

# DOWN BEAT

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## BIG CROWNED KING FIFTH TIME

### Pre-Induction Exam Rated as Nothing Sneaky

Selective Service Execs Approve as Sensible Practice

by Rod Reed

New York—There's nothing illegal or sneaky about a pre-induction physical examination for a musician, despite the erroneous impression that seems to be general. This is on the word of high draft officials.

The ruling, from Col. Arthur V. McDermott, reads, "Headquarters, Second Service Command has approved pre-induction physical examinations, if recommended by New York City Headquarters of Selective Service, in cases where such an examination seems warranted in order to avoid undue hardship."

It applies to butchers, bakers and candlestick makers as well as musicians and vocalists.

#### Averts Hardships

In the case of a bandleader, the pre-induction physical may prevent his breaking up a band needlessly. Such an exam might, for instance, have saved Vaughn Monroe's orchestra which was disbanded in the belief that Vaughn was going into the army. By the time he had drawn a

(Modulate to Page 2)

### Freddie Slack In Navy Blue

Los Angeles—Almost at the very moment that President Roosevelt was putting his Franklin D. on the "fathers-last" draft bill, Freddie Slack was sworn in as a member of the navy via the selective service route.

Freddie has one child, Patti Sue, aged 5. For the last two months he has been employed on a full time basis in a plant where important craft parts are inspected by X-ray methods.

Slack has applied for assignment to a special service branch of the navy, but had no idea of his ultimate destination.

### BLUE NOTES

By ROD REED

Roosevelt-Stalin conference left no big peace question unsettled. What about the war between Petrillo and Victor-Columbia?

New long-hairs have two things to confound them—the pay-as-you-go plan and Ellington concerts.

Turn products company now making material for phonograph records. (OK—you write the gag!)

Why Vicki says the Famous Door was around so much it must be revolving door.

Barry James has added more titles. Fellow must have got the trick of saving string.

### Now, Is There Anything Finer ---?



Los Angeles—George Montgomery is the threshold at now a private thing finer than Dinah, swears George Montgomery is blues singing bride, Dinah Shore across the marriage at Las Vegas. George is a former actor, air force. Acme Photo

### Tommy Dorsey Gets Called Names Anyhow

New York—The name 'ing on the Basin Street airshow is usually good, clean fun: not when they refer to Tommy Dorsey—and vice versa. Producer Travis Wells did a burn when Dorsey was scheduled to do a scheduled stint Dec. 19. The refusal meant a quick scurry for a replacement, script revisions, etc. Wells finally got Connie Boswell for the spot.

Dorsey's side of the story is that he notified officials that he wouldn't be able to make the show on the 19th but would gladly work the week before or the week after.

TD's reason for begging off the date is that he had a chance to take two days off and get up to his farm and he believed the rest would do him more good than the \$60 he figured to net from the broadcast.

In rebuttal, Jim Andrews of the Lennen & Mitchell agency, handling the show, declared "The only excuse for walking out on a signed contract would be actual, serious illness. As I understand it, Mr. Dorsey was just tired." He deplored the lack of show-must-go-on spirit. Despite the alleged breach of contract, no litigation was planned, he said.

So there's name-calling, on the square. It's a switch from the usual Basin Street jive where insults fly freely and everybody loves it. Here are some of the cracks that have been taken with a smile:

#### Some Past Insults

Benny Goodman was called "the near-sighted Artie Shaw." Frank Sinatra was described as "the adolescent with the musical adenoids—the only singer in the country who had his sinus wired for sound."

Mildred Bailey was told she was "voted by the field artillery as Miss Ammunition Dump of 1943."

Duke Ellington: "once played Beethoven's Sixth and it sounded as though he made the six the hard way."

Larry Adler was called a "world famous harmonica virtuoso and well-known blow hard."

Tommy Dorsey — but that's where we came in!

Another change has taken place in Glen Gray's band. Bob Anthony took over Tommy Morgan's vocals during the stay at the Strand here.

Jan Garber to Follow Basie  
New York—Jan Garber's new styled swing band follows Count Basie's orch into the Blue Room of the Hotel Lincoln here on January 2 for an eight week stay.

### Here's Our '43 All-American Swing Band

Benny Goodman . . . . . leader  
(Favorite Soloist)

- Ziggy Elman . . . . . trumpet
- Bobby Hackett . . . . . trumpet
- Rex Stewart . . . . . trumpet
- J. C. Higginbotham . . . . . trombone
- Lou McGarrity . . . . . trombone
- Jack Jenney . . . . . trombone
- Johnny Hodges . . . . . alto sax
- Toots Mondello . . . . . alto sax
- Vido Musso . . . . . tenor sax
- Tex Beneke . . . . . tenor sax
- Pee Wee Russell . . . . . clarinet
- Jess Stacy . . . . . piano
- Gene Krupa . . . . . drums
- Artie Bernstein . . . . . bass
- Eddie Condon . . . . . guitar
- Jo Stafford . . . . . vocals
- Frank Sinatra . . . . . vocals
- Sy Oliver . . . . . arranger

### Tommy Dorsey Sweet Winner, Krupa on Tubs

Jo Stafford Cops Vocalist Title and Eldridge Scores

Benny rides again—as King of Swing! Nearly doubling his last year's total, when he bowed to the incomparable Duke Ellington in the swing band division of *Down Beat's* annual band poll, Benny Goodman came through for the fifth time in seven years to cop the title.

Although Ellington piled up 232 more tallies than the total which made him a winner in 1942 (balloting increased at least 50 percent this year), his score of 3,685 fell far short of BG's 5,992 landslide.

#### TD Sweet Again

Tommy Dorsey again led the sweet band group with 5,870 votes, also a marked increase over his winning 3,708 last year. Charlie Spivak moved up from third to second place in this division, nosing out Glenn Miller by a comfortable margin.

Roy Eldridge, disqualified as a candidate for a trumpet chair in the all-star band because he became a leader, ran away with the small combo selection, scoring 3,156 against the 1,867 of his nearest rival, John Kirby. Votes here were restricted this year to bona fide small units, not affiliated with larger groups.

#### Jo Stafford Queen

His cross country theater tour seems to have clinched the King of Corn title for Spike Jones, a second time winner. He won over Lombardo by less than 100 votes (Modulate to Page 13)

### Teddy Powell Rated as 4-F

New York—Teddy Powell will be able to make that trip east soon, as scheduled earlier. It looked as though Powell would be wearing khaki soon but, called to a west coast induction center just before Christmas, the bandleader was given a 4-F rating by Uncle Sam.

He is scheduled for the College Inn of the Sherman in Chicago on March 24.

### Flu Germ Hits Music World

New York—Influenza was running rampant as the *Beat* went to press with many music world figures among those felled by the germ.

Shep Fields had to call for a second opening night at the Park Central, where his band is featured. Set to have a typical gala opening, Fields instead was sent to bed because of a high fever and his band debuted without him.

Karole Singer and Anita Boyer were just two of the many singers bedded by the flu, while countless side-men were missing from bandstands all over town.

### Karl George Joins Kenton

Los Angeles—Karl George, top flight Negro trumpet player formerly with Lionel Hampton, has joined Stan Kenton's band, currently appearing on the Bob Hope program and doing one-nighters and camp shows.

George turned down choice offers from two big-time Negro bandleaders, Cab Calloway and Count Basie, in favor of the Kenton offer. He is the first Negro to regularly play a commercial radio show with a white band on the west coast.

### McIntyre Gets His 4-F Rating

New York — Bandleader Hal McIntyre will be able to go ahead with his projected theater and one-nighter tour. Flying up from an engagement at the Flagler Gardens in Florida, the altoist-leader recently made a fast trip to his draft board here and was given a 4-F rating.

### 1944 Greetings On the Cover

Johnny Long, the young mace-tro whose hand just closed an engagement in the Hotel Sherman's College Inn on New Year's Eve, extends greetings for 1944 to all you cats on the cover of this issue. He is assisted by his seductive songstress, Patti Dugan (who would rather be on skis at Sun Valley), posed fetchingly against a portion of that fine wine! What'll you have, gals? a batch of bubbles or—are YOU kidding?

# Roy Shield Shows How Musicians Classify Their Conductors



**Wing Flapper**

He gently beats the air with both pinions. The band waits for the day he'll really take off. Shield is musical director of NBC's central division.

**Monkeypuss**

He tries to impress the men with his superior musical knowledge by making faces at them.



**Handshaker**

Also called the "pumper" because of his motions. He makes a good greeter at receptions after the concert.



**Score Noser**

He's either hiding or near-sighted. His men can't recognize him on the street because they never see him in the studio.



**Swimmer**

He gives out with a rhythmic side-sweep that would get him somewhere in a breast stroke contest. No, none of these antics is typical of Roy Shield.

## 'Don't Let's Be Nasty to Nips,' Pleads Beat's Noel

New York—Down Beat's special exclusive lyricist, Noel Courageous, has just completed a song for the season of Peace on Earth. It's entitled *Don't Let's Be Nasty to the Nippos*. This Yuletide carol, done in the spirit of brotherly love, was written as a sequel to Noel Coward's British hit, *Don't Let's Be Beasty to the Germans*.

Mr. Courageous, in an exclusive interview, declared, "I don't see why the Japs should be slighted. After all, they are full Aryan partners of the Nazis. They deserve something. And if I know the boys in the U. S. Army, Navy and Marines, they're going to get what they deserve."

Verse of Noel's new song, published for the first time, follows: Don't let's be nasty to the Nippos; Let's be polite to every Jap. Let us call them little brothers and let's send the iron and steel; Let us give them food and clothing which we'll all collect with zeal; We must treat them nice and never call them lice!

And just smile when they may call US Uncle Sap! Let's listen to their lies again; Let 'em stab us by surprise again; But don't let's be nasty to the Jap!

Mr. Coward's *Beasty*, which he introduced in person via BBC, included such couplets as:

"It was just those nasty Nazis who persuaded them to fight And their Beethoven and Bach are really far worse than their bits. . ."

Celeste (Oklahoma) Holm introduced the Coward song to Americans via the Mutual network and Clifton (*Information Please*) Fadiman added his own U. S. version, including: Let's raise a fund again And help them build the Band again And AID them so their next war may be WON.

Some of the Britishers raised merrie olde ned in merrie olde England about Coward's song—they missed the fine sarcasm and thought he was serious about being "meek to them and turn the other cheek to them."

### Flashnick Promoted

New York—Sam Flashnick has joined the Moe Gale office as Gale's assistant to work in the booking department. He was formerly road manager for the Ink Spots.

### Five Years Ago This Month

January, 1939

Teddy Wilson and Lionel Hampton, it was rumored, soon would leave Benny Goodman to start their own bands, like Gene Krupa and Harry James . . . Duke Ellington presented his first concert in this country (he had played them in London and Paris) at City College on January 3 . . . Cafe Society opened its doors in Greenwich Village with Frankie Newton and band. Billy Barton collected all the newboys in Dallas and paid them to shout "Jimmy Dorsey opens at the Adolphus," instead of the headlines . . . Pat Norman of *Ole Man Moses* fame, Mrs. Jack Meakin in private life, retired to await the stork . . . The International Casino and the Hollywood restaurant closed in Manhattan, and Billy Rose opened his Diamond Horseshoe.

Irving Goodman left Bunny Berigan to replace Harry James with BG . . . Charlie Barnet opened at the Famous Door on January 17, with Judy Ellington as vocalist—and an Ellington flavor in his scores . . . Armide Whipple, 17, was singing with Joe Costa's band at the Casino St. Louis . . . Thieves stole instruments from the gals in Ina Ray Hutton's band, playing a Kansas City theater.

Hal Kemp and Martha Stephenson were wed January 13 in Pittsburgh . . . John Hammond became talent scout for Columbia Records . . . Ella Mae Morse left Dallas to join Jimmy Dorsey at the Hotel New Yorker as vocalist . . . Three members of the Will Osborne band were married by the mayor in Baltimore. Harry Ross (trampet) to Janice Todd, Charles Zimmerman (trampet) to May Swanson and Dick Gabbe (manager) to Eve Evans.

## Times' Taubman Trips Over Condon's Guitar

New York—The new wall motto of the *New York Times* is "All the Blues that's fit to print."

Yeah, man, the *Times* cats are swingin' out solid on their 47 keys. If you want news about anything, including righteous music, the *Times* is where to find it. *The Beat* bows in "um-ble admiration at the latest scoop of the great Metropolitan daily. Where, but there, could you find this startling revelation:

"Eddie Condon, a virtuoso of the electric guitar. . ."

Winchell didn't know it. Killgallen didn't know it. Elmer Davis didn't know it. Alvin Karp didn't know it. Condon didn't—but why go on? Nobody knew it until Howard Taubman revealed all in the *Times* Sunday Magazine.

Mr. Taubman's erudite essay dealt with Nick's, the Village Wacksmith Shop. He revealed also that "Miff Mole, trombonist par excellence, whose full name is Milfred Mole and who, in response, looks like a deacon in a New England church, explains that 'you've got to have a good ear to play this kind of music.'"

Solid! Murderistic! Now play with your good ear, Jackson!

Realizing the futility of trying to write a piece on jazz without the aid of a good *Times* man, your correspondent decided to interview one of them. The only *Times* man available was Bronislaw T. Pfrsk, who doesn't write for the *Times* but sells it at his newsstand. When interviewed in the Peer Gynt Suite of Hotel Forrest, Mr. Pfrsk declared:

"Jazz is as truly American as baked beans, ham and eggs and pate de fols graa. As played by Benny Goodman, a virtuoso of the diesel-powered clarinet whose

full name is B. G. and who, in a shower bath, looks like a retired manufacturer of photobolindum, it reaches new heights of clavinity on the fortisan, only exceeded by the work of Sammy Kaye, steam accordion player, par excellencium. Shall we dance?"

Bowing politely, the *Beat* man departed, making note that George Wettlings' column shall henceforth be called *Tips for Taubman*.

### Betty Mackay Jerome Chirp

New York—Betty Mackay is now handling vocal assignments with Henry Jerome's band at the New Pelham Heath Inn here. She replaced Kay Carlton. Jerome made another switch lately when he signed a booking contract with the General Amusement Corporation. He was formerly handled by Herman Schubert, manager of the New Pelham Heath Inn.

### Tony Pastor to Washington, D.C.

Washington, D. C.—Justin Stone and his orchestra will be replaced at the Roosevelt Hotel here on January 13 by Tony Pastor's crew.

### Vagabond Lover and Bride



Los Angeles—It's been years since anyone called Rudy a vagabond lover. As Lieut. Rudy Vallee of the coast guard, he has acquired dignity, likewise a charming bride, Bettejane Greer, an actress from Washington, D. C. Acme Photo

## Pre-Induction Exams Rated Not Sneaky

(Jumped from Page One) 4-F, it was too late to recall the boys.

Frank Sinatra, if he took a pre-induction exam, knew in advance that he would be classified 4-F and was thus able to go ahead with plans for a new air show, picture deals, etc. Sponsors are understandably wary of signing and promoting talent that seems in imminent danger of being drafted.

### No Special Privilege

The frantic denials that Sinatra had taken a pre-induction physical after Winchell broke the

story, may have helped to give rise to the unfortunate impression that it's an illegal deal or a special privilege to be enjoyed only by big shots.

