

DOWN BEAT

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TD's Ducat Buy Try Stopped By Philly Theater

Philadelphia—Tommy Dorsey couldn't buy \$500 worth of ducats in his stage show at the Earle theater here, so he left the City of Brotherly Love in a not too amiable mood. For the week ending Feb. 10, Tommy grossed \$41,500 (season's high mark), but he had his heart set on \$42,000, which would have enabled him to split 50-50 with the management on the week's totals.

The theater would not allow him to buy the tickets, which would have enabled him to garner almost \$30,000. He walked out with \$18,000 as the management pocketed \$23,000. Theater heads reported Dorsey would have to clear \$46,000 for them to keep the \$23,000, which they ended up with. TD beat out Frank Sinatra's \$39,000 gross, established only six weeks earlier. Dorsey set the house record in July, 1942, when the Voice was still with the band, grabbing \$47,700 during the summer vacation. Gene Krupa's drums helped make during the February appearance.—Dick C. Land

Bob Zurke Dies In LA Hospital

Los Angeles—Bob Zurke, former piano man with the Bob Crosby band, died Feb. 16 at the Los Angeles hospital. Relatives asked an autopsy, the results of which were not available at press time. Zurke, 33, was born in Detroit and rose to fame with his recordings of *Little Rock Getaway*, *Honky-Tonk Train* and *For Two*. Before joining Crosby, he worked with the bands of Thelma Terry, Oliver Saylor, Hank Blagini, Fred Bergin, Joe Venuti and Seymour Wilson.

"The Tomcat of the Keys" was noted for his distinctive blue version of boogie-woogie. Zurke's short stubby fingers made it impossible for him to reach the usual large chord, so he struck his chords within the octave, bringing the notes together in a blazer vein.

After leaving Crosby, he formed his own band, which featured "Delta Rhythm." During the last few years, he played solo piano in many of the leading clubs in the country. Prior to his death, he was featured at the Hangover, Los Angeles.

BLUE NOTES

By ROD REED

Despite its current popularity, *Mairay Doats* will never be as big as *Willie Doats*.

Incidentally, another song has been written to succeed *Mairay*. It proves Hitler was wrong when he said that decadent democracy couldn't take punishment.

A live critic was arrested as a result dodger—but maybe he just recorded martial music as square.

Only Vicki thinks a rumba is a love that has run out of scotch, rye and gin.

This isn't the time to start a new Good oldmen are as scarce as goodline, coal and Varga pinup in Frank Walker's bedroom.

Denies Plot



Washington, D. C.—Washie Bratcher, band leader seen here with Lucille Ball at the president's birthday party, denies charges of the FBI that he took benzadrine before his army physical examination to induce symptoms of high blood pressure. Washie admits using the drug, says it helped him work under pressure and despite lack of sleep. But he disclaims intent to dodge the draft.

Sherwood In

New York—The mystery about "Who follows Boyd Robern into the Hotel Roosevelt?" has been cleared up with the signing of Bobby Sherwood. Press agents previously sent out releases, confirming the Jimmy Palmer, Henry Jerome and Herbie Fields bands into the Washington spot.

Harry Schooler Waits Sentence

Los Angeles—Harry Schooler, erstwhile "swing shift dance king" of California, was held guilty on one of three counts of statutory rape with which he was charged by Patricia Ann Frey, 17-year-old high school girl. The jury recommended a year's sentence in the county jail. Schooler's attorney asked probation from the judge who will hand down a sentence March 2.

Schooler's latest venture, Hollywood's Cafe Society, folded within a week. Schooler has been given a 1-A rating since his recent absence from his war job. He is married, has two children, but is separated from his wife.

Glaser Handles John Kirby Unit

New York—As reported in the last issue of *Down Beat*, John Kirby's band is not breaking up. A change in the band has been effected, however, with the drafting of Julian Rosenthal, formerly Kirby's manager. Joe Glaser, booker and personal manager of many music world names, has taken over Kirby's business affairs. The Kirby band was set to open at the Syracuse Hotel in Syracuse, New York, April 29 for two weeks.

Kassel in New York

New York—Art Kassel brings his band into the Hotel Edison tonight (March 1) for its first booking here, replacing Tommy Ryan fronting Blue Barron's orchestra. Ryan's crew moves to Loew's State theater for a week's stay.

Batoneers Rate 4-F After Exam

New York—The 4-F's among music world big-wigs continue to mount. Recently deferred were bandleaders Charlie Spivak, Henry Jerome and Charlie Barnett, though Barnett was called back for a second exam. Singer Barry Wood was also rejected and last minute items had Raymond Scott and Woody Herman reporting to their draft boards.

One of the reasons often given for the high rate of rejectees among music men is the fact that bandleaders, side-men and singers live a fast, tense life which tends to throw their nervous systems out of gear, thus making it impossible for them to adapt themselves without mental breakdowns to the rigor and discipline of a serviceman's life.

A partial list of musicers who have been turned down by the services, includes Frank Sinatra, Teddy Powell, Hal McIntyre, Erskine Hawkins, and Sonny Dunham.

Horn Okayed In Army Physical

Los Angeles—Harry James passed his army physical Feb. 15, and is subject to call after 21 days, but no definite date has been set for induction. James is registered with a Texas draft board, and officials here were unable to explain how soon he might be called.

California boards called heavily on fathers recently, since many single men are classified 2-B, because of occupational deferments. The Texas manpower situation may be different.

The Music Makers play their last broadcast for the cigaret sponsor March 23 because of differences of opinion between James and the management. James did not want to leave Hollywood, while the sponsor wished him to tour with the radio show.

Ace Saxman In Fatal Crackup

Los Angeles—Charles (Charlie) Dornberger, one of the top sax men during the early twenties, died Feb. 8 in a Reno (Nev.) hospital of injuries received when his training plane crashed near Minden, Nev. A civilian flight instructor, Dornberger retired from music several years ago.

A member of the Paul Whiteman band, he later formed his own band and was widely known as a recording artist. He was 45 years old, and is survived by his mother, who resides here; and a brother and sister.

Kenton Readies For Trek South

Los Angeles—The Stan Kenton band left here in the latter part of February with the Bob Hope radio show, now making a tour of army training centers, which will extend through the south. Unit returns to Hollywood April 1. Kenton, unswayed by Jim Crow prejudice, will carry his Negro trumpet, Karl George, during the trip. It is understood this decision has the full support of Hope.

Merry Mac Dies



Santa Ana, Cal.—Joe McMichael, 27, formerly a member of the Merry Macs, died Feb. 13 at the army air field base hospital here, following an overdose of sulfa drugs, taken in treating a cold. He had been in the army nine months. He was married Jan. 31 to Inez James, a songwriter.

Winchell Errs

Hollywood—Dream of all show people and all music people—is to get, practically all people—is to get a "break" from Walter Winchell on his broadcast. So Jess Stacy got mentioned by Winchell, who referred to him as "the drummer with Benny Goodman's orchestra." Jess owns the only drum in the world with 88 keys.

Bob Strong For Glen Island Bid

New York—Glen Island Casino opens its doors again on May 25 with Bob Strong's band. Spot has been closed since May 20, 1943, when a Joe Marsala booking was cancelled after a few nights' try-out. Trouble for the dance spot arose with the restrictions in travel brought on by the war. The Casino folded first earlier in 1943, re-opened later with Marsala but lack of business soon forced another shuttering.

The date may prove a good break for the Strong crew, new to this territory from the mid-west, which made its eastern debut recently at the Roseland ballroom here.

Music Tried As New Shock Aid

Philadelphia—Music in the therapeutic treatment of shell-shocked veterans is occupying the attention of the army medics at Valley military hospital here. Whether it will be swing or the classical music that produces the best results is too early to tell. Reactions of veterans to both types of music are being studied carefully by the army physicians. Each week they take a group of the shell-shocked men to the Academy of Music to note their reactions to the music dished out in symphonic style by the Philadelphia Orchestra. They are also taken to the Earle theater, where the name bands swing out from the stage.

Sidekick Hinted Rehearsing Ork For Artie Shaw

Los Angeles—The mystery surrounding the rumored Artie Shaw navy discharge and his present whereabouts was heightened when Dave Hudkins, former pal of Shaw's, began rehearsing a band, which contained half-a-dozen musicians who were formerly associated with Shaw. The instrumentation of the group is similar to a combo which Shaw worked with about four years ago, but dropped in favor of the regular-manned ork.

Instrumentation of the band includes: three saxes, alto, tenor and baritone; three brass, trumpet, trombone and recording tuba; five strings, three violins, viola and cello; and three rhythm, piano, drums and string bass. Hudkins says he is pointing for a radio spot, but denies that Shaw has any connection.

From the Jerome Kern home, where Shaw stayed with his wife, the former Betty Kern, comes news that Shaw was in San Francisco undergoing treatment for sinus trouble and awaiting orders for his next assignment. No knowledge of the contemplated discharge was admitted at the Kern home.

Jazz Concerts For Coke Show

New York—Eddie Condon's jazz concerts were expected at press time to become a regular feature of the Saturday night Spotlight Bands program, sponsored by the Coca-Cola company. Tentative lineup for the Saturday half-hour included: Joe Busuikin, Mel Powell and James J. Johnson, piano; Max Kaminsky, Hot Lips Page, Bobby Hackett and Billy Butterfield, trumpets; Pee Wee Russell, clarinet; Lou McGarrity and Miff Mole, trombones; George Wetling and Sidney Cattell, drums; and Lee Wiley, vocals. Budd Hulick is slated for the emcee post, doing scripts by songwriter John Devries.

Levant With Toscy

New York—Oscar Levant will play Gershwin's *Concerto in F* with a symphony under the baton of Arturo Toscanini. Program is slated for March 26.

Dolly Dawn On the Cover

You'll be seeing this singing beauty on the screen soon. When she finishes her currently sensational engagement at the Rio Cabana in Chicago on March 16, Dolly Dawn will travel to the Universal Studios in Hollywood for her first big-time film experience. She has appeared in screen shorts, but is best known for her Bluebird platters with her *Dawn Patrol*, which established sales highs in the days before the ban. Dolly got her start with the band of George Hall, who now is her personal manager. Her family name is Stabile, and she is a cousin of Dick Stabile, ork leader now in the coast guard.

Inimitable Louis Jordan Pantomimes His Own Song Titles



Louis Jordan, song writer as well as leader of a popular small combo, illustrates one of his hits, *Knock Me A Kiss*.



This one was Louie's first big success, *I'm Gonna Move to the Outskirts of Town*. Remember his recording of the tune?



What's the Use of Getting Sober?, asks Maestro Jordan in this number. Louie and the boys open at Club Ball in Washington, D. C., March 7.



Louie revived *Deacon Jones* to a successful platter sale. The Jordan band is due at the Regal in Chicago on April 7.



This is a timely topical tune, *Ration Blues*, shows Louie's talent as comedian. (All photos by Warren Rothchild.)

Brunis Blowing Blip But Ted Lewis Louses Licks

By CARLTON BROWN

New York—George Brunis wants it known that he takes the advice of his numerologist seriously and is now officially GEORG BRUNIS. Despite his present stint as a member of the Ted Lewis band at the Hurricane here, Brunis is still playing the deathless biscuits he made in 1921-22 with the Friar's Society crew are collectors' items, the discollector has a better chance of procuring some of the 1934 New Orleans Rhythm Kings on Decca with Wingy Manone and Sidney Arodin, or others with Muggsy Spanier, Eddie Miller and Gene Krupa made still later. Commodore still has many of the fine releases which Brunis made with Eddie Condon a few years ago.

Most eagerly-awaited release of the new Commodore series is the Brunis vocal sander on *Ugly Child*. Sgt. George Avakian wrote the story of this reverse-English love ditty in an article in the Nov. 15, 1942 issue of *Down Beat*. Backed by *That Da-Da Strain*, this coupling, which may be issued by the time this story appears, should score even at the juke box. Personnel of the Georg Brunis Jazz Band, which made the disc, is: Pee Wee Russell, clarinet; Gene Schroeder, piano; Bob Casey, bass; George Wetling, drums; and Wild Bill Davison, cornet. At the same time, Commodore is releasing, under Davison's name, a 12-inch of *Panama* and *That's A-Plenty*.

In a notable session that wound up with Wild Bill's induction by the army recently, they also waxed *Riverboat Shuffle*; *Royal Garden Blues*; *Tin Roof Blues*; and the *Muskrat Rumble*; and, with Edmond Hall supplanting

Meanwhile, get set for a big helping of breathtaking street-parade ensemble, in a style that dates back to Storyville, yet is as modern as Gang Busters. Throughout, you'll hear Brunis providing gutty support that fills every vacant spot with marvelous figures. His solo ability is evidenced on *Tin Roof Blues*, where he takes a noble, thoughtful, straightforward passage that hits the deepest bass resources of the seventh position. It will rank with the finest tram solos of all time, or I have a tin ear.

