

# DOWN BEAT

CHICAGO, JUNE 1, 1944 Vol. 11—No. 11 © 1944

## WHEN JOHNNY COMES MARCHING HOME



By Mike Levin  
VI—"Section Eight"

Last issue, I reprinted a rather bitter letter from the wife of a musician who has been discharged from the army and since then has been having a rough time. One of the troubles she mentioned was that her husband had a psycho-neurotic discharge, as a result of which, one local band refused to accept his transfer, saying that he was liable to be unreliable.

There are no statistics on the number of the musicians discharged. (Modulate to Page 13)

## Weather and Tax Shut Danceries

New York—Though the hot weather usually finds some of the same dance spots folding, the 30 percent tax hazard has added to the number of shuttered danceries this summer.

Park Central Hotel here closes its Coconut Grove Room June management pinning the blame on the entertainment tax. It may re-open next fall. At the Biltmore Hotel, the Bowman Room closes and the house is dubious about shaking the cobwebs off its roof garden. Frank Dalley's Newark Terrace Room, which opens July 9 when Harry James finishes a week there. Though rumor has Bailey resigning his Meadowbrook soon (with Lee Castle's band slated), the owner denies this.

## Tax Takes Duke From NYC Nitery

New York—Duke Ellington's band leaves the Hurricane this month, because of financial difficulties, which arose when the new cabaret tax cut his percentage. Ellington plans a series of jazz concerts for October. The Ellington orchestra will play the Roxy from July 11 for three weeks. The band will return to the Hurricane next January.

## BLUE NOTES

Music of Benny Goodman's orchestra will be used in a new Walt Disney film. It's denied, however, that Benny is a Mickey Mouse Band.

Judge Landis makes a serious mistake in barring Bing from buying baseball team just because Crosby was horse. Bing's nags could play much better than many of the ones now stationed there.

Dick Himer has decided to devote full time to magic. His first trick was to make his orchestra disappear.

Why Vicki was amazed to see how Louis Prima's reedmen are. He refers to them as "the hobby section."

Mark Warner has scheduled a Carnegie Hall concert for the day many gives up. Those songs of mine, will be I Surrender Dear.

## Young Ideas

New York—Three obvious butter-and-egg men stepped out of a cab in front of the Three Deuces on 52nd St. here.

"Got anything young inside?" one of them asked the doorman jovially.

"Young? Sure," replied that character. "Lot of Young. Lester Young, Lee Young, Trammie Young!"

## James Opens At Astor Roof

Los Angeles—The re-organized Harry James band, as it lined up when the unit left here for the series of one-nighters that were to precede the Astor Roof opening, had a total of 12 new men, a smaller number of replacements than was expected when the Horn temporarily disbanded recently.

The personnel of band, as it left here included: strings: John de Voodgt, Al Saporoff, Hal Korn, Bill Speer, Jack Gootkin, Alex Neiman, Ernest Karpati, Sam Kaplan, Al Freed; saxes: Corky Corcoran, Mack Sterling, Cliff Jackson, Claude Lakey, Mario Babidillo; brass: Claude Bowen, Buzz King, Mario Serritello, Verne Rowe, trumpets; Ray Heath, Charlie Small, Juan Tizol, Russ Brown, trombones; rhythm: Jerry Simonin, piano; Ed Mihelich, bass; Carl Maus, drums; Allan Reuss, guitar.

Johnny Thompson is still doing the scoring chores but the arranging department, in which Johnny carried almost entire burden for a time after departure of Calvin Jackson, has a newcomer in Herschel Gilbert.

Kitty Kallen and Buddy De Vito hold the vocal spots.

## Hank Biagini Crash Victim

Detroit—Henry Biagini, 39, original leader of the Casa Loma band, was killed in an automobile crash on the night of May 13, while returning from a one-night stand at Lansing. Two of his musicians, one of them Tiny Harris, bass player, were critically hurt. Driver of the car fell asleep at the wheel, and it crashed into a pole on the highway.

## Miller's Discharge Denied By Friends

New York—Recent reports that have Captain Glenn Miller on his way out of the army are strongly denied by the band-leader's close friends. Miller himself is unavailable for comment.

Reported reason for the rumor is the contract which Miller recently signed with 20th-Century Fox, calling for picture work when the leader joins civilian ranks again. Another rumor says that Miller will soon become a major.

## Billie Holiday Opens At NYC Ruban Bleu

New York—Billie Holiday is singing currently at the Ruban Bleu club here. Originally set to return to the Onyx on 52nd Street, Billie surprised her local fans by opening at the swank east side spot. On the same bill at the Ruban is society deb Daphne Hellman, who plays boogie-woogie on the harp.

## Robbins Boosts Talent Bureau And Disc Works

New York—The music world here is watching the activities of publisher Jack Robbins with great interest. Already the keyman in one of the most important song publishing set-ups (Miller-Feist-Robbins tie-up with MGM), Robbins recently established an artist's bureau which is busily engaged in lining up new musical talent.

Both bands and solo artists are sought by Robbins' latest venture and already such bandleaders as George Auld, Herbie Fields and George Paxton as well as soloists like Chu Chu Martines, Teddy Walters and Don D'Arcy (singer with Boyd Raeburn) have inked contracts with the Robbins' bureau. Bandleader Lee Castle is also reported set to join the list.

Common word in the trade is that Robbins is interested in these personalities not only as a straight liaison man between artist and booker but also has contributed to their build-up expenses. The extent to which the leaders and singers are indebted to Robbins' backing is unknown and, in fact, Robbins doesn't admit officially that he has any money invested in them.

Besides these interests, Robbins is also headman for the Lion (Modulate to Page 4)

## Music Welcomes New Draft Order

New York—Dropping of the tag "PN" from records of selectees rejected from military service for mental or nervous reasons comes as welcome news to many in the music business. "PN" stands for "psycho-neurotic" and some persons have misinterpreted it as meaning crazy. Actually, plenty of PN-ers are said to be brilliant in civilian life but of temperaments unsuited for military duty. Approximately 35 to 40 per cent of rejected sidemen and leaders are said to be in the PN classification. But then there are those who contend that all pop musicians are psychs, anyway!

## Jazz Shows Set For Radio Spot

New York—Eddie Condon's jazz concerts are set for an undetermined Blue network spot. After an audition attended by fans of Condon's recent series of Town Hall concerts, the Blue gave the jazz impresario a green light on a series of sustaining jazz programs. Set-up will be similar to the Town Hall programs, featuring both the Harlem High school musicians as well as the Chicago two-beaters, with the difference that chirper Liza Morrow will be added to care for vocals.

Unofficial time for the broadcasts, at press time, was 3:30 p.m. (EWT) every Saturday. Fred Robbins, disc-spinner over local station WHN, will be used as announcer on the Condon programs. It was Robbins who helped build the Town Hall audiences via his jazz wax shows.

## Vannerson To Navy

Los Angeles—Leonard Vannerson, husband of singer Martha Tilton and former personal manager to Tommy Dorsey has reported to navy induction center at San Diego. Following his boot training, Vannerson expects an assignment to a special services branch.

## 'It's The Real Thing!' They Say



Carol Bruce, playing the role of Julie in *Show Boat* in Los Angeles, says: "It's the real thing. I am very much in love with Gene and I feel sure he feels the same way about me." She added that marriage plans are indefinite, but hinted that she and her drummer man might have an announcement to make soon. When Carol's statement was read to Gene Krupa, playing in Chicago with the Tommy Dorsey band, he said: "That's okay!" Gene said he would organize his own band soon, but that he had promised Tommy he would make the next picture with the Dorsey band first.

## TD's 39-Piece Band Makes Concert Tour

By Johnny Sippel and Evelyn Ehrlich

Chicago—Tommy Dorsey has augmented his band to 39 pieces, including 15 strings, a harp and bass horn, in preparation for a concert tour, beginning May 30, which will include 12 one-night stands in a swing from Evansville, Ind. through

the major cities of the southwest. Dorsey's projected itinerary marks the first time that a band of such full instrumentation and playing popular music has undertaken a widespread concert tour.

### Experimental Trek

Lou Zito, TD's manager, said the trip was an experiment to test the feasibility of continuing with the augmented band and scheduling further concerts for various sections of the country. Following the final concert June 11, the entire band will go to Hollywood, where work will begin on the musical portion of their latest film, *The Thrill of Romance*, which will star Van Johnson and an unnamed girl star. The Dorsey band is reportedly set for a summer commercial to replace some regular winter radio show. Gene Krupa will remain with the band until the movie stint is finished.

The concert program, which will last about two hours, will include both the popular and swing arrangements, which have been featured by the Dorsey band on records and in the movies. Vocalists Bonnie Lou Williams, Bob

Allen and the Sentimentalists, feminine quartet, will be spotted during the program. A new trio, comprised of Gene Krupa, drums; Dodo Marmarosa, piano and Buddy DeFranco, clarinet, will be heard during the concert.

### Band's Lineup

Personnel of the aggregation, as it lined up before the tour in Chicago, included: Dale Pearce, George Seaberg, Mickey Mangano and Solly LaPerteche, trumpets; Walter Benson, Tex Satterwhite and Nelson Riddle, trombones; Gail Curtis, Buddy DeFranco, Mickey Sabol, Syd Cooper, and Bruce Branson, saxes; Alex Beller, Leonard Atkins, Robert Konrad, Manny Fiddler, Ben Blackman, Bernard Tinterow, Royal Johnson, Ruth Rubinstein, Joseph Goodman, Peter Vinttranes and Paul Kahn, violins; Fred Camella and David Greenbaum, cellos; David Uchitel and Sheppard Lehnhoff, violas; Doris Briggs, harp; Joe Parks, bass horn; Dodo Marmarosa, piano; Sandy Block, bass, and Gene Krupa, drums.

The routing for the tour follows:

- May 30—Evansville, Ind., Auditorium
- May 31—Louisville, Ky., Auditorium
- June 1—St. Louis, Mo., Municipal Auditorium
- June 2—Kansas City, Mo., Auditorium
- June 3—Tulsa, Okla., Fairgrounds Park
- June 4—Oklahoma City, Okla., Blossom Health Inn
- June 5—Open
- June 6—Forth Worth, Tex., Lake Worth Casino
- June 7—Shreveport, La., Auditorium
- June 8—Dallas, Tex., Flannegan Club
- June 9—Austin, Tex., Auditorium
- June 10—Houston, Tex., Coliseum
- June 11—San Antonio, Tex., Auditorium

## Betty Hutton On the Cover

Once tabbed as the nation's No. 1 jitterbug by a soulful band press agent, Betty Hutton used her dynamic energy to climb the ladder of fame and popularity in Hollywood, took time in the process to acquire poise and glamour, as our cover photo shows. In addition to her film work, Betty has signed a contract with Capitol Records and her first platter is finding a good response.

## Tab Smith's Combo Opens In Harlem

New York—Tab Smith's newly-formed combo opened May 19 at the Elks' Playhouse in Harlem with Mike Hedley, tenor; Frank Humphries, trumpet; Walter Johnson, drums; Al McKibbins, bass; Raymond Tonic, piano; Trevor Bacon, guitar and vocals and the leader's alto.

# New Band at Great Lakes Jumps Under Ralph Martire's Trumpet and Baton



Ralph Martire, who conducts the rhythm band at Great Lakes naval training center, shows his amazing trumpet to Lieut. Bob Elson, who is officer in charge of the band, music and entertainment office. Martire's high, sweet tones are familiar to NBC radio listeners, who heard him with his own studio band in civilian life. Lieutenant Elson was a radio personality, too, before donning the navy blue.

Here are a few reasons why Martire's new band—it has been organized less than two months—is one of the greatest jump crews in the service: (front row, left to right) C. Spero, clarinet and sax; Lionel Prouting, piano; Ed Scherr, sax, and Elmer Kaniuk, trumpet. (Back row) Al Jordan, trombone; Maurice Partill, drums; Edward Davies, bary vocalist; Jack Cordaro, sax, and Ralph Martire, trumpet and

conductor. Bands at Great Lakes are not identified by their leaders, nor given names, but are designated by letter. This officially is the "E" band, sometimes called the rhythm band. In addition to the Monday night "Happy Hours" and other station duties, it plays the weekly "Meet Your Navy" broadcasts on Friday nights. (All pics in this strip are official U.S. Navy Photos)

Lieut. (jg) Griff Williams, who used to lead a band himself, is executive officer of the band, music and entertainment office at Great Lakes. Here he chats with liaison Harriet Collins, "debutante of song", who came to the training station with Eddie Stone and his band to provide entertainment for a Happy Hour. Harriet is featured vocalist with Stone, currently playing at the Triumphant ballroom, returning to the Aragon June 14.

## Chittison Chides Ops For Boogie Buildup

By FRANK STACY

New York—Boogie-woogie is getting to be a musical bore, according to swing pianist Herman Chittison, featured at the swank Blue Angel here. "Why don't they cut it out and give us a rest?" queried Chittison. "The boogie-woogie craze has reached the point where all colored pianists are expected to break into an eight-to-the-bar beat at the drop of a sixteenth note and then proceed to bust up the piano."

Chittison, long a favorite of the jazz cognoscenti both here and in pre-war Europe, directed his gripe especially at promoters who insist on billing all colored entertainers as "boogie-woogie experts."

"Even on shows like the Blue network's *Basin Street*, I've heard the announcer introduce someone like the great jazz artist Art Tatum as a "boogie-woogie star" even though Tatum never features the style and didn't play it on the program. I claim that this kind of labeling lowers the reputation of the Negro musician and jazz music generally because it gives ammunition to race bigots who claim that Negro culture is exemplified by this noisy, tasteless music."