Second Service Command procedure (not followed by all service commands) is as follows:

1. The registrant must be classified in 1-F.
2. The Local Board must submit a recommendation to New York City Headquarters that undue hardship and sacrifice would result to the registrant if he were to wind up his business or personal affairs and then be rejected at the Induction Station. This recommendation should contain a BRIEF summary of the facts upon which the recommendation is based.
3. The recommendation must be accompanied by a certificate from the registrant's personal physician indicating that the registrant has physical defects which make it at least questionable as to whether he is qualified for military service. The nature of the defects must be set forth specifically and in detail. The certificate must also set forth the date upon which the physician last examined the registrant, and the length of time during which the registrant has been under his treatment.

At press time a new directive was expected eliminating Rule 1.

### Your Kiss Autograph



Patti Dugan

For the men in service, here and abroad, Down Beat presents with 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 vivacious Patti Dugan, singing with Johnny Long and his band, which just closed an engagement at the Elmer Sherman in Chicago.

# Here's News Capsule of Highlighted Happenings Of Music World In 1943

By HELEN BLISS

**JANUARY**—Beat poll crowns Ellington and Jones kings of swing and corn respectively. Steak platter crowns Dick Himber. Blue Drake named as co-crowner. . . . Law closes New York's Two O'Clock Club. . . . Stable band batoned by Grace (Mrs. Stabile) Barrie. . . .

Dick Jurgens to marines while band scatters. . . . Piel Pipers leave TD for west coast shots. . . . Boston's Coconut Grove fire starts local nitery check-ups and shut-downs. . . . **White Christmas** still heads top tunes. . . . Glen Island Casino, Astor Roof and Rainbow Room dark. . . . O'Connell-Dorsey parting. . . . Record breakin' Spivak at Pennsy. . . . Anita O'Day out of Krupa band. . . . Helen Forrest joins pin-ups with new nose.

**FEBRUARY**—Frank Dalley of the closed-Meadowbrook Dalley's replaces that name band spot with Newark Terrace Room. . . . Feds find weed on Krupa prop boy. . . . Record ban sitch gets no place fast as shellac shortage grows. . . . USO opens tours to band biz. . . . Stacy, Schertzer back with Benny. . . . Capt. Glenn Miller starts building bands for T.T.C. at Atlantic City. . . . TD builds new vocal group. . . . ODT bus refusal kills road in east. . . . O'Connell to Basin Street. . . . Artie Shaw discovered at Pearl Harbor. . . . Judy Garland, Dave Rose split. . . . Anita O'Day marries Cadet Carl (not the band leader) Hoff. . . . The Dook's New York concert a sell-out, winning mostly praise. . . . Tex Beneke in and out with Heidt.

**MARCH**—Helen Ward back to band biz signs with McIntyre. . . . Mary Lou Williams scores for Ellington. . . . Heidt buys Trianon in L. A. . . . Symp musicians called essential by War Man Power Commission. . . . About now bulk of best jazz men in service. . . . Congress awaits Senate action on wage ceiling. . . . Rey band takes collective defense job. . . . Recorders reject union plan. . . . Cleveland Art's Rodinski starts new Philharmonic job by firing 14 men. . . . Bob Crum blasts on Chicago scene at Elmer's. . . . Lynn Gardner leaves Bob Allen. . . . Goodman a Palladium smash with old stars back. . . . Booley Wilson almost swipes pic *Cambanca*. . . . Charlie Barnet resting in New Orleans on doc's orders. . . . Trammie Young out of Lunceford band after 12 years. . . . Rachmaninoff dies March 28.

**APRIL**—James and Nan Wynn win Palladium maestro dance contest. . . . Paul Whiteman new head of Blue Network music dept. . . . Duke's B'way opening at Hurricane. . . . Dalley books Sammy

Kaye. . . . Nick's Pee Wee Russell and Mary Chaloff a combo with a Mendelssohn beat. . . . Kenny Sargent heard on WMC in Memphis. . . . Peggy Lee leaves Benny to wed Dave Harbour. . . . L. A. Canteen row on mixed dancing. . . . Buddy Moreno to James. . . . Spivak set with 20th Century Fox. . . . USO signs Al Sears, first negro band to tour camps. . . . Mel Powell joins Miller at Yale. . . . Yvette, survivor of Lisbon crash, lands in London. . . . Dane-Dorsey hitch. . . . Cafe Society bash at Carnegie Hall with Clifton Fadiman m. c'ing. . . . And the best tunes of all got there. . . .

**MAY**—Leo Young's color loses him his job. . . . Separate deal on with AFM for transcriptions, with disc firms still nowhere. . . . Four ailment Kyzer rejected by draft board. . . . James rocks Ch's Civic Opera House for two weeks of *Chesterfield* programs. . . . Eddie Miller fronts one-time Bob Crosby band for Monday-nighters at Palladium. . . . Marilyn Duke quits Monroe. . . . Papa BG gets girl. . . . Mama Ella Mae Morse gets boy. . . . Dorothy Donegan packs Orchestra Hall in Chi. . . . Paul Baron succeeds drafted Walter Gross as CBS music director. . . . James knocks out walls at New York's Para theater. . . . Deema Taylor re-elected pres of ASCAP. . . . Savoy Ballroom closed. . . . William Stein, exec vice pres of MCA dies May 14 on west coast.

**JUNE**—Petrillo bans contracting for future cuttings. . . . Harry James' Pee Wee Monte to army. . . . Tiny Hill signed for All Time Hit Parade. . . . Duke Daly reported missing after Berlin raid. . . . The Harry Jameses start divorce proceedings. . . . Amy Arnell hospitalized. . . . Pee Wee Hunt and Pat Davis quit Casa Loma. . . . College Inn starts fifth decade of music. . . . Columbia Record's coup on re-issue of James-Sinatra *All Or Nothing At All*. . . . Onyx Club brings in Guarneri, D'Amico, Cole trio. . . . Ray McKinley married to Gretchen Havenmann. . . . Skinny Ennis checks out of Hope air show for Santa Ana air base. . . . Publishers side-step Petrillo suggestion to refuse copyright use to AFM outlawed disc firms. . . . Joe Harris, Allan Reuss, Ralph Muzillo return to BG making total of five of original '38 band. . . . Sinatra dickering to own all of Sinatra. At present most of him belongs to TD, Leonard Vannerson and GAC. . . . Capt. and

## Bobby's a Vest-pocket Sinatra



New York—At the ripe old age of six, Bobby Hookey has his own radio program, *Hookey Hall*, over the Mutual network on Saturdays, is co-starred on one NBC program and featured on another. He is a singing sensation with the kid sisters of the teen-agers who sigh and squeal for Swoonsara. Above Bobby checks up on the loss of a tooth and below he makes like Frankie. *Acme Photos*

workers dwindling. . . . TD's Raleigh program ends September 8. . . . Benny plays USO shows for free. . . . Theater men given code on tax reductions. . . . Kenton spends \$50,000 to play for Hope. . . . RCA builds radio program anticipating end of ban. . . . Union fights draft ruling on cafe entertainers. . . . Sinatra anns Sinatra thanks to MCA. . . . USO fires B units. . . . Ed Fishman quits William Morris. . . . Kyzer heads *H'wood Bond Cavalcade*. . . . JD's landlady collects \$450 for alleged damages. . . . Teddy Powell weds Margaret James September 24

**OCTOBER**—Petrillo wand lifts ban. Decca first to sign. . . . GAC signs Al (P.P.M.) Dexter. . . . Spivak loses Stardusters. . . . Jan Garber jumps. . . . Already high L. A. scale higher. . . . West coast ops nix colored bands. . . . Jerry Wald 4-F'd. . . . Carle out of Heidt to form own. . . . Death of Leon Rappolo in New Orleans on the 14th. . . . O'Connell marries socialite Cliff Smith on the 19th. . . . Rex Stewart and Otto Hardwick rejoin Ellington. . . . Billie Rogers leaves Herd the 28th. . . . Bing, Andrews Sisters and Casa Loma cut for Decca. . . . Helen Ward out of McIntyre band. . . . Big T disbands temporarily for operation. . . . Blue Barron to army. . . . Savoy re-opens Oct. 22.

**NOVEMBER**—Krupa with Goodman for indefinite stay. . . . Ellington booked for Chicago's re-

## Never a Dull Moment For TD, It Seems

New York—Many things are conspiring to keep bandleader Dorsey in a dither. First, the trombonist has a signed contract to begin a new series of 15 minute programs over the Blue network on January 10 at 8:00 p.m. (EWT). But he also has an agreement with MGM pictures which allows him to play only one commercial air show a week. Pressure is now being applied to the leader to play a date soon at the Capitol theater here (MGM outlet) or else the picture firm will crack down on the one-a-week radio agreement.

Dorsey might oblige with the Capitol date but he has signed to appear twice during the coming year at the Paramount theater here before he can play the Capitol. MGM demands that Dorsey forego one of the Paramount dates in favor of a quick Capitol appearance.

That's just the beginning. TD found himself getting some bad publicity for walking out on a Blue Network *Basin Street* guest shot "because I need a rest."

Teddy Walters, vocalist discovered by Dorsey and featured with the band during the Hotel Pennsylvania stay here recently, has left the orchestra. Dorsey wants him to sign a contract to stay with the band. Dorsey says he wants a contract for a year; Walters' manager claims that the leader wants a seven year contract. Dispute was unsettled at press time. Jimmy Cook, who was replaced by Walters, has in turn replaced his replacement.

opened Hotel Stevens in December. . . . Gloria Van to chirp for McIntyre. . . . Helen Forrest to solo in December. . . . Norvo's act USO tour cancelled. . . . Capitol sign; with AFM. . . . Joe Glaser peddles half of agency. . . . Ben Bernie dies on coast. . . . W. C. Handy injured in subway fall. . . . Batoner I. B. Hutton to Mrs. Louis Parisotto. . . . Basic jumps at Lincoln. . . . Tommy Ryan fronting Barron band at Hotel Edison. . . . Ellington at Capitol theater. Management puts h.o. records for past ten years in trunk.

**DECEMBER**—Shaw band lands on west coast. . . . S'girl for Peggy Lee Barbour. . . . Herman manager Milt Deutsch follows Herman manager Jack Archer to service. . . . Paul Carley 20th Century Fox extra replaces JD's armed Eberly. . . . Lina Romay marries stock broker John Lawrence Adams. . . . Petrillo, Paley and Sarnoff still at it but not with it. . . . Venuti breaks up. . . . Vaughn Monroe 4-F'd. . . . Marian Anderson reveals July marriage. . . . Bigard seeks membership in white union. . . . Show-girl Bunny Waters Mrs. Johnny Green. . . . Chuck Foster with medical discharge reorganizes.

## Mr. Scott Miscounted Again!



New York—As any fool can plainly see—I can see it (who said that?), there are nine musicians in this group, in addition to Raymond Scott, who calls it his *Secret Seven* and presents it on CBS at 11:30 p. m. (EWT) each Thursday. The big secret is whether Scott, who once had the only six-man Quintet in captivity, can count at all!

## Yeah, Man!

New York—Standard form of induction notice carries the salutation. "From the President of the United States, Greetings." A special form to be sent to musicians has been suggested as follows:

From the President of the United States,  
Greetings Gates!

## Oxley and Kirby Strike Deal



New York—Harold F. Oxley and John Kirby, chatting together here, have worked out a deal whereby the former, best known as the astute mentor of the Jimmie Lunceford band, will function as personal manager for Kirby and his famous combo. Don't ask us to identify the couple in the background. Anyhow, they weren't in on the deal.

# CHICAGO BAND BRIEFS

The Loop is leaping, Jack! There are names to conjure with on Chicago's Bright Way these days, as witness: Trammie Young and Muggsy Spanier and their combos in for six and four weeks respectively at the Capitol; Pete Brown joining the Allen-Higgy-Smith cast at the Garrick. Roy Eldridge, who's waiting for Uncle to call the turn following his Preview record run, to be followed by Billie Rogers, ex-Herdsman, and a male combo on Jan. 11th.

The Duke and The Cab are on deck at the Stevens Boulevard and Sherman Panther rooms; and John Kirby and Louie Jordan rumored on their way to join the ever-increasing group of stellar hot artists who are making this burg increasingly jazz-conscious.

Boyd Raeburn, still undecided as to his fate with the draft board, has taken his jumping crew to the Music Box, new monicker for the Rumba Casino, with Stan Phillips taking over Band Box honors. . . . Both spots to present nightly broadcasts. . . . Scatman Crothers and his jump combo have moved to the Hollywood.

Adam Lambert's Brown Cats, at the far-northside Silhouette, have added Joe Williams, ex-Hampton singer, to their list of talent. . . . Eddie Johnson, tenorman, has shifted his excellent hot work from the Cats to Carroll Dickerson's Rhumboogie band. . . . Santy Runyon, with six saxes and three vocalists, is set at the Hamilton for the weekend ballroom bashes and his new band is creating lots of attention.

With Griff Williams closing his record run at the Palmer House, to be followed by Ran Wilde and Hildegard, Billy Blair, bassist, is organizing his own small combo for stage-bar work. . . . Williams, I-A, is still on the potential naval commission list. . . . Jerry Vaughn, Rensselaer arranger-guitarist, dictating with local radio moguls for

## Zoot Mon!

Glasgow—(by special correspondent) Maybe it's the influence of the American doughboys billeted in the British Isles. Anyway Alee Finley, a favorite performer, is featuring Tiger-Rag as a solo—a hot bagpipe!

staff arranging work as he departed with Carl for the Roosevelt in New Orleans. . . . Del Courtney set at the Blackhawk until mid-March.

Jimmy Joy unveiled a surprising jump crew at the Bismarck's Walnut Room. . . . Mel Henke, fresh from his CRA signaturing, will be the next Chicago piano sensation to hit the Apple, leaving the Windy City January 3rd. . . . With the local jam session situation hitting a new low, watch for Uncle Joe Sherman to take over the reins of a new set-up, featuring the galaxy of artists currently around.

## BANDS DUG BY THE Beat

DUKE ELLINGTON

(Reviewed at Carnegie Hall, New York)

by Mike Levin

Last January Duke Ellington's organization gave a concert at Carnegie Hall, the first of its kind, despite previous invasions by Basie, Goodman, Ellington and what have you.

Last January the critics said: *Variety*: "fulsome" . . . *Post*: "repetitious" . . . *Tribune*: "formless and meaningless" . . . *Telegram*: "too long" . . . *PM*: "falls to pieces."

Most of these cracks were of course made at the expense of *Black, Brown and Beige*. Ellington's at-that-time-new 45 minute tone parallel to the history of the Negro race. *Down Beat* felt differently—that the whole concert was a whopping success and that *BBB* was a tremendous step forward in jazz, Ellingtonia, and American music in general.

This December 11, Edward Kennedy's 16 musicians gave another concert in the same hall, this time lasting two hours instead of three and with half the concert repeated from January. Said the critics: *Telegram*:

"greater variety, better picked, stunning precision, on par with some of the best symphonic work" . . . *Times*: "contrasting, tuneful" . . . *PM*: "extraordinary individual performances" . . . *Variety*: "pleasant."

Once again the *Beat* disagrees—but very, very regretfully. The staff of this sheet has personal likes and dislikes and sticks up for them—but we all are pretty well-agreed that Ellington is something completely different in the musical firmament, not because he and his band often play marvelous jazz, but because the musical potentiality represented in the band has always been one of the great formal hopes of American music of all kinds.

Therefore when Ellington gives a concert wherein nothing happens, it's time for me to figure out whether we're not digging the Duke, or whether something actually is wrong with the 21st Century band.