Peewee, *Original Dixieland One-Step*; *Baby, Won't You Please Come Home*; *At the Jazz Band Ball*; and *Clarinet Marmalade*. Commodore is going to dole these out, a couple at a time, and "Jax" will tell you all about them later.



George Brunis

Money isn't my god, but it goes a far way," Brunis, oops, Brunis, comments. "I'm with Lewis until he don't want me no more. I'll stick with him as long as he's in the limelight. I think that most of the fans will think I done right—especially after hearing some of them sessions at Nick's."

Five Years Ago This Month

March, 1939

Mystery surrounded the withdrawal of CBS' "Saturday Night Swing Session" after its 136th consecutive broadcast. Program had just reached a popularity peak . . . Coleman Hawkins was reported ready to return to the States . . . Henry Busse dropped his Ches Paroo band to go to New York City to organize a new crew . . . Johnny Repack collected \$80 damages, after a performance by his 10-piece band proved to the judge that the band played Dixieland style.

Bobby Hackett went on tour with his big band, which included Brad Gowans, Eddie Condon and Pee Wee Russell playing as section men . . . Eddie Miller became a member of the faculty of the Warmleis Woodwind school, Chicago, as a sax instructor . . . Ethel Shutta parted with George Olsen in a Chicago divorce court.

Lucky Millinder filed a bankruptcy claim in a Gotham court . . . Frances Craig lost Clint Carvin to Jack Teagarden's newly-formed band . . . After only 29 weeks on the market, RCA-Victor announced that Artie Shaw's waxing of *Begin the Beguine* had shattered all record-sale marks for releases during the last nine years.

Mrs. Franklin D. Roosevelt defended Maxine Sullivan's swinging of the Scottish classics . . . Bunny Berigan dispelled reports of the breakup of his band by adding Gus Bivona, Don Lodia, Joe Bushkin and Ray Coniff to the lineup . . . Artie Shaw told a Philly radio audience that "swing will not last."

Kids' Show Discloses Fine Musical Talent

Philadelphia—Although children's shows over the air are considered merely an opportunity for offspring to display their talents for dotting parents, Horn & Hardart's Children's Hour over WCAU has uncovered some talented moppets. Recently the show celebrated its 16th anniversary with a program, which illustrated its many discoveries.

Program director Stan Lee Broza has located much future material for name bands. Buddy DeFranco, who copped third in the *Beat's* 1944 clarinet poll; Johnny Dee, BG's first trumpeter; and Don Jacoby, Teddy Powell's trumpet ace, were graduated from the kiddie show to the big time. Paul Whiteman's sax, Al Weisfeld, and Andy Pino, Barney Reed man, appeared on the show eight years ago. Sidney Weinberg of the Johnny Warrington WCAU crew and Elliot Jacoby with Joe Frassetto got their starts as members of Elliot Broza's Bandmasters. Elliot, Stan Lee's son, is now conductor of the University of Pennsylvania band and his own dance band, which he leads from the piano.

Canaries who were boosted by the Children's Hour are: Kitty Kallen, former Teagarden and Dorsey thrush; Gladys Tell, who left Johnny Messner to replace Kitty Kallen; and Kay Allen, former Lou Breese chirp.

Both of these slide men can read music—an accomplishment which Brunis never mastered. Georg explains this shortcoming because "my brother, Henry, learned to read notes, and then he died, so I never learned to read." Georg classes himself as an "in-between, not exactly good, and not exactly lousy." If that's so, George, whoa, Georg, we'll take the middle road and get thar afore yah!

Buffalo—One of those cats who won't go to the big bands but makes the big bands come to him is George Clark, saxing with his trio at the Anchor bar here. Clark has been rated by experts as an outstanding tenorman and puzzles many listeners why he chooses to remain at this comparatively obscure spot, spurning offers from Cab Calloway, Teddy Wilson and Benny Carter.

Answer seems to be that George would rather lead his own small combo. He had a taste of big band work with the Jimmie Lunceford crew beginning in 1929 back in Memphis. Later he joined Stuff Smith's unit in Buffalo, a really solid group that included Jonah Jones and Cosy Cole. He organized his own trio in the Buffalo Onyx club four years ago and a year later moved into his present location.

Hollywood—With the *Norma* Twins, Elsa and Eileen, contributing to the charm department, Spike Jones poses with his King of Corn crown and his 1943 *Down Beat* trophy, which he won for the second consecutive year. Spike and his band are heard weekly on the Bob Burns radio show over NBC.

King of Corn



Hollywood—With the *Norma* Twins, Elsa and Eileen, contributing to the charm department, Spike Jones poses with his King of Corn crown and his 1943 *Down Beat* trophy, which he won for the second consecutive year. Spike and his band are heard weekly on the Bob Burns radio show over NBC.

Sweetest—?



New York—They say Charlie Spivak plays the sweetest trumpet in the world, and he probably feels the same way about his family—Frital, his wife, and Joel, his son, seen with him here. The Spivak band opens at the Earle theater in Philadelphia on March 3, goes into Dailey's Terrace Room in Newark on March 10.

Europe Discovered Bill Coleman

American Critics Tardy In Appreciating Negro Trumpeter's Simplicity

By FRANK STACY

New York—Like Coleman Hawkins and Benny Carter, it took a sojourn in Europe to make American jazz fans appreciate the exceptionally expressive trumpet work of Bill Coleman. Coleman has been playing his horn with the Ellis Larkin

trio at the Blue Angel, but he gets a kick, recalling an incident which occurred in a Parisian cafe a couple of years before the war.

After finishing a set, Coleman was making his way through the crowd, when he was stopped by a thick-set man, smoking an enormous cigar.

"You're Bill Coleman, aren't you," the stranger queried. "Well, I'm Robert Goffin, music critic. I heard that you were in Europe and came over from Belgium especially to hear you play."

This was the first international recognition that the trumpeter had received, but soon, his blowing was attracting attention everywhere.

Obscure Musician

When Bill Coleman headed for Europe in 1933 with the Lucky Millinder aggregation he considered himself an obscure musician. He had gigged around the States, worked with Luis Russell's band, and cut some record sides. There was nothing here to qualify him for fame.

Though Bill rated European notice early in his career, he still hasn't received the recognition and praise he deserves in the United States. Early jazz fans noticed his excellent trumpet on release of *Swing* records. (Some of these records were later re-released on the Victor label.) The best of these sides are the *Bill Coleman Blues*, with Bill as leader, and *Between the Devil and the Deep Blue Sea*, released under trombonist Dickie Wells'

name.

Bill was born in Paris, Kentucky in 1904 and attended school in Cincinnati, where his family moved when he was five. He joined a kid band in the neighborhood, as soon as he could buy a trumpet. Listening to Louis and Bix on record, he tried to copy their styles. After playing with small crews, he joined Clarence Paige's territory band.

Worked with Newton

Then, after a job with Wes Helvey's band, he joined drummer Lloyd Scott's orchestra, which had sidemen, like Frankie Newton, Dickie Wells and Don Frye. This organization played New York's Savoy Ballroom, and recorded for Victor around 1935.

A period of odd jobs followed until 1933, when he made the eight months' European junket with Millinder. Bill returned here, but two years later he again went to Europe with Freddy Taylor's orchestra. While playing at the Villa D'est in Paris, Coleman played in sessions organized by Hugues Panassie, the French jazz critic. Trips to Belgium, Holland and India followed, concluding with a 14 months' stay in Egypt. In 1940, Bill came home to take a chair in the Benny Carter band. He worked later with Teddy Wilson and Noble Sissle.

Style Described

Bill plays a subtle, superlative jazz horn, not entirely devoid of growl or high notes. Taste, tone and technique are all there in quantity. He plays lots of open

Bash Trio at Cafe Society



New York—From the armed forces, S/Sgt. Artie Bernstein, bass, and Sgt. Abe Most, clarinet, join the trumpet of Bill Coleman in a pleasant bash at Cafe Society Uptown. Read the story of this amazing trumpet player by Frank Stacy in the adjoining column.

horn but is great on muted work, too. Unlike many jazzmen, he is able to play any type of music from show tunes and pops to righteous choruses of *Bugle Call Rag*.

An experienced world traveler, a humorist, an amateur photographer and a political liberal, Bill sings a good lyric, and to complete the picture of a cosmopolite, he says he speaks French like a native of Paris ... Kentucky.

rate the band a review in *Esquire*. Using the weird notations of pianist George Handy, the band wallops its way through involved, odd, original, sometimes rough, arrangements that are more than welcome after the riff cliches that most bands feature these days.

Fields is a phenomenal musician, best on tenor and alto (the latter), but expert too on clarinet. Reedman Aaron Sachs, drummer Jackie Mills and Benny Harris on trumpet are just a few of the musicians who help give the band its punch.—*tac*

(Ed. Note.—Since this review was written, word from New York indicated that Fields has broken up his promising crew.)

BANDS DIG BY THE Beat

GEORGIE AULD

(Reviewed at Hotel Commodore, New York)

HERBIE FIELDS

(Reviewed at Nola Studios, New York)

Two comparatively new bands are up for review and both are good ones. Oddly enough, the leaders of each are mustered-out servicemen who play the same instruments.

The only trouble with Georgie Auld's band is that it's good, but should be excellent. Two main faults are the weak brass section and the lack of superior arrangements. The arrangements heard at the Commodore were all right, they jumped when they should jump, were properly smooth behind vocals and presenting moody stuff. Lacking was that extra kick, that added bite that makes the big-time a cinch.

Auld's tenor horn fell apart on review night and he played soprano and alto instead, both very well indeed. Nobody seemed to like vocalist Ann Salloway except the inevitable yes-men and this reviewer, who found her torchy contralto different and listenable.

Given just a little more time, Auld's band should have a lot of complacent name leaders looking to their laurels, and between you and me, Georgie is edging them musically right now.

Over at Nola, it was fun digging the new Herbie Fields' band in rehearsal. Maybe the musicians try harder with their hair down than they do in public, but anyway the performances put on during two days attendance were little short of amazing. For power, fluid drive and all the other critical stock-in-trade words, this dynamic outfit is it.

The band style is startlingly unique with no debts to pay off to J. Lunceford, C. Basie or the Duke. This alone is enough to

Miami Is Mecca Of Good Music

Miami, Fla.—Tommy Tucker closed recently at the Frolics with a "hybrid" band, some sweet and some of Tucker's idea of hot tunes. Tucker is building a new vocal group, The Three Two-Timers. He is to be followed by Mitch Ayres, Ina Ray Hutton and Jimmy Dorsey.

Dean Hudson entertained at Flagler Gardens, following Mal Hallett, who surprised with an excellent band. Dave Lester is providing the background for the show at the Club Ball. Tony Lopez's six men hold the stand at the Clover Club, while The Drum, located on the outskirts of Coral Gables, features Tommy Nunez's society band.

On the Beach: Arthur Ravel and Juanito Sanabria's rumba band at Ciro's ... Barry Winton and Pedro and his rumba band at the Brooks Club ... Maya's orchestra featured at the Beach-comber ... Fabian Story and Don Paanau sharing the stand at the Five O'Clock Club ... Chavez and his band do rumbas for Monte Carlo dancers ... Mel Murray's pianistics at the Winnie's Little Club ... Mal Mann's six piece still at Kitty Davis' theater rest ... At the Latin Quarter, Joe Candullo batons a 12-man outfit ... Jimmy Christie's ork spotlighted at the Riptide Club.

—Bob Baker.

New York—Helen Forrest's first record release since she left Harry James will be a Mecca disc duet with Dick Haymes. Tunes are *Long Ago* and *Look For the Silver Lining*, a pair of tunes by Jerome Kern, which are featured in the movie, *Cover Girl*.

Down Beat covers the music news from coast to coast.

Georgie Back in Swing



New York—Georgie Auld, who built a new band after his discharge from the army, is clicking at the Hotel Commodore here. See *tac's* review of the dance unit in the adjoining column. Insert is the band's thrash, Ann Salloway, who used to sing with Sandy Spier at Palham Heath Inn.



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CHICAGO BAND BRIEFS

Red Norvo unveiled his young crew at the Preview, using four rhythm and a clarinet, with Remo Palmieri, guitarist, and Danny Negría, ex-Ben Webster 88'er, getting raves. Band has a fine beat and is a treat to the ears.

Floyd Bean's new combo at the Brass Rail jumps, with June Davis doing the vocals... Yankee Doodle, loop nitery, is doing capacity business since the inauguration of a new jazz policy. Currently featured are Jean Jamison and Bill Samuels, both singing pianists with interesting solo styles... Eddie South's trio doing fine in their second month at Elmer's... Walter Dyett's groovy south-side crew alternates between the Parkway and Pershing ballrooms... Adam Lambert's Brown Cats continue their sensational run at the Silhouette Club.

Joe Sherman's "National Jam Session" with the complete cast of Garrick talent on hand, off to a slow start, is to be a regular weekly attraction at the Eighth Street theater... Pianist Sinclair Mills is at the Baritz on the north side... Cab Calloway returns to Chicago March 10 for a week at the Regal theater.

