

WHEN JOHNNY COMES MARCHING HOME



By Mike Levin

"I'm Union—And Good"

For the last two columns, I've been talking about a discharged musician—musician who has been having a rough time getting located. He, like lots of others in the same boat, wrote to *Down Beat* because he figured we could help, if anybody could.

But under the present setup what can we do for him, or other like him? He says he is a musician, and a good one, and asks me to get him a job. There's nothing I or anyone else on *Down Beat* wouldn't like to do better—but how can we?

He's down south. To bring him here for an audition to New York or Chicago would mean dough for somebody. Either we or a leader would have to stick out the neck and with a lot of cases, it just isn't worth it.

For example, this morning I got a card from Dan Trout in Trenton, Pa. saying that he is a "solid" union, and willing to help—can I help him get a job?

For all I know, he may be an excellent drummer, even though he's young, and with a little steady experience, could be really useful to a band. But how can I say for sure—what way is there to be sure? We can't just recommend guys blindly—and yet they have to start (Modulate to Page 14)

Jennyheads Sailor Band

Los Angeles—Report that Jack Jenny, star trombonist now leading a navy training band at Newport, Mississippi, had or expected to receive an honorable discharge from the navy, was denied by the musician's wife, who resides in Hollywood. The report to effect that Jenny was a member of the navy appeared in a Hollywood publication.

Sidemen Change In Raeburn Ork

New York—Boyd Raeburn will move into the West End Casino, June 23 with several important personnel changes effected. Bea Abbot, former Herbie Fields vocalist, takes over for Dorothy Claire. Ted Goddard is in line for his tenor chair, and Tommy Allison replaces Irv Morrow in the trumpet section.

Raeburn will shortly cut records for either the Savoy or Keynote labels.

BLUE NOTES

By ROD REED

It's reported they don't swoon for Sinatra in Argentina. Down South, S. A. merely stands for South American.

Heavy tax is closing the Coconut Grove in New York. Customers aren't enough cocoanuts.

WHC tried to put a stop to *They're Having a Baby*. A late for that, eh, Ida?

Rocky Vicki says the way noisy acts during Mildred Bailey's singing reminds her of the Bedlam & Bailey.

Some phono records are of such quality these days that even turntable sounds better.

DOWN BEAT

CHICAGO, JUNE 15, 1944

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Fighting Naval Band On Tour

New York — The Coast Guard Invaders orchestra, fresh from Africa, Sicily and Salerno, is on in a nationwide tour with the *Tars and Spars*, the service show. *Tars and Spars* is the revue headed by Victor Mature, now playing principal theaters as part of a Spar recruiting drive.

The show moves into Utica (N.Y.) at Warner's theater on June 16 after successful runs in Philadelphia, Pittsburgh, New York, Providence and Worcester. The orch, conducted by Ben Harrod, GMIC, is made up of sidemen who have really seen action in battle. Formerly attached to the assault transport, U. S. S. Samuel Chase, they manned invasion boats, anti-aircraft guns and other strictly non-musical instruments during Mediterranean engagements.

Sax section includes: Burtell Kempe, Dominic Capone, John Smith, Clifton Case, John Drake and Andrew Fitzgerald; trumpets, Bernard Savodnik, Barney Zudekoff and Blaine Houserman; trombones, Paul Gilmore and Warren Covington; pianos, George Bauer and John Brogan; drums, Michael Fuchs; bass, Richard Neumann.

Their itinerary after leaving Utica: June 30, Cleveland; July 6, Milwaukee; 7-13, Minneapolis; 14-20, Chicago; 21-27, Cincinnati; 28-31, Columbus; 3-9, Washington.

Both MGM and Warner Brothers are interested in basing a film on the show and a Hollywood stay, following the tour, is a possibility.

Miller's AAF Ork To Do Bond Trek

New York—Captain Glenn Miller's AAF band was ready at press time to begin a cross-country bond sales tour. First stop set was St. Louis with the junket aimed later at Chicago and possibly the west coast.

Captain Miller was expected back from furlough in time to take over command of his band for the tour. Strong rumors say that at the conclusion of this trip, the Miller band will go overseas.

Paxton's Ork Opens At Palisades Park

New York—New bandleader George Paxton got his bookings off to a flying start. The former Ina Ray Hutton arranger-musical director will open June 23 at Palisades Park, N. J. for a three-week stay with an 18-piece band. Vocalists are Liza Morrow, heard recently on Eddie Condon's Blue Network jazz show, and Alan Dale. The leader, who doubles trombone and tenor sax, recently inked a Langworth transcription contract.

Following the Palisades date, Paxton brings his crew into Roseland ballroom here, replacing Clyde Lucas.

Condon's Guitar Back to Nick's

New York—Two-beat fans can rest easy. Eddie Condon is back at Nick's. Condon gave plugs on his Blue network jazz show to the Pied Piper, rival Greenwich Village night club, and original reports had Nick Rongetti, owner of Nick's, firing the guitarist because of the endorsements. Later Nick said he fired Condon for coming late to work.

Down Beat covers the music news from coast to coast.

Gives Pop a Jap Rifle



Hollywood—Felix Mills, CBS conductor for the Burns & Allen and Silver Theater broadcasts, is proud of his Father's Day gift, a Jap sniper's rifle. But his greatest pleasure was the surprise visit of his son, George, home after an absence of 20 months.

Rival Music Firms Challenge Robbins

New York—Following the lead of Jack Robbins, song publisher, who recently created an artist's bureau and a recording company to plug his tunes, Grand Music and Cherio Music are also broadening the scope of their activity.

Cherio Music cut four sides, featuring Vincent Lopez, on their new label, tentatively called National. Raymond Scott waxes four sides with his first new big band for National soon.

Robbins' Lion label is not working out a deal with Oberstein's Hit label, as many reports have it. Wallace Downey, Robbins spokesman, denies Oberstein will record Robbins' bands and then supply Lion with a quantity of the pressings to be released under the Lion label.

Redman Goes West

New York—Don Redman, with a newly-organized band, is en route to the west coast to make a film for Republic in July. He'll play theaters and one-nighters on the way.

Whistle Girl



Hollywood — During Bob Hope's tour of dozens of service posts, Dolly Mitchell, then vocalist with the Stan Kenton band, drew more than her quota of admiring whistles from the G.I.'s, though she never sang during broadcasts. Bob rewarded her a couple weeks ago by giving her a song on the show and writing in a nice chunk of dialogue for her, with himself as protagonist.

Drum Plans Ork After Reversal Of Court Ruling

New York—The appellate court in San Francisco has reversed the decision handed down last year in lower court which found drummer Gene Krupa guilty on the felonious charge of using a minor to transport marijuana.

Krupa received the good news while on tour with Tommy Dorsey's band and immediately began setting his own swing crew again. The reversal of the original guilty verdict means that Krupa's case will be returned to the lower court for a new trial. Insiders figure, however, that inasmuch as the prosecution's chief witness, Krupa's former band boy John Patekos, has recanted on his testimony since the first trial took place, the new trial will be little more than a formality and a quick "not guilty" verdict is expected.

Krupa's band plans call for a twenty-five piece crew with nine strings, seven brass, four rhythm, plus two solo singers and a vocal quartet. Trumpeter Roy Eldridge, who was featured in Krupa's band, is expected to return to the re-organized one, though at the present time he's on the road with a full dance band of his own.

Though no definite bookings were set at press time, the band was expected to be in rehearsal by the time you read this and Johnny Gluskin, Krupa's attorney-manager, said that first dates would be played in the eastern territory. One report was that Frank Vernier, once the drummer's manager, may return to the fold as road manager.

Tax Halts New Stick Wavers

New York—The 30 percent tax is throwing its shadow on prospective batoneers. Bookers are beginning to hold back the reins of would-be bandleaders. The agency men figure that starting out with a new band is tough enough in peace time, worse during war and impossible with the added yoke of the cabaret tax.

One case in point is trumpeter Leonard Sues. GAC has had its eye on the good-looking youngster with the flashy horn for some time planning to debut him with a sweet band at one of Maria Kramer's hotels. Plans for Sues now have been shelved temporarily until the tax question is settled.

Mildred Bailey On Radio Show

New York—Mildred Bailey and a band of jazzmen will form the nucleus for a new cigarette sponsor's show auditioned here by CBS. Show will spot La Bailey; Paul Baron's band with men like bassist Al Hall; pianist Teddy Wilson, drummer Specs Powell and Ernie Caceres' alto and baritone. Each week's program will star two musicians an unknown and a celebrated musician. Slated for the first show are Red Norvo's guitarist, Remo Palmieri, and Paul Whiteman.

Gendarmes Halt Racial Skirmish

New York—52nd Street night club proprietors are keeping a vigilant eye to forestall any more "race riots" like the recent mixed brawl which took place outside of one of the jazz spots. Some sailors resenting the presence of Negroes in night clubs took it in their own hands to establish white supremacy along swing alley, but the fast arrival of police nipped this plan in the bud. More than a dozen sailors and jazz musicians were involved in the fracas.

Teddy Wilson Ponders Trio; BG Alumni Form

New York—After a record stay of almost four years, Teddy Wilson's band has been replaced at uptown Cafe Society here. Trombonist Bill Harris brought in the new mixed six-piece outfit with Ernie Figueroa, trumpet; Jack Sims, tenor sax; Clyde Hart, piano; Sid Weiss, bass; and Specs Powell, drums. The leader, trumpet and sax worked last in Benny Goodman's band and it was BG who set the Cafe date.

At press time, Wilson was planning to break up his six-piece outfit to front a trio, opening possibly at the Downbeat Club on 52nd St. One of his men, trumpeter Emmett Berry, was set to replace Dizzy Gillespie with John Kirby at the Aquarium here.

Donna Dabbles On the Cover

Early spring heat waves throughout the land make this charming cover photo of Donna Dee, dabbling her bare feet in the cool water of a brook, particularly apropos. Donna, as you may know, has been Fred Waring's vocalist for nearly seven years. She will appear with the band in a Chicago theater next month, and in August, Waring's Pennsylvania: opens at the Roxy theater in New York for eight weeks at \$20,000 per week.

These Persons Figured in Recent News Stories of the Music World



Sgt. Bob Helm of George Field, Ill., who used to lead a band himself, met an old friend on a recent furlough to his home in California. She is Lynn Bari, who will be seen in Benny Goodman's picture, *Sweet and Low Down*.



Frances Holbrook, petite vocalist, says "Who, me?" as Max Fisher plays "Love You Truly" on his trumpet. The answer was in the affirmative, as they say in Boston, so they got married last month in Indianapolis. Both are members of Barney Rapp's New Englanders, now in Evansville, Ind.



Georgia Carroll, Kay Kyser's lush thrush, and Cary Grant (he's in the movie, too) are being interviewed by Cary Breckner, emcee, in a new Blue Network program, *Hollywood Star Time*, which features informal chats with film celebrities.



Here's Sammy Kaye, that ole swing and swayer, applying lipstick to the inviting lips of his vocalist, Nancy Norman, while his other songstress, Sally Stuart, aids and abets with cheers. It all has something to do with a commercial sponsor or something for Sammy's *Sunday Serenade*.



Don Reid organized his band just two years ago, so that seemed to call for a cake, and the first slice goes to his pretty chimp, Doris Dautman. Don is playing his fourth return engagement at the Trianon ballroom in Chicago.

Condon's Chords On Catgut Rate Praise

By PAUL SMITH

New York—Frank Stacy's article in the May 15th issue of *Down Beat*, concerning Eddie Condon, which, while doubtless sincere, seems to me intemperate in tone and, upon occasion, lacking in taste and judgment. As one of the "younger school

force and masculinity combined with a harmonic chord structure that is the envy and despair of anyone who has the musical background to realize what he is doing. As Fats Waller once said, "Condon plays more on four strings than most of them do on six."

Guitar Should Be Felt

As for the ones, Stacy claims are better than Condon, he has picked a list of excellent musicians, although he might have included George Van Eps and Segovia. As for being better than Condon, he certainly didn't get the idea from them because any professional musician would know better than to make such a statement. Actually, Condon plays an entirely different instrument than the men Stacy names. His instrument is tuned differently, it is played differently and has a different function in the band. The four string guitar played by Condon combines the function, in a support sense, of piano and the drums. He never plays single-string runs, arpeggios, broken chords, or solos of any kind, but plays rhythmic background of a

Stacy deserves a vote of thanks from jazz enthusiasts for pointing out Condon's pathological aversion to playing (when he plays at all) so anyone can hear him except the guys in the band. Condon's theory is that the guitar should be felt rather than heard in a jazz band and if we listen to some of the records he's made we're forced to admit he must have something in the theory. I can't find much wrong with *Minor Drag*, *The Fel*, *Ja-Da*, *Sugar* and plenty of others. No single white musician occurs so consistently on top drawer discs in so many varying combinations of musicians.

As for his artistic integrity concerning money, I cite the following incident. Several years ago a group of topnotch jazz musicians were recording in a New

Your Kiss Autograph



Lily Ann Carol

For the men in service, here and abroad, *Down Beat* presents each issue the kiss autograph of a popular dance band vocalist. This time it's Lily Ann Carol, winsome pigeon with Louis Prima and his band, which goes from the Park Central hotel to the stage of the Strand theater in New York on June 23.

York studio. Five sides had been cut and they were running through *Sugar*, which was to have a Lee Wiley vocal. For her chorus, it was necessary to transpose into a key with which one of the men was relatively unfamiliar. After numerous attempts to make the transposition, the musician (working with TD at the time) still couldn't make the right inversion for one passing chord. Condon, although he was out of work and needed the \$30, refused to make the record with that error on it. Bill Clifton, then working with Whiteman, told me in 1939, "Everybody talks about Eddie Condon and his influence on Chicago style. Hell, Condon is Chicago style."