There isn't much doubt that the band just isn't the same—or as good. The reads with Carney, Hodges, Hardwicke, Jimmy Hamilton, and Skippy Williams just didn't with a few exceptions, have that broad tone and beautiful blend. Carney as usual played his heart out every minute of the way, carrying the section in many moments when Hodges didn't feel up to it. For sheer musicianship, solo ability, and capacity for hard work he has few equals in the business.

The trumpets, this time five instead of four (Wallace Jones, Rex Stewart, Harold Baker, Ray Nance, and Taft Jordan), hit with vicious power in many instances, yet had too many ragged spots and occasional clinkers. Despite this, they were the only collective section of the band that had any real sparkle during the entire evening.

The trams had a tough deal in that Juan Tizol, the valvist lead man, had pleurisy, played despite it, but obviously had to take it easy, with his solo *Pyramid* cancelled. Larry Brown played well as always, while Joe Nanton outdid himself, playing far more fluently than last year, and with superb attack and intonation. Rhythm section was just okeh. Freddy Guy sounded to advantage, his guitar giving especially firm basis to *Caravan*. Sonny Greer played much more quietly and in better taste than last year.

As for Duke's new work *New World A-Comin'*, a musical statement of the optimism found in the last section of *Roi Otley's* best seller book of the same title, I didn't like it.

Last year, a lot of informed people told me at great length how *Black, Brown and Beige* had no form, that it was tedious and meaningless. After almost a year of listening to it on and off, I think now more than ever that they were dead wrong—that Duke was on the way here to something important—to really using jazz and what it means for a better deal in American music.

I disliked *New World A-Comin'*, not as music, because it was very attractive, but because it didn't go any further along this road, instead even backed down it a piece.

As a matter of fact, that was what was wrong with the whole concert—and I think the audience sensed it just as much as I did. Nothing new had been added, no further development

# Fats Is Gone, Gabriel's Gates Get Good Guy!

by JOHN LUCAS

Maybe you saw him last in *Stormy Weather*, maybe not. If you did, you'll never forget him, never forget the man who in two or three brief scenes walked away with the picture, that impossible-looking creature so often and appropriately caricatured as a great, bouncing, happy frog.

That was Fats Waller, born Thomas Waller some thirty-nine years ago in Harlem, born to the family of a Baptist preacher, born practically with both hands at the stops and both feet on the pedals of a mighty organ. His death, on board a train in the Union Station in Kansas City in the middle of December, rudely and prematurely robbed jazz of one of its finer talents, one of its most colorful personalities.

Fats was a favorite in this country and a sensation abroad, where he ranked in popularity



with Armstrong and Ellington. He did all right for himself wherever he was. If you don't think so, you might be interested to know that in 1941 he paid taxes on a reputed income of \$72,000!

### Not Strict Jazzman

There was a time, I confess, when I thought that Waller's musical stature had been grossly overestimated. As a jazzman merely, such may indeed have been the case. There were better hot pianists around though not many, who were favored with far less acclaim.

Come to think of it, who that obviously and consistently surpassed him can you name in addition to Hines? Surely not his predecessor Johnson, his contemporary Smith, or his suc-

ceeded apparent, and in some instances, notably section technique, things were considerably worse. The concert had some wonderful music by ordinary standards—but Ellington has been and can be far too good to be judged by those standards.

Maybe this was just one of these nights when both the band and the audience were fighting the flu and neither could get with the other. I wish I were sure this was the case—because Ellington and a rut, no matter how plushlined and emerald-studded a rut, are two terms that I never want to see mentioned in the same sentence.

cessor Tatum! Certainly, the Father was always more than a match for Fats. But were any of Earl's pupils, Wilson or Williams or Kyle? I doubt it.

If I happen to have preferred both Sullivan and Stacy, it was not that I appreciated them more than Fats at his best. That was the big trouble with Waller the jazzman, he rarely chose to play as well as he could, as hot as we all knew he could.

### Greatest Sense of Humor

To know him was to love him. Nowhere could you have found a more jovial individual, a more entertaining character. When Fats began to sing, all the acknowledged standards of excellence suddenly toppled and all the customary voice techniques went by the board. A Waller vocal, rasping and nasal, made Louis' gravel-throat and Cab's scat-song sound like Tibbett and Crooks in comparison.

Fats was saved, as a singer, by his wonderful sense of humor. That same sense of humor permeated everything he was and did. It accounted for his universal fame and for the deviations from pure hot to be found in his work at the keyboard. It also furnished the spark that made him so marvelous a showman as he revealed himself in his farewell motion picture performance. Two hundred and seventy-eight pounds of fun have gone out of the world.

### Excellent Composer

As a composer, Fats rated right alongside the best. Remember *Keepin' Out of Mischief Now*, *Honeysuckle Rose*, *Blue Turnip*, *Grey Over You*, *Ain't Misbehavin'?* Sure, and those were only a few. If *Early To Bed* is a Broadway success, to Waller's must be much of the credit. He was even better as a tunesmith than as a soloist, and that is saying quite a lot!

In spite of the trend shown in the last decade toward larger and louder orchestras, Waller rarely deserted the small combo for which he had so abiding an affection. At one time or another, his band featured such well-known artists as trumpeter Coleman, reedman Sedic, guitarist Casey, and tubman Jones. Recording with similar units, Fats always remained among the leading disc attractions. Why will ever forget his platters of *Minor Drag*, *Original E Flat Blues*, *Harlem Fuss*, or *Bush Jumpin'?*

I know of no greater tribute to Waller than that expressed by symphony-conductor Dimitri Mitropoulos, as quoted by the *Minneapolis Star Journal*:

"Waller was a sincere and unselfish man, and gave of himself without limit to entertain others. He was happy to make others happy. I was touched when he visited my home, for he came simply because he wanted to see and talk to me. To me Waller was more human, less mechanical, than most jazz musicians. The music he made came from a full heart, and that made him a rare and endearing personality."

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According to a telegram from Freddy Goodman, manager of the band, Ralph Muzzillo, Herman Schertzer and Lee Castaldo quit Benny Goodman in Baltimore . . . Gene Krupa was set to switch from BG to Tommy Dorsey with the latter's opening at the Paramount in New York . . . Helen Ward replaced new chirp Judy Williams with Harry James on the coast.

George Whiting, 61, co-writer of *My Blue Heaven*, died at his home in the Bronx . . . Abe Lyman is set for a three or four month overseas tour with 14 pieces and five entertainers, including Rose Blane and Frankie Cannors . . . Benny Carter joined the 4-Fers, as did Red Norvo, Roy Eldridge and Teddy Powell . . . Don't expect a WLB report on the AFM disc situation until the end of January.

Harry Moss, MCA booker, has a new tune, *Powder Blue*, which is doing all right . . . Joe Sullivan, pianist, was rejected by the army on his eyes alone. They didn't even examine his lungs . . . Emilio Caceres quit Abe Lyman and turned down a TD offer to organize his own combo for GAC . . . Hot Lips Page is jumping around the Carolinas with his unit.

Mills Brothers (and I like I'll Be Around better than Paper Doll) will play the Capitol on Broadway with Lionel Hampton . . . Bob Astor is in service at Camp Upton, N. Y., and Eddie Campbell, former MCA booker, may take over his baton and band . . . William Morris has obtained permission from Ernest Byfield to use the name, *College Inn*, as title for a movie.

Ted Lewis has been held over at the Hurricane until April, when the Duke of Ellington returns . . . Frances Colwell, original vocalist, is back with Dean Hudson . . . The King Sisters come east this month for theater. Their Christmas card was cute, three of 'em making baby clothes, and the new bride (Donna) praying . . . Ray Mathis (ex-Barnet) replaced Tommy Thomas on tubs with the Curtis Bay coast guard band.

Harriet Clark has returned to her husband's band as vocalist, making a lot of folks. And we would tell you the whereabouts of Barnet's previous vocalist, Mary Ann McCall—but we won't . . . Jerry Roberts of WAAT in Newark, claims to be the only disc spinner who never has spun *Paul Peckin' Mama*. He gives

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—gbb

**No Voice!**

New York—A WNEW disc jockey announced, "The unique feature of this program is that there will be absolutely no recordings by Frank Sinatra."

'em Ellington's *The Mooche* instead . . . Erskine Butterfield has a date with uncle on January 3. Teddy Walters went back to Tommy Dorsey for the Paramount date, but hasn't signed that contract yet . . . Artie Shaw's band is assembling at Lido Beach, but he hadn't come east at press time . . . Eugenie Baird is ill and Casa Loma is seeking a substitute . . . CPO Jack Egan has switched from Eileen Ritter to a SPAR, Trudy Moen . . . And because a good horn is hard to find, gagsters are wondering why Ina Ray Hutton didn't marry a lead trumpet man while she was at it. Her new hubby is merely a sax player.

**Playing at the Essex House**



New York—Abe Lyman, his orchestra, and his charming vocalist, Rose Blane, began an engagement late last month at the Essex House. It was their second Manhattan location within a year, following a theater tour.

**Frankie Carle Set for Penn**

New York—Frankie Carle's new band will make its eastern debut on the bandstand of the Hotel Pennsylvania here. Carle, busy now on the west coast organizing his crew, may test out his first band with a few dates while en route here but publicity is being slanted towards the Penn opening. Reason for this is the prestige involved in having a brand new package make its bid in one of the biggest dance spots in the country.

A former Horace Heidt pianist and co-partner, Carle cut out from Heidt recently to see what he could do on his own. With his piano discs consistent number one sellers plus the fact that he was a big drawing card while with Heidt, Carle is a good bet to make a hit with his fifteen-piece outfit.



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# LOS ANGELES BAND BRIEFS

By HAL HOLLY

About bands and bandmen: Sammy Kaye, in Hollywood for his movie stint in the Charles Rogers production *Song of the Open Road*, definitely set to follow Harry James at the Palladium Feb. 8. . . . Horace Heidt booked to open with his band at his own nitery, the Trianon, January 12. It will be a long nightly jaunt for Horace from his North Hollywood home to Southgate, incidentally.

Joe Reichman in the Biltmore Bowl on an "indefinite" ticket . . . Jack Teagarden was signed to sub for Alvino Rey on New Year's Eve at the Casa Manana, Rey going north to do a one-nighter at Fresno's Municipal Auditorium . . . Bob Chester, back from northern California to play the Orpheum in L.A. during Christmas week, expected to stay on the coast until March. Hopes for a Palladium date following Sammy Kaye . . . Wally Brady, formerly business boss for Henry Busse, is handling Red Nichols' come-back as a band-leader. . . . Remember Hershey Martin, the little known band-leader who made headlines by marrying Mayris Chaney, Mrs. FDR's dancing friend? He's heading a four-piece combo playing the afternoon session at L.A.'s Village cafe (formerly the Italian Village).

### Jive Jottings

King Cole Trio doubling from Herb Rose's Three-Thirty-One Club to Curtis Moseby's new after-midnight membership club. The Last Word (and it is!) on Central Avenue. Rose's spot closes at midnight which gives the boys a chance to get in a good session at The Last Word, where they report around 1:00 a.m.

Vido Maso, still working his graveyard shift job in the war plant (he doesn't trust that "father-last" draft bill) will probably re-join Woody Herman for picture work when the Herman Heed arrives in Hollywood . . . Herbie Haymer, figuring he may get an early call from Uncle Sam, went east to visit his family. . . .

Mel Torme's juve band made its local debut in a one-nighter at Bob Counsell's Play-more Ballroom. . . .

As this was written the local musical marvel was Teddy Powell's trumpet player, Dick Mains, who looks like Harry James and plays more like Harry James than Harry James. There was also plenty of bandstand buzzing about Powell's tenor man, Charlie Ventura . . . Cee Pee Johnson is now the sole attraction at the New Plantation—and sufficient, in our opinion . . . Frankie Carle planned to leave early this month for New York to ready his new band for launching.

### Notings Today

Ted ("Lampighter") Yerxa, who recently had some bad rounds with his ticker, should be back in his old haunts again by the time this appears in print. His popular "Lampighter" airshow was scheduled to resume on KMTR Saturdays at 11:06 to 11:30 a.m. Connie Haines, Ben Pollack and Wingstein Manonovich, the famous Russian jazzologist, among those scheduled for guest shots.

The song, *Leave Us Face It*, written by Ed ("Archie") Gardner as a gag for Dinah Shore's appearance on his airshow, created such a sensation that several publishers were chasing Gardner at this writing. Those who sensed a professional quality in the ditty were on the right track. A collaborator on the song was Pvt. Frank (How Sweet You Are) Loesser. Also in for a piece, if the song should be a commercial click, is Gardner's scripter, Abe Burrows.

Art Whiting office set Carolyn Grey, the former Herman thrush, and Cal Moran, as vocal features in a forthcoming series of RCM Soundies.



### HELEN FORREST

(Reviewed at Orpheum Theater, Los Angeles)

Helen Forrest made her debut as a solo act at the Orpheum theater here, accompanied by Al Lyons' house combo, augmented by a string section of four fiddles, a viola and a cello. The extra men were paid by Bill Burton, the singer's manager, out of the reported \$3,000 per week the Orpheum put up for the deal. Also out of the 3,000 berries comes stipend for arranger Hal Mooney.

This reviewer caught Helen's first show. She wore a light blue evening dress that went well with her new, reddish blond hair tint. She's always been regarded as the singer who got there strictly on the merits of her voice, but the new Helen has glamor, sophistication and sex appeal to spare. The whistles that greeted her were spontaneous.

She opened with *Thank You Lucky Stars*, a rhythm number, and followed with a torchy treatment of *Besame Mucho* that went home with a punch notwithstanding the Orpheum's usual baby bawling in the balcony. She jumped from there into a medley of her familiar hit songs—*Craziest Dream, I've Heard That Song Before, I Don't Want to Walk without You*, each one of which was greeted by warm applause. Then came the tear-jerker *Good for Nothin' Joe*, which was a little too long and drippy for this reporter. She closed with *How Sweet You Are*, came back with an encore on *I Heard You Cried Last Night*.

There was no doubt that audience wanted more. She made a little speech, explaining simply that she just didn't have any more arrangements ready for the occasion.

Helen unquestionably had her audience in her grasp from the time she walked on the stage. She showed stage presence, personality and complete mastery of her idiom at all times. She won't go down in the jazz books with Mildred Bailey and Billie Holiday, but as an artist she outranks such contemporaries as Dinah Shore and Frances Langford, and by far.



Hollywood—BRIGHT LIGHTS: Dick Haymes who used to work extra in the movies from '33 to '38 and made two bucks a week more by driving for Chick Chandler, now has a home with a swimmin' pool and can afford it . . . Helen Forrest who cashiered at Roxy's six years ago, will collect 3 grand from the present cashier when she opens there . . . Veronica Lake who has been recouping from having four wisdom teeth pulled says her swollen jaw makes her look like a squirrel storing up nuts for the winter.

The Dick Haymes hoping their next will be a girl doll and Sinatra and his wife hoping for a boy . . . Capt. Martha Raye says you gotta take candy from a baby these days, where else can you get it? . . . Members of Teddy Powell's ork got some of the hotel reservations that were supposed to be for Sammy Kaye's boys, who arrived several hours later. You should hear the yelling and double talk . . . Les Brown sends all his music arrangements to his alma mater Duke U.

