

DOWN BEAT

CHICAGO, MARCH 15, 1944

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WHEN JOHNNY COMES MARCHING HOME



By Mike Levin
—Cats or Mice?

The Forrest Hotel habitués used to have a standard gag whenever the war was mentioned: "Am I cat or mouse, old man? Put a piece of cheese on my floor and see!"

It may be Joe Miller, but it's short and sweet. Until the war bit home, scattering bands, and musicdom high, wide, and handsome, we prided ourselves on being in another world, were a little snotty in telling men, "You'll never dig the business until you're in it. Something new and definitely different."

There were times when I and a few of you wondered about some of the differences; guys who cared nothing about anything but their own sidemen rooking their leaders every turn, leaders clipping that time; too much tea and too much liquor; but most of all, everyone's concern with only one thing: the space one foot in front of his nose.

Union fighting the record companies? Ah, that's Petrillo's worry, why bother me? Social security, insurance—that's all fine for the leaders and the boys that make all the dough anyway—just give me my dough and don't bother me when I'm playing and we'll get along fine.

Sometime soon we're coming back: the men in service, the fellows in factories, and the kids (Modulate to Page 3)

Dunham's Duo With Raeburn

New York — Boyd Raeburn pulled a new switch at his recent Lincoln opening here by teaming with two vocalists, just announced from a rival leader's band, Dorothy Claire and Don Carey from Sonny Dunham's outfit. Several key side-men from the Dunham outfit are also with Raeburn.

BLUE NOTES

By ROD REED

Drum boards have quashed over-enthusiasm for orchestras. They hold a musician can do more morale boosting with a bazooka than a symphony.

At Kelly's Stables, the amazing Henry Smith plays vibes with his foot—producing foot notes, of course.

The booker's doing very badly with his new band. The leader calls his contract "unemployment insurance."

My Vicki thinks a Band-Aid is the only who carries the instruments.

A rejected sideman says he got a lot of 4-F sharp.

Two Kinds of Directors



New York—Directors of two dance bands are seen here with the directors of two of Manhattan's largest hotels. The scene is the Cafe Rouge of the Hotel Pennsylvania, where Frankie Carle's new band is featured. With Maestro Carle (at left) are Director McCabe of the Pennsy; Sonny Dunham, completing a Terrace Room stand at the Hotel New Yorker and Frank L. Andrews, New Yorker president.

It's The Bible

New York — A slightly-tanked customer was watching Big Sid Catlett rapping the tubs.

"Who's that drummer?" he asked.

Somebody replied, "He's Catlett."

"I don't care what his religion is," declared the stiff. "He's a mighty fine drummer!"

MGM Cancels Slavery Film

Los Angeles—Following vigorous protests by the Negro press, MGM seems to have shelved "indefinitely" the production of *Uncle Tom's Cabin*, which would have featured Lena Horne as Eliza. Negroes bitterly resented the "Uncle Tom" presentation of Negro character.

Prominent local Negroes complained to the mayor's committee on home front unity, which relayed the protest to the Hays office, which could not take action in the matter as it governs only the moral tone of films.

Disc Jockey Fights Racial Intolerance

New York—Disc-spinner Alan Courtney is using his nightly broadcasts over WOV here as a means of combating racial intolerance. Courtney puts special emphasis on his Monday *Tolerance Through Music* show which features music world guests. Latest development on the show was meeting, arranged by Courtney, of 27 editors of high school and college papers who discussed the creation of a Pledge of Tolerance to be used in school just as the Pledge of Allegiance is now.

Cafe Society Can't Collar Star Thrush

New York—Cafe Society here is having trouble finding a singing "discovery." Famous as the starting point of Lena Horne and Hazel Scott, the niter has been straining these past months to create another headliner but with little success to date. First to try out was Ann Cornell, then Phyllis Stewart, more recently still Patsy Garrett did a two week stint, and the current hopeful is Virginia Hope, featured at downtown Cafe.

Down Beat covers the music news from coast to coast.

Mitch Ayres Set For Khaki Drape

New York—Bandleader Mitch Ayres, already inducted, has been given a 12-week deferment by army authorities to wind up his affairs and will don a uniform around mid-April. The Ayres band is a corporation and will carry on using the leader's name but with a new front-man. Manager Lou Levy is on the look-out now for a suitable leader. The remainder of the Ayres crew are all classified 4-F.

Barnet Breaks Up Band for Vacation

New York—Charlie Barnet has done it again. After a lengthy session with his draft board (which finally gave him a 4-F rating), Barnet went back to his band, told the boys to take a month's vacation without pay and then headed for Florida to take a rest.

Not the first time that Barnet has worked hard to build a good band, only to leave it, this time the maestro had reached a point where he and his organization, according to many insiders, were well on the way to the top. Barnet's recent Capitol theater booking broke house records, the press was lavish in its praise, and, in a word, Barnet was in.

Several Barnet band members, when questioned, said despite the long layoff, they'd await the leader's return and return to work with him.

Rising Star



New York — There's lots of chatter about the singing of Evelyn Knight, featured on the *Million Dollar Band* radio show. She just signed a Decca contract.

Musicians Used for Weed Medical Test

By FRANK STACY

New York—The scientific world is finally paying some heed to the marijuana problem and attacking it from a musician's viewpoint. According to reliable sources, research doctors attached to government prison-hospitals where drug addicts are confined for cure are currently working on a series of experiments with marijuana, using musicians as guinea pigs. The experiments are designed to find out the effect, if any, the weed has on the quality of a musician's work and the medics and music-makers are locking themselves up in rooms then blowing their top—but scientifically.

Record Dealers Independent

New York—Record dealers, like liquor dealers, coal dealers and nylon dealers, can afford to be very independent these days—and they know it. Some, trying to play fair, have instituted their own system of rationing, selling hard-to-get discs only to their regular customers. Others will sell to anybody, but at black market prices, running the cost of a 75-cent disc up as high as traffic will bear.

Some discs, not genuine collectors items but scarce only because of the wax shortage, bring prices ranging from \$2 to \$10, depending on the anxiety and ability-to-pay of the sucker.

One dealer, deciding to give a customer a break, told him, "I've got a copy of Bunny Berigan's *I Can't Get Started* that I'll let you have."

"Foist I gotta hear it," said the square.

"If I play it for you, I won't sell it to you," said the dealer. But he played it, and the kid's mouth watered. The dealer wouldn't sell it!

Bob Astor Out With Discharge

New York — Bob Astor, who broke up his band upon entering the army several weeks ago, is receiving a medical discharge from the service and plans to re-build his orchestra.

Stationed at Camp Blanding, Florida, the leader spent the month of February in the hospital with pneumonia and his release is based on the after-effects of that illness. Astor will take a short rest before actively entering the band field again.

Gershwin Opera Is Still Sellout

New York—Back in NYC for the third time in two years, George Gershwin's *Porgy and Bess* looks like a sellout, as the folk opera is being shown at reduced prices with a \$2.20 top. The opera is set for six weeks at the Radio City Center.

Wanted: Tubbing Cat With Trick Chapeau

New York—With the drafting of Red Maddock, Al Trace is seeking a replacement on drums. When word got around to some of the pure jazz men, who hate the cowbells, tin whistles and mugging that are trademarks of Trace's Silly Symphonists, one hepster commented, "What he really wants to audition is a funny hat—with a drummer under it."

Volunteers for the tests are being taken from among inmates with a musical background. A musical aptitude test is given each subject, both while he is in a normal condition and again while under the influence of marijuana. In this manner the doctors hope to determine why some musicians are attracted to the drug; whether it improves the quality of their playing and whether the whole idea is a bad kick.

Exaggerated Influence

It's no secret that many musicians have been offenders against the Marijuana Tax Act. The records show this even though the facts have been over-stated to the point where the public believes all musicians and their friends live in a perpetual narcotic whirl.

Marijuana derives its name from a Mexican slang-word, meaning "Mary Jane." In the United States, the drug is known variously as tea, muggles, weed, dry gauge, reefer and hemp. The dried, crushed leaves of the plant are smoked heavily in Oriental countries, including India, Africa, Egypt, Syria, Greece and Arabia. (Modulate to Page 3)

Garber Band On Road Tour

New York—After a lengthy date at the Hotel Lincoln here, Jan Garber's band is on the road again doing theaters and one-nighters. Carole Kaye, formerly with Benny Goodman, substituted for vocalist Liz Tilton who was out of the band for a few weeks because of illness.

Garber's crew will make one stop back in NYC for another disc date with the Hit label, then moves to the coast for May 2 opening at the Palladium.

Teddy, Peggy On the Cover

Who is this soot character winning the admiration of lovely Peggy Mann on the cover? That's Teddy Powell in a righteous drape, Jack, and the scene is from Columbia's *Jam Session*, soon to be released. Teddy brings his band, pretty Peggy and Skip Nelson to the Panther Room of the Hotel Sherman's College Inn in Chicago on March 23 for four weeks.

Shure, And It's Greetings From the Ould Sod on Saint Pat's Day to Yez!



That old Irishman, Del Courtney, struggles into a typical costume of Erin, with the assistance of the comely colleen, Mary Jane Dodd, to bring you St. Patrick's Day greetings. Even knee breeches yet!



Mr. O'Courtney decided that the paddy hat would do more for him than the trick pants, anyhow. The harp which Mary Jane is plucking is not the one that once through Tara's halls, etc.



Just a bit of blarney in this scene, as Miss O'Dodd pins the traditional shamrock on her boss, with whose band she is featured in the Blackhawk restaurant in Chicago currently.



Nothing like a mess of good old Irish stew to celebrate St. Patrick's Day. Of course, it contains Irish potatoes, but is Irish stew an Irish dish? Let's ask Mary Jane! She's tastin' it!



A-a-a-h! Now to settle back and relax with the faithful dugans (that's Irish for a pipe, you squares, and did we have trouble finding the word so we could use it here). All Photos by C. M. Frank

Condon Speaks Loud When He Speaks Jazz

New York—Mebbe it's the power of the press. In any case, mild twittings about Unheard Eddie Condon seemed to have their effect. At the third of the season's Jazz concerts in Town Hall, Eddie faithfully addressed all his remarks to the microphone, introduced acts clearly and was heard in the far reaches of the hall. Also he sat and strummed his guitar during the entire first set, a new record.

Condon got laughs, too. Bringing in Dick Carey, cornetist, he said, "Here's a little novelty we picked up in Bloomingdale's." He presented the elongated Pee-wee as "Fats Russell." He announced one selection as, "People Will Say We're in Hock." He referred to the final portion of the program as a "Ham session". And so forth, ad libitum. The hall was sold out, the crowd seemed delighted and the musicians played with fervor. Consensus: best of the first three concerts.

Jerry Wayne's New Show

New York—Jerry Wayne, former star of the *All-Time Hit Parade*, begins a new show in April, sponsored by Gulf-Sprays.

Shipwright



Portland, Ore.—Margaret Carroll, who works in the shipwright department of the Willamette Iron and Steel corporation here, lends vocal and physical charm to the appearances of the all-employe dance band, directed by Jerry Van Hoomissen and Sam Amato. The outfit is heard each Sunday night over CBS. All members are full-time employes of WISCO, which has turned out many combat ships for the navy.

Cozy Cole Hep On Bizet Riff

New York—There's no way to measure accurately the number of customers who look in on Billy Rose's *Carmen Jones* just to see Cozy Cole's drum specialty, but indications are that a percentage of the cats are tipped in favor of the show by a curiosity to see the swing tubman beating out Bizet.

Cozy's appearance is brief but frenzied. (He has one number, spotted in the first act.) The rest of the time, he's probably the highest paid cymbal-crasier in the world, standing behind the pit drummer to clang the pans.

Morton Gould Sought As Movie Music Chief

Los Angeles—International Pictures, new producing unit formed here to release through United Artists, is dickering for the services of Morton Gould as general music director. IP's first two productions will be *Casanova Brown* and *Belle of the Yukon*. Dinah Shore has been signed for leading role in the latter production, for which Jimmy Van Heusen and Johnny Burke have turned in 12 new songs for acceptance.

Your Kiss Autograph

For the men in service, here and abroad, *Down Beat* presents each issue the kiss autograph of a popular dance band vocalist. This time it's delightful Dolly Mitchell, songstress with the Stan Kenton crew, now touring southern army camps in Florida and other states with the Bob Hope radio show.

Writer Laments Tune's Demise

New York—The war between the composers and the arrangers goes on, with little likelihood of a "Peace Now." Latest to beef about the way a jump band murders a melody is Willard (*A Cottage for Sale*) Robeson.

"It seems so futile to try to write a good, pretty melody when you know that the average arranger will tear it to shreds," says Composer Robeson. "You'd think there was a law against playing anything the way it's written."

Arrangers, of course, offer the defense that they're giving a band an individual style and besides, many melodies as written are "too banal."

Dean Hudson Repeats

New York—After winding up a theater tour, Dean Hudson's band goes to Flagler Gardens in Florida April 5th for a return date, the first band to repeat at the spot. Hudson recently signed for 12 more Coca-Cola shots.

