 Woodcrest Ave., Bronx, 52, N. Y. . . . Doris Johnson and Catharine Holzauer are offering pictures and membership cards to members of their newly-organized Johnny Long club. Dues will be 25c a year. Write to Doris at 66-61 Gray St., Middle Village, N. Y.

Mildred Cosgrove, 1826 E. Madison St., Philadelphia, Pa., has a fan club for Sid Keen, vocalist with Alex Bartha's band. . . . Pop's Record Shop is calling all guys and gals in and around Detroit who like their swing, boogie woogie or Dixieland to join a club devoted to all their

favorite artists. Subject of the first meeting will be Benny Goodman. Write to H. G. "Pop" Myrick, 8647 Grand River Ave., Detroit, Mich.

Cpl. Donald Chartier, A.P.O. 402, c/o Postmaster, Nashville, Tenn., has an All-Star fan club, not for any special leader but for every large name band. Membership is free to members of the armed services and dues for others are small. Pvt. Sidney Bradley is vice-president and they are planning many activities as soon as their membership increases.

Sara Banks, 1926A Goode, St. Louis, and Sally Greene, 4356A Easton Ave., St. Louis, have a fan club for Chick Finney, popular St. Louis maestro. Hal Goldberg, 721 Van Siden Ave., Brooklyn, 7, N. Y., is organizing a club for musicians living in Brooklyn.

Charles Gunther Publicity, Music Pub's., 1674 Broadway, N. Y., would like to hear from fan clubs of Xavier Cugat, Lina Romay, Teddy Powell and Peggy Mann. They are offering sheet music with pictures of the orchestras on the cover to those who desire them.

Dorothy Curtis, 137 Hillside Terrace, Irvington, N. J., has combined her Irvington branch of the Bruce Hays club with Newark and wants more members from Newark. . . . Claire Michaels, 44-08 47 Ave., Woodside, L. I., and Marilyn Jacobs are currently holding a contest for a name for their Dick Merriker fan club newspaper.

Due to a misprint, Jeri Sweeney and Rita Smith deserve another mention. Write to Jeri Sweeney fan club. Correct address is in care of Jeri, 2031 S. 58th St., Philadelphia, 43, Pa.

Marion Deas, 3210 W. 90 St., Cleveland, 2, O., and Thelma Gaffner, 3438 W. 46th St., Cleveland, 2, O., have a Tommy Morgan fan club. E. Lane Cross, 15765 Charles R., East Detroit, Mich., also would like more members for her Tommy Morgan club.

Alibeth Howell, 152 S. Van Dien Ave., Ridgewood, N. J., who is president of a Harry James fan club, has taken over Bette Comper's Dick Haymes Associates. All persons in the armed forces will receive free membership to either club.

George Evans publicity office, 1775 Broadway, New York City,

## Send Birthday Greetings to:

- Dec. 16—Bernard Flood, Charlie Teagarden
- Dec. 17—Hy White
- Dec. 18—Fletcher Henderson, Lawrence Lucie
- Dec. 19—Al Mastron, Erskine Tate
- Dec. 21—Elva Polk, Bob Strong
- Dec. 23—Earl Gaine
- Dec. 24—Baby Dodds, Dick Fisher
- Dec. 25—Cab Calloway, Harry Lawson, Al Trace
- Dec. 27—Bunk Johnson, Musky Ruffo
- Dec. 28—Charlie Grant, Earl Hines, Al Klink
- Dec. 29—Irving Ashby
- Dec. 31—John Kirby, Kay Walsh

would like to have all Frank Sinatra fan clubs submit their names and addresses. Gene Szewczyk, 1420A, So. 8 St., 4, Milwaukee, Wis., has started a Frank Sinatra club, Rose Marie Risi, pres., 536 E. 183 St., Bronx, 57, N. Y. and Margie Carlson, vice-pres., 1787 Washington Ave., Bronx, 57, N. Y. of The Swoon and Sway the Sinatra Way Fan Club, are sending snapshots of Frank Sinatra and daughter Nancy Sandra to members. The Sold Set of Sinatra Swooners want members. Write to Carol Burke, 39 West 48 St., Bayonne, N. J. Kay Sands, 1269 Nelson Ave., Bronx, N. Y., and Joan Walsh, 1276 Ogden Ave., Bronx, N. Y., are seeking members for their Moonlight Sinatra fan club. Jan Johnson, Rte. No. 7, Box 123, Olympia, Wash., informs us that Herb Steward, for whom she has a fan club, has switched his tenor sax from Bob Chester to Ace Hudkins.

Still welcoming members are Bob Carrado, sec'y, Dick Jurgens, Harry Cool, Buddy Moreno fan club, Box 548, Northbrook, Ill.; Harriet Dworkin, pres., Glenn Miller club; Penay Simone, 1955 E. 7 St., Brooklyn 29, N. Y., for her Corky Corcoran and Tom Dix bunches of a Harry James fan club; Bob Reitman, pres., Harry James fan club, 4722 Bernard St., Chicago 20, W. . . . Write to James, 608 W. Monroe St., Joliet, Ill., for her Eddy Howard club.

A very Merry Christmas to all.

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