Dian Manners

ARC LIGHTS: One of the longest musical sequences ever filmed is being made at MGM for Mr. Co-Ed. Musical director Johnny Green has devised a finale incorporating Cugat's *A Thrill of a New Romance*, Harry James and Carlos Ramirez doing *Boogie Woogie*, plus a musical montage of the water ballet. Nice quiet evening! . . . Benny Goodman floats out in an orchid colored bubble, and singing, in Fox's *The Gang's All Here*. Poor thing! . . . Ann Southern warbles for the first time since *Panama Hattie* when she bursts forth in MGM's *Maisie Goes to Reno* . . . Johnny Clark singing solo-TC sustainers for Tommy Peluso's *Starlight Serenade* over NBC, and recording *I'll Remember April* for Deanna Durbin's *Christmas Holiday* at U.

Harriet Hilliard will play "Kelly" in *Has Anybody Here Seen Kelly?*. Ozzie Nelson and Jack Teagarden also cast for the same pic . . . RKO is readying the old Marx Bros opery *Room Service*, in case Sinatra wants to come back to work . . . Jack Teagarden signed for a U short as well as a Cartune, first of the Swing Symphony series. King Cole Trio will do the second. Imagine these two for a double-feature: Columbia's *Jam Session* featuring the Louie Armstrong, Jan Garber, Alvino Rey, Glen Gray, Charlie Barnet and Teddy Powell orks, and the Re-

public *Trocadero*, which will feature the Wingy Manone, Bob Chester, Eddie Le Baron, Gus Arnheim and Matty Malneck bands, with side dishes of the Stardusters and Radio Rogues.

LOVE LIGHTS: Jim McHugh has gifted Phyllis Pablos with a brooch inscribed with four bars of *I Can't Give You Anything But Love, Baby*. Elaine Riley, who used to get Jimmy's gifts, just got one from RKO—a contract . . . Dolores Moran is getting the orchids Ginny Simms used to get from Major Gus Daymond, but Ginny still doesn't have to grow her own, she rents enuff from Pat McNearney . . . Kay Kyser who has Barbara Coleman marked "reserved" in his little book, also goes out with Marilyn Maxwell, who finds time for Lieut. Ted Weema, on the side. Well!

Dick Mains, trumpeter with Teddy Powell has it bad over Virginia Weidler . . . Carmen Miranda is carrying a torch brighter and bigger than any of her hats, for a Rio boy . . . Joe McMichael, late of the *Marry Macs* and currently of the *air corps*, will wed Ines James . . . June Havoc and Barrett O'Shea are serious and don't care who knows it either (pronounced *ey-shar!*) . . . Mickey Rooney who insists he'll marry Gloria to Haven is holding mitts with Shirley O'Hara, and Gloria is out with Jeff (Kysar base-fiddler) *Boogies acting like crazy*.

George Montgomery's coming home gift to Dinah Shore was a diamond pin and a marriage license . . . Rudy Vallee's young bride was married in gold cloth instead of the emilypost white satin. Rudy also bought her a lovely tight black satin affair and advised "nothing worn under it would give best effect" . . . Eddie Hall knits to exercise his old injury to his hand but he whistles under Helen Forrest's window to ease an injury to his heart . . . Dennis Day and Shelby Paine are one . . .

Harry Richman and Joyce Ryan are ending sentences with propositions . . . Ann Triola, the Bar of Music chirp, and Coast Guardsman Al Shero are a sec-sec-sec! . . . Al Jolson and Adele Jergens are keepin' company . . . The Don Ameches celebrating their 11th wedding anniversary at Lucey's entry . . . Honey-mooners Benny Waters and Johnny Green are still in looooo after all these couple weeks . . . Grace McDonald, the thrush, will get down to facts with Capt. G. F. Sorgatz, when he returns from Panama . . .

Capt. Clark Gable and Virginia Bruce aren't just very dear friends . . . Judy (Meet The People) Clark and Bill Orr are wondering why they never met sooner . . . One week after Gail Robbins married a soldier, Lieut. Bob Olsen, she was cast in Fox's *I Married a Soldier* . . . Shirley Temple (Honest!) is going to get married or something to a soldier boy named Jimmy Hotchkiss. Golly . . . And just look at who's here, will ya, Mickey Rooney with a new slicky-chick named Vicki Lane. Happy New Year to all you muggs.

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# Movie Sleuth Solves Case of Two Marthas

### O'Driscoll Sang, But Tilton's Voice Heard In 'Crazy House'

By Charles Emge

Hollywood — Your Hollywood correspondent is able to sleep peacefully again, having finally solved a musical mystery that has been causing him much unrest.

The mystery: who did that there singing that seemed to come from luscious Martha O'Driscoll in the Universal picture, *Crazy House*?

Pretty good singing, wasn't it?

That Was Martha!

Well, it was none other than our old friend Martha Tilton, who used to sing with Benny Goodman, is now quite busy with Hollywood radio shows, and who recently turned down an offer from Harry James.

We realize that we bring this news to readers somewhat belatedly. However, we hope we shall be forgiven in view of the fact that this was a tough case to crack.

Siegel Coached Her

The part that made it tough was that Martha O'Driscoll did, in fact, record every song she sang in *Crazy House*. She was coached for the vocal chores by Al Siegel, who bragged about the fine job he had done in developing Martha O'Driscoll's unsuspected musical talent. During the making of the picture the fact was established beyond any doubt that the charming young screen actress was doing her own chirping.

But when the picture was given its "sneak preview" (the preliminary, experimental showing given all important pictures, and to which the press is definitely not invited) Martha O'Driscoll's songs went over not with a bang but with something like a dull thud.

Change Made Later

Maybe you've guessed the answer. The picture was pulled back for "alterations." The sound-tracks containing O'Driscoll's voice were scrapped and Martha Tilton was called in to "dub" her voice into the O'Driscoll picture track. This is one of the trickiest processes in motion picture scoring as it is just the reverse of the usual method. The singer must make her song fit the picture, a much more difficult job than the actress had in synchronizing her actions to a previously recorded sound track.

We take great pleasure in giving Martha Tilton credit for her well singing job in *Crazy House*—and great satisfaction from the fact that she is getting that credit here, for she would have gotten it nowhere else.

# Must Sing Too?



Hollywood—Lovely Martha O'Driscoll did record her own songs for the Olsen and Johnson *Crazy House* at Universal, but it was decided at previews that her voice didn't match her other charms. For the result, read the story in the adjoining column.



In Universal's *Three Cheers for the Boys* Delta Rhythm Boys introduce a new song by Earl Robinson, composer of *Ballad for Americans*, entitled *The House I Live In*. Maurice Tauzin, 10-year-old pianist, assigned to role of Chopin as small boy in MGM's *At Night We Dream*. Stardusters, vocal group formerly with Charlie Spivak's ork, doing specialty in Republic picture, *Slightly Terrific*.

Lucille Ball's "voice" in MGM's *Best Foot Forward* revealed to have been that of Gloria Grafton, former band singer now busy in Hollywood pix. Question as to whether Lynn Bari was doing her own singing in Bogues production *Bridge of San Luis Rey*, as claimed by publicity department, no longer important as the vocal

sequences attributed to Lynn Bari have now been cut out of the picture.

All-gal orks getting many breaks in pix as studios continue to drum on the "man-power shortage" theme. Latest is MGM's *Maisie Goes to Reno*. . . Johnny Johnston and Betty Rhodes sound-tracked the old Whiting-Robin favorite, *Louise*, as musical highlight of *You Can't Ration Love* (Paramount). Paramount publishing interests will push revival of the song as part of picture's exploitation.

Studio musicians giving the nod to Vic Young for another solid scoring job on Paramount's *Story of Dr. Wassell*. Piece con-

tains an original love poem Boris Bodur (*Javanese religious symbol*) which Young expects to was for Decca with symphonic unit.

D'Artega all-gal ork sound-tracked two specialties for *Bring on the Girls* (Paramount), one of them the novelty number in which they imitate well known male orks and soloists. . . MGM musicians rate Susan Peters' job of fitting her fingering to piano track recorded by Ignace Hillsberg for *Song of Russia*, forthcoming release, as one of best ever turned out by a non-musician. Susan plays role of girl concert pianist in picture, a story of Russian musicians in war time. Mahlon Merrick, Hollywood

radio conductor-arranger, signed by Andrew Stone to handle music chores on *Sensations of 1944*, super musical in which Woody Herman and Cab Calloway orks share spotlight. . . Jules Buffano, theatre ork front in days of stage presentation, now on MGM staff.

Charles R. Rogers offered \$100 bond for new title for *Song of the Open Road*, split it 50-50 between two contestants, both of whom suggested *Song of Youth*. Exhibs frowned on *Song of Youth*, thinking it hinted of another juve delinquency yarn, so Rogers is retaining his own brain child, *Song of the Open Road*. Sammy Kaye and Chuck Falkner bands are featured.

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A WORD ABOUT THE AUTHOR

Charles Colin

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# Movies Seeking 'Carmen Jones'

Hollywood—The movie mills are bidding—but cautiously—for screen rights to the Billy Rose all-Negro production *Carmen Jones*, New York stage show which opened last month to the accompaniment of rave notices from most of the critics.

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# DIGGIN' the DISCS WITH JAX

Things are looking up! This month, as usual, there are several items of dubious interest and no intrinsic value. Predominant among the latter are offerings by such assorted vocalists as Hildegarde, Kay Armen, Kate Smith, and Gene Autry. Records featuring their talents have little to recommend them, except to the countless fans of those particular artists.

During the last month, on the other hand, have been released more outstanding discs than during any similar period since boss Petrillo first pronounced the ban which he has only recently lifted. Great is the promise of things to come! It may try your patience a bit to wait anxiously for forthcoming platters but you shall be rewarded in the end. Momentarily may be issued waxings of Benny Carter on Capitol, of Yank Lawson on Signature, of George Hartmann on Keynote, of Bunk Johnson on Jazz Information. This time, you shall not hope in vain!

## Hot Jazz

### Lead Belly

Musicraft Album 31

This set, entitled *Negro Sinful Songs* and correctly so, furnishes a forthright collection of much of the material that lies behind all

Pardon me for not being funny this time, because I've just learned my 96-year-old grandmother passed away.

Thank God, they saved the baby!

**DON RAGON and HIS ORK.**

DESHLER-WALLICK HOTEL  
Columbus, Ohio

of jazz. Songs such as these formed a basis for the blues, and the blues subsequently for modern swing. Lead Belly is quite obviously a standout in his own field, an authority in this unusual genre.

Herein is represented a step even further back than that identified with the *Jim Crow Blues* of Joshua White. There is some semblance of order in Josh's work, here there is none. Lead Belly rambles on at will, concerned only with his simple themes and not with the elements of their expression. All is spontaneity and impromptu, and therein lies the charm.

Whether he is accompanying himself with his rhythmic rustic guitar or with an occasional but timely clap of his hands, Lead Belly keeps rolling along. The words tumble out, profuse and even profane. Effects are achieved by a constant increasing of tempo and a consequent heightening of intensity. These songs are basic in design, fundamental in execution.

There are five records in all. No. 223 couples part one of *Frankie and Albert* with a pair of briefer numbers, *Looky Looky Yonder Black Betty* and *Yellow Women's Door Bells*. No. 224 couples part two of *Frankie and Albert* with another shorter pair, *Ain't Goin' Down to the Well no Mo'* and *Go Down Old Hannah*. No. 225 couples *Poor Howard* and *Green Corn* on one side with *Fannin Street* on the reverse. No. 226

## Capitol Chirp



Los Angeles—Margaret Whiting's record with Freddie Slack, *Silver Wings in the Moonlight*, will be released by Capitol this month. With Billy Butterfield on a previous disc, she revived *My Ideal*, written by her father, the late Dick Whiting.

couples *The Boll Weevil* with *De Kalb Blues*. No. 227 couples *The Gallis Pole* with *The Bourgeois Blues*.

As you may have guessed already, *Frankie and Albert* is merely another of the numberless versions of *Frankie and Johnny* or *Stack O'Lee Blues*. *De Kalb* and *Bourgeois* are primitive approximations of the blues as we know them today. Of all Lead Belly's songs, *Fannin Street* is my own special favorite.

### Art Hodes

Royal Garden Blues  
103rd Street Boogie

Jam Record 1001

These two sides, cut in December, 1940, come closer to true on-the-spot performances than anything with which I am acquainted. This phenomenon is, of course, the result of such being the actual process by which they were recorded. The rest of the group, blissfully ignorant of the fact that drummer Joe Grauso had rigged up and set in motion a small home recording outfit just prior to the beginning of these numbers, played along

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with uninhibited exhilaration. Far from perfect, these sides are far from tinny at that. *Royal Garden Blues*, the better of the two, reveals clarinetist Rod Cless and trombonist George Brunies at their best. The *103rd Street Boogie*, not too good and not too bad, exhibits trumpeter George Du Val and pianist Art Hodes, composer of the tune, in typical form. All in all, this platter is good streamlined dixieland on one side and mediocre instrumental boogie on the other.

## Swing

### Jimmy Lytell

He's Commander-in-Chief of My Heart

Fat Meat Is Good Meat

Beacon 104

Here is more dixieland, with a septa thrush thrown in for a couple of good measures. This constitutes, to be categorical and slightly facetious, New York dixieland. If you remove Nichols and Mole, Berton and Schutt, Napoleon and Napoleon, Dorsey and Dorsey from the eastern school of southern jazz, what do you get? Russ Case on trumpet, Will Bradley on trombone, Jimmy Lytell on clarinet, Frank Signorelli on piano, Carmen Mastren on guitar, Haig Stephens on bass, Chauncey Morehouse on drums, and that is exactly what you have here!

You must not expect the consuming fire of genuine New Orleansians or the relentless drive of real Chicagoans, but you can be sure of unexcelled precision and sufficient spirit to insure exciting mass improvisation. These men are not distinctly original, but they are certainly stimulating. Although their inspiration is never great, their technique is consistently masterful, their conception ever effective, their invention always adequate.

He's *Commander-in-Chief of My Heart* is not what I should call very worthy material. *Fat Meat Is Good Meat*, the latest opus to come from the pen of Irene Higginbotham, is much better. Both sides are sung by Savannah Churchill in a manner that causes me to grow more and more eager to hear the sides she has just made in her own element, namely with the sensational backing of Benny Carter and his great orchestra.

### Benny Goodman

Solo Flight  
World Is Waiting for Sunrise  
Columbia 36684

Finest record of the month, this is the best in many. The first side, waxed some time ago, is in the nature of a concerto for electric guitar with incidental but essential orchestral background. *Solo Flight*, familiar to most followers of current compositions for strings, enables the late Charlie Christian to play some of the greatest guitar he ever put on record for posterity.

Listening to Charlie here, I realize once again and more than ever just how wonderful was his work. His style was one of surpassing brilliance, his technique all that it had to be in order to sustain the intricacies of his fertile imagination. This posthumous release is a fitting tribute to a musical genius!

The reverse, by the Goodman Quartet, is a perfect mate to *Solo Flight*. The title, *World Is Waiting for the Sunrise*, must be numbered among the most pop-

ular in all of jazz. It has been recorded many times before, always excellently. Generally, it has served as a marvelous medium for showcasing proficiency at the keyboard. On it have been featured, among others, Jess Stacy and Billy Kyle and Jon Sullivan and James P. Johnson and Floyd Bean. Mel Powell's version on Commodore is, perhaps, the most famous of all. This present rendition, the first small-unit platter by Goodman in over a year, is its equal in every way!

