

# DOWN BEAT

CHICAGO, APRIL 1, 1944

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## WHEN JOHNNY COMES MARCHING HOME



By Mike Levin

### Information, If You Please

I wish I could dateline this one tomorrow, or even next week. But I guess it's going to be a lot longer than that. The fourth movement of the symphony, scored for big guns, planes, and men is still being written, and it's anybody's guess on how long it will take to play.

But wherever we are, we have a right to take a couple of spare minutes dreaming. And substituting the steaks, the girls, and the clean clothes, we must dream because if we don't, nobody else is going to do it for us.

Some of us will be getting off work, others taking off factory time, all of us with one idea: how to get it horn back in our hands, learn how to play it again, make some dough, and get a little peace and quiet somewhere. Maybe your sketch comes with a cup, mine with A-1—but we all got 'em, and unless we dream them, and then do something about it, it's going to be an awful morning-after after a horrible night-before.

So it's over. We're home. We will have to yip at congress about a peace that will mean some— (Modulate to Page 12)

## Fields Starts Another Band

New York—Herbie Fields is set to organize a new band for the second time. Formerly leader of the army band at Fort Dix, Fields came out of service, built a critic-dream swing outfit, then broke it up when his bookings fell apart. Now under the hand of Billy Shaw of the William Morris Agency here, Fields plans to reorganize within a few weeks. The young leader will do his own recording date soon, backed by four rhythm, when he cuts four sides for Bob Thiele's Signature label.

## BLUE NOTES

By ROD REED

Uncle Nick Kenny's campaigning against the racket schools of singing. These are the schools that would promise to make a lyric tenor of Jimmy Durante.

Loat hasn't curbed night spot his coach. Evidently the sinners are still in sinners.

Sinatra wants flacks to play down the fainting femme feature. Doesn't want his baby to get the ritzy idea she was born with a silver spoon in her mouth.

icky Vicki says, "I'm writing a sequel to that song, 'I'll Be a Round.' It's entitled: 'I'll Be a Square.'"

There may be a film musical biography of Edward B. Marks. This will give Don Ameche a chance to play Poinciana over that telephone he invented.

## Jess Stacy Set For Baton Bow

Los Angeles—Jess Stacy, long-time pianist with Benny Goodman and top 88-er in *Down Beat's* All-Star band poll of 1943, is organizing his own band, building his combo around several key men made "available for engagements" as Benny Goodman dissolved his band here (See story on this page).

Stacy has signed a booking contract with General Amusement Corporation and planned to play his break-in dates early this month in New England.

Vocalist with the band will be Lee Willey, well known radio and platter vocalist whom Stacy married here last year after a long friendship.

The new Stacy band will be a 15-piece with six brass, five reed and four rhythm, including the leader's piano. Johnny Thompson, chief arranger for Harry James during the past year, will handle manuscripting. Stacy does not wish the band to be a continuation of BG's band, and will use only five or six men from Goodman's crew. Most likely to remain with Stacy are his rhythm cohorts, Sid Weiss, bass; Mory Feld, drums and Allan Reuss, guitar.

## Artie Shaw Still Silent on Plans

Los Angeles — Mystery veils the future plans of the recent medically-discharged navy bandleader, Artie Shaw. When interviewed shortly before press time, he declined comment on the band, organized here recently by his former assistant, Dave Hudkins, and containing a number of former Shaw sidemen. He admitted a confab with Jack Flynn, west coast William Morris agent.

## Herd Foreman In Limited Service

New York—Although Woody Herman is already in 1-A limited with just a few days left before being subject to immediate army call, the leader had made no plans concerning his band's future at press time. Chubby Goldfarb, who took over the Herd management when Mike Vallon was inducted, has also received a 1-A limited rating.

Herman's suit to restrain Billie Rogers (his former gal trumpeter-vocalist) from working with a band of her own is still in union hands with a judgment coming. Billie cut out from Herman allegedly with the understanding that she was going to marry and retire from the music business.

## Horn Loses Key Men In Change

Los Angeles — First personnel changes in Harry James' band in many weeks saw Si Zentner go to Jimmy Dorsey with Al Mastren, recently with BG, taking his trombone chair. Carl Maus, youthful tubman, supplanted Mickey Scrims, who left the band with no plans for the future.

James played the Casino Gardens the weekend of April 1. He played his last broadcast for the cigarette sponsor March 23. His induction date is still uncertain.

## Draft Daunts Dailey's Dates

New York—Frank Dailey's Terrace Room in Newark has an interesting band line-up—but the dates are indefinite, due to the draft. Woody Herman and his band, set to open March 31, were uncertain bets because of Woody's 1-A limited status. On April 14, Tommy Dorsey brings in his band and Harry James will take over the bandstand April 23, if he isn't in khaki.

## BG Dissolves Band MCA Pact Is Cause

By CHARLES EMGE

Los Angeles—Strained relations between Benny Goodman and his booking agent, MCA, reached the breaking point here when Benny dissolved his band after completing film work for 20th Century-Fox. Goodman's contract with MCA has two more years to run.

Goodman said he was perfectly willing to "sit out the balance of the pact" rather than accept a single paid assignment under the MCA banner. He told *Down Beat* that he would make gratis appearances for servicemen and might make a tour into combat zones if it could be arranged.

### Stein's Story

Jules Stein, MCA prexy, readily admitted the break with Goodman, but had little to say on the matter. "Benny was dissatisfied with many things for the past year or so," Stein said, "but so are most people these days. If Benny wants to take a long vacation, that's his business. But if he works, he works for us." Stein said the contract with Goodman was iron-bound and would cover earnings of any kind that Goodman received during its life.

Goodman declined to give details of his dispute with MCA. His only comment was: "I think that MCA or any agency should work for the bandleader. They think I'm working for them. The worst of it is they get a bandleader tied up so he can't fire them when he is dissatisfied with their services."

### Benny Can Loaf

It is known that Benny has tried several times during the last few years to buy out his contract with MCA. Asked if he had offered \$50,000 for it, he replied, after some thought: "Not quite that much."

Benny can well afford to loaf awhile, as he is reported to have received something like \$150,000 for the band's work in the film, *Sweet and Lowdown*. Under present income tax laws, Goodman wouldn't earn a great deal more if he worked every day the rest of the year. Goodman said he planned to return to New York around April 1. He extended best wishes to Jess Stacy, who is forming his own band.

### Lynn With Bob Hawk

New York — Lynn Gardner is singing on Bob Hawk's *Thanks to the Yanks* show heard over CBS 7:30 p. m. (EWT) Saturdays. She once sang with Bob Allen's band.

## April Fooled By the Cover

No, Georgia Gibbs hasn't actually joined the Military Police, you G.I.'s, so your hopes of being picked up are in vain. This was just a result of one of those "the girl we'd most like to have etc., etc." selections which seem to be popular in all branches of the service. The boys of B Company 716th Military Police Battalion, picked the curvaceous canary of the Jimmy Durante-Garry Moore radio show as the girl—etc., and lounded her the equipment for this pretty pose. Gorgeous Georgia, one of the *Beat's* fave vocalists, recently completed an engagement at the Strand theater.

## Jamming 'Rachel's Dream'



Hollywood—Benny Goodman and his quartet are seen on the 20th Century-Fox set of *Sweet and Lowdown*, jamming the tune which BG composed in honor of his baby daughter, *Rachel's Dream*. That's Jess Stacy at the keyboard, Sid Weiss on bass and Mory Feld at the tubs. (Read the stories in the adjoining columns about BG disbanding and Jess Stacy forming his own orchestra).

## Parajumper

New York—Arranger Dave Lambert is now doubling as a jump singer with Johnny Long's orchestra. Lambert gets the nod on all jump tunes and, making it completely appropriate, Lambert is an ex-jump man from the army. Until his honorable discharge recently, he was a paratrooper.

## Chick To Switch Stick For Mitch

New York — Gal trumpeter 'Stelle Slavin looks set to take over the leadership of Mitch Ayres band when Ayres goes into the army April 15. 'Stelle has been working eastern spots with her own small outfit and is regarded as a phenomenal musician. Her horn work was given its first write-up and an excellent rating exactly a year ago in *Down Beat*.

Although contracts had not been signed at press time, 'Stelle was already working with Ayres' band at the Adams theater in Newark.

## Jazz Concert To Spot Hodes

New York — Pianist Art Hodes will be featured in the next Town Hall Jazz Concert on April 8. Emcee Eddie Condon is booming this announcement loud and long as a sort of rebuttal to a recent unfavorable review of Hodes' work in a trade magazine.

## Liz Tilton Back With Jan Garber

Chicago — Liz Tilton is back with Jan Garber's band on the road after taking a short vacation. Carol Kaye, former BG singer, substituted. New discs featuring the band will be released by Crown Records, a new firm affiliated with Mutual station WOR. Garber previously cut some sides for the Hit label.

## Cool Gets Warm NYC Reception

New York—Sinatra, Como and Lambert is now doubling as a jump singer with Johnny Long's orchestra. Lambert gets the nod on all jump tunes and, making it completely appropriate, Lambert is an ex-jump man from the army. Until his honorable discharge recently, he was a paratrooper.

## Basie May Get More Celluloid

New York—Count Basie returns to the Hotel Lincoln here on April 6 or 13, depending upon the length of his run at the Roxy. Basie played his first Lincoln date last fall and was one of the few bands to draw heavily there for some time. At the end of the hotel booking, the band moves to the west coast, playing theaters en route, and will probably do more picture work.

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# Kate-Ellen Murtah Shows Us How To Sing a Torch Song With Feeling:



Kate-Ellen is the beautiful brunette member of the trio of Murtah Sisters. Here she begins her heart-rending song in a state of comparative normalcy.

With just a hint of a sob in her voice, Kate-Ellen begins to look forlorn and fetching as she sings of the man she loves. Nice, eh? But you ain't seen nothing yet, brother!

Her man done her wrong at this point, so our heroine gives out with a subtle change of expression to indicate her emotion. The Murtah girls are playing currently at the Chez Paree in Chicago.

Here we go again! Just the thought of her tragic love-life inspires Kate-Ellen to tear her raven locks. By now a sympathetic audience is doing the same thing. Listen to her heart breaking!

But you can't keep a good gal down. "Nuts to the bum!", cries Kate-Ellen, as she slides into a rumba and begins to sing of a Latin lover, who knows all the tricks, but won't try any—the hopes!

## Damon (Sans Pythias) Boosts Jive's Cause

New York—Modern music, so frequently denounced by members of the older generation, has received a generous and nationwide boost from one of the most popular modern writers, Damon Runyon. Runyon's words on jive came as a rebuttal to fellow Hearst-man Benjamin De Casseres, who violently criticized the zealots of righteous music when he reviewed Robert Goffin's book, *Jass*.

In reply, Runyon points out that most of the music of today is not "jazz" but "jive." He declares "jazz was maybe sort of a stepfather to swing but no kin whatever to jive."

He then adds, "jazz was the music that everybody said was demoralizing the youth of the nation and the era of jazz was called the 'jazz age,' but you know no one was demoralized by it that would not have been just as demoralized by sacred music and you will distinctly remember that the jazz kids marched away to war to its jazz tunes and belted the Kaiser all over the layout."

### Expression of Youth

Runyon calls jive the greatest musical expression of bubbling youth and says that the hepcats in the service are spreading the glory of our arms everywhere.

Runyon made it a point to ask, "Criminals? Degenerates? Delinquents? No... just kids having a good time in the fashion of

their era." He pointed out that DeCasseres was probably a square dancer or a cake walker in his own day and Runyon called square dancing, "much rowdier and less artistic than rug cutting."

### Walters Warbling At NYC's La Conga

New York—Teddy Walters, last with Tommy Dorsey's band, is working currently at La Conga here. The singer changed management, having signed a three-year pact with song publisher Jack Robbins. Walters' ex-manager Jack Gale, will handle affairs on the road.

### Fletcher Henderson Tours Midwest Spots

New York—After closing an engagement at the Apollo Theater here, Fletcher Henderson's orchestra is doing one-nighters and theaters through the mid-west. Horace Henderson, Fletch's brother, is back playing piano in the band after receiving a medical discharge from the army.