Guy Claridge picks up where Lou Breese leaves off at the Chez Paree, March 10, using ten men, six of his own and three of the current Chez Paree band remaining. Guitarist-socialist Mary Osborn will be featured.

Emil Petti leaves for New York to organize a large band for a March 20 opening at the Biltmore Hotel, adding a female vocalist. Tommy Lowe, male vocalist, will direct Petti's current band at the Pump Room until March 27, when Ray Benson opens for an indefinite engagement. He will then join his boss in New York.

Griff Williams, a lieutenant (j.g.) reported at Fort Schuyler, N. Y. Feb. 25 for training... It's the marines for maestro Eddie Oliver, but his

Quarter Queen



Chicago—After an engagement at the swanky Hotel Drake's Camellia House, charming Connie Russell moved with her songs to the more popular Latin Quarter on Randolph street, where she is now queening it.

band stays on at the Edgewater Beach Hotel... Ran Wilde, set to join the fighting men, was given a deferment until April 6 to complete his current run with Hildegarde at the Palmer House. Carmen Cavallaro will follow... Charlie Watkins, sax and cello with Neil Bondahu, in the navy at Great Lakes.

Baritone Curt Massey in New York for a screen test and to sign for recordings... Skip Farrell, Chicago's busiest vocalist, headed for bigger and better things... Del Courtney stays on until May 1 at the Blackhawk. His vocalist, Earl Randall, is a show stopper... Jimmy Joy still pleasing dancers at the Bismarck... Bernie Cummins held over during Bonnie Baker's current engagement at the Stevens... Colony Club is set to reopen this month and the loop is buzzing with reports of a new theater-jazz venture on a big scale.

BANDS DIG Beat

CLYDE LUCAS

(Reviewed at the Oriental Theater, Chicago)

If clean section work, good arrangements and a duo of fine vocalists is the formula for success, Clyde Lucas is on the way. The trombonist-leader surprised hearers with some excellent jump arrangements by Don Redman and a new find, Al Russ, whose manuscripting on *Don't Cry, Baby* and *245 Special* stylized the band as a swing crew.

Despite the inroads of the draft, Lucas has a number of excellent, youthful soloists. Nelson Broadbeck's piano is broad enough to fill in the gap of the guitar-less rhythm section. In the sax section, tenor Allen Yost (who holds his horn and sounds much like Lester Young) and alto Mickey McGuire really kick. Both Red Travis and Tony Sheeler of the trumpets play topnotch sweet and swing horns. Lucas shares trombone solos with Shell Fonda, a really blue slider.

Clearer of the sections is the trumpet trio, with Sheeler hitting the high ones on ensemble work. Lucas works frequently with the two trombones to fill out the brass work. Saxes get their best drive when the band uses five clarinets, a frequent scoring throughout the book. Vocals are handled by Julie Hewitt, who did well considering it was her first appearance before a band; and Paul Steele, who barys with a style all his own, which is something refreshing these days.

COOTIE WILLIAMS

(Reviewed at Regal Theater, Chicago)

The Coot comes on with the usual band-kicks in this stage presentation. Over embellished

Lou Adrian To Drop Pit Work

Chicago—After 27 years as a member of pit bands in local theaters, Lou Adrian, leader of the pit band at the Chicago theater since 1922, is leaving the podium. Lou Breese, long a figure



Lou Adrian

as batoneer at the Chez Paree, is taking over around early March, as leader at the theater with an augmented pit orchestra.

Adrian, at press time, was unable to name his next position, as he is considering offers from west coast studios and from radio. Since he began working in Chicago theaters, Adrian has become acquainted with many of the studio directors who know his versatility in directing both choral and orchestral work. Before Eddy Howard branched out with his own crew, Adrian acted as musical director on his recording dates for Columbia. Adrian has also done a number of radio shows with Chicago outlets.

Norvo's Sextet Rocks In Loop

Chicago—Red Norvo is forming a new six piece outfit at the Preview here and looks set for long stay. Norvo is famous for his phenomenal ability to pick up a bunch of likely young musicians and before you can say a short riff, whip them into something that's tops in the city. The present Norvo line-up runs Aaron Sachs, clarinet; Remo Palmieri, guitar; Clyde Lombardo, bass; Danny Negría, piano; and Eddie Del Croppo, drums.

Herman Turns Rep

Chicago—Drummer Al Herman left the Neil Bondahu band last month to venture into the personal management business. On to a good start, Herman discarded and signed Russ Bismarck in the SP. He is currently playing the dinner season at Ye Olde Cellar.

front of his own orchestra. Cootie plays, walks and manipulates batons in rhythm, with vocal accents when hot breaks pop out.

The special feature of the band is the Cootie Williams Sextet, recently recorded on Hit. They do two numbers highlighted in the only rendition of Cootie's growl. Sextette consists of three rhythm plus trumpet, tenor and alto sax.

Disappointing is the presentation of Cootie's own *Concerto* written for him by Ellington some years back, as the vocal *Do Nothin' Till You Hear From Me*. Only other band besides Williams are done by Eddie Davis on tenor and Ed Clayton Head Vinson on alto.—hoe.

Your Kiss Autograph



Sincerely Betty Bonney

For the men in service, here and abroad, Down Beat presents and issue the kiss autograph of a popular dance band vocalist. This time it's beautiful Betty Bonney, singing with Frankie Carle's new band at the Pennsylvania hotel in New York.

Chicago Likes Sedric Combo



Chicago—A graduate of the late Fats Waller's band, now heading his own small combo, Gene Sedric became so popular with patrons of the Panther Room of the Hotel Sherman's College Inn during his initial four week engagement that he was held over for an additional four weeks when Jimmy Dorsey replaced the Casa Loma crew there on February 25.



Pictured above is a North American B-25 medium bomber—built for speed and heavy bomb loads. No plane of the same class is known to equal it.

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Rene Plugs New Tune Through Wax Works

Los Angeles—Recent release of four new sides on the Exclusive label calls attention to enterprising method of Song-writer Leon Rene, headman of this one-man platter company. Rene doesn't figure on large sales of the records to insure the success of the enterprise.

The principal purpose of the releases is to introduce his own songs, after which he is in a strong position to dicker for publishing rights, and there is always the possibility, (a probability in this case) that the masters will be taken over by a major firm and re-issued under the major firm's label.

Band on the four new Exclusive sides is a hand-picked white combo under Ceelle Burke, Negro bandleader. It includes such well known names as Vido Musso, Uan Rasey, Billy May and Babe Bowman. Complete line-up was drawn from radio and motion picture studio field here.

Issue of platters also marked return to records of Ivie Anderson, who sings *Play Me the Blues* and *Merico Joe*. Ceelle Burke sings the other two, *When the*

Ships Come Sailing Home Again and *Now or Never*.

A couple of years ago Rene used the same general method to introduce his *Someone's Rockin' My Dream Boat* and more recently to put over *From Twilight 'Til Dawn*, which was later taken over by Capitol and is now one of that company's big sellers.

Fortney Continues In Wichita Nitery

Wichita, Kan.—Don Fortney's local band still holds the fort at the Plamor nightly. At the Kalliko Kat, Virgil Chambers and his orchestra playing every Saturday night. Jeanne Parks, 21-year old coloratura soprano from here, sang on the Met opera auditions Jan. 30.

—Irma Wassell

'Father' Entertains Troops



Memphis—Earl "Father" Hines finds time between breaking records with his band at the Regal in Chicago, the Paradise in Detroit and other theaters, to visit army and navy camps with his fine crew. The scene above was taken at the naval air station here (Official U.S. Navy Photo), while the shots below of "Father" at the piano, and of his girl quartet, The Bluebonnets, were made at Brooklyn Field in Mobile (Official U.S. Army Photos). Hines still has his five strings, and Sara Vaughn is featured vocalist.

SITTIN' IN



SQUARE

"I know not what Of matters hot— I only know what I like." —Which may mean anything From symphonic-type swing To the latest convulsion by Spike. —gbb

Fields New Band Needs Bookings

New York—Herbie Fields' band is having difficulty finding work. The former Fort Dix soldier, who organized his crew after receiving a medical discharge, is still an unknown quantity and has not been popularized by an extended stay at a prominent spot. Fields is hoping for the breaks, as his outlay for fine sidemen is a big one.

kick and is ready to buy Korean 13-F, 13-G, 14, 15, 33, 52, 53 and 54 in mint condition. Who's got 'em? . . . Lawrence Welk lost a good lead on his *Mairzy* disc for Decca and had to cut a new master because he let Bobby Beers sing it "Marry" instead of "Mairzy". . . Harriet Clark found an honest cab driver. He returned a \$100 hat which she had lost.

Flash! Charlie Ventura has returned to Teddy Powell and Lucious Peggy Mann will continue to chirp for Teddy. . . Singer Kirk Wood has joined Georgia Auld. . . Charlie Agnew gets a Coca-Cola shot on March 8 from Las Vegas. . . Dell Parker goes into the cast of *Dave Wolper's Follow the Girls*. . . Mary Ann McCall is home again—back with Charlie Barnet!

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STRICTLY AD LIB

Dorothy Claire and Sonny Danham have reached a mutual agreement on their parting . . . The Vernon (tram) Browns—the former Edith Harper, band chirp, are awaiting their second heir . . . After their Dalley's Terrace engagement, the King Sisters go into New York's Capitol theater . . . Jean Fried, former Herbie Kaye canary, is in the SPARS and singing with the band from a coast guard transport . . . CPO Jack Egan took his pash, SPAR Trudy Moen, on a Manhattan tour limited to Charlie's Tavern, Hurley's and Andy's.

Sammy Kaye and his boys (and girls) will spend six weeks this summer on the Astor Roof in Manhattan . . . Despite the protests of Alvin Karpis fans, Sinatra's radio show climbed from 12.7 to 13.8 in the latest rating . . . Adrian Rollins returns to Rogers Corner in Gotham today (March 1).

Pedro Vargas, Mexican tenor making his U. S. debut, was asked by one square to please draw a pin-up girl . . . Harry Carney of the Duke's sax section is just waiting for Uncle to beckon, and Annie Johnson is a new Ellington thrush. Betty Roche and Al Hobbler will continue to warble until Herb Jeffries rejoins . . . Harry Lim, Javanese jiver, prepared that draft rap. It was a technicality.

The WLB decision on the recording situation will be known to the public by the time you read this, but was scheduled for announcement after press time, darn it! . . . Alvin Hampton is using three bass players at the Capitol theater in New York, with terrific effect . . . The Ladies of the TD crew is a recent four-fer.

Vincent Lopez is on the stamp

Sweet Sunny



Chicago—Sunny Anderson sang for two weeks with the Edger Oliver band at the Edgewater Beach hotel here. Sunny was a model before she became a singer, and had a screen test recently.

MOVIE MUSIC

by Charles Emge

Lady in the Dark as a movie (a very good one, too) naturally receives a much different treatment than it did as a stage production. The original Kurt Weill music couldn't possibly have been adapted to the continuity of the screen play without a lot of revision, therefore it is not surprising that the picture score turned out to be partially a paraphrase of Weill's score plus original composition (and interpolated melodies) by Robert Dolan, Paramount music director, and Robert Russell Bennett. Bennett is officially credited by the studio with the "orchestration".

As Dolan himself points out, the screen offers an opportunity for musical realism that is impossible in the theater. For example, in the stage production the music for the circus sequence could only be suggested by the instruments available in the pit orchestra. In the picture we get a bona fide, rip-tearing circus band playing music that reeks of saw dust.

The picture scorers also had the advantage over Weill of being able to secure any instrumental combination they might wish to produce a unique musical effect. They took full advantage of it especially in the scenes calling for the "dreamy, out-of-the-world" effects with which the picture abounds. They used orchestral groups running from small combinations up to 65 men, and just about every known instrument, from one of the oldest (the pipe organ) to one of the newest (the theremin).

But here is the most interesting point about one of Hollywood's most interesting picture scores:

Lockie's

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Ghost Voice For Lynn Bari Spot

Los Angeles—Lynn Bari will chortle in another voice for 20th Century-Fox's *Sweet and Lowdown*, in which she plays a vocalist with Benny Goodman's ork. Ghost singing will be done by Lorraine Elliott, who ghosted for Merle Oberon in *The Lodger*. Pat Friday recorded Lynn's part in Glenn Miller's *Orchestra Wives*.

Goodman brought a complete band here, and his own band, not a studio group, is recording the band sequences. Four extras have replaced four playing members for camera work. James Cardwell, youthful actor who plays a musician, will be seen during band sequences. Though acting chores of the band are larger than played by Miller's band in *Orchestra Wives*, studio figured that a band, made up entirely of men alien to the camera, would prove a liability in lost shooting time.



Milland and Rogers

aside from the main titles, and the high school dance band heard in the flash-back sequence, there is no underscoring whatsoever for the scenes dealing with the superficial, "out-side" story of the girl magazine editor, who, unaware that she is intensely feminine at heart, affects a masculine manner due to a sub-conscious neurosis dating back to her childhood. Music is heard only during those scenes which deal with her sub-conscious life, a stunt which has the effect of emphasizing the effect of the music on the audience.