## Dance

### Count Basie

Time on My Hands  
For the Good of Your Country  
Columbia 36685

I had hoped that Basie's first record after the removal of the ban would be a major one. This one is not. *Time on My Hands*, a trusty evergreen, has a fair vocal by Earl Warren and little else. *For the Good of Your Country* is not the type of thing Jimmy Rushing should sing, or for that matter the type of thing Basie should play. Both the band and the singer make the best of it, and still the net result is far from good.

### Glenn Miller

It Must Be Jelly  
Rainbow Rhapsody  
Victor 20-1546

*It Must Be Jelly*, a catchy novelty, has every chance of being a big success. Nothing, I imagine, will top this version. *Rainbow Rhapsody* is characteristic of the Miller crew, smooth and soft and dreamy. Here is a record that must be danced to, if it is to be enjoyed. If you do not enjoy dancing, I doubt your ability to enjoy this or any Miller platter. I have no great affection for terpsichorean activities, myself.

## Vocal

### Andrews Sisters

Shoo Shoo Baby  
Down in the Valley  
Decca 18573

The weird sisters are with me again, inevitable in their pursuit as the furies to Orestes or the sirens to Ulysses or the harpies to Aeneas or the witches to Mabeth. *Shoo Shoo Baby* is their first offering, *Down in the Valley* their second. This is sure-fire juke-box stuff, but I intend to save my nickels.

### Andrew-Crosby

Jingle Bells  
Santa Claus Is Comin' to Town  
Decca 23281

The above classification is strictly alphabetical, for Bing can sing a ring around the best of the three girls. I realize that, by the time this review is in your hands, the seasonal and topical interest of these titles will have all but completely expired. The tunes, in case you care, are *Jingle Bells* and *Santa Claus Is Comin' to Town*.

Interest other than holiday spirit, these sides do not possess. Ella Logan ought to feel a trifle bitter about the plagiarism in (*Modulate to Page 9*)

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# Diggin' the Discs - Jax

(Jumped from Page 8)

part of the trio in Bells, while Tommy Dorsey did a better job of prophesying the advent of Saint Nick many years ago. The Groaner saves this high-priced platter from utter banality, and Vic Shoen deserves another pat on the back for his backing.

## Novelty

Louis Jordan

Ration Blues  
Decca Jones  
Decca 8654

Guaranteed to amuse, this disc can take its place alongside the rest of Jordan's better records. *Ration Blues*, one of Lou's originals, is both timely and satisfying. *Decca Jones* is a new version of an old favorite. Both vocals are handled, with a maximum of effect and a minimum of effort, by the leader himself.

Guy Lombardo

Speak Low  
Take It Easy  
Decca 18573

I thought I would put this one in, as a novelty number, just to see the reactions I will get. Guy is dead as a hep fave name-band leader, at least for the present. Such music as this is certainly novel enough today, so why not include it in this department?

Some friend ought to advise Lombardo to follow the man who has been following him all these years, Jan Garber. Jan is doing right well, at long last, with a modern jump unit under his baton and a healthy bankroll under his belt! *Speak Low* and *Take It Easy* are better tunes than you might think.

## Carter Record Sounds Great

Benny Carter

Harry, Harry  
Potencia  
Capitol

(Reviewed from advance printing)

These two add up to a fine first for Carter on the Capitol label, with *Hurry, Harry* carrying a little more voltage. Tune in the traditional blues form and Savannah Churchill gives her lyric sincerity and a real blues style. Short ensemble intro leads into the vocal with strong reed background. Follows wampets and reeds alternating on a nice double timed riff into some tasty Carter alto. Savannah takes a piece of a second chorus in a gently sexy finish.

*Potencia*, reminiscent of the old treatment of like tunes, intrudes into more good Carter and good backing. Another doubled riff brings in some beguine and a Carter ending.

On both, Benny's alto and the band as a whole give Frank Marshall's gummy arrangements plenty of polish and bite. Coup-de-son sounds like solid juke material.

# More and More Jazz Recording In Offing

New York—Look for more and more jazz discs to be issued now that most, if not all, of the smaller disc firms have signed new contracts with the AFM's Petrillo. Recent issues of the *Beat* carried news of many scheduled releases by Signature



Imogene Lynn

(Down Beat invites a pretty band vocalist to act as guest conductor of this department each week, 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 cities from coast to coast. This time it's Imogene Lynn, featured vocalist with Dale Crow, currently in the Rendezvous Room of the Hotel Biltmore in Los Angeles.)

Song	Artists	Label
1—People Will Say We're In Love	Bing Crosby	Decca
	Al Dexter	Okeh
2—Pistol Packin' Mama	Bing Crosby— Andrews Sisters	Decca
3—Oh What A Beautiful Mornin'	Bing Crosby	Decca
	Bing Crosby— Andrews Sisters	Decca
4—Victory Polka	Dick Haymes	Decca
	Dick Kuhn	Decca
	Glen Gray	Decca
5—Put Your Arms Around Me		
6—My Heart Tells Me		
7—They're Either Too Young Or Too Old	Jimmy Dorsey	Decca
8—I'll Be Home For Christmas	Bing Crosby	Decca
	Mills Bros.	Decca
9—Paper Doll	Bing Crosby	Decca
10—Sunday, Monday or Always	Frank Sinatra	Columbia

### OTHER FAVORITES

Boogie Woogie	Tommy Dorsey	Victor
For The First Time	Dick Haymes	Decca
	Andrews Sisters	Decca
Shoo Shoo Baby	Jan Garber	Hit
I'll Be Around	Mills Bros.	Decca
Don't Cry Baby	Erskine Hawkins	Bluebird

## Jazz Record, Keynote, Climax and Asch labels.

Latest word on hot platters is that Commodore will soon bring out some waxings of the Esquire All-Star band which advance word describes as sensational. Commodore has also cut eight sides with Wild Bill Davidson as leader and four others fronted by George Brunis. One of the Brunis waxings is the celebrated but never before recorded *Ugly Child*. On this tune, featured by Brunis in hot spots for many years, George sings as well as plays trombone.

Bob Thiele, producer of Signature records, is issuing four sides cut by a Coleman Hawkins-fronted band. Thiele intends to hit Chicago shortly to record several jazzmen there, one of whom will be Muggsy Spanier.

Last in the record round-up, Blue Note is bringing out two twelve-inch records featuring James P. Johnson and four sides offering a band under the leadership of clarinetist Edmund Hall. One side, cut by Hall and his band, will feature *High Society*, the famous tune which was used among New Orleans jazzmen to determine a clarinetist's ability.

## Decca Active But Cramped By Shortage

New York—Decca continues to make hay while the sun shines or, more aptly, to press records while Victor and Columbia glower at the AFM. The only major disc firm to sign with the AFM (excepting Capitol, which is climbing fast in importance) Decca can't keep up with the demand of its bands and soloists under contract to cut record sides. Because of the extreme lack of record technicians as well as the shortage of materials that go into records, all active disc firms are forced to limit the number of new releases.

However, no sooner were Decca's Woody Herman discs in the latter stages of production, than Lionel Hampton and his band started polishing their instruments for a disc date. Names of tunes to be recorded by Hampton had not been decided upon at press time.

Another interesting series of Decca platters shortly to be released features Jay McShann's brand of K.C. swing.

## Orleans Lass With Donahue

New Orleans—The new girl singer with Al Donahue's band is localite Dana Phelps. Seventeen years old, Dana was found sing-

ing by Donahue at the Casino Royale here. The Donahue band heads for the coast after finishing up at the Hotel Roosevelt here. Band is set to open at the Palace in San Francisco on January 6.

## Stars Help Marines Celebrate



New York—More than 5,000 servicemen attended the marines' 16th anniversary celebration at Manhattan Center here and heard music by such mixed groups of star musicians as this. Left to right: John Kirby, bass; Bobby Sherwood, trumpet; Tommy Dorsey, trombone, and Coleman Hawkins, tenor sax. Man at the mike is Steve Ellis of station WOR and the Mutual network.—Fred White Photo.



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## Tricked Him

New York—Among the outstanding New Year's resolutions was that taken by the music critic of a Metropolitan daily, as follows: "Resolved, that hereafter I shall attend each concert before reviewing it."

The resolution follows the red-line item in the critic's summation of the Duke Ellington concert at Carnegie hall. He wrote, "another new work was *Dancers in Love*, a piano concerto of interesting melodic appeal. This involved its first performance."

*Dancers in Love* wasn't performed!

It has been... Generally, it's marvelous... proficiency... it has been... others, Jess... Kyle and Joe... as P. Johnson... Mel Powell... odore is, per... amous of all... tion, the fir... by Goodman... its equal in

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## That New World Will Be A-Comin'

We sat in a concert hall the other evening and heard the incomparable Duke Ellington and his famous orchestra play his newest serious composition. It is called *New World A-Comin'* and was inspired by a best-selling book, bearing the same title and written by a former Harlem columnist, Roi Ottley.

Ellington explained to his audience that he was not attempting to follow the story of the book in his music.

He described his work as a musical vision of the future world, and if that world even remotely reflects the beauty of this composition, we hope we're on hand.

Duke also presented excerpts from *Black, Brown and Beige*, his more extensive work which was given its premiere in his first Carnegie Hall concert a year ago.

This so-called "Tone Parallel" purports to trace the history of the Negro race from its earliest period, so obviously the influence of Ottley's book on Ellington was to cause him to shift his imagination from yesterday and today to tomorrow.

With the dawn of this new year of 1944 that's just what all of us should do. We cannot live in the past, so without neglecting the strict obligations of the unpleasant present, we should concentrate on the future, finding comfort in whatever promise it may hold.

Physically that new world will look pretty much like the one we've been struggling in right along. The improvements, if any, will be ones of spirit.

Frankly, we do not hope for any immediate and general emancipation of the oppressed and under-privileged. Social orders change, often in revolutionary fashion, but human nature remains pretty much the same.

We do expect progress, however, along the lines of sanity and tolerance.

There will be music in that new world, of course—and beauty and laughter. And these are the things which will help us to bear the usual pains and suffering that will not seem so important by contrast with today's blood and sweat and tears. But it will be no Utopia—not even a Shangri La.

Yes, there is a *New World A-Comin'* and we hope that 1944 brings more than its share of advancement toward that goal, even though we are not optimistic enough to imagine that we can discover within its span the complete harmony of Duke Ellington's composition.

### Musicians Off the Record



Los Angeles—Who'd ever think that this youngster would grow up to cop the *Beat's* "King of Corn" title two years in a row? Yes, it's Lindley Armstrong Jones at age 14, with the first drum he ever owned. Now he answers to Spike, won't look at a drum, prefers to play with washboards, whistles and rattles. Maybe he didn't grow up?



"O.K., cats, ready to cut the master—we finally got the band balanced!"

### Wingy Junior



Los Angeles—This is J. Wingston Manone, folks, the son of that Capri-cious trumpet player, Wingy, and his lovely wife, Doris. His proud parents never have recovered from Charlie Emge's crack that the stork delivered him in a green horn sack.



### Vive le King!

Woodlynn, N. J.  
To the Editors:  
About six months ago I wrote you a letter reprimanding you for your everlasting criticism of Benny Goodman. I wrote that if the king could just have some of his old boys back you would really see and hear swing played in the sense of the word he originated it to be.

My wish seems to be coming true. Yes, he'll be the king of swing this year and for quite a few years to come. So you will never have to wonder if Benny's clary is on the decline because he improves with performance. By the way, kindly inform that character of yours that writes "Diggin' the Discs" that he has

his wires crossed when it comes to Jimmy Dorsey's Decca 1887. Kitty Kallen alone sings *They're Either Too Young or Too Old* and when you turn over you will find Bob and Kitty doing *Star Eyes*.  
Vive le Goodman! Vive le King!

A. Pedersen

### Jax Eats Crow

Minneapolis, Minn.  
To the Editors:  
Although I should very much like to lend an ear and a laugh to the older of the two Eberle boys as he makes the musical comment that *They're Either Too Young or Too Old*, I want all of you solid citizens to realize that it must have been some unaccountable treachery on the part of my usually faithful typewriter that led me to such confusion of the vocalists in my review of the last two sides released by the older of the two Dorsey brothers. Blame perverse for the reverse! Actually Kitty Kallen did the complaining while Bob joined her for the vocal workout on *Star Eyes*. I have solemnly cautioned my Corom not to let it happen again.  
Bewildered Jackson.

### Sing for Woody!

Boca Chica, Fla.  
To the Editors:  
Everybody talks about Jax! Everybody talks about Ellington! Nobody talks about a man with an ark that has done more for jazz and swing than all the so-called jazz bands running around today. Come on fans! Sing praises for "the band that plays the blues", and for Woody Herman!

Roger Laramie

### She Likes James

Santa Ana, Cal.  
To the Editors:  
I've been reading about a certain someone who thinks that Louie Armstrong is the King of the Trumpet. Well, I certainly disagree with her because I definitely think Harry James is the king of the trumpet. Of course, (Modulate to Page 11)

## RAGTIME MARCHES ON

### NEW NUMBERS

**CURRIE**—A daughter, Bonnie Jean, to Mr. and Mrs. Russel Currie, recently in Chicago. Father is former Ossie Nelson alto saxist-arranger, now leader of the D Band, Great Lakes, Ill.

**LEE**—A son, Alan Robert, to Mr. and Mrs. Bob Lee, Dec. 6, in New York. Father is with Southern Music.

**BUTTS**—A 7 1/2 lb. daughter, Sandra Lee, to Mr. and Mrs. Jimmy Butts, Dec. 2, in New York. Father plays bass in Don Redman's band.

**HYDE**—A daughter, Victory, to Mr. and Mrs. Walter Hyde, Dec. 14, in New York. Father is with the William Morris Agency in New York.

**BUSCH**—A daughter, Charlene Ann, to Mr. and Mrs. Charlie Busch, Dec. 18, in New York. Father is with Consolidated Radio Artists in New York.

**RAWSKI**—A son, Thomas George, to Dr. and Mrs. Conrad Rawski, Nov. 23, in Ithaca, N. Y. Father is teacher in Ithaca College Music Department.

**KULLER**—A son, Richard Samuel, to Corp. and Mrs. Sid Kuller, Nov. 21, in Hollywood, Cal. Father is lyric writer.

### TIED NOTES

**JACOBY-ROBINSON**—Don Jacoby, former Les Brown trumpet player, now at Great Lakes, Ill., to Doris Robinson, Dec. 28, in Waukegan, Ill.

**COX-BANN**—Lut. (i.e.) Hilda Toy Cox, USCG, to Betty Bann, boogie-woogie pianist and singer, Dec. 6, in New York.

**KELLY-VOCCO**—Ensign Daniel E. Kelly

to Dolores Lorraine Vocco, daughter of music publisher Rocco Vocco, Dec. 15, in Forest Hills, L. I., N. Y.

**MONTGOMERY-SHORE**—George Montgomery, movie actor, now in the Army Air Force, to Dinah Shore, singer, Dec. 5, in Las Vegas, Nev.

**MORSE-BAKER**—1st Lieut. John H. Morse, U. S. Army, to Bonnie Baker, singer, Dec. 9, in Los Angeles.

**VALLEE-GREER**—Lt. Rudy Vallee, crooner-bandleader, now in the USCG, to Betty Jane Greer, Dec. 8, in Hollywood, Cal.

**SUPPLEE-LOTT**—Rex Supplee to Ella Mae Lott, member of RKO Radio all-girl band, Nov. 24, in Southgate, Cal.

**OLSON-ROBBINS**—Lieut. William W. Olson to Gale Robbins, singer, Nov. 8, in Victoria, Kan.

**BANAN-LEE**—Sgt. Harry Banan to Mary Lee, former Ted Wynn vocalist now at Republic Studios, Nov. 12, in Hollywood, Cal.