## Dean Takes Consequences



Newark, N. J.—Dean Hudson, ork leader, is seen here taking the consequences—of playing on the same bill at the Adams theater with zany Ralph Edwards, whose *Truth Or Consequences* show deflates many an ego. As you can plainly see, Dean is writing "I am an April Fool", and he probably is, since it looks like he is going to get swatted anyhow!

## Crowd Riots At Frisco Dancery

San Francisco — Future bookings for Negro bands on the west coast look distant following serious rioting at the Oakland Municipal Auditorium March 6 when Cab Calloway played a one-nighter there.

Mob battle began when the auditorium was filled to its 10,000 capacity and the huge crowd outside, unable to get in, stormed the entrances. Police quelled the tumult, but another started after the dance, when white and colored servicemen attempted to board an overcrowded train. Several were injured before military patrols and police halted the brawling.

## Five Years Ago This Month

April, 1939

Willard Alexander, who aided the rise of Benny Goodman and Count Basie as MCA chaffet, left to join the William Morris agency... Local 802 insured more prompt payment of union dues by instructing leaders to take union assessments directly from the sideman's wages... Duke Ellington left the Irving Mills fold after 12 years' association to sign with the William Morris agency.

Harvard prexy Dr. James Bryant Conant set aside a \$250 annual fund to purchase a library of jazz platters for the university. He opined that "swing was here to stay." Benny Goodman donated a part of his record hoard to the library... Buddy Rogers decided to junk his jazz band... Tommy Dorsey got writers' cramp personally signing 1,000 special pressings of his 12-inch recording of *Milenburg Joys for the Victor Record Society*.

A *Beat* survey of 1,115 musicians revealed that the average musiker was 26 years old, married and a camera and record bug... Ethel Shatta broke the marital link with batoneer George Olson... The nation's tubmen formed the American Drummers' Association, with a slate of officers including Gene Krupa, president; Ray McKinley, vice president; and George Wettling, secretary... Andy Kirk was getting rave notices for his guitar find, Floyd Smith.

Ted Lewis conducted and judged a swing contest at the Circle theater, Indianapolis... Muggay Spanier's Dixieland crew bowed at the Panther Room of the Hotel Sherman... Johnny Morris took his drums from the Vincent Lopez band to try his hand at the stick-waver's post under the aegis of the William Morris agency.

## Richard Himber To Debunk Telepathy

New York—Astrologist-bandleader Vincent Lopez may read your future in the stars, but magician-bandleader Richard Himber claims that fortune-telling, mind-reading and their allied arts are the bunk. Himber, an accomplished amateur magician and the inventor of more than a hundred new magical gimmicks during the last two years, offered to prove his de-bunking recently when he issued a challenge to the Blue network's mind-reading wizard Joseph Dunninger.

## Riff Tune Helps Rubbing Motion

New York—One of the charwomen in a big office building here brought in a portable radio. She set it up where she and her co-workers could listen to the music of a night owl disc jockey. As they industriously scrubbed the corridors, the strains of music seemed to give them new energy. The name of the lively record was Coleman Hawkins' version of *Mop Mop!*

## Pettiford Leads Onyx Club Band

New York—Shakeup at the Onyx Club finds Oscar Pettiford leading the featured combo, with Diz Gillespie, Bud Johnson, and Clyde Hart cutting across the street to the Yacht Club to alternate with Trummie Young's sextet.

Pettiford, who was featured with Diz' crew, has brought in Harold West, Eldridge's ex-tubman, Joe Springer on piano, and Franz Jackson, tenor, to continue the Onyx' presentation of top talent, including Billie Holiday, the Al Casey trio, and Toy Wilson, pianist.

Gillespie has Leonard Gaskin on bass and Jackie Mills on drums.

## Dailey Denies Plan To Unshutter Nitery

New York—Rumor has Frank Dailey's famous dance spot, Meadowbrook, re-opening—but Dailey denies it. Though Glen Island Casino plans to open May 25 with Bob Strong's band, Dailey feels that the gasoline shortage is still too acute to open the New Jersey dancing.

## Castle Secures Radio Singer As Vocalist

New York—Bandleader Lee Castle, at the Pelham Heath Inn here, is using a new singer, Phil Barton, replacing Jerry Perkins. Barton previously had a Blue network sustainer. Chrp Terry Leonard left the band after a short stay and at press time, Castle was minus a girl vocalist.

## Butterfield on Air

New York — Billy Butterfield's finally heading his own orchestra in an airshot each Wednesday at 11:15 p. m. (ETW) on the Blue network. The former Bob Crosby-Archie Shaw trumpettman shares billing with Sylvia Marlowe, harpischordist, in presenting *New Portraits of Old Masters*—in other words, swinging the classics again.

## Your Kiss Autograph



For the men in service, here and abroad, *Down Beat* presents this issue the kiss autograph of a popular dance band vocalist. This is the beautiful Betty Bradley, who teams with Bob Chester and his band, playing currently at the Central Hotel in New York.

# Fan Clubs Help Band To Garner Success

By MIKE LEVIN

They've been called everything from "bobby-socked brats" to "madolescents" by their elders, but any bandleader will opine that his fan clubs are playing an integral part in maintaining the ork's position as a national favorite.

In a survey conducted by Down Beat's editor of the "Band Box," (a column dedicated to fan clubs), Bill Dugan found that 177 fan clubs have been reported in the last six months. Each of these fan clubs is supplementary to the work usually done by a press agent. The teen-age prexies keep the members and their friends informed about the latest activities of their idols in the music world.

Representative of this group is Jay Michaels, a 17-year old post-high school boy from Brooklyn. At present an office boy in the General Amusement Corporation office in Gotham, Jay is almost as much responsible for the popularity of Charlie Spivak, as is Thomas G. Rockwell, president of GAC, the agency handling Spivak. Ever since the days when Charlie played his solo trumpet on *Undertow* with the early Jack Teagarden band, Jay has been booming the Spivak stock during his spare time.

### Spivak's Tone Helped

Jay says that Spivak's clear tone during this era of wild, blasting trumpeters hit him like a ton of bricks. Four years ago when Charlie made his debut at the Glen Island Casino with his own band, Jay saved his money and made three trips to the Long Island dancery to catch the Spivak horn. He was too bashful to introduce himself to his idol, but he wrote him 90 letters in one month.

Finally at a Flatbush record store, Jay cornered Tommy Mack, then Charlie's road manager, and arranged an interview with his favorite. His appointment was set for a week later at the Windsor theater in the Bronx. During the week's interim, Mack left the band and when Jay approached the stage door, he was told that Spivak could not see him. After waiting around for a while, Jay got in to see Spivak during a mass interview. Mrs. Spivak overheard his name and buttonholed him to have her husband meet the band's number one fan. The Spivaks, genuinely appreciative people, took Jay and his girl friend, Lila Ross, to dinner and won real admiration from their realists.

### Fan Clubs Grow

Jay soon formed a Spivak club at his high school. Whenever the band came into the New York area, the members heralded the advent with signs all over the school. When Spivak held the stand at the Flatbush theater in 1941, half the school was there to greet him. Jay got together frequently with Mrs. Spivak who

showed him the band's routings and supplied him with posters and floaters on the band. Working parttime in a mimeograph office, Jay ran off copies of letters and posters about the band after he was through working.

Jay and his girl friend worked arduously for three years until late in 1943, there were 234 Spivak fan clubs all over the country with members well into the thousands. The press of work has dwindled the Michaels club to Jay and Lila. They now confine their activities to acting as liaison agents between the Spivaks, the band's press agent and fan clubs all over the country.

Jay has a three fold goal: to build the clubs up to 25,000 members; to see all the servicemen and kids who enjoy music are enrolled; and to become Spivak's manager. This enterprising lad isn't just full of silly, juvenile ideas.

### Really Worthy Hobby

Notice something else. Above all, Jay and Lila love to dance. They're willing to spend hours of work without recompense to promote a band they're interested in. A batoneer can have the most terrific band in the world, but he needs the backing of the such

# BANDS DUG BY THE Beat

FRANKIE CARLE

(Reviewed at the Hotel Pennsylvania, New York)

Music-men are always arguing about whether or not there's a formula for band success. They can settle that argument by taking a trip to hear Frankie Carle's crew at the Penn because the Ivory-dunkler has found the recipe and is giving out with the proof of the pudding.

A conventional band of today, minus strings, this ork may not completely satisfy dyed-in-the-wool jive fans; yet the swing lover will find much in it to his taste. The hot numbers (and they're many) are well-arranged and expertly handled, even

teen-agers to really scale the ladder. If you can persuade a national organization like Jay's that your band is worth promoting, half the battle in building a band is over. Charlie Spivak will testify to that.

Don't underestimate these fan clubs. There's more than a superficially good reason for backing them. Jay and Lila spend most of their leisure time in keeping the nation's orbs on Charlie Spivak. They want to encourage their friends to take a like intense interest in some musical organization. And that's a progressive step toward licking juvenile delinquency.

though not enough solo artistry is displayed.

On the other hand, the sweet music lovers aren't disappointed either. The band diet is well balanced. Ballads and danceable arrangements of standards and waltzes alternate with the jump stuff to keep everybody musically happy.

Add Carle's keyboard showmanship to this and the picture is complete. An accomplished pianist, he plays adroit, clearly-defined piano, using melodic material familiar to his listeners. That his solo work is appreciated is evident from the crowds that gather around the piano nightly, calling out for their favorite tunes.

Betty Bonney, pert and pretty on the stand, handles her singing job well. Two side-men, Lee Columbo and Roger Bacon, also double competently on vocals.

### BOYD RAEBURN

(Reviewed at the Hotel Lincoln, New York)

When I first heard this band in Chicago some months back, it knocked me out. It had guts, beat, and enthusiasm, plus plenty of fine jazz soloing.

Since then, Raeburn has made many changes; in fact, it's safe to say that his present outfit is a brand new one. Nevertheless, it looks as though the young saxist-leader is going to do it again.

On opening night at the Lincoln, it was hard to tell. There was some good music but the band sounded uneven, irregular in its tempos, and puff-conscious. A later visit discovered that the band was settling into a better groove and some of that old swing beat was back.

Raeburn's ability seems to lie in being able to pick the right kind of side-men (altoist Johnny Bothwell and trombonist Tommy Pederson are two wonderful examples), find some really excellent arrangements, then put the two together to best advantage. Not an inspired instrumentalist himself, the leader does have plenty of taste and intelligence.

Currently, then, the band is improving and while far from being perfected, the stuff is there and should come out.

Hurrying - scurrying Dorothy Claire and Don D'Arcy were reviewed recently when they were with Sonny Dunham's band. They sang expertly then; they still do.

# AFM Prexy May Try To Continue Ban Over Discs

New York—Inside word is that AFM president Petrillo will attempt to maintain his recording ban leveled against Victor and Columbia even if the War Labor Board orders his musicians back to work. The WLB panel's recent decision that the ban was a "strike" and that union members should be forced to resume recording awaits a stamp of approval from the WLB. There is little doubt that the group will agree with its panel's findings.

The panel ruled that the "strike" was harmful to the war effort; that the union's belief that the phonograph device had caused unemployment among musicians was false; that there is no real unemployment among musicians; that requiring record firms to contribute to a union unemployment fund was not within the panel's province; and that, while recording artists should have a share in disc profits, a change in copyright law, not a "strike", would be the best way to accomplish that end.

### AFM Waits Order

The panel also ruled that the contracts which Decca and other recording and transcription firms signed with the union last September are legal and valid.

All recording officials were silent about what the next steps in the disc battle will be, saying that nothing could be decided until the WLB hands down its judgment and Petrillo makes his answer.

At press time, the U. S. Senate was preparing to reopen its investigation into the Petrillo ban against the Interlochen (Mich.) broadcasts by high school musicians. Chairman Clark (D-Idaho) called a confab of an interstate commerce sub-committee to pursue the inquiry. Considerable public resentment was expressed when Petrillo pulled the Interlochen band off the air two summers ago, but the music czar stuck to his contention that the amateur tooters were displacing pro musicians.



Jay Michaels and Lila Ross

The RIGHT to LEADERSHIP

OLDS

In the midst of a battle, when a man is sought out for leadership— for extraordinary performance that must not fail—you know he deserves the honor bestowed upon him. When Olds is sought out by artists throughout the world year for top performance and long-dependable service, you know the honor is theirs. . . . that the preference of such men is justified in distinguished service that truly merits unqualified leadership.

