

# DOWN BEAT

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## Hal's Band Inspires Recruits In WAC Campaign



San Francisco—Hal McIntyre and his boys provided entertainment on the recent WAC recruiting day here, helped inspire the girls to join their sisters

in service. Hal and his band are due back in Hollywood soon for another picture.

## WHEN JOHNNY COMES MARCHING HOME



By Mike Levin  
IX—"Route 66"

Every place you go in the musiccenters these days, the boys are puffing on their cigars and allowing as to how they are going to book bands all the way across Africa, and smother Scandinavia with American dance music. And that "if Russia wants us to play Shostakovich, then by golly she'd better start using some of our catalogue too."

Outside of the fact that I'm sure the commissariat of music must shiver in its boots whenever a Tin Pan Alley potentate is mentioned, there are a lot of angles to this world revolution in music that we ought to be thinking about.

In the first place, there are the international union squabbles that we have had in the past. Secondly, the people in other sections of the globe, may want our music—but first they (Modulate to Page 5)

## BLUE NOTES

By ROD REED

A fan club proxy absconded with the club's treasury. This also caused members to woon.

Krupa, Wald and everybody seem to be adding fiddle- to swing bands. That *Holiday for Strings* must have been a half-holiday.

A pet duck that swims in the bathroom has been named "Cozy Cole." The duck is an expert at the tubs too.

Lecky Vicki wonders why Democrats and Republicans are campaigning for president again. She thought Petrillo was already re-elected.

Tommy Dorsey's setting all kinds of box office records. He's a two-instrument man, doubling on trombone and cash register.

## LA Waiters' Strike Gives Band A Rest

Los Angeles—Freddy Martin's record-breaking run at the Ambassador Hotel's Coconut Grove was interrupted temporarily by a culinary workers' strike which halted all food and drink service in the hostelry and forced a shut-down of the famous supper room during last week of June.

Musicians' union did not figure in the strike in any way and there was no "sympathy walk-out" by other union groups employed in the hotel. Musicians and other workers, forced to take vacations without pay as result of labor beef with which they were not concerned, were very unhappy. Meetings between management, heads of the culinary workers' union and WLB reps were under way at this writing and an early settlement was hoped for.

## Zanzibar Sets Cab Calloway

New York — Zanzibar night spot here, introducing a big name band policy August 10 with Cab Calloway's orchestra, is said to be laying a price on the line that's about double what Duke Ellington was paid at the Hurricane. Calloway, meanwhile, is taking his first long vacation in 17 years, then will do some one-nighters through Nova Scotia before moving into the Zanzibar.

Two pre-ban Calloway sides, *Smooth One* and *Let's Go Joe*, are being released by Okeh.

## Amy Arnell Gets Lead In Summer Company

New York — Amy Arnell, former vocalovely with Tommy Tucker, has been selected for the lead in a summer company of *Early To Bed*, which is being produced by Dick Kollmar. Amy who hails from Portsmouth, Va., has been recently devoting full time to her dramatic career.

## Tatum And Shavers Share Deuces' Stand

New York — Art Tatum trio, whose \$1,000 per is tops among the Swing Street combos, is set until September at the Three Deuces. His companion group, the Charlie Shavers quartet, also stays on through the summer.

## Blitz-Grieg War

London — (by special correspondent)—GI Joes over here can get their washing done at the Sonata laundry on Beethoven street.

## LA Local Sets Turner Scale

Los Angeles—Pending settlement of the fracas over whether network-owned radio stations will employ IBEW radio technicians or AFM members as platter-turners, Local 47, AFM, has already established a scale for the work.

AFM officials here have set \$60 per week for a 40-hour, five day week and \$7.50 for sessions of four hours or less. The turning of the records requires only a moderately agile mind and a sense of proper timing. Station managers declare that a few weeks' experience are necessary to become a good platter flipper.

## Dorseys Set To Buy Beach Spot

Los Angeles—Tommy and Jimmy Dorsey and possibly one other bandleader are involved in deal to purchase the Casino Gardens ballroom, L. A. beach dance spot, operated for past several years by Birney Cohen (incorrectly named in previous issue of *Down Beat* as Maurie Cohen—latter runs the Palladium).

Final papers were still unsigned at this writing but negotiations had reached point where new interests had installed several of their own people at the spot and were making plans to remodel and enlarge the establishment, which now holds around 5,000 dancers.

Arthur Michaud, manager to T. Dorsey, said: "Present set up is a tentative deal which we hope will serve as basis for final arrangements to take over the place." Manager Birney Cohen was still on the premises in a very active capacity.

## War Tune Waxed

Hollywood — Servicemen Joe Bushkin and Johnny DeVries will get what's regarded in the trade as the best plug of all for their song, *Hot Time in the Town of Berlin*. Decca has just waxed the ditty with singing by the Andrews Sisters AND Mr. Bing.

# Down Beat Passes Its Tenth Milestone

As Archie would say, "Leave us not take this thing too serious!" *Down Beat* is ten years old. So what? In comparison with the age of many other periodicals, it's just a strapping youngster. Is that bad?

It was back in 1934, the year that Benny Goodman organized his swing band, the first stream-lined Zephyr made its initial run and Donald Duck was introduced to movie audiences. We forget what Bing Crosby was doing that year.

Anyhow, a Chicago insurance agent, Albert J. Lipschultz, got a hunch about a newspaper for musicians. In the first place, they didn't have one, and in the second place, most of his clients were in the musical profession.

So he called in a saxophone player, Glenn Burrs, a (Modulate to Page 10)

## WM Grabs Trio of GAC Bands

New York — William Morris office has copped three of GAC's juiciest plums in the Glenn Miller, Claude Thornhill and Charlie Spivak bands. First two will take effect following their discharge from service, with the Spivak shift to come within the next year.

All three have been under the managerial and/or financing aegis of Cy Shribman, who was also behind the Hal McIntyre band which moved to WM recently. The multiple moves indicate a strong postwar roster of top dance attractions for the Morris outfit, which will surely include BG on the expiration of his MCA pact, possibly Artie Shaw, the current names Ellington, Basie, Monroe, and the above.

This move was predicted by *Down Beat* nearly two years ago, but was denied at the time.

## Herbie Fields Inks Contract With MCA

New York — Herbie Fields, ex-army sergeant who led the band on *This Is Fort Dix*, MBS shot, has signed a management contract with MCA. First booking for the band is Palomar Ballroom, Norfolk, Va., to be followed by two weeks in Trenton, N. J., starting Aug. 9. Dottie Reid, ex-Jack Teagarden chirper, is featured with the band. Justin Stone, former bandleader, is arranging for Fields.

## BG Alumnus with Bob Chester Ork

New York—Tramster Bill Harris, after laying over for a month following his Cafe Society Uptown closing, has evidently given up the idea of his ex-boss, Benny Goodman, announcing any plans. Bill will head a band within a band, the "Chesteriffs," with Bob Chester's orchestra, currently theater-touring.

Harris was one of the ex-BG stars who was on deck for the proposed radio series, featuring the clarinet king, but his Chester merger indicates "no action."

## Teddy Walters Joins Jimmy Dorsey's Ork

New York — Present address of Teddy Walters, ex-TD singer-guitarist, is the Jimmy Dorsey band.

His position as Sinatra's stand-by on the Hit Parade was terminated by the young crooner after weeks of "nothing happening," according to him.

## Batoneers Lose Kid Sidemen In Vice Crackdown

Los Angeles—Tommy Reynolds, Paul Martin and several other leaders now on the west coast were hard hit during the recent crackdown by state and municipal officials on the employment of minors at spots where liquor is served. Reynolds, playing a San Diego date, was forced to route his band into ballrooms, where no liquor was served, after officers yanked seven of his bandsmen off the San Diego location.

Martin's prominent coastal territory band, which had been using several youngsters, including Jerry Stewarton Jr., 17-year old trumpeter, was practically forced to reorganize his band before its opening at Stillwell's, a California mountain resort.

Stewarton's father, copyist and general aide to Freddy Martin, said: "I'm sorry the kid missed out on the job. It would have been a nice break and a swell vacation." The campaign was a direct result of the widely-publicized court martial of an AAF captain, convicted of statutory offenses against teen-age dancers at the Earl Carroll Theater and the Florentine Gardens.

## WMC Recruiting May Miss Music

New York—The War Manpower Commission's recruiting program for war work is not expected to effect musicians in this area, which has not been designated as a critical manpower shortage area. Thus far, no definite classification has been set up for musicians, but the WMC is known to have its eyes on entertainers.

Musicians are still awaiting that long-sought ruling on music's part in morale-building. Recently bands have been even more emphasized in participating in USO shows, bond drives and recruiting programs.

## Joan Edwards On the Cover

The charming cover subject for our anniversary issue is Joan Edwards, who is back in her regular radio spot on *Your Hit Parade* after a temporary absence due to throat trouble. Joan worked a little too hard last month, singing at 14 USO camp shows and making three radio guest appearances in addition to theater engagements and her own regular Saturday broadcasts. The pretty singer models a summer play suit for us here—and very well, indeed!

# How Johnny Warrington Doubles from Ballrooms To WCAU Radio Station



Here the Philadelphia maestro is seen scoring the music for one of his many radio shows, some carried by CBS. Johnny used to arrange for Jan Savitt.



Dawn Frederick, vocalist with the Warrington band, which doubles from studio to ballrooms, runs over her selection with Johnny, who would be a busy man even if he didn't do all his own arranging.



Using his pencil for a baton, Warrington has the band under control in the studio, as Dawn gets ready to sing her song. She must switch to a formal and rush for the ballroom immediately after the broadcast.



Johnny grabs his tenor sax to give a cue to Ben Bon, male vocalist once with Savitt, Eddie Durham and other bands, but now featured with Warrington on all of the latter's radio shows.



The maestro grabs a cold drink while he confers with his hot horn man, Alec Fila, who used to play trumpet with Benny Goodman, Glenn Miller and Bob Chester.

## Mick Licks Click On Ick Comic Kick

New York—The new trend in hotel band presentation here seems to be the full-size comedy band. Previously limited to smaller novelty combos, two new bands of full instrumentation are on the current scene, both with the "funny hat and -histles" trappings. Chris Cross, formerly ace entertainer with Monte Powell's band, is leading his 13-piece at the Hotel Edison Green Room for an indefinite stay.

Maria Kramer, director of the hotel, has long been one of the most visionary ops when it comes to spotting trends, and Cross' appearance is the tip-off. Denny Beckner, who rides a bullfiddle, wears a Ted Lewis hat, dances, sings, etc., is booked in September for two weeks at Loew's State, followed by a 16-week stand at the Park Central Coconut Grove.

## Civilian Travel Imperils Bands

New York—Heavy vacation travel anticipated during July is causing concern in music circles here, as the overtaxing of transportation facilities may force the Office of Defense Transportation to limit civilian travel this month. It is feared that the heavy tourist travel may result in civilian transportation orders, which would imperil bands, making one-nighters and theater tours almost impossible.

## Illness Cancels Kyser's Hegira

Los Angeles—Due to a serious attack of arthritis, Kay Kyser has been forced to cancel his projected tour of overseas combat areas. The trip was slated to begin early in July, after the "Ole Professor" left his radio spot.

Doctors have ordered a complete rest for Kyser during the first several weeks of his vacation. Phil Harris, subbing for Kyser, dissolved his band and leads the Kyser crew during the radio show.

## Gill Supplants Sack As Blue Music Head

Los Angeles—Ernie Gill, for 10 years a violinist and conductor for NBC's San Francisco station, was slated to replace Al Sack as general musical director of the Blue network's Hollywood outlet July 1. Sack will devote himself to commercial radio shows. Blue net's music boss handles sustaining shows originating at network's Hollywood plant.

## Your Kiss Autograph



For the men in service, here and abroad, Down Beat presents each issue the kiss autograph of a popular dance band vocalist. This time it's Gerry Larson, vocalist with Vincent Lopez at the Hotel Taft in New York.

## Raeburn Schedules Jersey Locations

New York — Boyd Raeburn, whose exciting music caused the biggest comment in a long time during his Lincoln and Commodore stays, is set for Jersey in July at West End Casino, Long Branch, his current spot, and a week at Wildwood, beginning July 21.

New chirp on the band is Margie Wood, who's sharing vocal honors with Raeburn's red-hot balladman, Don D'Arcy. Replacement problems have been solved with the addition of Benny Harris to the trumpet section, and two new tenormen, Angelo Tomprose and Joe Megro, both of whom have received rave comment since their joining. Mert Oliver rejoins on bass, with John Bothwell, lead and solo altoist, being spotted in an increasing number of straight musical features.

## Ella Mae and Reynolds To Do Theater Tour

Los Angeles—Ella Mae Morse will be teamed with the Tommy Reynolds band (they're both Frederick Bros. attractions) for a theater tour starting at the Oriental theater in Chicago Aug. 4. Also understood to be set for Capitol in New York in October.

## Wood Records Two

New York — Barry (Treasury Troubadour) Wood has two new war drive songs on wax—Dear Friend and It's Only the Beginning. Singer has also been given a new 26-week pact on his NBC commercial, Palmolive Party, and is slated for another three-week stay at the Roxv early next year as a result of his recent stage performance there.

## Full Ork Converts Roy To 'Big Jazz'

By DAVE BANKS

New York—"Little Jazz" no longer applies to the nation's number one hot trumpeter these days, as Roy Eldridge has "big eyes" for his big band, recently a hit at the Apollo, and currently playing at the Tic-Toc in Boston. "I've one of the best arranging staffs in the business, and most of the top men available," Roy said, when interviewed at Decca studios. "If I get just my share of the breaks, I'll be all set with what I think is the best big band I've ever played with."

### 'Hi- Best Band'

Coming from a veteran of the Henderson, Cotton Pickers and Krupa bands, that's high praise indeed. But Roy is unshinting in his admiration for the guys who've joined him for this venture. "Franz Jackson has always been one of my favorite tenor men, and he's not only playing but arranging for the band. I've got a fine batch of scores from Tony D'Amore, who knocked me out with his piano work at the old Deuces years ago, and my brother Joe is playing lead alto and writing. The rest of the guys are as fine as they come, and I'm really getting my kicks."

He sounds it, too! Waxing Can't Get Started, Body and Soul, and After You've Gone for Milt Gabler at the Decca studios, his tremendous technique and tone, and the inimitable "Jazz" ideas were never more in evidence. Roy's horn is full, wild, and high—and the band backs him beautifully.

### Denies Return to Dram

Asked about the rumor of his rejoining Krupa, Roy answered "I enjoyed working with Gene very much, and he's one of my favorite musicians, but I'm in this now on my own, and I'll stick it out."

The winner of the Down Beat '43 award for the best small band, Roy takes his crew on a series of theatre dates, beginning early this month. Band is set for air time in the fall in an Apple location, with more Decca sides to follow the current trio, soon to be released.

Still the same master showman and entertainer, the diminutive hornman has outgrown the affectionate "Little Jazz" appellation, bestowed some years ago in appreciation of his terrific work. And the current set-up of seven brass, five sax, and four rhythm will give him just the background for greater musical accomplishment.

So it's "Big Jazz" now, Jack!

### Names At Penny

New York — Les Brown will be followed by Woody Herman at the Pennsylvania in mid-August, with Horace Heidt and Frankie Carle to follow.