### FINAL BAR

**WALLER**—Thomas "Fats" Waller, pianist-composer, Dec. 15, in Kansas City, Mo.

**SEYMOUR**—Ned Seymour, former orchestra leader, Dec. 4, in Chicago.

**TIETJENS**—Paul Tietjens, 66, composer and former music critic, recently, in St. Louis, Mo.

**BARRON**—Ted Barron, 64, songwriter and former associate of Leo Feist, song publisher, Nov. 28, in Flushing, L. I., N. Y.

**PRINCIPE**—Frank Principe, father of Ralph Principe, accordionist with the Air-Lane Trio, recently.

# MOVIE MUSIC

by Charles Emge

In view of the fact that *Higher and Higher*, in which Frank Sinatra plays—or rather, sings—his first featured film role, was made at the time when the "Great Swooner" build-up was hitting its peak, RKO deserves credit for the relatively restrained manner in which he is presented.

The story concerns an impoverished, seeming-millionaire (Leon Errol), who, abetted by his staff of unpaid servants, attempts to palm off his scullery maid (Michele Morgan) as his daughter in a make-money-by-marriage scheme. Sinatra is introduced by the simple expedient of casting him as "Frank Sinatra, the singer who lives next door". He wanders in and out of the picture doing exactly what Frank Sinatra would be expected to do—singing songs.

It works well enough. He does all or part of five new songs by Jimmy McHugh & Harold Adamson, three of which are "Sinatra specials"—*I Couldn't Sleep a Wink Last Night*, *The Music Stopped*, and *A Lovely Way to Spend an Evening*. He takes part in a couple of novelty routines, does a few simple ballroom dance steps. Through it all he's strictly the balladeer, never the "Great Lover"; he's the kid any girl would like to have singing under her balcony, but never the guy who might attempt to climb the balcony.

The main thing for RKO is, that whatever Sinatra has, it is captured successfully in this picture,—a picture, incidentally, that most adults will be able to sit through without squirming except in a few spots, and which will more than meet the requirements of the Bobby Sock Brigade.

The score has several fresh musical moments. The most interesting is the arrangement someone contrived for *It's a Lovely Way to Spend an Evening*. In this sequence, a concert orchestra, dimly seen in the back-

ground, is playing at a house party as Sinatra wanders into the garden to sing. The concert orchestra seen in the picture is playing a portion of Tchaikowski's *Sixth Symphony*. The song, which does not resemble, and is in no sense a "take-off" on the Tchaikowski theme, is interposed with the music of the symphony theme in such a way that each melody forms a counterpart to the other. It's one of the most effective pieces of scoring to come out of Hollywood, and the more interesting because Jimmy McHugh says he had no intention of writing the melody to fit the symphony theme. That it was so well adapted for the stunt was just an accident.

Mel Torme, whom many of us remember as the kid who played drums with the Ben Pollack band that accompanied Chico Marx on his theater tour last year, also makes his screen debut in *Higher and Higher*. Mel makes the most of a part that is not extensive and does well enough with the material given him to show definite promise as a juvenile comic.

### 'Girl Crazy'

We catch up with *Girl Crazy*, which did not get a release in our territory until somewhat later than usual, somewhat belatedly. It's chief interest is that it contains the smartest piece of musical faking ever put in a picture—the production number built around Mickey Rooney's "piano concerto on *Fascinating Rhythm*", accompanied by Tommy Dorsey's MGM studio orchestra.

Mickey did such a neat job of synchronizing his fingering to the sound track recorded by Artie Schutt that even musicians in the MGM music department were ready to believe Mickey did the actual playing.

It is only fair to Mickey to note that a job of this kind would have been impossible for anyone who did not possess a good, natural sense of rhythm and a rudimentary knowledge of the piano keyboard. Mickey has both. Let's give him credit for that, anyway.

Other than Mickey Rooney's debut as a concert pianist, *Girl Crazy's* only musical interest stems from the fact that it contains some of the finest songs George Gershwin willed to the musical wealth of the world—songs like *Biding My Time*, *Fascinating Rhythm*, *Embraceable You*, *I Got Rhythm*, *But Not for Me*.

We wonder just what was left for Warner Brothers and their film biography of Gershwin, *Rhapsody in Blue*, now in the last stages of production.

## Sonny Dunham Cuts Records

New York—While Sonny Dunham is at the New Yorker, the trombonist-trumpeter will have a chance to broaden his musical scope via a recording date. Dunham's crew has been contracted to cut some record sides for Ell Oberstein's Hit label.

## Chords and Discords

(Jumped from Page 10)

she just says Louie is the King, but does she have any evidence? I'm sure Louie can't play (just to mention a few) *Flight of the Bumble Bee*, *You Made Me Love You*, *James Session*, *Jump Town* and all the hot pieces as well as Harry does. I don't think he can or if he can, I'd like to hear him. So, again I say Harry James is the nation's No. 1 trumpet player.

Connie Arriola.

## Jimmie and Benny

Mitchell, S. D.

To the Editors:

I really think we should hear a lot more about some real musicians. While these so-called moderns are swooning over this one and that one, let's hear a lot more about the best and the most under-rated band there is, and I mean Jimmie Lunceford. I could go on for hours over the one and only Lunceford but the swooners wouldn't even know what I meant I guess. Also let's have more about the best and most under-rated musician Benny Carter. He is certainly terrific! I hope someone agrees with me about real music and let the swooners carry on by themselves.

Some of these H. James fans should dig B. Carter's record of *More Than You Know*. For being a terrific alto man, he certainly should have honors for the trumpet playing he does. These musicians were tops before all this swooning and drooling and they will be, too, long after. Pvt. Fred Hudson.

## Lillian Lane In Vocal Group

New York—Lillian Lane, former Thornhill-Wald vocalist, is on a new kick. Singing with the Es-corts and Betty, vocal group, the ex-band chirper now can be heard on the CBS Kate Smith show at 8:00 p.m. (EWT) on Fridays.

## Don Otis Goes Overt to KMPC

Los Angeles—Don Otis, for over 13 years with KFAC as record commentator and announcer, was scheduled to move over to KMPC Jan. 1 to become production manager of the latter station. For years he has been one of the top platter chatter merchants on the west coast, is widely known not only for his good judgment in jazz music, but is also an authority on classical music. He scooped all of his competitors here a while back by introducing his friend Leopold Stokowski on one of his shows.

# Unseen Singer Gets Unusual Movie Break

Hollywood—Success in a form that would mean little to aspirants to motion picture careers has come to 22-year-old Jean Forward, the California girl who has been selected from some 500 applicants to impersonate the great Nellie Melba, opera star of the Gay Nineties, in the Arnold Pressburger production *It Happened Tomorrow*.

The average kid striving for success in Hollywood lives in hope of being seen in a picture. Jean Forward, in her big "movie break" won't be seen in so much as a single foot of film, but her voice, representing that of Mel-



Jean Forward

ba, will be heard throughout the key sequence.

Most unusual is the fact that the young singer who will record the musical impersonation of Melba will be given screen credit for the performance.

Jean is an Oakland, California girl who has been singing leading roles with west coast opera companies for the last two years.

## LeBaron Cleared of Draft Charge

Los Angeles—All charges of draft evasion against Eddie LeBaron, bandleader and owner of Hollywood's el swanko Trocadero restaurant, were dropped following a hearing before the U. S. commissioner here and the musician was given until Jan. 3 to put his affairs in order before reporting for induction.

At the hearing LeBaron's attorney exhibited numerous copies of letters and wires to prove that the well known exponent of Latin-American music had kept his New York draft board informed of his whereabouts at all times and had apparently failed to receive his notice to report due to a clerical error.

## Dan Russo Dies On West Coast

Los Angeles—Dan Russo, who conducted the orchestra at the Palace theater in Chicago for so many years that it was said he "went with the lease", died at his North Hollywood home of a heart ailment on Dec. 15.

Russo had been in poor health for several years, but he was seriously ill for less than two weeks.

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to Page 11)





# Always a String Man, Jones Was Gitman at First

### Stuff Smith Pianist Noted for Switching Harmonic Structure

By Sharon A. Pease

Jimmie Jones, pianist with the Stuff Smith Trio, currently appearing at the Garrick Stage Bar, Chicago, has always been a string man. He started his musical career playing a four-string guitar, later shifted to six-string guitar and eventually to the piano.

Jimmie, who is 25, was born in Memphis, Tenn. He moved with his parents to Chicago when 2. "I always liked music," he says. "Guess that was only natural as my father was a choir director and my mother played a little piano."

His first attempt at creating music was at 13, when he began experimenting on a four-string guitar that he had acquired. Later he traded it in on a six-string guitar and played accompaniment for a vocal trio which he formed with two neighborhood friends, Leroy Winbush and Eddie Johnson. The boys landed a job at the Swift Bridge during the second year of the Chicago World Fair, A Century of Progress (1934). This led to a regular weekly spot on station WCFL and frequent shots on WBBM. Eddie Johnson later took up tenor sax and is well known in Chicago music circles.

#### Duke, Art and Teddy

Through playing the guitar, Jimmie became interested in harmony and began experimenting at the family piano. His mother gave him some help and, impressed with his progress, insisted that he go to a regular teacher. His studies were strictly standard, but Jimmie continued the development of a dance style on his own. "My greatest early influence was Duke Ellington," he recalls. "Later it was Art Tatum and Teddy Wilson."

Jimmie was jobbing on piano before he completed his work at



Jimmie Jones

Englewood High School. He played with the various local bands, including those fronted by Tony Fambro and Johnny Long, for a year and a half after graduation. Then he enrolled at Kentucky State College, Frankfort, Kentucky. Though he majored in sociology, his program included studies in harmony, theory, and counterpoint. During the next three years, he played piano with the Kentucky State Collegians and scored numerous arrangements for their library. After leaving school in 1941, he jobbed around Chicago and traveled throughout the middle west before joining Stuff Smith in June 1943. He has been with that organization since, except for a month during which he worked with Red Allen.

#### Getting His Kicks

Jimmie is a great admirer of Smith's work and states, "I don't ever expect to get any more kicks than I have playing with Stuff." His favorite pianists, in addition to those previously mentioned, include Robert Crum, Nat Cole, and John Young, who is doing such excellent work with Andy Kirk's orchestra.

Musicians are most impressed with Jimmie's unusual ability to alter the harmonic structure of a given theme. Through a highly developed imagination, he twists, turns, and changes the harmony throughout improvisations that

## Try 'Changing the Blues' With Jimmie Jones

*Lasily*

The musical score is written for piano and consists of three systems of music. The first system is labeled 'A' and 'Lasily'. The second system is labeled 'B'. The third system is labeled 'C'. The score includes treble and bass clefs, key signatures, and various musical notations such as notes, rests, and dynamics.

## Canary Makes Juve Band



Los Angeles—Billie Toddler, 16, was discovered singing with a juve band at the high school in Santa Monica by Al Sack, Blue Network music director, and spotted on his "A Boy, A Girl and A Band" program. She still sings with the high school band, headed by Dick Allen, also 16, which was boosted into the big money on jobbing dates by her success.

are truly masterpieces. Jimmie says he first started experimenting with chord changes through listening to Duke Ellington's band. Showing a natural flair in that direction, he kept at it until reaching the present high stage of development.

#### 'Changing the Blues'

Jimmie demonstrates on the accompanying example which he calls *Changing the Blues*. Opening with a typical Jones introduction (A), it moves into blues chorus (B) which he kept "reasonably straight." He gives it the works in chorus C.

Having an unusually long

reach, he strikes all of the chords in unison as indicated. Those unable to do likewise will find quite a number of places where the unison effect may be attained by employing both hands. For example, the top note of the tenths in measures 2, 7 and 8 of the B chorus might be played with the right hand. Likewise, the bottom note of the first two treble chords in the ninth measure of chorus C could be taken with the left hand. Similar opportunities occur in measure 10.

## Carlisle Evans, Vet 88er, Dies

Davenport, Ia.—Carlisle Evans, veteran Rock Island 88'er, recently passed away on his 52nd birthday. Evans, whose bands were well known on various Mississippi River excursion boats and throughout the middle-west, at one time had such stars as Leon Prima, Rappolo, Deacon Laccano, Jimmy Cannon, Wade Foster, and Ritchie Miller in his band.

Chicago's Buddy Franklin will play for the annual Crystal Ball at the Blackhawk hotel . . . Jimmy O'Dette and his small combo will be held over at the American Legion's Snug Harbor Club . . . 88'er Keith Greko, valv-ist Dave Orwitz and clary man Hal Kaisen recently home on furlough . . . Ray Winegar now fronting Maurrie Bruckmann's former band at the Coliseum on alternate week-ends. —Joe Pitt

## Spivak Repeats Sherman in June

New York — Charlie Spivak, currently at the Hotel Pennsylvania here, will play a return date at the Sherman Hotel in Chicago come next June. Spivak, who followed Tommy Dorsey into the Penn., is set to make another picture for 20th Century-Fox (he recently filmed *Pin-Up Girl* on the 20th lot) and will make the coast trek after finishing up his ten week stint at the Penn.

## Some Juke!

London—(special correspondence) A Yank soldier was explaining to a Britisher about the American machines into which you can put a nickel and hear phonograph records. "We call 'em juke boxes," explained the doughboy. "Ah, I see," replied the Britisher. "All the records are by Juke Ellington, eh?"

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# KEEPING UP WITH TERRITORY BANDS

Local authorities in Seattle, Washington, are operating a swell spot called the Flamingo Club just for teen-agers and it is a successful venture, being a popular rendezvous for the young hep crowd. At the start, the juke box was the only source of music until the gang persuaded the management to find a real live outfit. The answer, in more ways than one, was Ky Fox and his combo.

Ky, a tenorman, who plays all the better spots around Seattle, has only six other men, but with a lot of doubling and special arrangements, this little band really jumps and the Flamingo Club is jammed when they're on deck. Kenny Smith, brother of Billie Rogers, ex-Woody Herman trumpeter, also plays tenor. Hal Bellis is on piano and does the vocals and arranging. Rounding out the combo are Bob Shepard, alto sax, clarinet and trombone; Freeman Ott, trumpet, Bert Nelson, bass fiddle and trombone; Lee Naylor, drums and trombone.

Another west coast live spot is the Village Dristwood in North Hollywood, California. Ivan Gardemann and his combo are in their ninth month there and play to capacity crowds six nights a week, including many celebrities. Gardemann, who plays piano, accordion and solo-vox, has Jerry Kasper, formerly with Benny Goodman, on alto sax and clarinet, while Vinnie Bishop, once with Artie Shaw, is featured on drums and vocals.

The popular Pittsburgh band, fronted by vocalist Terry Winslow, has successfully completed engagements in the south, stopping at the Club Coronado in Shreveport, Louisiana and the Silver Moon in Alexandria, Louisiana. On December 13, Terry and his band opened at the Club Hollywood in Kalamazoo, Michigan. June Kaye is the femme vocalist and the personnel consists of Allan Shine, Ziggy Weiss, Footy Gwaley, trumpets; Terry Winslow, Bob Cooper, Bill Gruver, Frank Durkey, Mickey Pastorius, saxes; Jerry Keminsky, piano; Joe Unger, drums; Jimmy Chatwell, bass.