Pungent Parody

New York—The parodies of *Mairzy Doats* are becoming legion. One of the best was unveiled here by Earl Wilson, as follows:

Spar-swear blew and tar swear blew and liddle scound swear caki
A whackie caki too, wouldn't you?
Gobs byiz kerts, m'reens are feris, and liddle do-bois wittle—
A fo-reffel wittle too, wouldn't you?

Al Trace Reaps Rich Harvest With 'Doats'

New York—Al Trace has parlayed a handful of oats and a sprig of ivy into plenty of lettuce—and that ain't hay! The leader of the Silly Symphonists who plugged *Mairzy Doats* 20 times on the air before it was even published is now getting the indirect rewards for his faith in the oft-rejected song.

Phil Moore on Serious Kick

New York—Phil Moore, composer of *Shoo Shoo Baby*, is entering the so-called serious composer's field with a nine-minute trombone specialty, called *Specie Americana*. His first try at sustained composition, Moore's work is based on a theme by Nathaniel Shilkret and is being read with interest by several top-flight conductors of large orchestras. No definite orch nor date has been set yet for the premiere performance but a reading by Paul Whiteman over the Blue network is a likely bet.

Leeds Music, who put out *Shoo Shoo Baby*, is publishing a new pop of Moore's called *There'll Be a Jubilee* and the young composer is also working on the score and libretto of a musical, designed for early Broadway production.

Eckstein Sings At Yacht Club

New York—Singer Billy Eckstein, formerly featured with the Earl Hines orchestra, currently is making his 52nd Street bid at the Yacht Club. Eckstein, famous for his *Stormy Monday Blues* disc, left the Hines band last year to try as a single under the aegis of the William Morris office.

A good-looking youngster, Eckstein has already made one screen test for 20th-Century Fox, interested in him as a leading man to play opposite colored gal stars. A second screening at an early date is planned because gold fillings in the singer's teeth showed to disadvantage and Eckstein is due to report back to the film company after a visit to his dentist.

Trummie Young's band and pianist-singer Una Mae Carlisle make up the rest of the bill at the Yacht Club.

Ella Mae Morse in Film

Los Angeles—Ella Mae Morse, who returned here recently from a transcontinental tour, has been signed for two-picture deal by Universal. First assignment will be featured specialty in next Olsen & Johnson opus, *High Spirits*. Ed Fishman of Frederick Brothers set the deal.

Who Follows Beckner?

New York—Press time rumors had Louis Prima, Henry Busse and Bob Chester set to follow Denny Beckner at the Park Central here. The hotel management said that no band had yet been signed to follow the Texas crew, which leaves sometime in April.

Lopez Lilt



New York—Karole Singer's very musical name is the result of her leader's familiarity with numerology. Karole carols with the band of Vincent Lopez, which has become a fixture at the Hotel Taft here.

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Overseas Posts Report Fighter Prefers Jazz

New York — When Johnny comes marching home, it'll be to jazz beat and not the old martial tune. Reports seeping back from the far fronts indicate increased interest is being taken in jazz.

One reason for the shift from march to jazz among servicemen is attributed to the considerable amount of righteous music to which the boys overseas are exposed. In the last war, the fighters heard only the music of the land where they were stationed, or the music hall styles of the more artists who got near the front.

Army Supplies Jive

Now their service centers and barracks are equipped with phonographs and radios and the army is seeing to it that the boys get plenty of what they want to hear either through the medium of "V" discs or specially prepared radio programs.

The "V" disc program, from the point of view of a jazz fan, shows remarkable taste. True, the big bands are there: Goodman, Miller, Basie and some sweet-minded orcs but also on wax are the improvised efforts of such groups as Red Norvo, Trummie Young, Muggsy Spanier, Teddy Wilson, Louis Jordan, and a Goodman Trio, made up of Stacy, Krupa and BG.

Unbreakable Discs

"V" discs are being made under the direction of Captain Robert Vincent with the assistance of Sgt. Morty Palitz and Steve Sholes, who were with Columbia and Victor, respectively, in civilian life.

The records are cut at "78" speed on a 12-inch disc made of an unbreakable plastic. Shipped overseas, the platters are put in the hands of Special Service officers who act as disc jockey's.

Fire-Racked Ballroom Reopens With Crosby

Los Angeles—The Casino Gardens, beach ballroom racked by fire several months ago, reopened March 3 on an operating schedule of three nights per week (Friday, Saturday, Sunday) with a swing shift dance on Sunday mornings from 2:00 to 6:00 a.m. A band, fronted by Bob Crosby, played the three-night stint opening week, with the Dale Cross band of the Biltmore Rendezvous room doing the dog watch session. Jack Teagarden, with Bob Mohr handling the dog watch, was expected to follow.

Jane Gets Hot



Boston — Don't let the uptight coiffure fool ya', Jane Powell is letting her hair down these days at the Copley-Plaza here. Schooled in the classical groove at Julliard, she's on a leggie kick at the keyboard and swinging her mezzo-soprano.

Those Can't Be Nylons, Jackie?



New York—Strange equipment for a North African trip is discovered in Jack LeMaire's guitar case before he leaves with fellow members of this USO unit to entertain troops abroad. Left to right: Marilyn Marsh, acrobatic dancer; Jackie himself, comedian and guitarist; Laise Rainer, screen star, and Jerry Cummins, pianist.

Musicians Used for Weed Medical Test

(Jumped from Page One)

In many sections of the United States, the plant is grown commercially for its hemp, used in manufacturing rope, hats and paper. It can be cultivated easily. Due to its rapid spread as a stimulant, the Marijuana Tax Act was passed in 1937 and a curb put on the growing influence of the weed.

Problem Studied

Medical men and sociologists regard the drug as a stimulant, having the same physical and mental effects as alcohol. Unlike the pernicious drugs, such as cocaine and heroin, marijuana does not addict its user with an insatiable craving. Case histories of confirmed drug addicts disclose that many found their start with marijuana, which because of its availability and low price is within reach of everyone.

Stories and movies about marijuana users have misinterpreted the drug habit. Rather than the drug creating mental cases for the psychotic ward, the people who use marijuana are already emotionally unstable and turn to the drug as a refuge from life's problems. The basic problem with inveterate users involves a mental rehabilitation of the shattered mind drawn to drugs.

Radio Neglects Real Jazz Show

New York—Spokesmen for Station WNYC lamented the absence of "real jazz on the air" during the station's annual American Music festival at the City Center Casino here. They decried the usual network practice of featuring commercial bands on sustaining airtime to the exclusion of hot jazz units. Gil Krieger, WNYC announced, explained the absence of jazz on the air by pointing out that "too many people overlook the superb technique and emotional feeling of top jazzmen when they hear only the raucous element of jazz."

Crooners Grab Top Film Spots

Hollywood — Perry Como and Dick Haymes, former band singers now with 20th Century-Fox, will probably be working on the Westwood movie lot simultaneously in the near future.

Como, following screen tests conducted here last month, will play a leading part in *Something for the Boys*, a film version of stage show.

Haymes, whose first picture, *Four Jills and a Jeep* is to be released shortly, draws the lead in *When Irish Eyes Are Smiling*, playing the role of composer Ernest R. Ball.

London Has Hep Musical Lineup

London, Eng.—Despite all this city has endured, the citizenry still loves good music. At Odonnino's there is a five-piece swing combo. Led by Syd Simone's swing fiddle, the lineup includes: Bill Leaning, bass; Noel Webb, drums; Eddie Rock, alto; and Syrl Juchau, piano. These men are part of the great Ambrose band, which broke up into smaller units to handle more jobs. Vocal attraction with the unit is 17-year old Jill Allan, who was



Jill Allan

discovered only five months ago by Bert Ambrose. Her vocals sound a great deal like Dinah Shore's. She is awaiting the release of two sides she cut two months ago.

Yanks Like Geraldo

Geraldo is still leading one of the few big bands left in the island. Lineup includes 16 instrumentalists and six vocalists. Geraldo has cultivated a large following of American servicemen both here and during a recent Oriental tour, which makes him

Name Band

Boston — Coleman Hawkins is fronting a band which should be able to get by just on the monickers of the side-men in it, even though its music makes that unnecessary. Led by the Bean, the following side-men are now playing at the new Savoy there: tenor-man Carols (better known as Don) Byas; pianist Thelonious Monk; drummer Dazel Best; bassist Selwyn Warner; and, oh yes, trumpeter Benny (pronounced Chalmers) Harris.

Wartime Dollars Boom Music On Swing Alley

New York—The war with its boom days and overtime payrolls is reviving the jazz interest on 52nd Street. Swing Alley is crowded nightly with Gothamites and tourists, eager to hear some righteous jive and see the niteries they've read so much about.



(Jumped from Page One)

who never got a chance to start in a war-straitened business.

If we come back to the old attitude, the cigarette-drooping boys on 49th Street who know all the answers, we're licked before we start. Whether or not musicians and music-men realize it, this difference isn't only the war—it's here to stay permanently, for keeps, the round trip. If you don't like it—TS—because there is nothing you, I, or anybody else can do about it. The world is changing so much that even tight little Shangri-Las like dancedom must roll with the punches or take the consequences.

This series of articles isn't being written for the men now running the business. They are for the guys who will come back or grow up to inherit it sooner or later, and who will get all the headaches that go with it.

Messrs. Petrillo, Stein, Dorsey, Robbins, Waring, Rockwell, and all the others who are influential in the "business" may be right or wrong in the things they have done. The point is there are still things wrong, plenty of them. Things so important that unless they are faced and answered at the close of hostilities, music is going to have one rough time sweating it through.

The world after the peace is going to be nothing like 1939—the columnists have been hammering on that for five years—but what we must realize is that even in our own tight little world, things are going to be so different

a good bet for a tour of the states after the war.

British bands are not getting the terrific buildup, which American orks get via the screen, because officials of studios here very seldom feature a band in a picture. Lindsay Shankland, publicity manager of Pathe Picture Ltd., reports that English film makers are not troubled by having to dub in voices for their stars, as there are plenty of British film notables who can handle vocal chores capably.

—Sgt. Freddy Gold.

Operators of the bistros on 52nd Street augmented their entertainment, as business increased. Since Coleman Hawkins left Kelly's Stables for a junket to Toronto's Top Hat Club and Boston's Savoy, Clark Monroe's loud and frantic group are playing the show. Singer Betty Jerome does a torchy novelty, called *I'm In Love With A Married Man*; but the highlight is Jimmy Smith, who really has music in his dancing feet, as he hops nimbly from pedal to pedal on a huge vibraharp, constructed by the dancer himself. Billy Moore's trio plays intermission music.

Al Casey Near Draft

With the backing of Dizzy Gillespie's combo, Billie Holiday spellbinds all with her beautifully contrived singing at the Onyx. Al Casey, who faces immediate induction, heads a trio which plays wonderful mood music between shows. Across the way, the Yacht Club spotlights Trummie Young's six-piece playing knocked-out music that has even the blasé critics returning for more.

Recently out of the Teddy Wilson band, Big Sid Catlett fronts a quartet at the Three Deuces. At Jimmy Ryan's, the excellent De Paris Brothers' band continues. The Hickory House, once the haven for hep patrons, still goes in for tangos and gin rummy. Still another landmark of swing now completely shuttered is the Famous Door, which moved one block from its original location several months ago, only to die a fast death in its new surroundings.

ent, so much harder, that unless we get ON the ball now, and start figuring ways and means, we'll be BEHIND the ball then.

The questions put forth may not be complete or fully stated, nor certainly will the answers be more than a guess. But the important thing is that unless we can see that the "young man with a horn" days are gone for good, not only in music but in everything else, the many men cold and quiet the world over are for no purpose at all.

These articles will be primarily for the fellows in service—because they will have to do, and be most able to do, much of the spading when they come back. But they are addressed too, to anyone who will listen, wherever he is, so that afterwards when everyone can come marching home, there will be more than fitting between stage-door and hotel-closet to come home to; when more men can live as musicians without being characters, or putting on the rose-colored goggles.

(Next: II—Information, If You Please)

What Cup of Coffee?



New York—Imogen Carpenter's hit song in the current Ziegfeld Follies is *Come Up and Have a Cup of Coffee*. We don't know what this pose is intended to illustrate, but there isn't a percolator in sight!

Star-Gazing Proves Lucrative to Lopez

New York—Maybe there's something to this astrological kick after all. Vincent Lopez, bandleader, stamp collector, occultist and author of a recently published book on astrology called *What's Ahead?*, could be using his connection with the stars to line himself up sponsors for his various radio times. At any rate, Lopez already boasts plenty of paid-for ether space and has lots more of the same coming up.

On the air every Monday, Wednesday and Friday for Van Camp's Tenderoni from 1:30 to 1:45 p. m. (EWT) over 133 Mutual stations, and again on Tuesday from 8:30 to 9:00 p. m. (EWT) for Helbros watches over 20 Mutual outlets, the leader with a literal out-of-the-world approach is now setting plans to do five broadcasts weekly for Kellogg's breakfast foods, two-a-week for Krueger's beer and one-a-week for Borden's milk.

