

# Glenn Miller's Band Stirs Overseas GI's

New York—Capt. Glenn Miller and his AAF orchestra, known officially as "the American band of the Supreme Allied Command," is knocking GI's for a loop with several broadcasts daily over both BBC and the Allied network. Lieut. Don



By Mike Levin

## Right Key—No Key Holes!

Last column I was trying to show that unless we clean up the transportation situation, a lot of other remedies will go for naught. On the other hand, where are we going to go with all this fine transportation? Suppose the "air" that all the bookers are clamoring about does come to—then where to fly and how? Don't forget the deadlock we struck in England before the war. American musicians, save as leaders and under very special conditions, could not work in England—we extended the same courtesy to the English.

This fracas originally started when the English, feeling justly that American dance music offered extremely tough competition, started to "lock up" working conditions for all foreigners. The AFM diplomatically returned the insult in the famous case of the Ray Noble dance band, forcing Noble to break up his band and come here with only his summer-manager.

My slant on this sort of thing is what causes Claire Luce to go into "globalist hysterics": there is only one world; chopping it (Modulate to Page 11)

## Louis Jordan Set For Two-Nighters

Chicago—Louis Jordan is adding another colloquialism to the swing vernacular, the two-nighter. Due to the band's popularity with both white and colored audiences, promoters in larger cities are booking the Jordan quintet for two evenings, one to play a white date and the other a colored dance.

The initial experiment came in Oakland, California, where Jordan's Tympani Five drew 4,200 at a colored dance, and pulled 2,700 through the turnstiles at an off-white function. Jordan begins his two-nighter tour in September and will play Oklahoma City, Chicago, New Orleans and Kansas City.

## BLUE NOTES

By ROD REED

GOP's say the boys want to return from the war and find this country just as they left it—with Dewey still president.

Cozy is playing theater, night club, records, radio and movies. Despite pessimistic OPA reports, there seems to be no shortage of jobs.

Raymond Scott believes a whole symphony may eventually be played without instruments—just using the mind and electronics. You can bet brass effects, no doubt, by blowing your top.

Lucky Vicki says her boy friend thinks he was Sinatra—and so does she.

As Orville said to Wilbur, "straighten up and fly, Wright!"

Haynes, former Miller manager, is working with the unit in a managerial capacity and Sgt. Johnny Desmond continues as vocalist. The band broadcasts have featured Dorothy Carless, vocalist with Gerardo and his orchestra.

One amusing sidelight on the band's appearance in Britain is that when the Glenn Miller Fan Club of England learned Miller was over there, they cabled to Mrs. Haynes—in the U. S. A.—asking how to get in touch with their idol.

Another touch was this. Although Miller is said to have been flown to the new base, the sidemen were transported in one of the large skips. GI's boarding the vessel and grousing as only soldiers can about the possibility of a long, dull journey, were pleasantly surprised to learn they would be entertained by what is rated as the top service band.

One serviceman writing about the delighted manner in which Miller's combo has been received, declared, "The United Kingdom's top outfit is Gerardo and his orchestra—which sounds like Sammy Kaye playing Benny Goodman arrangements."

## Hutton Gas Case Sets Precedent

New York—A case of special interest to all bandleaders doing USO and army morale work was the Omaha ration board's attitude toward use of "emergency gas rations" by Ina Ray Hutton and her band to play army camps. The district OPA director said that Hutton's practice of obtaining gas at army camps was "irregular" but "if the army thinks she's important to soldiers' morale we won't do anything about it." However, Ina Ray's manager, Maurice P. Healey, was released on a five-grand bond. He was charged with conspiracy to violate gasoline rationing regulations.

Leaders hope this test case will clarify a puzzling problem—that of how to move around and play the camp shows without violating gas rationing rules.