Hudkins Hunts For Hill Billy Harmony

Los Angeles—Entry of Dave Hudkins, former drummer for and aide to Artie Shaw, into the rustic rhythm division with his exalted hill billy combo, ended up in turmoil that probably will have to go to the AFM's board for settlement. Hudkins was under management of Art Whiting, who operates an independent booking agency here. Whiting recently signed a lease on the Riverside Breakfast Club and planned to introduce the new Hudkins band there.

Just before the proposed opening, Whiting and Hudkins disagreed over the fact that Whiting felt Hudkins should not front the band. Matter reached local union board room here where Whiting went so far as to offer Hudkins full pay under his contract (around \$250 per week) to stay home and let his band play the engagement. Hudkins, notwithstanding advice by union officials that he should have "grabbed the offer", refused. Whiting, rather than use the band with Hudkins on the job, relinquished his lease on the Riverside Breakfast Club. Hudkins threatens a \$5,000 damage suit against Whiting.

Another bone of contention in the fracas was Hudkins' (his right name is Yudkin) insistence on billing himself as "Ace Hudkins". The original wearer of the name that is a hallowed one in

the annals of fisticuffs, the old "Nebraska Wildcat" himself, who operates a cafe here, came flailing in on that one. Said the original "Ace" Hudkins:

"I made that name great by getting my map plastered all over the ring for 15 years. No blank blank-blank-bandleader is going to cash in on it if I can help it, and I can help it!"

Chicago Stars Cut Four Discs

Chicago—Senson Records cut four 12-inch sides, *Yesterday*, *Wished On The Moon* and two originals, by a group of Chicago septa all-stars. Lineup included Eddie Johnson, tenor with Cal Dickenson; Nat Jones, alto with Red Saunders; Alvin Burroughs, drummer with Red Allen; John Levy, bass, and Jimmy Jones, piano, both from Stuff Smith and Jesse Miller, trumpeter who leads his own combo.

Jazz History in Making



New York—Here's Eddie Condon signing a contract with Charles C. Barry, Blue Network program director, to bring a regular program of improvised, spontaneous jazz to a major network for the first time. Eddie's concerts are being broadcast every Saturday afternoon from Town Hall at 1:30 p.m. (EWT).

Goodman Set For Disney Pic

Los Angeles—Benny Goodman, who has been in temporary retirement as a result of his scrap with MCA, will be the featured musical attraction in the Walt Disney jazz picture, *Swing Street*, if deal on the fire at this writing comes off as expected.

Goodman had already given his consent to the plan and Walt Disney left Hollywood in latter part of May to personally supervise recording of Goodman and a group of hand-picked musicians which Benny is organizing in New York.

Donahue Forms Vocal Quartet Within Band

Galveston, Tex.—Al Donahue and his band are in for six weeks at the new Municipal Pier here before returning to Hollywood's Aragon ballroom Aug. 2. Donahue is going heavy in the vocal department, having added a male quartet (made up of members of the band) to back up the solo work of Lynne Stevens and Dick Vance.

Where There's Champagne—!



New York—Where there's champagne you may expect to find Lawrence Welk, and vice versa, for his band slogan is *Champagne Music*. Here he drinks a toast in the 51 Club with gorgeous Kay Lorraine, vocalist on the *Musical Showcase* broadcast. Lawrence said it was his first round of the jazz spots. He's doing okay for a novice.

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Nat Towles Recalls Crescent City Jazz

By JOHN LUCAS

With a bottle of cold beer in one hand and rhythmically clapping a husky thigh with the other, Nat Towles sat listening half-amused but utterly intent as a new 12-inch Blue Note spun to an all-out conclusion. The disc was Edmond Hall's

version of *High Society*, and Ed had on the ancient and very honorable clarinet chorus to perfection. Nat grew mellow, almost nostalgic. Unprompted, except by the stimulus of the music, he suddenly became audibly reminiscent:

"I haven't heard jazz like that for ages, man! They don't play that way any more, not these new kids. Hearing Hall again takes me back 20 years, back to New Orleans and the riverboats, back to Prince Louis himself. Yeah, it's been that long since I stayed the steamer Capitol with Armstrong and the Hall brothers, Edmond on clarinet and Robert on sax. Paul Barbarin was the drummer, and there was a fellow called Morris on trombone and a woman named Todd on piano. She played plenty, too! Louis had already been up with King Oliver once by then, and he had come back home just for a vacation. A little later he left for Chicago to rejoin Joe, and soon after that he went east to New York to go with Henderson."

Started on Fiddle

"At the time I'd been playing professionally for about two years," Nat said, although I was just nine when my dad first set me to work on a violin. He played trumpet some himself, and mom the piano, so I got most of my instruction right in my own home. It wasn't very long before I switched to string bass. New Orleans jazzbands had no use for violins, and I wanted to play jazz. Simon Marero and Wellman Braud, both fine bassmen, were my idols. Often a couple of these backstairful of musicians would pull up at the same corner, and when the two bands would try to blow each other down. That's where the battle of music came from."

On the phonograph, *Didn't He Ramble*, Jelly-Roll's record, was stomping out wide and free. Nat nodded, grinned a great big grin, and started in again: "Yeah, that's just the way it was in those days. You'd march to the graveyard playing very solemn and very slow, then on the way back all hell would break loose! No music, you understand, we didn't know what a sheet of music was. Just six or seven pieces, half a dozen men pounding it out all together, each in his own way and yet somehow fitting in all right with the others. It had to be right, and it was, because it came from the right place." Here Nat indicated what he meant by pressing a thick index finger against the left side of his ample chest.

Never a Saxman!

"Oh, the brass bands might have had more men, two clarinets maybe, or two cornets. Bolen used Bunk on second, but I never heard that outfit. Oliver called Louis north to Chicago, but that was an exception. Usually there were six musicians in a band, a clarinetist, trombonist,

Sings for Will



Hollywood — Will Osborne, who broke up his band a few months ago because of ill health, has a new combination now. And this is his canary, Frances White. Nice, eh?

banjo player, drummer, bassman and trumpeter, who was almost always the leader. Once in a while a pianist might be added, but never a saxman! One of the Hall boys, not Edmond and not Robert, tried to make a go of the saxophone. He didn't get many jobs."

"My first real job was with the Melody Jazz Band, Gus Metcalf leader, back in 1922," Nat continued. "The next year I played with Red Allen's crew, Kid Faco on drums, young Joe Robichaux on piano, Frank Pasley on banjo, and Young Morgan, Al's brother, on clarinet. Mostly I just jobbed around. Every time you'd play a date, there'd be a different band. They'd just hire a leader, and the leader would get a group together. Trumpeters Buddy Petit, Kid Rena and Sam Morgan had pretty big names. Occasionally some trombonist, like Jack Carey, might front a unit. You could play with four or five different orchestras at the same time. There were only a few organized bands. Robichaux, the old man, had the one that played the Lyric Theatre. Fate Marable ran the Capitol band on the river. I worked with him in 1925. Fate had the biggest band in New Orleans, twelve pieces including two pianos! We thought that was great."

'Nobody Like Kid Rena'

Nat stopped again. Wild Bill's *Panama* was spinning. "Nobody could play that tune like Kid Rena, nobody! That was his best number. There were three trumpeters I'll never forget, Armstrong, Rena and Kid Punch. Ernest Miller you know. I heard Bix, and he was also very fine. Punch played a certain song called *Why*, but he never recorded it. You should have heard him go on that one! Petit and Papa Celestin were big shots. Johnnie Dunn wasn't as great as the others, but he recorded with Mamie Smith and got the jump on the rest. I guess Bunny Berigan was the only white trumpet man who really had what it takes. Play that *I Can't Get Started* again."

After the Berigan opus came Muggsy's *Dippermouth*, then one or two by Bob Crosby's Bob Cats, then a Pollack Pick-A-Rib side. "That story about two-beat drummers being all the rage in New Orleans is nothing but a myth. Why, Kid Faco and Zutty both played four-beat regularly! That Faco was some drummer, and Red Happy was even better, the greatest drummer in New Orleans in fact! He played the show, *Steppin' High*, and then came back home to work with old Joe Robichaux. He was killed in an accident in 1925 or 1926.

Tubas weren't so popular as some like to make out, either, though Foster could sure play one like mad. I never took it up."

Left Orleans in 1929

Nate sat back and took a long breath as Hawkins' *Rainbow Mist* brought him abruptly back to the present. "I finally left New Orleans in 1929 and went with Thomas Benton the banjoist, who had Herman Moran on trumpet, Bill Matthews on trombone, Wellington Hughes on reeds, Thomas Taylor on drums, and Shaw at the piano. That band, known as the Seven Black Aces, broke up in 1930. I gigged around for some time after that, New Orleans, then Mexico, then Shreveport, then Dallas. By 1932 the bands were no longer small seven-piece affairs. It was in Dallas that I started my own orchestra in 1935, using mostly boys who had just left Wiley College in Marshall, Texas. Buddy Tate was the best of those boys. Nat Williams, my drummer, is the only original member still with me today. In 1936 I switched from Dallas to Omaha, where I was booked by Howard White. For two years I played Omaha's Krug Park. I've been on the road ever since, handled by William Morris a large part of the time. Now I'm with Joe Glaser, and I'm recording for Decca. I haven't Fred Beckett with me now, or Stumpy Whitlock, but things are really going great. I've grown up with jazz, I guess, and we've both still got a long way to go! But remember this, I'm going back to New Orleans to die. . ."

They Played In Placid Shanghai



Kansas City—The picture above, snapped in 1933, shows the band which played the famous Casanova Ballroom in the French Concession of Shanghai. Some of the musicians in the photo are now prisoners of the Japanese, while the others returned to America prior to Pearl Harbor.

At the piano is Cliff Flook, who found romance and adventure in the Orient. A few years ago, he married Stella Myers, British girl who was secretary to the publisher of the *Shanghai Times*. Both are now confined in Shanghai. The drummer is Chuck Vogt, one of the ablest American tubmen ever to play in Shanghai.

The bass player is Jimmy Staley, once co-leader of the crack band at the Little Club, but, at present, being held at the Pootung Civilian Assembly Center. Staley lost face a few years back when he pulled his band out of Mont Berg's Little Club unexpectedly, just as the Christmas reservations were all in. The dependable Berg sought out his marine corps pals, who collected a group of musicians from among the marines stationed in Shanghai. Staley lost much prestige as a musician, and later became a bill collector or "shroff."

The reedmen in the picture, taken long before the war, (note the four reed instruments each man has beside his stand if you don't believe it) are: left to right, Pete Colette, Sam Herman and Otto Banner. Herman once received a tip of \$1,000 from a drunken New Yorker for singing *The Sidewalks of New York*. The car, he bought with the huge tip, was stolen and never regained three nights later. The trombonist is Swede Pearson, and the trumpet player is Gabe Mello. Hal P. Mills

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Olsen Augurs Advent Of Sweet Music Era

Chicago—Dancers are continually requesting more ballads and melodious arrangements, presaging a period of smooth music, according to George Olsen, veteran maestro whose band has just completed a lengthy tour of service camps throughout the country. A bantener since 1923, Olsen says experience has taught him that musical taste runs in definite cycles, with an era of smooth music following a period of hot music.

Olsen points out five cycles of popular music in the last half century to illustrate his contention: 1) ragtime from 1890 to 1900; 2) swing from 1900 to 1917; 3) jazz from 1917 to 1925; 4) semi-symphonic sweet music from 1925 to 1932; and 5) swing from 1932 to the present day. Each of these cycles was not a sudden departure from the former epoch, Olsen says, but rather a gradual transition, with each succeeding cycle retaining some of the characteristics of its predecessor.

"The music of the future will

be a smooth type, but differing from previous smooth music, in that it will have a more defined beat, retained from swing," Olsen opined. Where the rhythm section was once an independent unit, it will become an integral part of the orchestra in the popular music of the future. The cold tones of swing will be replaced by a warmer tone, which will accent the vibrato. Violins will again take their places in all the popular bands."

Returning servicemen, high-strung from their part in battle, demand smooth music to soothe their shattered nerves, Olsen said. He pointed to the vital part which smooth music was playing in rehabilitating veterans, who suffered mental breakdowns. He predicted a boom for popular music at the end of the war, because many persons, who had never before enjoyed the per-

Olsen Thrush



Chicago—Judith Blair is the featured vocalist with the band of George Olsen, whose views on the trend in dance music are set forth in the adjoining columns.

sonal appearance of a name band, were accorded such opportunities while in the armed forces.

Tax Wants Mum, Slam Likes Hum

New York—Tax experts may run up against a real test case if they visit the Three Deuces on 52nd St. here and dig the current band. Art Tatum's trio is being starred in a NO TAX show—which means that there's no singing or dancing, especially no singing. The twist, though, is that Slam Stewart, bass player with Tatum's group, is one of those musicians who just has to sing his riffs. He can't play without making a vocal noise, that's all. To date, the government has made no official ruling on such cases.

CHICAGO BAND BRIEFS

Sonny Dunham, who closes in the Panther Room tonight, leaves with two new vocalists, Ruth McCullough and Dick Dyer, formerly with Mitch Ayres. Ruth replaces Marion Morgan, who came in for a few weeks following Pat Cameron, and Dick replaces Billy Usher. Billy, already high on the list of popular vocalists, added more fans during his Chicago stay and expects to remain here as a single. Starting tomorrow night (16) it will be Herman at the Sherman. Dunham returns to Chicago for a week at the Oriental June 23.