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## Junior Misses

New York — The war has brought more and more youngsters into the band business. The other day a 16-year-old trumpeter met a sharp chick and took her shopping in a swank store. He bought her a few things, then decided to get himself a suit. Walking with the chick to the men's shop, he asked to be shown the latest draps. The salesman looked him over thoughtfully, then said: "The boy's department is on the next floor, son!"

He didn't get the suit, he isn't speaking to the girl, and word is that he's growing a moustache.

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# CHICAGO BAND BRIEFS

Louis Armstrong will play the Sherman Hotel the week of April 21 instead of Louis Prima as previously reported in this column. Sonny Ainsworth, seventh wife of Tommy Manville, joined the College Inn Models. Jimmy Dorsey was on the sick list a few days while playing the Sherman, as well as Charlie Frazier and Dave Mann (Sonny Burke took over the keyboard). Billy Fritchard left the band to do radio work in New York and Si Zentner replaced on trombone. Tony Picciotto is new in the trumpet section. Cancelling the three-week date in Florida, the Jimmy Dorsey crew reports at MGM in Hollywood April 17 for their pic with Abbott & Costello.

Mel Henke is once again holding the featured spot at Elmer's. . . . Walter Fuller is at the Capitol Lounge. . . . Red Norvo leaves the Preview on April 9 with Billy Chandler set to replace. . . . Floyd Bean closes a two-month run at the Brass Rail tomorrow night (2) with no one set to open at press time. . . . Stuff Smith made a sudden departure from the Downbeat Room of the Garrick.

Louis Jordan moves to the Regal theater for the week of April 7 with Eddie Durham sharing the bill. . . . Gracie Barrie opened at the Chicago theater as

## Subs For Buddy



Chicago—Eddie Stone, associated for many years with the Freddy Martin band, became front man of Buddy Franklin's orchestra when the latter entered service recently, and will open with the crew at the Aragon ballroom here on April 11.

a single for two weeks yesterday and Martha Raye, with Nat Jaffe on piano, is at the Oriental this week.

Bill Snyder, formerly of the concert piano team Snyder and Glidden, received a discharge from the Army Air Corps a few

months ago and has been having a successful run with his new combo at the Camellia House of the Drake Hotel since February. . . . Jimmy Blade trio left the Balinese Room of the Blackstone to do radio work. . . . Tommy Frank, ex-Russ Morgan drummer, is with Neil Bondshu. . . . Vera Lane, vocalist at the Buttery of the Ambassador West for several months, eloped with Lt. Lowell Sund last month and will make her home in Santa Monica, Cal. where the groom is stationed.

Leon Abbey and his strings are at the Cabin in The Sky on the South side. . . . Dallas Bartley left Joe's DeLuxe to open at the Silver Frolics and trumpeter Jess Miller is fronting a combo at Joe's DeLuxe.

Eddie Stone, former Isham Jones-Freddy Martin vocalist, took over Buddy Franklin's orchestra, who was recently inducted by the army, and will open at the Aragon ballroom April 11, when Eddy Howard ends his current long engagement there. . . . Don Reid will relieve Lawrence Welk at the South side Trianon April 9, with Welk set for a string of one-nighters and theater dates.

## Chuck Foster Returns

New York—Joe Shribman, Mal Hallett's manager, is now taking care of affairs for Chuck Foster's band. Foster is playing currently at the Trocadero Club in Henderson, Kentucky. Vocals with the new band (Foster reorganized after getting an army medical discharge) are handled by Gloria.

## Good Combo



Chicago—Floyd Bean, who deserted Boyd Raeburn's piano bench when the latter went east, just completed an engagement at the Brass Rail with his own fine, new combo, including Ted Franco, tenor sax and vocals; Harold Ovas, violin and bass; Max Mariash, drums; June Davis, vocals, and himself at the box. Floyd has signed with the Mutual office, and will add a trumpet before opening his next date.

## Shoo Shoo Shoo Photographers

Los Angeles—Harry James refused pleas from photographers for pictures of his infant daughter, Victoria Elizabeth, born March 3 to his wife, Betty Grable. The Horn told newsmen that pictures could be taken when mother and baby were ready to receive friends at their Beverly Hills home.

No further details of James' induction by the armed forces were available since the Horn passed his physical last month.

## Russell and Levin Form New Agency

Chicago — Jack Russell, formerly in charge of GAC's small unit department here, joined J. J. Levin, independent agent in forming the Mutual Entertainment Co. Berle Adams, personal manager for Louis Jordan, Trumple Young and Ammons and Johnson, shares office space with them at 203 N. Wabash.

that Chicago has had the opportunity to hear his inspired hammering, backed by outstanding young jazzmen of his own selection.

Red's still playing the inventive, dynamic ideas that made him "Mr. Swing," when he had the only nine-piece band around. . . . one that gave the 12 and 15-pieces of those days a lot of grief. A muted vibraharp is the sounding board for his creations now, though, as the xylophone isn't in evidence on the revolving stage. Top showman, he makes a splendid front for his youthful group.

Danny Negri, 88-artist who was heard with the Hawk, Webster, and other hep 52nd street combos, plays melodic, tasteful improvisation. . . . a wealth of ideas and a minimum of notes. It's tasty piano, Jack! His section work sends, as does that of Remo Palmieri, guitarist, who's in there with solo, section, and riff ideas. The four-man rhythm section is somewhat hobbled by the jumping antics of one Eddie Del Croppo, whose jitters, jumping antics while playing a simple beat are strictly something to wonder about. It may be showmanship, but it ain't drummin'! Baseman Clyde Lombardi plays a nice beat, and Aaron Sachs comes on with some excellent clarinet work. . . . an instrument often mishandled when played in the jazz idiom.

Young musicians, working conscientiously together, gave Red one of the greatest bands of the 30's—with Herb Haymer, Hank D'Amico, Stew Fletcher, and Mac Purtil representative of his alumni. Negri and Palmieri are certainly ready to be listened to by any discerning jazzophile in the nation. . . . and they're typical of a host of other young music-makers who need only the opportunity to be heard to make a definite jazz contribution. To Red goes the credit for giving these men a small band vehicle for their playing, rather than the 17-men monstrosities that have buried and/or burnt out some of our finest potential jazz greats.

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If you're in Chicago, drop in for a blowing test. My new brush comb for clarinet and saxophone is receiving favorable comment from those who've tried it, as it keeps the gum neck of the saxophone clean, and is equipped with a water-absorbent, but oil-resistant and in proper cleaning of the clarinet, which leaves the natural oil in the wood. Drop in a line and get one.

With replacements so difficult to obtain, take good care of your horns these days. . . . you can't play good without a good horn!

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**STRICTLY AD LIB**  
BY THE SQUARE

Joe Sullivan, who obtained a Mexican divorce about 14 months ago and wed Dorothy A. Ely of New York, married her again on February 15 in Los Angeles, when his American divorce became final. They expect a wee 88er sometime in October. . . Ina Ray Hutton and her vocalist, Stuart Foster, are knocking out spectators with their telephone song novelty.

Billy Bishop, discharged from service last year, rated 4-F in a recent physical and has opened with his band at the Claridge in Memphis. . . Sammy Kaye is I-A. . . Dick Rose left NBC to join Tony Pastor as writer and fourth trombone. . . Bobby Hackett left Katharine Dunham's road company and fell back on the Apple.

Paula Kelly of the Modernaires is retiring to have her baby. . . Frankie Carle is definite for an Old Gold radio show. . . Jess Stacy, with 15 men and Lee Wiley, opens April 25 at the Chanticleer in Baltimore. . . Bob Crosby enters service this month, and Alvino Rey is in already. . . Louis Prima follows Bob Chester into the Park Central, New York, later this month.

Many of their friends don't know it, but Dave and Marjorie Stuart are divorced. Dave, in service, still owns Jessman records, while she, as Marjorie Morden, is proprietress of the Jessman Record Shop in L. A. . . Howard DuLany, ex-Krupp vocalist, and his pretty wife, the former Anne Middleton, expect

their second bundle from Heaven in August. Howie is stationed in Galveston, Texas.

Chubby Jackson, rumored set for a khaki drape, says he still is 4-F. . . Nan Wynn and Cy Howard have a date at the altar on April 30. . . For the first time since the loss of his partner, Joe Schenck, years ago, Gus Van will use a male singing partner for his screen appearance in Republic's *Atlantic City*. . . Don Pablo will be 38 this month, and expects to shed the uniform and reorganize his band.

Jimmy Cook, vocalist replaced by Bob Allen in the Tommy Dorsey band, received a flat \$1,000 settlement from TD on his contract. . . Milt Gabler of Decca has joined the I-A club. . . Doree Vincent has replaced Terry Russell as Mel Hallert's chirp. . . With shellac shortage easing up, a acute paper shortage threatens to curtail the output of record albums. . . Bobby Sherwood goes into New York's Roseland ballroom on April 18.

Charlie Barnet, just complet-

ing a picture at 20th Century-Fox without his band, is due back in New York about now for a fourth physical. . . Kay Allen is singing with Justin Stone and a 10-piece at the 400 Club in Gotham. . . Jimmy Pupa replaced Sonny Berman on trumpet with Boyd Raeburn. . . Betty Hutton's WAVE uniform in a recent film so thrilled her hairdresser, Doris Harris, that she enlisted!

**Ex-Sherwood Chirper Set for Radio Spot**

New York—Gwen Davies, ex-Bobby Sherwood vocalist, is singing on the Mutual *Full Speed Ahead* show which also stars baritone Jerry Wayne and Emory Deutsch's orchestra. Show is heard on Tuesdays at 4:30 p.m. (EWT). Gwen is featured on two to-be-released Jan Garber recordings, made when Garber's regular singer, Liz Tilton, was absent from the band.

**SITTIN' IN**



CYMBAL, SOUL

Lung solos on the gongs and hides Ain't music but sad noise—besides. Good tub-men make with solid rhythm. And leave the lead to side-men with 'em.

Down Beat covers the music news from coast to coast.

**Mannone Draws Marital Clinker**

Los Angeles — Wingy Mannone, who has filed suit for divorce from his wife, Doris, on the grounds that he "can't work all night and fight all day," has been ordered to pay \$45 per week temporary alimony, pending trial of the suit.

The one-armed trumpet player said he would be willing to pay "any reasonable alimony" and is requesting that the court make him fully responsible for the support of their child but he denied his wife's contention that he was under contract to an agency at \$2,500 per week. After concluding a long engagement at the Babalu Club with a small combo, he is now rehearsing a large band for a tour of coast dates.

Wingy, officially down on the court records as Joseph N., is 44. His wife is 20.



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**Future Horne**



Chicago—When Yvonne Turner was graduated from the DuSable High School here early this year she wanted to start singing right away. But her uncle, who knows something about the business, decided that a voice course at Juilliard in New York would be advisable first, so he's paying her tuition. Yvonne is a niece of Cab Calloway.



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# Music Congress to Discuss Big Issues

Los Angeles—A program for the rehabilitation and employment of demobilized musicians; sponsorship of a civic center for music and drama; federal subsidies for musical projects; a foundation to encourage contemporary music; organization of a jazz academy to preserve the jazz tradition; and the elimination of racial discrimination in music—these are among the topics to be considered by the Musicians' Congress, a national meeting of musicians and music lovers to be held here sometime in May.

The program, slated to last two weeks, will include seminars and forums on important issues facing music; and a music festival planned to demonstrate what music can do in the modern world. It will cover all classifications of music from sacred music to swing.

### Swing Is Cultural

Gil Grau, prominent picture studio arranger and composer, outlined the purposes of the conference, saying: "We hope to show that music belongs to all the people. We hope to promote government sponsorship, not dictatorship, of musical projects. The Congress wishes to overcome the misconception of jazz music and the idea that a jazz session is something that can take place only in a dive. We want the public to understand that a jazz musician is on the same cultural level as a symphony musician." The advisory board of the Con-

gress does not include the name of any figure, familiar to swing music or jazz, but the general board includes Lena Horne, and Phil Moore, composer of *Shoo Shoo Baby*. Local 47, AFM, backed the Congress at its meeting here Feb. 28.