In the court room sequence it is possible for those who aren't too interested in the picture (which most people will be) to detect that some of the vocal passages were recorded by the

Granz Inaugurates LA Sunday Swing Shows

Los Angeles—Norman Granz launched a series of jazz concerts at Music Town, south side auditorium, Feb. 6, with a lineup including Illinois Jacquet, tenor; Shad Collins, trumpet; J. C. Heard, drums; Gene England, bass; Nat (King) Cole, piano; and Barney Kessell, electric guitar.

Granz didn't rely on erratic results, as he selected the musicians himself and paid them the full union scale, which was \$11 per man for the three hour session. His excellent choice of sidemen who will work together made the bash a terrific kick. England from the Stan Kenton band and Kessell from Lennie Conn's crew were the only offays on the stand. Guided by Cole's piano, the jazz really came on and never let down.

The mixed audience, noticeably minus the drunken jitterbugs, enjoyed the music in ordinary chairs. Granz, charging \$1 per head, lost money on the first concert, but expects better attendance as the word gets around.



The singing voice of Ann Savage in *Klondike Kate* is that of 18-year-old June Haydon, not so long ago an elevator pilot at Hollywood's radio station KNX and now a staff singer there. This is her first movie chore. . . . Johnny Clark (the singing voice of Donald Cook in *Patrick the Great*) and Anita Carroll (ditto for Lynn Bari in *Bride of San Luis Rey*) are ghost-singing for Larry Park and Lynn Merrick respectively. In Columbia's forthcoming musical *Calling All Stars*. . . . Lee Sweetland, whose wife Sally Sweetland (formerly Mueller) will be heard as the singing voice

"direct" (on-the-set) method and others by the "indirect" (either pre-recorded or dubbed) method. Ginger Rogers, Jon Hall and Ray Milland did their own vocals (Milland's is mostly recitative and was recorded on the set); a vocal double was used for Warner Baxter, a fact that is of no special importance except for the purpose of comparing the results obtained by different methods.

of Joan Leale in Warner's *Rhapsody in Blue*, is ghost-singing for George Dolens in the Universal picture, *The Climax*.

We've already had several inquiries, so, in anticipation of a flock of letters requesting the personnel of the group which recorded the music for the small-band numbers in the Ted Lewis picture, *Is Everybody Happy?* here it is: George Wendt, trumpet; Joe Yaki, trombone; Royal Lynch, clarinet; Jack Stacy, tenor; Lennie Berman, piano; Eddie Stockbridge, banjo; Vic Burton, drums. It could have been terrific but they were held down by picture requirements.

Although Vido Musso recorded with Woody Herman's band for the specialties in *Sensations of 1944*, "da moose" will be seen only in the close-ups of the band. In the long shots his chair in the band was held down by a "stand in"—or should we say, "sit-in"? The reason: Vido's time is too valuable as a recording musician to spend it sitting with a band pretending to play for camera purposes only.

The hands of George Gerashin at the piano, as seen in *Rhapsody in Blue*, will be those of two different people. In some shots they photographed the hands of Music Director Ray Heindorf (an excellent pianist) and in others they photographed the hands of Ray Turner, top-flight studio musician. As we have mentioned before, the piano recordings were made by Oscar Leont.

The sax solos: a la corn which Sonny Tufts will appear to play in Paramount's *Bring on the Girls* were recorded—with blushing—by Saxman Al Harding, who really plays a fine horn. . . . We spotted Bandleader Bob Mohr on the set of *My Reputation* at Warner Brothers teaching Barbara Stanwyck to play, not for picture purposes but just so she could sit in on an impromptu jam session between takes. (Tough life for those studio musicians, huh?)

Saxist's Wife Dies

Los Angeles—Mrs. Martha Lakey, wife of saxman Claude Lakey, died here Feb. 14 of a heart ailment. Lakey was one of the original members of the James crew. There were no children.

Benefit Shows Stir LA Rumors

Los Angeles—Actual amount of money derived from the benefit concerts presented here at the Shrine Auditorium recently for the purpose of raising funds to buy records for service men is still a subject of argument, with some unpleasant charges floating around that the affair wasn't managed any too well.

Concerts which were sponsored jointly by ASCAP and the Los Angeles Times consisted of a Saturday evening program of popular music. Los Angeles Philharmonic Orchestra, with guest stars from screen and radio, was the attraction.

Pope Draw Crowd
The Saturday night draw was only fair (though about normal for a strictly symphonic affair), with the big Shrine Auditorium, which seats around 6,500, less than half filled. Sunday affairs packed the house and turned away.

ASCAP people stated that their original deal with the orchestra called for an outlay in musicians' salaries of \$5,000 but that they got a bill for around \$7,000, with a lot of items tacked in that they hadn't figured on such as extra rehearsals, transportation of instruments, and a special shell on the stage.

W. E. Donovan, p.a. for the Philharmonic, issued an emphatic denial to claims by ASCAP members that he received \$200 extra salary for the affair. He denied any part in the benefit concerts.

LA Pit Ork Back After Wage Tiff

Los Angeles—The Orpheum theater, which changed recently from vaudeville to a straight picture policy after Al Lyons' pit ork walked out in a wildcat strike, unsanctioned by union officials, returned to flesh show Feb. 16 with the advent of Cab Calloway's band on the stage. The pit band returned to work for the same wage which they were receiving prior to the strike—\$63 for 22 shows per week.

Gastel Signs Up King Cole Trio

Los Angeles—Carlos Gastel, personal manager of Stan Kenton and Benny Carter, signed to handle the King Cole trio, currently at the 331 Club here. Guitarist Oscar Moore is facing induction after drawing an okay on his army physical. Cole will not divulge the name of the replacement. Trio set here until middle of April.

Rosenthal to Direct New Studio's Music

Los Angeles—Harry Rosenthal, who has been heading his own band at the Players Club here, has been named musical director for the Preston Sturges productions. Sturges, former Paramount producer, is forming an independent producing unit.

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Hollywood — **BRIGHT LIGHTS**; Henry Busse, who has been back to the hosp for re- takes, should be better soon . . . Connie Haines has over 140 pins and ribbons in her collection from servicemen . . . The Grable-James offspring will be tagged Victoria Lis or Harry, Jr.

BG recording his tune, written for his dotter, called *Rachel's Dream* . . . Frances Langford toted a strange metal disc home from North Africa, thinking it was some ancient coin. Turned out to be an L.A. street-car token.

Ruth St. Denis who used to feature flute and weird music when 'practically yours' was with her troupe, tells me her two stars, Anne Austin and Jack Cole now do the oriental dances to swing and boogie . . . Martha Raye just mailed out over 2,000 pin-up pix of her legs to soldier boys. That's a lot of gam!

Janice Fenny and Diane Rangos interviewing Janet Blair at the Derby . . . Dave Dexter deep in ink with a couple songsmiths in front of his Capitol office . . . Hal Holley with a new mustache and Barney McDevitt tearing into NBC.

Heat wave expected with the Lionel Hampton, Jimmie Lunceford and Count Basie bands due . . . Doty Reid, chirp with Robin Mohr and formerly of the Jackson T band is pu-lenty cute . . . Ozzie Nelson and Tom Hanlon, both tapped with a 1A, have too many dependents.

ARC LIGHTS; Lena Horne is balking at playing Liza or anything else in MGM's *Uncle Tom's Cabin* . . . *Taking Care of You*, the Lew Brown-Harry Akst tune that Johnny Clark is recording for Columbia's *Calling All Stars*, was originally bought for the old Harry Richman pic *The Music Goes Round* . . . Clark and Dennis Day tested for lead in PRC's *Dirie Show Boat* but Frances Langford got the part. Come girls, let's not argue, maybe you weren't the type!

Imogene Lynn, former Ray McKinley chirp, now known as Gene Clark and being tested by 20th . . . Georgie Jessel, who will produce *The Dolly Sisters*, will wait for Betty Grable and Alice Faye to return from their maternal vacashe . . . Leighton Noble who's been leading his band at the Trocadero, heads them into a U pic at an early date.

LOVE LIGHTS; Jose Iturbi and Betty Asher are talkin' baby talk . . . That stuff Ginny Simms and Sgt. Ben Gage are comin' on with, doesn't sound like grown-ups either . . . Jimmy McHugh is reading those lyrics to Diane Griffith this week . . . Pinky Tomlin and Ann Savage aren't acting too civilized.

Leo W'Key and Jess Stacy are re- considering the whole thing . . . *The Xavier Cugat* have again reconciled and he's bought her a house in the hollywoods.

Kansas Kats Kruiise in Kan



Topeka—Jimmie Bradfield has been hauling his band around in this 1916 Ford for more than a year. The car is bright blue with cream wheels and it always gets them there, according to Jimmie. *Left to right*: Clark Wayne, guitar; Phyllis Clements Striegel, piano; Jimmie Bradfield, leader and tram; Allan Fritz, drums (the navy is beckoning); Bert Shoemaker, trumpet, and Tim Kelly, clarinetist.

Laudatory Obituaries Please "Live" Russo

Los Angeles—Maybe he's just a diehard, but Danny Russo, founder and later co-leader with Ted Fio Rito of the old Oriole Terrace orchestra in Chicago, refuses to believe reports in trade papers and mags that he is dead. Despite a letter of condolence which his wife received from Deems Taylor, president of ASCAP, Danny is not convinced.

Danny points to a story in the Jan. 1, 1944, of *Down Beat*, which related the death of Danny Russo, "who directed the orchestra at the Palace theater in Chicago." He points out that there were two Danny Russos, both active as maestri in Chicago. The living Russo is rather pleased with the laudatory phrases which his "passing" prompted. He is rather irritated by one mag, which ran a query in a boxed article, which read: "If Danny Russo was 61 at the time of his death, how old does that make his former partner, Ted Fio Rito?" Danny reports smilingly that he is still on the sunny side of 50.

There's a serious shortage of *Down Beats* due to War Production Board's paper restrictions. Share your copy with friends. Special Military Subscription Rate, including Overseas—\$3 a year (24 issues). Regular Civilian rate \$4 a year.

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We had made a few "400"s before the war switched us to producing vital parts for war planes. Not enough so every musician had a chance to examine one of these great new instruments . . . but just enough to prove that we had the hit sax of the decade . . . just enough so we're anxious for peace to turn us loose again to the job of making one for you and every professional sax man in the country!

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New York—Veteran singer of nostalgic favorites, Lulu Bates is the star of the *All Time Hit Parade* radio show. She's a graduate of the theater and night club circuits, a comparative newcomer to the air waves.

DIGGIN' WITH JAZZ The DISCS

This record situation keeps getting better and better. Only Victor and Columbia, apparently, still find it necessary to dip back into the glorious past to come up with reissues that will give most of the newer discs quite a run for their money. The younger firms are pressing and releasing like mad, and things are looking up all over.

Hot Jazz

Lester Young

Keynote 603, 604

I Never Know

Just You Just Me

Sometimes I'm Happy
Afternoon Of A Basis-ite

These four sides, heralding the long-awaited return of that digging saxman, are far and away the most exciting items of the month. Keynote, stepping into the jazz field with all the assurance in the world, offers on these platters four of the finest hot musicians in the business; Les on tenor, Johnny Guarneri on piano, Slam Stewart on bass, and Sidney Catlett on drums. Every man stars on every side! The first three tunes are good old standards, the fourth a Harry Lim original. Young proves once again that, next to the Hawk himself, he is the most inventive tenorman around. Guarneri, who seems to be getting in on a number of sessions these days, reveals his customary fine taste and amazing versatility. Stewart, of Slim and Slam fame, exhibits more facility than has been heard since Blanton passed away and his work with the bow even surpasses that by Jimmy. Big Sid, the best colored tubman to come along since Chick Webb,

plays some wonderful stuff both with sticks and brushes. It all adds up to terrific music!

Deryck Sampson

Beacon 7006

Monday's Wash
Blackberry Jam

Here again the youngster from New York comes up with some fancy keyboard work. These two numbers are the best he has done so far. He's a musician worth watching, and hearing too. Time alone ought to give his playing the poise and maturity it lacks.

Honorable Mention

Four Signature reissues: 905, *Mabel's Dream* and *Riverside Blues*, King Oliver; 906, *Adam's Apple* and *Messin' Around*, Jimmy Blythe; 907, *Graveyard Dream Blues* and *Weary Way Blues*, Ida Cox; 908, *Stack O'Lee Blues* and *Yonder Come The Blues*, Ma Rainey. Catch Armstrong and Dutrey on the first, Keppard and Trixie Smith on the second, Lovie Austin and Ladnier on the third, and Joe Smith on the fourth!

Dance

Freddie Slack

Capital 146

Furlough Fling
Silver Things In The Moonlight

The instrumental side is easily the more enjoyable of these two numbers, showing Slack's piano and band off to almost equal advantage. Not the worst feature of the *Silver* opus is the acceptable refrain chanted by Margaret Whiting.