## H. Henderson To Play For L. Horne

Los Angeles—Horace Henderson, who left Brother Fletcher's band to form his own combo here a while back, has taken over post of music director-arranger and accompanist to Lena Horne, who is making a summer theater and nitery tour. Horace will conduct pit orks in theaters played during the tour, which was scheduled to take the singer to Chicago for an Aug. 3 opening at the Ches Patee. He plans to organize his own band at close of the tour, which will end in the early fall.

## Sepia Singer Banned From Pier Ballroom

Atlantic City—Bon Bon Tunnel, sepia vocalist, was forced to remain on the sidelines during Johnny Warrington's engagement here at the Steel Pier marine ballroom. The one-time singer with Jan Savitt has been with the Warrington Philly studio crew for the past two years.

The direct order to keep Bon Bon off the stand came from Music Corporation of America acting on orders from the Steel Pier management. The Steel Pier operators have always maintained a white music policy for its marine ballroom. Colored attractions have been used from time to time in the Music Hall, Pier's vaude house.

# DOWN BEAT

CHICAGO, AUGUST 1, 1944 Vol. 11—No. 15  
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## Leads For Bob



New York—During Bob Chester's recent illness, Betty Bradley, the charming chirp with the band, substituted for the leader. The boys say she did a good job, and the customers loved it, of course.

## Waring Signed For Air Series

New York—Fred Waring has signed a year's contract with a glass manufacturer to do a regular Thursday radio show (7 p.m. EWT) over 181 stations of the Blue Network. The first of the half-hour airings will take place Sept. 7. No definite format for the shows has been established, but it is believed that the new program will be similar to previous Waring broadcasts.

## Raeburn Tours On East Coast

West End, N. J.—Boyd Raeburn and his orchestra are out on a series of one-nighters and theater dates after a premature closing at the West End Casino here on July 16. Management of the spot decided the band was too big for the location and replaced it with a smaller unit (six pieces). Raeburn probably will return to New York in September.

## Helen Forrest Tours Theaters

Los Angeles—Helen Forrest, former Harry James singer who has been working as solo performer, leaves here this month on her second theater tour since leaving the band. Opening date will be at New York's Roxy. Singer came to coast a while back and has been doing guest shots on air stints. Deal on fire, under which she was to headline her own radio spot, flickered out.

## Take Five, Cozy

New York—Cozy Cole's publicists are building up the billing "world's fastest drummer" for him. He doubles nightly from his featured role in *Carson Jones* to the Onyx club. In the past two months has participated in waxing 26 sides and has managed to squeeze in a soupcon of radio work. The wags say, "He has to be the world's fastest drummer—to get from job to job."

# Racial Hatred Rears Ugly Mug In Music

New York—High persons in the music business, managers of entertainment spots and civilian and military authorities are taking extra precautions to prevent outcroppings of fights and brawls, especially inter-racial setts. They fear that one little spark may set off that dynamite dressed by all—a race riot.

A number of brief skirmishes have been quelled along 52nd street recently, and police are on duty in the area in extra force to prevent further troubles.

Observers believe the music world has an especially high stake in preventing a conflagration of racial hatred. It is pointed out that the dance band business has been one of the most liberal and advanced in the relationship of white men and colored men.

### Leaders Are Liberal

Leaders such as Benny Goodman have unhesitatingly hired musicians for their worth rather than the color of their skin. The great clarinetist pioneered in presenting a "mixed" band and thus helped bring forward such respected practitioners as Lionel Hampton and Teddy Wilson. Raymond Scott has introduced many fine colored players to his "white" radio band. Duke Ellington, on the other hand, employed Juan Tizol, a white man, for more than a dozen years.

"Unfortunately, the great mass of the public is not that far advanced in its thinking," declared one booker in discussing the subject. "In the swing world we take it for granted that colored and white persons get along well. But with the influx of persons from Jim Crow sections of the country a new problem presents itself. We hope it can be kept from getting out of hand."