Roy Eldridge

## NYC Bands Spur Fifth War Loan

New York—Bands can take a well-deserved bow for their part in getting the Fifth War Loan drive off to a flying start with a single-day's sale of \$1,155,084 here. Daily concerts in Times Square with all local tooters represented helped to swell the current contributions.

In a drive to help purchase a Liberty ship to be called the Bert Williams, after the late Negro entertainer, Lionel Hampton, Charles Spivak, and others attracted \$2,000,000 during a special program.

## Hot For July

New York—It's a switch! Fiddlers seem more and more to be invading the swing field, but to equalize matters, the usually Stranasy wires of Muzak, the phonograph service which pipes music into public places here, are burning up with the tooting of jazzmen. Men like Benny Hackett, Ernie Caceres, Bob Casey and Eddie Condon are featured on tunes like Mashed Royal Garden, and Ballin' Jack.

## Always June With Jan Now



Los Angeles—June Barton is the new and pretty warbler with the Jan Corber band, replacing Liz Tilson.

# Edna Sp...

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# Edmond Hall's Clary Sparks Jazz Sextet

By CARLTON BROWN

New York—Edmond Hall, with his newly-formed six-piece combo at Cafe Society Downtown, has really come into his own. In the past year the veteran New Orleans clarinetist has won wide acclaim for his prolific work on Blue Note, Commodore and A&H records. Now, with two members of the disbanded Teddy Wilson's group from Uptown Cafe, with Teddy's complete library of arrangements, and with his own fertile ideas, Hall is shaping up an outstandingly fine small jazz band.

The Wilson alumni are Benny Morton, trombone, and Johnny Williams, bass. Jimmy Phipps, piano, played with Hall in 1937 in Billy Hicks' band, and more recently was with the Leonard Ware trio and at the Three Deuces. Merrill Stepter, trumpet, was with Cecil Scott at the Elks' Rendezvous, and Arthur Trappie, drums, left the De Paris brothers to join Hall.

Scoring in Skeleton "We just use an arrangement as a skeleton to build on," Hall explains. "You get the biggest kick out of a small band when the men aren't held down to playing note-for-note the way it's written." The new Hall band carries on with the Wilson scoring and uses the same basic structure of a restated theme building to repeated climaxes. If these climaxes were confined to



Edmond Hall

a written note, the performance would be a stereotyped riff tune. With the later choruses limited only by each musician's imagination, it becomes something fresh and different with each playing.

The new date is really a homecoming for Hall, Benny Morton and Johnny Williams, for they were with Teddy's band when it moved from Downtown to Uptown in September, 1942, and remained until Teddy broke it up recently to do single dates. Previously, Hall and Morton had been at the Sheridan Square spot with Joe Sullivan and Red Allen, and made records with both groups for Okeh and Decca, respectively.

The years with Teddy Wilson marked Edmond Hall's real emergence as a uniquely original star of his instrument, though he had already attracted a following while with the Frankie Newton pick-up bands on Variety discs and with the Zutty Singleton Trio at Nick's in 1939.

Hall's Life Story  
Born in New Orleans, May 15,

## GI-ver

Newark—Frank Dalley has a bundle of letters from jitterbug servicemen in all parts of the globe telling him that jumps, fox-holes, etc. have been named Meadowbrook in honor of the Jersey jump joint. But his favorite trophy is a five-pound note from a soldier in North Africa. The lad had heard an erroneous report that the Meadowbrook had burned down and was making his donation toward a rebuilding fund!

## Vallee Forger

Los Angeles—Widely circulated report here, well substantiated, has it that one of the radio sponsors angling for Rudy Vallee, recently retired from active duty in the coast guard, offered Vallee a brand new Cadillac car as a bonus to sign on the dotted line. A little thing like priority required by ordinary citizen to purchase new car doesn't seem to have bothered anyone.

1901, Ed took up guitar at an early age, then switched to clary, following the example of his father, Edward Hall, who played in the Onward Brass Band, and his brothers, Robert and Clarence. His father taught him how to play and do finger exercises, and he learned to read by himself, but he never took formal lessons, except for a time when he studied arrangement.

At 16 Ed was playing professionally with small New Orleans bands, soaking up the inspiration of the great street-paraders. His greatest influence was Buddy Petit, a cornetist whom he joined in the early 1920's and whom he still considers one of the great horn men of all time. He played, along with Cootie Williams, in a succession of bands which have now been forgotten, and finally settled in the Claude Hopkins band from 1929 to 1935, playing baritone sax and clarinet on a series of discs that have their good points.

Following spells with Lucky Millinder, Billy Hicks and Zutty, Edmond put his career in the capable hands of Barney Josephson, and got his present chance through being a dependable member of the various Cafe teams. "I never want to have a big band," Edmond says. "There's more chance to play in a small one, and work out your own ideas." He turned down an offer of a job with Ellington in favor of forming his own band, but it was a tough decision to make, for he is a great admirer of Duke's.

### Hall Keeps Pested

"One of the main things is to keep up to date," he says. "You listen to records made in 1931, and they're as different as night and day from now. If I hear a clarinetist like Benny Goodman play something I like I'll take it and try to improve on it, put it into my own style." Though no one would ever mistake Hall's distinctive style for Goodman's, Benny is his favorite clarinetist.

Thanks to his discs, Hall's full, liquid tone and his mighty, far-ranging, swinging style of phrasing are coming to be known as well as any on the instrument. With his solid grounding in the most vital tradition in American music, he is an unceasing explorer of the most modern resources of jazz. An unexcelled technician, he recognizes and surmounts the limitations of technique-for-its-own-sake.

Edmond knows his instrument thoroughly. He learned the Boehm system to find out if it had anything to offer him, then went back to the Albert system because he found he could get more out of it. They don't make Albert-system instruments anymore, but he has three fine ones of German, American and French make, and uses the latter regularly. If there's one word that sums up Hall's playing, it's probably "style"—that combination of mastery of the medium imagination, taste and feeling that marks fine art of every kind.

## Wayne Warbles With Woody



Chicago—Frances Wayne is the curvaceous canary with the Woody Herman Herd. She joined the band after Carolyn Gray quit to remain on the west coast, and Billie Rogers left to organize her own combination. Frances is a favorite everywhere the Herd has played.

## Wald Adds Fiddles

New York—Jerry Wald, just opening at the Paramount, couldn't resist the string bug.

currently biting most of the maestros. He's added six fiddles as a permanent section to back-ground his clarinet work . . . any resemblance to Art Shaw is unintentional!

## Noone's Widow Is Mother of 2nd Son

Los Angeles—Jimmie Noone's widow became the mother of the late clarinet player's second son at Van Ness Hospital here June 25. Noone, one of the great figures in the history of jazz music, died here about two months ago of a heart attack. Youngster was unnamed at this writing. Mrs. Noone has two other children, Jimmie, Jr., 5, and "Cookie," 2.

Mrs. Noone has received many offers for Noone's clarinet; some far beyond the instrument's intrinsic value coming from prominent collectors and devotees of jazz music. She says the instrument is not for sale and is to become the property of Jimmie, Jr.

A memorial concert, sponsored by the Musicians' Congress, with proceeds going to Noone's children, was presented July 9 at the Wilshire Ebell theater here.

## Carry a Torch

Washington—Cats who are distressed by the invasion which strings are making in the hot hands may get some help from an unexpected source. The War Manpower Commission, in issuing lists of ways in which persons with special skills may aid the war effort, hinted that "violinists ought to make good welders."

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# Everybody Gets Into The Act At Charlie's

By FRANK STACY

New York—In addition to its owner and namesake, Charlie's Tavern has seven other personalities. First is the silent partner, Joe Harbor, whose unobtrusive manner is probably the reason why the spot isn't called "Joe's." Joe works behind the log, splitting shifts with Charlie and another bartender. Then there are the two chefs, a porter and waiters Joe Weiner and Archie Tracey.

Of all these it is Archie who gives Charlie's most of its flavor, his consistent good nature even out-shining that of his boss. Archie, in fact, is what has come to be known as a character. His admirers claim that it was this glib waiter who gave some lucky script writer the idea for *Duffy's*, popular air-show, and a disinterested observer must admit that the theory has possibilities. Archie's forte is dialect, pulling practical jokes and doing burlesques of the various customers whose actions mark them for lampooning.

### Archie Makes Joke

A favorite stunt is for a musician to send over an out-of-town friend who is anxious to take out some good-looking show girl. After stalling for a while, Archie will admit that he may know someone available and with reluctance give the visitor a phone number, then shoo him over to one of the two phone booths. The number, of course, is that of Charlie's other phone which Archie promptly answers. Assuming the kittenish voice of a young girl, the waiter makes a rendezvous with the dupe who rushes off to meet the girl at an address that turns out to be Madison Square Garden. This old chestnut never fails to break up the house and musicians have been known to wait around for

hours in the hope that Archie will try it out on some luckless victim. Customers often ask Archie why he doesn't work as a professional comedian, to which the waiter replies that he's under contract to Charlie for another 90 years.

If Archie's fame is rivaled by anyone, Jean W. Hight is that rival. A producer at CBS, handling such programs as the Chesterfield Kostelanetz show, Hight is the Tavern's most remarkable customer. Hight has been going into Charlie's regularly for the past seven and a half years. After a lengthy period, during which Charlie noticed that Hight never failed to make an evening's appearance if he was in town, it seemed fitting that some special dispensation be created to acknowledge the producer's faithfulness. Accordingly, a rather high, oddly constructed chair was tacitly credited as belonging only to Hight and a special place found for it at one end of the bar. Promptly at 11 o'clock every night, Charlie places two dummy drinks and some silver in front of Hight's chair and warns anyone who tries to sit there that the place is taken.

Sometime after 11, occasionally almost at the closing hour of four, Hight elbows his way through the front door, weaves through the crowd to the rear of the pub and returns to the front and his seat by walking behind the bar. Charlie has a

## Going Along With A Gag



New York—Archie, the waiter in Charlie's Tavern, is reading a gag here to Lillian Lane, who sings with the Modernaires and Herman Rosenberg, a character. Now read Frank Stacy's second installment in the adjoining column of his feature story about the famous musicians' rendezvous, Charlie's Tavern. Jules Alexander Photo

special niche in back of the bar where Hight keeps various valuables and the producer first visits this cache before taking his customary place out front. Once settled, he starts his quiz game.

### A Quiz Show Yes

These games are the highlight of the evening at Charlie's and are based on Hight's peculiar faculty for being able to retain the answers to a reputed 20,000 questions in his mind. Not unlike the vaudeville Human Encyclopedia who answers all questions thrown at him by the audience, Hight is able to remember at will such things as the length of the

Amazon river, the name of an obscure Italian opera and the chief exports of the principal cities of the world. He poses these questions to musicians who gather around him. If they guess the correct answer, they're congratulated; if they don't guess it, they contribute a penny or so to a fund which Hight sponsors, the money collected being given to various charities.

Needless to say, musicians are fascinated by Hight, as indeed anyone might be. A youngish man with a harassed air, he offers no explanation for his hobby but strikes everyone as being eminently respectable and amusing. When he goes on the road for CBS, as he did with the Harry James cigarette programs, musicians find that Hight springs up matter-of-factly at the Charlie-like bars in Portland, Peoria and San Pedro and proceeds with his quiz game just as though he were back on Seventh Avenue, tucked in his corner of the bar.

Though not as famous as Hight, there are other out-of-the-world characters who seem to find in Charlie's an outlet for their particular slant on life. Herman Rosenberg, a small, thin man, who always needs a shave and never wears a necktie, is a frequent visitor. A tee-totaler, Herman rarely has so much as a coke at Charlie's but seems to spend a considerable part of his time there just sitting around talking to musicians. He is already something of a legend among jazz record collectors for his acquaintance with hot discs and for his knowledge of the men who made them. At different times, he has been associated with music trade papers and jazz writers, acting in an unofficial capacity as news-gatherer.

Oddly enough, few autograph hounds visit Charlie's, though it would seem to be a natural haunt for the fan. A casual visit usually finds 20 or 30 instrumentalists and singers from the top bands in the room and leaders like Harry James, Woody Herman and Jimmy Dorsey are regular customers. Larry Clinton wrote his famous *Dipsy Doodle* while sitting at the bar, so the story goes, and Russ Morgan's band, among others, was organized on the premises.

Like most Americans today Charlie and his workers are thinking about their musician friends in uniform and trying to help them in any way that they can. Some of the ways are forwarding mail, writing letters of encouragement, sending copies of a special Service Songs folio,

## CHICAGO BAND BRIEFS

Billie Holiday, currently at the reopened Grand Terrace on the south side, will do a repeat at the Regal theater the week of July 21, sharing the bill with Noble Sissle and his orchestra, making the second appearance there for Billie in three months. Doubling from the Grand Terrace for six days, Billie closes that spot on July 28 when the Darlings of Rhythm vacate the bandstand for Snookum Russell and his band.

Woody Herman, who completed a successful engagement at the Sherman last Thursday night and opened last night (14) at Eastwood Gardens in Detroit, had Dick Mason, from the Jerry Wald band, replacing Bill Robbins on trumpet, and at press time was looking for a replacement for Al Esposito on trombone. . . . The Regal theater, a barless these many years, has closed for remodeling and will open with a new moniker and a name band policy in the early fall. . . . La. Joe Lippman, former Jimmy Dorsey pianist-arranger, passed through the windy city two weeks ago enroute to New York on a jaunt from Kingman, Arizona.

The week of July 21 spots Ted Flo Rito at the Oriental and the Ink Spots at the Chicago theater. Abe Lyman will be the Oriental attraction the week of July 24.

Fred Joyce, who has been director of advertising, publicity and entertainment at the Stevens since its reopening last New Year's Eve, is now special publicity rep for Twentieth-Century Fox films. Al Turner, editor of *Nite Life* for the last six years, succeeded Joyce at the Stevens.

Joanell, once with Horace Heidt for a brief stint is getting raves for her vocalizing at the Buttery in the Ambassador West. Barrett Deems, ex-Joe Venuti drummer, is playing off-nights in loop spots with a three-piece combo. . . . Jesse Miller and his combo, who replaced Str Oliver Bibbo upstairs at the Garrick's now filling the spot vacated by Walter Fuller, with the management eyeing combos to fill the Miller slot. . . . Lawrence Welk, back at the Trison, had difficulty getting his band back to Chicago from New York. They arrived one by one on different trains. During their five weeks at the Edison, the Welk band did several broadcasts, made soundies for Panoram, transcriptions for World and several records for Decca, the latest release *Amor and I Learned a Lesson I'll Never Forget*, with vocal on both by Jaynie Walton.

Bob Reems, who is currently fronting a five-piece from his piano-solovox at Helsing's on the north side, alternating with Chet Roble, moves to the Winking Pup on the west side July 18. Ruth Nelson, former Jan Savitt trumpeter, is with the Reems combo. . . . Russ Bothie and his orchestra are playing the outdoor season at the Marigold ballroom, Broadway and Grace, every Friday, Saturday and Sunday night.

### June Hayden Signed

Hollywood — June Hayden has been signed by Lenny Conn to appear as vocalist opposite Tommy Randall at the Hollywood Palladium Monday nights. She has recently been featured on the *Sunset Serenade*.

getting stocks for the different bands with which they're associated, and assuring them that there'll be a good-sized drink saved for the day when they return home.