Jerry Wald

Decca, 4431, 4433

Crazy Blues

Shoo Shoo Baby

Poinciana
Mississippi Dream Boat

Jerry Wald is no Goodman, no Shaw either! *Ginnie Powell* is no *Teddy Grace!* Yet *Crazy* is fair enough in its way, and *Shoo Shoo* as good as the next one. The band sounds somewhat better on the *Rose* classic, but even Dick Merrill can't do much to save *Dream Boat*.

Also Ran

Victor has reissued one record with *All The Things You Are* on both sides, 20-1561. One version is played by Tommy Dorsey and

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Back To Work



New York—After a needed rest at her home in Cleveland, Elaine Howard has returned to radio work here. She sang on the Philip Morris program before taking her vacation, has sustaining time now.

has Jack Leonard on the vocal, while the other is played by Art Shaw and presents Helen Forrest handling the lyrics.

Swing

Les Brown

Columbia 36688

Biset Has His Day

A Good Man Is Hard To Find

These two sides are without doubt the finest ever cut by Brown and his boys. The former is a tricky original, the latter an excellent full-band rendition of an old favorite, a version very different from that to which we have become accustomed. As a matter of fact, though the tune goes way back, it still carries a pertinent message today. Right, gals?

In Passing

It should be noted that Victor has just released a new album, P 146, entitled *Up Swing*. It contains eight waxings which actually appear to merit reissuing: 20-1549, *Stompin' At The Savoy* and *Don't Be That Way*, Benny Goodman; 20-1550, *Song Of India* and *Yes, Indeed*, Tommy Dorsey; 20-1551, *Begin The Beguine* and *Oh Lady Be Good*, Art Shaw; 20-1552, *Tuxedo Junction* and *A String Of Pearls*, Glenn Miller.

Vocal

Bing Crosby

Decca 18586

Poinciana
San Fernando Valley

Nobody's going to top the groaner's rendition of *Poinciana*, ever! This is strictly beautiful. No matter whether you like the tune or not, no matter whether you like Crosby or not, you will never hear anything of its kind done much better. The reverse is something of a letdown, naturally. John Scott Trotter provides a fitting background on both sides. There's no hot jazz here, but no one intended that there should be. What do you expect anyway, Jax?

Ella Fitzgerald

Decca 18586

Cow Cow Boogie
When My Sugar Walks Down The Street

It's good to hear Ella's voice again, even if the material isn't right up her alley. Is she trying to imitate that other Ella, Miss Morse, on *Cow Cow*? Heaven forbid! She used to do considerably better than just all right singing her own style! The *Sugar* side is just that, not quite solid enough to suit most of Ella's oldest and most ardent supporters. Ivie Anderson did a better job on this tune years back! The Ink Spots provide the background on the first, Ella's own mediocre band on the second. Come on, Ella, you can do better than this!

Incidentally

Victor 20-1562 presents Dinah Shore singing two popular ditties, *Now I Know* and *I Couldn't Sleep A Wink Last Night*. Capital 150 features Johnny Mercer in two contrasting titles, *San Fernando Valley* and *Someone's In The Kitchen With Dinah*.

Novelty

Merry Macs

Decca 18588

Mairsy Doats

I Got 10 Bucks & 24 Hours

The Macs come up with the first recording of the tune that seems destined to become the most popular novelty since the days of the Riley-Farley brain-storm! The reverse is also a nov-

BEST TUNES of ALL by Jax

HONEYSUCKLE ROSE

Music: Thomas Waller

Lyrics: Andy Razaf

Fats' best composition was, during clambakes of the thirties, more popular with the majority of swing musicians than any other number. For an excellent and typical treatment of this after-hour favorite listen to Bertigan, Dorsey, Waller, McDonough and Wetling in *A Jam Session At Victor* (Victor 26559). Three of those jazz giants, sad to say, will never play again!

Recordings

Available: Benny Goodman (Columbia 35319), Joe Sullivan (UHCA 31), Mildred Bailey (Decca 18108), Stephens Grappelly (Decca 23066), Fats Waller (Victor 25779, 38206), Coleman Hawkins (Victor 28219).

Unavailable: Dorsey Brothers (Decca 296), Count Basie (Decca 1141), Coleman Hawkins (Decca 3358, 3881), Fats Waller (Victor 24828), Teddy Wilson (Brunswick 7964), Fletcher Henderson (Columbia 2732), Red Norvo (Columbia 3959), Earl Hines (Vocalion 3588), Horace Henderson (Okeh 5579).

Others: Frankie Trumbauer, Adrian Rollini, Bob Crosby (on Decca 2207 under another title).

elty, but this disc will probably be sought after largely on account of the allo extravaganzas, which should be a very stable item for some weeks to come! I should like to take this opportunity to extend my sympathy to the friends and family of Joe McMichael. The merriest of the Merry Macs has gone on to something better.

Pied Pipers

Capital 148

Mairsy Doats

Journey To A Star

The erstwhile Dorsey-ites also take a fling at the season's top novelty this month. Their version is very similar to that of the Merry Macs, and choosing between the two would be plenty difficult. *Journey* spots a Paul Weston arrangement and offers some pretty fair dance music.

Addenda

Big Bill has recorded a surprisingly good platter for Okeh's race list, 06651. The tunes are *Hard Hearted Woman* and *I'm Gonna Move To The Outskirts Of Town*. His singing is better than you'd think, and the band that accompanies him showcases fine sax, piano, trumpet, guitar and drums. Hildegard has recorded *Leave Us Face It* for Decca, 23297, with *Suddenly It's Spring* on the flip-over. *Leave Us*, written by Archie of *Duffy's Tavern*, may effect a revolutionary change in the whole structure of English grammar!

Having trouble getting the *Beat* at newsstands lately? Avoid disappointment by reserving your copy at your favorite newsstand.

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TIPS FOR TUBMEN

By GEORGE WETTLING

Speaking of rudiments, I wonder how many readers of this column have ever dug Charlie Wilcoxon's *Rudimental Solos*? This book contains every conceivable form of drumming fundamentals, and is the best book on rudimental solos this writer has ever seen. If you attempt to play all these solos, you'll have to know your rudiments.

Denny Strong reports that his snare drum has a hollow ringing sound and that he puts a hand-

kerchief over the batter-head and a wood block on top of that to deaden the ring. I personally find that a little ring in my drum is good, and I never use a muffler. Some of this ring may be due to heads, or can be caused by the snares not being properly adjusted.

Camp Sibert, Alabama, is very fortunate in having a couple of really fine drummers in the band there. Kenney Clarke and John Mosely must beat out some fine marching beats down there.

Dave Sweet of Middletown, Connecticut, would like information on Joe Daniels. All I can tell you is that he is an English cat and plays some mad drums on Decca records.

Corp. Duke Dudgeon of the 5th Cavalry band sends me a fine military marching beat which I am printing for you.

The Bushman's Doubletime



ALONG MELODY ROW

For the first time in the history of Tin Pan Alley, a song is being plugged in the United States, Canada and Great Britain. It's Buck Ram's *I'll Be Thinking Of You* Easter Sunday.

Bregman, Vocco & Conn are working on the score from *Pin Up Girl*, written by Nat Gordon and James V. Monaco. Tunes are *Time Means Will Tell*, *Once Too Often* and *You're My Little Pin Up Girl*. Charlie Spivak is giving them the plugs. BVC has also signed Calvin Jackson and are putting out a series of his original tunes. First up is *The Rhythm Was All I Had*.

Barton Music has the score from the United Artists pic *Song Of The Open Road*, including *Too Much In Love* and *Here It Is Monday*, by Kim Gannon and Walter Kent. Firm's *Hot Time In The Town Of Berlin* is getting plugs from Kay Kyser, Bing Crosby and Jimmy Dorsey.

Musical Music has five arrangements on *String of Pearls*. It must be *Jelly and Hero We Go Again*. Musical Music is publishing a folio of Sunny Skylar's *Favorite Songs*, featuring old-time romantic ballads...

Robbins Music has a new Bob Russell-Duke Ellington tune titled *I Didn't Know About You*. Mayfair Music is working on the Sammy Cahn-Jules Styne tune, *I'll Walk Alone*.

Marty Reide Publications, a new firm, has *I'm Not The Only One*, written by Art Berman, Marty Reide and Vic Baron, and *When Those Yankees Doodle Dandles Hit Berlin*, by the same writers. Broadway Music's latest is *Nobody Else But You*, a rhythmic tune by Lou Handman and Billy Tracy, arranged by Jack Mason. Lincoln Music has another Nick and Charles Kenny and Abner Silver number, titled *Green, Green Hills Of Home*. Frankie Carle is plugging it.

Possible successor to *Mairzy Doots* is Santly-Joy's *Oh Please Tell Me Darlin'*, by Jerry Livingston, Al Trace and Al Hoffman, which may be waxed soon. Paul Colby, formerly with Remick, has joined Regent Music as professional manager and is working on Joe Bushkin's *Baby, What'cha Doin' After The War*.

Richard M. Jones, New Orleans-Chicago pianist, now working as a machinist at Foote Brothers Gear, has written a patriotic ditty titled *Sing For America*, which will be plugged at the defense plant, and published by Forster Music. Jack Fascinato, arranger for the Dinning Sisters is in the navy and Larry

Has New Band



Minneapolis—Betty McGuire has a new all-girl lineup of five brass, four saxes and three rhythm, featuring a boy vocalist, Lee Adams, for her current engagement at the Happy Hour club here. Betty is a native of Hinsdale, a suburb of Chicago. The band spent ten weeks at Lantz' Merry-Go-Round in Dayton, Ohio, broadcasting over WLW, before coming here.

Gordon has replaced him... George Hamilton's theme song, *Wild Honey*, has become the identification tag for one of Uncle Sam's big flying ships... Ray Meany, after 17 months in the armed forces, is back with Golden Gate Publications.

Sam Sneliker is now production manager for *Leeds Music*. Ira Wegodsky (BVC) in Chicago on business... Charlie (Paramount) Ross, Sid (Famous) Kornhetzer and Marvin (BVC) Fisher are 4-F's...

Charlie Agnew For Utah Spot

Las Vegas, Nev.—Charlie Agnew's band remains at the Hotel El Rancho Vegas for four more weeks, bringing their total engagement here to 14 weeks. The Agnew unit moves to the Rainbow Randevu, Salt Lake City, on April 4. They will leave the Utah nitery May 2.

George Simon of *Matrose Music* out to the coast... *Foias's* Easter Sunday With You has been recorded by Kenny Baker on Decca... *E. B. Marks' Polaciana* has a Bing Crosby record with a Jerry Wald disc soon to be released... *Margo Gans* has moved from Irving Berlin to BVC. Sgt. Henry Glesse's newest is *Break Down, Baby*, being plugged by Gay Claridge... Lou Breese has been airing *The Fellow In The Little White Hat*, written by himself, Tim Gayle and Bob Lochen... Pfc. Forrest L. McLaughlin penned *When The Skies Begin To Clear*, getting plugs over WGR, Buffalo, and WAAT, Newark... Mary Priano is the writer of *Peggy Goes Steady*... Irving Siegel is pushing *Florida*, *My Sunny Florida*, written by himself and Gertrude C. Hunt.

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Stars In Show For Larry Hart

New York—Frank Sinatra, Deems Taylor, Paul Whiteman and Morton Gould will headline a memorial show to Larry Hart, the song writer who died last year. The show, sponsored by ASCAP and the American Theater Wing, will be held March 5 at the Majestic theater here.

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Teen-Agers Merit Mature Treatment

We were sitting in the theater dressing room of Clyde Lucas, band leader, recently when a young musician walked in, carrying his saxophone and clarinet in cases. Clyde asked him to leave his horns and to come back after the next show for an audition.

The lad didn't look more than 16 or 17 years old, so we asked the leader about him.

"This is the age of youth," said Lucas. "I listen to every youngster I can find these days. I have two or three in the band already, may need more before the war is over.

"Only thing to remember is not to treat 'em like kids. They're doing an adult job and usually are more serious about their work than the older men. So they're entitled to a mature approach on all matters!"

We wonder whether that isn't the solution to what we call juvenile delinquency? Hasn't the war given 'teen-agers a greater sense of responsibility than we are willing to respect?

There's that judge in Illinois, for instance, who tossed a pair of young honeymooners into jail for ten days. The bride was 16, her husband, 17.

"I'm not going to stand for any child marriages!", said his honor, pompously.

The couple had formal permission from both sets of parents, but the youth had given his age as 18, which he would not be for a couple of weeks, so he was in technical violation of the law.

When the bridegroom reaches that eighteenth birthday this month, he'll be eligible for the uniform of the armed forces—and probably will be wearing one soon! Child marriages?

We've met quite a few 19-year-olds and 20-year-olds wearing the army khaki and the navy blue and have listened to some other squawks along these lines.

They point out that, although they're considered mature enough to risk their lives in defense of their country, they legally are not entitled to a vote at the polls, a voice in their country's government, until they have reached 21.