### Limited Musically

According to Chittison, boogie-woogie music was played first in the south by unschooled musicians whose technical limitations made it impossible for them to use a more complex style. In fact,

the word "boogie" originally meant "bad" (for example, the boogie-man will get you) and those who first heard the loud, eight-to-the-bar beat pinned the name "boogie" on it because it was so raucous and was played only in brothels and saloons. Later, a natural poetic sense added the word "woogie" to round out the term.

Says Chittison: "You've only to examine the style to see its limitations. First of all, the blues, on which boogie-woogie is based, is itself a narrow musical form, consisting of a few simple chords. Add to this an insistent eight beats to a bar plus an over-all percussive and you've got the most rigid and unimaginative music possible. Oddly enough, though the term "boogie-woogie" really should be applied only to this specific eight-beat blues piano style, common usage finds someone like conductor Artur Rodzinski sounding off about boogie-woogie and confusing it with Frank Sinatra vocals and ordinary swing band music.

"Maybe there are pianists who play boogie-woogie looking over their shoulder with a mirror or while standing on their heads, but that kind of exhibitionism doesn't improve it any, even if

it's highly commercial. There's no need to mistake their work with that of legitimate, creative artists like Tatum, Mary Lou Williams, Benny Goodman and Duke Ellington."

## Mercer Show To Replace Waring

Los Angeles—Johnny Mercer's "Song Shop", popular 1943 weekly summer show returns to the air June 19, replacing Fred Waring's cigarette show. Waring has held the sponsored spot five years, dishing out a brand of musical entertainment that has been generally rated as the highest in its field. No reason for the change has been revealed.

Paul Weston will direct the music. Talent has not been signed for show but the Pied Pipers, Jo Stafford, and Andy Russell are considering offers.

## Five Years Ago This Month

June, 1939

Chick Webb, 30, died in Johns Hopkins Hospital, Baltimore, Md., after finally losing to a recurrent attack of tuberculosis . . . Ins Ray Hutton lost her girl band for a masculine crew . . . Joe Glaser united his efforts with Consolidated Radio Artists . . . Benny Goodman signed Eddie Sauter to do manuscripting for his summer radio series for a cigarette sponsor.

Bobby Gayer's trumpet was bringing attention to Ramona's band . . . Sy Oliver left Lunceford to devote his full-time to free-lance manuscripting . . . Tommy Dorsey invested \$40,000 in the firm of Larry Spier, Inc. for a 50 percent share in the song publishing company . . . Bobby Byrne and Ray McKinley left Jimmy Dorsey to branch out with their own bands . . . Prexy Joseph Weber was stricken in Kansas City, following the AFM yearly convale.

Benny Goodman transferred his recording dates from Victor to Vocalion studios . . . Fletcher Henderson junked his band . . . Ted Fio Rito's two-year old, Ted Clover, won the Hollywood Track opener by five lengths . . . Jack Jenney unfolded his new band in Cincinnati . . . John Hammond made a scouting tour of the southwest, uncovering Scatman Crothers, Eddie Oliver and Milton Larkin's bands in remote corners . . . Tommy Ladnier, 39, passed away in New York City . . . Gary (Jitterbug) Morfit, nee Gary Moore, radio comedian, was a talent scout for the *Fitch Bandwagon* show.

## Frump Proves He's No Bump Off A Log

New York—A distinguished contemporary together with one of our distinguished rivals has suggested that perhaps musicians would make better music critics than most of the writers now functioning in that field. He says *the average critic doesn't know music*; the musician does and would therefore be a better critic.

Putting this theory to the test, *Down Beat* arranged for Barsley Frump (Jump and Bump with Barsley Frump), one of the most erudite jazz musicians of the day, to review recordings by four bands. Mr. Frump is a graduate of Juilliard, the Cincinnati Conservatory, the Eastman School, Old Heidelberg and Winsocki, with more degrees than a thermometer. Obviously calling upon all his vast background of knowledge of point, counterpoint and hemi-semi-demi-quaver, he carefully listened, then wrote the following report in longhand.

*Man I Love*—Goodman—Stinks!  
*Perdido*—Ellington—Louzy!  
*Ugly Chile*—Brunis—Phooie!  
*Plop, Plop*—Frump—Terrif!  
*Sensayah!* Coloss!

## Andy Kirk Signs Ex-Barnet Chirp

Chicago—Andy Kirk has added vocalists Gwen Tynes, recently with Charlie Barnet, and Tony Jenkins. Bassist Booker Collins, a nine-year veteran with the band, has joined the navy, being replaced by Laverne Barkey. The remainder of the personnel includes: J. D. King, Ben Smith, Rubin Phillips, John Harrington, Jim Forrest, and Ed Loving, saxes; Howard McGhee, Ted Navarro, Art Capehart and Harry Lawson, trumpets; Robert Murray, Wayman Richardson and Sam Moore, trombones; John Young, piano; and Ben Thigpen, drums.

## Canteen Pays For Slip of Hip

Los Angeles—In the first case of its kind on record, Superior Judge Henry Willis awarded \$8,170 damages to Florida Edwards, radio singer, who claimed that while employed by the Hollywood Canteen, servicemen's center supported by local labor unions, to dance with servicemen, she seriously injured her back while jitterbugging with a marine. The court ruled that the Canteen was legally at fault for failing to provide the singer with safe employment.

## Tubman Hurt In Bus Crash

Los Angeles—Ted Tillmann, drummer with Freddie Slack's reorganized band, suffered a double break in his left arm and a fracture in his right wrist May 10 when the public bus, in which he was riding crashed into a palm tree. Dr. Hugh Jones, who performed a major operation on the left arm, placing a metal plate in the bone to facilitate mending, was optimistic about Tillmann's chances of regaining complete use of his arms and hands.

## Boston Sympho Head Loses Kin

Boston—Dr. Serge Koussevitzky, conductor of the Boston symphony, has only recently learned of the death of his only brother, Nicholas, in Leningrad in 1941 "at the hands of Kerm butchers." A delayed letter brought the tragic news.

## Your Kiss Autograph



Dottie Dotson

For the men in service, here abroad, *Down Beat* presents the kiss autograph of a popular dance band vocalist. This is Dottie Dotson, the Texas torch singer, who was with Chuck Fogarty until she retired to wed, now returned to be featured with Courtney and his band.

## Billie Rogers Gets Decision



Chicago—Billie Rogers, seen here with the sax section of her new band, was advised by the international executive board of the musicians' union last month that the Board had denied Woody Herman's request for enforcement of his contract with Billie, who formerly played in the trumpet section of the Herd and doubled as vocalist. The sax section, left to right: Gene Priser, Charlie Chadwick, Gag Gagliardi, Bill Schmidt, Jack Lindblade.

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# Friend Mourns End Of Vinal's Genius

BY STAFF SGT. GEORGE AVAKIAN

Boston—Charlie Vinal, who wrote the controversial article on Coleman Hawkins in the May 1 issue of *Down Beat* died a week before the feature was printed. It was a pity that his death came at this time as he was just on the verge of gaining recognition, both as a clarinetist and as a writer. His story on Hawkins was the first of a projected series of word-and-picture articles on which he was collaborating with artist John Bergen.

While Charlie had already made the *Beat* as a writer, he died before he saw his remarkable musicianship commented fully upon within these pages. Charlie often played clarinet at present Boston sessions and his name was a regular stopping place for musicians who went through the city. His associates admired him for his ability and courage, which enabled him to

work wouldn't be too strenuous for Charlie and youthful Johnny. George Clarke of the *Boston American* devoted his whole column to Vinal and had Mickey Redstone, owner of the Latin Quarter and the Mayfair, interested in an audition. It was at a Sunday session at the Hop Scotch Room of the Copley Square hotel that George Lugg's trombone with the Vinal group sent us all. A group of Charlie's friends were so enthused by the band that they were ready to risk their resources to rent a club, featuring Vinal's aggregation.

### With the Best

I was transferred down South suddenly, so the deal for a nite club or room to spot Vinal's talent fell through. Charlie's correspondence after my departure informed me that he still played with the best—Paul Watson, probably the best trumpeter in New England; Pen Brown, a local radio announcer and fine drummer; and for kicks, Ralph Ferrigno, a real tailgate trombone. Charlie made two record dates in a Brockton studio before his death, but I haven't heard the records personally. Friends assure me they are up to the usual fine Vinal caliber.

There are many characteristics about Charlie that will long endure. I'll remember the way he played his clarinet, quietly and well with only an occasional hunching and perhaps a frown to betray the emotion with which he played; the way he'd smile and rub his chin or touch his nose if the last chorus wasn't as good as it should have been; the way he'd drag on his pipe, nodding gravely during the conversation and the way he'd slap his



Charlie Vinal, with George Avakian in background

ive through eight months in an iron lung after he was stricken with polio when he was 17. After two years of convalescence, he had recovered sufficiently to enable him to record surprisingly well with Jess Stacy, Jo Jones, Count Basie, Frankie Newton and Vic Dickerson and others.

### Sessions Inspired

In his last year, Charlie's clarinet improved greatly as he received practice and inspiration in playing with musicians he respected. During the Harvard Jazz Club sessions while playing with Art Karle, Brad Gowans and Bobby Hackett, Vinal received the impetus to make him realize that he might start a small band of his own in Boston and play nothing but Dixieland jazz.

The combo which Vinal headed was built around Ev Schwarz, a pianist who jobbed around after a full day's work, and Johnny Windhurst, a 17-year old trumpeter and the most promising kid I ever heard. Jim Moynahan, the clarinetist who has been a script writer for the *March of Time*, joined the band and the two-man combination was a fine one. A drummer, Jack Hart, was sound, and the four-man nucleus was ready. With Johnny Field's bass a hoped-for addition if they could land a job which could afford him. The band played often at Vinal's, along with Lieut. Ed Lilly's guitar or Inky Ingersoll's banjo. The band's repertoire was all the tunes played by the Original Dixieland Jazz Band. The boys figured that if the Watters could do it in San Francisco, the Vinal Rhythm Kings could score in Boston.

When the band was ready, a group of us scouted the town for a respectable place, where the

# Frankie Enjoys This Brush-Off



New York—Boyd Raeburn induces his singer, Dorothy Claire, and a model, Jackie Copeland, to assist him in demonstrating that some girls can resist Frank Sinatra. Frankie, who hid in the wash-room of a train at Chicago recently to escape a wild horde of bobby-soxers, seems to enjoy such complete indifference. The occasion was Raeburn's opening at the Commodore hotel.

# Voice's Illness Gives Bob Wacker A Break

New York—The old maxim about "every cloud having a silver lining" came true here when Frank Sinatra was forced to cancel his regular appearance on the *Hit Parade* over CBS at 9 p. m. (EWT). Baritone Bob Wacker, his understudy for

the past six months, did such a satisfying job of subbing for the Voice that the former Vincent Lopez and Bob Crosby vocalist has been swamped with offers from producers and managers.

Sinatra was unable to vocalize, due to a strep throat infection which later cancelled his appearance on his Wednesday night vitamin show. Wacker, his replacement on the *Hit Parade*, got a swoon reaction from his hearers and a fine ovation after the broadcast. Prior to his big break, Wacker was singing harmony with the Lyn Murray group, also featured on the *Hit Parade*. He was one of the Tune Twisters, whose voices you hear regularly in those commercial spot transcription announcements.

### Emilio Caceres Re-Forms

San Antonio, Texas—Emilio Caceres, swing violinist and brother of Ernie, has re-organized his own band after leaving Tommy Dorsey recently and is playing the Tropics Club here. He is also playing with the Station WOAI orchestra.

# Name Leaders Ponder Plan To Open LA Place

Los Angeles—A group of prominent name bandmen, who believe they are being pushed around financially by the Hollywood Palladium, are considering the purchase or construction of their own spot in order to have a nitery to play when they are here for movie stunts.

Since the Palladium is the only local spot which can handle a name musical aggregation, the bandmen charge the dancery's management is taking advantage of the situation by buying bands at cut-rate prices because these name bands are on picture commitments and have no other location spots during their west coast sojourns. The Palladium is invulnerable, since it has no competition within driving distance and can make plenty of money with attractions such as Jan Garber and Hal McIntyre, who sell for \$3,500 weekly. (The big beach spots near here, the Aragon and Casino Gardens are open only on weekends and each buy three bands, one medium name and two local crews as attractions.)

It is understood that one incident which caused Benny Goodman to retire until his contract with MCA expires was the weekly stipend offered him to play a Palladium date between his movie chores for *Sweet and Lowdown*. Both Tommy Dorsey and Harry James are reportedly irritated by the Palladium's weekly offer, as they claim the need of \$7,500 weekly to make expenses. The Hollywood dancery recently signed Jimmy Dorsey for \$5,000 weekly.

### Vocalist To Radio

New York—Vocalist Kay Lorraine is doing the *Musical Showcase* program, heard over the Blue network every Friday at 10:45 p. m. (EWT).

## TODAY'S Selmer Silver Flute is Unexcelled!



For many months our flute-making facilities have been devoted exclusively to the production of silver instruments for Uncle Sam's Armed Forces. Hundreds have been delivered—none have been rejected to date—an unusual record, considering the minute test and inspection to which they are subjected. We are justifiably proud of this record.

We unreservedly challenge anyone to equal, let alone surpass, the musical qualities, sculptured beauty, and strength of keywork of this great flute. Years of experimentation have brought forth a great new headjoint that produces an extra round, full low register, yet permits an easy-playing high register—in short, true Selmer quality.