Twenty-One Stars, a new army radio show, under the direction of Major Wayne King, with a 45-piece army band, makes its debut over the entire Blue Network Saturday, June 17, from 3 to 3:30 p.m. EWT. Guests scheduled for early appearances are top vocalists, Pvt. Bob Eberly and Pvt. Buddy Clark. The Grand Terrace will definitely open June 29 with the Darlings of Rhythm and Billie Holiday. Red Allen-J. C. Higginbotham are in their second year at the Garrick. Ethel Waters is at the Rio Cabana and her mate, Tommy Brookins, who operates the Cabin In The Sky on the south side, is featuring sepi pianist Ann Jenkins. Jesse Miller, former Hines and Hampton trumpeter, takes his four-piece combo to the Garrick June 19.

Count Basie plays the Regal June 16 for a week and Buddy Johnson comes in June 30 for a week. Henry Busse opens tomorrow (18) at the Oriental for a week. George Hamilton relieves Carmen Cavallaro at the Palmer House on June 29. Bill Snyder augments to ten and moves from the Camellia House to the May-

fair Room of the Blackstone June 30, replacing Neil Bondshu, who has been there since last September. Bondshu will add three brass for his engagement at the Room. . . Les Croley (real name Les Ludke), former Ramon Ramon pianist, brings a seven-piece combo from New York to the Camellia House in the Drake.

Bud Brown and his Dixieland Band replaced Adam Lambert at the Silhouette when Lambert left for Club Belvidere late in Spring. . . Wash Charlie Parker, former McShann trumpeter, now at the Rhythmboogie with Cal Dickenson. . . Al Atkinson, ex-Tiny Bradshaw, replaced Johnny Board with Dolly Bartley at Joe's DeLuxe. Board is with the Jesse Miller combo. Mary Reed's vocalizing is a high spot in the show at Joe's DeLuxe. . . The Clarence Black Trio and Hoody White are at the Parkling Lounge. . . The Four Tons of Rhythm are back at the Silver Frolics. . . Larry Rucker and pianist Jimmy Dunlop packing them in at the Tavern Deuces. . . Roselle Cayle being held over at the Stratford Tap until September.

Chick Kardale of Chicago's T. B. Harms office will wed Warner starlet Lynn Foley this month. . . Mary Jane Dodd is making her debut as a single at the 5100 Club. . . Ray Benson's Decca album, recently released, has vocals by Cugat's Don Rodney. . . Lon Lewis, with Ray Benson, is probably the only band vocalist who sings as fluently in French as he does in English. . . Art Barry, who sang with the Renee DeMaitre act in the Mayfield Room a few months ago, appeared here with Xavier Cugat at the Oriental last month. . . Ray Hopkins took over the management of the LaSalle Hotel and Don Davidson (no relation to Tracy Davidson) is the new manager at the Eastgate.

North siders are enjoying the Ed Petty Trio at the Primrose Path and Catherine Curtis, sepi pianist, at the Cragin Lounge. Sinclair Mills plays a repeat engagement at the Vogue Cocktail Lounge.

Jack Bland With Trio

New York—Guitarist Jack Bland is working with a trio at the 51 Club on 52nd St. here. Fred Otis plays piano, Julius Modlin doubles violin and vocal.

Gets Air Time



Chicago—Ralph Morrison, featured with his band in the redecorated room of the LaSalle hotel here, is broadcasting regularly with two or three network spots a week in addition to his local airings.

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Bob, Betty Meet Ralph



Newark, N. J.—Bob Chester and his curvaceous vocalist, Betty Bradley, pose here with Storekeeper 1st class Ralph May, who was on the Hornet when the historic Tokio flight took off. At right is another Chester singer, Dave Allen, a veteran of the African campaign with the army. Occasion was rehearsal of *Your Date With the Waves*, broadcast Wednesdays ever station WAAT from Dailey's Terrace Room and produced by Lee Stewart. Mal Colton Photo

AuldDiscAids Berigan Fund

New York—The Bunny Berigan trust fund is being given a boost with a share in royalties of the recording *I Can't Get Started*, recently cut for Apollo by Georgie Auld's band. Jazzsters will remember that Auld was one of the stars on the original Berigan recording.

The Berigan fund was created at the time of the trumpet player's death, on June 2, 1942, to undertake the education of his two children. At the present time, the fund is depleted. Contributions may be addressed to Harry Moss, 745 Fifth Avenue, New York City.

Marilyn Duke as Single

New York—Marilyn Duke, former singer with Vaughn Monroe's band, is working as a single at the Frolics at Revere Beach, Mass. Booking carries through July.

July 3 at the Pennsylvania and hopes that Randy Brooks will be well enough to play again by that time . . . Margie Stuart, once chirp for Donahue, Reichman and other bands, is working in a Chicago war plant until she finds a band, or vice versa . . . Lou Levy is leaving for the coast to produce a picture.

Dissy Gillespie will play and arrange for Billy Eckstine, whose band is being cut by William Morris Agency on a southern one-night tour . . . As we predicted, Columbia Records have signed Leo Castle . . . Management of the Three Deuces refused to pay for a broken bass drum, so Big Sid Catlett pulled himself and his band out of the spot . . . Miff Mole is in the hospital for a stomach op.

Ray Coniff, trombonist, will do studio work and arrange for Glen Gray on the west coast . . . Abe Lyman resumes at the Earle in Philadelphia on June 30 . . . Uncle Sam definitely has nixed out Charlie Barnet, it is said . . . NBC, Blue Network and Mutual studio engineers are sitting tight, ready to strike if the WLB lets the AFM install its members as platter spinners.

Insiders say that the War Labor Board has sustained the AFM recording ban constitutes a strike—but won't release the decision because of the rumpus over Sewell Avery, Victor and Columbia may try to force the issue by making the announcement themselves! . . . As we predicted last issue, Shep Fields opens at the Copacabana on June 28.

Joe Glaser has moved his office to the Squibb Building at 745 Fifth Avenue in New York, which also houses MCA . . . Pvt. John Hammond is doing morale work at Camp Planché near New Orleans . . . Artie Shaw probably will continue his activity to movies, records and radio . . . Blue Drake, after a couple of months in Buffalo, is returning to Manhattan.

Tommy Ryan dropped the baton of the Blue Barron band and Tiny Wolfe, bass player, will be front man when it opens on June 23 at Bill Green's Casino in Pittsburgh . . . Robert Crum wants to do his Panther Room act at the Hotel Lincoln, but Dean Hudson, whose band is featured there, doesn't fancy splitting the radio time with the pianist . . . Peggy Mann leaves Tuddy Powell on June 30, and Pete Candoli already has shifted to the Woody Herman trumpet section.

Gl Rodin and Ray Benduc, on-Croby cats, have been transferred from California to Camp Hood in Texas, but may go back to civilian life soon . . . What trumpet player told his leader he had to report for induction, quit in the middle of a theater week—and turned up the following day in a rival band's brass section? . . . Harriet Clark, wife of the Mad Mob, was signed by 20th Century.

PeeWee Monte is back with Harry James . . . Herbie Fields has an angel for his big band and may play Maria Kramer's Lincoln . . . Ellington starts his three weeks at the Roxy in Gotham on July 11 . . . Major Wayne King launches a new army radio show on June 17 over the Blue Network, with Buddy Clark and Bob Berly as first guests.

Lina Romay, who quit Cugat when she became a bride, expects the stock . . . Title of Sinatra's next film has been changed from *Manhattan Serenade* to *Step Lively*, if you see what we mean . . . Mitch Ayres will not get that khaki fitting, but will drop regular band work, using seven of his men on Jack Papper's show at CBS . . . They tell us that Columbia bought a new pressing plant in Oakland, California, but they've owned it for years.

Les Brown, who cut ten transcription sides for World, opens

Eddie's Leaping



New Hebrides—Commander Eddie Peabody took his banjo and the three "Tune Toppers" from Great Lakes for a tour of South Pacific bases. Here he and the boys are entertaining an audience of several thousand GIs.

Esquire POLL
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AFM Contract With Film Mills Is Experiment

Los Angeles—Actual effect of agreement of Hollywood movie mills with AFM to employ staff orchestras of 25 to 35 musicians is still hazy. Heads of music departments and musicians believe the arrangement is something of an experiment, actual workings of which are still subject to change.

The contracts to be signed with musicians are of exactly the same type in effect here several years ago. The musicians are guaranteed a minimum of \$5,200 per year. If a studio wishes a musician badly enough, it can guarantee him any amount it wishes. On the other hand, the top-rank first-chair musicians, who have been earning \$7,500 to \$10,000 as free-lancers, may continue to free-lance and it seemed likely, at this writing, that

It's Friendship

Los Angeles—James C. Petrillo expressed satisfaction with J. W. Gillette, AFM's studio representative, and his handling of negotiations with the movie moguls. At Procy Jimmy's insistence, Gillette and Spike Wallace, Local 47 president, are now on speaking terms for the first time in several years. Wallace was reportedly pleased with Gillette's manipulations during the recent conference, regarding the studio musicians.

most of them would. The only difference between the new AFM-studio agreement and the practice in effect several years ago is in the size of the orchestras which are to be signed. Twenty men was just about the limit and 12 to 16 was the usual figure for the staff groups formerly maintained. Under the recently concluded agreement the studios will use groups as follows: Warner Bros.—35; MGM and 20th Century-Fox—35; Paramount—30; Columbia, Universal, RKO and Republic—25. Contrary to motion picture

trade paper reports, there is absolutely nothing about the arrangement that will cause the studios to spend more money on music than they have in the past or to employ more musicians.

As usual, studio music heads and musicians who were unhappy about the arrangement were loath to be quoted. One studio contractor said: "The object is to force us to employ incompetent musicians. Every competent Hollywood studio musician earned in excess of \$5,200 last year. (A union official admitted that several major studios had paid as many as 40 men over \$5,200 last year.)

July 1st Deadline

Others expressed general satisfaction with the arrangement, saying that once the kinks had been ironed out it would have the effect of stabilizing working conditions for at least a certain group of Hollywood musicians, the type who can't command the really big salaries of the star instrumentalists but who are good enough to earn places on the contract staffs.

The studios were given until approximately July 1 to line up their contract men. Very few musicians had signed up at this writing. The studios were dickering for the ace key men, who are holding out for guarantees of \$7,500 to \$10,000.

Cover Girl



Hollywood—Martha Mears, who was Rita Hayworth's "voice" in *Cover Girl*, is photogenic enough to be a cover girl herself, as she poses with Mickey Gillette, the new musical director of the Al Pearce radio show, on which she is featured.

Heidt Set For National Tour

Los Angeles—Horace Heidt is going ahead with preparations for tour of key cities this summer which will take band back to New York notwithstanding his admitted beef with MCA and possibility that he may emulate Benny Goodman and disband for balance of his contract with the agency. Pact is understood to have several years to go. Heidt declined to reveal exact nature of the dispute.

Sepia Musical Stars Honored

Hollywood—Lena Horne as outstanding Negro actress of the year; Dooley Wilson for his characterization in *Casablanca* and Hazel Scott for her part in *Something To Shout About*, were presented awards during the first annual Unity Awards Assembly program here. The event was sponsored by the Committee for Unity in Motion Pictures.

Bud Krone Recovers; Back to War Zone

Los Angeles—Sgt. Robert C. Kronenberger, who is remembered in midwest (he worked in and around Minneapolis) as the trumpet-playing bandleader, Bud Krone, is back in action after recovery from wounds received when he and other members of a marine band landed with the first wave of leathernecks at the Battle of Tarawa. This news was received here by Sgt. Kronenberger's mother.

Arranger Joe Haymes, no relation to Dick as far as we know, has a new band in rehearsal here . . . Stan Kenton, with wind-up June 6 of the Bob Hope show for this season, left town on a theater tour . . . Illinois Jacquet, the flashy little tenor man who left Cab Calloway recently to take over band formerly headed by his brother Russell Jacquet, opened at the Silver Slipper in San Diego. Russell is still with the band as featured singer.

Bum Jaks, Spike Jones drummer who has been on the sick list for several weeks with gall bladder trouble, is back with the *Cruc Stickers* and in good health again. The *Cruc Stickers* were scheduled to play their first local theater date (at the Orpheum June 15) since Spike became a headliner. It will be his first appearance on a local stage since he played drums with *Rube Wolf* at the Paramount theater.

Hal Halley (who is often confused with the writer of this column), resigned as Palladium press agent to free lance. Was replaced by Gus McCarty, former western editor of Motion Picture Herald . . . Will Osborne returning to the coast for picture job June 30 . . . Harry Simeoni here to become chief arranger for Fred Waring, is back with a with nice spot in music dept. at Paramount studios . . . Abe Lyman in town, reportedly to negotiate purchase of his own millery here.

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Incidentally, of course, the pretty little lady behind the drums is Susan Hay.



ward, star of Republic's picture "The Fighting Seabees," and the "gent" at her left is Orm Downes, drummer with Kay Kysar, who plays at the Canteen each Saturday night.

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LOS ANGELES BAND BRIEFS

Opening of the summer season brought some interesting changes in the local band line-up. Headline news was return of Benny Carter to the Hollywood neighborhood, after a long absence, with his opening at the Swing Club June 1 . . . Freddie Slack, playing his first location engagement since he reorganized upon his discharge from the navy, took over the stand at Slapsie Maxie's from the Phil Harris aggregation . . . Hal McIntyre, back from a theater tour of coast cities, was scheduled to take over at the Casino Gardens, which, with McIntyre's advent will increase its operating schedule from three to six nights a week.