Of course, with all of the recent hub-bub about the soldiers' vote and the expose of the poll tax situation in southern states, this is a comparatively minor issue in both senses of the word.

Others complain because the age listed in their service papers bars them from the cafes and clubs where perhaps their favorite swing combo is playing, not to mention the possibility of ordering a glass of beer.

Naturally, we're not going to stick out our neck and suggest that we supply whiskey to these children (although we let 'em have plenty during the prohibition era), but it does raise the question—just when are you old enough for what?

The country hasn't gone to pot. Not when a 13-year-old boy in Chicago (Jack Lighthart) can collect 100 tons of paper, 3,000 pounds of grease and enough iron and rags to buy himself \$2,600 worth of bonds!

And it makes Maestro Rodzinski's puerile publicity pop-off (boogie-woogie is causing juvenile delinquency) seem awfully silly, doesn't it?

Musicians Off the Record



Fort Worth, Texas—As a tip to those who believe that string quartets stink, these musicians from the army air force band here don gas masks before scraping their instruments. Violins are Pfc. Manrice Wilk and T/Sgt. Carlyle Nelson; cello, Pvt. Frank Grant, and viola, Pvt. William York.

Gyp Nabs Jack



Austin, Texas—Gypsy Rose Lee captured all of the hearts at Bergstrom Field here during her recent visit, particularly that of T/Sgt. Jack Ream, director of the base dance band, to whom she is demonstrating a maneuver not included in the regular air force curriculum.

Bergstrom Photo Section Pic



NEW NUMBERS

NELSON—A daughter, Nancy Louise, to Mr. and Mrs. Skip Nelson, Feb. 7, in Brooklyn, N. Y. Father is vocalist with Teddy Powell.

BASIE—A daughter to Mr. and Mrs. Count Basie, Feb. 18, in Cleveland, Ohio. Father is ork leader.

NAGEL—A son to Mr. and Mrs. Freddy Nagel, recently, in Beverly Hills, Cal. Father is former ork leader, now in the army.

GURNEY—A son to Mr. and Mrs. John Gurney, recently, Pittsburgh, Pa. Father plays trumpet with Tommy Carlyn's ork.

HABER—A son to Mr. and Mrs. Julius Haber, Jan. 31, in Philadelphia, Pa. Father is director of public relations, RCA-Victor, Camden, N. J.

KUHN—A son, Richard, to Mr. and Mrs. Dick Kuhn, Jan. 12, in New York. Father is ork leader.

LILLIBRIDGE—A son, Samuel O. to Corp. and Mrs. Samuel O. Lillibridge, Jan. 17. Father is a musician in the 1st Air Army Band at Camp Hood, Tex.

TIBERNI—A son to Mr. and Mrs. Ernest Tiberni, Feb. 1, in Philadelphia. Father is a member of Joe Stern's Club Embassy band in Philadelphia.

TIED NOTES

COULTER-MCRINGFOUR—Firing Officer Mervin Coulter, R.A.C.F., Calgary, former trumpeter in Bus Totten's ork, to Eleanor Scrimgeour, recently, in Regina, Sask., Can.

PARZYBOL-PRINGLE—Lieut. S. P. Parzybol, Jr. to Helen Maxine Pringle, singer, Feb. 9, in Wichita, Kan.

FINAL BAR

LAKEY—Martha Layke, wife of exman Claude Layke, one of the original members of Harry James' ork, Feb. 14, in Los Angeles, Cal.

ZURKE—Bob Zurke, pianist for several years with the Bob Crosby ork and working as a single for the past few years, Feb. 16, in Los Angeles, Cal.

BAYDEN—Albert C. Hayden, 72, for 25 years head of Musicians Local 161, Washington, D. C., and former bassist with the first Washington Symphony orchestra, Meyer Davis and Jan Garber, orks, recently, in Washington, D. C.

McKEE—Frank Wilson; McKee, 76, composer and charter member of ASCAP, Jan. 30, in Hollywood, Cal.

BORNBERGER—Charles F. Bornberger, 46, former saxophonist and a civilian air school instructor, Feb. 8, as the result of



"That's my pop—he says working with a name band builds characters!"

CHORDS AND DISCORDS

A Challenge

To the Editors: Shilder, Okla.
Thought I'd like to challenge all D.B. readers and see if there is anybody getting as much good out of the magazine as I do. Everything that is printed in your mag goes into one of my scrapbooks. I keep track of every band through "Band Routes." I have special books for the various categories covered by Down Beat.

BILL BOYKIN.

Alreet Verse

Great Bend, Kas.

Gentlemen:
A chum of mine, Sgt. Arthur Oakes, and I have been conducting a discussion of the merits of Harlem style jazz and the general school of jazz exemplified by that played at Nick's in NYC. During a recent leave, I spent some time at Nick's and, on returning to the station, sent him a persuasive account of the fine music. His return comment is below:
"Just keep my chick away from Nick's. Cause this cat likes his up-town kicks I dug Pee Wee, Condon and Bix But Duke and Lester made them hicks."
FRANK E. CARRUTH, JR.

Good Idea

Sharon, Pa.

Gentlemen:
I am writing you in behalf of our auxiliary, which we choose to call Musicians' Auxiliary Number One. As far as we know, we are the first women's organization to ally itself with a musicians' local. The auxiliary was formed in August, 1942, to promote sociability among the wives of Local members. We have served breakfasts to the men, preceding their monthly meetings; have acted as hostesses at

injuries received when his plane crashed, in Las Vegas, Nev.
GOLDSBORO—Pvt. Albert Goldsboro, former Philadelphia musician and ork leader, known as Little Egrie, Jan. 14, in Camp Lee, Va.
BIBROP—Frank Bishop, 40, concert pianist, Jan. 20, in New York.
McMICHAEL—Joe McMichael, 27, one of the original members of the Merry Macs, Feb. 12, at Santa Ana, Cal.

dances given by the local and recently sponsored a dance to entertain the husbands of members.

Through regular monthly dues, bake sales and selling chances on war bonds, we have built a substantial treasury. We will gladly cooperate with women who are interested in forming auxiliaries with musicians' unions.

MRS. WILLIAM S. ROBERTS.

Enjoys Walters

New York City.

To the Editors:
Got a big laugh out of Howard Taubman's article in Time magazine, (Dec. 5, 1943) in which he noted Eddie Condon playing an "electric guitar." I've watched Condon for years and never saw him play an electrified instrument.

Was truly gratified to see Ted (Module to Page 11)

WHERE IS?

DON BOYD, trombonist, formerly with Harry James

JACK SADOFF, drummer, formerly with Russ Morgan

DON BAKER, saxist, formerly with Art Kessel

JOE RIEBMAN, saxist, formerly with Jack Teagarden

BILLY JOHNSON, trumpeter, formerly with Red Fox

GORDON MACRAE, formerly with Herbie Gold

TED LEE, saxist, formerly with Bob Charter

HERBIE WOODS, former ork leader

BABE WAGNER, trombonist, formerly with Gene Krupa

"POPS" HINTZ, saxist, formerly with Joe Venuti

ALLAN DEWITT, vocalist, formerly with Jan Savitt

CUTTY CUTSHELL, trombonist, formerly with Benny Goodman

DICK FISHER, guitarist, formerly with Glen Gray

RAY CHARLES, drummer, formerly with Sammy Kaye

WE FOUND

GARRY STEVENS, now A/C Hurr Albroton, Class 44F-Primary, Army Air Field, Bonham, Tex.

BOB EBERLY, now Pvt. Gardner, U.S.A. Hospital, 1458 East Hyde Park Blvd., Chicago 15, Ill.

JACK LAIRD, now Pvt. Hq. and Co., A.G.F. Army West College, Washington 25, D. C.

BILL PITMAN, now Pfc. 1235977, 17th Station, A.P.O. 884, A.T.C. C.W., c/o Postmaster, N. Y. C.

ELINORE STEN, now at Jimmie Blake's Neon Sapper Club, Louisville, Ky.

BUDNY RICH, now Pvt., Hqs. Co. Marine Hqs., Camp J. R. Pennington, Oceanside, Cal.

STEVE LEONARD, now Steven Leonard, Hq. 3/C, Naval Air Technical Training Center, Memphis, Tenn.

JACKIE MILLS, now with Earl Fields

NORMAN MURPHY, now Cpl. A.S. 111121, 30th Division Band, A.P.O. No. 10 Camp Atterbury Ind.

GINGER MAYLIN, now Mrs. Ruth Rose, Elizabeth, N. J.

FRANK PATCHEN, now in the 148B U.S.A. Band, Camp Eben, Cal.

RUSS ISAACS, now Pfc., c/o P.M.G.R. Band, Fort Custer, Mich.

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Must were ll provisa posers what go jaz ting a co-incie Shoo B young B ures of on writ another New O Jones ody of four of
member to his a tune wuehlist dued Red recorder White-I ca, Bob Lou Hol the is d pression Wagon n
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A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOEFER, Jr.

Music passages by Gershwin were lifted from Jelly-Roll's improvisations and modern composers continue to borrow from what are termed traditional Negro jazz riffs that have been battling around for years. Latest co-incident composition *Shoo Shoo Baby* (a hit by Phil Moore, young arranger) has four measures of a tune entitled *Red Wagon* written by Richard M. Jones, another jazz pianist of the old New Orleans school.

Jones averts the catching melody of *Shoo* has seven measures four of which are his. Himself a



Richard M. Jones

member of ASCAP, Jones found to his amazement that the new tune was published by his own publisher, Leeds, who also handled *Red Wagon*. The latter was recorded in 1936 by Georgia White-Decca, Count Basie-Decca, Bob Chester-Bluebird, and Lou Holden-Decca. The tune title is derived from the old expression *It'll Be Your Old Red Wagon* meaning "You'll catch it."

Both Richard Jones and Jelly-Bell Morton have been infringing upon freely for years. Morton died while fighting for his compositions and Jones states, "I don't care what they do with my compositions when I'm gone but while I'm alive I wish they would stop taking parts of my tunes." Several outstanding infringements against Jones are Larry Clinton's *Dippy Doodle*, Matty Matlock's *Disco Island Shuffle* and the *Four Clefs' Dig These Blues*. Back in 1923 the N.O.R.K. recorded *Tin Roof Blues* and their arranger Elmer Schoebel admitted that five measures of the tune came from *Jassin' Babies Blues* by Jones.

The Orleans pianist once chased Clinton from floor to floor in a New York office building trying to pin him down regarding the *Doodle* which Jones claimed as being his *Mushmouth Blues* written in 1926. Lester Melrose finally gave Jones \$20

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for the *Mushmouth* riff with some promise. Jones recognizes his *Southern Stomps* (recorded by King Oliver) on the Andrews Sisters *Scrub Me Mama with a Boogie Beat* recording. He once wrote a tune called *Blus Lou* which he later changed to *Hannah Snow* and still later heard coming out of Goodman's clarinet in the movie *Powers Girl*.

JAZZ RECORDS:

Clifford Jones, Editor of the English jazz magazine *Discography*, air mails the news that finally Parlophone is releasing The Condon Quartet's *Indiana* and *Oh Baby* on March 1 sponsored by *Discography*. News of the discovery of these sides in Australia was revealed in the *Hot Box*, December 1, 1940.

J. F. Bard, Chicago distributor for Muscraft, Continental, Biblestone and Boat recordings is coming into the jazz field through Asch recordings. There was a time hot collectors weren't allowed in his place.

JAZZ LITERATURE:

THIS IS JAZZ, A Series of Lectures Given at the San Francisco Museum of Art, by Rudi Bleah, in booklet form present a very worthwhile and scholarly educational work. Collectors will be interested in the discussion pertaining to the various records offered as examples. New-comers to the collecting field will find the booklet an excellent guide.

Lt. Wally Fry, jazz collector now stationed in Cambridge, Mass. is continuing work on a complete Benny Goodman dis-

SITTIN' IN



ANTIQUE COLLECTOR

Some of his labels, cracked and worn Were cut before this cat was born—Stale biscuits, hoary and senile, They wheeze and rasp in rag-time style.

ography which will probably be published in the not too distant future.

JAZZ ON THE RADIO:

KBFO Saturday Swing and Hot Session—San Francisco, Calif. from the Hotel Mark Hopkins. Veron, promoter of the sessions, has sent out cards polling Pacific coast enthusiasts regarding a selection of an all-star jazz band that will reflect the tastes of the Pacific coast "jazz conscious" fans as opposed to the recent Esquire band selection.

COLLECTORS' CATALOGUE:

Ernest Borneman, c/o National Film Board, Ottawa, Canada. Graduated from Cambridge Uni-

versity with a thesis on the Survival of West-African Music in the New World. Has become very interested in American Negro music from work songs and spirituals to vocal blues, piano solos and small band colored jazz. Wants to exchange records and information with American and Canadian musicians and collectors. Interested in Ma Rainey, Beasie Jackson, Beasie Smith, Blind Willy Johnson, Blind Lemon Jefferson and other blues and sacred singers on the race catalogues of the twenties and thirties.