Bandleaders interested in finding sponsors the cosmological way are referred to the aforementioned *What's Ahead?*

Hoosier Capitol Digs Local Orks

Indianapolis — The Warney Ruhl combo continues its fourth month at the Sapphire Room of the Washington Hotel. Combo includes: Bob Edwards, Chris Peterson and Felix Molar, saxes; Earl Holland, trumpet; Ed Lucas, bass; Mrs. Vena Ruhl, piano; and Warney Ruhl, drums. At the Crystal Ballroom, Hal Bailey and his Dixielanders knock out two-beat rhythm. Maestro plays alto and guitar; Relfi Stuart, cornet; Phil Hyskell, clarinet; Dan Cummings, piano and Johnny Vickery, drums.

At press time, Tommy Dorsey's band was expected to shatter the \$31,000 house record, established at the Circle theater here last year by Kay Kyser. The Indiana Roof returned to a name band policy for the first time since the war began when Jan Savitt played the dancery March 1.

—Paul A. Means.

No Johnny!



Chicago—Co-starred with the Bernie Cummins band in the Boulevard Room of the Hotel Stevens here is Wee Bonnie Baker, who has abandoned *Oh, Johnny*, the song that brought her fame, for a new version about the lads in the service.

Cincy Leaders Enter Service

Cincinnati—Jimmy James and Sammy Leeds have entered the service and both have broken up their bands for the duration. Betty Benson, James' chirp, is expected to fill Doris Day's post at Station WLW. Vocalist Joe Binder has been placed in 4-F. Bob Brandon took Leeds' place at the Glen. Ardy Wilbur assumed the leader's baton of brother Jimmy's band at WLW when the latter left for the army.

—Bud Ebel.

CHICAGO BAND BRIEFS

Jimmy Dorsey will leave the Sherman Hotel March 22, one day earlier than the scheduled four weeks, to play a few one nighters and a theater date before opening at the Frolics in Miami, Fla. Teddy Powell will begin a four-week (and one day) engagement on March 23, with Hot Lips Page replacing Gene Sedric as the second combo in the room. Louis Prima moves in for a week beginning April 21. Tommy Dorsey, with Gene Krupa on drums, will return to Chicago April 28 for three weeks at the Sherman, to be followed by Sonny Dunham, Woody Herman and Charlie Spivak.

Jan Garber will bring his new-styled jump band to the Oriental March 17 for a week and Glen Gray and the Casa Lomas will occupy the stage of the Chicago theater the same week. Tommy Tucker will be the Chicago theater attraction the week of March 24, when Frankie Masters is featured at the Oriental theater. Lucky Millinder will hep the cats at the Regal theater the week of March 24.

Benny Carter, on a one-nighter tour, will play the Parkway

SITTIN' IN

PHONATIC
The beauty of a Hodges' riff
Is lost to this cat's straining ears—
He's more concerned about
The tubes,
The needle noise,
The gears.

—gbb

To Pump Room



Chicago — Ray Benson and his orchestra will succeed the Emile Petti combination in the Pump Room of the Ambassador East hotel here on March 31.

Ballroom on the south side March 18. . . . The Grand Terrace Cafe, shuttered for a long time, has been sold by Joe Glaser and will reopen in April with The Darlings of Rhythm, septa all-girl band, swinging it out.

Bernie Cummins will vacate the Stevens podium for George Olsen opening March 24. Joan Merrill comes in the same night, replacing Wee Bonnie.

The old Three Deuces, later the Rhumba Casino and more recently the Music Box, reopened as the Shangri-La, a Cantonese cafe, with a dance floor supported by steel springs above pneumatic rubber, to make dancing more enjoyable.

People are talking about the fine music of Eddie Fens at the Rio Cabana. Dolly Dawn, who completes her current engagement there tomorrow night (16) has signed with the William Morris office.

Clyde Lombardi, bassist with Red Norvo, rejoined the band at the Preview after the honeymoon. . . . Al Herman is personal managing the Ray Benson band. . . . Don McGregor left Frederick Bros. Chicago office to go with Howard G. Mayer public relations office. . . . Helen Waterman, after three years with the William Morris office, retired for a much-needed rest.



Artie Shaw is a civilian again, presumably with a medical discharge from the navy, and with his wife is house-hunting in Los Angeles. . . . The Jimmy Dorsey crew goes back to the coast on April 17 to appear in the new Abbott & Costello film, tentatively titled *Harem Scarem*. . . . Ray Anthony took over Don Jacoby's baton at the Great Lakes naval station and Don went to Washington, D. C., to join the former Artie Shaw service band.

Bob Allen, now an ex-band leader, and his wife are expecting the stork again. . . . Davie Tough, who followed Shaw back to civilian life, plans to become Woody Herman's tubman in a couple of weeks. . . . Red Nichols is building a Five Pennies unit within the Casa Loma band. . . . Herbie Fields, disbanding temporarily, has taken a release from his pact with General Amusement and signed with Morris.

Xavier Cugat only wants to play four of his scheduled ten weeks at the Paramount theater in Manhattan, because uncle will grab all the gravy from the last six stanzas. . . . Isham Jones, retired leader, is dickering for a Denver night club. . . . The Charlie Spivak's expect the baby anytime now, and a new son was born to John Hammond and his wife on February 24.

Bob Chester reconciled with his wife—but now he has split with his manager, Jack Philbin. . . . Joe Glaser and Les Brown will back trumpeter Randy Brooks in organizing his own band this fall or next spring. . . . Enoch Light is in L.A. and so is 18-year-old Gene Williams, vocalist with Johnny Long. . . . If and when The Horn dons uniform, look for Corky Corcoran to take over the James band.

Tommy Dorsey has a novel idea. He's going to play *Holiday for Strings*—with strings. . . . Ray Herbeck, leader now in service, is slated for OCB and K. K. Hansen, former band publicist who enlisted as a private on June 15, 1942, is now a captain stationed in Washington, D. C. . . . Junie Mays is in the navy and Ike Carpenter has taken over his keyboard with Johnny Long.

Jimmy Dorsey, the 29er, celebrated his "tenth" birthday twice, Monday night with brother Tommy in Indianapolis and Tuesday night with his band at the Hotel Sherman in Chicago. . . . Looks like a radio commercial spot for George Auld. . . . One of the Clyde Lucas boys, a pin-ball machine addict, has a unique stopper when anyone makes a square crack. He leans to one side and cries, "Tilt!"

Ann Salloway, Auld's canary, sounds a lot like Ivie Anderson, and that ain't bad. . . . Ram Ramirez has taken over the piano spot with John Kirby. . . . Gloria Van sent a postal to her cousin, advising that she and the Hal McIntyre band would spend an hour between trains in Alliance, Ohio, her home town. A mail clerk mentioned it to the mayor, who had a band, a Boy Scout troop and half the citizenry with him at the station when they arrived. . . . Money for the defense of Wayne Lonergan in that sensational Gotham murder trial is supplied by a Toronto band leader, it is said.

Chicago Symph. on Air

New York—The Chicago Symphony orch is now sharing air-time with the other major symphonies of the country in a series of five Saturday broadcasts heard over NBC. First program will be heard March 24 from 3:00 to 4:00 p. m. (EWT)

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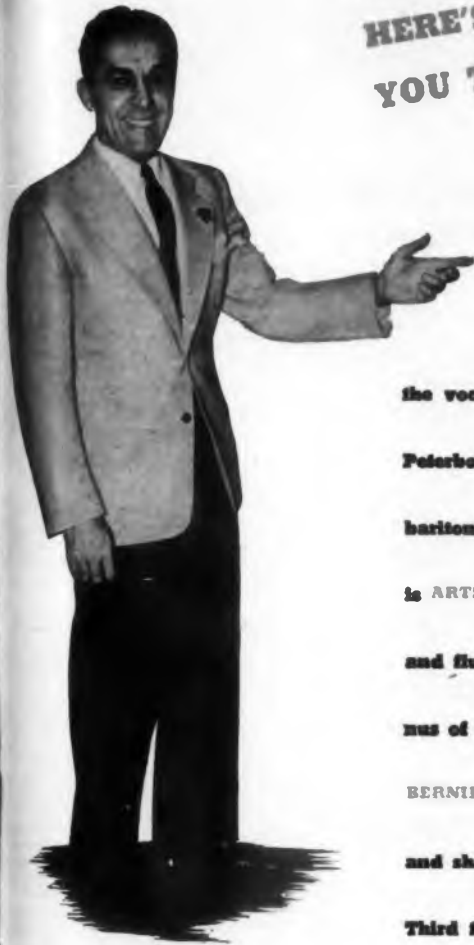
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L

adies first, so allow me to present a past Norfolk lass, **BETTY BONNEY**  who handles

the vocals. Here's **PERCY BOOTH**  the sax section's 2nd tenor-man, who also arranges . . . native of


Peterboro, N. H. . . . formerly with Carmen Cavallaro. **DANNY SMALL**  Pittsburgh product, rides the


baritone sax . . . used to be with Jan Garber. Lead man in the section and pride and joy of Bradford, Pa.,


is **ARTIE MENDELSON**  . . . his alto used to spark the Bob Crosby outfit. **PETE JOHNS**  3rd alto

and flute, is next . . . played with Woody Herman and hails from Maston, Ohio. First tenor and an alum-


nus of Gus Arnheim's Orchestra, is **IRVING TRESTMAN**  . . . home town is Minneapolis. First trumpet


BERNIE MITCHELL  is a Scranton, Pa., boy and a former Heidi Knight. 2nd trumpet, a solid swinger

and sharing my home town, Providence, R. I., is **DUDLEY SANTIN**  . . . cut capers with Mal Hallett.

Third trumpet **ROGER BACON**  also gives with the vocals . . . formerly with Charlie Spivak, his

home town is Jolley, Ia. Slick trumpeter, **EDDIE LUCAS**  from Elizabeth, N. J., was with Louis Prima.

MARRY ZEILE  2nd trombone . . . alphorned with Dick Rogers before joining us . . . comes from

Ashabula, Ohio. Brooklynite **BERT PRAGER**  3rd trombone . . . used to lumber with Humber. With

pardonable pride, I present a discovery of mine, drummer boy **HACK O'BRIEN**  from Ticonderoga, N. Y.

. . . was with Horace Heidt. **MAURICE ROY**  thumps the bass . . . a one time Tommy Tuckerite

. . . calls Glastonbury, Conn., home. Guitarist-vocalist, Bostonian **LEE COLUMBO**  was with a Beantown

radio station. Here's another fellow, very important to the band though he doesn't make much noise . . .

he's **AL AVOLA**  our arranger.

Thanks for the swell send-off you're giving us—

FRANKIE CARLE

P.S. Hope you'll pardon the delay in releasing my new Columbia album of piano solos . . . It'll be out in a week or so.

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an again, dical dia- and with ng in Len y Doran coast on the next tentative. . . . Ray J Jacoby's kes naval to Wash- ne former ad. band lead- erting the ough, who ivilian Ma. Herman's ecks. . . . Five Pen- ana Lona disbanding a release ral Amuse- rris. wants to duled ten nt theater uncle will n the last Jones, re- ing for a The Char- baby any- son was and and his d with hi. split with in. . . . You will beat s in organ- full or next e is in 1-4. Geneo W. nny Long. Horn down y Corcoran and. s a novel ay Holiday ings. . . . ow in ser- and K. K. l publicist te on June ptain sta- D. C. . . . navy and en over his Long. 29er, cele- bday twice, her Tommy eday night tel Sherman like a radio eorgic Auld, uenas boys, a slet, has a anyone makes ans to see d's canary, Anderson. . . . Ram ver the pl- Kirby. . . . astal to her she and the ould spend ins in All- ne town. A d it to the and, a Boy the citizen- ation when ney for the onergan in m murder a Toronto

n. on Air Chicago Sym- sharing air- major sym- y in a series icasts heard gram will be om 3:00 to

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New Tax Boosts For Live Talent Spots Attacked

Los Angeles—Passage of the new tax bill, with its 30 percent bite on niteries (formerly 5 percent) presenting live music and entertainment created an uproar here. Local unions reported a wholesale curtailment of bands and acts in bistros. No official list was compiled but responsible quarters assert that up to press time at least half the niteries in this territory gave notice to several, and some cases all, of the musicians and entertainers employed by them.

Protests were voiced by many, who pointed to the discriminatory nature of the tax proposal, which places a 30 percent tax on spots using live talent, but does not increase the tax on niteries using juke boxes. New tax bill would encourage operators to install juke boxes to replace the live talent. Proponents of the bill said they did not include "juke joints," because of their heavy patronage by servicemen. Servicemen could not afford the heavy charges at spots which utilized live talent even before the tax boost, they claimed.

Dancer Sentenced in Ethel Waters' Trial

Los Angeles—Archie Savage, 28-year old dancer appearing in *Sweet and Hot*, sepiu revue at the Mayan theater, was sentenced to a term of one to ten years following his conviction on a charge of stealing \$10,000 in cash and \$15,000 in jewelry from Ethel Waters. Attorneys for Savage will appeal the case.

Schooler Eyes Service

Los Angeles—Harry Schooler, one-time "swing-shift dance king," intended to join the merchant marine if his application for probation on his conviction for statutory rape was granted. A local jury recommended a year's sentence in the county jail after his conviction on one of three rape charges. The court decision was 90 days in county jail and two years' probation.