Hal Grayson continues as house band at the Aragon, which tossed in Joe Venuti with a pick-up band and Al Donahue as extra-added attractions for the week-end and holiday period Memorial Day . . . The Trianon, where L. Armstrong turned in a bang-up box office during his run, had Jan Savitt sched-

uled for a follow-up June 7 . . . Jimmie Lunceford was on deck to follow the International Sweethearts at the Club Plantation June 14, just one day after Jimmy Dorsey was billed to replace Jan Garber at the Hollywood Palladium, where, we should have noted last issue, Dale Jones is back, probably for a long stay, as alternate combo . . . Mike Riley's Maniacs of Music, who have been carrying on at the Swing Club's Front Room, returned to the Radio Room on Vine St., replacing Freddy Fisher's Korn Krew.

Zucca's Terrace at Hermosa Beach, which hasn't had anything worth mentioning in this column for some time, draws mention for having played Fletcher Henderson for two weeks (May 26 to June 9), following which Fletcher embarked on a tour of coast theater and one-nighter dates . . . King Cole Trio was scheduled to hit the swank Sunset Strip with an engagement at the Trocadero starting June 9 . . . Casa Manana continues its Friday-Saturday-Sunday schedule with Charlie Barnet doing very well for himself there . . . Freddy Martin (at the Grove) and Joe Reichman (at the Biltmore) go right on through the summer, of course.

Notings Today
Mr. and Mrs. Dick Haymes celebrating arrival of a baby



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ON THE BEAT IN Hollywood

By Charles Emge

That *Jam Session* thing that Columbia has had lying around the studio for the better part of a year is finally out and proves to be what most of us expected—more of a clambake than a *Jam Session*. As a musical we give it a nod of mild approval on the strength of its unpretentiousness and because its "story" is almost logical by Hollywood standards: It is, in fact, just about the real story of *Jam Session* itself: A studio has recorded and photographed a batch of bands in production numbers, selected a title (*Jam Session*) for a picture. The story is the story of the attempts of a writer to turn out a script with the aid of a girl (Tap Dancer Ann Miller) who is trying to break into the movies.

The only thing of musical interest in *Jam Session* is Louis Armstrong. The production number in which Louis is featured opens the show (a bad spot) and fades into a studio projection room where the writer is viewing the band shots as a preliminary to attempting to write a story around them. Louis does one of his own classics, *I Can't Give You Anything But Love*, accompanied by Luis Russell's band, and in spite of the cheapness of the typical Hollywood production staff with which the number is encumbered, the sequence manages to capture something of Armstrong's greatness, at least for those who appreciate it. And for those who don't, he is still the picture's best musical entertainer.

These bands also appear in *Jam Session*: Jan Garber, Teddy Powell, Casa Loma, Alvino Rey, Charlie Barnett.

Ann Miller, by the way, does her own singing.

'Follow the Boys'

The opposite to *Jam Session* is Universal's expensive, pretentious, long and dreary *Follow the Boys*, which nevertheless, for those who can remain awake through it, has its musical moments. The best, for our money, is that in which the Andrews Sisters do excerpts from their big numbers of bygone days. The worst is that in which Jeanette MacDonald, who never could sing, and who is getting worse with the passing years, lumbers through *I'll See You in My Dreams* mugging and gesturing like a high school student of elocution. Louis Jordan relaxes the embarrassed tension that pervades most of *Follow the Boys* with his *Is You Is or Is You Ain't My Baby*. Concert Pianist Artur Schnabel, sublimely oblivious to it all, knocks out a neat rendition of the inevitable *Liedestraum*, managing to look only slightly bored.

Let Lingo

Dona Drake, whose movie career we follow because she was once Rita Rio, the gal dance band leader (remember when?), was dropped by Paramount a while back after a half-hearted build-up. Dona has just signed a pact with Angelus (the independent which just turned out a whopping success in *Summer Storm*) which gives us a chance to rub some more salt in a Para-

mount sore spot.—Paramount also dropped Betty Grable after a half-hearted build-up... Paul Whiteman in and out of Hollywood like that for his bandleader stint in Republic's *Atlantic City*. Louis Armstrong and band reporting for same flicker immediately upon closing at Trianon here.

Hollywood trade mag, reviewing Universal's *South of Dixie*, reports (quote): "Ann Gwynne scores neatly with several vocals" (unquote). Ann scores neatly with Martha Tilton's voice. And we have a hunch that the voices of that gal trio billed as *The Charmers*, are the voices of *The Three Singing Barbers* (anyone want to argue?)... Martha, by the way, has just signed with Producers Releasing Corporation for the leading role in a picture titled *Swing Hostess*. This supersedes all trade mag reports giving title of picture as: 1) *Delinquent Daughters* 2) *Records for Romance*.

Columbia press agent heralds that *Bride of the Vampire* will have music score containing woodoo drum effects recorded by Dr. Fraime Sertorodos in the heart of Haitian jungles. Wait 'til Jimmy Petrillo hears about that! (Note to Columbia press agent: L. A. Railway Company needs motormen and conductors)... Bing Crosby and Frank Sinatra share the vocal honors in a quickie, the morale-builder, *Road to Victory*, produced by Warners... Watch for the Walter Lantz "Cartune" *Jungle Jive*, sound track of which contains the last music recorded by the late Bob Zurke.

Here's one for the amateur song-writer: Pine-Thomas (Paramount production unit) will hallyboo their forthcoming mountain musical, *Hillbilly Symphony*, with a nation-wide contest for a .45 calibre song hit like *Pistol Packin' Mama*. Attention amateur tunesmiths: Do not write this writer or this newspaper for further information. Write Bill Pine, Paramount Studios... MGM is toying the works at Sinatra in his first picture there (*Anchors Aweigh*), teaming him with Kathryn Grayson, Gene Kelly and Jose Iturbi—company far more distinguished than RKO gave him for his screen adventures on that lot.

The marines are evidently in no hurry for Bob Crosby (his intention to become a Leatherneck was announced with considerable fanfare sometime ago). Bob, upon completion of his first full length screen role in Universal's *The Singing Sheriff*, reported to Columbia for a featured part in *Meet Miss Bobby Socks*.



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Hollywood—BRIGHT LIGHTS: The Horn has filed suit for court interpretation of his present financial agreement with his ex-Louise Tobin... Gladys Palmer, chirp and 88-er, is suing an Oxford eatery for refusing to serve... Spotted Kay Kyser, Jimmy Dorsey and Artie Shaw spotting the new Jan Garber swingeroo... Roberta Hollywood can't use her right name for movies, sez the Hays office, so she'll be known henceforth as Roberta Miami.

A new shrieking device attached to Allied artillery shells in England has been nicknamed the 'betty-baton'... Jimmy McHugh's *I'm Buying a Bond For My Baby* will be official song for the 5th War Loan... Bing's option-pick-up makes him a 10-yr. man for Kraft and NBC, come '45... June Hutton, Ina Ray's sis will replace Jo Stafford in the Pled Piper outfit... Helen O'Connell has an August date with that bird... Ann 'Maiale' Southern expects him in Oct. and he also has his eye on Lucille Ball...

Dorothy Donegan has an offer from Lew Leslie for the "4 and 20 Blackbirds" show... Doty Lamour is recouping from an op... "Only CHILDREN under 15

Downing's Dive



Iceland—This dimple in the snow, it says here, is the current domicile, address, residence and diggings of Rex Downing, once a familiar figure in the ranks of the band of the ole left-hander, Joe Sanders.

allowed to squeal" read the sign at the Sinatra Air-show. Not a peep was heard... King Sisters signed as regulars on the Bergen-McCarthy Chaf: & Sunburn ailer... Martha Tilton oversteering with Jack Benny late in June.

ARC LIGHTS: Johnny Clark is fast working his way outta musicolumns by signing for a

straight acting spot at Hunt Stromberg's... Ina Ray Hutton might drop her ork to just plain act at Col... Paul Whiteman and Louis Armstrong making separate music in Rep's *Atlantic City*. Louie'll play *On The Sunny Side of the Street*.

Wait until you see lush Lena Horne in Metro's *Ziegfeld Follies*... Legn Grable will do Kiki at the *20th Century-Fox-hole*... Lena Turner will do a remake of *Irene Bordoni's The French Doll*... Marjorie Hutton has seven years at 11 to do her jumping in and do Betty swoons five times in *Here Comes The Waves at Para over—Bingo-boy Crosby!*

LOVE LIGHTS: Marilyn Maxwell acts serious over John Conte... Dave Rose, who's serious over Gloria de Haven, is dating June Allyson... Helen Forrest can't get Hank Daniels outta her mind... Helen Mills, dotter of tinpanalley's Jack Mills, will merge with Lt. Bill Alpert... Drummer Chic Farmer and Melody Thompson aren't in tune anymore... Yvette is kiddin' Slapsy Maxie... Jose Iturbi is tossing that dialect at Tommye Adams. Martha Mears had a date with Dennis Day before he left too... Note to Krups: Carol Bruce is dating Tom Neal... Ethel Smith and Ralph Belamy can't hardly wait until he gets his final... Chico Marx and Mary Dea aren't jest in luv, they're goin' get married... Mick Rooney, the wolfest, can't get a bookin', guess he just can't see for lookin'... shucks!

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DIGGIN' IN THE DISCS

SITTIN' IN



NEEDLER

Needles thorn, of chrome or jade
Litter this collector's joint.
He's tried every groove-gauge
made
But finally—what's the Point?
—gbb

Concerning current activities among the various recording firms only one comment is necessary this time, a note in regard to the sudden slackening of unusual interest in reissues. What does it mean? Is it an omen of something better to come, or does it just signify that certain commercial companies are losing faith once again in anything waxed over a month ago?

Hot Jazz EDMOND HALL

Rompin' in '44
Smooth Sailing
Seein' Red
Blue Interval

Blue Note 30 and 31

Just twenty years ago Ed was playing the steamer Capitol in New Orleans with Louis Armstrong and Paul Barbarin. His splendid background shines through in everything he does, even today. A short time back Hall cut some magnificent jazz sides for Al Lyon of Blue Note, platters clearly reflecting the tradition in which Edmond was brought up. With these new discs he demonstrates how perfectly he has kept up with the times, with the inevitable changes

that continue to take place in every living art. These four sides are as modern as anything you can find anywhere, and yet they do not suffer from any of the hackneyed effects that stylized swing has brought into constant use. Hall is accompanied here by a vibraphonist, a pianist, a guitarist, and a bassist. All of them are well-known hot musicians, but none of them has appeared on Blue Note before. *Rompin'* is taken at a relaxed jump tempo, with shades of *Cherry* predominant throughout. *Sailing* is also a brisk, bouncing number, worked out along similar lines but with an altogether new set of kicks. *Red*, after a

drag opening, swings out with a reckless abandon that is tempered only by the superb taste exhibited by all five participants. *Interval* is perhaps the subtlest of the four tunes, the one number which reveals a genuinely blue feeling. Dick McDonough would certainly have been proud of the guitar work, both solo and backing, that sparks the rhythm on all these sides. The piano is played crisply and with considerable invention, the bass just as it should be, the vibes with a great deal of punch and discretion. It is Hall, however, who completely dominates every number. His break following the intro on *Red* is one of the most exciting things that you'll hear in a long, long time!

ART HODES

Bed Rock Blues
You've Got To Give Me Some
Jazz Record 1002

These two sides represent some of the best work Hodes has waxed lately. Both numbers are performed capably, a bit better than his recent *Black & White* efforts. Hodes is a sincere jazzman, almost too earnest in fact. His solo style is limited, but what there is of it makes for pure jazz. He wastes no time running down fancy figures that have little or

no meaning, instead he concentrates on perfecting his rhythmic patterns and developing a highly economical melodic treatment. *Bed Rock* is one of Art's own originals, while *Give Me Some* is another of Williams' many excellent compositions.

Swing

BLUES BY BASIE
Columbia C-101

In this wonderful album the Count really gets a chance to go! His piano is showcased all the way, backed by his deservedly famous rhythm section. 36708 couples Clarence Williams' *Sugar Blues* with Basie's own version of *Bugle Blues*, based primarily on the "Oh Miss" portion of *Bugle Call Rag*. Trumpeter Buck Clayton and tenorman Don Byas sit in on both sides, with marvelous results. 36710 pairs up *Royal Garden Blues*, by Spencer and Clarence Williams, with Leroy Carr's *How Long Blues*. The work of Clayton and Byas on the first should be compared with that of Cootie Williams and George Auld in the Goodman Sextet rendition. Basie has recorded *How Long* twice before, as a piano solo for Decca and as a band number for Okeh. 36711 couples Handy's *St. Louis Blues* with a Basie original called *Cafe Society Blues*. Buck and Byas are outstanding on the former, the Count on the latter. 36712 pairs up *Farewell Blues*, by Mares and Rappolo, with Basie's own *Way Back Blues*. Both are taken as piano solos entirely, as are *Cafe Society* and *How Long*. If this set is any indication of the shape of things to come, we can expect great things from Columbia from now on!

BIG SID CATLETT

Just A Riff
Memories of You
Commodore 1515

Both these sides heavily feature the tenor saxophone of Ben Webster. *Just A Riff* is just that, a light jump number that swings along very nicely from beginning to end. After a fine brush intro from Solid Sidney, Ben takes over for a chorus. He is followed by a piano solo from Marlowe Morris, then by a bass passage from John Simmons. Webster returns for

BEST TUNES of ALL by Jax

Body and Soul

Johnny Green's most famous number has always been a great favorite with jazzmen, hauled out during every jam session and a standard in every library. Only when Coleman Hawkins cut his sensational version after returning from his prolonged sojourn in Europe, did musicians recognize the tune as the very special property of all tenormen. No one will ever equal Hawkins' initial rendition, but most saxmen come to make a stab at it sooner or later. Hawkins' *Rainbow Mist*, listed below, is nothing but a continuation on the Apollo label of his two choruses for Bluebird. Saxmen are indicated in parentheses. Since this tune is also a fine piece for piano, it is not strange that Teddy Wilson and Earl Hines have both waxed keyboard solos of it, or that Duke Ellington and Art Tatum have worked out on it a great deal.