Lt. Art C. Banning, ASN. 0-747-967, 92nd Bomb. Group, 325th Bomber Sq., APO 634, c/o Postmaster, New York City. Art can be remembered as the affable record clerk of the old Garrick Record Shop and later at Hudson-Ross. Is now hunting records in England and would like to correspond with some collectors over here regarding records.

Sgt. A. H. Massina, VX111912, 129 Aust. Gen. Tpt. Coy, Australia, Stationed in New Guinea where he and his pals listen to Bechet on a portable machine. Wishes someone would send Bechet/Spanier *China Boy*. Pack in wooden box.

Cpl. W. E. Hall, 594th Q.M. Ldry. Co., APO 950 c/o Postmaster, San Francisco, Calif. Wishes to complete blues library. Desires all the blues singers represented. Cpl. Henry Bessler, 23rd Comm. Sqd. Ainsworth AAF, Nebr., collects Frankie Newton Bluebirds. Has Down Beats back to '36. Arnold R. Cleveland, Fort Dodge, Kansas. Has some Jelly Roll Morton's to

Chords and Discords

(Jumped from Page 10)
dy Walters do so well in the *Beat* poll. 'Tis a shame to use him as a vocalist, as his real talent lies in the guitar. You failed to mention Teddy's dad in the recent feature about him. His father is Danny Alvin, who worked at Nick's and also did some mighty fine vocals on the old standards.
BRENDA MONKS.

Timme's Time

Neponset, N.Y.

Dear Sirs:
Noted in the "Strictly Ad-Lib" column mention was made of Timme Rosenkrantz's fine radio record show. Since that time, the air show has been cut to 10 minutes and is heard only Monday, Wednesday and Friday. With so few really good jazz shows on the air, this program should get at least a half hour's time daily.
ALAN DWORETZKY.

trade.
Bob Jenkins, 523 South Helena St., Anaheim, Calif. Interested in Commodore, Jazz Man, etc. Collects Louis, Ellington, Muggsy, Hodes and general. New address for Bob Sales is WJG Robt. B. Sales, W2110372, Class 25, Adjutant Generals' School, Ft. Washington, Ind. Collector Bud Arnold, Y2c Navy 1925, Fleet P.O. New York City. Sent Christmas cards last year from North West Africa.

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Grant's Work Shows Effect Of Experience

by Sharon A. Pease

Mel Grant has been playing piano around Chicago for the past 14 years. During that period, his work has created a host of admirers among Windy City musicians.

He was born in Chicago, 31 years ago, way down in the southern part of the city near the Indiana state line. "My parents were both musical," says Mel. "My mother played piano and my father violin. They often played for neighborhood Swedish hops."



Mel Grant

Melrose Helped
Mel's formal study of music started when he was seven, and continued through the next 10 years. At 17, he began working jobs in the nearby Calumet City area. Shortly thereafter, he met the veteran blues pianist, the late

Frank Melrose. "We became good friends," Mel recalls, "Frank helped me a lot and my association with him had a marked influence on my work."

After five years around Calumet City, Mel landed his first Chicago job. It was on the Lake Michigan excursion steamer, *City of Grand Rapids*, that made daily trips to Milwaukee and return. The band was headed by drummer, Ted Toll, who later was an associate editor on *Down Beat*, and is now a program director for the Blue Network. Mel made good on the job and news of his unusual stylings began to spread. Following the excursion season, he worked at various Chicago niteries, including the Ball of Fire and the Oriental Gardens, being associated with such musicians as Shorty Cherock, Bob Casey, Sleepy Kaplan and Pete Dailey.

Wide Experience

His first name-band assignment was with Herbie Kay. After a year, Mel returned to Chicago and did short hitches with Johnnie Matland and Boyd Raeburn before joining Joe Venuti at the

Slow Blues

Belmont Plaza in New York. A summer with Max Miller at WIND, Gary, preceded his return to Raeburn's band for a year. Then he made a trip to New Orleans with a small jazz group headed by Tony Cabot. Back in Chicago, he worked a short while with Muggsy Spanier, and two years with Jimmy Jackson before joining Seat Davis. A USO tour with Benny Meroff preceded his current assignment with Lou Breese at Chicago's Chez Paree. This job will end next week when Breese dissolves his dance organization to take over leadership of the Chicago theater pit band.

Grant plays a variety of styles including some highly technical approaches. However, as an example he has chosen an original slow blues entitled *Sunday Morning Blues*. Note the organ effect

in the introduction. A. Inverted thirds are used effectively throughout the first nine measures of chorus B. Especially interesting harmonically is the next to last chord in section C. Being dominant harmony, F seventh, the root and seventh are employed in the bass with treble chord comprised of the third, A; the augmented 5th, D flat (actually C sharp); the seventh, E flat; and the minor ninth, A flat, on top.

EDITOR'S NOTE: Mail for Sharon Pease should be sent directly to his teaching studio, Suite 816, Lyon & Bealy Bldg., Chicago, Ill.

Baltimore Sent By Commandos

Baltimore, Md.—Elmer Addison's Commandos of Rhythm are packing them in at Andre's Quartet includes: Crusoe Williams, piano; Earl Wylie, drums; Wilbur Forrester, guitar and the leader on tenor sax. A great collection of local sidemen is assembled in Joe Dowling's jump crew, who play Wednesday and Saturday nights at the Alcazar ballroom.

Russ Smith leads his society band at the Charles Room of the Belvedere Hotel. Larry London, spotting Al Spiedock at the drums, goes into his second year at the 21 Club. Nat Conways Foursome provide the background at the Blue Mirror.

—Paul Goodman

Tommy Dorsey Hinted For MGM Platter Job

Los Angeles—MGM will enter the phonograph platter business as soon as the material and manpower problems are clarified, responsible sources here report. Studio men admit that preliminary survey is underway, and that there is a strong possibility that Tommy Dorsey will be an executive of the disc works.

Cleveland Star



Cleveland — Reg Morrison owns his fine voice to his Welsh ancestry. He was born in Wales, came to this country as a boy and is a graduate of Bucknell university. Besides singing daily over WCAR, Reg is a staff announcer, handling several CBS network shows from here.

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Harry Roy On Oriental Tour

Cairo, Egypt—Harry Roy, British bandleader and comedian, arrived in the Middle East with his entire orchestra to entertain the Allied armed forces in this area. Mrs. Roy, daughter of the Rajah of Sarawak, did not accompany her husband. Recently Harry Barris, former member of Paul Whiteman's Rhythm Boys, visited here with a USO unit, headed by Joe E. Brown, the comedian.

—Toto Miskettian

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Drawings at REVELLE

The musical talent at the Great Lakes (Ill.) naval training station could really "blow up a storm" on the shore of Lake Michigan. Musicians from most of the name bands are stationed there, either as members of the base bands or undergoing boot training.

Billed there are Willie Smith, ace soloist from the Jimmie Lunceford and Charlie Spivak sections; Ray Anthony, former Glenn Miller and J. Dorsey trumpeter; Eli Chalfie, pit-man with Russ Morgan; Eddie Scherr, sax and clarinet with Les Brown; and Al Sutton, pianist and arranger for Orrin Tucker. Jerry Wald donated Bill Bailey. Hank Crad from Art Jarrett's crew is now featured vocalist with the navy. (Luch Rubberts played sax and clarinet for J. Dorsey.)

From Lunceford's trumpet section come Gerald Wilson and Harry Jackson. Bluejackets from the Jeter-Pillars are Ray Torian, trombone; Charley Pillars, sax; Muriel Tarrant, trumpeter; and Jimmie Cannady, guitar. Oett Mallard played clarinet for the Duke. The original Three Sharps and a Flat, Leroy Morrison, Irvid Garrett and Thurman Cooper, are at the Lakes as a unit. Nelson Peterson, Frank Derrick and Earl Freeman were members of the Fletcher Henderson reed section.

Finny Francis, ex-Norvo and Veld tenor, is stationed at the Lockburn air field, Columbus, Ohio. . . . Lt. Jack Daly, former Houston correspondent for the Beat, pilots a P-38 in the South Pacific. . . . Dick Jargens has been promoted to sergeant in the marine corps at Camp Elliot, San Diego, Calif. He is playing first trumpet and leading the orchestra at the training center.

Sgt. Marty Marsala recently played trumpet in a band con-

Three Jumps Get Around



New Guinea—This paratrooper trio, known as the Three Jumps, may be found nightly in almost any enlisted men's club in this area. Ken Brown, former Richard Himber pianist, plays accordion; Ev Moore of Akron, Ohio, strums the guitar, while Ted Kurash, once seen with small combo around Pittsburgh, is on fiddle.

cert, which took place in an army glider during maneuvers in Kansas. Entire band took active part in aerial maneuvers. . . . Bert Renner, former contact man with Jimmy James and now a member of a USO unit reports that the band at the Camp Farragut (Idaho) naval training station is terrific. Leader is Ted Vesely, former BG, Shaw and Waring trombonist. George Everbach, ex-Vaughn Monroe tubman, sends the rhythm for the 16-piece band. Other well-known sidemen are: Abe Nole (Norvo and Hutton) trombone; George (Vern) Yocum (T. Dorsey, Bob Strong and Boyd Raeburn) first alto; and Rolie Morehouse (Brigade, Nichols and Weeks) clarinet. Band sometimes add four strings for special work.

A fine peppe jump crew emanates from the Saint Mary's college (Calif.) naval training base. Marshall Royal, former Hampton clarinet, leads the 18-piece group which includes: Ernie Royal's trumpet and Vernon Allie's bass (both former Hampton); and Ralph Bledsoe, ex-Hite trombone. Qadellis Martyn, tenor, is doing arrangements, a task he once did for Les Hite.

Eddie Beaumont, former Beat staffer and cartoonist, is now Cpl. Edward V. Roman, editor of the Salt Tablet, Wendover (Utah) army air field newspaper. . . . Bill Schallen, who played trombone and vocalized for Alvino Rey before entering the coast guard, has added some fine talent to the

Canuck Brothers Ork Loses Men to Draft

Brandon, Manitoba—Roy Brown's orchestra, playing at the Esquire here, has felt the manpower shortage. Originally boasting five Brown brothers, Roy and Joe are now the only members of the family left. New addition is trumpeter Johnny Bering, well known in Winnipeg and Brandon, an orchestra leader in his own right. —Isabel Country

Indianapolis—Hal McIntyre hung up the season's record here with a terrific \$16,000 at the Circle theater. Record is \$31,000 set last year by Kay Kyser. Ada Leonard, who closed Feb. 13, proved a success at the Indiana Roof. Herbie Kay is currently at this local nitery. —Paul A. Means

Curtis Bay (Md.) station band. Tony Fozz (Goodman) and Johnny Laone (Thornhill), trumpets; Jerry Mulligan (Alvino Rey) and Pete Brendel (Hudson-DeLange), saxes; Paul Schmidt (Jack Teagarden), piano; and Ken Hopkins (Whiteman), arranger, have improved the already fine band.

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By FRANCIS T. RANDOLPH, Y.1.c., USCGR
Coast Guard Combat Correspondent

Aboard A Coast Guard-Manned Assault Transport Somewhere In The Pacific—Not with a specialist band like Artie Shaw's navy ork, but with the same purpose, 11 musical mariners aboard this ship are playing many unusual stands.

These men, not rated musicians, were organized by Navy Chaplain John M. Kleckner for recreational activity. Their musical fame spread rapidly as they became featured attractions when their ship stopped and an informal session of bash was presented for men in foreign bases, who hadn't heard music for many months.

Band's Been Around

The coast guard musicians have played for audiences throughout the European and Pacific theaters of the war. Strictly for novelty was one session when the vessel, en route to the States after the Sicilian invasion, passed close to the bomb-racked Rock of Gibraltar. The band from the ship's fantail sent a number of blues choruses in the Rock's direction, knowing that they were heard.

Recently the band set up on a South Pacific beach within earshot of Jap snipers, so that the men of the 165th Infantry might get their kicks. Sam Mania, former Dunham trumpet and now batoneer of the C. G. band, says his sidemen never fluffed a bar, despite the threat of Jap bullets.

Joe S. Baldwin, Washington, D. C., books the band and plays the vessel's "beat-up" piano. He formerly played piano in the ork of his father, now a lieutenant in the coast guard. Eddie Cox, a

saxman from Hoagy Carmichael's neighborhood in Indiana, does the scores for the band, keeping close to spontaneity and as far as possible from anything with a commercial smack.

Bernstein Leaves AAF Hospital After Illness

Los Angeles—S/Sgt. Artie Bernstein, bass player winner of the Beat's 1943 poll, has left the Santa Ana AAF hospital after treatment for infection developed from an impacted wisdom tooth. A former BG sideman, he is now a member of Major Eddie Dundersteders radio orchestra, which broadcasts from the training center.