### Trouble In Park

A riot was narrowly averted last month at a Lucky Millinder concert in Colonial Park in the Harlem district. The band was just finishing up one of a series of outdoor dance seasons arranged by the city when a shot rang out. More shots followed during the final strains of the *Star Spangled Banner*. A street light was blasted and glass tinkled to the ground.

When police finally restored order, one 18-year-old youth was dead, five other persons including a policeman, were wounded, and 16 teen-age boys had been arrested. The actual shooting, police reported, had all occurred outside Colonial park, and was the result of a battle among three youthful gangs of colored boys who called themselves, respectively, the Bachelors, the Chancellors and the Sabers.

### Prevention Important

This could not be termed as a race riot as only members of one race were involved. And its only connection with music was its proximity to the Millinder session in the park. But music men recognize this as the type of incident that might stir blue noses to urge the banning of all dances and other forms of entertainment where large crowds gather.

Leaders, both white and colored, recognize this as a time when the prescription is not for an ounce of prevention—but a ton.

## Donahue Band Tours

New York—Letters from members of Sam Donahue's all-star navy swing band to friends in the states indicate that the band, now touring American bases in the British Isles, will soon be swinging out on the European continent.

## Duke Injured In Faulty Elevator

New York—A falling elevator came dangerously close to ending the career of one of modern music's true greats, Duke Ellington, just before his opening at the Roxy here. The lift, in which the Duke was a passenger, got out of control and plummeted two stories down before it came to a jarring stop.

The crash broke a light fixture in the ceiling. Falling glass cut Ellington's hand so severely that three stitches were required to close the wound. Despite the painful injury, the pianist-leader went on with the show. Fortunately, the cut was not expected to offer any permanent impairment to his piano plunking.

## Peggy Mann's Krupa Thrush

New York—Peggy Mann has moved in as Gene Krupa's vocalist, replacing Evelyn Ambrose. Peggy was formerly with Teddy Powell.

## Helen Ward Sues Horn For Wages

Los Angeles—Helen Ward, who replaced Helen Forrest for a brief period as singer with Harry James following Helen F.'s departure, has brought suit against the bandleader here asking for \$8,250 which, she claims, is due her on the balance of a one-year contract she held. The suit, which was filed in superior court by Attorney Charles Katz, contends that the singer was discharged with seven months of the contract unexpired.

No answer to the suit had been filed at writing. Expectation was that attorneys for James were awaiting his return. The band was due to arrive here July 19.

## Fem Harpist Hired

San Antonio—Hal Saunders' new band at the St. Anthony Hotel here features a femme harpist, Lois Bannerman, formerly of the San Antonio Symphony.

## Spivak Ages On The Cover

We've heard about growing old on your job, but we don't believe Charlie Spivak actually aged this much during those ten weeks at the Paramount theater in New York. Bob Weitzman, manager of the theater, seems impressed, however, as he poses with Charlie on the cover of this issue. Since then the trumpet playing maestro lost the beard and opened with his fine band in the Panther Room of the Hotel Sherman in Chicago. Pretty Irene Days is singing with Spivak.

# Gene Krupa's New Band, Caught In Rehearsal At Nola Studios In New York



That drummer man, Gene Krupa, chats here with his new songstress, platinum-tressed Evelyn Ambrose, (since replaced by Peggy Mann), during recent rehearsals of his newly organized band.



Here's a general shot of the new Krupa band, showing all but one or two of the men, such as Sid Weiss, bass, who was out of camera range. The band currently is on the stage of the Capitol in New York.



And this is the new string section, not on view in the preceding photo, the addition of which caused such consternation among Gene Krupa fans. They were afraid he was going long-hair, but he didn't.



To better judge balance, Krupa made records at rehearsal. Here he listens to a play-back, with Evelyn Ambrose, Lillian Lane of his G-Notes Quartet, and some of the boys. Warren Rothchild Pics

## Orson Ain't Horsin'; Fires Two Jazzmen

Los Angeles—Devotees of the band of veteran New Orleans jazz musicians who have been appearing from time to time on the Orson Welles radio series are in a furor over canning of two members of the band by Welles when only a few more programs remained in the series.