BUY WAR BONDS—that, when Victory comes, it'll be easy for you to own this outstanding silver flute.

### Selmer

Elkhart, Indiana  
251 Fourth Avenue, New York (10)

\* Selmer Flutes are being made only for the Army, Navy and Marine Corps today. After V-Day they will again be available to you.

See and hear . . .

★ **GLENN MILLER**

with the new STONE LINED MUTES in the 20th Century Fox movie production *Let's Face It*

Send for Description Folder

**Humes & Berg Mfg. Co.**  
418 E. 69th St. CHICAGO

# CHICAGO BAND BRIEFS

Sonny Dunham opened at the Panther Room minus the College Inn Models, who will no longer be featured in the room. The band, plus a few acts, supply the show for the current engagement, with the Sherman planning to revert to the old jitterbug policy in the future. Woody Herman, who had a big week at the Oriental last month, will follow Dunham in the Panther Room June 16. When Tommy Dorsey departed he had Mickey Sabol, formerly with Jerry Wald, to replace Al Klinsk on tenor sax.

Ray Benson, maestro at the Pump Room, middle-aged it with Marion Lichtenstein, daughter of a wealthy member of the New York Stock Exchange, May 16. Benson, who auditioned recently for a commercial over the Mutual Network, with Ernie Byfield as commentator, pending his return from overseas, will also cut some transcriptions for Langworth. New in the band are Bob Boydston, former Ran Wildo saxist, and Frank Fleming, trumpet-vocalist, formerly with Dick Cappelle.

Eddy Howard, local favorite, won't return to the Aragon soon, as he opened at the Terrace Room in Newark May 26 for a six-week run. At the ballrooms Aragon-Trianon, Eddie Stone will move south from June 3 to 11, while Don Reid comes north to the Aragon for the week. . . . The Edgewater Beach Hotel opens the

## Airwave Fave



Chicago—One of the most popular singers on the air is pretty Janette Davis, billed simply as "Janette" for her appearances with Caesar Petrillo, the King's Jesters and other CBS programs emanating from the studios of station WBBM here.

Beachwalk June 2. . . The Boulevard Room of the Stevens closed for a redecorating job when George Olsen left last month and expects to reopen soon with a new entertainment policy. Pat Russo, who sang with Denny Beckner as Pat Ross, replaced Marshall Gill with Olsen when Gill left to join Henry Busse. Del Courtney plays the Orien-

tal the week of June 2, to be followed for a week by Jimmy Joy. . . Irving Pichel replaced Eddie Fens at the Rio Cabana. . . Neil Bondshu, whose draft status is still uncertain, has Harry Nadell, formerly with Russ Morgan, on violin. . . Local band leader, Cecil Davidson, pinch-hit for Tommy Dorsey at the Sherman, when T. D. pulled out after the dinner show closing night, and did a good job.

Dallas Bartley returned, by popular demand, to Joe's DeLuxe, 63rd and South Parkway, for a 16-week stay. Bartley has added Bob Merrill, trumpeter from Jay McShann, Joshua Jackson, tenor, and Gideon Honore, pianist, formerly with the late Jimmie Noone. . . Lovey Taylor is angling for the King Cole Trio at the Cafe de Society. The Ray Scott trio, heard at Eimer's in the loop a few months ago, is there now. . . Derrnell Howard's combo opened the new Pershing Lounge. . . It is rumored that Earl Hines and Billie Holiday will open the Grand Terrace later part of this month. Management is spending plenty of last year's profits for the opening.

Mac McCoy, hot left-handed guitarist, is playing off nights at loop clubs with a four-piece combo. . . George DeCarl, who has been at the Capitol Lounge several months, is featuring Tut Soper on piano. . . Ammons and Johnson, opened at the Brass Rail a week earlier (May 24) than expected for a six-week engagement.

## Bonnie Lou



Chicago—Bonnie Lou Williams of Seattle, a bonnie lass and a bonnie singer, joined the Tommy Dorsey band as vocalist when it opened at the Hotel Sherman's Panther Room here last month. She is 19, was discovered by Johnny Mercer and sang with Bobby Sherwood before he left the west coast.

of a financial partnership with Robbins, he'll find it hard to refuse, especially if he's also under contract to the Lion disc label and would like to snag the backside of a hit recording for one of his "originals" and share in some healthy wax royalties.

Already it's clear that other publishers are aware of the possibilities of Robbins' octopus-like activities. One house, Grand Music, is releasing records by Boyd Raeburn on a new Grand label. Needless to say, some of the tunes recorded are published by Grand Music.

## Robbins Boosts Talent Bureau

(Jumped from Page One) Record label, an MGM subsidiary firm. Though Lion hasn't done any cutting to date, Wallace Downey, spokesman for Robbins, says that recording will begin after a record manufacturing plant has been constructed. Since building any kind of a plant not devoted to war activities is almost an impossibility these days, it would appear from this that no Lion discs will be forthcoming until after the war.

All For a Song What all this mean, according to many insiders, is that, step by step, Robbins is working himself up to a point where he will be able to create popular tune hits by focusing the attention of his artists and disc firm on the songs that he publishes. If a band leader has any kind

## Leader Dies In Texas Hospital

Dallas, Tex.—Herbie Kay, the leader who gave Dorothy Lamour her start as a band vocalist and was her ex-husband, died in a hospital here May 11 after an illness of several months. Kay got his start with a campus band at Northwestern university, then moved into Chicago with a name unit. He had come here to fill band engagements which were cancelled because of his illness. He was 40.

# SINGLE SLANTS

## ROBERT CRUM

(Reviewed at the Blue Angel, New York)

Making his NYC debut, Chicago's Robert Crum leaves the reviewer as cold as a new record. If what he plays is jazz (as it passed off to be), then so are the works of Ferde Grofe, the more pretentious Gerahwin writings and all the rest of that over-learned but basically thin "jazz idiom" music of the twenties.

There's little point in setting oneself up as a judge to argue that Crum's facial contortions, his carefully mis-placed hair style, and his relentless out-of-the-world expressions are phoney. Perhaps he is sincere. But his piano work is another story—and a poor one.

Confining himself to the limited boogie-woogie pattern, he sounds no better or worse than most, save when his flagrant sense of invention prompts him to bring in the Mairzy Doats melody and similar trite ideas. But playing the Rhapsody in Blue with no regard for its form (whether you like the piece or not, it does have a certain form), skipping the more difficult passages, fluffing many of the less difficult, dragging in scraps of Debussy and not particularly imaginative riffs of his own—that is not jazz. I wonder if it's music in any form.

The most disheartening aspect of this whole spectacle is listening to the crowd break into bravos at the end of each number. If you weren't in the room yourself, you'd think that they were listening to an artist.

## JOSH WHITE

(Reviewed at downtown Cafe Society, New York)

Every now and then, though not often enough, a reviewer runs into an act that makes his work a real pleasure. Oddly enough, it's the band or singer making the best impression that the reviewer finds most difficult to describe to readers. For example, though Duke Ellington's band and Billie Holiday are without question two favorites of most jazz critics, there's yet to be a printed estimate of either which adequately pins down the indefinable qualities that make their work different and superlative.

I find myself in the same inarticulate position trying to tell you why Josh White is one of the great singers of our day. Certainly it's not the quality of his voice alone that's responsible, warm and rich as that voice may be. Nor can the basic chord guitar backgrounds that he plays take the praise. His songs are simply itself, the best of them folk tunes like Molly Malone and Waltzing Mathilda.

Listening to Josh sing Cherry (not the popular tune but a poignant love poem set to music) is an experience which can't be shared vicariously. If you can't go to downtown Cafe Society, try to buy his records on the Muscraft label. Though the discs can't show his striking, handsome appearance, an integral part of his appeal, they're sure to tell you more about Josh than any review can.

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### Juilliard Students Work In War Plants

New York—Students at the Juilliard School of Music will examine the part which music has played in stepping up production in war plants during a two-week course, beginning June 5. Wheeler Beckett, former head music consultant of the WPB, will direct the course, which will include visits to war plants and the actual operation of factory equipment by Juilliard students.

### Wichita Club Suffers After Cabaret Tax

Wichita, Kan.—The effect of the 30 per cent cabaret tax here has been to take the orchestra, floor show and dancing out of the Canyons Supper Club, 3201 South Hillside, which is the only spot coming under the 30 per cent classification here.

—Irma Wassell

### Artie Finally Gets Trophy



Santa Ana—S/Sgt. Arthur Bernstein was in the hospital when the Down Beat trophies were passed around early this year. On his return to duty, Major Eddie Dunstetter presented Artie with his award as the finest string bass player of 1943.

USAAF Photo

### DuPree To Open Four Danceries

Philadelphia—Indications of a big summer season have caused Reesa DuPree, vet dance promoter here, to return name band dances to four seashore resorts, extending below the Dixon line. Starting in mid-June, DuPree plans to bring Lionel Hampton as a starter to Carr's Beach, Annapolis, Md. Catering to race fans, Charlie Barnet holds the record at Carr's with 8,500 dancers, but DuPree expects Hamp to draw 10,000. He will feature big names every two weeks. In addition, DuPree plans race dances at Convention Hall, Atlantic City.

For white dancers and using ofay names, DuPree will promote dances at Tybee Beach near Savannah, Ga., and at Wrightsville Beach near Wilmington, N. C.

## THE SAX OF THE FUTURE

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Marion Hutton, with Duke Ellington at the piano, will sing the maestro's *Do Nothing 'Till You Hear From Me* on "The Music America Loves Best" show over the Blue Network on June 1. . . Horace Heidt has pulled a 100 and has severed diplomatic relationship with MCA. He says: "The situation is far beyond the making stage!" No comment from MCA.

Spike Jones has two more vocalists in his band than instrumentalists. He and all the sidemen sing, and they've got the Nilsson Twins too. . . Ari Kassel, Gloria Hart and the band switched from Manhattan's Edison to the Del Rio club in Washington, D. C., on May 24. . . Sn Olson, bary sax with Boyd Roeburn, wed Mary Helen Anderson on May 17.

Dave Harris replaced Ben Webster with Raymond Scott. . . Girl dolls for the Dick Haymes' in Hollywood on May 14, and for Paula Kelly of the Modernaires May 11 in Pittsburgh. . . Ford Leary stepped from the trombone chair in the pit into the leading role of *Follow the Girls*, succeeding Jackie Gleason. . . Is Pee-wee Monte out of the army?

Dorothy Claire is leaving Boyd Roeburn, with no announcement on future plans. . . Eric Rodriguez opens at the Roxy June 21. . . Lips Page is doing a single at the Onyx. . . You can get a copy of the 1944 edition of Cab Calloway's "Hepsters Dictionary" by sending your name, address and return postage to him at 1619 Broadway, New York. . . Did the reconciliation of the Xavier Cugat fail to jell?

Clyde Lucas goes into the NYC Roseland ballroom on June 13 and Russ Morgan is filling an indefinite engagement at the Hotel Claremont in Berkeley, California. . . Kay Allen, ex-Red Kervo-Lou Breese canary, is chirping with Carlos Molina at the Palace hotel in San Francisco. . . Bob Astor is too ill since his army discharge to lead a band. . . Decca bought the Lancelotti-Oxley song catalogue.

Ray Robinson is doing all rest with that all-wood sax stand he designed. . . Milt Deutsch, former Herman Herd manager, is out of the army and about umpteenth pounds lighter. . . Trammie Young may join Boyd Roeburn. . . Key-note signed Steve Smith of HRS as recording supervisor, thus acquiring his masters on Muggsy, Bechet, Django Reinhardt, James P. Johnson and several Ellington men. . . David Allyn is singing with Bob Chester.

Trombonist Bill Harris heads the BG-sponsored combo replacing Teddy Wilson at uptown Cafe Society. . . Bandleader Van Alexander is a part-time truck driver for a lend-lease shipping firm. . . Dave Banks is spinning hot wax for station WAAZ in Newark. . . That's Pat Cameron's (Sonny Dunham pigeon) voice on those Prince George Hotel transcriptions on the Blue Network all-night show.

Dick Ross, Tony Pastor arranger, changed it to "Rhodes" because everyone called him "Dave". . . Look for Victor to record Ellington's *Black, Brown and Beige* as soon as cutting is resumed. . . Louis Prima follows The Cab into the Strand on Broadway June 23. . . Shep Fields is flirting with the NYC Copacabana—and vice versa. . . His friends assert that Captain Glenn Miller is not doffing his uniform, but don't be too surprised if he does!

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# Petrillo Vetoes LA Union's Bid; Signs Film Pact

Hollywood—James C. Petrillo, prexy of the American Federation of Musicians' union, has signed a new wage agreement with executives of five major film studios. Retroactive to April 1 and effective for two years, the new wage agreement provides that each major studio maintain a regular musician staff "of a certain number" and pay each member at least \$5,200 annually. The agreement specifies elimination of double sessions, with wages for film musicians set at \$10 straight per hour. The conference agreed that all sound track made would be used only for the specific picture for which it was recorded.

Los Angeles—Local autonomy in the studios for the Los Angeles musicians' union, the AFM's Local 47, was vetoed by James C. Petrillo, union prexy, it was reported, following confabs with local union officials and musicians. The conference resulted from attempts by Spike Wallace, local president, to wrest union

jurisdiction from the control of J. W. Gillette, the AFM's international studio representative. Local 47 officials have no jurisdiction over motion picture studios here because the studios are considered "national territory," since the local surrendered its jurisdiction years ago in return for an AFM restrictive rule which bars "out-of-town" musicians from working in the studios until they have resided here one year.