Jimmy Lomba closed at the Leigh-Ho theater restaurant on the outskirts of Providence, R. I., and took his band intact into the Cornell-Doublier in New Bedford, world's largest manufacturers of capacitors—radio condensers, etc. The band plays a luncheon session and for all social activities in and out of the plant. The cats at Camp Edwards and the USO clubs always welcome a visit from the Lomba band and they find time occasionally for other outside engagements, making a full schedule for this solid aggregation. Personnel: Jimmy Lomba, Manuel Almeida, John Correia, saxes; Miguel Sanchez, Joseph Pisavio, trumpets; James Hanrahan, trombone; Manuel Rose, bass; Dean Russell, drums; Nelson DeBarros, piano; Antonio Correia, vocals.

Pvt. Buddy Lewis, now at Camp Phillips, Kansas, keeps in close contact with his band, still going strong in Southern California. He and Marv Workman, formerly with the late Bunny Berigan,

supply all the arrangements and trumpeter Johnny Dessaire is the present leader. Happy Ruggles, formerly with Bob Crosby, is on drums. Sherry Sharpe continues as featured vocalist, along with the new vocal trio June, Joan and Jeannie Carol.

Eddie Morgan and his Hamid Pier band from Atlantic City have been playing the Met Ballroom in Philadelphia. Chick Jensen, formerly with Jan Savitt, is in the trumpet section. Also Rocco Stafferi and Alec Fila. Charley Hinkle is on trombone. Frank DeFranco, brother of Charlie Barnett's featured clarinetist Buddy DeFranco, holds down a chair in the sax section, which includes Bill Weber, Allen Eyer and Sam Steiner. In the rhythm section are Mike Sieroto, bass; Dick Herre, drums. Bill Mason, piano. Vocalists are Terry Chapman and Micky Allen.

Bill Setliff organized a band about five months ago and judging from popularity already gained, he is confident of continued success. Now playing an indefinite engagement at the Club Royale in Savannah, Georgia, they expect to head east in the near future. Personnel: Edward Rudnick, Cheeta Brown, Lynn Rovner, saxes; Eddie Loyd, trumpet; Red Lyons, piano; Cowbell Cilnevell, drums; Claire Hagen, vocalist.

Teddy Duarte and his orchestra opened at Jack Browns Casa Manana in Boston and are making a hit with patrons of this new club. Eighteen-year old Eli Rabin is making a name for himself with his sensational drumming. Remainder of the personnel includes Teddy Duarte, leader, tenor sax and trumpet; Charlie Chaplin, piano and solo-vox; Joe DiMarco, guitar; Bob Cardyno, vibes.

Larry Allen, former orchestra leader in and around Havre de Grace, Maryland, is now a musician in the U. S. Naval Reserve. The band is still doing fine at Point Concord Inn, led by Joe Russo, alto sax and clarinet man.

Warney Ruhl and his orchestra are playing an indefinite engagement at the Hotel Washington in Indianapolis, Indiana. Warney uses six men and features Vina at the piano and celeste. Vocals are by Bob Edwards, Ed Lucas, Roy Snell, and the trio.

# ORCHESTRATION REVIEWS

BY Bob Trendler

## No Love, No Nothin'

Arranged by Jack Mason

Here is a tune by Harry Warner and Leo Robin from the movie *The Gang's All Here*, music for which is furnished by B. G. It's certainly one of the nicer tunes out lately and is given the usual good treatment by veteran arranger Jack Mason.



Bob Trendler

The brass takes up the first chorus in a sweet style after six bars of introduction, with the saxes doing a nice harmonic background. The violins have a very lovely obbligato which can be used very effectively. After the first chorus there is a bridge modulation in the style of the introduction and then into a change of key, the middle of which features the tenor sax.

Finally, the last half chorus of the arrangement is treated in semi-swing style very full. It all goes up to make a very effective number for any up to date library.

## A Journey To A Star

Arranged by Jack Mason

Here is the other hit tune from the *The Gang's All Here* and for lovers of smooth sweet tunes this should go over big. The introduction starts as the title would imply. Glissandos down followed by cascading triplets in the saxes preparing the trumpet for the melody in the first chorus. Mason then gives the tenor sax the melody for eight bars with trumpet solo taking the bridge of the special chorus. As in *No Love, No Nothin'* the last chorus is four in a bar semi swing. All in all two swell arrangements by Jack Mason of two swell tunes.

## The Dreamer

Arranged by Jack Mason

*The Dreamer*, music by Arthur Schwartz comes from the outstanding motion picture *Thank Your Lucky Stars*. Equally famous as Schwartz, are lyrics by Frank Loesser, who has turned out a bevy of hits of late. This

tune is played in a medium slow tempo with a sweet lift. The first half chorus is for trumpet with straight mute to be picked up at the half by the saxes. After the first chorus there is an eight bar modulation to a change of key written in the same style. However at the last half chorus of the number, Jack swings out to a full finish. It's good.

## The Harvest Moon Will Shine Again

by Jimmie Hilliard and Bill Currie

Here's that moon again, dressed up in a brand new tune by Jimmie Hilliard and Bill Currie. This one can very readily lend itself to a hill billy interpretation and I imagine in most cases it probably will. The usual sixteen bars open the tune after the introduction, with a bridge of eight, to close with the former eight. It's a pleasing song, however no name is credited with the arrangement, which is very good, and should be well suited to the average library.

## Speak Low

Arranged by Jack Mason

From the smash musical stage hit *One Touch of Venus* comes this legato tune by gifted Kurt Weill with lyrics by equally gifted Ogden Nash. This complete orchestration is entirely in the *Beguine* tempo which, by the way, lends itself to this song very naturally. *Speak Low* like the famous *Beguine* is a very unusually long chorus. Fifty-six bars to be exact. The trumpet takes the melody after a four bar introduction in a cup mute. The violins pick it up in the middle of

## 'Beat' Artist Draws Cover

Los Angeles—Lou Schurrer, whose cartoons are a popular *Down Beat* feature, was selected by Capitol Records to design the cover for the Hollywood firm's first album, *Songs by Johnny Mercer*, which will be in the hands of dealers soon.

Vocals in the collection are shared by Mercer, Joe Stafford and Her Pied Pipers. Music direction was handled by Paul Weston, who shares arranging credits with Matty Matlock. Titles include *Blues in the Night*, *Jamboree Jones*, *You and Your Love*, *Too Marvelous for Words*, *I'll Remember You*, *Disieland Band*, *Nod-Away Road*, and *You Grow Sweeter*.

the chorus with the enchanting accompaniment still in the background. A half chorus is added in another key full and then diminuendo, bringing the song to a quiet close. This is certainly a not too difficult arrangement and is treated by Jack Mason very effectively for that kind of tune.

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## peats in June

Charlin Spivak, Hotel Pennsylvania, play a return man Hotel in next June. Followed Tommy Penn, is set to return for 20th recently (20th lot) and last trek after week stint.

## Juke!

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# ALONG MELODY ROW

My British Buddy, from the overseas production *This Is The Army*, by Irving Berlin, is a great success in London and is being well received in this country. Proceeds of this song will go to the Army Emergency Relief as was the case with the score in the original version of *This Is The Army* . . .

A new publishing firm, Melomusic Publications at 1650 Broadway, has branched out recently with Jimmie Franklin as general manager. They started work on *If I Had Only Known*, by Jimmie Franklin, Jimmie LaMarge and Jerry Livingston. Also *Chiquita From Chi-Wah-Wah*, by Benjie Bonacio, Jimmie LaMarge and Jimmie Franklin.

Bregman, Vocco & Conn are releasing a Phil Moore series of orchestrations. Tunes include *Harlem Debutante* and *Saratoga Shout*. . . Barton Music bought Buddy Morris' tune *Put Your Dreams Away* by Ruth Lowe, Paul Mann and Stephan Weiss. Tune is Frank Sinatra's theme. Mayfair Music's newest is *San Fernando Valley*, written by Gordon Jenkins. Miller Music has three hit tunes, *Silver Wings In The Moonlight* by Hugh Charles, Leo Towers and Sonny Miller; *Candlelight and Wine*, by Harold Adamson and Jimmy McHugh; *Matry Dots*, by Milton Drake. Al Hoffman and Jerry Livingston. Latter tune has been recorded by the Merry Macs.

Tempo Music has an original tune titled *Chopsticks*, arranged by Mary Lou Williams and Duke Ellington. They are also working on *Perdido*, written by Juan Tizol, Harry Lenk and Ervin Drake. Tune has been recorded

by the Duke . . . Santly-Joy has *It's Love, Love, Love*, a novelty penned by Mack David, Joan Whitney and Alex Kramer. Tune is being plugged by Guy Lombardo.

Martin Block firm is working on *Someone To Love* by Bob Warren. Tune has been recorded by Jo Stafford and the Pied Pipers on Capitol Records, to be released shortly. . . Forster Music has *Lover's Serenade*, a new ballad by Freddie Rose and Vido Pelletieri. Buck Ram and Redd Evans have sold their tune *Arkansas* to Edwin H. Morris.

Look for Allied Music to fold, if it hasn't by the time you read this . . . Martin Block, Larry Taylor and Jerry Johnson have been deer hunting—for relaxation or something . . . Solly Loft out of Mutual Music and basking in the sun in Miami . . . Now that Dave Jacobs has taken over the managerial reins of the T. Dorsey crew, Jack Johnston will have more time to concentrate on *Yankee and Embassy Music* . . . Ivo Brown of Embassy Music has moved over to Campbell-Porgie . . . Jack (Edwin H. Morris Co.) Lee's expecting . . . Irving Romm has left T. B. Harms to work for Shapiro-Bernstein . . . Bob Lee of Southern Music is a proud pappy these days . . . Norris Konheim of Robbins Music was inducted by the navy. Add New Tunes: *The Fellow In The Little White Hat* by Tim Gayle and Bob Lochen, published by Topik Tunes; *Socorro Moon* and *Wyoming Valley Sue* by Sonny Magnosi, published by M. M. Cole; *Smoke From My Cigarette* by Duke Bradshaw and Cliff Dixon, published by Nordyke Publishing Company; *Caught In A Dream*, published by Lewis Music Pub. Co., Inc.; *Frankie, Winnie and Joey Agreed* by Bob Mellow, published by Mellow Music Publishing Co.; *The Flying Fortress* by Chaw Mank and Rose E. Black, and *One Of The Boys From America* by Ed Bruell, Chaw Mank and Lew Mel, published by Blue Ribbons Music Co.; *Wish I May, If That's How You Feel* and *Someone To Love* by Vincent Johnson.

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**Along Chicago's Melody Row**  
by Chick Kardale

Lou Levy, enroute to San Antonio to meet the Andrews Sisters, made a forced landing here with the flu, but carried on after offering plenty of moola to make plane connections . . . Al Friedman of Leeds is beaming with a grin as big as *Shoo Shoo Baby* because the bonus was good to the last drop . . . Dippy Miller of Santly-Joy is telling Bob Trendler of WGN *I Had This Feeling Before*.

Billy Stoneham of Feist Music is making *Star Eyes* at Jane McKenna of the Roy Shield's NBC show . . . Tom Sherman, sec'y. of the Contact Men's Union, is asking all the boys to pay up back dues to start the new year fresh . . . Paul Salvitore is elated because his kid brother Bruno landed the Lincoln Music berth in town. First tune is *Little Did I Know*.

George Pinous of Shapiro Bernstein is sprinkling all the plugs with his new one called *The River Of The Roses* . . . Jack Goodman of Sam Fox Publishing is slugging the networks with *Thanks For The Dream* and wakening up to find it a hit . . . Henry Nemo sent Jack Archer of Mills his new tune written with Eddie DeLane, *Have You Got Love To Go With That*, for the number one song.

Three firms are exploiting the score from Frank Sinatra's *ptc*, *Higher and Higher*, with *Bad Cately of Crawford* telling all *It's A Lovely Way To Spend An Evening* . . . Johnny O'Connor set *I'm Mighty Proud Of That Old Gang Of Mine* for a recording date with the *Merry Macs* on

**C'mon ASCAP**

New York—The subways have entered the war song fray. Sleepy-eyed strap hangers these mornings look up from their papers at a placard that lists all the tunes associated with U.S. wars. It begins with *Yankee Doodle*, runs through the *Star Spangled Banner*, *Tenting On the Old Camp Grounds* and ends up with *World War I's Over There*. After *Over There*, there's nothing on the poster but a very large question mark. Idea was cooked up by A. B. Chalfany of the subways advertising company.

**BATON Subscribers!**  
The *Baton* has made a change in publishing policy. Your subscriptions may be delayed, but will be extended accordingly. Copies will also be available as the stands again very shortly. While I am no longer publisher, I am still associate editor.

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P.S. Have you heard my new song, written with Lou Brocato and Bob Lochen, "The Fellow in the Little White Hat"?



The Palmer Bros., formerly with Cab Calloway, have formed a trio, using guitar, bass and piano. Combo is currently at the Boulevard Hotel, Schenectady, N. Y. . . Shorty Allen, out of the army with an honorable discharge, has formed a five piece combo with a girl vocalist and has signed an exclusive contract with GAC. First engagement for the outfit is at the 333 Club, Newark, N. J. . . Ken Thompson has given up his novachord for the duration and is concentrating on piano and solovox. Combo opens at the Elton Hotel, Waterbury, Conn. January 2. Humber & Barrie opened at the

New Town House, Albany, N. Y. along with Mary Collier, pianist-singer. The Town House is being booked exclusively by Walter Bloom of Frederick Bros. . . Nat Jaffe broke up his trio to accompany Martha Raye on her theater tour. Jaffe was just classified 4-F. . . Harlem Highlanders on a theater tour, opened December 31 at the Hippodrome, Baltimore, following with a January 6 opening at the Plantation Club in St. Louis for six weeks.

Decca, to have an early release . . . *June Mays* of the Johnny Long orchestra is the busy man taking care of plug dates and acting as liaison for the contact men.

Vic Duncan of Mercer-Morris is hitting east to bring home the bacon from the home office . . . Joe Whelan writing the band personalities that he'll be seeing them for a few days to set some new tunes.

Happy New Year to all my friends in the music biz.

## Herbie Fields Gets With It

New York—Plans for Herbie Fields band to get under way were crystallizing as the *Beat* went to press. A former army sergeant and leader of a crack band at Fort Dix, Fields was



Herbie Fields given a medical discharge recently and immediately started laying plans for a civilian crew. He has spent the last few weeks in rehearsal, played a benefit one-nighter at the Apollo theater here just before Christmas, and will probably open with his band in Norfolk, Va., sometime this month.

Tentatively, his bookings are being handled by GAC. As pointed out in earlier *Down Beat*, the music world is watching Fields with the greatest of interest because he's one of the first mustered-out servicemen to come back to civvies and try out his musical luck.

O'Brien and Evans returned to the Five O'Clock Club in Manhattan, Wis. last month for their fifth engagement, staying this time for twelve weeks. . . Phil D'Arcy, in his 49th weeks at Rogers Corner, New York, has just been given a Blue wire. . . Martha Davis, boogie-woogie pianist, who just completed a year's run in Philadelphia, opens at the Flagship, Newark, N. J., on January 10. Johnny Willie Trio is also at the Flagship.

Dottie Denny, fine pianist-singer, is now at the Yacht Club, 52nd St., New York, formerly known as the Famous Door. . . Erskine Butterfield is currently doing guest shots and making transcriptions for World, but reports to Uncle Sam on January 3. . . Little Jack Little, back from his USO Tour, returned to the Patio in Washington, D. C. The Treasure Island in Washington has Leo Dryer and his outfit. Vincent Pirro orchestra is currently at the Tampa Terrace, Tampa, Fla. Hughie Barrett is also in Florida at McFadden's Deauville in Miami Beach. Roberta Hollywood, pianist-singer, scheduled to open there some time this month.