The two members of the band who were dropped were Papa Mutt Carey, trumpet, and Buster Wilson, piano. They were replaced by Norman Borden and Fred Washington, respectively.

Reason for the change, which admirers of the group contended "broke up the whole spirit of the band," was not made clear. Welles himself was silent on the matter but a spokesman for him

at Mercury Theater office said:

"Mr. Welles just wanted to experiment in hope of creating something different. He made every effort to make it clear to Papa Mutt and Buster that he was not dissatisfied with their work. He is very sorry if they got that impression. No, he doesn't think the band was really improved by the change. This isn't a very satisfactory statement, is it?"

On the first show that the new members appeared with the Orson Welles Jazz Band, Welles mistimed his show and found at the last minute that he had no spot for his band. He had to use them somewhere so he tossed them in with Lud Gluskin's house crew with unhappy results. Members of the jazz band were always engaged personally by Welles through guitarist Bud Scott. They have been on a week-to-week basis.

### All For Andy



Hollywood—Mary Velasquez, president of the Andy Russell fan club, demonstrates how members write Andy's name on the arms and legs to show their loyalty to their idol. Some of the girls add the titles of his discs, Amor and Besame Mucho as an extra advertising gesture. Charles M. Hahn Photo

## Studios Overlook Negro Musicians

Los Angeles—Negro musicians, members of Local 767, the Local 47 "subsidiary local," were overlooked completely by Hollywood movie studios in signing up new staff orchestras required by new agreement with AFM. Studios, however, have given considerable employment to Negro members of AFM here in the past, both in sideline and recording work, and spokesmen for Local 767 expressed themselves as not unhappy over fact that none of their members were included in the contract staff groups.

Studios figured on having the staffs completely signed by around July 15 but preferred not to reveal personnels of groups signed until the contracts had received final approval of War Labor Board.

## Local Plans To Build Quarters

Sharon, Pa.—Local 187 (AFM) here has begun a project to raise \$50,000 to construct a clubhouse for its 200 members and transient AFM members who may be in the vicinity. In two concerts this spring, Carl Meyer, prexy of the local, reports that the members have raised \$2,500.

The project, when completed, will contain club rooms, a bar, and living quarters, plus other recreational facilities. The members expect to reach their goal in five years.

## Ten Years Ago This Month

August, 1934

Bob Crosby was reported headed Gothamward to form an all-star combo, featuring the brothers Dorsey, who were playing with Dave Rubinoff . . . Mark Fisher replaced Charlie Agnew at the Stevens Hotel, Chicago . . . Phil Levant was grabbing the biggest share of the dancers' ducats at the Chicago World's Fair . . . Danny Russo was replaced by Herman Crone at the Oriental Gardens, Chicago . . . Gene Krupa was featured drummer and funnyman with Buddy Rogers' outfit at the Sherman Hotel, Chicago.

Bob Strong was listed as obit with the Chicago theater pit band . . . Earl Burtnett at the Drake hotel threw the spot on three soloists: Red Hodgson, trumpet, Bruce Squires, trombone, and Hub Lytle's tenor . . . Adele Girard was the only woman instrumentalist at the Edgewater Beach Hotel, Chicago . . . Joe Reichman was playing the Hotel New Yorker . . . Jack Shirra's bass, Bob Allen's vocals, Skinnay Ennis' drums and Saxie Dowell's sax were attracting patrons to the Blackhawk, where Hal Kemp wielded the baton . . . Harold Sells joined George Olsen after Frankie Trumbauer had recommended the Chicago sextet to Olsen . . . Don Bestor failed to get the scheduled film part in Jack Benny's movie effort.