## LOS ANGELES BAND BRIEFS

The septa swingers draw their well-deserved place in the musical spotlight here these days, with most of the interest surrounding the Trianon, where ol' Papa Louie, himself, holds forth with the able backing of Teddy McCrae's band (what's become of Luis Russell?). Teddy is playing sax himself and keeping more or less in the background. Lots of argument, as usual, as to whether Louie can play as he once did. We won't try to settle it here. He still sounds mighty fine to our ears.

Louie Jordan, now at the Troc with his Tympany Five, leads as a novelty swing combo. His pianist, Arnold Thomas, taught Maurice Rocco many of his tricks, and like Rocco, plays standing up. Others in the combo are Eddie Roane, trumpet; Slick Jones, drums; and the incomparable Al Morgan, bass. (We hear MGM is after Jordan to do the role of Bert Williams in Ziegfeld Follies).

Next month the spotlight will swing to Jimmie Lunceford, making his first appearance on the coast in several years at the Club Plantation starting June 14. . . . Kid Ory, playing bass as well as trombone, has his own little combo at the Tip Top

# Master Crosby Takes Early Bow



Hollywood—Only five days old, Master George Robert Crosby, poses in the arms of his mother, Mrs. June Crosby undismayed by the flashes of the lensmen. His father, Bob Crosby, band leader, and his uncle, Bing, who sings, are used to flashlight and spotlights. Acme Photo.

Club out Whittier Blvd. way. With him is Buster Wilson, piano, from the group that Ory worked with on the Orson Welles show. . . .

Jimmy Dorsey now definitely set to follow Garber at the Palladium June 13. . . . Charlie Barnet brought four of his former bandmen with him, added local boys to make up the band appearing with him at the Casa Manana. . . . Hal Grayson is back as house band at the Aragon, which matches the nearby Casino Gardens on Saturday nights by staging dusk-till-dawn dances with three bands for the one admission price.

### Notings Today

Art Whiting has taken over management of the Riverside Breakfast Club where Spade Cooley made history with rustic rhythm. He may put in Dave Hudkins' Rhythm Rustlers, which features the famous Hudkins Shotgun Sextette. . . . Jack Riley, the vibe man, doubling from MGM (where he has been signed for a comedy role) into one-nighters with his new 16-piece band. . . . Charles Smith, who enacts the role of "Dizzy" in the Henry Aldrich pictures, is organ-

# Owner Reports Tax Keeps Giro's Dark

Los Angeles—Contrary to trade paper rumors, owner Herman Hover denies that Giro's, swank Hollywood nitery currently shuttered, will reopen in September with Xavier Cugat's band as the attraction. Hover reported that the reopening is unlikely with the present 30 percent cabaret tax in effect. Cugat is slated to return to Hollywood this fall for film work.

# Ray in LA Cowboy Ork

Los Angeles—Buddy Ray, an original member of the Village Boys' band of Houston, Tex., is now playing with Merle Lindsey's "Oklahoma Night Raiders," here and playing violin and vocalizing regularly over local radio outlets.

izing a band to play local dates for GAC. Kid is a bona fide drummer and has been a member of Local 47 for some time. If band clicks, GAC will utilize other name performers from pictures and radio as band fronts.

Helen Forrest to Hollywood for huddles with Manager Bill Burton. Will probably make some west coast theater appearance but real deal on fire is radio. . . . Jan Garber has a fine tenor man in Harry Davis, who is new to these parts. . . . Red Stanley and his all-gal ork, a Ben Pollack attraction, into the Valley Lodge. . . . Horn-Fixer Harry Jones has moved his establishment into a new location, just one block west. . . . Publicist Henry Rogers to New York to handle HJ's opening at the Astor Roof. . . . Karl Sanda, former movie music contact for Irving Mills, is now doing music news for the Hollywood Reporter. . . . Casino Gardens, which has been running three nights a week, will probably go full schedule with opening there of Hal McIntyre this month for four week stretch. Spot has been switching band bill weekly. . . . A fanfare to Slim (Flat Foot Floogie) Gaillard, formerly of Slim & Slam, who is now Corporal Bulee Gaillard, assistant crew chief of aircraft mechanics at Laughlin Field, Texas.



Capitol Records breaking records with biggest season to date, side-cutters included Freddie Slack, King Cole, Benny Carter, Stan Kenton and vocalists Johnny Mercer, Anita O'Day, Gene Howard and Savannah Churchill chiming in. . . . Julie Conway former chirp with Kyser and Scot Davis, signed by NBC. . . . Eddie Cherokee, who sings his own tune, How Can I Tell? in Manogran's Girl Next Door, and Eva Whitney will merge at any moment. . . . Has Janet Blair contract tangles in her hair? . . . Characterists will not replace top-tenor Wilfrid Williams, who has signed with Uncle.

Guess Alice Faye and Phil Harris will call the noo one Phyllis. . . . Frankie-boy will play the part of Honey-Boy Evans in Metro's Good Old Summertime. . . . Betty Hutton and Charles Martin have resumed and when they cool off Para has a new pie Torch Song ready for her. . . . Johnny Clark playing three boulevard theaters simultaneously and uniquely—at one he's seen, but another guy's voice recorded; at second spot he's heard but another guy was photographed, and at the third place he's seen and heard and gets marquee billing. . . . Ben Pollack's life story, Kid With a Dram, is getting studio consideration. . . . Spade Cooley has signed a chirp named Carolina Cotton. . . . Southern camps and hosps are putting at Ina Ray Hutton for not keeping her promise. . . . Legs' Grable is supposed to report July 31 at 20th for Billy Rose's Diamond Horseshoe. . . . Marie Wilson gets fem clarinetist spot in MGM's Music for Millions. . . . Columbia is hunting a stinging-cowboy to star in 4 big-budget musicals. Takes a big budget to stay on their horses, podner!

Now Olson & Johnson want Ell Mae Morse for their Broadway show. . . . Lee and Lyn Wilder co-star in MGM's Twice Blessed and they really are. . . . Mickey Rooney is chasing his ex-wife again.

With the recording of our co-siders, Hollywood readers comment column requested for the actual column. . . . out that movies all music that go thro' hearing work at \$ Pleo Jimmy got more musicians time to shots"—the almost nures but main out upward. . . . A movie reached of session, of that relatly wood mat sold". R. Hollywood and with said on "straight" tion which of work is easily imma man-powe the studio. . . . Until studios us to 15 "k that gua week (a \$150). . . . men", fir the type feel are cording signing o have the dics have corded chair me one week Warners, ury-Fox

# MGM Eyes Drama For Lina Romay

Los Angeles—Lina Romay, Brooklyn-born chirp who attracted the attention of MGMoguls with her Latin vocalizing to the music of Xavier Cugat's band last fall, is being tested as a dramatic actress. Since arrival, she has been reporting to the studio for tests and coaching, but, as yet, no definite assignment has been given. Lina's father is an attache of the Mexican consulate here.

# Horace Henderson To Head His Own Combo

Los Angeles—Horace Henderson, brother of Fletcher, who has been playing piano in Smack's band since his release from the army, will form his own combo here under management of Reg. D. Marshall. Horace leaves Fletcher June 1. He will use a small combination, probably six to eight men, and plans to work on the west coast.



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By Charles Emge

A while back we devoted one of our columns to a description of "sideline" (non-recording) musicians and their work in the Hollywood movie studios.

Plenty of Work Now

With the spotlight currently on Jimmy Petrillo's campaign to get more of the best for movie musicians, this seems like a good time to chat about the "big shots"—the instrumentalists who almost never are seen in pictures but are well satisfied to remain out of sight at \$50 per day upward.

A movie recording musician has reached the very peak of his profession, especially if he is one of that relatively small group of Hollywood musicians who are really "in the field".

Until recent years the major studios used to put a group of 12 to 15 "key men" on contracts that guaranteed them \$100 per week (a few got guarantees of \$150).

Earnings Are High

The present union scale for recording work calls for \$30 for the first three hours, or session, as it is called. A double session (six hours) pays \$50.

typs. Chances are that few hit better than \$10,000 yearly but today there are more in that bracket than ever before.

Here's composite picture of such a musician. He's probably a brass man. If he's a trumpet player, he started when he was about 10 or 12 years old, and was fortunate in having a teacher who insisted that he learn to play correctly.

He never stopped studying. He always had lots of confidence in himself and his work. He liked jazz music but was just as fond of, and interested in, symphony stuff.

Lives Fine Life

Maybe he jumped the gun a little, forfeiting his earnings, if caught, to the union's stand-by fund. Sooner or later he received his union clearance, became a regular studio man—and unless he is now in the army (in which case he is probably at Santa Anita for the duration) he is now one of those much-sought-after "key men" we mentioned.

During the last 10 years he probably has not earned less than \$5,000 per year, more than likely averaged \$7,500.

ography. He's pretty careful with his money, but when he buys he always buys the best, whether it be clothes, food or liquor. He probably has a private bar in his home, but generally isn't a heavy drinker.

Mr. Petrillo isn't worrying about the welfare of this fellow. This fellow is more apt to be worrying about Mr. Petrillo for fear he will do something drastic, such as calling a musicians' strike on the film industry.

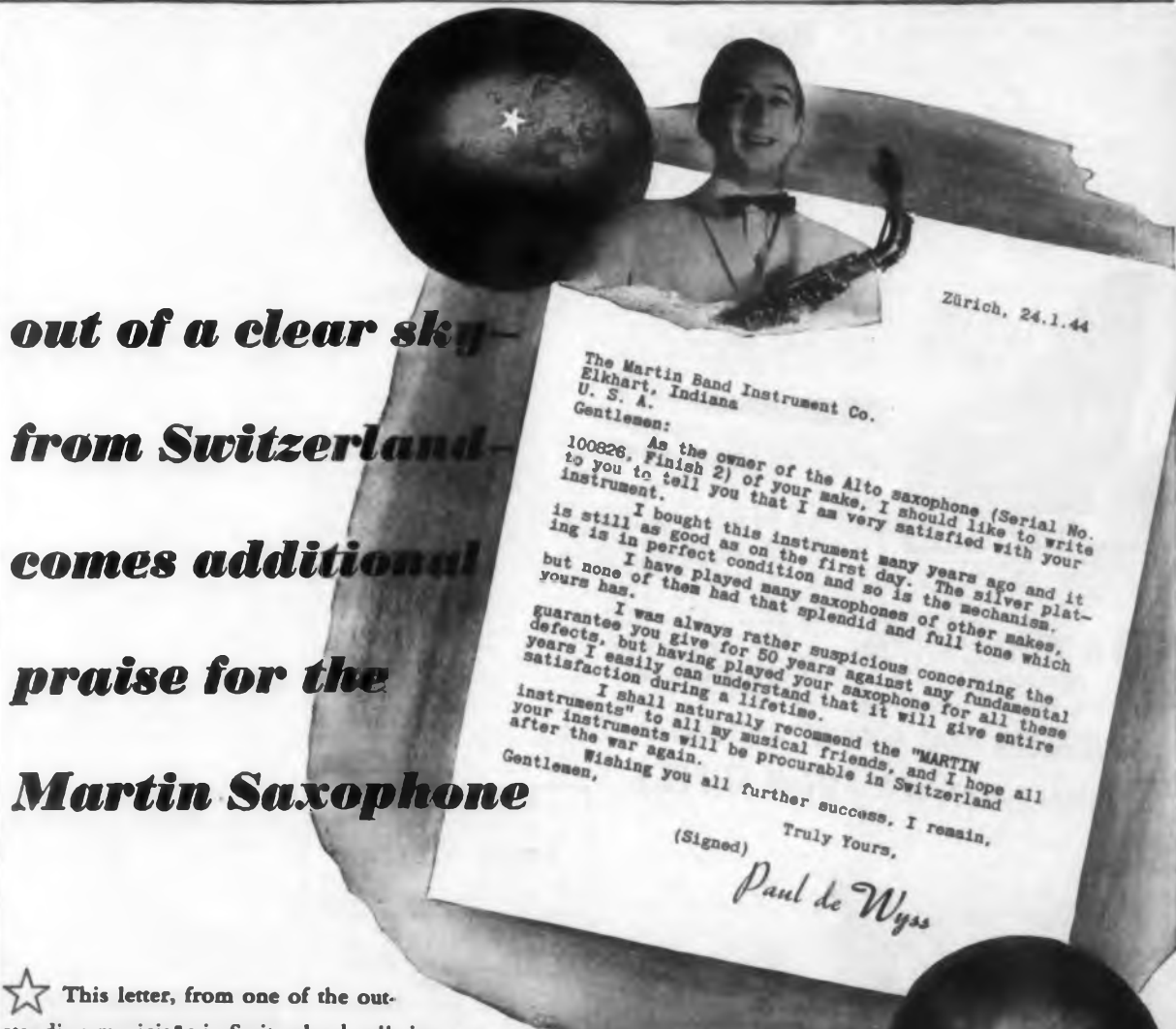
Donaldson Unhappy In His 'Blue Heaven'

Los Angeles—Home life of Songwriter Walter Donaldson seems to have been a far cry from that which he rhapsodized over in one of his most famous and successful songs, My Blue Heaven.

is at liberty on \$250 bail following a bit of a disturbance at his wife's home in Santa Monica, Calif., during which, his wife charges, he "broke into the house and destroyed the furniture."