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Lee With Condon's r vocalist . . . to have a spanking Cab Calloway Fields and admitting the on a wire to a speedy re Bill Cant lapa), attor Florito, is band. . . . N song title is Decca platter the Dollie i stacking. . . the milliona Hollywood, I indie movie Don Bro rumsors the Tommy Tu own band Trio is play Hotel Knick City, with l the place of Allen Hanlo . . . Barney a booker for in Cincinnati Virginia S Hays, produc Press where t been studyi, nights at th Music. She comm: with tained in th the turn of th Spinak and (most occas St. Louis, I nited Topso Fred Otis. Sonny Dunk Boyd Raebu Elaine Bauer blonde, plun has joined E Ellis Larkin Coleman on CBS televis Helen Bliss, working for ital Records. Kileen Ritt the Earle thes C. winds up eral years the Bill and Ruth m eight acre bargh while Pary naval t three cows as . . . Lanyl, "id" Greer Hopburn, is a Jones I I Ziggy Tal single, was f Herman at t cago, and h band in thea son has quit to concentra as manager . tions are br batch of Elli BO's celebr touring with a gonna get

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**Stell**  
New York fem vocalists ent for her having suc again. A pa come of the very finest— how. Insiders current rate : nounced ever try and be fi sisting to the comb and cla



# STRIKING AD LIB BY THE SQUARE

Lee Wiley is joining Eddie Condon's radio show as regular vocalist . . . Papa Petrillo is said to have administered a verbal spanking to Benny Goodman, Cab Calloway, Harry James, Shep Fields and other leaders for permitting their names to be used on a wire to the WLB, asking for a speedy record ban decision.

Bill Cant (William S. Cantalupo), attorney and cousin of Ted Flanigan, is now manager of the band. . . . New length record for a song title is set by Evelyn Knight's Decca platter, *I Wanna Dance With the Dollie With the Hole in the Stocking*. . . . Meyer Davis first of the millionaire band leaders, is in Hollywood, looking for a spot as an indie movie producer.

Don Brown, vocalist, denies rumors that he plans to leave Tommy Tucker to organize his own band . . . Adrian Rollini Trio is playing 10 weeks at the Hotel Knickerbocker in Atlantic City, with Freddie Sharp taking the place of the original guitarist, Allen Hanlon, who is in the navy . . . Barney Rapp is working as a booker for General Amusement in Cincinnati.

Virginia Sieger, secretary to Phil Keys, production manager at Canoe Press where the Beat is printed, has been studying voice, piano, etc., at nights at the Wisconsin College of Music. She recently passed her exams with the highest marks attained in the school since before the turn of the century. . . . Charlie Spivak and a twice torpedoed merchant seaman, Charles Casley of St. Louis, have written a tune called *Torpedo Twisters*.

Fred Otis, pianist, has rejoined Sonny Dunham, after a spell at Boyd Raeburn's keyboard . . . Elaine Bauer of WCKY in Cincy, Monde, plump and a good singer, has joined Henry Busse . . . The Ellis Larkin Trio, featuring Bill Coleman on trumpet, is doing a CBS television series . . . Lissome Helen Eliza, ex-Beat staffer, is working for Dave Dexter at Capitol Records.

Eileen Ritter, canarying emcee at the Earle theater in Washington, D. C., winds up an engagement of several years there in September. . . . Bill and Ruth Reinhardt, who have an eight acre place near Williamsburgh while Bill is stationed at the Peary naval training station, have three cows and a mess of kittens. . . . Lanyi, famous sculptor who "did" Greer Garson and Katherine Hepburn, is making a bust of Spike Jones!

Ziggy Talent, working as a single, was featured with Woody Herman at the Sherman in Chicago, and is touring with the band in theaters . . . Ernie Anderson has quit the D'Arcy Agency to concentrate on Eddie Condon as manager . . . World Transcriptions are bringing out a fresh batch of Ellingtons . . . Popsie, BG's celebrated bandboy now touring with the Herman Herd, is gonna get married!

## Courtney To Jersey

New York—Del Courtney brings his tenor band to the Colony Surf Club, West End, N. J., July 28. The handsome Californian will round out the season at the spot.

## Stellar Stuff

New York—One of the top ten vocalists, noted among the cats for her temperament, is having accompanist trouble again. A parade of pianists—some of them regarded as the very finest—have failed to suit her. Insiders figure that at the current rate she'll soon have denounced every BB in the country and be forced to do all her singing to the accompaniment of comb and tissue paper.

## When Johnny Comes Marching Home

(Jumped from Page One)

have to get homes and food—and I honestly think the government is still going to give wheat priority over Ellington. Thirdly, while many of our topflight outfits will be very welcome for tours, it seems doubtful whether "just anything" will be saleable. Many sections of Europe were much "hepper" than this country. Other sections of Europe, once the novelty had worn off, would have to be sold on the whole pattern of American dance music before you could start counting on them as a steady market.

There are a lot more pro and con angles here, and it's a big enough question so that we will give more about it later on.

In the meanwhile, there is one little problem which still hasn't been settled right here in the USA: traveling, particularly on one-night

or tours.

It's all very well to tell guys who have been dodging shells for a couple of years, or novices at the business, that you are going to see to it that they get a financial boost from the union when they need it, co-operative hotels, information, and all the rest—and then send him out on a tour only to get knocked off or brutally smashed up in an automobile accident!

The union's having limited traveling to three or four hundred miles a night is a right-minded step—but when you're tired, you can kill yourself driving forty as easily as four hundred miles. Limiting the mileage isn't the answer, either to the mayhem, or to the equally man-killing drain of energy caused by playing all night and driving all morning.

Answer? Let the AFM, after determining the number wanted in advance from the membership, order a bunch of specially built buses from one of the coach companies; buses with provisions for baggage,

instruments, and reclining seats.

Then let the AFM pass a law that no traveling band not using railroads may travel without one of these buses, and that a member of the organization, not a musician, must do the driving. With this system, there would be no more worries about limitations on traveling and at the same time, it would cut down on the deaths and the physical wear-and-tear now so closely associated with traveling.

Maybe the international air era is going to make tours in the United States small change; but I don't think it is going to happen right away if it happens at all; and in the meantime, I'd like to write a few less automobile accident obituaries.

Who's going to buy the buses? The union, more cheaply because it will be in quantity; the bands will either pay for them outright, or borrow the money at low interest with the union as co-maker (who is better able to back a band than the union itself) to be paid back in a specific

## BG Sextet Discs To Be Reissued

New York—A Benny Goodman jazz album, with a release date set for latter July, will feature various sextet reissues. The album heads the list of the latest Columbia waxings on deck and on the racks.

Tommy Tucker, currently at the Astor with three weeks to follow at the Strand, will be re-presented in new releases by *Dear Old Pal of Mine* and *Whisper That You Love Me*. Claude Thornhill, now leading a navy band, will contribute *Moonlight Bay* and *Small Hotel* with the Stardusters featured on another pairing, Fred Lowery's whistling on *Estrellita* and *Whisper* complete the projected issue.

period of months. "Buy a bus and have a ball safely!" (Next: X—"Right Key—No Key Holes!")

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# Star Masters Piano; No 10 Easy Lessons

Los Angeles—Publicity pluggers at Columbia studios are in an embarrassing situation with launching of the long-planned Chopin picture, a highly idealized version of the pianist-composer's life entitled *A Song to Remember*. The role of Chopin on the screen will be enacted by a virtually unknown young actor, Cornel Wilde.

The music which Wilde will appear to play in the piano sequences has been recorded by none other than Jose Iturbi, who is a big name not only with the symphonic crowd, but, as a result of

ment Iturbi will receive in publicizing the picture receive this answer: "We do not know that Jose Iturbi recorded the music, but Cornel Wilde is wonderful at the piano!"

Here is a typical publicity release on the picture: "Cornel Wilde practically lived at the keyboard (during the filming of the picture.) So that his piano fingering would be facile, he was forbidden for the period to indulge in any such physical activity as gardening. Even at that, he emerged from the portrayal with deep calluses on his finger tips! And now that he (Cornel Wilde) has finished the picture, he is shopping for a piano. Although he fingers the keyboards (notice Hollywood treatment of delicate situation—they do not actually say he "plays the piano") of several score of the finest pianos ever assembled, in his role of Chopin, he has no piano at all in his Beverly Hills residence."

Your *Down Beat* Hollywood reporter rudely quizzed the Columbia publicity man somewhat pointedly on Cornel Wilde's suggested ability as a pianist. It didn't stump the paid praiser a second. He came right back unhesitatingly with: "During the filming of the picture Cornel Wilde became a very competent pianist."

The absurd handling of an interesting musical angle by Columbia publicity department is strictly Hollywood, but why Iturbi was engaged to do the piano solo sequences at a high price when any number of capable studio pianists could have done the work satisfactorily for movie purposes is a mystery.



Cornel Wilde

heavy build-up by MGM, where he is under contract, one of the big box-office names in the movie business.

Notwithstanding the pull of Iturbi's name, the Columbia publicity department is glumly following conventional studio policy by professing (maybe it isn't professed) ignorance of Iturbi's connection with the picture. Inquiries as to what treat-

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## Celeb Group At Palladium



Hollywood—A quintet of well-knowns centers about Jimmy Dorsey, whose crew is cutting it up at the Palladium. Left to right: Mary Meade, 20th Century-Fox starlet; Jimmy McHugh, song writer; another Jimmy (this one leads a band); Pat Dane and her husband, Tommy Dorsey (he leads a band, too). Charlie Mink Photo

## LOS ANGELES BAND BRIEFS

There was plenty of movement in the band scene hereabouts as the season moved into the mid-summer stretch. Matty Malneck moved into the Clover Club, which hadn't featured a name since its reopening last year. . . . Tommy Dorsey, as we predicted last trip, took over at the Casino Gardens as a week-end attraction, with Don Trimmer, a local, holding down the stand on the early part of the week. . . . The nearby Aragon tossed in Will Osborne to double with Hal Grayson's house ork as competition for TD over July 4 period.

Frankie Masters, who did a stint at the Biltmore Bowl here last year, returned to the territory to open at Slatelo Maxie's, replacing Freddie Slack, who plans an eastern jaunt with his band. . . . Tiny Bradshaw was signed by Joe Morris to follow Jimmie Lunceford at the New Plantation July 24, and comes Count Basie in September to off-set Lionel Hampton, who will be packing his followers into the Trianon about that time (an interesting box-office battle in the offing).

The International Sweethearts moved into the Club Alabama, ending a 50-week run there by Harlan Leonard, who has already been signed for a return to the spot in September. . . . Hal McIntyre into the Casa Manana for an undetermined number of week-ends, with Lew Gray, who heads a new band at the Zuccas' Hermosa Beach Club, playing the 2 to 5 a.m. swingshift sessions on

Saturday nites (they are really Sunday mornings).

Pinky Tomlin and band took over at the Florentine Gardens where Pinky will also headline the show and the inside dope is that Pinky, with his honey, Will-Rogerish style of humor, was installed to fumigate the Florentine's atmosphere, which during the NTG floorshow regime had become anything but family-trade in character. Emil Boffa continues as house music director on the show staff. . . . It's Sonny Dunham after Jimmy Dorsey at the Palladium, opening July 25, with Henry Busse on deck for Sept. 5.

### Notings Today

Wally Kline, the Spike Jones trumpet player, out with chicken pox (he just got over measles a short time ago). It cost him four radio shows and two transcription dates in one week—a costly case of measles. . . . June Hayden, who should be known to radio listeners, is soloing with Lenny Conn ork, Palladium Monday night attraction. . . . Leon Leonard, longtime music head at KFWB here, left to baton a N.Y. stage show, was succeeded by Rene Williams.

Mickey Serina, the former HJ drummer boy, threatens to retire from the music business and open an eatery in Hollywood. . . . Savannah Churchill, who has been threatening to leave Benny Carter's band for the past year, finally did, is working as a single at Tommie Lewis' Creole Palace here. . . . Dan Grissom, the former Lunceford singer, has opened an after-hour spot on South Central Ave. called "Outskirts of Town"; features the LaRue Trio. . . . MCA has "borrowed" the Hal McIntyre band from the Wm. Morris west coast office. Al Donahue, another Wm. Morris band, is working dates set by MCA. . . . Mel Torme, the Ben Pollack

## LA Jam Session Attracts Crowd

Los Angeles—Despite meager publicity, the jazz concert, staged at the Philharmonic Auditorium here July 2, drew more than 2,000 persons. Norman Granz, who sponsored the concert for the benefit of the Sleepy Lagoon Defense Fund (for the liberation of a group of Mexican boys who were sent to Quentin in a murder case during the "soot suit riots"), lined up a fine field of mixed artists.

Headliners were Joe Sullivan, Barney Bigard and Meade Lux Lewis. Benny Carter was unable to make his appearance due to a lip injury. The music was always good, but rarely notable, as there was little time for rehearsal. Backers of the inter-racial program said that the event was encouraging as far as the unity angle was concerned.

## Freddy Martin In 1-A As 38 Nears

Los Angeles—Freddy Martin, currently appearing with his band at the Coconut Grove (in the longest run of any band to play spot) has passed his army physical and now stands as 1-A and available for induction—but it is very unlikely that he will be called. He is 38 in December and current policy of draft officials here is to pass up men who will be beyond established draft age before they finish their training.

Martin said: "I'm glad I passed. Makes me feel good anyway."

## Writer Explains Suit; Judge Decides 'Alroof'

Los Angeles—Songwriter Walter Donaldson (*My Blue Heaven*), haled into Santa Monica police court by his estranged wife on charge of disturbing the peace after he assertedly broke into her home and destroyed furniture, was cleared of the charges at the trial. The judge dismissed the case when the songwriter admitted the smashing because he "lost his temper." Donaldson said he went to the house to visit his children, got into an argument, smashed only his own property.

protege, is out of the army on a medical discharge and is building a new band here.

Spade Cooley, whose rustic rhythm combo takes over the Spike Jones spot on the Gilmore Oil-NBC show for the summer, has added a harp (Paul Featherstone, who also plays sax and who used to dish out sophisticated swing at the Beverly Wilshire Hotel with his own band here). . . . Richard Kimber, former bandleader, is collaborating with Orson Welles in building a new airshow for a major sponsor. . . . Bob Crosby will be at Camp Pendleton, Calif., marine training base, by the time this appears in print.

## Musicians' Congress Slates First Event

Los Angeles—The Musicians' Congress, composed of prominent musicians from fields of symphony, pictures, radio and dance ork business, has completed final arrangements for presentation of its first important educational event, known as an "Institute for Music in Contemporary Life" at the University of California at Los Angeles from Sept. 14 to 17. Concerts of both classical and jazz music are planned in connection with the event.

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By Charles Emge

Sinatra fans will rave about Frankle's second RKOpus, Step Lively, and even adults won't find it too tiresome, except in spots. Its failure as a movie lies in the usual failure to catch a proper balance between story and musical elements. One of those elements always seems to be getting in the way of the other, a matter admittedly of no consequence to Sinatra fans, who will be happy just to find their Frankie an important character in the film.

He sings four songs (by Sammy Cahn and Jule Styne) in the course of events and carries, not unsuccessfully, the comedy burden in many sequences. It's not a notable picture—one good comedy pulled it out of the mediocre—but it certainly is no set-back to Sinatra. From a musical standpoint it is extremely dull for all except those who are thrilled by Sinatra's voice, with no orchestral sequences that come up to the Lovely Way to Spend an Evening number that stood out in Higher and Higher.