## Patsy To Wed



New York—Patsy Garrett, who is heard on Broadway Matinee via WABC and CBS from 4 to 4:30 p.m. (EWT) Mondays through Fridays, will become the bride of Sgt. Frank Hower of the marines this month. Patsy used to sing for Fred Waring and the sergeant was pianist and arranger for the band at that time.

## Cat Craving A Job; Replies Off The Cob

Los Angeles—Favorite story around the sound stages is the one about the musician, recently discharged from the army, who was applying for work in a studio. He called contractor's secretary and introduced himself, saying: "I am

a good, all-around sax player, experienced in dance and concert work, and would like to apply for recording work."

Secretary: "I'm sorry. All our sax players are under contract."

Musician: "I also play very good legitimate clarinet. Maybe—"

Secretary: "I'm sorry. All our clarinet players are under contract."

Musician: "I also play violin and can handle any kind of work on that instrument."

Secretary: "I'm sorry. All our violinists are under contract."

Musician (in disgust): "Well, I'll be a dirty so-and-so!"

Secretary: "I'm sorry. All our conductors are under contract."

## Teddy Walters To Do Vocals With JD

Los Angeles—Jimmy Dorsey has signed Teddy Walters to replace Paul Carley, the movie extra he picked up here last year after departure of Bob Eberly. Walters sang previously with Tommy Dorsey, Gene Krupa, Ray Noble and other top rank bands. For past two months he had been engaged as "stand by" for Frank Sinatra, a stint for which he reportedly drew \$250 per week but never was called upon to sing a song on the air. As "stand by" to the Voice, his job was to have all of Sinatra's songs rehearsed and be ready to sing them in case a last-minute accident befell Sinatra. Walters is rated as an excellent guitarist but will not play under his contract with Dorsey.

Gladys Tell, Jimmy's other featured singer, was scheduled to leave the band at the close of the Palladium engagement. She is returning to New York to marry a marine. No replacement has been set at this writing.

## Pete Brown Ork Waxed By Savoy

New York—Pete Brown fans are getting a recording break for the first time in several years with four sides recently cut by Savoy and due for early release. The session, under supervision of Buck Ram, included four Brown originals: Pete Brown Boogie, Ooh-Wee, Bellevue for You and Moppin' the Blues. Personnel, beside the leader on alto, included Al Casey on pop' chop, Ken Watts at the 88, Ed Nicholson on tubs and Al Matthews playing contrabass.

## Jazz Emphasized In Capitol Issue

Hollywood—Officials of Capitol Records, Inc., announce that heavy emphasis will be placed on hot jazz in the firm's future recording schedules. The announcement came as Capitol's first jazz entry, an album titled New American Jazz, was being prepared.

The sudden interest evinced by Capitol resulted in the making of four sides by Zutty Singleton and the Creole band. Dave Dexter supervised the session, which featured Barney Bigard, Norman Bowden, Bud Scott, Shorty Haughton, Ed Garland and Fred Washington, who have been featured several months on Orson Welles' CBS radio show. Kid Ory and Mutt Carey, who were dropped by Welles from the program, did not record.

Capitol also is preparing for release sides by Jack Teagarden's Teetotalers, with Joe Sullivan; Wingy Manone's Dixie crew and an entire album by the King Cole Trio. Dexter and Johnny Mercer are handling the le hot activities and more dates are scheduled for this month. The first pressing order for the New American Jazz collection was for 50,000 albums. Dexter said, which means a total of 400,000 hot biscuits, the largest order ever placed for a single jazz disc issue.

Down Beat covers the music news from coast to coast.

## Your Kiss Autograph



For the men in service, here abroad, Down Beat presents you the kiss autograph of a popular dance band vocalist. This is it's lovely Kay Starr, formerly Joe Venuti, now singing with Charlie Barnet and his band in the west.