Judy Lang is the new pianist-singer at the New Yorker Hotel, N. Y. . . Harry Gibson, pianist, held over at the Band Box in Baltimore. . . Blue Drake opened the Park Lane Hotel, Buffalo. . . "Fess" Williams, clarinetist, has a five piece combo at Burke's, Chester, Pa. . . Rudy Fane's rumba band booked into the Melrose Bar, Newark, N. J. . . Freddie Masters draws a holdover at the Hickory House, N. Y. . . Zeb Carson, corn outfit, new at Jack Dempsey's, N. Y. . . Bob Filano Trio opened at the Royal Arms, Buffalo last month.

The GAC Cocktail Department takes over new offices on the fourth floor of the RKO Building, N. Y. . . Charlie Busch, Consolidated, and Walter Hyde, William Morris, became proud papa last month. . . Tommy Cullen, novelty band, making transcriptions. . . Bobby Martin band, now at Murphy's, Trenton, N. J., will record for Decca. . . Air Lamb Trio gets four sustainings a week on the Blue.

## John Kirby May Turn On Heat

New York—John Kirby may change his smooth and subtle brand of swing idea. He is thinking seriously of taking the music off, thus adding more punch in his already dynamic, even if small, outfit.

Pulled out of the Famous Door shortly before that spot folded, Kirby took his band into the Big Bamba night club here. Future bookings are indefinite, although a four week date at the Chanticleer in Baltimore is set tentatively to begin January 4.

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# Soldier Sneers Spoil Visits to Service Camps

## Epithets of 'Slacker' Create Unpleasant Atmosphere On Tours

by Nita Barnett

New York—"Slacker!" "Draft dodger!" "Lousy 4-F!" These are some of the epithets that are being thrown at musicians, singers and other entertainers touring army camps and USO centers. In bars and clubs when musicians are taking five to chat with friends, often a soldier (who may have been hitting the bottle too hard) will lean over and sneer, "Why aren't you in the army, you—!!!"

### Few Cracks Can Hurt

A survey among music-makers shows that most of them are taking it as philosophically as possible, but are plenty burned up inside. They say they realize that the big percentage of servicemen understand that anybody who isn't in service has a legitimate reason. But the cracks of even a few unthinking soldiers and sailors can hurt.

Frances Wayne, vocalist with Woody Herman, cites an instance. "My brother, bandleader Nick Jerret, was on a train with his orchestra when some soldiers began sneering at them for not being in khaki uniforms. What the soldiers didn't know was that each of these men had a legitimate deferment; that they were on that train to go to an army camp to entertain the boys; and that each of them was doubling in a defense factory."

### Many Enjoy Kicks

Miss Wayne hastens to add that her squawk isn't against the whole army. "At camps and hospitals I've visited, the enthusiasm of the boys has been tremendous," she declares. "It makes you feel good all over to see the kids in the hospital get out of a song or two."

The Herman chirper disagrees with actress Laraine Day that others monopolize the entertainers. "I always ate with the officers and attended one or two officers' parties," she asserted. "But generally I mixed with the non-coms—and just between us, they're usually more fun than the officers!"

La Tilton, Jan Garber's vocalist, agreed. "The officers usually squire the gals around to points of interest and the non-coms take the boys in the band around camp," she said. "But they don't monopolize a gal. I got to talk with plenty of buck privates, and they're usually the real hep cats."

Carole Kay of the Benny Goodman crew chirps in with, "The officers I've met have all been swell guys—seemed always to look out for their men and trying to make sure they were having a good time."

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## South Pacific Barracks Bash



Somewhere in the South Pacific—These marines toss a light bash in the barracks between spells of bashing Tojo. Cpl. Edward J. Kocjan squeezes the accordion, Sgt. Robert S. Kronenberger makes with the trumpet and Sgt. Thomas M. Enos joins on clarinet. The cat digging the Beat in the bunk below is Pfc. Carl P. Arvidson. Read about these boys in the adjoining column.—Official USMC Photo.

## South Pacific Marines Revel In Jam Sessions

by S/Sgt. FRED FELDKAMP

Marine Corps Combat Correspondent

Somewhere in the South Pacific—(delayed)—It takes more than Tojo's army and navy combined to keep a good "jam band" down. Marines in training here are thankful that the business of war hasn't kept 13 members of their unit from keeping in expert form on their musical instruments, as well as with their rifles.

The marines, all of whom have seen service in "the islands," are all important cogs in the unit's military band. But after the day's duties are accomplished, there's no harm in a little session before taps and their fellow marines sit in night after night to dig this South Pacific swing.

This marine base is a long way from West Fifty-second street in New York, but if you shut your eyes at one of these "jump sessions" you'd never know it.

Leader of the group is Sgt. Robert C. Kronenberger of Los Angeles. Bob plays a trumpet and on a slow old hot favorite like *Exactly Like You* he accents understatement in his improvisations. Before joining the marine corps, Sergeant Kronenberger had his own band at the University of Minnesota and later played around Minneapolis.

### Cats Really Swing

No session gets very far along before the boys are into a real Dixieland item like *Beale Street*

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let, North Carolina, who fills out the four-man section on tenor. What the brass lacks in finesse it more than makes up in drive and a barrelhouse style that really sends the boys under the Southern Cross night after night.

In addition to Sergeants Kronenberger and Wilson, mentioned above, there is Cpl. Paul M. Baron of Chicago, and Cpl. J. W. Meyer, of Webb City, Mo., on trumpets, and Pfc. Carl P. Arvidson, of Camas, Washington, on second trombone.

### Good Rhythm Work

The rhythm section provides a reliable, subdued background for the brass and reed soloists. Marine Gunner Howard R. Parrett, of Columbus, Ohio, plays a "blues" piano. The drums are well handled by Sgt. Vincent F. Lorello, Bellflower, Calif. Cpl. Edward J. Kocjan, of Aurora, Ill., fills in with a restrained hot accordion, and Cpl. Henry H. McKee, of Burbank, Calif., plucks a solid bass viol.

The Gyrenes are long on enthusiasm and well supplied with talent. They don't always have the time, but when they do they always have the inclination.

When they were caught by this correspondent, who has spent some memorable evenings on West Fifty-second street in peacetime, they showed up best in numbers like *Body and Soul*, *Stardust*, and *On the Sunny Side of the Street*.

### Men Sure Like It

On Dixieland items the rhythm section came through in the best South Rampart Street tradition. The brasses and reeds may not be up to the Bob Crosby level, but out here the boys sound better to the marines in dungarees than any name band ever did in a smoke-filled night club in the States.

Just before taps, Sgt. Tommy Enos played a chorus of *Sweet Lorraine* on his clarinet that

## Jack Jenney, Poll Winner, Now in Navy

Los Angeles—Jack Jenney, alp horn solo star who recently disbanded his own combo and settled on the coast, got his ticket from Uncle Sam and has reported for duty with the navy at San Diego, Calif.

The musician has not requested any musical assignment. He said, before leaving:

"I don't expect or want to be treated any differently than the millions of other ordinary guys who have been called into service. I'll go where I'm told and do what I'm told."

Jenney has a son by a former wife. His present wife is Bonnie Lake, singer and songwriter (she authored, among other songs, *Sandman*, the signature song once used by the old Dorsey Brothers' band.)

would have won applause from Sidney Bechet or Mezz Mezzrow.

Of course, it's not all jamming for the Gyrenes. There's the serious business of constant training for the campaigns to come, and this takes up almost all their time and energy. In combat they serve as stretcher-bearers, as most of them did in the early stages of the South Pacific war.

They got their biggest kick on New Year's Eve at an island base when they played a session for the boys—dressed only in civvie drawers, socks, and shoes.

At press time Berle Adams announced his departure from the Chicago staff of General Amusement on January 10, to devote his full attention to Louis Jordan and his combo.

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# The BANDBOX

By BILL DUGAN

The Alvino Rey Fan Clubs have been going strong for about two years and now have about 750 members. Henry Wagner, national president, 87 Ellwood St., New York, 34, N. Y., is looking for a club no. 30 and would especially like members from Manhattan and the Bronx, N. Y., San Francisco, Chicago, St. Louis and the south, but would welcome members from all over. Members receive autographed pictures of Alvino Rey and the Kings Sisters and there are no club dues.

There are now 200 members in the Bob Davis (Jan Garber vocalist) fan club but prexy Lewis I. Acovitto, 398 Houston St., Washington, Pa., has room for more. . . . Want to join a Lionel Hampton fan club? Write to Mr. Babe Sattener, 2118 Crotona Parkway, New York, 60, N. Y. . . . Edna Hicks, 13-12 35 Ave., Jackson Heights, N. Y., wants Marion Hutton fans for her club.

The new Vaughn Monroe Friendship Club is planning big things and are sending pictures and membership cards to all members. Those in the armed forces will be honorary members. Write to Roselyn Zucker, 359 Wood Ave., Bridgeport, Conn.

Lillian Brin, 153 E. 108 St., New York, 29, N. Y., and Dorothy Meyer, 164 E. 38 St., New York, 10, N. Y., are president and co-president respectively of a Woody Herman fan club. The first five to write will receive free membership. . . . Helen O'Connell fans write to Joan McGrath, 123 Weld St., Roslindale, 31, Mass., for membership in her club.

Virginia Crawford, Pleasant Plains, Ill., has organized a club for Joyce Walton, Lawrence Walk vocalist. Joan Reside, Ashland, Ill., is the secretary. Dues are 50c every six months and members will receive membership cards, pictures and stickers. Write to either Virginia or Joan.

Paul A. Carlson, president of the Glenn Miller Club 467, Worcester Chapter Two, has merged his club with that of Sara Tantiello's, 795 E. 182 St., Bronx, 60, N. Y. Anyone who joined Paul's club and would like to withdraw can write to Sara and dues will be refunded. Janice DeWitt, 302 Columbus Ave., Hasbrouck Heights, N. J., has a New Jersey branch of Harriet Dworkin's Glenn Miller Club. Dues are 75c a year and members will receive a membership card, 8 x 10 pic of Glenn Miller in uniform and also their choice of a picture of some member of the band. They expect to publish a newspaper in the near future.

Pvt. John A. Wozniak, former president of a Gene Krupa fan club, informs us that the new president is Peter Kelly Shewczyk, 144 Ninth St., Passaic, N. J. Fred Novak, 98 Van Winkle Ave., Passaic, N. J., is vice-president and is also president of a Roy Eldridge fan club. Peter is also interested in Ellington organizations, so all you Krupa, Ellington and Eldridge fans write to Peter or Fred.

Blanche Peterson, 8200 S. Tallman, Chicago, Ill., is still seeking members for her Danny O'Neil fan club. He's the tenor star on WGBM, Chicago. . . . Thelma Bruce, president, 184 Fox St., The

## Send Birthday Greetings to:

- Jan. 1—Johnny Hayes
- Jan. 2—Nick Fatool
- Jan. 4—Joe Marsala
- Jan. 5—Bill Davison
- Jan. 6—Buddy Weel
- Jan. 8—Fabian Andre
- Jan. 10—Jack Ryan
- Jan. 12—Trammie Young
- Jan. 13—Danny Barker, Butter Jackson
- Jan. 14—Jimmy Crawford
- Jan. 15—Gene Krupa

Bronx 55, N. Y., and Milly Reech, secretary, have a branch of the Dick Haymes fan club and members will receive autographed photos of Dick and autographed membership certificates.

Nonie Behnke, Sunset Trail, Ereside, Ohio, is president of a new Frank Sinatra fan club. Janet Reddy is the secretary.

Two other Frank Sinatra fan clubs have been organized—one by Nancy Frank, 1518 N. Lynwood, Phoenix, Ariz., who states a large photo will be given to every member, and one called the Sinatra Synopses, offering pins, membership cards, pictures and a club paper. Prexy is Dorothy Kenny, 21-19 29 Ave., Astoria 2, N. Y. Joan Kopezna, 86-15 248th St., Bellerose 6, L. I., N. Y., wants more members for her Sinatra fan club, now called Frankie's Followers. The Society of Sinatra Sentimentalists want more members. Write to either Gloria Bell, president, 30 W. Harriet Ave., Palisades Park, N. J., or Clara Walls, secretary, 219 E. Brinkerhoff Ave., Palisades, N. J.

Donna McDonald, 1522 Howard St., Chicago, 26, Ill., has a branch of the Dick Maine fan club. . . . Elaine Schwartz, 1014 East 21 St., Brooklyn, N. Y., and Rita Nasser, 1271 Ocean, Brooklyn, N. Y., are happy over the progress they have made in the last year and a half with their Ziggy Talent fan club. They have a membership of 85.

The Solid Set is starting the new year with a membership drive. They boost Goodman, Basie, Barnet, Ellington, Hampton, Cootie Williams and Eldridge, and publish a fine monthly paper. Write to Jack Myers, president, 48 Clarence Ave. S.E., Minneapolis, 14, Minn. . . . Ann Marinelli, 274 Devoe St., Brooklyn, N. Y., wants more members for her Lee Castle (Benny Goodman trumpet) fan club. Also, she would like to hear from Dan Bied again who applied for membership but failed to include his address.

The original Billie Rogers fan club under the direction of Jerry Bernstein, 579 W. Park Ave., Long Beach, N. Y., has merged with Bernice Geelan's national club, 465 Marlboro Rd., Brooklyn, N. Y. Jerry will act as national secretary. Now that Billie Rogers is forming her own combo, they are more anxious than ever to make their club a success and increase the membership. Art Gittus, 404 N. Locust St., Adrian,

## Eileen Packs 'Em



Washington, D. C.—Most of the busy little press agents have been posing their clients as P.P. M.'s. Eileen Ritter not only is the comeliest of the current crop, but has three pistols to lay down instead of one. She hails from Middleton, Ohio, originally, is singing now at the Earle here, and has a film contract with Warners.

Mich., wants more members for his Billie Rogers club too. Gene Thiem, 411 E. Hunt St., Adrian, Mich., is secretary. All members will receive membership cards and photos. Membership is free to soldiers.

Steve H. Frank, president of the Modern Music Makers Club, 200 Myrtle Ave., Jersey City, 5, N. J., writes that they want to boost the membership from 350 to 400 as soon as possible. They issue a printed magazine and give a photo of an orchestra leader every month.

Dorothy Helreich, president of the Bob Eberly club called the Eb-Cats, has a new address—1911 N. Napa St., Philadelphia, 21, Pa. . . . Agnes DeWitt, 6466 N. Newcastle Ave., Chicago, 31, Ill., president of the Buddy Moreno Boosters, the charter club, wants to hear from all presidents of Buddy Moreno clubs.

Shirley Hahn's Hal McIntyre club is the latest addition to Joe Kotch's Hal McIntyre Super Club, making a total of five consolidated clubs. Joe is national president and wants to hear from all other presidents of McIntyre clubs and from anyone interested in starting a McIntyre club. His address is 263 Fifth Ave., Roebling, N. J. . . . Phyllis Rab, 41 Eastern Parkway, Brooklyn, 17, N. Y., wants more members for the Warrenettes, a club for Warren Covington, former Horace Heidt vocalist and trombonist, now in the Coast Guard. May the New Year be a happy and successful one for all.

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