Musso Returns To Herman Ork

Los Angeles—Vido Musso, tenor saxman, has rejoined Woody Herman's band as a regular member. Vido says he will stay until the army gets either Woody or him. Both are in 1-A. Cappy Lewis, longtime trumpet ace with the Herd, was inducted at the close of the band's picture chores here.

Union Suspends Air Music Rule

Los Angeles—Local 47, which has a strict rule calling for a minimum of six musicians on all network radio shows originating here, has waived the rule in case of the new Westinghouse program which was scheduled to begin March 13.

Program will feature singer Sally Sweetland; a vocal chorus under Ken (the King's Men) Darby, with a piano duo, backed by guitar and bass for orchestra support. Set-up occasioned considerable chatter among radio agency men here due to fact that one member of the piano duo on the show is Ted Saldenberg, who also happens to be a member of Local 47's board of directors.

Saldenberg: "We anticipated some talk about this change but the concession was granted because of the large amount of money spent by Westinghouse for musicians on its other radio show (NBC, Sundays) which this new show merely supplements and does not replace."

Saldenberg's partner in the piano duo is Edward Rebner. They were slated to go into New York's Cafe Society last year but the booking was cancelled when Rebner went into the 1-A bracket. Later he drew a 4-F.

Art Rush Named Head Of Artists' Bureau

Los Angeles—Art Rush, generally regarded as the leading singers' agent here, is the new head of artists' relations for NBC and RCA-Victor. Rush will headquarter at the NBC studios but will continue to operate his own agency.

Sportsmen Double in Alley



Los Angeles—The Sportsmen, popular male quartet, will live up to the name by competing for the bowling championship of the city. Left to right: Garney Bell, bass; Marty Spersel, baritone; Bill Days, first tenor; Max Smith, second tenor.

Pinups Persist

New York—Reports from Hollywood of the death of cheese-cake apparently were greatly exaggerated. Story went that because of the shortage of photographic materials, the lenses would stop on the lovely limbs of luscious ladies for the duration. If true, it would also have meant that cameras would quit clicking at the band ehirps who have bulging—profiles. But don't worry about it. The fightin' men will insist on their pin-ups—and so, for that matter, will the 4-F wolves. And no leader so far has gone out of his way to hire a gargoye to sing with the band.

Mel Torme Gets Ready for Call

Los Angeles—Mel Torme, 18-year-old Chicago drummer who moved from the Chico Marx band to a promising screen career, is awaiting his army call after passing his physical. Torme was playing drums and doing scat vocals with the Marx crew when an RKO scout signed him. After his film debut in Sinatra's *Higher and Higher*, he was given the leading role in *Pardon My Rhythm*, in which he plays a kid drummer in a juve band.

Hershey Martin Joins Coast Booking Agency

Los Angeles—Hershey Martin, bandleader who made the headlines some time ago when he married "Mrs. Roosevelt's dancing friend," Mayris Chaney, has joined the Reg. D. Marshall agency here. Martin will continue to head his four-piece combo now playing the afternoon sessions at the Village Cafe and will concentrate on booking acts and cocktail units for the Marshall office. He is also doing the baton chores for his wife at the Clover Club, where Miss Chaney opened as a featured act Feb. 23.

Durgom Claims Part of Haymes

Los Angeles—George (Bullets) Durgom, former T. Dorsey managerial assistant and now with public relations of the Ferring command, filed suit for \$400,000, which he charges is owed him on the basis of a five year contract he signed with Dick Haymes last April. Pact called for Durgom to receive a 15 to 20 percent cut of the singer's gross earning, his attorney, Max Fink, alleges.

Bullets claims he turned Haymes over to Bill Burton, when he entered the army. Durgom said "the next thing I knew Haymes was under contract to Burton and all I was getting was a consolation prize now and then." Haymes declined to comment and Burton could not be reached for a statement.

LA Cowboy Band Tries Expansion

Los Angeles—Spade Cooley, whose barn dance music has been burning up box offices here for the past year, is planning to organize two more combos, similar to his present outfit.

The present Cooley combo includes: three standard guitars; one steel (Hawaiian) guitar; two bass fiddles, piano, accordion, drums and three violins.

Cooley's Saturday night stints at the Venice ballroom drew from 5,000 to 7,000 dancers. He now operates dances at the L.A. Breakfast Club and the Old Plantation. Cooley plans to alternate his personal appearances from one band to the other.

Jack Tenney in Senatorial Race

Los Angeles—Jack B. Tenney, writer of *Mexicali Rose* and former prexy of Local 47, has announced his candidacy for the post of U. S. Senator from California. After losing the presidency of the musicians' union here several years ago because of alleged "Red-baiting" activities, Tenney successively was elected state assemblyman and state senator.

Tenney got his start playing piano in border spots, finally capitalizing on the hit, *Mexicali Rose*. He studied law while playing dance and cafe jobs, and passed his bar exam, which gave him an opportunity to try politics.

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

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LOS ANGELES BAND BRIEFS

About the bands: . . . It's Hal McIntyre after Sammy Kaye at the Hollywood Palladium. . . Johnny Richards is back again with a new band at the Cam Manana, which resumes full-time schedule of six nights a week. . . Johnny's brother, Chuck Cabot, has his band at the Terrace in Hermosa Beach. Brother Joe Cascales (the real family name) plays bass in the CBS staff ork here and has just formed his own music publishing company. There's another brother, Jack, floating around somewhere in the music business. . . Leighton Noble has taken over Eddie LeBaron's band at the Treadwell. . . Don Roland's "Tuna Smiths" now the Palladium's alternate combo, replacing Dale Jones, who has been spotted at the Del Rio Club in San Pedro. Lennie Conn and Bob Mohr bands currently splitting the Palladium's Monday (off-night) stint.

No change at the Aragon for the last couple of months, with Hal Grayson still in on an "indefinite" ticket. . . Mike ("Mad Man") Riley moved over to Billy Berry's Swing Club, with Freddie ("Schnickelfritz") Fisher taking his place at the Radio Room. . . Lew Salter, recently at the Pirate's Den, moved over to Cafe Society (formerly Gene Austin's Blue Heaven) with Jack Marshall taking over the stand at Pirate's Den.

Jive Jottings

Barney Bigard's new combo is the new attraction at the Babalu, downtown spot where Wingy Mannone held forth for many months. Wingy is one-nighting it on the coast circuit with a 14-piece band.

Jay McShann set by Reg Marshall (via GAC) for the Club Plantation, to follow Andy Kirk March 16, with Kirk set for a week at L.A.'s Orpheum theater before heading east. . . Fletcher Henderson comes into the Club Plantation April 29, set by Ed Fishman of Frederick Brothers. . . Helen Humes and Pianist Connie Berry currently share the bill with Jimmie Nones & combo at the Streets of Paris.

Zutty Singleton is back on our beat again at the Hollywood Cafe, where he is featured with Happy Johnson's plenty okay outfit. . . Leo ("Mad Drummer") Watson is the feature at the new Club Fantasy at Fourth and Spring streets.

Notings Today

A fanfare to Ted ("Lamp-lighter") Yerxa and Mike Stuart on their new KMTR platter chatter program, which goes out nightly at 12:06 to 1:00 a.m., a good deal for dialers.

Walter Winchell, who is often right, wasn't when he aired the statement that *The Horn* would report for induction March 5. . . Frank Sinatra's new right-hand-man is a girl, Jerry Riley, who used to do publicity chores for the Hollywood Palladium.

It-Had-to-Happen Dept.—Striptease Betty (Ball of Fire) Rowland has opened her own niterie here, and it is, of course, a Sunset "Strip" spot. ("The Strip" is a section of Sunset Blvd. west of Hollywood which the city fathers overlooked when they laid out the city lines. Because it's in the county, things happen there that don't happen in the city).

The big question in the minds of musicians who took war plant jobs is: "2-B (occupational deterrent) or not 2-B?"

See and hear . . .

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MOVIE MUSIC

by Charles Emge

For good combination of musical and story elements, MGM's *Song of Russia* is Hollywood's best try to date. Most of the music in the film is that of Tschai-kowsky, whose music is not subject to performance fees, although ASCAP songwriters who have lifted his melodies collect performance fees on them.

Portions of the piano concerto which supplied Freddy Martin with *Tonight We Love* are done in original form, and the treatment supports our contention that if symphony music received the plugging accorded pop songs, it would be equally successful. The concerto has its own spot in the story and pops up frequently.

Less conspicuous, but just as interesting and musically satisfying is Herbert Stothart's judicious use of the Russian composer's themes in the underscoring.

Peters' Pianistics

Susan Peters emulates the pianist well, considering she has never had any training on the piano. For such scenes, the actress works arduously at a dummy piano synchronizing the finger movement to a previously recorded sound track. Ignace Hilberg, her coach, has done a remarkably fine job with Miss Peters. The few spots in which she is off the beat, are due, in our opinion, to imperfect matching of the sound and visual tracks.

Albert Coates, the noted British musician, appears in a few sequences as the piano soloist. He also coached Robert Taylor in his realistic performance as the symphony conductor.

A recent story in *Down Beat* passed through the hands of a rewrite man and appeared in print with an error, which could prove embarrassing to several persons. The story stated that "four extras had replaced four playing members" of the Benny Goodman band for visual work in *Sweet and Lowdown*. This was murder, as "extras," Screen Actor Guild members, are barred by basic studio labor agreements from replacing musicians, AFM members, in non-playing "side-line" bands. An actor is allowed to replace a musician in an orchestra only when he is enacting a bona fide acting role. Actually, an actor almost never replaces a musician.

Musso Off Chair

Contrary to a trade mag report, Vido Musso will not appear as a piano player in Woody Herman's band in *Sensations of 1944*. Vido, as well as Milt Deutch of Woody's managerial staff, sat in the pianist's place during several long shots... MGM stars report Lana Turner plays a boogie-woogie number in her next. We don't believe it... Martha Tilton, who ghost-sings for Martha O'Driscoll in *Crazy House*, does the same chore for Anne Corayne in Universal's *South of*

Dixie... Jimmy McHugh, Jr., son of Hollywood's No. 1 songwriter, is lining up picture deals for Louis Armstrong. One of them may be the long-promised biog of Louis that Orson Welles dropped... Leonard Snes tagged for trumpet specialty in the next Olsen and Johnson opus, *High Spirits*... Bob Crosby is peddling script for a jazz picture, written by himself and "Squirrel" Ashcraft. Deal may be set with the Pine-Thomas Productions (Paramount release).

By the time this appears in print the Motion Picture Academy music awards for 1943 will have been made public. We give our own choices now so that you can see how they line up—or don't line up, with the Academy winners: Best scoring of a musical: *This Is the Army* (Ray Heindorf); best scoring of a dramatic picture: *The North Star* (Aaron Copland); best picture song: *You'll Never Know* (Gordon & Warren)... Three brass bands were hired recently at a studio to appear as atmosphere musi-

clans in a big political rally scene. It was not planned to use them for the recordings but some of their music was picked up and recorded on the set. The director on the picture preferred the rugged realism of the carelessly played music and decided to use it in the picture. The scenes had become so mixed up that no one knew just which group of musicians had done the records so the studio, to avoid trouble with the AFM, paid all the musicians on the call full recording scale for a three hour session (\$30.) Everybody was very happy about it—but especially a saxophone player who was appearing in the scene with a borrowed piccolo on which he couldn't play a note!

Correa for Messner

New York—Eric Correa, society-style bandleader, is fronting the eight-piece orch at Hotel McAlpin here, replacing Johnny Messner. Marjorie Maxwell vocalizes.



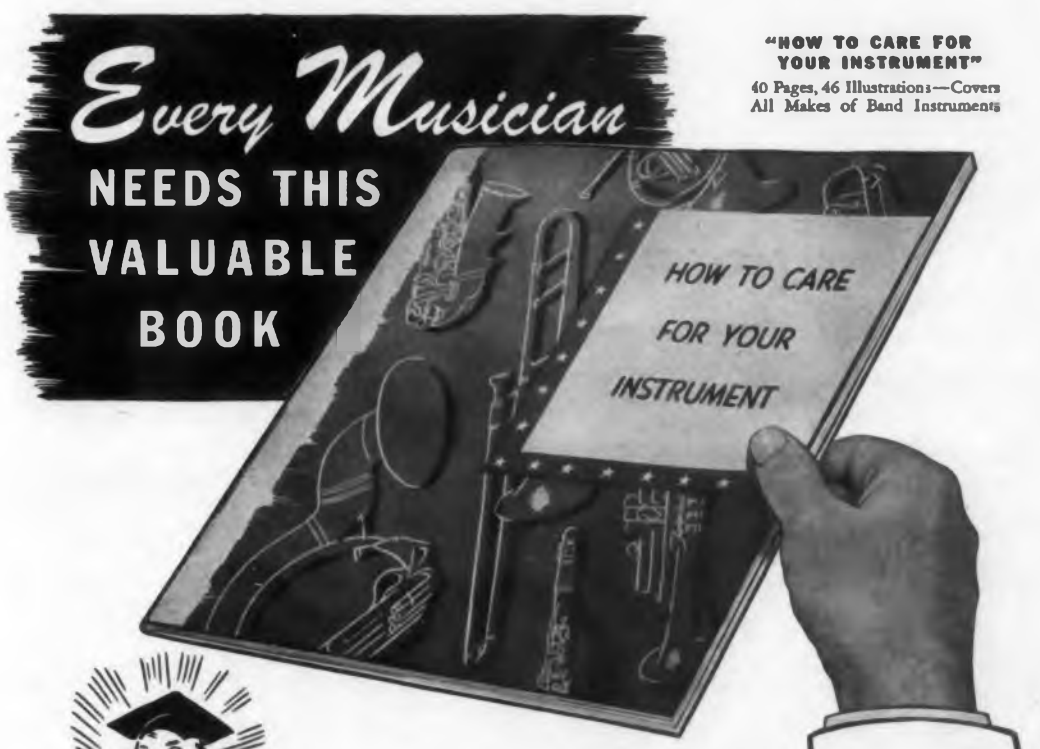
BRIGHT LIGHTS: Eddie Hall who went to New York to marry Helen Forrest—didn't... RKO photos Gloria DeHaven at every event with The Frankie. For data on her real dates, dig *Love Lights*... Richard 'Ricky' Ames, the tall, dark and handsome one who sings, is setting Glitterville on its celebrated ear.