Available:
Red Allen, Vocalion 2965, Columbia 36282 (Chu Berry); Chu Berry, Commodore 1508 (Chu Berry); Cozy Cole, Savoy 501 (Ben Webster); Coleman Hawkins, Apollo 751 (Coleman Hawkins); Art Tatum, Decca, 1197; Teddy Wilson, Columbia 36634.

Unavailable:
Louis Armstrong, Okeh 41448, Vocalion 3072; Duke Ellington & Jimmy Blanton, Victor 27408; Benny Goodman Trio, Victor 25115; Coleman Hawkins, Bluebird 10523 (Coleman Hawkins); Earl Hines, Bluebird 10842; Billie Holiday, Vocalion 5481; Clarence Profit, Columbia 35378; Quintet Of The Hot Club Of France, HMV B8598.

two more choruses, building up the tension as he takes it out. *Memories* is all Ben's, except for some rather incidental piano. Andy Razaf couldn't ask for anything better on this, one of his finest numbers! Ben, mighty active in recording studios these days, is proving to those who didn't know before that he is one of the top tenormen in the business.

Dance

DUKE ELLINGTON

Someone
My Little Brown Book
Victor 20-1584

Perhaps the King can do no wrong, but it certainly doesn't follow that the same applies to the Duke! This disc, unfortunately, only proves the point. *Someone* is one of Ellington's countless originals, and far from the best. Rex Stewart and (Modulate to Page 9)

That's His Wife

New York—Andre Baruch, back from North Africa, reports that he learned of a captain who had a collection of Bea Wain records. Baruch went to him to try to buy or borrow some of them for use on the U. S. army station in that theater of war. The captain said, "No sir, I'm keeping these records. I'm in love with that girl." What the captain didn't know is that Bea is Mrs. Baruch!

RECORDS

- Body and Soul—C. Hawkins—37c
- Piano Boogie—Dorothy Donagan—37c
- Boogie Woogie—T. Dorsey—52c
- St. Louis Blues—D. Ellington—12"—79c
- Rainbow Mist; Woody's You—C. Hawkins—\$1.05
- Summit Ridge Drive—A. Shaw—52c
- Main Stem—D. Ellington—52c
- Swing Low, Sweet Chariot—T. Dorsey—12"—79c
- Roll 'Em; Boogie Woogie—Mary Lou Williams—12"—\$1.05
- Blue Danube Swing; Dark Eyes—T. Dorsey—52c
- Caribbean Clipper—G. Miller—52c
- Dippy Doodle; Who—T. Dorsey—52c
- Disorder At The Border; Feeling Zero—C. Hawkins—\$1.05
- Hangers—Foot Stomp; Blue Rhythm—F. Henderson—79c
- Haunted Town—C. Barnet—37c
- Here We Go Again; Long Time No See Baby—C. Miller—52c
- Blue Blues—T. Dorsey—52c
- St. Louis Blues—Mary Lou Williams—12"—\$1.05
- Arsenic and Old Lace—J. Jerome and Jammer—79c
- You Took My Love—T. Dorsey featuring Z. Elman—52c
- Bu-Doo-Dah!; Yesterdays—C. Hawkins—\$1.05
- Drag 'Em; Little Joe—Mary Lou Williams—12"—\$1.05
- Sittin' In—Chu Berry—\$1.05
- Rainbow Blues; Girl of My Dreams—J. Jerome and Jammer—\$1.79
- Boogie Woogie Stride; Impressions—J. P. Johnson—12"—\$1.58
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Capitol Snares Own Wax Plant

New York—Recent pact penned by Capitol Records, Inc. and the Scranton Record Company has most of the other small disc firms here sitting up nights with the wipers. According to Scranton spokesmen, the deal has that firm buying into Capitol with future plans calling for close cooperation between the two companies; Capitol handling recording activities, sales and distribution, Scranton manufacturing the discs.

Firms like Signature, Commodore, Keynote, Blue-note and Savoy are worried because Scranton does most of their pressing and it seems probable, though Scranton denies this, that Capitol will take over the Scranton plant's output almost exclusively. With record production already limited because of a labor shortage, and with other record manufacturing plants refusing new customers, these firms will be forced to reduce their platter releases drastically.

Two manufacturers are safe. Oberstein, owner of Hit records, has a five-year pact with Scranton. Bob Thiele, owner of Signature label, has solved the problem by signing with Asch records. Asch is creating a special Asch-Signature label for his records. This arrangement will continue for 18 months, during which time Thiele will set wax dates for Asch. First cuttings include: Billy Strayhorn with several of Duke's men; Yank Lawson's group and a Will Bradley band of studio men.

and, with the backing of some unobtrusive rhythm, really gets with his material. Some of his unpardonable tricks are still very much in evidence, but on the whole he plays trumpet in the manner of which he once gave so abundant promise. Happily, neither number has a vocal chorus!

Vocal

DICK HAYMES

How Blue The Night
How Many Times Do I Have To Tell You
Decca 18604

Dick sings both tunes very nicely, tunes by Jimmy McHugh and Harold Adamson that are featured in *Four Jills In A Jeep*. Emil Newman's backing is scarcely more than adequate, but it constitutes a tremendous improvement over the all-vocal backgrounds with which Haymes was being plagued a short while back.

DINAH SHORE

I Walk Alone
It Could Happen To You
Victor 20-1586

Dinah's been in print all over the place lately, in the movie and radio and recording studios too, a very busy gal indeed. These two sides won't do her reputation a bit of harm. The first, a tune from *Follow The Boys* by Cahn and Stein, is going places. So is the second, a number from *And The Angels Sing* by Jimmy Van Heusen and Johnny Burke. The vocal background here doesn't quite spoil everything entirely.

Novelty

BILLY ECKSTEIN

Good Jelly Blues
I Stay In The Mood For You
De Luxe 2000

This is the ex-Hines vocalist's first recorded venture as a solo act, and it's rather an auspicious one!

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Jean Takes Air



New York—Like many another good singer, Jean Tighe served her apprenticeship in the Hollywood studios, dubbing for actresses who couldn't make with the mike. Now she has her own 15-minute programs on the Blue Network, Tuesdays and Thursdays.

one! He sings both sides well, the first especially, but it's the band that really deserves the chief plaudits. Cop a gander at this personnel: Dizzy Gillespie, Al Killion, Freddy Webster, Shorty McConnell, Trummie Young, Claude Jones, Howard Scott, Bud Johnson, Jimmy Powell, Rudy

Rutherford, Wardell Grey, Thomas Crump, Oscar Pettiford, Connie Wainwright, Clyde Hart, and Shadow Wilson. That's some outfit, friend!

ANDREWS SISTERS

Tico Tico
Straighten Up and Fly Right
Decca 18606

With terrific help from Vic Shoen, who has often saved their discs in the past, the tremulous trio do a pretty fair job on King Cole's *Straighten Up*. It's the reverse that will attract the most attention, though, the Abreu-Oliveira-Drake number from Disney's "Saludos Amigos."

Hoosier Hot Shots

Don't Change Horses
She Broke My Heart In Three Places
Decca 4442

These boys get closer to real corn, but not quite all the way on these particular selections. Some may question the old *Don't Change Horses* policy in several current applications, but it is the reverse, after all, that is more likely to be the big success. Done by the Hot Shots, *She Broke My Heart* may very well break some juke-box records before it's through.

Maestro Deems

Springfield, Ill. — Barrett Deems, former drummer with Joe Venuti, is leading his own five-piece combo at the Colonial Club here.

Coast Stations Wait Advent of Union Turners'

Los Angeles—KNX and KHJ, only local radio stations affected by AFM deal with Columbia and Mutual nets under which key stations owned by those broadcasting concerns must employ union musicians as record changers, were awaiting the June 1 deadline with plenty of interest, for they had been notified that if the stations employed union musicians in the record-turning capacity, they could expect a strike by IBEW radio technicians.

When the CBS and Mutual nets signed the deal with Petrillo, they understood that the IBEW had agreed to give up its jurisdiction in the field in question. IBEW members say their national officers had no right to relinquish this work without a convention. They have notified the War Labor Board that technicians and engineers of the IBEW will walk out if union musicians take the jobs of their fellow-members.

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Diggin' the Discs—Jax

(Jumped from Page 8)
Johnny Hodges and Lawrence Brown all take a fling at the mike, but nothing much comes from their usually brilliant horns. Strayhorn's *Little Brown Book* ought to be closed instantly and shelved forever. A hideous vocal of the nauseous lyrics only makes matters worse. Rex tries hard again, but it's no use. Let me hasten to add, however, that for any other band this platter would be something of an accomplishment. For His Highness, it's appalling!

HARRY JAMES

Memphis Blues
Sleepy Time Gal
Columbia 36713

This is the best disc Harry has produced in many months, many years in fact. On Handy's *Memphis Blues*, the over-sized and ill-coordinated James organization proves just too much for even such a great number. Harry forgets his band on *Sleepy Time*

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Youth Is On March Cadence A Fast One

We watched the annual Memorial Day parade in Madison, Wisconsin, this year. It was, as always, an impressive sight, with several platoons of signal corps men from Truax Field in the line-up and three or four bands from there in full military panoply.

These army bands, of course, played in strict marching cadence, 120 to the minute, and even the civilian groups which followed had no difficulty in swinging out, though not with the smooth rhythm of the well-trained troops.

Then along came a huge high school band, twice as large numerically as any of the military units. No marching cadence here, but a quick-step, with the tempo increased so greatly that American Legion groups just ahead made no effort to keep in time.

Those youngsters strutted over the entire line of march with no slacking of cadence, sturdy leg muscles apparently hardened by hours of strenuous jitterbug routines on the dance floor. And when that band swung back to the dispersal point after the parade, with its half dozen snare drummers beating cadence on the wooden rims of their drums, it was stepping on the double, still not running!

The obvious thought occurred to us that this is a youngsters' world. Boys of 19 and 20 are winning the war. As we pointed out in a previous editorial, boys and girls are maturing early. Their mental cadence, as well as their physical one, is a fast and quick one. We oldsters are out of step, figuratively as well as literally.

Some other recent events prove this same point. In Chicago, Lt. Gen. Brehon Somervell, an oldster, advised sending to the war industries all musicians and entertainers thrown out of jobs by the 30 percent cabaret tax. In view of the recent "stay-in" strike of Brewster employes in Pennsylvania, facing unemployment because of cancelled airplane contracts, and in view of the acknowledged value of music and entertainment as a morale necessity, this crack belongs with Marie Antoinette's historic remark, "Let them eat cake!" Perhaps if the general had watched that parade in Madison—?

The senate was in step, at least, when it cut the cabaret tax from 30 to 20 percent and eliminated it for all uniformed military personnel. That may help unshutter some of the 2,431 clubs that have been forced to close! But Senator Bilbo proved he was an oldster when he stopped to play politics with a few million movie fans and blocked a reduction of the cabaret tax to 10 percent by insisting upon a similar cut in theater admission taxes—if!

Youth is on the march and the cadence is a quick-step. There will be a new order in the music and entertainment field, as well as in politics and industry. We oldsters will find that out—after the war!

Buddy Rich Dons Civies; Mulls Bids

Los Angeles—Buddy Rich, out of the marine corps on a medical discharge, spent just one day in Hollywood and headed immediately for New York where he will

take a rest at the home of his parents. He planned to stop over in Detroit to talk to his old boss, Tommy Dorsey, but when he left here he said he did not expect to join Tommy at this time; thought he "might go with Tommy later".

Rich suffered injuries to one arm and one eye in training.

Musicians Off the Record



Long Beach, Calif.—Freddie Ica, a member of Local 47, wandered into a small night club and found some of the boys from the ferry command band in a jam session. He snapped this candid of Sgt. Ziggy Elman and sent it to the Beat.

It's Higgy, Jr.



Chicago—Those tiny arms aren't long enough for tram manipulation yet, but time will tell. It's J. C. Higginbotham, Jr., more affectionately known as Cricket, and he's 14 months old.

New Books Dug By The Beat

Esquire Jazz Book

Esquire has placed a stamp of approval upon Jazz with a supplementary book the same size and make-up of the regular magazine. This book, designed to reach the neophyte as well as the initiate, makes a permanent record of the recent jazz activity under the sponsorship of Esq.

The Esquire Jazz Book features the All-American Jazz Band on both words and music. Unique in presentation is the inclusion of a record inside the back cover featuring solo work by the members of the band. The book as a whole was edited by Paul Eduard Miller, with an introduction by Arnold Gingrich, editor of Esquire and marginal drawings by E. Simms Campbell. The work contains nine chapters and a profusion of old and new pictures of jazzmen and bands. One of the several outstanding features is a historical chart of jazz influences with explanatory notes. This chart traces the route of jazz from ragtime to swing through the names of the instrumentalists and bands showing their dates and locations. One chapter includes digests of all the articles on jazz written between 1934-44 in Esquire. Miller went into great detail to work up biographies and discographies of the musicians on the Esquire Band. The solos on the record were dubbed off records featuring solos by the Esquire winners.

Esquire's book should be a must-have for musicians, jazz students, collectors and the multitude of jazz fans.

—hoo



"Honey, didn't you know? He's a big man on the coast—three picture deals, a network show, four songs to be published and two record dates—all being considered!"

CHORDS AND DISCORDS

Music for Morale

Camp Lee, Va.