## LOS ANGELES BAND BRIEFS

News highlight in the dance business here this month is the re-opening of the old La Monica Ballroom, located on a virtually abandoned amusement pier at Santa Monica. The big, ornate (for its day) La Monica hit its peak around 1924 with a band headed by Don Clark, baritone sax star of that period, who left the Paul Whiteman band to open the La Monica. The spot flourished briefly, was in a decline by 1928, dark by 1930.

The La Monica was slated to re-open March 25 on a six-nights per week schedule with a swing shifters' dance on Sunday mornings. Ed Fishman of Frederick Brothers spotted Tommy Reynolds for six weeks, to be followed by Anson Weeks. La Monica operators were dickering for Wingy Mannone for the swing shifters' session.

### Bands-About-Town

Jack Teagarden, teamed with Bob Mohr band for the swing shifters' session, followed Bob Crosby at the Casino Gardens (which operates week-ends only), with Harry James on deck to follow. . . . Hal Grayson band continues at the Aragon.

Hollywood's short-lived Cafe Society, formerly Gene Austin's Blue Heaven, still dark, but it looked like Austin might take it over again. . . . We learn be-

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## Meet The Thornberg Sisters



New York—Yeah, it's really Marion and Betty Hutton, reading left to right, but their family name originally was Thornberg. Marion got her first big break with Glenn Miller, played awhile with the Modernaires, now is a successful single in clubs and theaters. Betty started with Vincent Lopez, jumped directly into film work in Hollywood and is doing quite nicely, thank you.

## Genius Gets Groovy With All-Star Jazz

Los Angeles—Orson Welles showed himself a bona fide jazz enthusiast when he presented a group of almost legendary jazzmen as part of his March 15 radio program. Welles was so pleased with the audience response to his experiment that he is trying to persuade his sponsor to use them regularly.

Selected by Marill Morden of the Jazzman Record shop, the band included: Papa (Mutt) Carey, trumpet; Kid Ory, trombone; Jimmy Noone, clarinet; Buster Wilson, piano; Ed Garland, bass; Bud Scott, guitar and Zutty Singleton, drums. The former Crescent City musicians all work in the LA area. Carey is a train porter; Ory leads a band at the Vinc Maur Club here; Noone is at the Streets of Paris; Zutty at the Gollywood Cafe and Bud Scott has a trio here. Garland and Wilson are in business but play occasional dates.

The band played background music and was featured in a rendition of *High Society*. Herb Rose shopping for an attraction to replace the King Cole Trio at the 331 Club. The trio leaves April 10, opening for a week at the Orpheum theater here April 11. . . . Fletcher Henderson at the Plantation Club April 20. . . . Louis Jordan signed as special attraction at the Trocadero starting May 9. Keep your eye on Ross Di Mig-

## Disc Show Airs Over Network

Los Angeles—"Down Beat Derby," first platter program signed as a commercial for release over a network hookup, aired here March 4 under the sponsorship of the Union Oil Company, a major west coast refining concern. The show, emceed by Al (Make-Believe-Ballroom) Jarvis, is a full-hour session at 8 p. m. Saturday over the entire Don Lee network, a Mutual affiliate of 35 stations extending over California, Washington, Oregon and Idaho.

The contest element and merchandising tieup is included by presenting each week the "Down Beat Derby" winner, that disc drawing the largest number of votes cast by customers of the sponsor's service stations. A weekly guest star is drawn from the ranks of bandleaders and singers whose discs are featured on the show. First guest was Harry James, followed by Johnny Mercer.

The American Federation of Musicians, officially opposed to the use of phonograph records for radio broadcasts and particularly antagonistic to the use of records for a network show, had, as yet, made no formal protest to the show. Local AFM officials made no comment.

## Free Two On Weed Charge

Los Angeles — Everett (Little Mac) McLaughlin, ex-J. Dorey tenor, and Ernie Figueroa, ex-Kenton trumpet, were cleared of charges of marijuana possession at a preliminary hearing here.

Police, who made the arrests at McLaughlin's apartment last month, contended that a small amount of marijuana allegedly found there was sufficient evidence that "parties" had been held. The court ruled that the amount of evidence was too meager to warrant prosecution.

Tommy Romersa was (as usual) the chief sufferer when an early-morning fire destroyed the bandstand at the Zenda Ballroom recently.

Too many important musical figures slated for army call soon to keep track of them all. Among the most recent to get a medical okay was Alvino Rey. . . . Bob Crosby one of hundreds in the 1-A class awaiting call. . . . Hal Halley, Palladium pluggler, leaving to set up his own publicity agency.

Norman Granz' Sunday jazz concerts at Music Town (Jefferson at Normandy) continue to draw. . . . Both Tommy and Jimmy Dorsey heading for Hollywood in near future. They're probably working at MGM simultaneously. Guy Lombardo, also due on the same lot about the same time.

Caught Barney Keasel, the guitar sensation here, with Dale Cross band at a Casino Gardens swing shift session. There's a boy to hear! Another one to catch is Chub Silver, tenor sax man with Art (Are-you-working-Saturday?) Whiting at Rendezvous ballroom swing shift dance.

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Texas Beauties Form Band



Huntsville, Texas—The boys are away, so the girls at the Sam Houston State Teachers College here play—for USO shows, GI dances, at officers' clubs, for broadcasts and school functions. The girls, all between 16 and 20 years old, are: saxes—Dorothy Baines, Shirley Emmitt, Joyce Herbert, Joyce White, Arieta Bowles; trumpets—Anita Johnson, Gwendolyn Kercheval, Jane McCulloch; trombone—Margaret Ann Barnett; violin—Aileen Wooten; bass—Joyce Anders; piano—Dorothy Bille; drums—Ree McCulloch; accordion—Theda Batson; vocalists—Fayrene Thompson and Zadie Watson. Dorothy Jamison is director and C. R. Hackney is sponsor.

MOVIE MUSIC

by Charles Emge

In *Phantom Lady*, Hollywood passes a musical milestone for it marks the first time jazz music is used sensibly to emphasize a psychological element. Credit for this achievement goes to leggy Joan Harrison, former *Girl Friday* to Alfred Hitchcock. The jam session sequence of the film was added to the original story after a conference between Miss Harrison and the script writers.

During this sequence, the neurotic drummer, played by Elisha Cook Jr., brings heroine Ella Raines to a jam session, hoping to romance her. The over-charged drummer doesn't make the grade with Miss Raines, who plays a pretzel bandstand baby, in the hope of securing evidence to clear a man, accused of murdering his wife.

It's true the picture casts jazz as an erotic influence, but admittedly, even symphony, poetry and moonlight can be the same under the circumstances. Ella Raines conveys the idea that she didn't miss any kicks during the session.

Music for the session was soundtracked by a crack crew assembled from Freddie Slack's band, working at *Universal* in a film musical at the same time *Phantom Lady* was in production. Slack himself played piano; with him were Dave Coleman, drums; Barney Bigard, clarinet; Roger Hanson, trumpet; Bob Bain, guitar; Howard Rumsey, bass and Dale Nichols, trombone.

The Motion Picture Academy music awards for 1943 created little stir in Hollywood and probably even less elsewhere. Harry Warren (music) and Mack Gordon (words), as predicted here, took the "best song" award with *You'll Never Know*, a good enough popular song by motion picture standards. No songs have been written for pictures that compare with the songs written for the theater by such composers as George Gershwin, Jerome Kern, Cole Porter, Arthur Schwartz, Vincent Youmans, Irving Berlin and Richard Rodgers. It is a notable fact that none of the composers mentioned above have ever turned out anything for the screen that compared with their work for the theater. The Academy makes two other musical awards—"best scoring of a

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Hollywood — BRIGHT LIGHTS: That noise you hear from down Las Vegas way is Spike trying to argue Mrs. Jones outta that divorce... Bob Crosby in service soon... Jess Stacy's illness improved, maybe he was just lonesome for Lee?... King Cole Trio set for perm spot on the Orson Welles air-show.

That divorce flare-up wasn't the story the Valleys really had in mind... Jan Baker of the Spitalny girlie show has mastered 12 instruments and can play 2 trumpets at the same time

in harmony and hold a note for 1 min. and 20 secs. Janny-one-note, huh?... Howard Wiley is out here from N. Y. as NBC's new production manager and is giving the coast end a much needed shot in the arm.

ARC LIGHTS: Johnny Clark testing for the ork leader role in Metro's *Matie Goes To Reno* and set for a good spot in Producer Sam Marx's next... Janet Blair's option picked up at Columbia and her next will be co-star with Rita Hayworth in *Tonight and Every Night*... Jane Frazee has snagged the chirp spot in Para's *Practically Yours*.

Hoagy Carmichael will play a song-writer in Warner's *To Have and Have Not*... Dale Evans got another option lift at Republic... Joe Reichman reported to U for a short and voted his own made-to-order piano stool. No hot seats for Joe!

LOVE LIGHTS: Betty Hutton has been goin' steady with Alex

D'Arcy days longer than with anybody else. He just opened a steak house and nobody's ever accused the Hutton of not being bright... Rumor sez Tony Martin is sending his orchids (which are as rare as Winchell's and Tom Brenneman's) to Helen Forrest (who better come home and cheer up Eddie Hall)...

Kay Kyser was with Jane Stoneham at the Clover but he saves Ann Shirley for his Beverly Tropics dates... Mick Rooney is singing 'farewell to arms' to Ramsey Ames... Nan Wynn and Cy Howard proving a sigh can win. Ouch!... Bill Kello, a swell bloke and CBS's platter-spinner on the graveyard-shift claims he'd be up all nite thinkin' of Carol Parker, anyway!

Ginny Simms Clover Clubbing with Bob Lowery... Gloria De Haven and Dave Rose are still at it. Maybe they're not kiddin'... The Danny O'Neils are expecting in May.

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# Diggin' the Discs—Jax

(Jumped from Page 8)

powerful, primitive accompaniment. One of the few genuinely moving and original vocalists around, Rosetta is always at her best when she is taking one of these heartfelt swing spirituals on down.

## Novelty

### FRANKIE CARLE

Columbia C 97

Frankie Carle and his Girl Friends, this new set is named. If past performance is an indication, this album should be very popular indeed, for Frankie's first two met with remarkable success. The "girl friends" include *Ida*, *Liza*, *Charmaine*, *Diane*, *Margie*, *Rose Marie*, *Louise*, and *Josephine*, numbers 36889 through 36892 inclusive. Carle is backed by guitar, bass, and drums.

### JOHNNY NOBLE

Brunswick 1013

Decca has decided to resurrect some of the discs made by the late Johnny Noble, most popular of all Hawaiian troubadours. Here will be found his versions of *Song of the Islands*, *Alekaki*, *King's Serenade*, *Sassy*, *Hilo March*, *Moana Chimes*, *Kalamula*, and *Lei Nani*, Brunswick 80051 through 8004. This is only the first volume, friends, so don't all rush right down to your dealer. If you wait, you may be able to purchase the second, or even the third, right along with the first!

*Rockin' Horse Ran Away*... Burke and Van Heusen will handle their own score from Paramount's *Going My Way*. Tunes are *Going My Way*, *Swinging On a Star* and *The Day After Forever*... Leeds' newest is *Phil Moore's There'll Be A Jubilee*. Also in the Leeds' Catalogue is a dance orchestration on Louis Jordan's *Ration Blues*.

Mayfair Music has a book out titled *Progressive Swing Readings* for trumpet, trombone and sax, by David Gornston, with arrangements by Fletcher Henderson, Vic Schoen, Dick Mason, et al... Regent's Jess Stacy Folio is ready at your nearest music store... Noble Music is pushing *From Day to Day* by Buck Ram, Jim Emery and Del Courtney... Eric (N. Y.'s Hotel McAlpin maestro) Correa's theme, *Dancing With A Dream*, an original by Frank LaMarr, may be used in a musical by producer-actor Dick Kollmar.

*Let's Fly Away To Shangri La* and *Boogie Woogie Serenade*, written by Russ Wilt and Jerry

## Jimmy Jives



New York—One of the more unusual acts in Swing Alley is the performance of Jimmy Smith, who nightly does a tap dance on a specially constructed vibraharp at Kelly's Stables.

and Jayne McGay is being published by Halmac Music, Chicago... Ozzie Nelson introduced Bill Hueston's and Ernie Breuer's latest, *Doodlebug Song*, on the Raleigh program... Melo-Song Publishers have a hit in *I'm The Guy*... Billy Sixty of the Milwaukee Journal penned the lyrics to Jack Lord's *Old Glory Forever*... Edwin H. Morris has a new Al Dexter tune titled *So Long Pal*.