Lou Levy, proxy of Leeds Music had his tonsils snatched... Al Levy left the James Saphier agency to business manage Sinatra... Betty Hutton is putting some of her gold in a music pub bizzness. She's dropped 15 pounds since her illness... Musicians around here going down for in-

duction call it a 'Sam Session'.

ARC LIGHTS: Dave Bernie of Sandy-Joy sittin' in on a Columbia pre-recording of his *It's Love, Love, Love* by Johnny Clark... That Mickey Rooney character sneaked over from his *National Velvet* set to beat the drums for Lana Turner's rumba scene in *Marriage Is A Private Affair* at MGM... In April Mrs. Phil Harris will have her second baby and in May she'll report back to 20th as Alice Faye to play "Aunt Sissy" in *A Tree Grows In Brooklyn*... The James' baby is a girl!

LOVE LIGHTS: Dave Rose is finding Gloria de Haven of rest these days although he hasn't as yet signed the waiver giving Judy Garland divorce right of way... Kay Kyser, who's really gone on Georgia Carroll, has been seeing Ruth Brady... Shirley Ross and Tommy Powers are sposed to be an item, but cupid insists she'll make-up with Ken Dolan... Dennis Day and Rozanne King would like to make it King for a Day.



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- Should a clarinet or other key instrument be laid on its side during a playing engagement? Why?
- What are two precautions every clarinet and oboe player should take to avoid broken tenons?
- What are the standard meanings of the following: knuckle, crook, port, venturi, spatula, ligature, bit, stocking, basswater?
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BIG MAN
He blew his brass in Calumet; a strictly local fixture—Blind a name band picked him up To make a movin' picture!

—gbb

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Chicago

DIGGIN' THE DISCS

As far as records are concerned, this is Hot Jazz Month! So much righteous material, newly available, is something to wonder at and revel in! For New Orleans it ought to be old home week, since such Crescent City composers as Anton Lada, Spencer Williams, Larry Shields, Luis Russell, Nick La Rocca, Paul Barbarin, A. J. Piron, Richard M. Jones, and Clarence Williams are represented. Actually, Clarence Williams seems to have taken the place left vacant by the late Jelly-Roll Morton!

Hot Jazz

George Brunis
Ugly Chile
That Da Da Strain
Commodore 546

George may change the way he spells his name but never the way he plays that old trombone. He was just this good a quarter of a century ago, and in the intervening years no one has succeeded in catching up with him in ensemble work. This platter positively screams to be heard, the best Nixieland wax Commodore has cut in a long long time! George is more than half responsible, laying down a foundation that Gowans couldn't and Teagarden wouldn't touch. Wild Bill Davison, whose name incidentally is an example of masterly understatement, is the other re-

Kats Kutting for Keynote



New York—Under the aegis of Harry Lim, the diminutive hep-cat, this group cut four sides for the Keynote label, *Afternoon of a Basille*, *Sometimes I'm Happy*, *I Never Knew* and *Just You, Just Me*. From left to right: Lester Young, Johnny Guarneri, Slam Stewart and Sidney Catlett.

sponsible party. His vigorous cornet supplies all that Hackett and McPartland lack, that drive of which only Max and Muggsy had hitherto seemed capable. Russell is the same reliable Pee Wee on *Da Da*, only better. Condon comes through with all his accustomed taste, as does Wetling the Chi-Dixie master. Bob Casey of Spanier fame sounds fine on bass, and Gene Schroeder does all right for himself at the keyboard. *Ugly Chile* is of course the famous Brunis adaptation of Clarence Williams' *Pretty Doll*, and at long last George has got his hectic lyrics set down for posterity. *Da Da*, a standard favorite, has never been done better.

James P. Johnson

- Back Water Blues*
 - Carolina Balmoral*
 - Caprice Rag*
 - Improvisation On Pine Top's Boogie Woogie*
 - Arkansas Blues*
 - Male Walk Stomp*
- Blue Note 25, 26, 27

If possible, these are even finer than other James P. numbers recently issued. *Back Water* is a

downright wicked blues, *Carolina* not so lowdown but just as effective. The four remaining sides furnish a perfect composite, a superb cross-section of the solo piano, representing the various forms and styles employed by hot pianists of today and yesterday. *Caprice*, a Johnson original, is a real rag played at breakneck tempo and showing traces of the composer's piano-roll background and rent-party history. If there are touches of the classics, there are also evidences of the sporting-house. *Improvisation* is an interesting development of the boogie theme first associated with Pine-top Smith, the weakest of the six sides yet a worthwhile job all the same. *Arkansas*, a tune credited to Spencer Williams and Anton Lada, receives at Johnson's gifted hands its best treatment in many moons. Exceedingly slow and poignant, it makes for outstanding blues piano. *Male Walk*, another Johnson composition, is a true stomp in every sense of the word. Jelly-Roll would have loved it, what more can I say?

All-Stars & Hawkins

- Esquire Blues*
- Esquire Bounce*
- Mop Mop*
- My Ideal*

Commodore 547, 548

This session presents some of the winners of the Esquire poll working together on the same records. Cootie Williams is excellent on trumpet, Ed Hall fine on clarinet, Al Casey terrific on guitar, Oscar Pettiford satisfactory on bass, and Big Sid Catlett wonderful on drums. Hawkins and Tatum are the big stars this time, however, Coleman on *Ideal* especially and Art all the way through. If anyone was skeptical about Tatum's ability to play with a jam unit, his doubts would be dispelled forever after hearing this bunch of discs! Leonard Feather dreamed up the two Esquire titles, the *Bean the Mop*

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by LAWRENCE WELK
and his Orchestra
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BEST TUNES of ALL by Jax

KING PORTER STOMP

Best known of all Morton's numbers, this great stomp was composed as Jelly's tribute to a fellow sporting-house professor by the name of Porter King. It was first recorded by Jelly as a piano solo, on Gennett 5289, over twenty years ago. It became very popular at sessions during the late twenties and an orchestral favorite in the early thirties. The best and only available jam record of *King Porter* is Zutty Singleton's on Decca 18093. Jelly-Roll's piano solo on General 4005, made just before his death, can still be obtained!

Also Available:

- Teddy Bunn, Blue Note 503;
- Bob Crosby, Decca 4390; Benny Goodman, Victor 25090; Metrophone All-Stars, Columbia 35389.

Unavailable:

- Erskine Hawkins, Bluebird 7839; Fletcher Henderson, Brunswick 13827; Fletcher Henderson, Columbia 35671; Claude Hopkins, Decca 184; Lanins Red Heads, Columbia 327.

sequence, and the fourth is the familiar old Whiting number. All in all, this clamor came off better than there was any reason to expect. When hopes run as high as they must have before these platters were cut, often disappointment is in store. Not here though!

Lu Watters

- Riveride Blues*
- Cake Walking Babies*
- Tiger Rag*
- Come Back Sweet Papa*
- Fidgety Feet*
- Temptation Rag*
- Jazz Man 5, 6, 7*

This time Lu has waxed half a dozen sides that make his first seem mild and uncertain in comparison. What have we got? A Jones composition, a Clarence Williams, a La Rocca, a Russell-Barbarin, a La Rocca-Shields, and a Harry Lodge! Throughout, the Watters crew exhibits admirable restraint and complete assurance. All the boys play with great authority. Pianist Walter Rose shines on *Temptation*, clarinetist Ellis Horne on *Fidgety*, trombonist Turk Murphy all the way along. The two cornet parts are capably handled by Bob Scobey and Lu himself, the two banjos by Russ Bennett and Clarence Hayes. Squire Graback is the bassist, Bill Dart the drummer. Faithful reproductions of the early jazz, these records have the added advantages of modern studio equipment and the experience that has accumulated since the days of Storyville.

Edmond Hall

- High Society*
- Blues At Blue Note*
- Night Shift Blues*
- Royal Garden Blues*
- Blue Note 28, 29

These, like the Johnson Blue Notes, are twelve-inch discs. Hal

Wax Works In Publicity Burn

New York—Officials of the two major record companies are doing a burn over what they feel is a biased attitude on part of the press toward the Petrillo wax ban. One reason was the recent line in Walter Winchell's column that "Only two big recording firms (among 52) are holding out against Petrillo's new edict." A similar statement was made in the recent *March of Time* film release, *Music on the Upbeat*.

The "only two" firms, Victor and Columbia, point out that together, their total record production is greater than that of all the other firms combined. Neither firm had any comment to make on whether or not they would sign with the union, as rumor again has them doing. Officials said that no decisions or statements would be made until after the WLB ruling on whether or not the ban constituted a strike is handed down. That decision, expected for the past few weeks, has failed to appear and it's likely that the WLB will say nothing until sometime in April. Meanwhile, Victor and Columbia are keeping track of currently popular tunes to record if and when the WLB statement clears up the disc situation. New artists are being scouted as well but both companies are firm in stating that, even should the ban be lifted, their record production will not be increased because of the labor shortage as well as the lack of materials.

has collected a formidable group here, and the musicians play as if they had been working on the same bandstand for half a generation. Society, the Williams-Piron standard, is probably the best of the four sides, although choosing is in this case very difficult. The pattern for Society is that followed, more or less, during the entire session. It begins with an ensemble chorus. Hall comes in for a solo, interrupted only by a Dickinson trombone break. Then Vic, playing his own break, takes a solo by himself. Next De Paris continues with a chorus and break of his own. Then, as a clincher, Ed takes the traditional Picou clarinet passage. Finally, a sensational all-out ensemble closes the number, broken only by a Catlett break on drums. *Blue Note*, an original, is a subdued effort full of taste and packed with subtle nuances. *Royal Garden*, on which Clarence and Spencer Williams combined their talents, is here done better than it has been in years. Trumpeter De Paris and trombonist Dickinson, both of whom have long deserved a great deal more recognition, excel individually. *Night Shift*, another original, has some marvelous work by James P. on piano, Arthur Shirley on guitar, and Israel Crosby on banjo. Hall, of course, stands out on every side, a truly great clarinetist!

Swing

Glenn Miller

- Here We Go Again*
- Long Time No See Baby*
- Victor 20-1563

What could be more aptly named than *Here We Go Again*? Chief Glenn presses the magic button, and the Miller Machine is set in motion for three minutes (Modulate to Page 9)

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Beckner Crew For Records

New York—Denny Beckner, Texan maestro who made his NYC bid at the Park Central Hotel here, is taking another step toward the big-time with a Savoy label recording date. Interest in Beckner was hyped by the crowds and excellent reviews his Manhattan bid drew and another development has MCA taking over his contract at a reported \$12,000 figure.

Tunes to be cut for Savoy include the band's theme, *You Can Take My Heart* and *Break It In Two*, a new war novelty called *Shiloh*, 8, 9, 10, plus two other sides.

Down Beat's recent review of the band found much that was good but pointed out that better musicians and more rehearsal time were needed. Latest word is that Beckner already has acted on the suggestion by hiring Dippy De Paul as music director, plus several new side-men.

WAC Joins Army Band



Camp Grant, Ill.—Pvt. Mary Matteson of Chicago is the first WAC to play with the post band. She is a graduate of the University of Wisconsin and plays piano in addition to oboe and English horn. *Acme Photo.*

Chirp Returns to Air

Philadelphia.—Marion Mason, who chanted the chunes for Johnny Warrington for the past year until her retirement for the

marital status several months ago, is back in the canary clan. She joined Norman Black, musical director of WFIL, whose studio band consists of a string ensemble.

Label Mixup on Hampton Issue

New York—A mixup in labels is another headache for Eric Bernay in his release of two new Keynote discs featuring Lionel Hampton, Dinah Washington and a small group. Two sides, on different records, carry the label, *Homeward Bound*. One is really *Homeward*—the other is *I Know How to Do It*. Bernay previously clashed with Decca over the billing of Hampton, Decca contract artist, on the platters.

Carle to Record For Columbia

New York — Mannie Sacks, popular recording director of Columbia records, in a statement to *Down Beat*, says that Frankie Carle (whose new band is at the Hotel Pennsylvania here) is under exclusive contract to his firm. Recent music paper stories reported that Carle was switching to the Victor label.