Dear Sirs,
I've only been in the army for a short time, but I'm already convinced that orchestras are doing a fine job for morale. Just recently, we had Bob Strong at this camp. Bob and many other leaders are giving lots of their time to the servicemen. Hats off to the bands for helping make army life more pleasant.
Pvt. Joe Torre.

Something Old

Longview, Wash.

To the Editors,
Why doesn't somebody put Victor, Columbia and Decca wise to the fact that there are jazz classics aplenty for them to re-issue? Instead of the pop tunes they are re-cutting, I'd prefer a good album of jazz.
Seems like it's almost impossible to purchase one of their albums of jazz classics turned out recently, as they sell fast in this area.
Barbara Dauterman.

A Cordial Invite

Wakefield, Eng.

Dear Editor,
I'm interested in meeting some of your lads in the service who are stationed here and are finding it hard to hear some real jazz. If any of them are near here, (the Leeds or Bradford districts) I'll be glad to show them the few sights we have. My address is 37 Hope Street, Wakefield, Yorkshire.

We have two jazz societies here to which all your boys are invited. The Rhythm club meets every Sunday at 2:30 p.m., while the Gutbucket Club meets each Tuesday at 6:30 p.m.
Ronald Boyle.

Withrow Stirrs Cincy

Cincinnati — George Smith Withrow's newest band of youngsters, averaging 17 years, is creating a sensation here, following its initial appearance.

—Bud Ebel

RAGTIME MARCHES ON

NEW NUMBERS

YOUNG—A 7 lb. 5 1/2 oz. son, Neil Paul to Cpl. and Mrs. Ralph Young, May 18, in El Paso, Tex. Father is former Las Brown Ship Fields vocalist.

TINKLER—A 9 lb. 8 1/2 oz. son, Willie Pratt, to Mr. and Mrs. William A. Tinkler, May 10, in Murphysboro, Ill. Father is trumpet with Eddy Howard.

TAYLOR—A son, James Charles, to Mr. and Mrs. Larry Taylor, May 24, in New York. Father is songplugger with March Bloch's firm.

PLUMBY—A daughter, Donna Lonna, to T/4 Don Plumby, April 25, in Marietta, Ohio. Father was formerly with the Nichols and Henry Busas, now with the 210th Army Band, Camp Blanding, Fla.

HACKETT—A daughter, Kathleen, to Mr. and Mrs. John Hackett, May 16, in Philadelphia. Father plays trombone with the Frassetto's WIP orchestra.

SORTINO—A son to Mr. and Mrs. Stanley Sortino, May 2, in Pittsburgh. Father is the Stanley theater pit orchestra.

TIED NOTES

FALMER-TAKLEY—Cpl. Don Falmer, former Bunny Berigan manager, in Boston Oakley, May 25, in New York.

FINAL BAR

ROSE—Vincent Rose, 63, composer of Avalon. Whispering and other pop tunes, member of ASCAP and former band leader, May 19, in Rockville Centre, L. I.

KROEBER—Harry J. Kroeber, 62, formerly with Louis Rich orchestra, May 23, in Cleveland.

COOK—Mary Cook, former singer and dancer with Ted Lewis orchestra, May 23, in Hollywood, Cal.

ZIMMERMAN—Francis Zimmerman, bassoon player, formerly with the Philadelphia Orchestra, John Philip Sousa prominent in Philadelphia musical association, May 11, in Philadelphia.

WHERE IS?

PAUL TANNER, trombonist, formerly with Glenn Miller.

WOLFE WAYNE, tenor saxist, formerly with Les Brown.

AL GUYAY, former orchestra leader.

LARRY SHIELDS, clarinetist.

TOM STACKS, vocalist, formerly with Harry Beas.

GEORGE FENTON, former saxist and orchestra leader.

PHILIP COPPINGER, saxist.

FRANK WILLIAMS, formerly with Bibby Lewis.

WE FOUND

BUD SULLIVAN, now employed by Southern Pacific Railroad, Box 10, Deming, Cal.

TONY ZIMMERS, new Sgt. c/o 4th Marine Division, 910 Market St., Philadelphia, Pa.

KODIE SCALZI, now Cpl. Sgt. 1st Regt., Atlantic City, N. J.

CHICK CANOHE, new Pvt. 4th Base Unit, Lincoln School, 115 1/2 1st St., West Lynn, Mass.

A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOEFER, Jr.

Steiner-Davis have recently released four sides of prime interest to the jazz piano collector as well as to the student of Chicago music. These are the first recordings by a long time Chicago pianist—Oro "Tut" Soper. Aside from a record he made with a group of kids (he was under thirteen) for Okeh under the title *The Five Baby Sheiks*, these sides are the first examples of Soper's piano on wax. For an excellent complete biography of Tut read Catherine Jacobson's article in the December, 1943, issue of *Bob Thiele's* magazine *Jazz*. You will see in his life story that Tut has worked and been associated with all the Windy City greats through the years.

These four sides on S-D are solo piano accompanied by drums handled by none other than the late King Oliver's tub thumper Warren "Baby" Dodds. The recording was impromptu and allowed for a high degree of improvisation. In fact, Tut and Baby had never even as much as heard each other until the afternoon of January 31 this year when S-D, Tut and Baby went around to the apartment of another well known Chicago pianist Jack Gardner (formerly with Harry James band), who possesses a very fine piano. Tut had brought his library including several originals and Baby his drums, while Steiner and Davis were equipped with their recording set.

Tut started to play an original and Baby with his snare drum propped on a chair started to accompany and S-D started to cut a test side. The outcome was so good that in spite of re-cutting the same thing several times this test side proved to be the best. John believes it is the best side of the group. The tune was unnamed and because they had been discussing electronics and it was Tut's original, Mrs. Soper suggested using the pianist's real first name Oro in conjunction with electronics, and so it is called *Oronica*. The other Soper tune cut was named *It's A*

Goodman Alumni Association



New York—Three out of six men of the new Bill Harris band, which succeeded Teddy Wilson at Cafe Society Uptown on May 29, are Benny Goodman graduates. Left to right: Clyde Hart, piano (John Kirby); Bill Harris, trombone (BG); Jack Sims, tenor sax (BG); Gordon "Specs" Powell, drums (Raymond Scott); Sid Weiss, bass (BG); Ernie Figueroa, trumpet (Charles Barnet). Myron Ehrenberg Photo

Ramble. Master numbers are becoming more intriguing all the time. The Keynote jazz sides use Harry Lim's initials preceding the master number while S-D use the date of recording and the number of the side. The Soper-Dodds records are as follows: S-D 5000 — *A&B Oronica* (13144-1) and *Stardust Stomp* (13144-10) (The original stomp version of Carmichael's now famous ballad) S-D 5001-A & B *It's A Ramble* (13144-6A) and *Thou Swell* (13144-8).

These recordings are a very worthwhile addition to a piano collection and Soper's variations and improvisations add to the variegated pattern of Chicago music. Baby came to the session with all his ratchets and toys and went through his bag of tricks.

Soper has been playing the piano chair in George DeCarli's Dixieland band at the Capitol cocktail lounge in Chicago but will open in Bud Jacobson's new band at the Famous Door the first of June. Band will consist of Soper-piano, Pat Pattison-bass, Bud Jacobson-clarinet, a trumpet, and probably Jessup on trombone.

MISCELLANY—Australia's *Jazz Notes* in the March, 1944, issue announces the discovery of an unlisted Fletcher Henderson rec-

ord with Armstrong. It is on Homochord (an English label) H-820 by Roy Anderson and His Orchestra playing *When You Do What You Do* (732W3). Although this title is known on Vocalion 15030 it is believed since there does not seem to be any tie up between Vocalion and Homochord

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that this side dates from another unlisted session.

News from New York—Max Kaminsky's new band alternates with James P. Johnson's piano at the Pied Piper, 15 Barrow St. in the Village off Sheridan Square. Eddie Condon's Jazz Concert is now broadcast from Town Hall in New York City every Saturday afternoon from 3:30 p. m. to 4 p. m. over the Blue Network. Call your nearest Blue station for details.

Harrison Smith of the American Jazz Institute writes that Henry Crowder was the pianist on the early Eddie South Alabamians Victor sides. Discography gives Spalding as pianist. Smith adds they made his tune *Tomboy Sue* but it was never released.

JAZZ RECORDS—Another auction list went into the mails the last of May from Tuttle Sales Co. 584 S. Salina St., Syracuse 4, N. Y.

From Gilbert Seldes column in *Esquire*—"Hint to collectors: Phonograph Record Research, Box 160, Wall Street Station, New York 5, will hunt out any record you think you have ever heard and now can't find. For a trifling fee. This goes for classics and jazz. A good address to file away."

COLLECTOR'S CATALOGUE: Leo F. Schnore, Jr. has moved

Rudy Applies For Discharge

Los Angeles—Rudy Vallee, who has been fronting a coast guard band for the 11th naval district at Long Beach has requested that he be placed on the "inactive list" following forthcoming tour with the band in interests of fifth war loan drive. Vallee is 43 years old. He was tagged with commission as lieutenant.

from Chestnut Ridge Rd., Elyria, Ohio to 519 Canal St., New Smyrna Beach, Florida temporarily.

New address for T/3 Walter L. Eslinger (39156638) is APO No. 7798 c/o Postmaster San Francisco, Calif.

Herb McClarty, Route 7, Box 96, Olympia, Wash. Blue Rhythm Band and Ellington.

Jim Dwan, US Army, Camp Ellis, Ill. Collects Armstrong, Oliver, Jelly-Roll and Ma Rainey.

Pfc. C. DeRidder, (12072870), 569th Army Air Forces Band, Drew Field, Florida, Admirer of the late Chu Berry and his records. Also Stew Fletcher records.

Duke D. Gordon, 18812 Moenart, Detroit 12, Mich. Red Nichols and Tempo King.

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Lulu D. Fetherhuff, who composes under the name of Fethers, recently christened a big Flying Fortress, named in honor of a song composed by her entitled *The Damsel From Douglas*. Tune has been published by Rich Publications of El Monte, California and Jimmie Lunceford introduced it from the Trianon in Los Angeles. . . . John Masefield has written lyrics to the *British Eighth March*, composed by Zo Elliott, composer of World War I song *There's a Long, Long Trail*. Dedicated to General Montgomery and the British Eighth Army, tune is being published by Carl Fischer, Inc.

Jefferson Music is the new publishing firm owned by songwriter Redd Evans. Leadoff tune is *Salt Water Cowboy*, written by himself, which is featured in Universal's *Twilight On The Prairie* and sung by Connie Haines. Tune was introduced on the Abbott & Costello show by Connie. Also on the Jefferson list is *There I've Said It Again*, written by Evans and Dave Mann. . . . Mills Music is bringing back *Light A Candle In The Chapel*, written by Harry Pease, Ed Nelson, Duke Leonard and Dave Binder. Tune has been recorded by I. Dorsey, with a Sinatra vocal, Gay

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NEPTUNE'S TOP BALLAD
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Lombardo, Art Kassel and Horace Heidt, the latter soon to be released on Columbia. . . . Bregman, Vocco & Conn are publishing a new series of orchestrations by Gray Raina and a series of instrumentals, with piano accompaniment, titled *Spotlight Tunes*. Included will be *Time Alone Will Tell*, *You'll Never Know*, *My Heart Tells Me*, etc.

Allen Best left Noble Music to take over the professional management of Superior Music, with Joe Whalen and May Mitchell as assistants. At press time, they were looking for a Chicago rep. First tune is *My Daddy's Name*, written by Ray Newell and Louis Herscher. . . . Irene Higginbotham has written *Recipe For Love*, introduced by Billie Holiday, published by Leeds. Mutual Music is publishing her instrumental piano solos, *Blue Fingers*. Feist has two tunes for the MGM pic *Two Girls and A Sailor*, titled *Young Man With A Horn*, written by Ralph Freed and George Stoll, and *A Love Like Ours*, by Jimmy McHugh and Ralph Freed.

Words & Music has *Two Heavens*, written by Don George and Ted Grouya, from the Universal pic *Miss Bobby Socks*, featuring Bob Crosby, to be released in July. Tune was introduced and transcribed by Dennis Day.

Leo Brown and Ray Henderson have started their own music publishing firm, *Leo Brown, Inc.* Professional manager is Bobby Mellin, with public relations and contacting handled by George Bieber. First on the list is *Gypsy*, written by Brown and Henderson. . . . It Pays To Be Ignorant, from the CBS show of the same name, written by Bob Howell, Ruth Howard and Tom Howard, Jr., is new on the Barton list. . . . Tempo's newest are *The Tars*, *The Spars* and *The Stars*, and *A Sailor Called*, both by Frank Shilo. . . . Southern Music is pushing the tunes from the *Walt Disney* productions, *The Three Caballeros*, including *You Belong*

THANKS A HEAP—Florentine Jack—Ditch Bellow & Ort. EDDIE BURKE, and your agent, Phil Edwards, Hollywood for next piece of our SENSATIONAL, NEW HIT NOVELTY, "OH! WUTNIE": (EVERYBODY WAVES OV-AN WUTNIE!)
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Just as a sentence may have two different interpretations because of changes in punctuation, so a drum part may be interpreted many different ways, de-

pending upon where the accents are placed. Be careful of accenting the music, as any variation brings an entirely different conception to the hearer.
Pr. C. K. Chefield of Fort Custer, Mich., writes that he has been fooling around with the drums for over five years. He has been strictly a faker, but now he wants to learn to read the rudiments. I suggest that he purchase a good self-instruction book, of which there are quite a number on the market.