*Chick Kardala* is with T. B. Harm's Chicago office... Lenny Mysel has left *Metrose Music* to go with *Mills*... Johnny Farrow, formerly with *Wilmarc*, has gone with the new *Van Heusen-Burke* firm... Ruth Herscher collaborated with her father Louis Herscher on *Where Were You*, featured and sung by *Dona Drake* in *Hot Rhythm*... *The Larry Taylors* expect their second sometime in June...

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Carl Fischer, Inc. is publishing *British Eighth March* by Zo Elliott, writer of *There's a Long, Long Trail*.

Add New Tunes: *You Care Too Little Too Late*, by Ernest Fleury, published by Barnhart Publications; *A Letter Each Day*, by Lew Rick, published by Crystal Publishing Co.; *Bless Old Glory*, by Stanley Markowski, published by Marks Music House; *The Eagle Commands Old Sam*, by Joseph J. Gomes and Ruth Farnum Gomes, published by Cape Cod Publishers; *This New Feeling*, by Chaw Mank and Pearl Clark, *Down In Lilac Blossom Land*, by Chaw Mank and Arlie Kinkade, *A Kiss For Madame*, by Chaw Mank and Pearl Clark, and *Tho She's Only A Wac From An Old Athlone Shack*, by Chaw Mank and Johnny Whitney, published by Blue Ribbon Music Co.

## Fio Rito Passes 25 Years As Tunesmith

New York—Ted Fio Rito, playing a return date at Roseland here, recently celebrated his 25th year as a songwriter. Composer of such hits as *Laugh, Clown, Laugh, King for a Day, I Never Knew*, and most recently, *Now I Lay Me Down to Dream*. His first tune, *Love Bird*, was published by Shapiro-Berstein and that firm will honor his anniversary by bringing out the bandleader's latest opus now being furnished with a title and lyric by Lew Brown.

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100 ORIGINAL WARM UPS

## Decca Records Righteous Jive

New York—Decca and its affiliate World Transcriptions continue to wax hot music. Recent cuttings at Decca include 4 sides by Louis Jordan (*G. I. Jive* plus 3 Jordan originals), while World has waxed bands fronted by Sam Price (with men like Oscar Pettiford and Bill Coleman), Joe Marsala (using Condon, McGarity, Butterfield, Bob Casey, Carey, and Wettling), and a Mary Lou Williams Trio. In the big band division, Decca recently recorded Russ Morgan and Woody Herman is set for another date.

## Dinah Loses Stylist

Los Angeles—Ticker Freeman, personal arranger and accompanist for Dinah Shore, passed his physical and was expecting induction orders at press time. No replacement was announced for Freeman, who had been with Dinah for five years.

Old King Game says:

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We will give you without extra cost two additional strings with every set of LA TOSCA STRINGS purchased at the regular price. Eight strings for the price of six means a real saving in America's finest guitar strings for fretted instruments.

Your dealer will list the above offer. If he doesn't, check LA TOSCA STRINGS send us his name and \$1.25, the regular price for a set of 6, and we'll send you 8 strings by return mail.

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111 E. WABASH AVE., CHICAGO, ILL. - AN HARBORWAY ST., BRUNSWICK, N. J.

Jimmy McHugh and Harold Adamson took time out between picture chores to pen a ballad for the current Red Cross campaign, called *Let's Help The Red Cross Save A White Cross*, published by Robbins. All royalties from the song go to the American Red Cross.

A new music firm, Williamson Music, owned by Max (Chappell) Dreyfus, gets under way with the single *I'll Be Seeing You*, written by Sammy Fain and Irving Kahal. Tune has been recorded by Bing Crosby, Tommy Dorsey (with a duet vocal), Mitch Ayres, Jimmy Dorsey and Hildegarde. Professional activities for the new firm are being handled by Larry Spier.

Campbell & Porgie's newest tune is *You've Got To Talk Me Into It, Baby*, written by Virginia Wicks and Naceo Porter Brown, featured in Monogram's *Hot Rhythm*. Tune has plugs from Freddy Martin, Guy Lombardo and Stan Kenton... *April Again* is the latest E. B. Marks tune, with melody by Ernesto Lecuona and lyrics by Ervin Drake, who wrote lyrics to *Tico-Tico*... Shapiro-Bernstein have *I Wish I Could Hide Inside This Letter* by Nat Simon and Charles Tobias, and are also publishing *Goodnight Wherever You Are*, written by Dick Robertson, Frank Weldon and Al Hoffman.

Abe Glaser is the new partner of Sam (Ford Music) Wiger. New in their catalog are *Don't Worry Mom*, by Harry Duncan and Paul William, and *It's Raining Cats and Dogs*, by Berkeley Graham and Carley Mills... Lincoln Music's *And So Little Time* has been recorded by the Three Suns and Phil Brito. Also in the books is the score for the Universal pic *Chip Off The Old Block*, including *It's Mighty Nice To Have Met You* and *I'll Make Love To You With A Song*, written by Bill Crago and Grace Shannon.

Paramount and Famous are handling the score from the Paramount *The Angels Sing* by Johnny Burke and Jimmy Van Heusen. Paramount has *My Heart Wrapped Up In Gingham* and *Blas Birds In My Belly*, while Famous has *It Could Happen To You* and *The*

SITTIN' IN

HOT HEAD

He cuts hot art with caustic tongue  
If those concerned don't rate among  
His "all-time greats."  
And how he hates  
To hear dissenters air their views—  
For he discovered Jazz and Blues.

He cuts hot art with caustic tongue If those concerned don't rate among His "all-time greats." And how he hates To hear dissenters air their views— For he discovered Jazz and Blues.

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# DOWN BEAT

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## Everybody Wants To Get in the Act!

Since the lifting of the ban on recording (except insofar as Victor and Columbia are concerned) there has been an epidemic of miscellaneous cutting of wax, most of it by small hand-picked jazz groups, and an influx of new labels reminiscent of the terrific 'twenties.

Most of this activity is good, we think. Some of it is bad! Our principal objection is to these characters who nominate themselves as recording supervisors the moment they become well enough acquainted with three or more fairly good musicians to call them by their first names!

As Jimmy Durante has been saying for years, everybody wants to get in the act!

We have no quarrel with individuals whose honest affection for jazz and its makers prompts them to render a service. But guys like Milt Gabler don't happen along every day. And the phonies who are crowding into the picture for no other reason than their personal advancement and promotion should get lost with the rest of the jerks!

These calculating cats not only take advantage of sincere and capable jazzmen, who agree to cut for scale because they are convinced that the session will be righteous, but they have the guts to reassemble any given succession of riffs and to start taking bows as composers, no less!

We are not going to be silly enough to promote the stock of these leeches by again printing the names which they are squeezing into type on everything from a record label to a column in any publication that will accept their self-centered droolings for peanuts—or for free!

Many in the trade have them pegged already. And the rest of the profession gradually is getting hep—perhaps not quite rapidly enough!

Don't get us wrong, Jack! We're all for jazz, and believe that general conditions which have brought about the promiscuous recording of various groups, fine and super-fine, is one of the greatest breaks in nearly two decades for the most deserving and still the least rated phases of modern music.

Here's what we're worried about. This could be the dawning of the great day for jazz. And the day easily could be lost—like that! We all know that the so-called Big Three in the disc field fluffed it off before the ban, releasing good stuff usually by accident.

Victor and Columbia never got with it. Maybe they will! Decca at least recognized the existence of a demand for the real thing, still parks good jazz artists in the corner while they frantically press several interpretations of Mairzy on a commercial kick. Capitol inaugurated a jazz label, hasn't proved it yet.

So Commodore, and Jazzman, and Blue Note and a few other reputable labels, with the co-operation of dealers like Barney Gabler in New York, and Bob Dublin in Chicago, and Marili Morden in Los Angeles, and Don Leary in Minneapolis, have rendered staunch service to jazz by demonstrating a demand.

It is unfortunate that so many of the smaller disc firms are so unstable, that some fall into the fly-by-night category. This was what contributed originally to the

### Musicians Off the Record



Hollywood—Here's a tall cat with a big dog-house and a cute canary. They are Sid Rheim and Nancy Norman from the Sammy Kaye band, now swinging and swaying at the Palladium here.

### RAGTIME MARCHES ON

#### NEW NUMBERS

- SPIVAK**—A 5½ lb. son to Mr. and Mrs. Charlie Spivak, March 15, in New York. Father is band leader.
- BRITO**—A 7 lb. son, Philip, Jr., to Mr. and Mrs. Phil Brito, March 6, in New York. Father is singer.
- LODICE**—A 6 lb.-5 oz. daughter, Jerrilyn, to Mr. and Mrs. Don Lodice, Feb. 16, in Los Angeles. Father plays tenor with Tommy Dorsey's band.
- SPRINGER**—A son to Mr. and Mrs. Ralph Springer, March 9, in Pittsburgh. Father is with Billy Yates' band at Hotel Roosevelt in Pittsburgh.
- BARRY**—A daughter to Mr. and Mrs. Jacques Barry, Feb. 20, in Philadelphia. Father is singer at the Shanri-La in Philadelphia and mother is former vocalist Colleen Barry.
- DARBY**—A daughter to Mr. and Mrs. Ken Darby, Feb. 18, in Hollywood. Father is member of King's Men, heard on Fibber McGee and Molly show.

#### TIED NOTES

**DOWELL-PRICE**—Bazie Dowell, former band leader, now in the navy, to Helen Price, Feb. 29, in Norfolk, Va.

amalgamation of the Big Three, with stiff necks toward the righteous. It is unfortunate that most of these little firms haven't facilities to insure quality recording, and that they are limited in the matter of production and distribution.

It is particularly unfortunate that designing opportunists (same as jerks, see above) are taking advantage of what might be a normally healthy situation, but jeopardizing it by increasing the hazards which the small companies are striving to overcome in such a commendable manner.

They are handicaps, not assets! It is fortunate that so much fine jazz is being waxed. It is fortunate that many of the chaps who are organizing these sessions are motivated solely by an appreciation of good music and true artistry—and are not looking for a cut of the gold or the glory.

It is fortunate that most of the disc concerns are spreading their limited quotas of shellac and other biscuit material to cover as many items as possible. Commodore, for example, could make a fortune on Hawk's My Ideal alone since the tune made the Hit Parade. But it presses a little of the Bean, a little of Davison, a little of Eldridge, a little of Condon, etc.

It is fortunate that some of the dealers, like Automatic Sales in Minneapolis, will gamble on new labels and non-hit tunes—if it smells like jazz and something that some customer somewhere will want.

But please tell us—Why does everybody want to get in the act?



"Look, Jack, what's with this ball—I paid \$1.80 to hear Whiteman! P?"

- BECKER-MILLER**—Dave Becker, drummer with Bernie Cummins' ork, to Kay Miller, March 6, in Chicago.
- SUND-LANE**—Lt. Lowell Sund to Vera Lane, vocalist, March 16, in Sioux City, Ia.
- CURTIS-HARRIS**—Gall Curtia, tenor saxist with Tommy Dorsey band, to Shirley Harris, former trumpeter with D'Artega, recently, in New York.
- RILEY-CONSTANTINE**—Jack Riley, pianist at the Rhapsody in L. A., to Mary Ann Constantine, Feb. 20, in Los Angeles.
- CLARK-WOOTEN**—Frank Clark, bassist with the Five Kings, Phila. combo, to Virginia Wooten, vocalist with the Five Kings, Feb. 20, in Cleveland.
- LALA-USHER**—Johnny Lala, with Joe Frassetto's WIP, Phila., ork, to Jean Usher, Feb. 8, in Philadelphia.