Republic Pens Mills As Movie Producer

Los Angeles—Irving Mills, who made his entry into the movie business as associate producer on the all-Negro musical Stormy Weather, becomes a full-fledged producer under new contract signed with Republic, under which he will head his own producing company turning out four pictures a year for Republic release.



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# DIGGIN' the DISCS

Phil Featheringill has reissued two exceedingly interesting platters, *Flock O' Blues* and *I'm Glad* by the Sioux City Six on Session 7. *Everybody Loves My Baby* and *Why Can't It Be Poor Little Me* by the Stomp Six on Session 5. The first disc features Bix and Miff and Tram, the second Muggsy Spanier and others. Items worth noting in passing include *Robin Hood and I'll Walk Alone* by Louis Prima on Hit 7083, *Basket Weaver* and *On A Little Street In Singapore* by Glenn Miller on Victor 20-1585, *Long Ago* and *So Little Time* by the Three Suns on Hit 7085, *Love Me Baby* and *Decoration Day Blues* by Sonny Boy Williamson on Bluebird 34-0713. With *It Had To Be You* and *His Rocking Horse Ran Away* on Capitol 155, Betty Hutton joins the rest of the girls who have recently gone solo successfully via wax. She gets plenty of competition this time from Helen Forrest with *Time Waits For No One* and *In A Moment of Madness* on Decca 18600, from Martha Tilton with *Texas Polka* and *I'll Walk Alone* on Capitol 157, from Jo Stafford with *Someone To Love* and *It Could Happen To You* on Capitol 158, and from Kitty Carlisle with *I'll Get By* and *I'll Remember April* on Decca 23320.

## Kenton's New Vocal Staff



Hollywood—Stan Kenton has a fine new battery of vocalists, who will be waxed in his next platter session at Capitol. They are Gene Howard, former Gene Krupa and Teddy Powell singer, and Anita O'Day, also a Krupa alumna. *Charlie Mihn Photo*

## Hot Jazz

**Art Hodes**  
*Farewell Blues*  
*At The Jazz Band Ball*  
Jazz Record 1003

This is spontaneous jazz for you, not always flawless by any means, but always vigorous and exciting! *Farewell* fades in with the familiar ensemble chorus, moves on to some fair Hodes piano, then to two magnificent clarinet choruses by Cless, then to the standard Brunis trombone passage, and finally back to ensemble with Brunis especially outstanding. *Jazz Band* opens with some fine ensemble, after which Art takes two antiquated

but appropriate keyboard solos, followed in turn by Rod with two stupendous clarinet take-offs, then on to one mediocre passage of Duke DuVal's trumpet, next to Brunis in fine form, and finally into a stirring ensemble ride-out driven down beautifully by Cless and Brunis. This record proves two things that have never needed much proof, that George Brunis still plays the greatest ensemble tailgate in the business and that Rod Cless cannot be overrated as a blackstick soloist!

## Mary Lou Williams

*Drag 'Em*  
*Little Joe*  
*St. Louis Blues*  
*Lullaby Of The Leaves*  
Asch 1002 & 1004

*Drag 'Em* and *St. Louis* are both piano solos, the first Mary Lou has cut in a long time and the best she has ever waxed. These Asch discs are twelve-inchers and give the talented pianist plenty of chance to show just what she can do. *Drag 'Em* she recorded once before, years ago, and it was reissued in Decca's Brunswick album of *Barrelhouse Piano*. This version is even better. *St. Louis* is given a really great jump treatment after a nostalgic production opening. As one might expect, the boogie element is closer to that of the Hines rendition than that of the Tatum. The mate in each case is played by a group called "Her Chosen Five" with every justification. *Little Joe*, one of Mary

Lou's best-known originals, opens with some mood trumpet by Frankie Newton, but soon swings out as the piano comes on, followed by some moving Dickenson trombone and some superb Edmond Hall clarinet. The arrangement is neat and typical of Mary Lou, bouncing all the way. *Lullaby* should be played just after listening to those Commodore Heywood sides of *Waterfront* and *Beguine* in order to see just how much better Mary Lou understands what she is doing. Williams, Newton and Hall play excellent solos, but it is Vic's trombone that steals the show this time. Al Lucas is on bass, Jack Parker on drums. It's good to have you back, Mary!

## Swing

**Cozy Cole**  
*Blue Moon*  
*Just One More Chance*  
Keynote 1300

Both sides were made at the same session that produced *Father Cooperates* and *Thru For The Night*, reviewed in this column last issue. *Blue Moon*, taken at a wonderful rocking tempo and played with amazing lift, features the extraordinary pianistics of Earl Hines. And the Father must have been feeling fine! Teddy Walters gets an opportunity to go on guitar, likewise Joe Thomas on trumpet and Trummie Young on trombone and Coleman Hawkins on tenor, but Hines stands out above all. *Chance* is played, as it ought to be, very, very slowly. The Hawk and the Earl share honors, and each performs with perfect taste and almost incredible feeling. Walter's guitar, straight, is something of a letdown. Veterans Hines and Hawkins are quite properly the real stars. Cozy's brushwork is admirably unobtrusive and Billy Taylor's bass just right.

## Coleman Hawkins

*Woodyn' You*  
*Rainbow Mist*  
*Yesterdays*  
*Bu-Dee-Dee*

*Apollo 751 & 752* Mist, titled in tribute to the music shop which distributes these discs, is the finest thing the Bean has done in many a moon. Actually, it is simply *Body And Soul* all over again, with an entirely new set of variations by the Hawk. The reverse, a wistful Gillespie composition, shows off Hawkins' versatility. Dizzy's trumpet virtuosity and talent for scoring. *Yesterdays* is another great vehicle for the tenor king. Hawkins demon-

# BEST TUNES of ALL by Jux

## Basin Street Blues

This great old Spencer Williams number never quite became a classic until Jack Teagarden came along to sing the lyrics, with an added intro, in his own inimitable fashion. Jackson also made the tune into the finest of all trombone test-pieces, playing such terrific stuff in his original effort that his solo has never since been surpassed. Outstanding trombonists are indicated below in parentheses. Each disc listed has a fine vocal besides the horn work, with the exception of the Nichols Rhythm Kings and the Condon Jam Session and Higgy's version.

Available:  
Bing Crosby & Connee Boswell, Decca 1483 (Abe Lincoln); J. C. Higginbotham, Blue Note 7 (J. C. Higginbotham); Jam Session At Commodore, Commodore 1513 (Benny Morton).

Unavailable:  
Louis Armstrong, Okeh 8600, Vocalion 3008 (Fred Robinson); Louis Armstrong, Victor 24361, Bluebird 5408 (Keg Johnson); Cab Calloway, Perfect 15500 (De Priest Wheeler, Harry White); Charleston Chasers, Columbia 2415, Brunswick 7645 (Jack Teagarden); Benny Goodman, Victor 25258 (Joe Harris); Louisiana Rhythm Kings, Vocalion 15838 (Jack Teagarden); Wingy Manone, Bluebird 6411 (no trombone); Louis Prima, Brunswick 7456 (George Brunis).

strates once again that he still has the stuff when he really wants to turn it on! The fourth side, dreamed up by Albert Johnson and Clyde Hart, seems a little trivial in comparison. Nevertheless, Hawkins and Gillespie get with it for some highly interesting moments. Hart's piano, Pettiford's bass, and Roach's drums remain in the background throughout except for a brief break by Max at the very end of the last side. Mainly these are Hawkins, at his very best!

## Dance

**Charlie Barnet**  
*My Heart Isn't In It*  
*Saltin' Away My Sweet Dreams*  
Decca 18061

These numbers are well enough scored, no doubt, but the Mad Mab has certainly done much better on other occasions. Still, this is one of the few really exciting white bands in the country right now. Gwen Tynes takes care of the vocals quite adequately, though definitely not sensationally. Barnet himself, never too consistent, can play a pile of sax when he feels right. Let's have more of those aces, then, Charlie! (Modulate to page 9)



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(Reviewed in Down Beat, May 15th)  
**KANSAS CITY SEVEN**

- Lester Young (Tenor Sax); "Prince Charming" (Piano); Buck Clayton (Trumpet); Jo Jones (Drums); Dickie Wells (Trombone); Freddie Green (Guitar); Rodney Richardson (Bass)
- Recorded March 22  
Personal Supervision—Harry Lim
- 12"—1302—Lester Leaps Again
  - After Theater Jump
  - 12"—1303—Destination K.C.
  - Six Cats and a Prince

## COZY COLE'S ALL STARS

- Coleman Hawkins (Tenor Sax); Earl Hines (Piano); Cozy Cole (Drums); Trummie Young (Trombone); Joe Thomas (Trumpet); Billy Taylor (Bass); Teddy Walters (Guitar)
- Recorded Feb. 22, 1944  
Personal Supervision—Harry Lim
- 12"—#1300—Just One More Chance
  - Blue Moon
  - 12"—#1301—Thru for the Night
  - Father Cooperates

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# Diggin' the Discs—Jax

(Jumped from Page 8)

Woody Herman

Irresistible You

Millman Keep Those Basses Quiet  
Decca 18603

More strictly commercial material from Decca! Woody and the boys don't get much of a chance here, and don't make very much of what they do get. *Millman* may be a big hit, which would undoubtedly make everybody concerned very happy. Frances Wayne takes the vocal on *Irresistible*, while Woody himself handles the lyrics of the reverse.

## Vocal

Mills Brothers

Till Then

You Always Hurt The One You Love  
Decca 18599

This disc is likely to create quite a stir before very long. It ought to be a definite hit, a juke-box favorite, but who can ever tell about those things? *Till Then* is slightly the better side, but *You Always Hurt* may have the broader appeal. How Oscar Wilde would grovel in his grave to see, in the title of that second name, such a foul corruption of the punchline from his *Ballad of Reading Gaol!*

Andy Russell

Amor

The Day After Forever  
Capitol 156

This man is Capitol's reply to Columbia's Sinatra, to Victor's Como, to Decca's Haymes, to Musicraft's Brito! Like the others, he sings pleasantly enough, but he's no Crosby. Russell is especially good on tunes like *Amor*. The reverse, which has been waxed by a number of singers, is scarcely so distinctive.

There's a serious shortage of Down Beats due to War Production Board's paper restrictions. Share your copy with friends.



Mutual Music is putting out small orchestration on *String of Pearls*, Bizet Has His Day, *It Must Be Jelly* and Mexican Hat Dance. Also jazz band arrangements for military and brass bands on tunes such as *Here We Go Again*, *American Patrol*, *String of Pearls*, *Anvil Chorus*, etc. . . . Glenn Miller and Art Malvin have written a new one titled *I'm Headin' For California* . . . Campbell & Porgie's *Twilight Time*, written by Buck Ram, is their number one plug . . . Crawford Music's old hit tune *Together* is spotted in the pic *Since You Went Away*, to be released in July or August . . . Forster's *Do You Believe in Dreams*, by Irving Bibb, Don George and Al Plantodosi, is featured in Universal's *Pardon My Rhythm*.

New on the Edwin H. Morris list are *Moon On My Pillow*, by Charlie Henry and Elliott Tobias, *Canta Mexico*, by Maria Crocker, Robin Hood, by Louis Prima and Bob Mezzetta, and an *Al Trace Folio of Comedy Songs*, including six original Al Trace tunes. They also have a book out on *String Bass Styles* by Slim Stewart, bassist with *Art Tatum* . . . Who Started Love is *Broadway Music's* latest tune, written by Leo Mortimer and Jack Segal . . . Martin Block's new novelty is *A Fellow on a Parlophone*, written by Bobby Worth, writer of *Do I Worry*. Co-publisher is *House of Melody*, west coast firm . . . *Reis & Taylor* have *Why Take It Out On Me*, written by Dick Miles and Jack Segal. At press time, Herb Reis was in the hospital with a broken arm.

Robbins Music is publishing the seventh song from the score of *Follow The Girls*. Tune is *I Wanna Get Married*, sung by Gertrude Nelsen in FTG . . . Dorsey Music has *Lover, Are You There*, written by Dick Miles and Jack Segal, and *This I Love Above All*, by Milton Ager . . . Embassy's newest is *I Dream Of You*, written by Edna Osser and Marjorie Goettschius . . . Burke-Van Heusen have the score from the International pic, *Belle of the Yukon*, written by themselves. Numbers are *Like Someone in Love*, *Sleigh Ride* in July and *Every Girl is Different*.

Remick's number one tune is *Time Waits For No One*, by Charlie

## Stars With James At Astor



New York—Three of the featured members of the Harry James band (two of them new additions), which opened May 22 at the Astor Roof here, are, left to right: Corky Corcoran, young sax virtuoso; Kitty Kallen, who replaced Helen Ward as vocalist, and Juan Tizol, valve trombonist, who left the Duke Ellington fold to join The Horn. Gene Lester Photo

Tobias and Cliff Friend . . . Miller Music has the score from the RKO Sinatra pic *Step Lively*, by Julie Sayno and Sammy Kahn, including *When Does Love Begin*, *And Then You Kissed Me*, and *Some Other Time* . . . Witmark is pushing the three-year older, *Don't Take Your Love From Me*, by Harry Nemo. Firm also has *Some Day I'll Meet You Again*, from *Passage To Marseille*, by Ned Washington and Max Steiner, and the new Jerry Livingston, Milton Drake and Al Hoffman ditty, *She Broke My Heart In Three Places* . . . Robbins Music bought *I Learned A Lesson I'll Never Forget* from Joe Davis, which was recorded on Beacon Records by the Five Red Caps.