Another one of those MGM super-musicals is in release this month (it may even have hit your town long before we got it in Hollywood) in Two Girls and a Sailor, which has so many musical items of one kind or another that we wouldn't have space here to list them without comment.

The sequences that stay in our mind: Gracie Allen in that superlative musical burlesque, Concerto for Index Finger, an act that is stolen completely by Conductor Albert Coates, who proves again what every musician knows—that every successful conductor is a good actor; Jose Iturbi and Sister Amparo in a highly theatricalized version of De Falla's Fire Dance, Harry James playing Estrellita (the James band is around somewhere in the picture but it sounds so much like a studio ork these days that it hardly matters—they even added a tuba for the Inka Dinka Doo number with Durante); Xavier Cugat and Lina Romay, and the fact that we wanted more of Lina; June Allyson and Gloria De Haven (they both do their own singing) in Sweet and Lovely, which will be—probably by the time this is out—No. 1 on the Revival Hit Parade.

Our strongest recollection: that June Allyson looks like the most important new screen personality of the year.

Hot Lingo

Fiddler Joseph Szigetl is the latest musical attraction to be

signed for Warners' Hollywood Canteen (others are L. Armstrong, J. Dorsey, C. Cavallero); he'll do one legit solo and a burlesque of Flight of the Bumble Bee with that other famous fiddler—Jack Benny. . . . Paramount's Diana Lynn recorded several Chopin selections for use in the forthcoming production, Out of this World. Yes, she does her own playing (she broke into pictures as a member of a children's symphony orchestra).

Among the numbers Frank Sinatra recorded for his current MGM production, Anchors Aweigh, was Brahms' Lullaby. . . . Dorothy Allen, an "unknown" to this column, will ghost-sing for Universal's luscious Martha O'Driscoll in her next picture, Be It Ever So Humble. Martha Tilton, M. O'Driscoll's voice in previous pictures, was sought for the job but refused. . . . Roberts Lee, vocal star of stage production Meet the People, has been knocking off \$100 per day ghost-singing for three well known young Hollywood screen actresses. She, herself,

doesn't know who they are (or refuses to tell), but we do—they are Marjorie Weaver, Anne Gwynne and Louise Albritton.

The scldier musicians under Dave Rose who played the AAF stage show, Winged Victory, are not permitted to record music for the movie version due to AFM restrictions but the ork was sent to the coast anyway with the unit. They are working atmosphere parts in the picture and playing army camps.

Horn And Band May Play In Film Fantasy

Los Angeles—Harry James and band return to Hollywood for another MGMovie assignment later part of this month, following string of short stands in Pennsylvania and Ohio. It is likely at this writing that the Horn will go into Cabbages and Kings, fantasy for which Alec Templeton is writing special music and in which the blind pianist will make his screen debut.

Moe Gale in Ruckus With LA Sepia Press

Los Angeles—Moe Gale, manager of The Inkspots, has threatened libel suits against three Negro newspapers here which carried severe criticism of the Deac Watson of The Inkspots for using "an Uncle Tom" routine during recent engagement at the Orpheum theater which Negroes regarded as degrading to their race.

Phil Carter, in the Los Angeles Tribune, characterized The Inkspots as "four singing chimpanzees". Carter, following Gale's tirade against the papers and his threats to "close them up", came back with reprints of publicity sent out on the Inkspots by Ted Yates of New York which, Carter contends, emphasized objectionable and false Negro characteristics.

Down Beat covers the music news from coast to coast.

LA Manager Hits FB Band Booking

Los Angeles—Joe Morris, manager of the Club Plantation, south side sepia spot, has filed a complaint with AFM's international board against the Frederick Brothers' office here charging that International Sweethearts, all-gal ork, were booked into the Club Alabam contrary to agreement he had when he played the Sweethearts recently.

Morris contends that FB promised they would not book the band into a competing spot here within 30 days after they closed at the Club Plantation and that they were placed in the Club Alabam just 15 days later. FB office denies any such agreement was made.

Morris says that he has a letter from an FB agent here and that if he receives no action from the AFM he will take the case into civil court.



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Grand Rapids, Mich.—Julie Hewitt, recently with the Clyde Lucas band, but now doing a single, not only is a looker and a singer, but is solid murder on a billiard or pool routine. She's a protégé of Benny Allen and Willie Hoppe and has made champs of many boastful males.

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# DIGGIN' the DISCS WITH JAY

There's a lot of exciting re-issue news this time, what with Decca's second album of Ellington and a flock of super singles from John Steiner and Hugh Davis. The Duke's set is Brunswick 1011, including *Creole Rhapsody* in two parts, *Tiger Rag* in two parts, *Yellow Dog Blues* and *Tshomingo Blues*, *Jazz Convulsions* and *Awful Sad*. George Hofer has already discussed the 8-D repressings in the Hot Box, so I shall merely mention them again, for such classic discs deserve repeated praise! 8-D 100 couples *Riverside Blues* and *Mabel's Dream* by King Oliver, 102 pairs *St. Louis Blues* by Cassino Simpson and Laura Rucker with Oh, *Daddy* by Johnny Dodds and Tiny Parham, 103 mates up Jelly Roll Morton's *Prog-I-More Rag* with *Little Joe* by Cassino Simpson and Laura Rucker, 104 offers *Steatin' Blues* and *New Cow Blues* by Cow Cow Davenport. Each side is a gem, a real collector's item!

## Hot Jazz TUT SOPER

*Oronics*  
*Stardust Stomp*  
*Thou Swell*  
*It's A Ramble*  
S-D 5000 & 5001

These platters were written up extensively in the Hot Box a month ago, and there's nothing much to add except that they constitute some of the finest jazz piano waxed in many years. This little-known Chicago pianist really ranks with the best, at least on the strength of this session! *Oronics* is a marvelous original, played magnificently. *Stardust* is the first stomp version of this famous number to be cut in the fierce and fearsome forties, and how fine! *Thou Swell*, the popular old Rogers-Hart tune, gets a thorough going over. *Ramble*, another excellent Soper composition, really moves on down. The rip-rattling drum accompaniment provided by the one and only Baby Dodds simply could not be touched by anyone else. If Soper is super, Dodds is at once devastating, dynamic and droll!

## WALTER THOMAS

*Broke But Happy*  
*Blues On The Delta*  
Celebrity 8125

This unusual record is actually something of a saxman's dream, with the tenors of Ben Webster and Bud Johnson almost as

## Playing In Fats' Memory



New York—James P. Johnson, Bobby Hackett, Pee Wee Russell and Hot Lips Page improvise on a Fats Waller tune in Eddie Condon's recent Blue Network memorial concert for the great pianist. Condon, emcee of the broadcast, stands in the center of the group watching Pee Wee play. On the piano is the *Fats Waller Favorites* album, which was presented to his teacher, James P.

much in evidence as that of date-leader Foots. Walter himself penned the melodies, which are rather effective in their very simplicity. Nothing much happens on the first, a harmless jump number, but the second is very much in the mood and spots some exceedingly subtle sax work. Trumpeter Emmett Berry performs his ensemble parts quite adequately, while the three-man rhythm section, composed of pianist Clyde Hart and

bassist Oscar Pettiford and drummer Cozy Cole, backs everything up nicely without intruding grossly at any point. Beacon is responsible for this new label.

## Swing

### LITTLE JAZZ

*St. Louis Blues*  
*Don't Be That Way*  
*Fiesta In Brass*  
*I Want To Be Happy*

Keynote 607 & 608

Counterbalancing the Thomas disc, these four sides are nothing short of a trumpet man's paradise. Little Jazz, who shall be nameless, is the nominal leader only. Both Emmett Berry and Joe Thomas cut him to

## BEST TUNES of ALL by Jax

### Royal Garden Blues

This jazz classic from the productive pens of Spencer and Clarence Williams has remained a great favorite through the years, not only with musicians from the New Orleans and Dixieland and Chicago schools but also with jazzmen who play in the Harlem or Kansas City or Swing idiom. Leith Stevens once waxed *Memphis Blues*, Vocalion 4210, under the title of *Royal Garden Blues*. We can expect great things from the forthcoming Commodore platter of *Royal Garden* by Georg Brunis!

Available:  
Count Basie, Columbia 36710; Bix Beiderbecke, Columbia 35684 (Okeh 8544); Bob Crosby, Decca 3339 (Decca 1850); Benny Goodman, Columbia 35810; Edmond Hall, Blue Note 29; Ted Lewis, Columbia 35684 (Columbia 2527); Zutty Singleton, Decca 468.

Unavailable:  
Tommy Dorsey, Victor 25326; John Kirby, Okeh 5187; Wingy Manone, Bluebird 10331; Mame Mezzrow, Bluebird 10087; Original Dixieland Jazz Band, Victor 18798; Original Wolverines, Brunswick 4000; Wolverines, Hot Record Society 26 (Gennett 22062).

Foreign: Benny Carter, English Vocalion 8 46; Gray Gray, English Parlophone R 1072.

shreds most of the way, with Thomas standing head and shoulders over the other two. *Fiesta*, just incidentally, was composed by Roy Eldridge and Harry Lim. It's probably the best of the sides, though the worst of the four tunes. *St. Louis* is taken at a racehorse tempo, *Don't Be That Way* has some plenty screwy background scoring. *Fiesta* features Thomas at his best, and *Happy* could indeed be happier if scarcely stomper. Johnny Guarneri gets brief solo spots for his capable keyboard on all the tunes, while Cozy Cole's drums and Israel Crosby's bass bear up nobly under the terrific brass barrage. Can Little Jazz explain the meaning of every note he blows, I wonder, or why he blows so many?

### KANSAS CITY FIVE

*Lester Leaps Again*  
*After Theatre Jump*  
Keynote 1302

Remember the old Vocalion of *Lester Leaps In*? Well, this first side is more of the same, much more! After two piano choruses (Modulate to Page 9)

## HARD TOGET RECORDS

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- The Man I Love—Coleman Hawkins—12"—\$1.50
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- Sugar Blues; Bugle Blues—Count Count Basie—52c
- Mandy Make Up Your Mind—T. Dorsey—52c
- Milwaukee Jigs; 12th Street Rag—Fletcher Henderson—\$1.05
- Noni; Jam Stacy Blues—Jam Stacy—\$1.05
- Soapy Morning Blues; I Never Knew I, P. Johnson—\$1.05
- Royal Garden Blues—Count Basie—52c
- Good Jelly Blues; I Stay in the Mood for You—Billy Eckstine—\$1.05
- Star Dust; Swamin' Blues—T. Dorsey (F. Sinatra vocal)—52c
- St. Louis Blues; Cafe Society Blues—Count Basie—52c
- Disorder at the Border—Coleman Hawkins—\$1.05
- Body & Soul—Coleman Hawkins; It Had to Be You—Earl Hines (Both on one record)—37c
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- Little Joe; Drag 'Em—M. L. Williams featuring Edmond Hall & Frankie Newton—\$1.05
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- Another One of Dem Things—Tommy Dorsey with Z. Elman—52c
- It Must Be Jelly—Glen Miller—52c
- Boogie St. Blues; Stop, Look & Listen—T. Dorsey—75c
- Cherry; Country Boy—Erskine Hawkins—37c
- Kings Boogie—4 Kings & a Queen—75c
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# Diggin' The Discs—Jax

(Jumped from Page 8)

from Prince Charming, who shall also be nameless, Les Young hawks out four of his mad tenor solos in a row. That man is different, so different! There's more piano, then some chase work between Lester and the Prince, then some more Young, then some neat rhythm work, and finally Young takes it out, all out. The reverse finds two men, Buck Clayton and Dickie Wells, added to make it the Kansas City Seven. Buck and Les and Dickie and the Prince all get solo passages, and Young especially goes wild. Jo Jones is fine on drums and Rodney Richardson on bass, and Freddie Greene's great guitar comes through beautifully at times.

## Dance

### COLEMAN HAWKINS

*'S Wonderful*  
*I Only Have Eyes For You*  
Keynote 609

Both sides are taken at an easy jump tempo by the Bean, pleasant stuff all the way with some few flashes of really great jazz. Both open with ensemble, move into a piano chorus from Teddy Wilson, then to Coleman and his tenor, and finally to Little Jazz on trumpet working into the closing ensemble. Teddy's playing is perhaps the best of all, except for the first eight bars of Hawkins' second solo on *Eyes*. Billy Taylor's bass and Cozy Cole's drums round out the Hawk's latest quintet.

### STAN KENTON

*Eager Beaver*  
*Artistry In Rhythm*  
Capitol 159

On this platter Stan gets a chance to show just what he's capable of, no restrictions. His are both the compositions, his are both the arrangements. If his ideas suit you, you'll really go for this disc. If not, forget it. I'm not sure yet where I stand. Beaver is much the simpler number, spotting piano and tenor solos plus brass and reed ensemble passages. The ensembles are somewhat superior to the solos. *Artistry*, subtitled *Production On Theme*, is just that, a true and thoroughgoing production number. Shut your eyes and you can almost see the super-exotic, slightly-dated dance routine that such a work might well be designed to accompany. Stan's longhair keyboard stylings in

the midst of all this fanfare somehow seem not too out of keeping. What counts most here is the precision and dynamics with which the entire band performs in unison. Such ensemble work is unusual, even today!

## Vocal

### BING CROSBY

*Amor*  
*Long Ago*  
Decca 18608

Once again Bing sings two tunes and, when he's done, they're sung for good. *Amor*, from *Broadway Rhythm*, is done beautifully for this type of thing. *Long Ago*, from *Cover Girl*, receives its best treatment to date. The Groaner, old faithful, comes through in great style. So does John Scott Trotter, that background behemoth.

### BOBBY SHERWOOD

*Arkansas*  
*Swingin' At The Semloh*  
Capitol 161

As a trumpeter, Sherwood is just a little better than average. As a vocalist he's better than that, as he proves on *Arkansas*, a number by Ram and Evans that may be rocking the nation in a few weeks. As a guitarist, however, Bobby is really in there! If you aren't convinced by now, just listen to the *Semloh* side of this coupling. He doesn't use that extravagant and meaningless single-string style so common today, and he doesn't use an amplified instrument. This is guitar in the McDonough-Kress-Van Epps tradition. Ever since Bing waxed *Moonburn* with Joe Sullivan on piano and Bobby Sherwood on guitar, I've been waiting impatiently to hear the latter go on some number written exclusively to feature his guitar work. *Swingin' At The Semloh* is the answer, in Capitol Letters!

## Novelty

### LOUIS PRIMA

*Kentucky*  
*A Fellow On A Furlough*  
Hit 7096

With this disc *Kentucky* joins *Oklahoma* and *Arkansas* in the tuneless parade of the states that's recently taken on such additional momentum. Louis himself gives out with the lyrics, and does so in such a way that

## Has Miller's Spot On Radio



Fort Worth, Texas—M/Sgt. Harry Bluestone, former concert master of Paramount studios, is seen here with Sgt. Jack Lacy, who played tram with Kostelanetz for nine years. Sergeant Bluestone and his hand took over the army air force broadcast on which the Capt. Glenn Miller crew formerly was heard.

they somehow become almost palatable! *A Fellow* seems to be going places, and so is Lilyann Carol who sings the tune. Prima, I maintain, is best when working with a six-piece outfit. He can't quite let himself go so completely. I guess, when he's held back by a big band like this one.