'Bizet' Platter Boosts Brown

New York—Record retailers and juke-box operators are excited about a new Les Brown disc (Columbia 30688) called *Bizet Has His Day*, claiming that it's a worthy successor to flag-waver hits like *Sing Sing Sing*, *One O'Clock Jump*, *In the Mood* and *Cherokee*.

A Ben Homer original, the tune is a fast-moving novelty jumper with hand-clapping and one beautiful, slow reed figure. Hits identified with one band often can push the band to the popularity top and disc dealers feel that *Bizet* can do just that for the Brown crew.

Columbia has several other Brown masters cut at the same session as *Bizet* and will undoubtedly make a fast follow-up should the platter catch on as it promises to do. Brown pressings not yet released include *Sunday*, *Out of Nowhere*, and Wagner's *Evening Star* (the band theme).

Down Beat covers the music news from coast to coast.

Diggin' the Discs—Jax

(Jumped from Page 8)

of highly mechanical production, super-production! *Long Time* may have seemed a fetching title back in the days when the expression was still recalled with a grimace, but now, I don't know. Marion Hutton frisks through the lyrics with more abandon than art.

Dance

Woody Herman

The Music Stopped I Couldn't Sleep A Wink Last Night
Decca 18577

Both of these numbers are from *Higher And Higher*, and *Couldn't Sleep* is already a big hit commercially. The Herman Herd doesn't thunder this time, in fact it's rather tiptoe stuff. Frances Wayne gets a shot at the mike, but it's extremely doubtful if the mike has much of a chance to take a shot back at her.

Vocal

Four King Sisters

It's Love
Melroy Doots
Bluebird 30-0822

Television won't do this attractive foursome any harm! The gals do as expected on the inane grain opus, and then romp through their paces with *It's Love—Love—Love!* The accompaniment provided by the male chorus is unhelpful to say the least. I won't say the most this time!

Novelty

Lawrence Welk

Melroy Doots
Don't Sweetheart Me
Decca 4434

Melroy, Mercy! Welk does a thorough job on both sides, with Bobby Beers and the Vocal Ensemble doing a lot to promote the Case of the Forgotten Fodder, while Wayne Marsh snaps at an imaginary skirt with the lyrics of *Don't Sweetheart Me!* Cute, rouse sides, especially if you like 'em cute. Dancing is easy with Welk on the stand!

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Youth Must Guard Its Musical Talent

This is addressed to the Young Man With a Horn—or a piano—or drums—or whatever instrument.

To all young men—and young women, for that matter—who have a special musical talent we say,

Friend, you've got something there!

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The genius has no more right to squander his talent than the U. S. treasurer has the right to take the money out of the mint and bet it on horses. But many of them do—the geniuses, we mean.

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We are not setting ourselves up as prohibitionists or moralists. We firmly believe in the right of every man to live his life in his own way—so long as he doesn't harm others.

But a rare aptitude isn't the property of one man. It belongs to the millions—the possessor is only the trustee. And when through selfish indulgence, he denies to millions their right to enjoy that talent, he's more of an embezzler than the bank teller who makes off with the Christmas savings funds.

Think it over, young man with the instrument—are you going to be a real genius—or a plain crook?



NEW NUMBERS

JAMES—A daughter, Victoria Elizabeth, to Mr. and Mrs. Harry James, March 8, in Los Angeles. Mother is Betty Grable.

FRATZER—A son to Mr. and Mrs. Charlie Frasier, Feb. 14, in New York City. Father plays sax with Jimmy Dorsey.

ESPOSITO—A 7 lb. daughter, Pamela, to Mr. and Mrs. Al Esposito, Feb. 15, in New York City. Father plays trombone with Woody Herman.

RAMMOND—A son to Mr. and Mrs. John Hammond, Feb. 24, in New York City. Father is jazz critic.

TIED NOTES

STAPLETON-COLLINS—Buck Stapleton, drummer, formerly with Gun Arbibson and other west coast bands, now in the air corps, to Margie Collins, former vocalist, Feb. 22, in New Orleans.

WHERE IS?

EDDIE SCALZI, saxist, formerly with Teddy Powell
GENE FERRARE, trumpeter, formerly with Dick Stabile
BUD SULLIVAN, trumpeter, formerly with Bob Strong
DONNA, GLORIA and CHANDLER WOOD, vocalists, formerly with Horace Heidt
LARRY COTTON, vocalist, formerly with Horace Heidt

WE FOUND

CHARLES MECHLING, U. S. Maritime Service, Santa Catalina Island, Cal.

DOKLA-JEFFRIES—Mike Dokla, with Louis Prima's band, to Virginia Jeffries, Feb. 22, in New York City.

BYRNE-HAMMERSTEIN—Michael J. Byrne, USN, to Alice Hammerstein, daughter of Oscar Hammerstein 2nd, Feb. 21, in New York City.

FINAL BAR

PRICE—Walter E. Price, 22, formerly with Glenn Miller and Tommy Dorsey, Feb. 11, in New York City.

POSTER—Louis E. Foster, 61, former president of AFM, Local No. 1, Cincinnati, Feb. 20, in Cincinnati.

WUNDERLE—Carl Wunderle, 77, retired

Musicians Off the Record



New York — Charlie Barnet poses with his son here. The band leader was termed an 8-er by *Variety*, after he was called back for another physical examination and given a second 4-F rating.

Stable Scion



New York—Here's Vicki Zimmermann, pianist, with her son, George Lynch, Jr. Hubby and papa is proprietor of Kelly's Stables on 52nd Street.

New Books Dug By The Beat

Robert Goffin's *Jazz, From the Congo to the Metropolitan*, is the most comprehensive and integrated treatise yet to appear on the subject. It is a veritable symposium of the beat that has been thought and spoken on this broad topic. Speaking with genuine authority, Goffin offers a history of jazz; a compilation of record information and a scholarly development of jazz. All this is contained in one book.

Not only does this book incorporate all the investigations of former critics, but it presents a new and unusual approach to jazz. There is considerable evidence that Goffin himself has done much research. He taps such sources as Lafcadio Hearn and George W. Cable—hitherto unknown comments of information on jazz.

In *Jazz*, Goffin shows the healthy egotism, characteristic of European critics. While Goffin is often found very gullible, usually there is a fine virtue of forthright honesty in the book. Goffin does answer some important questions: "Where does jazz begin and where does it end? Is jazz swing? Can a soloist develop as well in a swing band as in a jam band?" Such answers, long needed, are aptly and soundly handled.

Goffin goes out on the limb, stating that the New Orleans Rhythm Kings were superior to King Oliver's Creole Jazz Band; that Lunceford's crew is far more important than Fletcher Henderson's; and that Louis Mitchell is more influential in jazz than Jelly-Roll Morton. Goffin protests that the advent of swing did nothing to further the cause

symphonic player, formerly with the Cincinnati Symphony Orchestra, Chicago Symphony and the Pittsburgh Symphony, Feb. 18, in Cincinnati.



"He said to watch my timing, my phrasing—and what were those other things?"

CHORDS AND DISCORDS

It's No Touch

Somewhere In England
To the Editors:

In answer to the band leader who wanted a vacation on a chicken farm, we boys in a service band will gladly trade places with him.

Have you ever gone to a job in an open G.I. truck (night after night) in freezing weather, finally arriving at a hall, where it's colder inside than out. Then as you begin to play, some square makes requests which aren't in your books, and the crowd gets mad.

If a civilian batoneer wants to trade places, he can play from of jazz, but rather hindered the progress of hot music. He shows an obvious hatred for commercialism and a merited contempt for swing.

The weakest part of the book is the chapter on "Best Musicians and Records," lifted wholly from *Esquire*. If you deplore the absence of an index in this book, you must realize the bibliography is more than adequate compensation. Robert Goffin has done a good job and deserves credit for his extensive and thorough work in preparing this excellent book. —Jaz.

Music on My Beat,

by Howard Taubman

Simon and Schuster. \$2.50

There's plenty of what you might call column material—lots of anecdotes about people in and around music—in Howard Taubman's *Music on My Beat*. The *New York Times* critic stays pretty close to the longhairs throughout but the stuff about them is mostly chatty and informal.

One suggestion that he offers is likely to raise several eyebrows up to the hairline. It's that such musicals as *Oklahoma* and *Show Boat* are the real operas of our time. He also proposes that the old Italian and German operas be sung in English and that if that makes 'em sound silly, fair enough. Maybe they are.

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

six in the morning until one at night, and nobody will squawk, unless he doesn't play that long. Also, frequently you'll play *With The Wind* and *The Rain in Your Puss*.

Tech. Sgt. P. Warfield

Retort to Roddy

Keesler Field, Miss.

Dear Sir:
I was just reading Rodzinski's blast at boogie woogie, in which he claims it is a cause of present-day juvenile delinquency. All I have to say is that boogie woogie makes us guys live. We soldiers here love it, and if anybody doesn't like it, let them see us. Boogie music will never die. I play trumpet, so can I help being a hepcat?
Pvt. Arthur Nicholas

Foreign Influence

Jersey City, N. J.

Dear Editor:
I think *Down Beat's* comments on Rodzinski's criticism of boogie woogie were the most sensible I read. Mr. R. wanted free publicity and he got it.

I think that a person's opinion is part of democracy—freedom of choice. I don't agree, however, when a critic says one type of music is harmful and should be done away with. In the case of jazz and swing, it's truly American music and has more popular appeal than symphonic stuff.

Would someone please tell me why it takes a Javanese or a Frenchman or some other foreigner to become our noted critics on a naturally American form of music—jazz? And why does a Russian tell us it encourages delinquency among our youth today?
Mrs. Fannie Roberts

Woody and Duke

Centralla, Cal.

Dear Sir:
In a recent issue of the *Beat*, a reader upheld Woody Herman over Duke Ellington. If this person is acquainted with the *Beat* recording of *Four or Five Times*, he'll notice the introductory part of this record are the same as a portion of Duke's Brunswick platter of *Slap Happy*. On another Herman waxing, Dave Brubeck used part of Ellington's *After All* in the arrangement. Woody also used Duke's former tenorman, Ben Webster, in the recording of Ellington's *Do Nothing Till You Hear From Me*.
L.A.C. Bob Coplan

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A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOEFER, Jr.

Muggsy Spanier walked into the Session Record Shop one afternoon last month while an old recording was playing *Everybody Loves My Baby*. As he listened he commented to Phil Featheringill, "Where did you get that?" Without seeing the band title or the label Muggsy proceeded to give Phil the complete personnel and the date and place of recording. According to Spanier the above side and its reverse *Why Couldn't It Be Poor Little Me* constituted a record date in 1924 at Marsh Laboratories in Chicago with cornet by Muggsy Spanier, clarinet by Volly De Faut, trombone by Guy Cary, guitar by Marvin Saxbe, piano by Mel Stitzel, and tuba by an unknown Joe.

This record on Autograph 626 by the Stomp Six has puzzled Featheringill and others for some months. It featured on both sides some very Muggsy like horn and now that the true identity is revealed several collectors including the Box are wondering how they ever missed it. The Bucktown Five Gennetts were made in 1925 and therefore followed the above waxing. Muggsy related that the Marsh date was his first session and took place about eight months after he started playing cornet. The Stomp Six and the Bucktown Five were approximately the same group.

Session Records announces the following three re-issues of considerable interest to collectors of rare jazz items: Session Reissue No. 5—*Everybody Loves My Baby and Why Couldn't It Be Poor Little Me* by the Stomp Six (see above—originally on Autograph 626). Session Reissue No. 6—*Depart Blues and Toddlin' Blues* by Bix and His Rhythm Jugglers originally on Gennett 5854. Session Reissue No. 7—*I'm Glad and Flock O' Blues* by The Sloux City Six (originally on Gennett 5589).

Miscellany:

Junie C. Cobb of Grains of Corn fame (pianist-leader on

Scoring Under Difficulty



Great Lakes—Bill Bailey, who used to arrange for Jerry Wald, believes he'd make more progress with this score for a navy band, if he didn't have the assistance of Eddie Scherr, former Les Brown saxman, and Eli Chalfie, who once played guitar for Russ Morgan. Maybe he's right. (Official U. S. Navy Photo.)

Paramount and Vocalion records) is now playing the Penguin Inn in Chicago's Loop. . . . Richard Jones, New Orleans-Chicago pianist, gives some colorful Orleans music terminology that compares with current Harlem jive. Instead of saying *get in the groove* New Orleans jazzmen would say *starch the music and swing like a shirt*.

When Cab Calloway was doing a single act in the floor show at the Golden Lily some years ago accompanied by Francois' Louisianans (Punch Miller in the brass section) he had never seen the inside of a recording studio. One day Richard Jones picked Cab and Jerome Carlington (piano) to make a record of his new tune *Remember Me for Vocalion*. It was a sweet ballad and Cab gave with his best operatic manner on the audition. The recording directors vetoed making the record as colored entertainers were supposed to get hot. The tune was finally recorded by Elmo Tanner, the whistler, on Vocalion.

Guitar collectors will be interested in obtaining a recording of two original numbers for two guitars being issued by Milt Wolf of Chicago. The item is Milton Wolf record No. 1219 G. *Minor Spin* and *Swoon of a Goon* by George Barnes and Ernest Varner.