Regent's Gigglin' Series and the Alec Wilder Octets for Wood-

winds and Rhythm, arranged for small combos by Bud Johnson and Fud Livingston, are ready for sale . . . Leeds Music has a piano folio out titled *Lou Singer's Silhouettes in Rhythm* and a book of *Five Blue Ribbon Piano Solos* by Frankie Froeba. Firm is also working on *I'll Remember April*, by Don Raye, Gene De Paul and Pat Johnston . . . Tempo's tune *My Little Brown Book*, written by Billy Strayhorn, has been

recorded by Duke Ellington with a vocal by Herb Jeffries. On the novelty side, for Tempo, is *Baby Watch For Me* . . . Frank Kelton of Southern Music has gotten off to a good start with *You May Not Remember*, from the Eddie Cantor pic *Show Business*, written by Georgie Jessel and Ben Oakland. Southern has the tune *Apple Blossoms in the Rain*, by Mort Greene and Lew Pollack, sung by Dooley Wilson in RKO's *Seven Days Ashore*.

New on the Pen-O-Ram list are *Cindy Loo*, a western novelty by Drowey King, and *The Girl I Left Behind* by Estelle Kirby . . . *Marvello Music*, west coast firm, has opened an office at 1473 Broadway, N. Y., and is working on *I'm Forever Yours*, by D. Schley Carroll . . . *Solly Cahn* has joined *Carl Fischer, Inc.* as general professional manager, and his first promotion is the score of *Tars and Spars*, the Coast Guard revue . . . *Justin Stone* and *Don George* have penned *Manquerade in Blue*, which *Bobby Sherwood* has been featuring at the *Rockland*. Stone also collabed on a new wing tune, *Jump Lodge*.

Abe Glaser has switched from Ford Music to Burke-Van Heusen . . . The Schillinger System of Musical Compositions has been sold to Carl Fischer, Inc.

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- ..... LITTLE BROWN JUG
- ..... OH, MARIE (RUMBA)
- ..... HUNGARIAN DANCE
- ..... THE MARINES' HYMN
- ..... BLUE DANUBE WALTZ
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## Ability Plus Effort Erases Color Line

Guest Editorial

(By Bill Grey, Arranger)

As a hard-working arranger, making time around Sunset and Vine after years of packing an 802 card in my wallet, I have but one kick, the old bugaboo of a color line in swing music. I've arranged for just about every band since Charlie Spivak's Hotel Pennsylvania days to the local Sweet 'N Hot opus, and the issue of white and brown musicians working together sidles up sooner or later.

After scoring for the names for years, I wonder why there should be a color line in any form of music? When I turn out a page of manuscript varying from Eddie Sauter, that doesn't make us worlds apart, as we're making a living staying on the right kick. The only difference is that the colored arranger has a harder time peddling his wares.

Rhythm and sock delivery are ours by inheritance. The answer to being constantly beaten down is to be met fairly and squarely on the competition field.

Despite the color-line, the increased use of the work of sepia contributors to modern music is encouraging. Even now, after working for Goodman, Shaw, James, Whiteman, Noble, Barnet and Spivak, I find an occasional white arranger who feels that the color-line, which once protected him from invasion, has been hit so hard. After working with such square shooters as the above crowd, I've realized the mutual improvement to be obtained from such inter-racial contact.

In time, the Negro arranger will emancipate himself. Men like Calvin Jackson, Billy Moore, Jimmy Mundy, Sy Oliver and Billy Strayhorn have improved the situation. To comprehend this progress, the analytical must adopt a point of view, as much like ours as possible. The movement should be a group blending, as the two groups of musicians do look at life through different eyes.

The color line will remain as long as signs, "For Whites Only," continue; the movies characterize the Negro who calls his fellow white workers, "Mistuh," and an arranger can't show his face in a Dixie town if a white band is playing one of his jump tunes.

Joe Louis once said to me, "a colored man hasn't got a chance unless he's tops." While all of us can't be great, there's nothing to stop us from trying.

The Negro moves in a widely confused circle that would do justice, graciously, ably, to any group of intellectuals. He reads and discusses the oldest and latest books, attends the legit, practices medicine, writes song hits, studies at the Sorbonne, builds comfortable homes, wears a Phi Beta Kappa key, produces film stars and holds responsible positions. Why, then, should there be a color line any time in modern music?

Philadelphia—Some 150 musical instruments will be in the hands of the wounded vets at Valley Forge Military Hospital here as a result of an appeal made the other nite by Donn Bennett, KYW disk jockey. He asked for saxes, guitars, fiddles, even sithers or radio-record combinations in good repair that he might pass along to a soldier. His listeners responded, with him providing trucks to transport the horns to the hospital.

### Musicians Off the Record



Dayton, Ohio—Bobby Day, saxman and vocalist with the Bill Cross band at Lantz' Merry-Go-Round, poses here with his son, Joe Robert, born to Bobby and his wife, Doris, on January 31.

### Jam Session



Longview, Texas—After a regular show at the Harmon hospital here, George Towne, and a few of his boys staged an unscheduled jam session outside one of the wards, to the delight of the patients. Larry Gibson and Frank Rodie, clarys; Eddie Van Hessel and Dick Allen, trumpets; Dad Long, tenor sax, and John Hildreth, drums, participated in the bash. Leader Towne is wearing the dark glasses.

### NEW NUMBERS

HAYMES—A daughter to Mr. and Mrs. Dick Haymes. May 14, in Beverly Hills, Cal. Father is vocalist.  
DICKINSON—A daughter to Mr. and Mrs. Hal Dickinson. May 11, in Pittsburgh. Father and mother, Paula Kelly, are members of the Modernaires, vocal group.  
HAMILTON—An 8 lb. daughter to Mr. and Mrs. Buddy Hamilton. April 14, in Waterbury, Conn. Father is former Charlie Barnet drummer, now in the army.  
FELTON—A daughter to Mr. and Mrs. Happy Felton. May 1, in New York. Father is former orchestra leader and mother is former Vi Bradley, pianist.

### TIED NOTES

BENSON-LICHTENSTEIN—Ray Benson, orchestra leader, to Marion Lichtenstein, May 18, in Chicago.  
AIKEN-RYL—Evan Aiken, former Les Brown saxist, to Edna Ryl, May 22, in New York City.  
GREEN-COHEN—Philip Green, former Eugene Jelenek pianist, now with 237 Ener. C. Co., Camp Gordon, Ga., to Mindell Cohen, April 12, in Baltimore.  
COHEN-GOLDSTEIN—Cpl. Murray Cohen, former gen. mgr. of Rainbow Melodine Music Company, to Elaine Goldstein, secretary of Pan-O-Ram Music, to be June 2, in New York City.

### FINAL BAR

KAY—Herbie Kay, 46, band leader, May 11, in Dallas, Tex.  
BAGINI—Henry Bagini, 39, leader of the original Casa Loma band, May 18, in an auto crash near Detroit.  
HUNTINGTON—Pfc. Bill Huntington, 39, guitarist, formerly with NBC, Ray Nicks, et al, April 17.  
LARGE—Kenneth G. Large, 38, former Montreal ork leader and Jan Garber saxist, April 26, in Niagara Falls, Ont., Can.  
SUGDEN—John H. Sugden, 59, bandmaster and composer, May 5, Coast Guard Training Station Hospital, St. Augustine, Fla.  
PETERSEN—John G. Petersen, 63, violinist with the L. A. Philharmonic Orchestra for 21 years, May 9, in Los Angeles.  
ENGL—Carl Engel, 49, president of G. Schirmer, Inc., music publishers, and a



"There goes my 'unique upper register modulation.'!"

### CHORDS AND DISCORDS

#### Horn Is Real Guy

Sacramento, Calif.

To the Editor,  
As a former dance promoter, I recently attended a Harry James one-nighter here to see how the "Horn" would react toward his local fans. In the same auditorium, I had seen a certain "Sentimental Gentleman" spend almost an entire evening with his back turned on the stand 20 minutes before theme time to avoid being cornered by admiring autograph seekers.

I was pleasantly surprised to find James on the stand five minutes before dance time. During the entire dance, he did not leave one autograph fan disappointed. The dance started on time, intermissions were short and there was no lull between numbers. The Horn remained long after closing to fulfill demands for his signature. Everyone of the kids who has helped elevate James from a sideman to the hottest attraction in music left, feeling that he and the Horn were personal pals.

James is a smart and hard working showman. It's refreshing to see a guy who has climbed into the heavy sugar remember to show a genuine appreciation

composer and writer of musical articles. May 6, in New York City.  
MARKS—Solomon Bennett Marks, 68, brother of Edward B. Marks, music publisher and formerly associated with him, May 1, in New York City.  
BORGER—Bobby Borger, 40, former trumpeter with Georgia Olsen, more recently leader his own unit, Three Funcoes and Judy, recently in San Francisco.  
FIGUERA—Floyd E. Figuera, 44, pianist, formerly with Joe Venuti, April 17.  
ROBINSON—George H. Robinson, 55, Philadelphia orchestra leader, April 18, in Philadelphia.  
VARZOS—Niel Varzos, 61, trumpet player, April 25, in Chicago.

### Sorry, Lenser!

Down Beat usually tries to give credit where credit is due, but forgot to credit Warren Rothchild with the cover shot of Boyd Raeburn and Dorothy Claire in the April 15 issue, overlooked a Rothchild-Loff credit for the Glen Gray-Eugenie Baird photo on the back cover of the May 15 issue!

to the guy who has made it possible—the cash customer. He'll be on top a long time.  
Sincerely,  
Leo E. Walker

### Keep 'Em Low

Brooklyn, N. Y.

Dear Sirs,  
I'm a high school student and I'm not loaded down with cash, but whatever I have goes into records. Some of the small record companies are supposed to be trying to advance the cause of jazz. I'm not saying they're not doing this, but that they can do it even better.  
Some small companies manage to sell their platters for under a dollar, while others run around \$1.25 and \$1.50. I don't want a price decrease so I can save money, as I'll spend the same amount either way. I think a price decrease will enable me to buy a few more records that I'll have to pass by unless the cost decreases. I don't expect the small firms to equal the prices of the big companies, but they ought to keep their discs under a buck.  
Danny Kosoff

### Blames Names

England

Dear Sirs,  
In re the editorial in the March 15 Beat, Youth Must Guard Its Musical Talent... Phooey! You must have felt a morality kick coming on and had to lift it off your ribs. As far as the moral is concerned, don't be a booze hound or a snow man, fine. Don't preach a sermon like that and confine it to those with "special musical talent." Beat it out to all youth.

What really fries me is that mush about the rights of a genius to squander his talent. Evidently the author never had a batch of manuscripts returned or got kicked out of a publishing office. Now, more than ever, it takes strength, noise, lucky breaks and guts to break the steel ring of the Big Names. We're a hep bunch of kids with enough sense to know that no one gives a sideman's damn to what happens to our talent. You don't hear me squeal when the rejection slips pour in, but it riles me plenty when someone drools a sad line about how much the gifted mean to millions.

The touching finale: "Think it over, young man with the instrument—are you going to be a real genius or a plain crook?" says me. If anything makes crooks of us, it won't be hay or a lush, but the Big Guys who keep stepping on our heads.  
S/Sgt. Hal K. Felman

Chicago, June 1, 1944

A COLLECTOR

By

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A COLUMN FOR RECORD COLLECTORS.....

# THE HOT BOX

By GEORGE HOFER, Jr.

The English magazine *Jazz Music* in a reprint edition of Nos. 1, 2, & 3 under Collector's Notes by A. J. McCarthy carried a listing of four purported New Orleans Rhythm King sides on the British Homochord label. When the Leon Rappolo Discography came out in the New Orleans edition of *Jazz Quarterly* recently, several letters were received regarding these supposed Rappolo items.

Quoting McCarthy's column, "Charles Wilford reports some very important and unknown sides, that he heard while visiting Malcolm Rayment of Pewsey recently. Mr. Rayment has several sides on Homochord, four of which are by the original New Orleans Rhythm Kings. They are all under the pseudonym of the Homochord Dance Orchestra. The titles are: *Oh-You Little Son Over Gun* (121373), *Old Fashioned Love* (120623) on Homochord 736; *Mandy* (140413) and *Oh-How I Love My Darling* (139903) on Homochord 737. The first three titles have a second cornet and sax team added, the last one is by the original group. Leon Rappolo takes solos on *Oh How I Love* and *Old Fashioned Love*. Paul Mares and George Brunies are unmistakable on all four sides and Jack Pettis is to be heard on some."

These records have of course been misinterpreted; they are not genuine NORK sides. It appears that they actually are recordings that might have appeared in the U. S. under the title of the New

## Here's Jake



Kingsville, Texas—Readers of the *Jazz Quarterly* know all about its editor, Jake Trussell, Jr., but few ever have seen him. Sgt. Cy Shain made this snapshot of Jake on the old corral, reading a copy of Bob Thiele's *Jazz*.

*Orleans Jazz Band on one or the other of the Mills labels (Regal, Oriole, Perfect, etc.) In which case the clarinet could have been Sidney Arodin. For a note on the New Orleans Jazz Band see the Hot Box July 1, 1943.*

Continuing with the Rappolo discography, the *Boxer* received some interesting comments from Gene Williams regarding Rap's presence on the Halfway House Okeh 40318 *Pussy Cat Rag* (ensemble with clarinet undistinguishable) and *Barataria* (clarinet solo which the *Boxer* disowns as Rappolo). Williams writes that he remembers there's

a story to the effect that Rappolo and Charles Cordella exchanged instruments on this date, or on one side of it. Steve Smith also used to say that Rap played clarinet on one side and Cordella on the other.