Davenport, Iowa—Local 67 recently purchased war bonds, bringing its total to over \$4,000. Over 100 members of the group of 421 musicians are now in the armed forces. —Joe Pitt

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Alaska—Men in all of the outpost services here vote unanimously for Nancy Barnes, whose husband, an army pilot, is a German prisoner of war. Nancy has toured all of the bases in this area with an entertainment unit.

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A
Agnew, Charlie (El Rancho Vegas) Las Vegas, Nev.
Allen, Red (Garrick Stagebar) Chicago, ac
Alpert, Mickey (Belmont Plaza) NYC, h
Arnsheim, Gus (Sherman's) San Diego, Cal.
Auld, George (Commodore) NYC, h

B
Barron, Blue (Low's State) NYC, 3/2-3, t
Basie, Count (Kozy) NYC, Opng. 3/3, t

Bicker, Bubbles (Hi-Lo Club) Battle Creek, Mich., ac
Beckner, Denny (Park Central) NYC, h
Benson, Ray (Mushieback) Kansas City, Mo., h
Bishop, Billy (Schroeder) Milwaukee, Wis., h
Bondahu, Nell (Blackstone) Chicago, Ill., h
Brandwynne, Nat (Statler) Washington, D. C., h
Brigoda, Ace (Pia-Mor) Kansas City, Mo., h

C
Bums, Henry (Frolia) Miami, Fla., Clng. 3/13, h
Calloway, Cab (Regal) Chicago, 3/10-16, t
Carla, Frankie (Pennsylvania) NYC, h
Carter, Benny (Howard) Washington, D. C., 3/3-9, t
Castle, Lee (Palham Heath Inn) Bronx, N. Y.
Caylor, Joy (Club Madrid) Louisville, Ky., Opng. 3/3, ac
Chaven (Monte Carlo Beach) Miami Beach, Fla., r
Coleman, Emil (Mocambo) Hollywood, Cal., ac
Courtney, Del (Blackhawk) Chicago, r
Craig, Francis (Hermitage) Nashville, Tenn., h
Cugat, Xavier (Paramount) NYC, t
Cummins, Bernie (Stevens) Chicago, h

D
D'Artega, Al (Stanley) Pittsburgh, Pa., 3/10-16, t

DiFardo, Tony (Kentucky) Louisville, Ky., h
Ellington, Duke (Temple) Rochester, N. Y., h
Donahue, Al (Palace) San Francisco, Cal., h
Dorsey, Jimmy (Sherman) Chicago, h
Dorsey, Tommy (RKO Albee) Cincinnati, O., 3/3-9, t
Dunham, Sonny (Adams) Newark, N. J., 3/3-16, t

E
Eldridge, Roy (The Toe) Boston, Mass., ac
Ellington, Duke (Temple) Rochester, N. Y., h
3/3-9, t; (Stanley) Utica, N. Y., 3/6-8, t; (RKO) Boston, Mass., 3/3-16, t

F
Fields, Ebb (Stanley) Pittsburgh, Pa., 3/3-9, t
Flo Bto. Ted (Rosalind) NYC, h
Fisher, Freddie (Radio Room) Hollywood, Cal., ac
Foster, Chuck (Chanticleer) Baltimore, Md., Clng. 3/13.

G
Garber, Jan (RKO) Boston, Mass., 3/3-9, t
Gilbert, Johnny (Commodore Ferry) Toledo, O., h
Goodman, Benny (Paramount Studios) Hollywood, Cal.
Gray, Glen (Orpheum) Minneapolis, Minn., 3/3-9, t; (Orpheum) Omaha, Neb., 3/10-16, t

H
Hamilton, George (Cleveland) Cleveland, O., h
Hampton, Lionel (Capitol) NYC, t
Harris, Phil (Slapale Maxie's) Hollywood, Cal., ac
Hawkins, Erskine (Savoy) NYC, h
Heatherton, Ray (Biltmore) NYC, h
Heidt, Horace (Trianon) Southgate, Cal., ac
Henderson, Fletcher (Apollo) NYC, 3/10-16, t
Herman, Woody (Michigan) Detroit, Mich., 3/3-9, t; (Shubert) Cincinnati, O., 3/10-16, t
Hill, Tiny (Oakland) Pontiac, Mich., 3/1-4, t; (Capitol) Flint, Mich., 3/3-9, t; (Michigan) Ann Arbor, Mich., 3/9-11, t; (Michigan) Jackson, Mich., 3/12-14, t
Hines, Earl (Royal) Baltimore, Md., 3/3-9, t

I
Hoagland, Everett (Ciro's) Mexico City, Mex., ac
Howard, Eddy (Aragon) Chicago, h
Hutton, Ina Ray (Frolia) Miami, Fla., h

J
International Sweethearts of Rhythm (Savoy) Newark, N. J., 3/6-7, t

K
James, Jimmy (Palomar) Norfolk, Va., Opng. 3/6, b
Johnson, Buddy (Paradise) Detroit, Mich., 3/3-9, t
Jordan, Louis (Club Ball) Washington, D. C., Opng. 3/7, ac
Joy, Jimmy (Bismark) Chicago, h

L
Kasal, Art (Edison) NYC, h
Kaye, Sammy (Palladium) Hollywood, Cal., h
Kenda, Sonny (Bater) Dallas, Tex., h
King, Henry (Mark Hopkins) San Francisco, Cal., h
Kinney, Ray (Adams) Newark, N. J., 3/3-9, t
Kirk, Andy (Plantation) Los Angeles, Cal., ac

M
Levant, Phil (Book Cadillac) Detroit, Mich., h
Lewis, Sabby (Zanzibar) NYC, ac
Lewis, Ted (Hurricane) NYC, ac
Light, Enoch (LaCobra) NYC, ac

Lombardo, Guy (Roosevelt) NYC, h
Long, Johnny (Palace) Cleveland, O., 3/3-9, t; (Palace) Columbus, O., 3/14-18, h
Lopes, Vincent (Taft) NYC, h
Lucas, Clyde (St. Charles) New Orleans, La., 3/3-9, t

N
Melaire, Lani (Luncheon) NYC, h
Melntro, Hal (Tune-Town) St. Louis, Mo., Clng. 3/13, h
Mannna, Wincy (Club Babalu) Los Angeles, Cal., ac
Mansueto, Jose (LaSalle) Chicago, h
Marcellino, Musy (Florentine Garden) Hollywood, Cal., ac
Martin, Freddy (Ambassador) Los Angeles, Cal., h
Millinder, Lucky (Paradise) Detroit, Mich., 3/10-16, t
Molina, Carlos (Cafe Loyale) NYC, ac
Monroe, Vaughn (Buffalo) Buffalo, N. Y., 3/3-9, t

O
Norvo, Red (Preview) Chicago, ac
Noone, Jimmy (Streets of Paris) Hollywood, Cal., ac

P
Oliver, Eddie (Edgewater Beach) Chicago, h
Pastor, Tony (Terrace Room) Newark, N. J., Clng. 3/9
Pearl, Ray (Melody Mill) N. Riverside, Ill., h
Pettl, Emil (Ambassador East) Chicago, h
Prima, Louis (Apollo) NYC, 3/3-9, t

R
Raeburn, Boyd (Lincoln) NYC, h
Ravassa, Carl (Roosevelt) New Orleans, La., h
Reichman, Joe (Biltmore) Los Angeles, Cal., h
Reid, Don (Aragon) Houston, Tex., h
Reisman, Leo (Waldorf-Astoria) NYC, h
Rogers, Eddie (Claridge) Memphis, Tenn., Opng. 3/4, h
Ruhl, Barney (Washington) Indianapolis, Ind., h

S
Sanders, Joe (Ansley) Atlanta, Ga., h
Sandifer, Sandy (New Kenmore) Albany, N. Y., h
Smith, Stuff (Garrick Stagebar) Chicago, ac
South, Eddie (Elmer's) Chicago, ac
Spivak, Charlie (Earle) Philadelphia, Pa., 3/3-9, t; (Terrace Room) Newark, N. J., Opng. 3/10
Stratner, Ted (Statler) Boston, Mass., h
Strong, Bob (Flagler Gardens) Miami, Fla., h
Stuart, Nick (Jefferson) St. Louis, Mo., h

T
Tatum, Art (China's) Cleveland, O., ac
Trace, Al (Dixie) NYC, h
Tucker, Tommy (Orpheum) Omaha, Neb., 3/3-9, t; (Orpheum) Minneapolis, Minn., 3/10-16, t

W
Weeks, Anson (Coronado Club) Shreveport, La., ac
Welk, Lawrence (Trianon) Chicago, h
Wilde, Ran (Palmer House) Chicago, h
Williams, Cootie (Riveride) Milwaukee, Wis., 3/3-9, t
Wilson, Teddy (Cafe Society Uptown) NYC, ac
Wright, Charlie (Vermillion) Miami Beach, Fla., h

Y
Young, Eddie (Cosmopolitan) Denver, Colo., h
Young, Trummie (Yacht Club) NYC, ac

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By BILL DUGAN

Dottie Thurber, 33 Windsor St., Springfield 5, Mass., has a fan club for the new Herbie Fields band. . . Ann Marinelli, 274 Devoe St., Brooklyn 11, N. Y., is boosting the new Lee Castle band and also wants to hear from Buddy DeFranco (Charlie Barnet clarinetist) fans. . . It's Cpl. Edmund Ferguson, 381st M.P.E.G. Co., POW Camp, Camp Butler, N. C., for Jerry Wald. He also conducts a Record Exchange Club. . . Virginia Kuhrt, 742 N. St. Louis Ave., Chicago 24, Ill., is happy with her Helen Forrest club.

Merril Hagstrom and Harriet Avah, 3408 Oakland Ave. So., Minneapolis, Minn., have an interesting Red Dorris fan club. . . Jazz fans write to Walter Bordt, 22-32 Kindred St., Astoria, L. I., to join his All-American Jazz Club. . . Art Gietes, 404 N. Locust St., Adrian, Mich., pres. of the Billie Rogers club, has another called the Top 5 for Helen Forrest, Kitty Kallen, Nancy Norman, Peggy Lee and Jo Stafford. . . Flo Zomak, 948 Woodcrest Ave., Bronx 52, N. Y., is starting a club for Joe Zamarra, Jim Carber trompeter.

To join the club for Capt. Glenn Miller's Army Air Force Band, write to Shirley Bell, 5125 N.



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Hutchinson St., Philadelphia, Pa. . . Paul Greenberg, 90 Kilsyth Rd., Brookline 46, Mass., wants teen-aged members for his Hot Jazz Club. . . Add to Johnny Long fan clubs, one organized by Shirley Jones, 467 Tompkins Ave., Akron 5, O., and the other called the Longaters, in care of June Cook, 24-51 38th St., Long Island City 3, N. Y.

Bob Matthews Popular

Bob Matthews, new vocalist with Horace Heidt, gaining popularity, with two clubs already started—Dolores Nime, 753 Commins St., Akron 7, O., with one, and Margaret Crist, Canal Winchester, O., and Violet Johnston with the other. . . Georgia Anne Keim, 1112 University Ave., Grand Forks, N. D., has an Alan Foster club. . . Helen Mermer, 228 Elm St., Rosford, O., is pres. of a Bob Anthony fan club. . . Lola Ciaravino, 102 McKinley Ave., Brooklyn, N. Y., wants members

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With Buddy Moreno in the army. The Buddy Moreno Admirers expect to make their club bigger than ever. Write to Florence "Buddy" Van Houten, 168-38 Jamaica Ave., Jamaica 3, N. Y. . . June McLaughlin's Semper Sinatra club has merged with Tops in Town (Lena Horne and Frank Sinatra), a club that's going to town, says Key Connelly, 528 Flatbush Ave., Brooklyn, N. Y. . . Bill Dentinger, 235 Henrietta, Rochester, N. Y., reports his Victory Fan Club (Frank Sinatra, Harry James and Helen Forrest) now has the support of announcer Mort Newsbaum and two local papers and is getting a terrific send-off.

Claire Belshaw, 200 Ballou St., Woonsocket, R. I., is starting a club for Marion Hutton, Glenn Miller and Ray Eberle. . . Last you forget, Mary Jane Thirl, 521 West 27th St., Minneapolis 3, Minn., has an Artie Shaw fan club. . . Trumpeter Benny Stabler fans write to Fanny Reuben, 2108 Gleason Ave., New York 61, N. Y. . . Monte Zomak, 948 Woodcrest Ave., Bronx, N. Y., thinks vocalist Bob Davis is tops. Anne Oliviero, 306 S. Campbell Ave., Chicago 12, Ill., is another Danny O'Neil booster.

Dorothy Irwin, 324 1/2 E. Federal St., Youngstown 3, O., has annexed Ruth Slauson's Frank Sinatra club. . . Jimmy Hoyt, Millbrook School, Millbrook, N. Y., calls his club Jim's Swoonatra Fan Club. . . More Sinatra clubs: Theresa Pasierb, 226 Home Ave., Trenton 10, N. J.; Phyllis Alpher, 801 East 19 St., Brooklyn 26, N. Y.; Martin Brozik, 3094 Brighton 5th

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