### FREDDIE SLACK

*Swingin' On A Star*  
*Ain't That Just Like A Man*  
Capitol 160

*Swingin' on a Star* was done much better by Crosby, and it will take a lot more than a couple handfuls of these Brian Sisters to make up for the missing Ella Mae. Margaret Whiting, who sings the lyrics on the reverse, comes in for some real handclaps. This Raye-de Paul number has great potentialities, realized quite thoroughly by Miss Whiting. Slack himself gets no opening to speak of on either side, a shame considering his abilities.

### LONNIE JOHNSON

*Lonesome Road*  
*Baby Remember Me*  
Bluebird 34-0714

This is the way I'll take my vocals, especially at a time when Louis and Bing and Jackson are not immediately available. Lonnie sings the blues wonderfully

and simply. His only current rivals are Jimmy Rushing and Big Joe Turner and T-Bone Walker and Walter Brown and Eddie Vinson, his only masters Lead Belly and Josh White. And a bass, a piano, a guitar is all that Lonnie needs!

### XAVIER CUGAT

*Amor*  
*No To Imperio Sabon*  
Columbia 36718

Cugat is usually the last word on numbers like these, and this disc furnishes no exception. *Amor* is definitely a comer, a tune with a future. The reverse, more of Cugat's Latin stuff, makes a fitting mate for *Amor*. What does it all mean? Your guess is as good as mine... probably much better!

### Dick Robertson

*One Face Missing From The Picture*  
*I'd Like To Give My Dog To Uncle Sam*  
Decca 4441

These numbers aren't rip-roaring novelty of the Schnickelfritz or Spike Jones variety, just a pair of overly sentimental, rather chauvinistic pop tunes. Dick sings them both, as usual, even the story of the blind boy and his canine chum.

## Shaw Rumored Ready To Wax

Los Angeles—Artie Shaw's return to music will probably be with a recording outfit similar to that with which he made his last records for Victor—a combination of the semi-symphonic nature of around 40 pieces. The former navy bandsman, who has been taking it easy here since receiving his medical discharge, has been getting together a list of men who would be available for recording work. Shaw declines to state what company he might record for (his contract with Victor expired and any work for Victor or Columbia would depend on rescinding of Petrillo's ban against those firms).

## Sox Back Knox

Philadelphia—The bobby sox apparently go for Bobby Knox. At any rate, Bob Knox, slick jockey at WIBG here, has just been informed that a new fans club has been organized with him as its idol. The gals call themselves: "The Our Heart KNOX For You Fan Club."

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## Down Beat Passes Its Tenth Milestone

(Jumped from Page One)

union member in good standing, known variously as *Lanky* and *Thin Man* because of his six foot height and lack of avoirdupois, who had become familiar with the smell of printer's ink in his home town of Dixon, Illinois.

And *Down Beat* was born in July, 1934, an eight-page tabloid on news stock, with band personnels, news from major cities and a radio column. It was published monthly.

Reaction was so fine that Burrs purchased the sheet from his employer and in December of that year brought in Carl Cons as associate editor, later to become managing editor and co-owner.

Its lusty and vigorous, rarely polite presentation of the news made *Down Beat* an immediate favorite with musicians everywhere. "The *Beat* calls things as it sees them!", it used to say here. Its readers didn't always agree with opinions expressed, but they never failed to find it stimulating.

The *Beat* dug into the history of jazz and swing and into the personal background of the so-called immortals in these fields. It made such names as Bix Beiderbecke, Fate Marable, Frank Teschemacher and Pine-top Smith familiar to its readers. It helped spread the interest in and acceptance of hot music.

Such leaders as Benny Goodman, Bob Crosby, Woody Herman, Jimmy Dorsey and Charlie Spivak frankly concede that *Down Beat* has been an important factor in the development of their popularity.

The always controversial and frequently vitriolic writings of such critics as John Hammond and George Frazier flavored the columns of the *Beat* and aroused a widespread interest on the part of the public in modern dance music and the men who make it.

In July, 1936, the present *Down Beat* format was adopted, the fold utilizing a photograph on the front cover. The following year the annual band poll was instituted, with the readers selecting the most popular bands and instrumentalists.

The *Beat* became a semi-monthly publication in 1939, and in 1940 established a Hollywood office with Charlie Emge in charge, and a New York office headed by Dave Dexter.

Glenn Burrs purchased the interest of his partner, Carl Cons, in March, 1942, and became sole owner and publisher. Ned E. Williams was made managing editor and Mike Levin became New York editor, until he entered the service in 1943 and was succeeded by Frank Stacy. The new offices at 203 North Wabash in Chicago were occupied in July, 1943.

These then, are the milestones in the decade of growth of your *Down Beat*, which today covers the music news from coast to coast and has more than half a million readers in all portions of the globe. The *Beat* is a little more mature than in its frantic years, perhaps a bit more conservative in spots. But jazz and swing aren't as wild as they were in the 'thirties, either. Even Gene Krupa has added fiddles!

### Musicians Off the Record



North Africa—S/Sgt. Richard T. Silver, with the original Tommy Reynolds crew and later a band leader himself in Lowell, Mass., writes that this is the only jazz band within a couple of thousand miles. It is an R.A.F. dance unit, with Dick Silver on drums, and four English boys, Mervyn Bamsey of Exeter, tenor sax; Paul Smulian of London, guitar; Freddy Footer of Durham, bass, and Les Jones of Lancashire, piano. Chap in front is their prop boy, a local native.

### That's No Sax



San Diego, Cal. — Pvt. Vido W. Musso, 31, of the marine corps, examines the mouthpiece of his newest instrument, which doesn't resemble the tenor sax which he played so well in civilian life with Woody Herman, Goodman, both Dorseys, James, etc.

### CHORDS AND DISCORDS

#### Chides Chittison

Daytona Beach, Fla. Dear Glenn, In regards to the article, "Chittison Chides Ops For Boogie Bulldup," if lovely Mr. Chittison had ever been further afield than the swank Blue Angel, he'd know where boogie woogie originated. His derivation of words may be correct, but his derivation of music leaves something to be added.

Everyone who has been farther than Cicero knows that present day boogie had its beginning from the rhythm beaten out by primitive tribes in Africa and the island of the Pacific. Handy showed this evolution back in 1925, when a crowd of Gothamites didn't leave staid Carnegie Hall till 2 a. m. If it's noisy and tasteless, why does Field Museum and men like Bronson de Cou make recordings of this jungle music? Let Mr. Chittison tune



"—But I just got through doin' ten straight numbers!"

### RAGTIME MARCHES ON

#### NEW NUMBERS

**TUNNEL**—A son to Mr. and Mrs. George Tunnel, recently in Philadelphia. Father is Hon. Ben. former Jan Savitt vocalist, now with Johnny Warrington ork, WCAU, Philadelphia.  
**KEARNEY**—A son, Timothy Thomas, to Mr. and Mrs. Jack Kearney, June 4, in New York. Father in professional manager of Barton Music Company.  
**KLINGER**—A son to Mr. and Mrs. Ewald Klinger, May 28, in Philadelphia. Father in tenor saxist with Chuck Gordon's ork at Wagner's Ballroom in Philadelphia.  
**VOGEL**—A son to Mr. and Mrs. Ralph Vogel, June 1, in Philadelphia. Father in Philadelphia orchestra leader.  
**COVAIS**—A daughter to Mr. and Mrs. Jack Covais, June 11, in New York. Father is songwriter and president of Tin Pan Alley Publications.

#### TIED NOTES

**BALL-BENNETT**—Lt. (j.g.) Frank M. Ball to Marguerite Bennett, one of the four Bennett Sisters featured with Clyde McCoy's ork, June 10, in Memphis.  
**LEVINE-MORRIS**—Corp. Jules Levine, Philadelphia musician, now with the Army Corps Band in Atlantic City, to Flo Morris, June 4, in Atlantic City.  
**CHAMBERS-WEISS**—James Chambers, French horn soloist with the Philadelphia Orchestra, to Marjorie Weiss, June 2, in Trenton, N. J.  
**HERMAN-PALMER**—Syvas Herman, pianist-maestro, to Stephanie Palmer, concert violinist, June 5, in Philadelphia.  
**DEPULLIS-MONTGOMERY**—Alexander Depullis, known as Rex Alexander, former band leader, now doing promotional work for Columbia records in Philadelphia, to Mary Virginia Montgomery, June 24, in Philadelphia.

#### FINAL BAR

**BRÄHM**—George Ibrahim, 64, concert violinist known as Lajos Rigó, June 16, in Elizabeth, N. J.  
**KING**—Harvey Frank King, 72, father of Wayne King, orchestra leader now in the army, June 8, in Kansas City, Mo.

In on a Negro church program, and he'll hear rhythm that means something.  
Kate Reynolds.

#### Is He Kiddin'?

Pasadena, Cal. Dear Ed, We have discovered the secret of the evasive Eddie Condon guitar. Numerous Condon records, you will note, list Elusive Eddie on tenor guitar—and there lies the piece de resistance of our theory. In fact, we have a sneaking suspicion that Condon actually strums an alto guitar, which is even higher in pitch than the tenor instrument. (Or possibly a C melody guitar, higher than either.) While the tones emitted from this instrument are too high to be audible to normal

human ears, dogs can readily discern them. And, we presume, so can dog-faced boys. Those individuals who claim to have heard the Condon guitar were undoubtedly leading a dog's life at the time, or at least had a bone to pick with someone.  
A serious afterthought: Thanks, Eddie, for those Blue Network jazz shows:  
Shaler Hanisch.  
Dick Tufeld.

#### A Good Question!

Pacific Area Gentlemen, During the past few months, there has been a revival in recording jazz. Reissues of the best in pre-war jazz are being heavily issued during the disc ban. The question to most of us servicemen is: will we be able to procure these records when we return from the battle zones?  
Occasionally I receive a copy of the *Beat* and I get a downhearted feeling when I think of all the fine records which are now available, but which I cannot possess. Will these discs be available after the war? I hope so.  
Pfc. Milo Tonella.

#### Gene Williams To Get GI Tonsure in August

New York — Johnny Long's vocalist, Gene Williams, has at last grown up into the draftable ranks. The southpaw fiddler has been well known for his selection of underage lads for his band.  
Johnny opens at the New Yorker, July 31 for eight weeks, with Gene set for induction the following day. In New Orleans and on the road, Johnny is looking for a replacement.

#### WHERE IS?

**STEVE COLE**, saxist, formerly with Johnny Long  
**BAM MUSICKER**, clarinetist, formerly with Gene Krupa  
**BUDDY FIBER**, former ork leader  
**GYPSY EDWARDS**, vocalist  
**LINDA WARE**, vocalist  
**DICK TODD**, vocalist  
**HAL SMITH**, formerly with Shep Fields  
**BUZZ BRIDGEFORD**, drummer, formerly with Art Sykes  
**VIC IANNO**, formerly Leigh Knowles ork  
**JIMMY THOMAS**, vocalist, formerly with Glen Gray  
**MICHAEL "PEANUTS" HUCKO**, clarinet, formerly with Will Bradley  
**PHYLLIS LANE**, vocalist, formerly with Benny Goodman  
**ART LONDON**, vocalist, formerly with Benny Goodman

#### WE FOUND

AL GAZAY, 1614 E. Pine St., Seattle  
L. Wash. or Clyde Hotel, Portland  
L. Wash.  
FRANK WILLIAMS, 169 W. 152nd St., New York 27, N. Y.  
HERB MILLER, Fort Knox, Kentucky

Chicago. A COLUMN COLLECTOR THE By G Don Sto one of the Jazz Expo (Allen) trombone. mentalists for the ed hsed Joe S ani sessi has become the regula hlm on to other. Stovall p with consl ing. He h recognition his fellow background and revea time. This also known Pe music with Louis at th ph band loc Hall—that final care speed the Benny Jack Pete Marab the riverbo sessions. T from 1923 up the elec on a "cut-o Shortly y phone vlr with Eddie Jacks on a in the rec was one T ing this himself in for the flc club. He n of the tw that ever a Jenkins an colored sac roy Smith's familiar w Victors) b fused with aggregation related. This tou and back to in Buffalo nts Holla where they Sher Chicago with the E actually h or, like Ok The Ok is this shot (Irahat in his, when seem to I outfit. See and ★ GLE with I MUTE Wave Send Numes & 121 E. 21st



A COLUMN FOR RECORD COLLECTORS.....

# THE HOT BOX

By GEORGE HOEFER, Jr.

Don Stovall's alto has become one of the fixtures at the Garrick Jazz Exposition along with Red's (Allen) trumpet and Higgy's trombone. These three instrumentalists play numerous solos for the edification of those who heed Joe Sherman's chant, "Hey, jam session downstairs." Don has become quite a favorite of the regular customers who goad him on to one chorus after another.

Stovall plays in a jump groove with considerable drive and feeling. He has not received his due recognition outside the circle of his fellow musicians. His jazz background is quite interesting and revealed here for the first time.

This alto soloist, as did the better known Pete Brown, debuted in music with a violin. It was in St. Louis at the Venus theater with a girl band led by a girl pianist—Doris Hall—that Don began his professional career. His violin stylings traced the historic jazz bands of Honey Jackson, Charlie Creath, and Fats Marable. In fact, Don played the riverboats with Marable for five seasons. The violin "kick" lasted from 1923 to 1927, when he took up the alto sax and sent the fiddle on a "cut-out."

Shortly after becoming a saxophone virtuoso Don left St. Louis with Eddie Johnson's Crackerjacks on a long road tour. Also in the reed section of this band was one Tab Smith. Upon leaving this group, Stovall found himself in Cleveland arranging for the floor show at the Elite club. He next joined up with one of the two sweet colored bands that ever existed. Don joined Al Jenkins and avers the only other colored saccharine outfit was Leroy Smith's (collectors are quite familiar with the Leroy Smith Victors) band that has been confused with Leroy "Stuff" Smith's aggregations. The two are not related.

This tour took Stovall to Canada and back to Buffalo, N. Y. in 1938. In Buffalo he teamed up with Pennies Holland at the Silver Grill where they discovered the now well

## Hot Box Gets in Middle



Chicago—Here's George Hoefer, the Down Beat staffer who writes the Hot Box, posing at the Garrick Stage Lounge with Red Allen, trumpet-playing leader (left), and Don Stovall, whose sax playing and personal history Hoefer discusses in the adjoining column.

known Slim & Slam. After Holland left Stovall took his own band, known as The Seven Dukes of Rhythm, into the Silver Grill. By 1939, the altoist hit the big town and the recording studios. His first waxing was with Sam Price and His Texas Musicians on Decca. The tune was Fetch It To Me. Stovall has confined his recordings to the

Decca label as we find him on Lil Armstrong's Striz Street, Decca 7739. He also did Riffin The Blues with Lil and 627 Stomp with Pete Johnson on Decca 18121. Other sides have been made with Lips Pace and Leo Brown.

To bring Don's activity to date, we cite a short period with Snub Moseley and Eddie Durham. A

spell making arrangements for Shep Fields' reed band, followed by a short stay with Cootie Williams' band. Then he joined Red Allen and began a long tenure in Chicago's Garrick.