**MISCELLANY:** Mill Gabler's Ryan sessions wound up May 7 to be resumed on October 1, 1944... Bud Jacobson now has the band at the Famous Door on Chicago's Clark-Diversey intersection... Sidney "Pops" Bechet has been playing with his own group in Springfield, Illinois, for sometime using Paul Barbarin on drums and Gideon Honore on piano... The master numbers on Keynote's jazz recordings carry the prefix HL, could these letters stand for Harry Lim, who once told the *Box* to leave the master numbers out the *Hot Box*?... Recent visitors to 2 East Bank have been Harry Lim, Ben Lincoln, Marshall Stearns, Norm Ackermann and Sgt. Eddie Beaumont... The late Charlie Vinal of Boston was a regular *Hot Box* correspondent.

**JAZZ PUBLICATIONS:** *Recordiana* Vol. 1, No. 1, May, 1944, is out with an amazing amount of data between the covers. Henceforth the publication date will be the fifteenth of the month. Jason Clark also promises the printing will be larger in the next issue.

There will be another *Jazz Quarterly* out around June first. **COLLECTOR'S CATALOGUE:** Bill Riddle, 2132 Mt. Royal, Baltimore 17, Md. Prominent collector of hot jazz of long standing. Interested primarily in New Orleans music and Jelly Roll Morton and Leon Rappolo in particular. Bill was the first col-

## WHERE IS?

**BUDDY YARGER**, trumpeter, formerly with *Borace Heldt*  
**GARTH RASMUSSEN**, saxist, formerly with *Herb Miller*  
**WAYNE MARSH**, formerly with *Lawrence Walk*  
**JOHNNIE AUSTIN**, trumpeter, formerly with *Jan Savitt*  
**PINKY KINTZELL**, formerly with the late *Hal Kemp*  
**BEN HOMER**, arranger, recently with *Les Brown*

## WE FOUND

**WARREN COVINGTON**, now with orb. accompanying *Tarn and Spars*. Coast Guard Show.  
**TONY SACCO**, now P.F.C., A.P.O. 474, c/o P.M. New York City, New York.  
**PETER VAN STEEDEN**, now on the District Attorney Radio Show, National Broadcasting Company, New York.  
**DON BROWN**, vocalist, still with *Tommy Tatcher*

## Buddy Rich To Get Discharge

Los Angeles—Buddy Rich, former T. Dorsey drummer, is set for a medical discharge from the marine corps. For the past nine weeks, Rich has been at the base hospital in San Diego. Relatives here said he has been told to expect his release around June 1. Friends in the music business here said Rich would probably organize his own band, following a short rest.

## Mel Henke Aims

Chicago—Mel Henke, pianist featured at Elmer's here, is being spotlighted on a Blue network show, *Summer Swing*, every Thursday at 7:30 p. m. (EWT). The radio show features songs on alternate weeks by Nancy Martin and Marian Mann, accompanied by Rex Maupin's band.

## SITTIN' IN



### SWINGOSSIP

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 What band's whose? Who should know?  
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—zbb

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# Zurke Played Fundamentals To Rate Raves

By Sharon A. Pease

For the third in this series of repeat columns we have chosen the late Bob Zurke. His original column appeared in *Down Beat* June 1, 1937. A condensed biographical sketch appears below.

Born Detroit, Michigan, Jan. 17, 1910 . . . Died in Los Angeles, Feb. 16, 1941 . . . Of Polish descent his real name was Zukowski . . . Acquired a fine technique and unusual sight reading ability through years of study with Jack Lewis of Detroit . . . Developed knowledge of harmony by experimenting in arranging while working with various dance bands, including those fronted by Thelma Terry, Oliver Naylor, Hank Biagini, Freddie Bergen, Joe Venuti, and Seymour Simon.

### Joins Bob Crosby

Joined the Bob Crosby orchestra early in 1937 . . . His piano styling, showcased in numerous Crosby arrangements, was an important contributing factor in the success of the band . . . Outstanding was his work on the Joe Sullivan originals, *Little Rock Getaway*, and *Gin Mill Blues*, and the Meade Lux Lewis tunes, *Yankey Special* and *Honky Tonk Train* . . . Left Crosby in May,

1939 . . . Later that year fronted his own band . . . This unit was dissolved about a year later . . . Thereafter Zurke worked as a single and was featured at the Pump Room of the Ambassador East Hotel and the Panther Room of Hotel Sherman, Chicago . . . Located in Hollywood in 1942 where he worked at the Hangover

Club until his death. Zurke was the winner in the piano division of the coveted *Down Beat* poll of 1939, having finished second the two preceding years and again in the voting of 1940 . . . Among his better known compositions are *Hobson Street Blues*, *Hangover Square*, *Eye Opener*, and *Southern Exposure*.

then to subdominant with lowered third, and finally back to tonic on count one of the next measure. However, Zurke's expression required expansion and new ways to use the old concepts. The treble turns the subdominant parts of this passage into consecutive diminished sevenths. Zurke's style was most influenced by the veteran pianist Art

Schutt, whose work he greatly admired. This influence is apparent in section C, of *Two Hands*. (Ed's Note: Mail for Sharon Pease should be sent direct to his teaching studios, Suite 815, Lyon & Healy Bldg., Chicago, Ill.)

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**Lensman's Son**

Escanaba, Mich.—When W. Gordon Sullivan, photographer and *Beat* correspondent, got home after several months in the hospital, this is the first picture he made. It's his son, David, who was only six weeks old when Gordon was hospitalized, is 10 months old now.

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**Jim Bell Best In Tractor City**

Peoria, Ill.—Jimmie Bell and his Gentlemen of Swing are the best to hit the Tractor City in a long time. Playing at Romane's Orchid Club on Western Avenue, outfit consists of David Harris, alto and baritone, Roy Perkins, trumpet, Jerry Bailey, drums, James Lowe, bass, and Bell on piano and vocals.

Tony's Subway downtown is still the jump spot, featuring continuous entertainment by Jump Jackson and his combo, alternating with Fats Dudley and his combo. Boyd Atkins goes on and on at the Faust Club. The Variety Boys are at the Sportsman's Club. Don Pedro and his violin is at the Pere Marquette Hotel. The Royal Filipino Orchestra is back at the Talk of The Town.

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**Johnny Morris To Form Band**

New York—Johnny (Paradiddle Joe) Morris, drummer with Tony Pastor's band, plans to front his own band shortly. Featured with Pastor's orch and the writer and star exponent of the drum specialty, *Paradiddle Joe*, Morris says he'll begin rehearsals within a few days. He'll use six brass, five reeds, four rhythms and a gal singer. Morris, besides starring at the drums, sings novelty tunes.

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The Camp Thomas (R.I.) Seabee swing band is rousing interest throughout New England with its jump arrangements, showcasing soloists like drummer Jerry Ernst (Emory Deutsch); reedman Bob Babbitt, brother of vocalist Harry; trombonist Charlie Hrudlicka (Lou Breese) and George Liberace, former manager of Ada Leonard's big crew.

Bob Eberly, stationed at Gardner General Hospital, Chicago, is projectionist for films shown to patients. Recently he showed Frank Sinatra's *Higher and Higher*. Andy Kirk's former guitar star, Floyd Smith, is readying for the invasion in England. Major Wayne King is directing show units for the Sixth Service Command, Chicago.

Lieut. Lloyd Gilliom, Sammy Kaye's trumpet who soloed in the film, *Iceland*, is stationed with a marine corps unit in the tropics. Buddy Moreno, ex-Jurgens and James vocalist, is now doing entertainment work with the special service forces in connection with a WAC recruiting drive. Cpl. Hal Moore, once billed as "The Little Leader With The Great Big Band," is playing with the Fort Benning (Ga.) army band.

Cappy Lewis, just out of Herman's *Hard*, recently played retreat as well at Woodrow Wilson Hospital, Staunton, Va., where he is stationed, that he won the plaudits of the commanding officer. Cpl. Bibo Gaillard, the slim half of the *Slam and Slam duo*, works on the engines of B-26 Marauders at Laughlin Field, Del Rio, Tex. The sapo talent at Great Lakes, and Jack, there's a wealth of it, broods each Saturday night at 11:05 p.m. (C.W.T.) over CBS. Be certain your set is in good condition, as the band really rocks the airwaves.

Back in March, the Red Cross reports an impromptu jam session was held at a North African encampment by Johnny Mince, ex-Dorsey clarinet; Henry (Hot Lips) Levine, conductor on the *Basin Street* show; Jackie Koven, once with Thornhill and Ayres; and Billy Jones, formerly with Red Norvo.

Down Beat covers the music news from coast to coast.

### Byrne's Skyliners Band Clicks



Austin, Texas—Air force GI's all over Texas are raving about Lieut. Bobby Byrne's Skyliner band. At Bergstrom Field, the trombonist-leader (right) and Warrant Officer Frita Hagedorn admire lovely Malba Glass as she does her vocal bit with the Skyliners. USAAF Photo

### Modernaires To Wax On Columbia Label

New York—The Modernaires, ex-Glenn Miller singers, will soon record for the Columbia label. With the Petrillo-Victor-Columbia squabble still unsettled, first Modernaire discs will probably be cut without instrumental backing.

### When Johnny Comes Marching Home

(Jumped from Page One)  
charged with psycho-neurosis as the cause. We don't have them, and feel that at present we have no right to ask the War Department for them. That will come out in the wash after the war is over.  
But I do know from personal experience that many, many musicians, an apparently far greater percentage than from many other occupations have this sort of discharge—and it presents a very serious problem.  
(Ed. Note: "Section 8" and "PN", psycho-neurotic, have been omitted from discharge papers, which now read "unfit for military service" instead.)  
In the first place, what is a "Section 8", a term which has been corrupted by army slang usage to cover anything from

disagreements to a verdict of "slug-nutty"?

Under army discharge provisions, a man may be given an "MD" or medical discharge for wounds suffered in the line of duty while in the army. He may be given a "CDD" or Section 2 discharge (of AR 615-360) for disabilities which existed prior to military service—sinus, for example. Or he may be given a "Section 8" for reasons covering physical disabilities, attitudes and traits deemed undesirable, emotional instability, and the like.

Getting a "Section 8" doesn't mean you are crazy—anything but. If the army deems you psychotic, it doesn't discharge you, but gives you excellent treatment in its own hospitals.

A "Section 8" discharge for psycho-neurosis means essentially that you are a highly nervous person with certain emotional instabilities which simply do not respond to army discipline.

The services have found that far from causing psycho-neurosis, service life usually reveals it where civilian life hasn't—and allows the man to straighten himself out before he becomes a psychotic problem.

Frankly, brethren, there are many people in this screwball business of ours who are "Section 8" cases at one time or another. The hours, nervous tension, and most important of all,

the lack of conditioning tend to make the musician a sucker for a case of nerves when the heat is turned on.

In other words, a "Section 8" in most cases, is in no way different from some of the apples on 49th Street. He just happened to be in the army and couldn't adjust to it, unlike most hornmen.

The latter is, as far as I am concerned, the big problem. While it is true that having a "Section 8" doesn't mean you are something to be avoided with a ten foot pole, it is a damning reflection on this business, in that many men in it have found themselves unable to adjust to military life.

Any of the services aren't easy. On the other hand, it's a crying shame that for so long have musicians been accustomed to live when and as they chose, with their own hours, morals and mores, and all the rest of the jive, that when something else is imposed upon them, they often find things too rough for ready adjustment and are forced out thru "Section 8".

That doesn't mean that the vast proportion of musickers haven't made good soldiers—they have—but there is a too-large body of fellows who couldn't make the grade. This is plenty bad as far as I'm concerned—it indicates at times a kicks-for-kicks-sake alone type of life that will be useless after the war.

It is exactly this attitude that enables everything that is wrong with this business to continue wrong. There are too many guys that just don't give enough of a whoop to stand up and do something about it, simply because their whole life in the business conditions them for anything else but that.

Sessions, kicks, 52nd St., four

or five times, and all of the rest of it is very fine—but in addition it's about time this business woke up to the fact that there are other things in the world—about it—and that it must learn to condition, and adjust itself to them. When this happens, there will be less wrong in this business, and far fewer musickers getting "Section 8".

In the meantime, we will try to get the picture of what the views of the trade, leaders, and union are about men who have been discharged for "Section 8". If there is any of this fluffing-off stuff, we intend to have something to say about it.  
A "Section 8" is a statement of a condition of a segment of this business, not so much the man himself as far as I'm concerned. He may be wrong for not earlier having disciplined himself to adjust, even to service life—but he certainly is in company with others.

The solution is not to brush him off, but accept him as a musician—which he is—and make sure that the conditions which make this business susceptible to that sort of lack of adjustment-ability, are wiped out.

But let's have none of this 18th century stuff. There is nothing wrong with these guys that a job and a stable environment won't help.

(Next: VII—"I'm Union—and Good.")