John C. Bleakmore of Beverly Hills, Cal., would like my opinion on the new victory model drums, made with wooden rims on the snare. I have been using the drums since they were introduced and like them. Others who are satisfied with the new drums are Cliff Leeman and Buddy Schuts. Ben Pollack, Ray Bauduc and Ray McKinley wooden think of using anything else.

To My Heart and Balm.
Another new firm, Duo Music, starts out with *A Rainy Sunday*, written by Lucky Millinder, Blackie Warren, Chicago obstetrician, and publicist Art Franklin. Tune has received two mentions by Winchell. . . . Robbins Music has added still another tune from *Follow the Girls*, titled *Today Will Be Yesterday Tomorrow*. . . . Advanced Music has *Tired Teddy Bear* and *Look At You Lookin' At Me*, written by Raymond Scott and Bernie Hanighen. . . . ABC Music is publishing *Sammy Stept's I Can't Help It (If I Love You)*. . . . Josef Myrow has been made general manager of the American Academy of Music, Inc. and is currently working on *Straighten Up And Fly Right*. Tune was recorded by the King Cole Trio on Capitol and the Andrews Sisters on Decca.

Delta Rhythm, written by Louie Panico, The Four Keys and J. V. DeCimber, was recently introduced on WBBM, Chicago by Louie Panico. . . . Rainbow Melodies has *Darn That Song* and *Lower Basin Street* by Nat Towles and Johnny Whitney, and *Baby That'll Be The Day*, by Towles and Duke Morgan. . . . Adrian Rollini will introduce *Tin Pan Alley Publications' I Want Some F Mail From My Female*, by Bob Jackson and Tiny Van Campen, and *Don't Know Why* by Jack Coval. . . . In Chicago, *Pin Up Girl*, published by Quincey Publishing Co., is being featured by Chuck Foster, Gay Claridge, et al. . . . Ernest B. Ford of Tyler, Texas, lyricist member of SPA, has had fifteen of his new lyrics accepted for collaboration by ten ASCAP-SPA composers. . . . In Atlantic City, Alex Barba and his orchestra are featuring Pvt. Ray Rand's *Melody to These*.

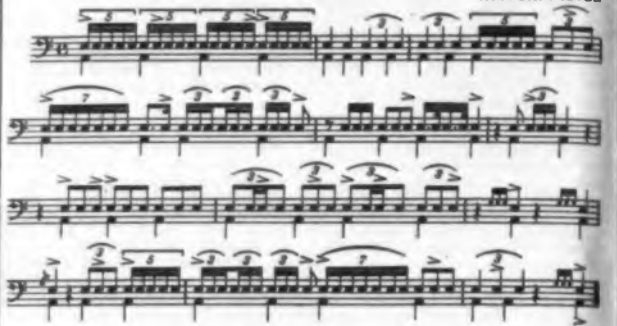
Leeds Music is publishing Justin Stone's *Jump Indigo*. . . . Eileen Barton is slated for a summer radio show. . . . Murray Massey and Paul Flynn have been added to the Southern staff. . . . Norman Foley and Mose Gumble on the west coast.

To Dewey E. Wright of Roanoke, Va.: you certainly can't get wrong with Charlie Wilcoxon for a drum teacher. You're very fortunate to be taking instructions from such a fine tutor. There's some fine drumming in the 337th Army band at Camp Sibert, Ala., where Pvt. John Moseley and Kenny Clark beat the skins.

This time there are two drum solos featured in the *Beat*. The second is the work of four cats of the 152nd Air Borne—11th Div. group, Pfc. John Walsh and Sidney Berger and Pvt. Sam Roberts and Edward Simmons. These boys are in the glider corps, and the only glider outfit in the country with four rudimental drummers in the same band. The first feature is another solo done up in artificial groups and plenty tricky. It was sent by A. C. Bannister of Norfolk, Va. This solo will prove beneficial in becoming acquainted with odd time values.

Drum Solo of Artificial Groups

A.C. BANNISTER



Flam Syncopation Ala Glider



Mary Lou Williams Forming New Trio

New York—Mary Lou Williams, regarded by the critics as the only girl who can play jazz piano, may open at the Downbeat club here with her own trio. Until recently working as a single act at downtown cafe, Mary Lou left that spot reportedly because another entertainer there resented her popularity. Plans for the Downbeat room hinge on the pianist getting her union transfer. Tentatively set to work with her are trumpeter Bill Coleman and bassist Al Hall, the trio sharing billing with Coleman Hawkins' band. The Downbeat manager says that if Mary Lou can't make the date, either a Teddy Wilson or a Pete Brown trio will be booked.

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RAVINGS at REVELLE

The 322nd ASF band at Fort Dix, N. J., sparkles with name band talent. Lineup of the crack khaki crew includes: Cpl. Tom D'Agostino (Teddy Powell), Sgt. Red DiCataldo (Bobby Byrne, Larry Clinton) and Pfc. Joe Fiorentino, (Red Nichols and Bobby Byrne), trumpets; Sgt. Bob Jenny, (Glenn Miller, Berigan), Pvt. William Bruno, (Frankie Carle and Joe Venuti), and Sgt. Al Peinecke, (Dick Stabile), Trombones; and T/Sgt. George Koenig, (Will Bradley, Bob Crosby and B. Goodman), sax.

Septa talent at Fort Dix includes: Cpl. Slim Furness, guitarist with the Three Keys; and Cpl. Rudy Traylor, who once tightened his snare with Father Hines, Ella Fitzgerald and Lips Page . . . Harold Baker, an Ellington trumpeter and hubby of Mary Lou Williams, is stationed at Camp Lee, Va.

At the Smoky Hill army air field, Salina, Kan., vocalist Pfc. Ann Curt of the WAC is accompanied by Pfc. George Nicoloff (Alvino Rey) and Pvt. Ray Tross (Charlie Fisk), saxes; Cpl. Al Dupont (Horace Heidt) trombone; and Warrant Officer Victor Keehner, once manuscripter for Hal Kemp. . . Ernie Hughes, once singer with Jack Teagarden, is playing piano with the Lowry Field, Denver, Colo., army dance band. . . Gus Jarnagan, trumpet with Art Jarrett, Carl Hoff and Ray McKinley, is completing his second year overseas with a bomber squadron in the South Pacific.

Bunny Martin, former drummer with Bob Chester, is convalescing from severe burns to his right leg and ankle in the base hospital at Fort Belvoir, Va. He'd appreciate mail, to start those missives to Bunny . . . Pats, Buddy Franklin, saxophone, and Fabian Andre, arranger for Horace Heidt and Xavier

Famous Fisk Family



Garden City, Kan.—This is Sgt. Charlie Fisk, his wife, Ginny, and their baby, Nancy. Sergeant Fisk, a trumpet-playing leader in civilian life, is directing a 17-piece dance band at the air base here. His wife is the daughter of the late Carleton Coon, of Coon-Sanders fame.

Cugat, are beating time to the "hup-hup" at Camp Fennin, Tex. . . . Bud Waples, Atlanta, Ga., maestro has completed his 100th appearance before a GI audience.

Doc Goldberg, ex-Miller, and Will Bradley baseman, is now stationed at the maritime service training base, Sheepshead Bay, Brooklyn, N. Y. . . Many former musicians are undergoing training at Camp Croft, S. C. The names and the former civilian band affiliations are: Clint Oldham (Kemp and Kyser); Mort Trautman (Wald), Will Salander (T. Dorsey), Percy Booth (Heidt), Robert Kahakalaw (Shaw and James), Bill Conway (Miller), Pete Ruggiero (Hackett and Clinton) and Johnny Mania (Shep Fields).

Harris Turns Tutor; Babbitt Hits Deck

Los Angeles—Phil Harris takes over as substitute for Kay Kyser in the role of "Old Professor" with "College of Musical Knowledge" broadcast of July 5. Kyser is taking his first lay-off from the show in the six years it has been on the air. He will be off for two months, most of which he will spend entertaining soldiers in overseas zones. Kyser's band, which is now made up essentially of studio men, will continue on the show.

Latest of the veteran Kysermen to report to Uncle Sam was Harry Babbitt, singer, who went into Navy upon completion of work in Kyser's forthcoming Columbia picture, *Battleship Blues*.

Marion Hutton Slates St. Louis Opera Date

New York—Marion Hutton's joining the St. Louis Municipal Opera company this summer—but the former Glenn Miller thrush hasn't turned prima donna. She'll be featured in a revival of the musical comedy, *Good News*.

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Liuzzi Re-Elected Philly AFM Prexy Miller's AAF Ork In Indianapolis

Philadelphia—In an election campaign marked by some pretty heavy mud-slinging, with libel banded, Frank P. Liuzzi was re-elected president of the local musicians' union, Local 77, for a two-year term. In the hottest balloting in the history of the local Liuzzi won over Jimmy Perri, union investigator, by a vote of 712 to 426. Romeo Cella, former prexy and Perri's running mate, won out over incumbent Ralph Kirsch for the vice-presidency with 480 votes. A. A. Tomel, also a former prexy, polled 360 votes with 280 for Kirsch. Guy A. Scolla was unopposed for secretary, along with Harry G. Kammerer for assistant secretary, and Joseph Bosse, Sr., as the perennial overseer of the dough.

Indianapolis, Ind.—Capt. Glenn Miller's AAF band appeared here June 12 at the Coliseum during a gigantic war bond rally. Event was homecoming for bassist S/Sgt. Herman (Trigger) Alpert, who was Miller's bass-plucker in civvies.

Stout Field here is maintaining a terrific dance band from among its AAF personnel. Band, spotting many local muskers now in khaki, is wired every Tuesday over WFBM and is led by Sgt. Don Ewell, a fine pianist. Ayars LaMarr continues as house band at the Southern Mansion's Terrace Garden . . . The Lake is featuring Harry McCrady's Purdue University band over the weekend.

Jimmy Dale's New Band Goes Union

Chicago—Jimmy Dale's band, made up largely of pre-draft age musicians, has joined Chicago's AFM Local 10. The Dale crew previously confined dates to

Northwestern and Oak Park dances, but since going union, they have inked a two-nighter at the Sunset Terrace, Indianapolis. The 17-piece band, five saxes, four trumpets, three trombones, and four rhythm, plus the vocalizing of Skylark, septa baritone, accents jump arrangements.

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Jimmie Jumps



Tampa, Florida — Jimmie Lunceford and his band recently cheered the boys at MacDill Field who had been transferred from air corps to infantry. In the lineup here, starting with the first trombone, are seen: Russell Bowles, John Ewing, Earl Hardy, Chico Arbelo, Earl Carruthers, Ernest Parca, Omer Simeon, Chauncey Jarrett, Wilcox at the piano, Parkham on bass and Joe Thomas taking a tenor sax solo.

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Where the Bands are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; ac—night club; r—restaurant; t—theater; cc—country club; CRA—Consolidated Radio Artists, 30 Rockefeller Plaza, NYC; FB—Frederick Bros. Music Corp., RKO Bldg., NYC; MG—Moe Gale, 48 West 48th St., NYC; GAC—General Amusement Corp., RKO Bldg., NYC; JG—Joe Glaser, 745 Fifth Ave., NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; MFC—Morris F. Oxley, 424 Madison Ave., NYC; SZA—Shepherd Zuckor Agency, 501 Madison Ave., NYC; WMA—William Morris Agency, RKO Bldg., NYC.

Abbott, Dick (President) K.C. Mo., h
 Agnew, C. (Nastorium Pl.) Spokane, Wash., b
 Allen, R. (Garrick) Chl., ac
 Auld, G. (Centennial Terrace Spivana. O., 6/24-25, b; (Howard) Wash., D. C., Opg. 6/30, t
 Bardo, B. (Muehlebach) K. C. Mo., Clng. 6/22, b; (Blue Moon) Wichita, 6/23-29, b
 Barnett, C. (Casa Manana) Culver City, Cal., h
 Basle, C. (Bezal) Chl., 6/15-22, t
 Beckner, D. (Low's State) NYC, 6/22-28, t
 Benson, R. (Ambassador) Chl., h
 Bishop, B. (Schroeder) Milw., Opg. 6/29, h
 Bondahu, N. (Blackstone) Chl., Clng. 6/29, h
 Bradshaw, T. (Savoy) NYC, clng. 6/24, b
 Brandwynna, N. (Statler) Wash., D. C., h
 Britton, M. (Hippodrome) Baltimore, 6/15-21, t
 Brown, L. (Frolics) Miami, clng. 6/29, b
 Buss, H. (Oriental) Chl., 6/14-22, t; (Stanley) Ptag., 6/23-29, t
 Calloway, C. (Strand) NYC, Clng. 6/22, t
 Carle, F. (Steel Pier) Atlantic City, 6/24-25, b
 Carter, B. (Swing Club) Hollywood, Cal.
 Cavallaro, C. (Palmer House) Chl., clng. 6/28 h

Chandler, Chan (New Kenmore) Albany, N. Y., h
 Chester, B. (RKO) Boston, 6/23-29, t
 Childs, E. (Washington-Yourse) Sarveport, h
 Coleman, E. (Mooambo) Hollywood, Cal., ac
 Courtney, D. (Lake Club) Springfield, Ill., Opg. 6/19, ac
 Cugat, X. (Palace) Cleveland, 6/16-22, t; (Waldorf-Astoria) NYC, Opg. 6/29, h
 Cummins, B. (Last Frontier) Las Vegas, Nev., h
 D'Artega, Al (Majestic) Dallas, 6/15-21, t; (Majestic) Houston, 6/22-28, t; (Majestic) San Antonio, 6/23-7/5, t
 Dorey, J. (Palladium) Hollywood, Cal., b
 Duffy, G. (Euclid Beach Pl.) Cleveland, 6/16-22, b; (Oriental) Chl., 6/23-29, t
 Ellington, D. (Club Kingway) Toronto, 6/15-21, ac
 Eymann, G. (Lowry) St. Paul, h
 Fields, Shep (Cocacabana) NYC, ac
 Foster, C. (Blackhawk) Chl., r
 Fuller, W. (Garrick) Chl., ac
 Garber, J. (Golden Gate) S. F., Cal., 6/23-7/4, t
 Gray, G. (Pennsylvania) NYC, h
 Hamilton, G. (Waldorf-Astoria) NYC, Clng. 6/25, h; (Palmer House) Chl., Opg. 6/29, h
 Hampton, L. (Riverside) Milw., 6/16-22, t; (Apollo) NYC, Opg. 6/30, t
 Hawkins, E. (Apollo) NYC, 6/18-23, t
 Herman, W. (Sherman) Chl., h
 Hill, T. (Claridge) Memphis, Opg. 6/28, h