MISCELLANY: Duane Woodruff (see Collector's Catalog below) played tenor sax with a Northwestern University band that traveled to Europe aboard the Europa in 1937. They played in Munich, Rome, and many other European cities. While in Milan, Italy Duane bought an interesting collector's item. The record on the Odeon Swing Series No. A 2307 is labeled Louis Armstrong and His Orchestra playing Black and White Parts I and II. It is not a new Louis discovery but a record made from four well known jazz items released in the U. S. Part I is dubbed from Louis' Okeh of After You've Gone for the first half and finished with the Red Nichols After You've Gone. Part II opens with Louis' Basin St. Blues and finished with the Charleston Chasers version of Basin St.

Leo Collins, New Orleans trumpeter, is now at the Cambria on Clark street with an eighteen year old drummer by the name of Joe Young from Los Angeles. The kids buster has the musicians knocked-out who are beginning to swarm the Casa after hours.

Charles Creath, the old time St. Louis band leader is a foreman at the South Side Douglas Aircraft plant in Chicago.

Crawford who conducted hot jazz record shops in Chapel Hill, N. C. and Mount Vernon, N. Y., is now addressed as follows: H.P. Det., SCU 4764, POW Camp, Indiana, N.H.

Sp. Lt. M. "Bunny" Tough III, 2540th AAF Base Unit Contract Pilot School, Primary, Coleman, Tex., advises he is now married and Mrs. Tough will soon be eligible for the Collector's Catalogue.

William C. Love, prominent Nashville collector, columnist and discographer has been commissioned in the Navy. It is now Ena. W. C. Love, USNR, 3005 Brighton Rd., Nashville 4, Tenn.

Cpl. Robt. Burns, U. S. 9501 45 Fighter Wing A.F.O. 459 c/o FM New York, wants to buy all the Benny Goodman air shots that have been horns recorded that he can get.

Alex Haralampus, ASN 2003707 600th MPE G. Co., Boston 18, Mass. Army Base collects Armstrong, Berigan and Pee Wee. Very badly in need of the Victor 12" Berigan I Can't Get Started.

COLLECTOR'S CATALOGUE: Duane Woodruff, 1812 Chase Ave., Chicago, Ill., has 1,400 records with a large balance of them featuring the tenor man. Duane, a former warman himself specializes in Hawkins and Chu Berry. Also Ellington and Henderson band records. Has fine and probably unparalleled Hawkins collection of European records bought while touring Europe with a band. Includes Ultraphones, Electrolas, the former from France, the latter from Munich. Duane now works for the Commonwealth Edison Co. in Chicago, but plans to return to the music profession soon. While in Rome a tris from the band got an intermission job at the Casino Del Rosa. The boys were telling the best about America's Benny Goodman. Thereafter the MC introduced them as the Benny Goodman Trio.

Dorothy Glasser, 1455 Ocean Ave., Brooklyn, 38, N. Y. Collects Duke and is consulting a Duke Ellington discography. Wish to hear from other Ellington collectors.

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## Sherwood's Sis



Chicago—Gail Landis, singer with the Bobby Sherwood band, actually is the sister of the leader, like Gloria with Chuck Foster. The ork is on a theater tour, but this shot was made by George Trabant in St. Petersburg, Florida, when 4,000 packed the Coliseum to hear the Elks Parade outfit.

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**Don't Change Horses**, the ditty written by Drake, Hoffman and Livingston has been banned from CBS, NBC, Blue and Mutual Networks for the duration of the political campaigns, marking the first instance a tune has been banned for any reason other than that of obscenity. . . Miller Music is plugging the pop tune from the Sinatra musical *Step Lively* titled *And Then You Kissed Me*, written by Jule Styne and Sammy Cahn. . . E. B. Marks has *Headin' West*, *You've Got What It Takes*, *On the Isle of the Moonlight* and *With Every Star*, by Jimmy Littlefield and Johnny Fortis, from the Sonja Henie pic *Hats Off to Ice*. . . Melody Lane is pushing *Magic Is the Moonlight* by Maria Grever and Charles Pasquale.

On the Mills list are *It's Smart To Be People*, from the MGM production *Meet The People*, by E. Y. Harburg and Burton Lane, *So Is My Love For You*, by Duke Leonard, Bob Cavanaugh and Lew Coby, *Half A Mile To Honey-Suckle Lane*, by Pfc. Tony Sacco and Dick Smith, and *I Couldn't Be Like You*, by Pauline Collins and Royal J. Banks. Mills Music is also publishing *Peace Anthem*, composed in anticipation

### Sings In Beauty



New York—Daughter of Dina Mullen, a former Ziegfeld beauty, Marion Marlin of Toledo has dazzling charm and is the latest singing discovery of Alan Courtney, radio disc jockey.

of victory, written by Dr. Edwin Franko Goldman and Frank Veeeland. . . Robbins is publishing *My Lovin' Baby and Me*, with music by Cab Calloway and Duke Ellington and lyric by Don George. Jan Savitt is preparing a series of string quartet arrangements for Robbins. Firm is also releasing *Drummin' Man*, the instrumental by Gene Krupa and Tiny Parham. Checho Martinez, writer of *Manana*, *Pendras* and *El Arbolito*, and Miguelito Valdes, who penned *La Rumba Soy Yo*, have signed writer's contracts with Robbins Music.

Mutual Music's *T'aint Me* has been recorded on Commodore by Eddie Heywood. Willard Robison's latest for Mutual is *Deep Summer Music*, being plugged by Mildred Bailey and Jeri Sullivan

### Sirl Winchester Writes Famous Marching Song

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. . . *Jersey Jump Off*, written by Cozy Cole and recorded by Coleman Hawkins on Savoy, and *Uncle Sam Blues*, by Lips Page, are being published by Jackson Music. . . Southern Music has the score from RKO's *Music In Manhattan*. Tunes are *Did You Happen To Find A Heart* and *When Romance Comes Along*, written by Lew Pollack and Herb Magidson. . . Maya Music has *To Have and To Hold*, written by Leonard Keller and introduced by Danny O'Neil. . . Regent Music is pushing *White We're Young* by Alec Wilder and Bill Engvick.

New piano books coming out by Leeds are Newton's *Boogie Woogie for Piano*, by Frank Paparelli, *Death Ray Boogie*, by Pete Johnson and *Dave Dexter*, 6th Avenue Express by Ammons and Johnson, and *6 Wheel Chasers*, by Meade Lux Lewis. Also on the Leeds' list are *His-Strumental series of pop tunes and standards for clarinet, trombone, trumpet, cornet and tenor and also sax*, and a new *Andrew Sisters book titled Queen of The Music Machines Folio*. . . Paramount Music has the score from *Dottis Lamour's Rainbow Islands*, including *Beloved*, *The Boogie Woogie Man* and *What A Day*, written by Burton Lane and Ted Koehler.

Victor and Decca have reissued discs of *Sweet and Lovely*, the oldie from Harry James' MGM pic *Two Girls and A Sailor*. Victor's release is by the late Russ Columbo and the Decca by Bing Crosby. Sid Kornheiser headed for the coast with plans to open another office there. Herb Reis is with Brown & Henderson.

### Ozzie And Frau For Radio Show

Los Angeles—Ozzie Nelson and Harriet Hilliard will star on their own radio show this fall. The bandleader and the singer-entertainer (Mrs. Nelson in private life) have been signed to head their own program for a silver firm, starting Sept. 24. Program will be a comedy show (supported by Nelson's band) with Nelson and Miss Hilliard handling the script in the Fibber McGee & Mollie manner.

Red Skelton, whom the couple have been assisting on the air for the past two years, was inducted in the Army on the close of the past season. Nelson will take his band on a tour of theaters this summer.

### Marion Clicks



Cincinnati—Former thrush with Frankie Masters and Mickey Alpert, pretty Marion Francis has been working steadily as a single for more than a year. Following an engagement at the Beverly Hills club here, she went to the Tie Tee in Montreal.



Hollywood—BRIGHT LIGHTS: Frankie-boy and TD are feudin'. Seems like Dorsey's jest mad at everybody. . . Tony Romano and Langford oversteering with Bob Hope. . . Paula Stone's Vicky Liz James's Godmother. Helen Forrest is ditto for the Dick Haymes babe. . . Laraine Day (Mrs. Ray Hendricks, former ork leader now in the armed forces) has just been elected "Perfect Wife."

"The Horn is biddin'" for the Casa Manana and Jimmy Dorsey (the quiet one of the Irish brothers) has his bid up for the Casino Gardens. . . Horace Heidt will back Sherry Cherock's venture into ork-leading. . . Hal Halley starts his KMTR 'Swing Time' program off with Hal McIntyre as first guest. . . Johnny Clark is slated for a half-hour on Blue. . . Benny Goodman has been gifted with a baton by his coast fan club with the inscription "TO A LEADER among men!". . . Dave Dexter's Capitol is trying to tempt one time band-vocalist Sonny Tufts to platter *Egyptianola* and *Dolores*.

Charlie Barnet plans on a long stay out here. . . Rudy Vallee, who has Procter and Gamble gambling on his new aler and Paramount readying a new pic will have to get someone besides Bettyjane to sit in his routin' section. . . Christine Stafford will refuse studio singing calls in the future to personal manager her sister Jo. . . Vaughn Monroe's missus has a fall date with THAT bird. . . Frankie-boy who

### Little Rock Halts Sabbath Dances

Little Rock, Ark.—Operators of local danceries are now prohibited from holding dances on Sunday, following an ordinance passed recently by the city council. Prior to passage of the ordinance, none of the local spots within the city permitted dancing on the Sabbath because of public sentiment, but the new regulation will close all dance floors at midnight Saturday.

The new law doesn't apply to USO clubs and private parties. Operators on the outskirts of the city expect a heavy draw.

The first night spot that could possibly be classified as a "night club" in this city was opened June 21 and called The Studio Club. No expense was spared to convert a vacant super-grocery into the new bistro. Music is provided by Carl Meier and his Aristocrats, a St. Louis band.

—John H. Belford

just moved into the ole Mary Astor Toluca Lake home, is having neighbor trouble. They've petitioned the police to keep the bobby-soxers from mopeing and gawking.

ARC LIGHTS: PRC served BOURBON at the *Minstrel Man* preview and Harry Ravel poured Benny Fields' *Melancholy Baby* is swell. . . Kitty Carlisle will warble four tunes in Warner's *Hollywood Canteen*. . . (Note to Dear Boss: When we called the MGM Art department for a pic of Marie Wilson with a clarinet, legs and things, the guy sent "With Wilson it's a cinch, but where'll we get a clarinet?")

Metro's hunting eighteen boys and girls between the ages of 14 and 18 who can play List's *Second Hungarian Rhapsody* in the *Anchors Aweigh* pic. A call for kid boogie players would swap 'em. . . Buddy De Sylva's new Para contract gives him first call on all talent and material. The Capitalist.

Producer Eric Spitz is angling for a "name band" for his U.A. *Love of Lena*, but the title role will go to a trained seal. . . Tudor Williams has signed as musical supervisor on Warner's *The Corn Is Green*. Music won't be corn as we know it, but Welsh folk tunes. . . Greg McClure (Dale Easton) who snagged the lead in Bing's *John L. Sullivan* usta be an extra boy and runs a physical culture school. Lee Sullivan, New Yawk nite club singer got the second lead that Johnny Clark was set for. Clark has a fine Irish tenor but a Latin pun. LOVE LIGHTS: Ginny Simm and Robert Walker dig the dance spots together but he had his wife Jennifer Jones, at *Stim You Went Away* preview t'other nite. . . When Peter Lawford isn't with Judy Garland hub with Lana Turner, which seems like a fair deal for the English lad. . . K. T. Stevens has taken up with Alan Curtis where Helen Forrest left off. . . John Joseph Jr., son of U's publicity boss, wed Kathryn Crowell, July 11. . . Jimmy McHugh singin' Spanish lyrics to Phyllis Pablos, the Mex socialite. . . Did June Allyson wed Van Johnson at Las Vegas June 18 question mark and whatta bout her dates with Dick Powell and Davie Rose exclamation pernts. Ramsay Ames and Jimmy Ritz are still at it!

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# Krupa Gets New Drummer; Uses 31-Piece Combo

New York — Gene Krupa has a new drummer! Joe Dale, who acted as manager of the Mitch Ayres corporate setup, is functioning as contractor and drummer, whilst Gene directs his 31-piece organization on the stage of the Capitol theater, and performs drum solos. Krupa has blossomed forth with one of the largest setups yet to be unfolded in the band biz, with the G-Noters quartet, two singers, nine strings, seven brass, five sax, four rhythm, three band boys and three managers! Band will move to the Sherman in Chicago in October, with an early date at the New Yorker to follow.

Gene's last band has just been released by Columbia on two sides. *Boleto at the Savoy* (a new master with Anita O'Day and Roy Eldridge), and *Side by Side*. Another pair of newies, *That Drummer's Band* and *Beaver*, are set to follow shortly, unless the recording ban lifts, permitting the new crew to wax.

Presstime personnel: Gene Krupa and Joe Dale, drums; Sid Weiss, bass; George Cuomo, git; Teddy Napoleon, piano; George Nowlan, Marty Olson, Al Stearns, Tom Allison, trumpets; Tommy Pederson, Leon Cox, Bill Cully, trams; Charlie Venturo, Don Brassfield, tenors; Rae DeGeer, Harry Klee, altos; Stu Olson, baritone; Remo Blondi, Teddy Blume, Herbert Sorkin, Gregory Ginzburg, Samuel Gurkin, Ralph Friedman, violins; Tom Alonge, Harry Belkin, violi; Julius Ehrenwerth, cello.

Featured vocally are two Krupa discoveries, Evelyn Ambrose and Jimmie Dale, with Lillian Lane heading the G-Noters quartet, assisted by Ted Hanson, Bob Lang, and Art Lambert.

John Gluskin, Krupa's personal manager, said the personnel of the band was set with no contemplated changes. He'll be as-

# Santa Monica AAF Band Boasts Stars

Santa Monica, Cal. — The AAF Redistribution Center here has strengthened its morale-boosting department with the addition of T/Sgt. Tommy Jones, former Kay Kyser trumpet. Since his arrival here to organize a post band, Jones has been joined by S/Sgt. Lou Bush, pianist and arranger; Pfc. Bobby Ramos, bandleader from the Ches Parce, Chicago; and Pfc. Jerry Fields, Gene Krupa and Ray McKinley tenor.

# Phil Moore Off To West Coast

New York — Phil Moore, composer of *Shoo Shoo Baby*, has left for the coast to peddle his newest tune *I'm Gonna See My Baby*, published by Santly-Joy. He returns east in a few weeks for a Broadway commitment next season with his review *Meet Mr. Bujt*, and to place his newly organized quartet, The Phil Moore Four, on the air and in a New York ntiry.

# Another Music Melange Movie

Los Angeles—Warner Brothers picture, *Hollywood Canteen*, will feature three bands plus sympho sequence under Leopold Stokowski. Louis Armstrong, Jimmy Dorsey and Carmen Cavallero drew the band assignments. Picture will follow general format of Sol Lesser's *Stage Door Canteen*, with story revolving around the Hollywood service men's center. Golden Gate Quartet is also down for a specialty.

sisted by Louis Zito on the road, with Mel Leeds as office manager.

Gene's MCA pact can be renewed for one more year, contingent upon an unannounced amount of business, which the corporation is expected to book. The five-year GAC contract will take over in 1948 in that event.