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- A** Agnew, C. (Nataorium Ph.) Spokane, Wash. b
- Allen, R. (Garrick) Chi., ac
- Arzheim, G. (Jantzen Beach) Portland, Ore., Clang. 6/11, b
- Auld, G. (Tuna-Town) St. Louis, b. 6/4-19, b
- B** Bardo, B. (Muehlebach) K. C., Mo., h
- Barnet, C. (Casa Manana) Culver City, Cal., h
- Basle, C. (Metropolitan) Providence, 6/2-4, t; (Plymouth) Worcester, 6/5-7, t; (State) Hartford, 6/9-11, t
- Benson, E. (Ambassador) Chi., h
- Bishop, B. (Indiana Roof) Indianapolis, h
- Bondhu, Nell (Blackstone) Chi., h
- Bradshaw, T. (Savoy) NYC, h
- Brandyane, N. (Statler) Wash., D. C., h
- Brigode, A. (Forest Pl. Highlands) St. Louis, Clang. 6/10
- Brown, L. (Frolia) Miami, Omg. 6/19, h
- Buasa, H. (Albee) Cine., 6/2-9, t; (Eastwood Gardens) Detroit, 6/9-15, h
- C** Calloway, C. (Strand) NYC, t
- Carle, F. (Metropolitan) Providence, 6/9-11, t
- Carter, B. (Hollywood Cafe) Hollywood, Cal.
- Cavallaro, C. (Palmer House) Chi., h
- Chandler, Chan (New Kenmore) Albany, N. Y., h
- Chester, B. (Earle) Phila., 6/2-8, t
- Childs, R. (Plantation) Houston, ac
- Coleman, E. (Mocambo) Hollywood, Cal., ac
- Courtney, D. (Oriental) Chi., 6/2-8, t; (Orpheum) Omaha, 6/9-15, t
- Cugat, X. (Downtown) Detroit, 6/2-8, t; (Albee) Cine., 6/2-9, t
- Cummins, B. (Last Frontier) Las Vegas, Nev., h
- D** D'Artega, Al (Palace) Ft. Worth, 6/8-11, t
- DiPardo, T. (Blue Moon) Wichita, Clang. 6/8, b
- Dorsey, J. (Palladium) Hollywood, Cal., Omg. 6/18, b
- Duffy, G. (Euclid Beach Ph.) Cleveland
- Dunham, S. (Sherman) Chi., h
- E** Eldridge, R. (Apollo) NYC, 6/9-15, t
- Ellington, D. (Hurricane) NYC, ac
- Eyman, G. (Lowry) St. Paul, h

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- BLACKHAWK RESTAURANT, Chicago—Chuck Foster
- CASA MANANA, Culver City, Cal.—Charlie Barnet
- CASINO GARDENS, Ocean Park, Cal.—Hal McIntyre
- EDGEWATER BEACH HOTEL, Chicago—Eddie Oliver
- EDISON HOTEL, New York—Lawrence Welk
- HURRICANE, New York—Duke Ellington
- LINCOLN HOTEL, New York—Dean Hudson
- NEW YORKER HOTEL, New York—Tony Pastor
- PALACE HOTEL, San Francisco—Carlos Molina
- PALLADIUM, Hollywood, Cal.—Jan Garber; June 13, Jimmy Dorsey
- PALMER HOUSE, Chicago—Carmen Cavallaro
- ROSELAND, New York—Bobby Sherwood; June 13, Clyde Lucas
- SAVOY, New York—Tiny Bradshaw
- SHERMAN HOTEL, Chicago—Sonny Dunham
- TERRACE ROOM, Newark—Eddy Howard
- TRIANON, Chicago—Don Reid
- TRIANON, Southgate, Cal.—Louis Armstrong; June 6, Jan Savitt
- WALDORF-ASTORIA, New York—George Hamilton

- Norvo, E. (Elkroy House) NYC, ac
- Olsen, E. (Edgewater Beach) Chi., h
- Oliver, G. (Peabody) Memphis, h
- Osborn, W. (Frolia) Miami, Clang. 6/12, b
- Pastor, T. (New Yorker) NYC, h
- Pearl, E. (Melody Mill) N. Riverside, Ill., b
- Rapp, B. (Troadero) Evansville, Ind., ac
- Ravassa, C. (Lake Club) Springfield, Ill., ac
- Reid, D. (Trianon) Chi., h
- Reidman, L. (Statler) Boston, h
- Reynolds, T. (Sherman) San Diego, ac
- Rogers, E. (Aragon) Houston, h
- Sanders, J. (El Rancho Vegas) Las Vegas, Nev., h
- Saunders, H. (St. Anthony) San Antonio, h
- Saunders, E. (Delian) Chi., ac
- Savitt, J. (Trianon) L. A., Cal., Omg. 6/6, ac
- Sherwood, B. (Roseland) NYC, Clang. 6/12, b
- Smith, S. (Garrick) Chi., ac
- Sprak, C. (Paramount) NYC, t
- Stone, E. (Aragon) Chi., h
- Strong, Benny (Bismarck) Chi., h
- Strong, Bob (Glen Island Casino) New Rochelle, N. Y., b
- Tengarden, J. (Jantzen Beach) Portland, Ore., Omg. 6/12, b
- Tucker, T. (Downtown) Detroit, 6/9-15, t
- Wald, J. (Eastwood Gardens) Detroit, 6/2-8, b
- Weik, L. (Edison) NYC, h

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# Hal and Al Welcome Ruth



Hollywood—Hal McIntyre and his male vocalist, Al Nobel, welcome the band's new girl singer, Ruth Gaylor, who succeeded Gloria Van Ruth once sang with the Hudson-DeLange band, later with Teddy Powell, but retired for matrimonial reasons. Her hubby is overseas, so she's wearing formals again.

# Combos Collared By Groovy Gothamites

New York—This town is full of good small bands. Coleman Hawkins' use of two tenors in a six-piece combo at the Downbeat is keeping both sides of 52nd St. sunny. Red Norvo's swing sextette is returning swing patronage to the Hickory House. At the Aquarium on Broadway, John Kirby is playing his soft-voiced, unique arrangements with an added tenor sax to complement his alto, trumpet, and clarinet instrumentation. Fronting an excellent small band at downtown Cafe Society is Eddie Heywood, former between-the-acts keyboarder at the Village Vanguard.

Hawkins' initial date with his new band in New York is a lulu. The band offers the Hawk and Don Byas (from Basle) on tenors; Benny Harris on trumpet with 88-r Theloniuss Monk, bassist Ed Robinson and drummer Denzil Best for good rhythmic backing. Byas has shaped his tone to match Coleman's in a manner little short of uncanny. He blows the same breathy, rich tone, using ideas that change but improve on the original melodic lines.

**Hawk Pioneers**  
 Even better than the alternate tenor solos are the amazing unison jump scorings. With three horns creating fast-moving riff figures remarkable for their fresh inventive quality, the listener is almost convinced that a new jazz form is being built. Here, it's interesting to note that Hawk is not content with the direction jazz is taking. Dissatisfied with the riff cliches used by big bands, he does like Ellington, though he thinks of the Duke as a tone color expert, not as a pioneer in tomorrow's musical idiom.

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**Chick Carves Herb Jeffries**  
 Los Angeles—Herb Jeffries, ex-singer with Duke Ellington and star of the stage musical *Jump For Joy* a few seasons ago, suffered facial injuries, requiring 31 stitches, when he was attacked by a razor-wielding woman during the early morning of May 10.

Doctors, who treated him said it was impossible, as yet, to tell if the singer's face was mutilated. Jeffries refused to sign a complaint against his assailant.

**A Snack, Jack?**  
 New York—Two night club owners are venturing from their chosen field into the allied restaurant business. George Lynch, the man at Kelly's Stable, is taking over the Ubangi Club on Broadway and plans to make a Roumanian eatery out of it. Irving Alexander of the Three Deuces wants it known at the same time that he's turning the 52nd St. Trocadero into the best rib joint that musicians have ever called a tab on.

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# Ginny Gets 5-Millionth Disc



New York—Frankie Carle, composer, pianist and band leader, autographed a copy of his 5-millionth phonograph platter for glamorous Ginny Simms, who has made a few records herself. Frankie and Ginny headlined a recent stage show at the Capitol theater.

## The BANDBOX

By BILL DUGAN

New Clubs: Hazel Scott—Christine Digsby, 200 Bradhurst Ave., New York City or Johnny Smith Jr., 29 Jewett Ave., Jersey City, N. J. . . . Frankie Carle—Olga M. Dunbar, 1405 Montana Ave. N. E., Washington 18, D. C. . . . Dick Heymes and Jimmy Saunders (separate clubs)—Irene Stovar, 235 Fleet St., Rankin, Pa. . . . Frank Sinatra-Larry Coleman—Cpl. Muriel Kahn, 12034900, Co. Ed. Ft. Monmouth, N. J. . . . Hal McKusick (Boyd Raeburn saxist)—Mary Miller, 1416 Downing St. N. E., Washington 18, D. C. . . . Bobby Ritchey (Vaughn Monroe drummer)—Carol King, 314 Latot Ave., Akron 6, O. . . . Ushers (Billy Usher)—Eleanor Ryan, 1185 Park Ave., New York City . . . Billy Usher—Olga Curbella, 711 Caldwell Ave., Bronx 55, N. Y. . . . Frank Sinatra—Rae Bright, 188 Leslie St., Newark 8, N. J. . . . Frank Sinatra—Josephine Runder, Sec'y., 2337 Webster Ave., Bronx 57, N. Y. . . . Sinatra Spoonettes—Sylvia Englell, 148 Merrimac St., Pittsburgh 11, Pa. . . . The Starlight Sinatra—Phyllis Hunt, 1006 Faust St., Pch. 4, Pa. . . . Lawrence Welk—Mavi Konkel, 1200 W. Maple St., Milwaukee 4, Wis. . . . Patti Palmer (Ted Flo Rito vocalist)—Henrietta Collins, 500 Washington

## Send Birthday Greetings to:

- June 1—Chick Kardale, Muriel Lane, Hal McKusick
- June 2—Marry Napoleon
- June 6—George Berg, Ted Lewis, Jimmie Lanecford, Mick McMickle, Dave Matthews
- June 7—Glen Gray, Prince Robinson
- June 10—Gay Claridge, Dickie Welch
- June 11—Jimmy Dudley, Eddie Mihelich
- June 12—Freddie Fisher
- June 13—Hatch Hutchens
- June 14—Nappy LaMare, John Scott Trotter
- June 15—Allan Reese

St., Providence, R. I. . . . Vince Ladell (Leo Relsman vocalist)—Florence Da Rienzo, 111 Eldridge St., New York 2, N. Y. . . . Louie Bellson (former B. G. drummer)—Lila Stewart, 3156 M. Place S. E., Washington 19, D. C. . . . Eddie Heywood Jr.—Irene Higgenbotham, 50 Morningside Ave., New York City . . . Ann Cornell—Murray Agid, 152 W. 42nd St., New York City . . . Oscar Pettiford—Joyce Roxas, Belleclaire Hotel, 77th St. and Broadway, New York City . . . Dick Shanahan (Les Brown drummer)—Harry Kirila, 28 Fremont St., Salem, Mass. . . . Billy Eckstine—William Harper, 176 Deatur St., Brooklyn, N. Y. . . . Eddy Howard—Anthony Ferdico, 2518 Frisby Ave., Bronx 61, N. Y. . . . Buddy Rich—Anette Dworkin, 2480 Buena Vista, Detroit 6, Mich. . . . Band Leaders & Vocalists—Lenore DeSautel, 1004 Helen, Detroit 7, Mich. . . . Elton Britt—Mary Lavelle, 224 Bidwell Ave., S. I. 2, N. Y. or Eileen Haines, 27 Wetmore Road, S. I. 1, N. Y.

### Miscellaneous Notes

Bob Corrado has discontinued his Dick Jurgens-Harry Cool-Buddy Moreno club . . . Alice Andryc, 241 Elm St., Rosford, O., has been made vice-pres. of Helen Mermer's Bob Anthony club . . . Miss Lee Schindler, 220 E. 4th St., Clifton, N. J., is reorganizing her B. G. Swing Circle and wants loyal Goodman fans . . . Gladys Fabiano, pres. of the Longene Club (Johnny Long-Gene Williams) has moved to 303 Sanford Ave., Newark 6, N. J. . . . Carolyn Zimmerman, 624 Apple Ave., Toledo 9, O., has the Ohio branch of the Original Gene Williams fan club, and Betty Lou Brown, Manokin, Somerset County, Md., has a Maryland branch of the Worshipers of Williams . . . Frances Swenton has temporarily resigned as pres. of the Hal Derwin club, but brother Bill, 174 Duer St., North Plainfield 6, N. J., who has a Boyd Raeburn club, will carry on for her . . . The Dixieland Jazz Association, c/o Jim Innes 30, Beacon Hill Road, Port Washington, N. Y., will send a copy of this month's paper to anyone enclosing 5c in coin . . . The Town Criers-Dick Noel club celebrated its first anniversary May 15, writes Betty

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TROMBONE—17 years old, 2 years with college bands, prefer location work. Contact Jack Hale, Cleveland, Mississippi, Phone 527.

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VOCALIST—NAME EXPERIENCE: Trombone, 24-4F. Combo Midwest immediately. Jay Wilson, Creal Springs, Illinois.

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## To Be or Not 2-B? Ask Draft Board

Washington—Despite lessening of draft pressure on men over 26, it's apparent that musicians and vocalists are still pretty much at the mercy of their own local boards. Music is not named specifically among the 35 broad occupational fields to be used by boards as guidance in granting deferments.

One board, for instance, might decide that a musician who had participated in making recordings used in a defense plant was contributing to the war effort and was therefore deferrable. Another member of the same board might come up against a different board that would rule that contribution insufficient and order him fitted for khaki.

## Inconsistent, Ed

New York—Tenorman Eddie Condon (tenor guitar) recently denounced "semi-pro critics" who refer to the clarinet as a "leoric stick," implication being that the truly hep call musical instruments by their proper names. So at the final Jazz Concert when Eric Caeceres appeared on stage carrying a baritone saxophone, Condon said, "There's Caeceres with the fire plug."

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