#### FINAL BAR

- CORTHORN**—James "Squasha" Corthorn, 27, tenor saxist, formerly with Lucky Millinder, March 8, in Philadelphia.
- DICKINSON**—Daniel E. Dickinson, 47, musician and president of the South Pasadena Musicians' Union, March 6, in Long Beach, Cal.
- DORMAN**—George A. Dorman, 52, musician, March 7, in Battle Creek, Mich.
- WEISS**—Ferd Weiss, 68, prominent Cincinnati musician, March 1, in Cincinnati.
- CAER**—George Herbert Carr, 68, formerly with the Cincinnati Symphony Orchestra and other famous organizations, Feb. 28, in Cincinnati.
- PERONI**—Carlo Peroni, 55, music director for San Carlo Opera Co., Chicago Opera Co., etc., March 12, in New York.

### CHORDS AND DISCORDS

#### Stellar Stovall

Dear Sir,  
Just dug Red Allen's fine combo. I was especially impressed by the stellar alto work of Don Stovall, who seems to inspire the entire band with his continual riffs.  
Bob Chester impressed me as a commercial band. His rhythm section lacked coordination because of the drummer, Helen Forrest, on the same bill with Chester, sounded different than the last time I heard her. She seems to have more plaintive appeal in her voice. She is singing higher than she did.  
Sgt. R. J. Allen, U. S. M. C.

#### Go Way, Grooners

Dear Sir,  
Just read your article on Joan Edwards "Grooners." The boys are merely having fun irritating the Sinatra swooners on the same program.  
However, the noise for Miss Edwards is not the spontaneous reaction given Frank and does not come at a peak in the lyrics of the song. She deserve lots of applause for her work, but does not deserve to be ridiculed the way the little men in the audience employ.  
Maria Anderson  
Winnipeg, Can.

#### Glad to Hear

Somewhere in the Anzio Beachhead, Italy  
To the Editors,  
Just received a copy of Down Beat from a friend in the states and want to let you know what a real booster it was to our morale. Most of us haven't heard a note of music for months, and have completely lost track of the bands. This particular magazine has been reinforced with binding tape and is now circulating widely here. We recognized only Pistol Packin' Mama in the "Most Played Record" column.  
Pfc. Irving Rothsein

Down Beat covers the music news from coast to coast.

Chicago, April 1, 1944

A COLLEGE COLLECTOR

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About Steiner an actor Chicago ending of been bl Steiner a dition a one item ragtime melodic much I middle this rec with all tom plan recover tured Jimmie of the and the not rem known

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A COLUMN FOR RECORD COLLECTORS.....  
**THE HOT BOX**  
 By GEORGE HOEFER, Jr.

About four years ago John Steiner was rummaging through an accumulation of records in a Chicago junk shop. Most interesting discovery consisted of fifteen blank-labeled test records. Steiner checked the tests by audition and from the group found one item of interest. It was a ragtime piano solo of a familiar melodic blues sounding very much like the Jelly Roll of the middle twenties. Since finding this record John has checked it with all the known issued Morton piano solos and has definitely discovered the test is not of an issued record. Piano solos by Mamie Blythe and other pianists of the period were also studied and the identity of the piano test remained unknown as far as known releases were concerned.

John finally made up several acetates from the test and sent them to various authorities to study. The resulting opinions serve to establish that Steiner's original suspicion was correct. Roy Carew, eminent New Orleans and in particular Jelly Roll Morton authority, identified the piano as Jelly Roll and the tune as Frog-a-more Rag. This rag was an original composition by Morton and around 1922 he gave it to King Oliver while both the Creole Band and Morton were on the West Coast. Oliver recorded it with his band for Gennett on record number 5135 and by some quirk of labelling the tune is called Froggie Moore. The only other recording of the tune is therefore this piano solo version. William Russell concurs with Carew in all respects and adds that Frog-a-more Rag was one of Jelly's own favorites and the title had no significance other than being a name for a tune. The exact label for which the solo was made cannot be determined.

John Steiner and Hugh Davis now announce they will issue the side on S-D 103 backed by one of the Cassino Simpson piano accompaniments to Laura Ruck or on Paramount. Either *St. Louis Blues* or *Little Joe*. Simpson played very close to Earl Hines. For a story on this little known pianist see *Hot Box* Feb. 1, '40.

**JAZZ PUBLICATIONS**

The New Orleans issue of *Jazz Quarterly* is now out. It is dedicated to the late Leon Rappolo and contains an interview with Paul Mares concerning Rappolo, a complete Rappolo discography by the Boxer, several heretofore unpublished New Orleans band photos, New Orleans today and yesterday, and reviews of the George Lewis records and the *Session* Re-issues. Address JQ 1640 E. 50th St., Chicago.

The Hollywood Premium Record Guide, a price list compiled by Will Roy Hearne, Post Office Box 2829, Hollywood 28, Calif., lists a great many bands (some of no consequence but mostly jazz names) and gives the prices they are now supposed to bring on the current collectors' market. Price of book: \$1.50.

Jason G. Clark announces a new monthly magazine for Record collectors called *Recordiana*.

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**Music in Two Hemispheres**



Hillbilly or jive, music for morale continues to swing out among Uncle Sam's fighting men in both hemispheres. (Above) Captain Rupard (Doc) Smith, medical officer, and his hillbilly band give out with the mountain music somewhere in Northern Ireland. Dig those jugs! Signal Corps Photo. And at a lonely Pacific outpost (below), three marines and three navy Seabees jump lightly with some jam. Left to right: Ship's Cook Lowell M. English, Sgt. Russell C. Bolin, Electrician's Mate James W. Lewis, Cpl. Paul E. Williams, Cpl. George T. Wolf and Carpenter's Mate William J. Kelly. Dig that beer bottle! U. S. Marine Corps Photo.

to be published from Norwich, Conn., P. O. Box 162. Contents will be similar to the *Record Changer* in that records "wanted" and "for sale" will be listed. There will be articles and news items, brief biographies, hints on the care of records, discographical corrections and additions, record values, directories of jazz publications, record shops, auction lists, and other feature departments.

**COLLECTORS IN SERVICE**

Waldo Esslinger is stationed at Sawtelle, Calif. and is now married, living at home at 1535 1/2 Bundy Drive, Los Angeles, Calif. Everett Hepp has returned from Alaska where he had been for two years and is now in the army expecting to go to camp in South Carolina.

Cpl. Charles Mitchell has been moved from Santa Ana, Calif. to the 3rd Platoon-Co. "L" Sch

Regt, the Quartermaster School, Camp Lee, Va.  
 S/Sgt. E. B. Sullivan, 15110361, NAFW ATC Station No. 8, APO 398, c/o Postmaster New York City. Sullie is now located "somewhere in North Africa."

**JAZZ RECORDS**

Red Norvo has recorded some sides with Edmond Hall for Blue Note. Red's name will appear as Kenneth Norville on the label. Norvo gives the personnel of the *Stew Fletcher Bluebirds* as follows: Pate Peterson—bass, Maurice Parill—drums, Dave Barbour—Guitar, Don McCook—clar., Herbie Haymer—tenor sax. Red Norvo—piano. *Stew*

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**COLLECTOR'S CATALOGUE**  
 Maria Callanta, 227 W. Goethe St., Chicago 10, Illinois. Collects mainly piano solos with Jelly Roll Morton favored. Maria once lived in New Orleans and heard Jelly and others play in person. She writes music and has ten songs copyrighted in the Library of Congress. The songs are jazz numbers and Spanish tunes. She is Spanish herself and plays piano with many blues and rags in her repertoire. One blues in particular is interesting, it is *Stavin Change's Blues*. This is an old New Orleans tune she hasn't heard played in years. Marie actively trades and sells records.

Rudolph Oest, 6352 South Long Ave., Chicago. Main interests are Bix, Red Nichols, Jelly Roll, Teagarden and BG. Rudy works in the tinshop at Electro-Motive Div. General Motors, La Grange, Ill.

Dr. W. H. Buck, 210 So. 50, Philadelphia 19, Pa. Features early jazz groups in his collection.

Mark Wilkerson, 1152 23rd St., Newport News, Va. This collector used to operate from his home in Nashville, Tenn. He is now engaged in ship building and is renewing his interest in collecting jazz records as well as playing his horns.

John E. Fansher, 14612 Northlawn, Detroit 21, Mich. Trying to complete a Bix Beiderbecke collection. Wishes to trade with collectors having Bix records to trade for some Ellington and Morton Gennetts.

Cpl. Francis A. Green, Jr., Sloux Falls, S. D. Would like to correspond and trade with collectors of Goodman and Beiderbecke.

S/Sgt. Bill Huggins, former correspondent from Rochester for *Down Beat*, address c/o Mrs. G. A. Huggins, 399 Winton Rd., No. Rochester 10, N. Y. Wants HRS, Solo Art, UHCA, Jazz Man and Collector's Item sides.

**Two Brand New Reissues**

SD100 King Oliver's Jazz Band, Mahel's Dream, Riverside Blues.  
 SD101 Jelly Roll Morton, 25th St. Blues, Mamamita.  
 Both records—\$2.55 postpaid  
 No COD's Please

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**AXEL CHRISTENSON STUDIOS**  
 21 Kimball Hall Chicago 4, Ill.

**Personnels In Philly Change**

Philadelphia—Changes in personnel are frequent here. Dave Rollins of the Earle Theater's sax section and Johnny Lynch, trumpet with Slappy's Swingsters, joined the navy. When Finley Shugard quit Joe Frassetto's crew to devote full time to his chicken farm, Artie Vallnote took over string bass parts. Billy Kaiss, 88-er with Billy Hays at the Shangri-La, fronts his own band at DiPinto's Cafe. The Carolina Cotton Pickers, septa crew, took saxists Bill Barron and Clarence Shaw from Mel Melvin's gang.

**European Jam Group Active**

New York—The famous Hot Club of France is still active—working in England but minus guitarist Django Reinhardt. According to word relayed by servicemen, the quintet led by violinist Stephane Grappelly, is playing at an un-named spot in London and American soldiers have jammed with the group. Further information concerning Django (reported dead according to an early story from Europe) is being sought by a *Down Beat* representative in England.

**Donald S. Reinhardt**  
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# Jess Stacy Does Initial Repeat Piano Example

By Sharon A. Pease

Seven years ago today our first piano column ran in *Down Beat*. In the meantime, 77 such columns have appeared on these pages. During these seven years *Down Beat* has acquired a lot of new readers. From the new readers, as well as the older ones, we have received an ever increasing number of requests to inaugurate a policy of repeating some of the old columns. Such a policy begins with this issue. In each case, a new style example will be used. The repeat columns will be interspersed with talented newcomers and veterans who, thus far, haven't been included. We have chosen as our first repeat, Jess Stacy, who has topped the piano division in *Down Beat's* annual poll for the last four years. A condensed biographical sketch appears below.

Born Cape Girardeau, Mo., 1904 . . . Began the study of piano at 10 . . . Became seriously interested

in music when 15 after hearing Fate Marable's band on a Mississippi River excursion steamer . . . Louis Armstrong and Zutty Singleton were members of this band . . . First job with Tony Catalano on the S. S. Capitol . . . Band played on the boat during the excursion season and at the Coliseum Ballroom, Davenport, Iowa throughout the winter months . . . After five years, he moved to Chicago. Worked around the Windy City for 12 years . . . Some of the band-leaders he worked for included Joe Kayser, Art Kassel, Louis Panico, Earl Burnett, Floyd Towne and Maurie Stein . . . During this period was associated with many of the now famous Chicago stylists including Bix Beiderbecke, Muggsy Spanier, Frank Teschemacher, Pat Pattison, Dave Tough, Bud Freeman, George Wettling, and others . . . Began attracting national attention as a member of Benny Goodman's orchestra, 1935-1939 . . . Worked with Bob Crosby for three years before rejoining Goodman early in 1943 . . . In addition to recording with Goodman, Crosby and other groups, he has made solos for Commodore and English Parlophone . . . *Ec-Stacy, Ain't Goin' Nowhere, Ramblin' and Complainsin'* are among his better known compositions.

Probably the most outstanding

Moderato



(Jumped from Page One)

thing, worry about collecting discharge pay, figuring out what to do next—but all of it will seem pretty simple after what we've been through and in the sheer pleasure of getting home—no matter how much it may have changed.

So what do we need to know first? Probably you can get home on your discharge or severance pay. Or maybe you can't—maybe that red tape, which we all know rather painfully, got in the way. Or you owed for things they deducted, and haven't much left.

So?