New York Mexican attention Ernie is p CBC show ton; on t he's at first dury in Mit tino sax get to Eddie tmedcast; y with the oar reed h His fine v ax has pr cognition instrument are both at tone is rare who can m don's nickn is bound t a shortly lik the big hor amusing pl

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# No Stray Dogs Near Caceres' Fire Plug

By ROD REED

New York—Keep an ear on Ernesto Caceres, the musical Mexican Spitfire. His versatile reed-work is getting plenty of attention and seems to presage big things for the little man. Ernie is playing baritone and clarinet on the Mildred Bailey (MBC) show under Paul Barron's boss; on the Jack Pepper program he's at first tenor, clarinet and bass horn in Mitch Ayres' band; his baritone sax gets a featured spot during the Eddie Condon Blue Network broadcasts; and he's jamming nightly with the gang at Nick's on whatever reed happens to be handy.

His fine work with the baritone sax has probably attracted more recognition than any of his other instruments. Reasons for this are both aural and visual. Baritone is rarely featured and a man who can make the fire plug (Condon's nickname for it) stand out is bound to be noticed. Besides, a shorty like Ernie hiding behind the big horn makes an arresting, amusing picture.

### Clary Intrigues Him

Despite what the baritone has done for him, however, his first love is his clarinet. Maybe it's partly because the clarinet was what got him into the Joy Spreaders orchestra, back in Corpus Christi, Texas, when he was 15 years old.

"I think they took me because I could play two clarinets at once," grins Ernie. "Pretty good, too. But also because I was young and small and looked cute. Red Stewart, the leader, wanted to change my name to Don Juan. He thought people would wonder who is this Don Juan? and then they would come to find out—and be surprised. But I wrote to my mother about it and she answered, 'NO'—Your name is Ernesto Caceres. It is a good name. You should not change it. Nobody should change his name. Who is Don Juan that he is better than Ernesto Caceres?"

Ernesto was born in Rockport, Texas, where his father, a music professor who "taught and played everything," had moved from Mexico. The father gave a solid musical foundation to Ernie's older brother, Emilio, now an outstanding swing violinist. But the professor passed away before his younger son was old enough to take lessons so Ernie's musical education was placed in the hands of an impatient instructor who quit cold when he discovered the youngster faking *St. Louis Blues* before he had mastered the



Ernie Caceres

fundamentals of the clarinet. "You know I could write music before I could read it," declares Ernie. "I used to write out little songs and simple arrangements. I was very slow but I could do it."

### Disc Started Talk

Ernie first came out of Texas as a featured member of brother Emilio's band, a unit that devoted about half its time to swing and the other half to Spanish and Mexican stuff on a Cugat kick. During a lengthy run at Chez Ami, swank Buffalo (N. Y.) nightery, Ernie, Emilio and guitarist Johnny Gomez cut out for a day to make two records at Victor's New York plant. People who heard the discs would ask, "Who's that on baritone and clarinet?" The kid brother was beginning to get known, so that when Emilio got homesick for Texas and broke up his band, Ernie had no trouble finding other work.

Some critics sometimes sneer

that musicians who play at Nick's are there only because they couldn't hold a job in a big name band. Ernie has worked with Jack Teagarden, served under Glenn Miller about three years, played with Johnny Long, Tommy Dorsey and Woody Herman.

His exit from the Dorsey band is a classic, in an industry where clashes of temperament are common. It was the New Year show at the Paramount. The place was packed with the holiday crowd. All was gaiety, the leader in a festive mood was making jokes with the men, the audience was in the holiday spirit.

But black-haired, swarthy Ernie detected something was awry in the music. The tempo was off. In a voice, audible only to the leader, Ernie insists, he told the bespectacled Dorsey to get with it and interjected a wee bit of profanity. Ernie declares that while he did think the tempo was a bit off, he meant the crack to be in the prevailing spirit of conviviality. TD thought differently.

In front of the amazed audience, Dorsey invited his baritone man to leave at once and the Mexican Spitfire obliged, picking up his two instruments and walking across to the wings. Tommy then made a short speech to the audience, telling them that this man had used profanity, something he would not permit.