# WACs Have Music With Meals



Alamogordo, N. M.—Newest of two dance bands at the army air base here is called "The Little Deal" and it gives out with the Dixieland every Friday noon in the WAC mess hall. Left to right: Pfc. Emilio Molleda, Cpl. Frederic J. Lewis, Cpl. Howard B. Parker, Sgt. Don C. Whitehead (subbing for Cpl. Walter Weeks on trumpet), Cpl. Jon Mosko (drums), Sgt. Homer F. Bennett, Jr., and Cpl. Nick Tedesco.

# La Bailey's Show Spots Jazzmen

New York — Mildred Bailey show, CBS Wednesday night feature (9:30 EWT), has garnered a crew of top jazzmen to supplement the ranks of Paul Baron's studio band. First few broadcasts have featured Roy Eldridge, Red Norvo, Teddy Wilson, Specs Powell, Al Hall and Remo Palmieri to good effect. Guest star policy is to be kept in the show format, with songwriters and name musicians garnering one-shot appearances.

# Howard Annexes 'Terrace' Title

Newark — Eddy Howard's ork, closing at Frank Dalley's Terrace Room, claims a record run at the spot, with eight consecutive weeks. He thus outstripped Sammy Kaye, Gene Krupa, Charlie Spivak, Shep Fields and Abe Lyman who were tied with four weeks each. Contributing to the Howard "record," however, was the fact that other commitments prevented Harry James from playing "owed" time at the Jersey spot during his recent eastern stay.

# Omaha Reviewer Sent By Kenton

Omaha, Neb.—Ozzie Nelson's orchestra, with Harriet Hilliard, headed the local 5th War Bond show at the City Auditorium late last month.

*Omaha World-Herald* theater editor Jake Rachman gave Stan Kenton's band a fine boost during their stay at the Orpheum here, saying: "Kenton's band gave audiences an infusion of pep that sent the first show skyrocketing into extra running time. This ensemble is one of the shrewdest comedy outfits since Benny Meroff's murderers of gloom." Rachman pointed out Kenton's trumpeter, John Carrol, saxist Dave Matthews and Singer Anita O'Day for special mention.

—Art Olsson



Skinny Ennis, former Bob Hope bandman, is out of the army with an honorable discharge after 15 months' service. He had been fronting a service crew at the Santa Anita (Cal.) army ordnance base. His band has been transferred to Fort Lewis, Wash., and is now directed by Gil Evans. Included in the band is Jimmy Rowles, ex-Herman pianist-arranger . . . Al Michaelian, LA guitar man, is bugler of a field artillery unit at Camp Adair, Ore. . . Jack L. Davis, the popular music merchant from Beverly Hills, is now sergeanting with an outfit in the South Pacific. He earned a Purple Heart when he and four buddies took a Ja- pill box.

Sgt. Paul Neighbors, ex-Hollywood batoneer, is now in India with the *Hey, Rookie* show . . . Cpl. Johnny Cochran, former trombonist and vocalist with Harry James, Benny Goodman and Henry Busse, is stationed at the Lincoln, (Nebr.) army air base . . . Don Boyd, ex-James tram, is penning arrangements for the Buckley Field, (Colo.) army band . . . Pfc. Ozzie Fransco, one-time bass fiddler with Sonny Dunham and Hughie Barrett, is fronting a band with a fighter-bomber group of the Ninth AAF.

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# CB Boys Jam Down Under



South Pacific—These boys write that they have a great time with their bashes down under. Left to right: (standing) G. A. Arper, M 1/c, Silverdale, Wash.; R. L. Day, SF 2/c, Kennewick, Wash.; (sitting) M. I. Brown, MM 1/c, Roseville, George; E. H. Browne, EM 3/c, Columbia, Penn.; H. A. Cangilin, GM 2/c, Pottstown, Penn. "Hoiman," the duck, is on the bass drum.

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**A**  
Abbott, Dick (President) K. C. Mo., h Agnew, C. (Rainbow Band) Salt Lake City, b  
Allen, R. (Garrick) Chi., nc  
Armstrong, L. (Golden Gate) San Fran., Cal., Clng. 7/20, t  
Arnsheim, G. (Sherman) San Diego, h  
Auld, G. (Hamid's Pier) Atlantic City, Clng. 7/22, b; (Frolics) Miami, Opng. 7/25, b

**B**  
Bardo, B. (Plantation) Dallas, Opng. 7/21, nc  
Basil, C. (Tower) K. C. Mo., 7/21-27, t  
Beckner, D. (Braam Hall, Tybee Beach) Savannah, Ga., nc  
Benson, E. (Ambassador) Chi., h  
Blahop, B. (Schroeder) Milw., h  
Bondhu, N. (Roosevelt) New Orleans, h  
Brandwynn, N. (Statler) Wash., D. C., h  
Brigode, A. (Kennedy Park) Pittsburgh, Opng. 7/21  
Brown, L. (Pennsylvania) NYC, h  
Bussa, H. (Lakeside Park) Denver, Opng. 7/21, b

**C**  
Carle, F. (RKO) Boston, 7/20-27, t; (Earle) Phila., Opng. 7/22, t  
Carter, B. (Swing Club) Hollywood, Cal.  
Cavaliere, C. (Mark Hopkins) San Francisco, h  
Charter, B. (Downtown) Detroit, Clng. 7/20, t; (Eastwood Gardens) Detroit, Opng. 7/23, b  
Coleman, E. (Mocambo) Hollywood, Cal., nc  
Courtney, D. (Lake Club) Springfield, Ill., Clng. 7/23, nc; (Colony Sun & Surf Club) Long Branch, N. J., Opng. 7/23  
Crosby, C. (Edison) NYC, h  
Cugat, X. (Waldorf-Astoria) NYC, Clng. 7/24, b  
Cummins, B. (Last Frontier) Las Vegas, Nev., b

**D**  
DiPardo, T. (Pleasure Pier) Fort Arthur, Tex., b  
Dunham, S. (Galveston Pier) Galveston, Tex., Clng. 7/25, b  
Dorsey, J. (Palladium) Hollywood, Cal., Clng. 7/23, b; (Orpheum) L. A., Cal., 7/25-31, t  
Dorsey, T. (MGM Studios) Culver City, Cal.  
Dunham, S. (Lakeside Park) Denver, Clng. 7/20, b; (Palladium) Hollywood, Cal., Opng. 7/25

**E**  
Eldridge, R. (The Toe), Boston, nc  
Ellington, D. (Roxy) NYC, t

**F**  
Fields, H. (Palomar) Norfolk, Va., h  
Fields, Shep. (Coca-Cola) NYC, nc  
Floyd, C. (Copley Plaza) Boston, h  
Forsy, C. (Kennedy Park) Pittsburgh, Clng. 7/20, b  
Fuller, W. (Last Word) L. A., Cal., nc

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**G**  
Gordon, G. (Hamid's Pier) Atlantic City, 7/16-22, h  
Gray, G. (Earle) Phila., Clng. 7/20, t; (Steel Pier) Atlantic City, Opng. 7/23, b  
**H**  
Hamilton, G. (Palmer House) Chi., h  
Hauck, C. (Colony Sun & Surf Club) Long Branch, N. J., Clng. 7/27  
Haidt, H. (Oriental) Chi., Clng. 7/20, t; (Downtown) Detroit, 7/21-27, t; (Palace) Cleveland, Opng. 7/23, t  
Herman, W. (Eastwood Gardens) Detroit, Clng. 7/20; (Hamid's Pier) Atlantic City, 7/23-25, b  
Hill, T. (Claridge) Memphis, Clng. 7/20, h  
Hines, E. (Apollo) NYC, Clng. 7/20, t  
Hoaglund, E. (Ciro's) Mexico City, nc  
Hudson, D. (Lincoln) NYC, h  
Hutton, L. E. (Worth) Ft. Worth, 7/20-26, t; (Majestic) Dallas, 7/27-8/2, t

**I**  
International Sweethearts of Rhythm (Club Alabama) L. A., nc

**J**  
Jordan, L. (Golden Gate) San Francisco, 7/19-25, t  
Joy, J. (Pabody) Memphis, h

**K**  
Kessel, A. (Aragon) Chi., h  
Kaye, D. (Jefferson) St. Louis, h  
Kaye, S. (RKO) Boston, 7/27-8/2, t  
Kenton, S. (Palace) Columbus, O., Clng. 7/19, t; (Eastwood Gardens) Detroit, 7/21-27, b  
Kirby, J. (Aquarium) NYC, nc  
Krupa, G. (Capitol) NYC, t  
Kuhn, D. (Del Rio) Washington, D. C., nc

**L**  
Leonard, A. (Earle) Philadelphia, 7/21-27, t  
Lewis, E. (Latin Quarter) Chi., nc  
Light, E. (Hamid's Pier) Wildwood, N. J., Clng. 7/20, h  
Long, J. (Michigan) Detroit, 7/21-27, t; (Cedar Point) Sandusky, O., 7/23-29, b  
Lopez, Y. (Tart) NYC, h  
Lucas, C. (Roseland) NYC, b  
Luncheon, J. (Plantation) L. A., Cal., Clng. 7/28, nc  
Lyman, A. (Riverdale) Milwaukee, 7/21-27, t; (Oriental) Chi., 7/19-8/3, t

**M**  
McIntire, L. (Lexington) NYC, h  
McIntire, H. (Lakeside Pk.) Dayton, 7/21-8/3, b  
Marshall, J. (Hickory House) NYC  
Martin, F. (Ambassador) L. A., Cal., h  
Masters, F. (Slapay Maxie's) Hollywood, Cal., nc  
Molina, C. (Palace) S. F., Cal., h  
Monroe, V. (Capitol) Washington, D. C., Clng. 7/19, t; (State) Hartford, 7/21-23, t  
Morgan, R. (Claremont) Berkeley, Cal., h  
Morrison, Ralph (LaSalle) Chi., b

**N**  
Nelson, O. (Circus) Indianapolis, Clng. 7/20, t; (Paramount) Toledo, 7/21-23, t; (Palace) Columbus, 7/25-27, t; (Palace) Akron, 7/28-31, t

**O**  
Oliver, E. (Edgewater Beach) Chi., h  
Osborne, W. (Universal Studios) Universal City, Cal.

**P**  
Pancho (St. Francis) S. F., Cal., h  
Pastor, T. (New Yorker) NYC, Clng. 7/20, h; (Hamid's Pier) Atlantic City, 7/20-8/5, b

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**BILTMORE HOTEL, Los Angeles**—Joe Reichman  
**BLACKHAWK RESTAURANT, Chicago**—Carl Ravassa  
**EDGEWATER BEACH HOTEL, Chicago**—Eddie Oliver  
**LINCOLN HOTEL, New York**—Dean Hudson  
**NEW YORKER HOTEL, New York**—Tony Pastor; July 31, Johnny Long  
**PALACE HOTEL, San Francisco**—Carlos Molina  
**PALLADIUM, Hollywood, Cal.**—Jimmy Dorsey; July 25, Sonny Dunham  
**PALMER HOUSE, Chicago**—George Hamilton  
**PENNSYLVANIA HOTEL, New York**—Les Brown  
**ROOSEVELT HOTEL, New Orleans**—Neil Brandhu  
**ROSELAND, New York**—Clyde Lucas  
**SAVOY, New York**—Cootie Williams  
**SHERMAN, Chicago**—Charlie Spivak  
**TRIANON, Chicago**—Lawrence Welk  
**WALDORF-ASTORIA, New York**—Xavier Cugat, Clng. July 24

**Parson, George (Frolics) Miami, Clng. 7/24, b**  
**Powell, T. (Elitch's Garden) Denver, b**  
**Prima, L. (Astor) NYC, h**

**R**  
Reber, H. (West End Casino) Long Beach, N. J., Clng. 7/20; (Hunt's) Wildwood, N. J., 7/21-27, b  
Raffell, R. (Merry-Go-Round) Dayton, b  
Ravassa, C. (Blackhawk) Chi., h  
Reichman, J. (Biltmore) L. A., Cal., h  
Reid, D. (Blue Moon) Wichita, Clng. 7/27, b  
Reisman, L. (Statler) Boston, h  
Reynolds, T. (Claridge) Memphis, Opng. 7/21, t  
Rogers, Billie (Coney Island) Cincinnati, Clng. 7/20, b  
Ruhl, W. (Commodore Perry) Toledo, h

**S**  
Sanders, J. (El Rancho Vegas) Las Vegas, Nev., h  
Saunders, H. (St. Anthony's) San Antonio, h  
Saunders, E. (DeLuxe) Chi., nc  
Sherwood, B. (Palace) Cleveland, Clng. 7/20, t  
Smith, S. (Garrick) Chi., nc  
Solvak, C. (Sherman) Chi., h  
Strong, Benny (Bismarck) Chi., h  
Strong, Bob (Glen Island Casino) New Rochelle, N. Y., Clng. 7/26, b  
Stuart, N. (Plantation) Dallas, Clng. 7/20, nc; (Plantation) Houston, Opng. 7/21, nc

# Band Bus Wrecked In Trolley Crash

Los Angeles—The luxurious motor bus which serves as transportation and—on one-nighter tours as a home—for the International Sweethearts of Rhythm, all-girl ork, suffered \$5,000 damage in a collision with trolley car here. Accident occurred when driver was en route to the New Plantation Club to pick up the girls. He was uninjured. Car company is footing bill for repairs but band lost out on valuable one-nighters which they were to play after closing at the Plantation.

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# Ardie Builds Jump Band



Cincinnati—Ardie Wilber, whose clary is really sumpin', has a jumping little band on station WLW here, with some fine men. Left to right: Bobby Cayer, trumpet (Benny Goodman and Woody Herman), a colleague of Big Belderbeck; Bill Rank, trombone (10 years with Paul Whiteman); Paul Thatcher, tenor sax (Ray McKinley); Chick Gatwood, guitar (WLW veteran), and Ardie (formerly with Les Brown). In the background are Tom Richley, drums, a Whiteman vet, and Cy Carey bass. Jack Saatkamp, pianist, is not shown.

# Mole Miffed

New York—Miff Mole, hospitalized with a bad case of ulcers, got a nice break in Leonard Lyons' Broadway column. The story related that Jack Treager, son of Miff's doctor, is a trombone fan and the two get together for tram duets in the basement of the hospital. But there was one catch. Miff's name, throughout the story, was spelled "Mocc."

**T**  
Tomlin, P. (Florentine Gardens) Hollywood, Cal., nc  
Towns, G. (Mushlebach) K. C. Mo., Clng. 7/20, h  
Tucker, T. (Astor) NYC, h

**V**  
Van, Garwood (Chase) St. Louis, h

**W**  
Wald, J. (Paramount) NYC, t  
Wasool, H. (Club Royale) Savannah, Ga.  
Welk, I. (Trianon) Chi., h  
Williams, C. (Savoy) NYC, b

# Mary Lou Socko On Record Date

New York—Mary Lou Williams, the fem pianist, is considering plans for a trio, following her recent fine Asch session with Bill Coleman, trumpet, and Al Hall, bass. Sides met with terrific reception, so she's considering a return to the cafe scene with Coleman and Hall, possibly on 52nd Street. Her last solo appearance resulted in her walkout from Cafe Society Downtown. Mary Lou's recent waxings include several Chosen Five sides, including Don Byas, Vick Dickerson, Dick Vance, Al Lucas, and Jack Parker.