Hoaglund, E. (Giro's) Mexico City, ac
 Howard, E. (Terrace Room) Newark, N. J.
 Hudson, D. (Lincoln) NYC, h
 James, H. (Astor) NYC, h
 Joy, J. (Peabody) Memphis, Opg. 6/23, h
 Kaye, S. (Capitol) NYC, Opg. 6/21, t
 Kenton, S. (Orpheum) Omaha, 6/16-22, t; (Lakeside Pl.) Denver, Opg. 6/23, b
 King, H. (Golden Gate) S. F., Cal., 6/15-21, t
 Kinney, R. (Surf Club) Virginia Beach, Va., Clng. 6/24
 Kirby, J. (Aquarium) NYC, ac
 Kirk, A. (Royal) Baltimore, 6/23-29, t
 Leonard, A. (Claridge) Memphis, Clng. 6/22, h; (Downtown) Detroit, Opg. 6/30, t
 Levant, P. (Utah) Salt Lake City, Clng. 6/25, h
 Lewis, T. (Albee) Cincy., 6/16-22, t; (Downtown) Detroit, 6/23-29, t; (Palace) Cleveland, Opg. 6/29, t
 Lombardo, G. (Downtown) Detroit, 6/16-22, t
 Long, J. (Roosevelt) N. O., La., h
 Lopez, V. (Taft) NYC, h
 Lucas, C. (Eastland) NYC, h
 Lunceford, J. (Plantation) L. A., Cal., ac
 McIntire, L. (Landings) NYC, h
 McIntyre, H. (Casino Gardens) Ocean Pk., Cal., clng. 6/26, h
 Martin, F. (Ambassador) L. A., Cal., h
 Masters, F. (Elitch's Gardens) Denver, Clng. 6/27, h
 Millinder, L. (Low's State) NYC, 6/16-21, t; (Apollo) NYC, 6/23-29, t
 Molina, C. (Palace) S. F., Cal., h
 Monroe, V. (Palace) Columbus, O., 6/20-22, t; (Eastwood Gardens) Detroit, 6/23-29, h
 Morgan, E. (Claremont) Berkeley, Cal., h
 Nelson, O. (Orpheum) Omaha, 6/23-29, t; (Orpheum) Minneapolis, Opg. 6/30, t
 Newman, R. (Statler) Detroit, h
 Norvo, E. (Hickory House) NYC, ac
 Oliver, E. (Edgewater Beach) Chl., h
 Pancho (St. Francis) S. F., Cal., h
 Pastor, T. (New Yorker) NYC, h
 Paxton, George (Pallades Pl.) Fort Lee, N. J., Opg. 6/28, b
 Prima, L. (Strand) NYC, Opg. 6/23 t
 Raeburn, R. (West End Casino) Long Branch, N. J., Opg. 6/23
 Rapp, B. (Troadero) Evansville, Ind., Clng. 6/22, ac
 Ravassa, C. (Lake Club) Springfield, Ill., clng. 6/19, h
 Reichman, J. (Biltmore) L. A., Cal., h
 Reid, D. (Trianon) Chl., b
 Reisman, L. (Statler) Boston, h
 Reynolds, T. (Sherman's) San Diego, clng. 6/26, ac
 Rogers, E. (Aragon) Houston, b
 Sanders, J. (El Rancho Vegas) Las Vegas, Nev., h
 Saunders, E. (St. Anthony's) San Antonio, h
 Saunders, E. (DeLisa) Chl., ac
 Savitt, J. (Trianon) L. A., Cal., ac
 Sherwood, B. (RKO) Boston, 6/15-21, t; (Albee) Cincy., 6/23-29, t
 Slack, F. (Slappy Maxie's) Elvrd., Cal., ac
 Smith, S. (Garrick) Chl., ac
 Spivak, C. (Paramount) NYC, Clng. 6/27, t; (Michigan) Detroit, Opg. 6/30, t
 Stone, E. (Aragon) Chl., h
 Strong, Benny (Bismarck) Chl., h
 Strong, Bob (Glen Island Casino) New Rochelle, N. Y., b

Key Spot Bands

AMBASSADOR HOTEL, Los Angeles—Freddy Martin
ARAGON, Chicago—Eddie Stone
ASTOR HOTEL, New York—Harry James
BILTMORE HOTEL, Los Angeles—Joe Reichman
BLACKHAWK RESTAURANT, Chicago—Chuck Foster
CASA MANANA, Culver City, Cal.—Charlie Barnett
CASINO GARDENS, Ocean Park, Cal.—Hal McIntyre, Clng. June 26
EDGEWATER BEACH HOTEL, Chicago—Eddie Oliver
EDISON HOTEL, New York—Lawrence Walk, Clng. June 23
LINCOLN HOTEL, New York—Dean Hudson
NEW YORKER HOTEL, New York—Tony Pastor
PALACE HOTEL, San Francisco—Carlos Molina
PALLADIUM, Hollywood, Cal.—Jimmy Dorsey
PALMER HOUSE, Chicago—Carmen Cavallaro; June 29, George Hamilton
PENNSYLVANIA HOTEL, New York—Glen Gray
ROOSEVELT HOTEL, New Orleans—Johnny Long
ROSELAND, New York—Clyde Lucas
SAVOY, New York—Tiny Bradshaw, Clng. June 24
SHERMAN HOTEL, Chicago—Woody Herman
TERRACE ROOM, Newark—Eddy Howard
TRIANON, Chicago—Don Reid
TRIANON, Southgate, Cal.—Jan Savitt
WALDORF-ASTORIA, New York—George Hamilton; June 29, Xavier Cugat
 Stuart, N. (Plantation) Houston, Clng. 6/22, ac; (Plantation) Dallas, Opg. 6/28, ac
 Teagarden, J. (Jantzen Beach) Portland, Ore., b
 Wald, J. (Paramount) NYC, Opg. 6/23, t
 Welk, L. (Edison) NYC, Clng. 6/23, h
 Williams, C. (Stanley) Ptag., 6/15-21, t; (Earle) Phila., 6/23-29, t

out the postwar mess for all concerned.
 Now we want to go further and suggest a means of solving this job-hunt dilemma.
 We propose to set up a central bureau, where, for a moderate fee to cover costs only, any musician in the country may have his picture, a biography with accounts of his training, experience, and abilities; and a recording of his playing filed, cross-indexed by place, instrument and ability, and name.
 To implement this filing, to make it really accurate and useful, we suggest that each musician be sent to an examining point, either in his city or as close by as possible, where he can be examined for a fixed fee by an expert, and an appraisal of his playing sent to be put in his file.
 For example, for a reedman, the report would cover the type of tone, intonation, technical ability, solo ability and style, ability to blend, familiarity with harmony and unusual types of scoring, and anything else that the examiner might choose to include.
 The examiners should be carefully picked by a committee of leaders, sidemen, and writers, so that it could be absolutely certain that the opinions filed would be as accurate as possible. Naturally nobody is a perfect critic, and mistakes would be made—but at least the system would insure a real shot at big bands for kids now buried in the sticks—scalled—and it would give leaders an inexhaustible source of information on sidemen.
 Imagine what a godsend to the business such an index would have been during the last three years—and what it could do for the postwar shuffle to come.
 It has been suggested that the various examining committees for admission to union locals could handle the examining, with the AFM itself handling the indexing.
 Maybe! But I doubt if the AFM would wish to bother itself. And I sometimes wonder about the examining committees—more about them later. Seems to me that it be better all around if this were a completely independent affair.
 Next: VIII — "Rooms \$3.50—And (Mostly) Up."

Vocalists!

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When Johnny Comes Marching Home

(Jumped from Page One)
 somehow!

It's the problem for the fellows just starting out and the servicemen coming back that leads to what I call the newyorkchicago-losangelesmerryground. Leaders don't want to take a chance on new talent, have no way of checking on it, and thus hire the same guys over and over again, making life one long jolly profession of swiping sidemen from the next leader.
 This is rotten, to put it mildly. It freezes the talent in the business, and makes it very tough for youngsters or servicemen to crush the favored circles.
 A couple of columns ago, we favored an index of orchestras, jobs, and agencies to straighten

Production!

New York—Raymond Scott recently finished a date at the Roxy here which had that theater really straining for the Hollywood production touch. Not content with spooling the music by having millions of costumed people bouncing all over the stage, the producer saw fit to rig special curtain during the last number revealing a dozen or so extra musicians... not members of the Scott band. The killer was that the finale jumped so that most of these strictly gratuitous attractions wearing violins did nothing but sit there, looking very silly indeed in their gaily-colored Mexican sombreros.

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AFM Local Asks For Deferments

Philadelphia — A request for draft deferment of all active local musicians 30 years of age or over as an aid to the proper functioning of servicemen's morale organizations, was made by Guy A. Scola, secretary of Local 77, AFM, here. In a letter to Emil Goldhaber of the selective service court of appeals and to Claude O. Lanciano, regional war manpower commissioner, Scola said:

"Of the 3,200 professional musicians in the Philadelphia musicians' union, 800, or 25 per cent, are now in the armed services. Another 1,000 are employed in war plants. The remaining 1,400 are threatened with further reduction in the draft, which, I am convinced, would seriously impair their acknowledged contribution to musical-morale needs of the over 2,000,000 persons—military and civilian—in this city."

While selective service officials claimed that local boards here either are deferring musicians or are not calling them up for induction, Scola held that "local boards still are not showing musicians any consideration in accordance with the discretion given them, and that is why I sent out the request for deferments."

Versatile Cat



New York—Jimmy Lytell was banding at the age of 13 with the Dixieland Band, also played with the Memphis Five. But he has made appearances, too, with Eugene Ormandy and Toscanini as clarinetist, so you never can tell. He's major on the sax.

Jan Makes With the Jive



Hollywood—Jan Garber, having built himself a swing band, has changed his personality to suit. Here he wins laughs from Marilyn Maxwell and John Conte at the Palladium, where his new band clicked. (Gary Gray Photo)

Heidt Scorer Held to Pact

Los Angeles—Arranger Bill Finegan, formerly with Horace Heidt, will do no more arranging for Tommy Dorsey until he makes good a commitment of one score per month for a year due under his contract with Heidt, the AFM's International Board ruled last month.

Finegan left Heidt here last August prior to termination of the contract, says Heidt, who learned by reading trade mags that his star arranger was working for Tommy Dorsey. Most interesting angle is that Finegan has been in the army for several months. It's questionable whether the AFM could actually enforce any ruling on him at this time (if he chose to disobey) since, as a member of armed forces, he is beyond the jurisdiction of any labor union.

Summons-Packin' Frau Surprises Al Dexter

Los Angeles—Mrs. Al Dexter, wife of the bandleader who popularized *Pistol Packin' Mama*, says it with lawyers, not pistols. On his return from a tour recently, Dexter, who now makes his headquarters in Hollywood, was informed that his wife, Mrs. Twillie Everett Poindexter (the songwriter's real name), had filed divorce proceedings against him in the old home town of Corsicana, Texas.

Al admitted he hadn't "been in close touch" with his wife for some time, but, he said: "I can't believe Twillie would do this."

Snare Affair

New York—Apollo recently cut sides featuring tenor-men Coleman Hawkins, Ben Webster and Georgie Auld, accompanied by trumpeter Charlie Shavers and a rhythm section. In a similar "Let's have more of the same" vein, Harry Lim of Key-note waxed four trombones with just rhythm as well as four saxes with only a beat for background. Leave us hope that some square with a passion for drum solos doesn't record Gene Krupa, Buddy Rich, Jo Jones and Sid Catlett, all playing *Blue Rhythm Fantasy*, all accompanied by a set of tympani.

Armstrong Uses New Men in Pic

Los Angeles—Five new men joined the Teddy McRae band, which is fronted by Louis Armstrong, shortly before combo went into Republic studios for band sequences in *Atlantic City*. New members; are Taswell Baird (trombone), from Andy Kirk; Willard Brown (alto sax), from Benny Carter; Anderson Ford (trumpet), from Benny Carter; Gordon Dexter (tenor), from Lionel Hampton and Sleepy Ryder (trumpet).

Oberstein Signs Bands

New York — Eli Oberstein, owner of Hit records, is now contracting bands for more than single cutting dates. He recorded Bob Strong's band June 2, and has penned Louis Prima, Eddy Howard, Bob Chester and Mark Warnow for similar sessions.

DOWN BEAT

June 15, 1944



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Corsicana, Texas. Al admitted he hadn't "been in close touch" with his wife for some time, but he said: "I can't believe Tullie would do this." **They** **have** **been** **married** **since** **1924**, **but** **she** **never** **returned** **home** **until** **last** **month**.

tracking bands for more than single cutting dates. He recorded Bob Strong's band June 2, and has penned Louis Prima, Eddy Howard, Bob Chester and Mark Warner for future record **albums** **for** **Warner** **Bros.**

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