Ernie then stepped out from the wings and yelled, "Happy New Year, Tommy. Happy New Year, everybody!"

### Won Two Spots

The Texas Tamale has had other brushes with leaders but none so dramatic or so public. But despite the impression that may have been left on the New Year's customers at the Paramount, he's an easy-going, good-natured chap who loves to make music and isn't too tough to get along with. In *Down Beat's* 1943 band poll he won two spots for himself among leading instrumentalists—seventh place as a clarinetist and eleventh on alto sax. Probably would have placed even higher in the baritone division had there been such a division.

He never consulted Vincent Lopez to learn whether Don Juan would have been a better astrological name for him—but whether the stars say so or not, Ernesto Caceres seems to be doing all right.

### Tenting Tonight

Atlantic City—Waltz Dream Ballroom, stomping grounds for the resort's negroes, will stomp no more. Property, belonging to the city, has been leased to the Ocean City Canvas Co., now making tents for the government.

## Paxton Picks



Miami Beach, Florida—George Paxton, whose new band clicked at the Frolics club in Miami, goes to the beach to select a new thrush. She is Irmgard Dawson, who not only holds three beauty titles, but has had singing experience, honest! Well, all right, then.

## SF Jam Sessions Finish First Year

San Francisco—The Sunday afternoon sessions of the Hot Jazz Society here took a well-earned summer vacation after one solid year of continuous jamming. The closing session of the season, July 9, was augmented by the surprise guest appearance of Louis Jordan, who, midway in the session, moved in with his orch to relieve Bunk Johnson's all-star jazz band.

The Society was created just one year ago. It was stimulated by the appearance of Willie (Bunk) Johnson in San Francisco. Bunk, who taught and inspired Louis Armstrong, Tommy Ladnier and Sidney Bechet, when he played first horn with Buddy Bolden's New Orleans jazz band, developed the S.F. sessions into a rare atmosphere of classic New Orleans jazz.

Numerous guest stars, attracted by Bunk's presence and the "rebirth" of jazz, included Count Basie, Omar Simeon, Sister Lotie Peavy, Paul Robeson, Freddie Slack, Jack Teagarden, Joe Sullivan, Floyd O'Brien and Louis Jordan.

## Non-Union Ork Hired While LA Musikers Strike

Los Angeles—Women War Workers, Inc., a non-profit organization which supports the Officers and Cadets Club at the Ambassador hotel, where all food and drink service has been suspended for over three weeks by strike of culinary workers, brought in a non-union orchestra for a social affair presented at the hotel on night of July 15 after union musicians, previously engaged, were forbidden to appear by order of Local 47, AFM.

No official union statement on the incident was available at this writing but the musicians' union heads, who recently ordered Freddy Martin's band on strike status in sympathy with culinary workers (who have defied a WLB order to return to work pending settlement), evidently held that since the service organization used Ambassador hotel facilities, it was part of hotel set-up.

Husbands, young sons and daughters of Women War Workers, Inc., replaced bartenders, waitresses and kitchen aids for the event, attended by about 2,000 army and navy officers.

The WLB has notified the culinary workers union that it is now held as "non-compliant with WLB orders and in violation of the no-strike pledge". Since Local 47 has now officially joined the strike, the musicians' union is probably held in same light by WLB.

## Squares Dare To Snare Jazz Lair

New York—Hold your hats, cats! Do not drop dead and turn over in your groove! The squares are invading The Nola studios on Broadway, home of the solid beat and the hot clarinet, where the air is filled with walling brass and growling reeds. The Bluebonnet Square dancers, headed by Texas Dick Kraus as caller, are squaring up the joint every Friday night.

So far, the afternoon's hot rehearsals haven't been affected and it's to be assumed that the rehearsal studios will still give birth to jump outfits as it has in the past to such units as Gene Krupa's, Georgie Auld's, Boyd Raeburn's, etc. But the squares have formed a beach head—so look out!