# Lips Page Leads Combo At Onyx

New York—New talent has taken over at the Onyx, with Lips Page heading his own combo, featuring Don Byas and Cozy Cole, the drummer doubling from Carmen Jones. Byas is just out of the Hawkins band across the street. Oscar Pettiford's fine crew stays on, with Dolores Brown as an added attraction. Stuff Smith's trio, coming in from the Garrick in Chicago, will open at the class spot Aug. 7. Advance raves from the Windy City have occasioned high expectations from the violinist and his ace associates, Jimmy Jones and John Levy.

# Lew Stone Scores On London Stage

London, Eng.—Lew Stone and his band, with vocalists Helen Mack and John Silver, scored heavily during their appearance at the Wood Green Empire theater here. The ork showed fine swing arrangements, full tone, smooth phrasing and a clean-cut brass section. Vocalist John Silver has just returned to the stand after being injured in a London blitz. The leading bands playing in and around London are: Billy Cotton at Hackney's Empire; Harry Parry at the Metropolitan; Oscar Rabin at the New X Empire; and Geraldo at Shepherd's Bush Empire.

# Vallee Snares Spot

Los Angeles—Rudy Vallee, who goes on the navy's retired list this month (he held lieutenant's rating in the coast guard), is lined up for a new radio commercial for a soap outfit starting this fall. New show starts on NBC Sept. 2.

# Song Wrapped



Philadelphia—Nancy Combs, who was dropped from the WCAU program department decided that the professional song sheets sent to the station by pluggers should be destined for greater things than the waste paper drive. So she fashioned a costume from them and wore it to a studio party. Nobody had a match, fortunately.

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Clev...



Jean and Cal Give Out



Washington, D. C.—Cal Gifford, whose band has been voted the most popular at the Stage Door Canteen here, is seen entertaining the boys with his vocalist, Jean Foster. Cal and his band, playing a surprising amount of jump for a society crew, are in their tenth month at the Statler hotel.

The BANDBOX By BILL DUGAN

New Clubs: Johnny Mercer—John Tanis Jr., 14808 Wood St., Harvey, Ill. . . . Dick Shanahan—Wonne Klapp, pres., 7115 Broadway Ave., Cleveland 5, O. or Irene Bentoske, sec'y, 5920 Ackley Rd., Cleveland 5, O. . . . Semper Sinatra Fan Club—Eleanor Casciani, 834 Fairmount Ave., Trenton 9, N. J. . . . Sammy Musker (former Gene Krupa clarinetist)—Mary Jo Reynolds, box 628, Fort Myers, Fla. . . . Paddy Walters—Miss Gene Zabacki, 1054 Eastern Parkway, Brooklyn 13, N. Y. . . . Ina Ray Futton—Cam Cross, 15765 Charles R. East Detroit, Mich. . . . Woody Herman—Antoinette Gambino, sec'y, 3726 W. Lexington St., Chicago 12, Ill.

Elaine Ptrechsky, 417 Badger Ave., Newark 8, N. J., is reorganizing her Vaughn Monroe club and would like to hear from all former members as well as others who would like to join . . . Barbara Bura, proxy of the Slaves of Sinatra club, has moved to 1629 N. Prospect Ave., Milwaukee 2, Wis. . . . Lila Kern, 1505-10th St., Modesto, Cal., has taken over the California branch of the Original Gene Williams Fan Club and wants to hear from California fans . . . Joan Smith, 2300 Bathgate Ave., Bronx 57, N. Y., is conducting a contest to select a name for her Bob Barry club, with war stamps as a prize to the winner. You do not have to be a member of her club to be a contestant . . . Pat Symington, 318 Prospect St., Norwich, Conn., is now president of the Jimmy Dorsey Contrasting Club, taking over the duties of Curtis Short who

Send Birthday Greetings to:

- July 17—Jack Archer, Noble Sisale, Ray Wetzal
July 21—Omer Simeon, Tommy Stovall
July 22—Eddie Kusby, Tommy Linehan, Adrian Rollini
July 23—Emmett Berry
July 24—Bob Eberly, Herbie Haymer, Gladys Mosler, Joe Thomas, Cootie Williams
July 25—Happy Caldwell, Johnny Hodges
July 26—Erskine Hawkins
July 28—Art Cavalieri, Corky Corcoran, Rudy Vallee
July 29—Don Redman
July 30—Hilton Jefferson, Claude Jones
July 31—George Liberace

remains honorary proxy and advisor while he completes his college training and during his stay in the armed forces beginning in October. Pat will continue her Bobby Sherwood club and will welcome members to both clubs.

Clubs wanting new members: Millerbugs (Glenn Miller)—Sylvia Lebowitz, 257 Goldsmith Ave., Newark 8, N. J. . . . The Ed-Cats (Bob Eberly)—Dottie Helreich, 1911 N. Napa St., Philadelphia 21, Pa. . . . Gene Williams-Patti Dugan—Marge Carlson, copres., 1781 Washington Ave., Bronx 57, N. Y., and Rose Marie Orphan, copres., 1934 Webster Ave., Bronx 57, N. Y. . . . Swanky Franky Sinatra Fan Club—Marge Claravino, 102 McKinley Ave., Brooklyn 8, N. Y. . . . Jayne Walton—Virginia Deane Crawford, pres., Pleasant Plains, Ill.

Thrush And Band Boost Bond Buys

Baltimore, Md.—Hildegard's songs accompanied by Bob Grant's local orchestra garnered \$6,000.000 here during a dinner for 300 bond buyers at the Belvedere Hotel. Entrance fee was a \$5,000 bond, with each of the guests purchasing \$15,000 more before the evening was over.

Jimmy Palmer's band has replaced Joan Brandon's crew at the Chanticleer . . . Several local n'teries are absorbing 10 of the 30% federal cabaret tax in an effort to regain lost patronage. One of these spots, The Summit, is featuring Jimmy Kestler's band every evening.

—Paul Goodman

Cleveland Fave



Cleveland — Joan Gladding, 18, sings with the Thomson band and is a favorite of patrons of the Terrace Room in the Statler hotel here.

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AT LIBERTY

SHOW PRODUCER - WRITER - Singer-Emcee, Draft exempt, Location or travel. Don Pan Tine 313 West Seventh Street, Chester, Penna.

DRUMMER & TENOR SAX—18—4F. Experienced. Non-union. Will join. Would like opportunity to audition with large band. Write: Jack Colville, 104 Makatom Dr., Cranford, N. J. Call: Cranford 4-2285.

TWO ALTO MEN—Union, draft exempt. One has alto, tenor and baritone; other has alto and tenor and doubles trumpet and piano. Write Bill Rawson, Plattville, Wis.

TENOR AND CLARINET—Union. Read or fake. Experienced. Will take traveling or location. JoAnn Fries, 1409 North La Salle, Indianapolis, 1, Ind.

COLORADO TRUMPETER—recently discharged. Join at once. Location preferred. Experienced. E. L. Febwahn, General Delivery, Muskogee, Mich.

DRUMMER—31—EXPERIENCED. Prefer 44. Jimmy Dalnes, 609 Tremont, Mauston, Wisconsin.

GIRL BLUES VOCALIST—Also live and street. Experienced radio, orchestra, recording or picture on request. Will travel. Jennie Snyder, General Delivery, Oklahoma City, Oklahoma.

DRUMMER—20—UNION—4F. Dependable. Have dance band experience. Location or travel. Prefer traveling band. Lanny Scarpini, 46 Kenwood Ave Birmingham, N. Y.

HELP WANTED

TALENTED YOUNG MUSICIANS about 17-20. New Orleans Jazz, Ellingtonia Vol. 1, Cab Calloway, Red Nichols, \$2.67 each. New Miller Album, Fats Waller, Boogie Woogie, 2 to Bar, Basie Blues, Moanin' Low, Up Swing \$3.63 each. Collectors items.

WANTED—EXPERIENCED GIRL to work in complete music department. Permanent position in large music store in Oakland, Calif. Send full particulars and qualifications. Box A-107, Down Beat, 203 N. Wabash, Chicago, 1.

WANTED—GIRL TRUMPET player, read and fake. Union or willing to join. Box A-108, Down Beat, 203 N. Wabash, Chicago, 1.

WANTED—BASS FIDDLE player to play with all girl orchestra. Union. Box A-109, Down Beat, Chicago, 1.

VIOLINISTS—STATE IF you double. Play piano, string bass or study same. Saxs who double violin. Girl vocalist who doubles instrument. Year round job. Hotel. Men or women. State age, etc. Photo. Also want buy contact mikes. R Maddaford, Hot Springs, Va.

WANTED, EXPERIENCED Piano and trumpet man. Must read, fake. Florida hotel. Red Valentino. General Delivery, Tampa, Florida.

MUSICIANS FOR REPLACEMENTS—Society-style tenor band. Excellent opportunity for young draft exempt sober men. Salary \$40.00. Box A-111, Down Beat, Chicago, 1.

PHONOGRAPH RECORDS

BLUE NOTE RECORDS, The Finest Rodeo Woogie, Blues, Stomps, Band Improvements. Authentic New Orleans Jazz. Write for Complete Catalog: BLUE NOTE RECORDS, 767 Lexington Ave., New York 17, N. Y.

LEO WELLS—Dealer rare records. Inquiries welcomed. Include postage for reply. Ithaca, New York.

FALKNER BROS. RECORDS, 383 Columbus Ave., Boston, Mass.

Pittsburghers Ready For Road

Pittsburgh—Marty Gregor and Billy Yates are preparing their bands for tentative road work. Babe Rhodes' ork is set at Kenwood Park for eight weeks with Brad Hunt still at West View Park.

Trumpeter Clyde Bellan turned down Bob Strong's offer to join his band in New York . . . Frank Brescia returned to Pittsburgh after touring with Dean Hudson.

—Stinbad A. Condolucci

PHONOGRAPH RECORDS cleaned with Rekuck's "Slide" quite near wear out. Never! Two bottles cost \$1.49. Davis Records, Montevia, Calif.

LATE USED RECORDS—Many discontinued, hard to get numbers. List 16 titles desired, 25c each—minimum order 10 records. \$1.00 deposit with order, balance express. Tuttle Sales Co., Syracuse, 4, N.Y.

SEND US YOUR "WANT" LIST. We mail anywhere. Record Service, P.O. Box 65, Ft. Hamilton Sta., Brooklyn, 9, N.Y.

WANTED: BOSWELL SISTERS recordings. Will accept any condition. Nancy Stanley, 3664 Parkar, Indianapolis, Ind.

FREE AUCTION LIST of the Best Swing Records. Also other types from 1940. The Record Center, Box 524, Middletown, Ohio.

SUBSCRIBE TO RECORDIANA, the Magazine for Collectors \$1.00 per year. Sample copy 10c—Recordiana, Dept. D-4, Norwich, Conn.

FOR SALE

FOR SALE: Cornets, trumpets, trombones, euphoniums, baritone, French horns, tubas, clarinets, saxes, saxophones (no tenors) etc. Write for bargain list and specify instrument in which you are interested. Maple Music House, 6421 N. Rockwell St., Chicago, 45, Ill.

INSTRUMENTS FOR SALE—Used 120 Bass Piano Accordion \$115.00. Trumpet \$59.50. Clarinet Albert System \$3.50. Banjo Mandolin \$9.50. Zylidian 12" cymbals \$7.50—NEW—Metal Clarinet \$45.50. Trombone \$79.50. Greatest Pre-War Saxophone \$42.50 & \$37.50. Tunable Tom-Tom \$23.50. Plastic Bugles \$5.95. Mouthpieces, Accessories.

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MUSIC—Poems, Methods, Theory, Harmony, Composition, Dance arranging books. Lists mailed. Brooklyn Music House, 773 Nostrand Ave., Brooklyn, 18, N.Y.

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BENKEL, BARSOON, Old Violinola, Drum sets, Selmer and Buffet Boehm B Flat Wood Clarinets, Sopranos, alto, baritone saxophones, melodicas, trombones, oboe bells, Hava Music Store, Portland, Me.

MISCELLANEOUS

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WANTED—DOUBLE NECK Electric steel guitar, 12 strings, with or without amplifier. State price. Cash awaits. "Ace" Dunning, 1708 E. 4th, Owsenboro, Ky.

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YOUR SONG PROFESSIONALLY arranged with complete piano and guitar diagrams, chord notation. Price is \$10.00 and work is guaranteed satisfactory or money returned promptly and in full. Malcolm Lee, 344 Primrose, Syracuse, 5, N.Y.

SPECIAL ARRANGEMENTS. Will send catalog of 200 specials on request. Also details of monthly arrangement club. Charlie Price, Danville, Virginia.

SONGWRITERS WANTED: Prices—Details—Free Book, Variety, 2, Salem, Indiana.

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"COMPLETE, CORRECT" Chords To 100 Standard Jazz Favorites. A handy reference book for all musicians. Postpaid for \$1.00 cash or money order. Warren Black, 2215 S.E. 51st Ave., Portland, 15, Oregon.

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# Five Year Evolution Of Bing Crosby's 'Music Maids'!



(Above) Original Music Maids lined up like this when they joined Bing Crosby's NBC show in 1939. Left to right: Dottie Mesmer, Trudy Erwin, Denny Wilson, Alice Lades and Bobbie Canvin, who left group soon afterward to join Tommy Dorsey. (See captions below for story on other groups.)



(Upper Right) Pat Hyatt, the tall miss on the right, who was a schoolmate of Trudy Erwin's at Hollywood's John Marshall high school, was invited to join the Maids when she came to rehearsal the day that Bobbie Canvin left. (Lower Left) Four girls, plus Hal Hopper, made up group when Trudy Erwin left to sing with Kay Kyser. Later, of course, Trudy returned as Bing's singing partner on the Kraft show. This foursome—Lades, Hyatt, Wilson and Mesmer—remained unchanged for two years.

(Center) Jeannie Darrell, at the right, became a Music Maid in early 1943 when Kay Kyser hired Dottie Mesmer and rechristened her Diane Pendleton. Jeannie left within a few months to go on an overseas tour for USO. (Lower Right) Another graduate of John Marshall high, Bonnie McRaven (second from left) replaced Jeannie Darrell. Last month, however, she left and the group is now made up of Alice Lades, Denny Wilson, Pat Hyatt and two male voices, Lee Goteh and Ernie Newton.

## Dinah Shore In 'Swing Street'

Los Angeles—Dinah Shore has been added to the unseen cast of musical performers who will be featured in the forthcoming Walt Disney musiccartoon fantasy, *Swing Street*. Dinah will sing a new song, *Two Silhouettes*, written especially for the picture by Charles Woolcott and Ray O-

bert. Like Benny Goodman and Leopold Stokowski, Dinah will receive heavy billing even though she will not appear in the picture.

Meantime, as the list of other musical selections slated for the picture was released, it became evident that *Swing Street*, whatever it turns out to be (the story has not been written) will not be a "jazz picture," as was originally planned. Announced musical selections include "The Music"

and the Coys, traditional American hill billy ballad; Debussy's *Clair de Lune* and Prokofiev's *Peter and the Wolf*.

Titles of numbers recorded by Goodman band and quartet (BG, Teddy Wilson, Sid Vicious, Cozy Cole) were not released for very good reason that screen rights to all of them had not been secured and copyright holders could be expected to boost the price if they discovered their songs had already been recorded.



# DOWN BEAT

July 15, 1944

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