Albert Brunies' Halfway House Orchestra (Columbia) played the roadhouse located at the end of Canal Street half way between the Mississippi river and Lake Pontchartrain.

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Ramblers. Played piano with the Williams College *Purple Pirates* along with Joe Rushton (ex-Goodman) and Mac Stone (recently led his own band on Monday nights at Hollywood Palladium). This college band was one of the best "play by ear" outfits in the east during the twenties. Webb recalls driving a hundred miles to hear Bix on a one nighter, heard Louis at Sunset Cafe, and stayed up all night listening to Tram's *Riverboat and Ostrich Walk* with members of Nichols Five Pennies on the day the record was released.

Charles D. Hodges, 415 E. St., Copeland Park, Newport News, Va. Reiderbecke, Berigan, Teschemacher and Chicago style. At one time

Santo Slides



New Orleans—Santo Pecora, rated as the last of the tail-gate trombonists, after three months in the lounge of the Old Absinthe House here, has slid with his girl vocalist, Marion Haley, to the Embassy club in Biloxi.

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Lyrics Written for 'Holiday for Strings'

New York—There's always been argument about putting lyrics to a tune that first enjoyed a reputation as an instrumental and Dave Rose's *Holiday For Strings* with the words by Sammy Gallop, is no exception. When Bing Crosby's Decca version hits the retail shops, however, the argument will probably end right there.

First to sing *Holiday* was Gene Conklin with Freddy Martin's band at the Hotel Ambassador in Los Angeles. In New York, it wasn't until the Modernaires, now at the Hotel Commodore, gave out with their vocal version that the pro-and-con discussion started. One school claims that putting words to the song, no matter how fitting, ruins the original melodic conception; others say that the lyrics enhance the melodic line.

Words Added Before
In the past, several tunes have been equipped with wordage after first gaining success as instrumentals, among them *Strife of Pearls* and *In the Mood*, but while they were successful melodically, the addition of words didn't improve them any. On the other hand, Duke Ellington's *Never No Lament* and *Concerto For Cootie* didn't hit their stride until they were given new titles (*Don't Get Around Much Any More* and *Do Nothin' But You Hear From Me*) and had lyrics set to them.

Now that *Holiday* seems to be enjoying heightened popularity with words, the publishers, Bregman, Vocco & Conn, plan to release other Dave Rose tunes as they can be sung as well as played. One number, *Our Walk*, is already furnished with lyrics by Nat Burton and has been sung by Dick Haymes, who is recording it for Decca. Plans are also underway to have words put to Rose's *Dance of the Spanish Onion*.

Capitol Songs, Inc. have taken over the copyright of *Suitcase Blues* and *Heral Blues*, both by the late pianist Heral Thomas. Andy Kirk's record of *Unlucky Blues*, published by Capitol, is soon to be released. Firm's new instrumentals are *I Don't Want No Part of You*, by Joe Bishop and Leo Corday, and *Mocassin Glide*, a Billy Moore original. Also *Bass Ball*, by Snookie Holbert, recorded by Jimmie Lunceford for transcriptions.

Robbins Music has the score from the new Dave Wolper musical, *Follow The Girls*, by Phil Charig, Don Shapiro and Milton Pascal. Hit tune is *You're Perf*. On the Robbins list, too, is the score from the 20th Century Fox pic *Four Jills And A Jeep*, including *How Many Times Do I Have To Tell You, Crazy Me, You Send Me* and *How Blue The Night*, by Harold Adamson and Jimmy McHugh. Newest Jerry Livingston, Milton Drake and Al Hoffman tune is *Don't Change Horses*, and entering the religious song field, Robbins has four spiritual songs written by Rev. Joseph P. Connor.

Three music firms are revising old tunes. Forster Music has the 1928 tune *I Get The Blues When It Rains*, written by Marcy Klausner and Harry Stoddard, recorded many years back by Guy Lombardo. Paramount is revising *Louise*, written in 1929 by Richard Whiting and Leo Robin, which has recordings by Benny Goodman, Bing Crosby and Johnny Long. E. B. Marks will work on *You Didn't Want Me When You Had Me*, written in 1919 by Ben Russell, Bernie Grossman and George J. Bennett.

Regent Music has a new series of Alec Wilder's octets for woodwinds and rhythm, containing *Neurotic Goldfish*, *Seldom the Sun*, *She'll Be Seven in May*, etc. Also a series of small orchestration titles *Giggin' Series*. . . . Mayfair Music is publishing a new Alec Wilder tune called *As Long As It's With You*, with lyrics

managed a hotel in Norlina, N. C., but now is working in the shipyards. Has been inactive but now desires to get back in the collecting game. Offers some fine Henderson records for trade.
PAC Dick Sears, 33,562,938 Class 602-4, 60th T. G., Keesler Field, Miss. Collects Goodman and Spanier.
Jason G. Clark, Lebanon, Conn. Has 2,000 discs and plans to auction off 1,000 of them. Mr. Clark and his wife collect Fats Waller, Bing Crosby and Tiny Hill.



Capt. the arm qualified ing as i created ers by co advise bi and other sist in a ing sold small inonics. Musical i important turning life. Army 1 to troop discs each side of six po and Hym of 12 non which a through into K-rs

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USO Leaders Cite Wartime Aids of Music

Washington, D. C.—A farm boy who never handled a music instrument is taught to play trumpet for a military band; musical shows are produced for the armed forces; symphonic bands are organized; 2,000 song leaders are trained to bolster morale among men and women in the service—all through the efforts of the USO's ten music advisers. The above accomplishments were announced at the USO Music Advisers national conference here recently.

Dr. Raymond Kendall, USO Music Coordinator, reported that the outlook is for more personalized services in order to meet the needs of outgoing combat troops and returning servicemen, and for the encouragement of organizing orchestras. A new phase of the work, he said, is the cooperation with the Red Cross in organizing hospital recreation. John R. Jones, an adviser, stressed the value of music in rehabilitating and reconditioning hospitalized veterans. He said music will play an expanding role in stimulating participation in group activities. The USO distributed 3,500 amateur song kits during the past year, and is still sending sheet music to all bases, he added.

Music Officers

Capt. Morris C. Rosenberry of the army stated that 70 highly qualified musicians are now serving as music officers, with increased demands for music leaders by commanding officers. They advise band leaders, dance units and other musical groups and assist in assembling and instructing soldier groups in playing small instruments, such as harmonicas, ocarinas and tonettes. Musical training, he explained, is important in acclimating the returning servicemen to civilian life.

Army music material now sent to troops includes: 100,000 V-discs records of all types of music each month; army hit kits of six popular songs per month; and Hymns From Home leaflets of 12 non-denominational hymns, which are issued to soldiers through chaplains and also put into K-ration parcels.

Waller's Admirers Plan NYC Memorial Program

New York—"A salute to Art Waller" will be held at Carnegie Hall on April 2. Arranged by an organization called American Youth For Democracy, the concert is sponsored by friends of the late pianist including his manager Ed Kirkeby, Count Basie, Langston Hughes, Eddie Condon, Billie Holiday, Mary Lou Williams and many others, most of whom will appear at the affair. Proceeds from the concert go to the America Youth group which is striving to create interracial youth centers throughout New York City.

Dixielanders



Tucson, Arizona—This service band plays true Dixieland style. Personnel: Sgt. Gil Blakey, piano; Cpl. Chauncey Farrer, drums; Cpl. Leo Erickson, bass; Cpl. Bob Bertram, sax; Cpl. Louis Sader, clarinet; Pfc. Les Leach, trumpet; Pfc. Don Brown, trombone.



Uncle Sam snared two of the top Steinway-squatters last month. Erskine Butterfield, the Decca recording artist, drives a jeep at the Fort Dix (N. J.) induction center. The Bluejackets' swing band at the Great Lakes (Ill.) naval training station spots Mus. 3/c Lionel Prouting, ex-Spivak 88-er.

Bert Renner, who covers the country with a USO unit, reports Charlie Fisk, who formerly fronted his own band, now bats the cork at the Garden City (Kas.) army air base. The 13-piece ork features Frank Shalk's alto, formerly with Bob Chester. While at Peterson field, Colorado Springs, Colo., Bert met former Paul Pendarvis drummer, Cpl. Bill L. Geise. The "Thunderbolts" band of La Junta (Col.) air field exacted a rave notice from Renner, especially the lead alto of Cpl. Dave Foote, former Bernie Camminas' stalwart.

Middle Musicians

Ross Currie (Ozzie Nelson and Bob Chester reed) directs a unit at the Great Lakes naval station. Others at the Lake Michigan station include: Harry Dapeer, Russ Morgan bass; John McConnell, Ella Fitzgerald trombone; Clarence Trice, Kirk trumpet; Bill Horner, King Kolax trumpet, and Andrew Gardener, ex-Dallas Bartley alto man. Charley Banks, former Cab Calloway trombone, is stationed at Jefferson Barracks, Mo.

Pfc. Shorty Herbert, Coleman Hawkins' tubman who rated mention in the Esquire poll, sends a combo at the Tuskegee (Ala.) army air field. Joe Provance, who used to be the Beat's lens artist in Baltimore is taking preflight training at Xavier college. Pete Santora, former Baltimore batoneer, takes aviation training orders at Marshall College, Va.

Another gold star went up on music's honor roll Christmas Day when S/Sgt. Vernon Lodge, ex-Benny Strong reedman, was killed in action in Italy. A member of the American Rangers, he had participated in the Dieppe raid and subsequent Allied sorties. Lodge had been decorated several times. He died during a skirmish when a bomb exploded in his face.

WAC Teddy Grace

Charles Lee Hill, Texas reed man, reports that he is stationed at Camp Fannin, Tex. and hears Sgt. Teddy Grace, former Bob Crosby blues singer, frequently as she is stationed at the WAC recruiting station in nearby Tyler, Tex. Benny Stabler, ex-Herd trumpeter, is undergoing basic training at the Miami Beach (Fla.) AAF base. Pianist Cecil Bonnell manages to squeeze in time from his chores with the army air service command to keep his fingers nimble with a 15-piece service unit

Toronto Visited By Name Bands

Toronto, Ont.—The Queensway Ballroom features Bert Niosi twice weekly and Mart Kenney and his Western Gentlemen play there once each week. Morgan Thomas continues at Columbus, as does the Ozzie Williams' band at the Club Kingsway. Lovely Judy Richards, ex-Mart Kenney chirp, devotes full time to radio work.

John Kirby played the Kingsway for two weeks; Hal McIntyre played a one-nighter at the Queensway; and Coleman Hawkins was spotlighted at the Club Top Hat during the latter part of February. Bands slated here soon are Vaughn Monroe; Tony Pastor. Art Tatum and Teddy Wilson.

—Marg Fellner

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Coast Guard Band in Action



Here are two shots of the Lucky Chase dance band, which has seen action in the Mediterranean with the coast guard. Above: the musicians pose in battle positions. Below: they appear on the stand with their instruments. Left to right: Clifton Case, Paul Gilmore, Dominic Capone, Blaine Houserman, Ben Harrod, Michael Fuchs, Johnny Smith, Dick Newman, Chick Reeves and Larry Burns. A story about this band by Lt. Blair T. Walliser appeared in the September 1 issue of Down Beat.

somewhere in Australia.

Formerly with Tony Pastor, Pvt. Virgil Marra is stationed with an ordnance unit in the Pacific. From somewhere in the Pacific, Pfc. Frank Chiddix (Bar-net and Dorsey) is polishing the

ivories with an army band, which also features Cpl. George Sykes, arranger for Sammy Donahue; and Frank Black, tenor with Donahue and Vaughn Monroe. Artie Fleischer, ex-Chester tubman, is schooling for service as

Army Ork Stirs Houston Dance

Houston, Tex.—The Ellington army air field band proved such a hit, playing a few numbers during a bond show here, that dancers demanded the service crew play the entire dance. The band, led by Hank Hoffman, features a number of spirited manuscripts by Eddie Gerlack, former Texas leader. Seven of the musicians in the band are former Gerlack sidemen.

Ensign Roy Grubbs, ex-88'er, writes from Pearl Harbor, where he dug the "jumpin'" Claude Thornhill band recently. Vince Todaro, local dance promoter now at a South Pacific Seabees' station, reports that his wild swing band, featuring ocarinas, harmonicas, guitar and gourd is a sensation.

The Ranch Nite Club boasts a band made up of ex-band leaders, with Hal Tomlin fronting. Virgil Lyons, former Ranch Club leader or hider; Jimmy Alexander, ex-Plantation batoneer, 88'er; Scott Cameron, tenor man and ex-Cotton Club fronter; Larry Nolan, bassist and ex-Stork Club maestro and Maxie Hallmark, blues trumpeter and ex-Roseland leader form this unique crew.

—C. Phil Henderson.

a gunner on a B-24 bomber at Lowery Field, Denver, Colo. Rudolph Goehr, former director of the NBC Eastman Kodak show, has written *The Song of the Infantry* at Camp Croft, S.C.