Go to your union in the city in which you are discharged or quit your job. Show them your card, tell them why you couldn't get the dough from your job or service, and get transportation and maintenance money on an interest-free loan which you will have six months to pay back.

In other words, the AFM, working with the locals in each town should set up a pool so that federation-members can be given a fast and easy hitch to wherever they can best get started again.

Cost too much? In the long run, very little. At the most, it would take a sinking fund of \$900,000 dollars figuring on \$75 a man and a staggered one-fourth of the total AFM membership using it.

To be sure, \$900,000 isn't peanuts. But for what have we paid dues and built up reserves if not to use them when they are needed—and this is profitable expenditure—it not only will be paid back, but will give men the means to once more earn again and pay dues to help others—or isn't that what a union is for?

It is the unquestionable duty of the AFM and every one of its locals to make sure that not one musician in this country who has been in industrial or direct war service has any trouble in getting back to his home town and getting started once more at his job and his art.

This setup may never be needed to any great extent. The armed forces and industry in general will undoubtedly provide a much larger scheme for handling the entire problem. But if they don't, it will be the duty of the AFM, with other unions and interested people, to fight and see that they do—and once that is accomplished, to make sure that there is machinery available to help any bandsman who for any reason whatsoever needs it. To do so is only just. It will also be a tremendous underlining of the real reason for a union: to smooth the way for its members.

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thing about Stacy's piano style is the terrific beat with which he plays, conceded by many musicians to be the most solid in the business.

His work in this respect was particularly impressive in his backing of Benny Goodman's solo on the recent *Esquire* broadcast. In that performance, he took on the proportions of a one-man rhythm section. So, maybe Walter Winchell wasn't too far off the beam when, during a boardcast a few nights later, he referred to Jess as "The drummer with Benny Goodman's orchestra."

**Blues With Beat**

Jess bases his new example on the blues theme. He asked us to give it a title, so henceforth it shall be known as *Blues With A Beat*.

After the introduction, A, note the consistency with which he has something happening in the bass on each of the four counts. Also notice the prominent use of octaves in the treble. A characteristic idea is the trilling of two notes that lie within a sustained octave as employed in the last half of the first measure in section A. This idea is used again for one count in measures two and seven of section B and in measure six of section C. Note the similarity of harmonic structure but variance of treatment in measures ten of sections B and C. In each case A flat seventh chord, the chromatic a half tone higher, is used as a lead into the dominant harmony (G seventh) on beat three.

## Benefit Stint Demands Fee

Los Angeles — The musicians' union, Local 47, AFM, irritated the Hollywood Guild Canteen officials by securing a \$250 stand-by fee for the appearance of the Santa Ana air base orchestra at the benefit premiere here of the film, *Up In Arms*.

The Guild members claimed that all facilities for the occasion were donated, but the local stated that the affair was partly an advertising stunt and the appearance of a service band at such an affair demanded the fee's payment, according to union regulations. The Guild netted almost \$10,000 at the premiere.

## Stacy Weathers Pneumonia Tiff

Los Angeles — Jess Stacy returned to Benny Goodman's band, currently working in the 20th Century-Fox picture *Sweet and Lowdown* after a round with virus pneumonia which shelved the pianist for over two weeks. Band shots, in which Stacy would have appeared during his illness, were set up to keep the piano out of the camera's eye.

Stacy's rapid recovery was attributed by doctors to prompt diagnosis and use of a new sulfa drug.

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(Next: III—Where's Charlie's Tavern?)

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# RAVINGS at REVELLE

Emulating the prewar practice of the ballroom operators, the service officers of Camp Adair, Oregon, held a G. I. "Battle of Bands" at the northern post March 17. Ranging in size from five-piece combo to full 17-man units, the bands played two stages set up in the camp's field-house.

Entrants in the khaki-carving contest were two dance bands of the 91st Division under WO Erwin M. Gregor; two 70th Division bands; T/Sgt. Bill Rodenbaugh's 14-piece and Sgt. Matt Carneval's famed rumba band; two SCU bands of seven and fourteen pieces, respectively, under Bill Wenness; the crack five-piece Station Hospital band under Sgt. Joe Slegg; the 274th Infantry regiment's jump band of five pieces under Cpl. Marlow; two six-piece—Sgt. Correll's boys from the 275th and Pvt. Al Kazak's rhythmators of the 276th. Results of the competition were not available at press time.

Pvt. Albert M. Webster writes from southern Italy that while wandering over the countryside he found the cottage of a friendly family who spoke English. Spying a guitar in the corner, the former musiker proceeded to pluck a few chords, bringing forth a remark from the mother of the house, "That sounds just like Eddie." When Webster asked of whom she spoke, the Italian woman informed him that she was the sister of Eddie Lang, the guitar immortal. Further inquiry revealed that the family had left the USA in 1932 and were unable to return before the war, because of the Mussolini regime. She produced numerous pictures of Lang and also a phonograph and many records cut by the immortal.

Webster said that the woman's name is Mrs. Maddalena Sciolli and he will be happy to receive mail from her relatives and relay it to her if addressed to him at: 6th Ord. Bn., Med. Det. (cim.); A. P. O. 464; c/o P. M., New York base, Alliance, Neb.

Camp Shank, Orangeburg, N. Y., sparkles with arrangements from two top men, Pfc. Mercer Ellington and Sg. Oliver. Ellington plays alto horn in the band. Jackie Heller, the vocalist, reports that he has encountered some excellent service bands spotting top instrumentalists, during his current USO tour of the South Pacific battle area.

Down at Camp McCoy, Spartan, Wis., the "Majors and Minors" camp band, have garnered \$12,248.347 in recent band show appearances. The 16-piece band, led by S/Sgt. Nick Masolino, former Coon-Sanders sideman, has many well-known



Robert Burrs and Jackie Heller

musicians. Saxs are Norm Tevander (Lou Brees), Steve Hinterschr (Lee Arnold), Joe Estren (Russ Morgan), Mary Rifkin (Hank Biagini) and Bill Fox (Anson Weeks); trombones, Lou Windisch (Glen Gray), Fred Slatang, (own band), James Santilli (own band) and Marv Winstead (Jack Crawford); trumpets, Francis Scriven (Woody Herman), Edward Webb (Xavier Cugat), Jack Alexander (Hal Wasson), and Manuel Garsa (Jerry Wald); Henry Treverson, piano; William Sillman (Skinny Ennis) bass; and John Heisek (Bob Strong) drums.

S/Sgt. Bill Huggins, former Rochester scribe for the Beat, is readying for overseas duty after completing his course in German area and language at Camp Reynolds, Greenville, Pa. Jimmy James, the batoneer, was inducted but his present camp is unknown. Marty Marsala is playing fine trumpet for the "Air Commandos" band at the army air base, Alliance, Neb.

## Iowa Musikers Hold Election

Davenport, Iowa—The annual election of Local 87, AFM, resulted in the re-election of the following slate: Arthur Peterson, president; Ray Otto, vice-president; Jimmy O'Dette, secretary; and Chester Schaefer, treasurer.

The Esquires have left the Station WOC staff for a job in Evanston, Ill. Two local bands were effected by the Coliseum's one-night-per-week policy because of the approaching tax.

New York—When Georgie Auld opens at the Roosevelt Hotel in Washington, D. C., a new vocalist, Kay Little, will replace Ann Salloway. Auld recorded recently for Muzak transcriptions.

## Small Wax Firms Record Like Mad

New York—The small firms are still having a ball cutting practically all the jazz men available around town. Keynote is releasing four Roy Eldridge sides (*Fiesta in Brass*, *St. Louis Blues*, *I Want to Be Happy*, *Don't Be That Way*) with Emmett Berry, Joe Thomas, Israel Crosby, Cosy Cole and Johnny Guarneri.

Art Hodes had two recent disc sessions; one, for Bluenote, has

Ray Coniff, Rod Cless, Max Kaminsky, Bobby Haggart, Danny Alvin and Jack Bland playing *Maple Leaf Rag* and *She's Crying for Me* and two un-named originals. The other date for Sessions records has Hodes playing with Mezz Mezzrow and Danny Alvin. Hodes also plans to release another of his own Jazz Record waxings shortly.

Commodore has recorded pianist Eddie Heywood's band (from downtown Cafe Society) and will release one 12 inch disc, *Begin the Beguine* and *I Cover the Waterfront* around April 20. Ed Hall with a band composed of various Cafe Society musicians

has been waxed by Commodore and the first sides, *Cafe Society Uptown Blues* and *Cafe Society Downtown Boogie* will be re-released April 1. Other Commodore waxings are several Hot Lips Page cuttings, not to be released for some time.

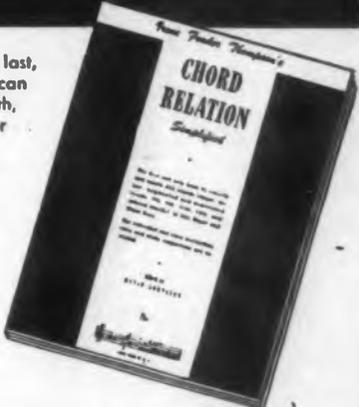
Bob Thiele's Signature label cut some sides in Chicago which Thiele claims represent true Chicago style, the first, he says, to be cut for some time. The band is Bud Jacobson's Jungle Kings and the sides are *After You've Gone*, *I've Found a New Baby*, *Muskrat Ramble* and *Bluesiana*, the last written by the late Frank Melrose.



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 Armstrong, Louis (Royal) Baltimore, Md., 4/7-18, t  
 Arnheim, Gus (Sherman's) San Diego, Cal.  
 Auld, George (Adams) Newark, N. J., 3/20-4/5, t  
 Ayres, Mitch (Hippodrome) Baltimore, Md., Clang, 4/4, t; (RKO) Boston, 4/6-12, t

Bardo, Bill (Jack Monroes) Oklahoma City, Okla., nc  
 Barron, Blue (RKO) Boston, Clang, 4/5, t; (DelRio) Washington, D. C., Opnr, 4/12, nc  
 Beckner, Danny (Syracuse) Syracuse, N. Y., h

Benson, Ray (Ambassador) Chicago, h  
 Bishop, Billy (Claridge) Memphis, b  
 Bondahu, Neil (Blackstone) Chicago, Ill., b  
 Bradshaw, Tiny (Savoy) NYC, Clang, 4/6, t

Brandwynne, Nat (Statler) Washington, D. C., h  
 Brigode, Ace (Pla-Mor) Kansas City, Mo.  
 Britton, Milt (Earle) Philadelphia, Clang, 4/6, t

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 Childs, Reggie (Plantation) Houston, Tex., nc  
 Coleman, Emil (Morambo) Hollywood, Cal., nc  
 Courtney, Del (Blackhawk) Chicago, r  
 Craig, Francis (Hermitage) Nashville, Tenn., h  
 Cummings, Bernie (Mushiebach) Kansas City, Mo., h

D'Artega, Al (State) Harrisburg, Pa., 4/3-5, t  
 DiPardo, Tony (Kentucky) Louisville, Ky., b  
 Donahue, Al (Palace) San Francisco, Cal., b  
 Dorsey, Jimmy (Circle) Indianapolis, Ind., Clang, 4/6, t  
 Dorsey, Tommy (Riverside) Milwaukee, Wis., Clang, 4/6, t; (Terrace Room) Newark, N. J., Opnr, 4/14

Dunham, Sonny (Capitol) NYC, t  
 Durham, Eddie (Regal) Chicago, 4/7-18, t

Ellington, Duke (Hurricane) NYC, nc

Fields, Ernie (Happy Hour) Minneapolis, Minn., Opnr, 4/12, nc  
 Fio Rito, Ted (Roseland) NYC, b  
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 Howard, Eddy (Aragon) Chicago, Clang, 4/9, b  
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 Joy, Jimmy (Blamark) Chicago, h

Kassel, Art (Edison) NYC, h  
 Kay, Herbie (El Rancho Vegas) Las Vegas, Nev., Opnr, 4/6, h  
 Kaye, Sammy (Orpheum) Omaha, 4/7-18, t; (Orpheum) Minneapolis, Minn., 4/14-20, t  
 King, Henry (Mark Hopkins) San Francisco, Cal., h  
 Kinney, Ray (Del Rio Club) Washington, D. C., Clang, 4/11, nc  
 Kirk, Andy (Rainbow Randevu) Salt Lake City, Opnr, 4/5, b