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Where the Bands are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; r—restaurant; t—theater; cc—country club; CRA—Consolidated Radio Artists, 30 Rockefeller Plaza, NYC; FB—Frederick Bros. Music Corp., RKO Bldg., NYC; MG—Men Glee, 18 West 48th St., NYC; GAC—General Amusement Corp., RKO Bldg., NYC; JC—Joe Glaser, 30 Rockefeller Plaza, NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; HFO—Harold F. Ozley, 424 Madison Ave., NYC; SZA—Stanford Zucker Agency, 501 Madison Ave., NYC; WMA—William Morris Agency, RKO Bldg., NYC.

- Agnew, Charles (El Rancho Vegas) Las Vegas, Nev.
- Allen, Red (Garrick Stagebar) Chicago, nc
- Alpert, Mickey (Belmont Plaza) NYC, h
- Arnheim, Gus (Sacerman's) San Diego, Cal.
- Auld, Georgie (Royal) Baltimore, Md., 3/17-23, t; (Adams) Newark, N. J., 3/20-25, t
- Ayres Mitch (Adams) Newark, N. J., 3/16-22, t
- Barron, Blue ork. (Earle) Philadelphia, 3/17-23, t; (RKO) Boston, 3/30-4/6, t
- Baile, Count (Rox) NYC, t
- Beckner, Denny (Park Central) NYC, h
- Benyon, Ray (Muehlebach) Kansas City, Mo., Clang, 3/27, h; (Ambassador) Chicago, Opg., 3/31, h
- Bishop, Billy (Indiana Roof) Indianapolis, Ind., Clang, 3/29, b; (Claridge) Memphis, Opg., 3/31, h
- Bondahu, Nell (Blackstone) Chicago, Ill., h
- Brandeyne, Nat (Statler) Washington, D. C.
- Brigode, Ace (Pia-Mor) Kansas City, Mo. h
- Brown, Les (Lone-Town) St. Louis, Mo., Clang, 3/27, h
- Busse, Henry (Lookout House) Covington, Ky., nc
- Calloway, Cab (Paradise) Detroit, 3/17-23, t; (Palace) Akron, O., 3/24-27, t; (Palace) Youngstown, O., 3/28-30, t; (Palace) Cleveland, O., 3/31-4/6, t
- Carle, Frankie (Pennsylvania) NYC, h
- Castle, Lee (Pelham Health Inn) Bronx, N. Y.
- Cavallaro, Carmen (Chase) St. Louis, h
- Chaves (Monta Carlo Beach) Miami Beach, Fla., t
- Childs, Reggie (Plantation) Dallas, Tex., Clang, 3/25, nc; (Plantation) Houston, Tex., Opg., 3/28, nc
- Coleman, Emil (Mocambo) Hollywood, Cal., nc
- Courtney, Del (Blackhawk) Chicago, r
- Craig, Francis (Hermilage) Nashville, Tenn., h
- Cummins, Bernie (Stevens) Chicago, Clang, 3/23, h; (Muehlebach) Kansas City, Mo., Opg., 3/28, h
- Donahue, Al (Palace) San Francisco, Cal., h
- Dorsey, Jimmy (Sherman) Chicago, Clang, 3/23, h; (Shubert) Cincinnati, O., 3/24-30, t
- Dorsey, Tommy (Palace) Akron, O., 3/17-20, t; (Palace) Youngstown, O., 3/21-28, t; (Palace) Columbus, O., 3/28-30, t
- Dunham, Sonny (Metropolitan) Providence, R. I., 3/17-19, t; (State) Hartford, Conn., 3/24-26, t
- Eldridge, Roy (Tie Toc) Boston, Mass., nc
- Ellington, Duke (State) Hartford, Conn., 3/17-19, t; (Adams) Newark, N. J., 3/23-29, t
- Fio Rito, Ted (Roseland) NYC, h
- Fisher, Freddie (Radio Room) Hollywood, Cal., nc
- Foster, Chuck (Topper) Cincinnati, O., 3/25-28, t; (Club Trocadero) Henderson, Ky., Opg., 3/31, nc
- Franklin, Buddy (Schroeder) Milwaukee, Wis., h

Key Spot Bands

- AMBASSADOR HOTEL, Los Angeles—Freddy Martin
- ARAGON, Chicago—Eddy Howard
- BILTMORE HOTEL, Los Angeles—Joe Reichman
- BLACKHAWK RESTAURANT, Chicago—Del Courtney
- COMMODORE HOTEL, New York—Vaughn Monroe
- EDGEWATER BEACH HOTEL, Chicago—Eddie Oliver
- HURRICANE, New York—Ted Lewis; Mar. 30, Duke Ellington
- LINCOLN HOTEL, New York—Boyd Raeburn
- MARK HOPKINS HOTEL, San Francisco—Henry King
- NEW YORKER HOTEL, New York—Jerry Wald
- PALACE HOTEL, San Francisco—Al Donahue
- PALLADIUM, Hollywood, Cal.—Sammy Kaye; Mar. 21, Hal McIntyre
- PALMER HOUSE, Chicago—Ran Wilde
- PARK CENTRAL HOTEL, New York—Denny Beckner
- PENNSYLVANIA HOTEL, New York—Frankie Carlo
- ROOSEVELT HOTEL, New Orleans—Carl Ravazza
- ROOSEVELT HOTEL, Washington, D. C.—Bobby Sherwood, Clang, Mar. 26
- ROSELAND, New York—Ted Fio Rito
- SHERMAN HOTEL, Chicago—Jimmy Dorsey; Mar. 23, Teddy Powell
- STEVENS HOTEL, Chicago—Bernie Cummins; Mar. 24, George Olsen
- TERRACE ROOM, Newark, N. J.—Charlie Spivak; Mar. 31, Woody Herman
- TRIANON, Chicago—Lawrence Welk
- TRIANON, Southgate, Cal.—Horace Heidt
- WALDORF-ASTORIA, New York—Leo Reisman

Pops Visits Fort Devens



Fort Devens, Mass.—Paul Whiteman was a guest at an army show and music conference held here last month. He is seen with Lt. Garland Shell, vocalist, and Arthur Fiedler, conductor of the Boston Pop Symphony.

'Light' That Almost Failed Back at Work

New York—Enoch Light is a violinist who's playing a lot of violin—but isn't fiddling around. The engaging maestro is currently leading his band nightly at La Conga, conducting his own music studio in the daytime, and sitting in the string section of the John Charles Thomas-Westinghouse and All-Time Hit Parade airshows. This is pretty busy for a guy who, three years ago, was reported dying after a terrific auto crash.

Light's is the first American style dance band to play La Conga, home of Spanish food, Latin-American music and flamenco dancing. He was brought in as an experiment for four weeks, with the management cautioning him not to be upset if the patrons reacted unfavorably. They apparently ate it up—he's now in his fifteenth week, playing all American stuff except Carmen Amaya's show.

Studio an Experiment
Meanwhile his Carnegie hall studio is preparing to celebrate its first anniversary next month. "Wasn't sure it would last a year—or even a month—when I started it," chuckles Enoch. "I was opening it as a place for musicians and singers who wanted to improve themselves for commercial work; radio and dance bands. So the first pupu who came in was a choir singer!" Nothing daunted, Light signed him up, feeling that maybe it wouldn't be bad for a choir singer to know some of the tricks of commercial vocalizing. He got another applicant who declared that he never expected to sing professionally. Said the prospective student, "It's just that I get a bigger kick out of singing lessons than I do out of shooting pool."

Although the studio's progress is satisfactory, Light has no intention of giving up his dance band, he asserts.

Composers Get Airing
Philadelphia—Local amateur composers get a fine break during the "I Wrote A Song" program, directed by Station Music Chief Joe Frassetto weekly over WIP here. The new air show features manuscripts, sent in by Quaker City composers.

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New York—Wini Johnson left the cast of Early to Bed to join the Duke Ellington band as vocalist.

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Steve Broadus
MUSICAL RESEARCH

Scott Gets 4-F; Adds Ace Tenor

New York—Now that he has been classified 4-F, Raymond Scott is rebuilding his CBS orchestra. Major move brings ace tenorman Ben Webster into a key spot. Scott has also added bassist Israel Crosby to replace John Simmons. Lou McGarity, twice-winner of *Down Beat* trophies, left, trading his tram for a gun.

Scott's attempts to build up a solid jump band for the network evidently are bearing fruit. A recent survey of CBS sustainer shows his Monday-through-Friday bounce sessions crowding two long-established dramatic programs in listener percentages. Scott expects the addition of men such as Webster and Crosby to boost it even further.

Gets Prolonged Exam

The leader's deferment by the army came after a three-day session with army medical examiners. Similar prolonged examinations have been given to other maestri, including Bobby Sherwood and Charlie Barnet. (The latter was screened twice before getting his final 4-F.)

Military authorities told Scott the reason for his prolonged exam was that the army has learned through experience that many people engaged in creative work tend to exhibit nervous symptoms when exposed to the strict discipline of service life.

Montreal Bands Change Sideman

Montreal, Can.—Stan Wood and Roland David, local batoneers, have fortified their orks with recent sidemen changes. Currently at the Auditorium, Wood recruited Donet Garripley to steady the rhythm from his drums. Veterans Maynard Ferguson and Vic Brickman on trumpets and Adrien Robichaud on tenor take the hot breaks. Replacements with the David crew at the Chez Maurice Danceland are: trombonist Joe Bell; trumpet Norm Calvert; altoist Tony Mazza and tenor Frank Constantino.

—Duke Delory.

Jives in Jug



St. Louis—Maxine, 18, plays violin and leads her own combo in The Jug of the Hotel Coronado here. Featured with her is Forest Alcorn, one of the most popular local entertainers, who sings and plays guitar, vibes, violin and accordion.

Harry Gets His Furlough



New York—The Mills Brothers celebrate brother Harry's furlough from the army by harmonizing lightly on *Paper Doll*, a song they have good reason to prefer. With Harry at the ivories, they are standing, left to right: Herbert, Don and John. The latter isn't really a brother, of course. He's the papa.



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- Mar. 15—Randy Brooks
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- Mar. 17—King Cole, Wilbur Schwarts
- Mar. 18—Deane Kincaide
- Mar. 19—Joe Hall, Blossom Lee
- Mar. 20—Bob Chester
- Mar. 22—Sonny Burke
- Mar. 23—Johnny Guarleri
- Mar. 24—June Clark
- Mar. 27—Ben Webster, Morcy Samel
- Mar. 29—Marge Gibson, Rudy Novak

Brooklyn 4, N. Y., announces a Johnny Long club . . . For Gene Williams, it's Betty Cerny, pres., 251-10 Northern Blvd., Little Neck, L. I.; Gladys Ebert, Montgomery St., and Rita Rosenzweig, 288 Crown St., Brooklyn 25, N. Y.; Marianne Norris, pres., 84-41 249 St., and Gerry Gundersen, sec'y., 86-23 249 St., Bellerose, N. Y.; and for Gene Williams-Patti Dugan, write to Rose Marie Orphan, pres., 1934 Webster Ave., or Margaret Carlson, vice-pres., 1787 Washington Ave., Bronx 57, N. Y.

Lyde Perkins, 4200 West St., Oakland 8, Cal., has the K. J. B. Club for Stan Kenton, Harry James and Charlie Barnet, and Gene O'Connor, 580 Apper St., Oakland 9, Cal., has the Singers Supreme Club . . . Lois M. Heyer, 109 Stayvesant Plaza, Mount Vernon, N. Y., and Arline M. Bakal, 220 Sheridan Ave., Mount Vernon, N. Y., have a Perry Como-Bing Crosby club.

Eric Schenker, 1318 W. 6 St.,

Police Deny Request For Proposed LA Spot

Los Angeles—Operators of what has been known as the new "Downbeat Room" on Central Avenue were denied a liquor license after state authorities heard protests from citizens that the block in which the place was to be located already had 10 liquor establishments and that in the past month the vicinity had been the scene of four hold-ups, eight auto thefts, two purse-snatchings and 12 gambling arrests. Between times, a policeman shot a burglar suspect on the roof of the building which was to have housed the "Downbeat Room" and two of the neighborhood boys cut each other to ribbons in a knife battle in front of the place.

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Rd., Wood-Ridge, N. J., is seeking more members for The Gordonaires (Gordon Goodman). Pat Symington, 318 Prospect St., Norwich, Conn., writes that she is now vice-president of the Jimmy Dorsey Musical Club of San Antonio, Tex., and has Branch No. 1; also Musicians on Parade has been added to her Vocalist, Inc. club . . . Alibeth Howell, 152 S. Van Dusen

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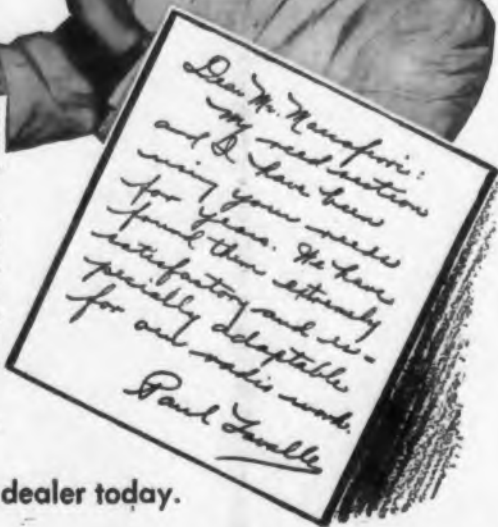


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