Lewis, Sabby (Zanzibar) NYC, nc  
 Lewis, Ted (Strand) NYC, Opnr, 4/7, t  
 Lombardo, Guy (Roosevelt) NYC, h  
 Long, Johnny (Stanley) Uica, N. Y., 4/11-13, t; (Temple) Rochester, N. Y., 4/14-16, t  
 Lopez, Vincent (Taft) NYC, h  
 Lucas, Clyde (Blue Moon) Wichita, Kan., Clang, 4/13, b

Marcellino, Muxy (Florentine Gardens) Hollywood, Cal., nc  
 Martin, Freddy (Ambassador) Los Angeles, Cal., h  
 McIntire, Lani (Laxington) NYC, h  
 McIntyre, Hal (Palladium) Hollywood, Cal., b  
 McGuire, Betty (Club Madrid) Louisville, Ky., Clang, 4/13, nc  
 McShann, Jay (Plantation) Los Angeles, Cal., Clang, 4/12, nc  
 Millinder, Lucky (Apollo) NYC, 4/7-13, t  
 Molina, Carlos (Chanticleer) Baltimore, Md., r  
 Monroe, Vaughn (Commodore) NYC, h  
 Morgan, Russ (Strand) NYC, Clang, 4/6, t

Noone, Jimmy (Streets of Paris) Hollywood, Cal., nc  
 Norvo, Red (Preview) Chicago, Clang, 4/9, nc

Oliver, Eddie (Edgewater Beach) Chicago, h  
 Olsen, George (Stevens) Chicago, h

Osborne, Will (Tune-Town) St. Louis, Mo., 4/4-17, b

Page, Hot Lips (Sherman) Chicago, h  
 Pastor, Tony (Frolia) Miami, Opnr, 4/4, h  
 Pearl, Ray (Melody Mill) N. Riverside, Ill., h  
 Petti, Emile (Biltmore) NYC, h  
 Powell, Teddy (Sherman) Chicago, h

Raeburn, Boyd (Lincoln) NYC, h  
 Rapp, Barney (Happy Hour) Minneapolis, Minn., Clang, 4/11, nc

# Key Spot Bands

**AMBASSADOR HOTEL, Los Angeles—Freddy Martin**  
**ARAGON, Chicago—Eddy Howard; Apr. 11, Eddie Stone**  
**BILTMORE HOTEL, Los Angeles—Joe Reichen**

**BLACKHAWK RESTAURANT, Chicago—Del Courtney**  
**COMMODORE HOTEL, New York—Vaughn Monroe**  
**EDGEWATER BEACH HOTEL, Chicago—Eddie Oliver**

**HURRICANE, New York—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.—Hal McIntyre**

**PALMER HOUSE, Chicago—Ran Wilde; Apr. 7, Carmen Cavallaro**  
**PARK CENTRAL HOTEL, New York—Bob Chester, Clang, Apr. 13**

**PENNSYLVANIA HOTEL, New York—Frankie Carlo**  
**ROOSEVELT HOTEL, New Orleans—Carl Ravazza**

**ROOSEVELT HOTEL, Washington, D. C.—Dean Hudson, Clang, Apr. 9**  
**ROSELAND, New York—Ted Fio Rito**

**SHERMAN HOTEL, Chicago—Teddy Powell**  
**STEVENS HOTEL, Chicago—George Olsen**

**TERRACE ROOM, Newark, N. J.—Woody Herman; Apr. 14, Tommy Dorsey**  
**TRIANON, Chicago—Lawrence Welk; Apr. 9, Don Reid**

**TRIANON, Southgate, Cal.—Horace Heidt**  
**WALDORF-ASTORIA, New York—Leo Reisman**

# Haymes Leaves Radio Program

Los Angeles — Differences of long standing between Bill Burton, manager of Dick Haymes, and the producers of the airshow, *Here's to Romance*, cosmetic plugger, on which the singer has been starred, came to a head as Burton pulled the singer off the show here early in March.

Final split came as producers of the show prepared, against the wishes of Burton, to add a girl singer, who would share the billing with Haymes. Strong possibility is seen that Burton may have Haymes lined up with another sponsor.

# Floyd Ray Rebuilds

Los Angeles — Reg Marshall, former coast manager for Frederick Brothers and now operating his own agency here, reports that Floyd Ray, Negro bandleader active here until he entered the armed forces about two years ago, has received an honorable discharge and is reorganizing in Chicago. Marshall's Chicago associates have spotted Ray on mid-west dates.

Ravazza, Carl (Roosevelt) New Orleans, La., h  
 Reichen, Joe (Biltmore) Los Angeles, Cal., h  
 Reid, Don (Trianon) Chicago, Opnr, 4/4, h  
 Reisman, Leo (Waldorf-Astoria) NYC, h  
 Reynolds, Tommy (Palladium) South Monica, Cal.  
 Rogers, Eddie (Casino) Quincy, Ill., Opnr, 4/14, nc  
 Ruhl, Wernay (Washington) Indianapolis, Ind., h

Sanders, Joe (Aragon) Houston, Tex., b  
 Sandifer, Sandy (Aquarium) NYC, r  
 Sherwood, Bobby (Palace) Columbia, G., 4/4-6, t  
 Spivak, Charlie (Hippodrome) Baltimore, Md., 4/12, t; (Stanley) Pittsburgh, Pa., 4/14-20, t

Stons, Eddie (Aragon) Chicago, Opnr, 4/11, b  
 Straeter, Ted (Statler) Boston, Mass., h  
 Stuart, Nick (Jefferson) St. Louis, Mo., h

Tatum, Art (French's) Milwaukee, Wis., nc  
 Towne, George (Washington-Yorub) Shreveport, La., h  
 Trace, Al (Dixie) NYC, h  
 Tucker, Tommy (Circle) Indianapolis, Ind., 4/7-18, t; (Palace) Columbia, G., 4/14-16, t

Wald, Jerry (New Yorker) NYC, h  
 Weeks, Anson (Jantzen Beach) Portland, Ore., Opnr, 4/8, b  
 Welk, Lawrence (Trianon) Chicago, Clang, 4/8, b  
 Wilde, Ran (Palmer House) Chicago, Clang, 4/6, h  
 Wilson, Teddy (Cafe Society Uptown) NYC, nc  
 Wright, Charlie (Versailles) Miami Beach, Fla., h

Young, Eddie (Cosmopolitan) Denver, Colo., h

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# The BANDBOX

By BILL DUGAN

Jim Bowers, 1605 Fifth Ave., Beaver Falls, Pa., has organized the United Music Club of America and wants to hear from all fan club presidents. . . Joyce Block, 135B W. 168th St., Bronx, N. Y., has a Larry Coleman (he's the guy who wrote That Guy Swoonatra) fan club. . . Evelyn Grunberg, 242 W. 76th St., New York 23, N. Y., and Anita Goldhill are boosting Teddy Walters and Andy Russell. . . New club for Vido Musso is Mello Music by Musso, c/o Nancy Gray, 2951 Seyburn Ave., Detroit 14, Mich. . . Joseph A. F. Costa Jr., 224 E. 4th St., Brooklyn 18, N. Y., wants members for his Carole Singer (Vincent Lopez vocalist) club.

Ka Myers, pres., 768 Farmington Ave., West Hartford 7, Conn., Carmella Toco, vice-pres., 51 Darlin St., East Hartford 8, Conn., and Mally DeTaccio, treas., 250 Park Rd., West Hartford 7, Conn., have a club for Ted Fio Rito's vocalists The Solidairs. . . Joe Kotch, 263 7th Ave., Rosbling, N. J., announces a club for Georgie Auld and also a new Tommy Tucker Time Club. . . For Mel Powell (now with Glenn Miller's A.A.F. Band) b; Hazel Sierra, 66 W. 109 St., New York 25, N. Y., . . . Felix Garcia and Ed Bernstrom, Jr., 93-44 214 St., Queens Village 8, N. Y., have a Lionel Hampton club. Peggy Everhart, c/o Sardy, 874 Park Ave., Bronx 57, N. Y., has started a chapter for the states of New Jersey, New York and Philadelphia of Bob Corrado's Harry Cool-Buddy Moreno-Dick Jurgens club. . . Joyce Felsing, 562 Maple St., Brook-

## Yank Seniorita



Chicago City — Bonita Montes is a Chicago girl who has captured Mexican hearts and has won the sponsorship of a prominent composer with her singing. Bonita began her career in Chicago clubs, traveled for two years with small Latin bands, invaded Mexico six months ago. Now she is the protegee of Goncelo Curiel, composer, and is featured with his band at the El Patio club.

lyn, N. Y., wants to hear from Woody Herman fans. . . Teddy Walters' fans write to Eric Schenker, 1318 W. 6 St., Brooklyn 4, N. Y. . . Walter Boyer, Jr., 2953 1/2 N. High St., Columbus 6, O., wants members for his Perry Como club. . . Marie Horrigan, 914 N. Lincoln, Hastings, Neb., is welcoming Chuck Foster fans to her club. . . Zena Latto, 2031 Bathgate Ave., Bronx 57, N. Y., has a club for former Goodman trio members, BG, Gene Krupa and Jess Stacy. . . Sydney Lazeroff, 263 Central Ave., Norwich, Conn., has photos to exchange. . . To join the Longene's club for Johnny Long and Gene Williams, write to Gladys Fabiano, 148 Littleton Ave., Newark, N. J. . . For Gene Williams and Tom Patton, write to Claire Quinones, 188 8th Ave., New York 11, N. Y. . . Lenore Padua, 59-61 54 St., Lenape, L. I., also has a Johnny Long club. . . Gene Williams Society has been changed to Gene Williams-Frank Sinatra Club. Gene's fans write to Marjorie Perlmutter.

2072 Davidson Ave., New York 53, N. Y., and Frank's fans write to Maxine Rubenstein, 77 W. 181 St., New York 53, N. Y. . . Genevieve Yours is another Gene Williams club organized by June McLaughlin, 1408 Cromwell Ave., Bronx, N. Y. and Kay Connelly, 528 Flatbush Ave., Brooklyn 25, N. Y., who also have Tops In Town for Frank Sinatra and Lena Horne.

Three clubs for Bob Anthony in Milwaukee have been started by Jenny Andrews, c/o Royal Hotel; Sally Thomas, 20 Wisconsin St.; Agnes Ott, 2251 N. 41st St., and Mary Quick, 1009 N. 33rd St. . . Three in Minneapolis for Bob Anthony, Cass Loma vocalist, are in care of Pat McCullough, pres., 4858 Lyndale Ave. S., or Corby Hanson, sec'y, 4907 Aldrich S.; Jane Wilson, 200 Hawthorne Ave., Joan Dimey, 116 Crestwood Place.

New Frank Sinatra clubs: That Guy Swoonatra, c/o Dorothy Frohman, 2118 Grand Ave., Bronx, N. Y.; one by co-presidents Cathie Campi, 142 Wilson St., and Fran Sciafani, 438 Chestnut St., Brooklyn, N. Y.; Slaves of Sinatra, c/o Barbara Burns, Route 2, Fond du Lac, Wis.; Swanky Frank Sinatra Club, c/o Margaret Claravino, 102 McKinley Ave., Brooklyn 8, N. Y.

Clubs wanting new members: Frank Sinatra — Florine Bloom, 1236 42 St., Brooklyn 19, N. Y.; Joan Walsh, 1276 Ogden Ave., and Kay Sands, 1269 Nelson Ave., Bronx 52, N. Y. . . Merry Macs — Joanne Ilgner, 6042 N. Maplewood Ave., Chicago 45, Ill. or Yvonne Klopp, 7115 Broadway, Cleveland 4, O. . . Woody Herberman — Dorothy Kanter, 24 Marlboro St., Chelsea 50, Mass. . . Dick Haymes — Kathryn Libassi, 80 Delancey St., New York 2, N. Y. . . Boyd Raeburn — Bill Swenton, 174 Duer St., N. Plainfield, N. J. . . Alvin Rey — John Dealy, 1624 Ross St., Sioux City, Ia. . . Eddy Howard — Terry Baldino, 9242 Harper Ave., Chicago. . . Dick Haymes — Thelma Bruce, 784 Fox St., The Bronx 55, N. Y.

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