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# Sinatra Proves His Heart Equals Voice

Los Angeles—Frank Sinatra was among those who aided a youthful shell-shocked naval veteran and his new bride when the couple were involved in financial difficulties here. The story of the Voice's magnanimous action was uncovered by reporters who questioned the needy couple and did not emanate from Sinatra's flock.

The 20-year old sailor and his wife were arrested on shoplifting charges. In court, it was revealed that the young discharged veteran had not received his government allotment check for the past three months. As a result, he was forced to steal some clothes so that his wife might

start a new job.

Among the first to aid them, the husband said, was Sinatra, who tendered a letter of encouragement plus a \$100 check. The bride said that the money would be saved for the birth of the first child.

Special Military Subscription Rate, including Overseas—\$3 a year (24 issues). Regular Civilian rate \$4 a year.

## CHICAGO BAND BRIEFS

Woody Herman began his series of broadcasts for Old Gold last Wednesday night, July 26. Negotiations for the show were completed during his engagement here. Also, Bill Harris, trombonist, was set to join the band. The herd will vacation for a week before opening at the Pennsylvania Hotel in New York.

Continuing to book the best bands in the land, the Panther Room is currently featuring Charlie Spivak, with Irene Daye and Jimmy Saunders on vocals. Playing to capacity crowds, following a big opening, Spivak and his solid aggregation should pack the room up to closing night. Jerry Wald will follow on August 11 and Gene Krupa moves in for eight weeks on September 8.

The new Paramount (formerly the Rialto) will open on September 1 with Ted Phillips, formerly with the late Ben Bernie, heading a house band consisting of six brass, five reeds and three rhythm. Featuring swing bands, house opens with Johnny "Scat" Davis for four weeks, followed by Duke Ellington. . . . Ada Leonard and her all-girl band will be at the Oriental August 4 for a week with Ella Mae Morse on the same bill. Stan Kenton fans will welcome him (with Anita O'Day on vocals) at the Oriental the week of August 11.

Stuff Smith, with John Levy on bass and Jimmy Jones on piano, completed eleven months at the Garrick and headed for the Onyx in New York. The Ben Webster trio opens at the Garrick tonight (1), and that should be something! Stanley Williams Downbeaters is the new five-piece combo there. Hillard Brown, former drummer with Marl Young at the Rhumboogie has joined Jesse Miller at the Garrick. Miller can be heard on the air every Thursday night. Mort Powell, ofay boogie-woogie pianist, plays intermission upstairs at the Garrick and Rhythm Willie, harmonica player is being featured in the Downbeat Room. Last but not least in the Down-

## Changes Made

Chicago—It happened at the Greek Church here on July 10. Many of Popsie Randolph's friends and members of the Woody Herman herd, for whom Popsie is now band boy, turned out early (1:00 P.M.) to see Popsie march to the altar with lovely Carol Wyman. Trumpeter Neal Hefti was the best man and vocalist Frances Wayne was the maid of honor. It was all Greek to them and even to Popsie, whose real name is Sezenias, but the ex-Benny Goodman personality kid managed to comprehend enough of the ceremony before the "I pronounce you man and wife" was uttered in time to shift the bride to the position of Frances Wayne. Yes, he almost married the wrong gal! Popsie, 24, met Carol, 19, three months ago when she appeared in Milwaukee with George White's Scandals.

beat Room of the Garrick, are Red Allen and J. C. Higginbotham!

When Lena Horne opens at the Ches Poree August 3, Horace Henderson will be her accompanist. . . . Jack Archer, husband and manager of Billie Rogers, left General Amusement here last month to handle exclusively the affairs of Billie's new band, headed for big things. . . . Gloria Van, former "Scat" Davis and Hal McIntyre vocalist, is doing a single at the LaSalle Hotel. . . . Russ Bishop, swing organist, managed by Al Herman, has signed a sixty-day authorization with General Amusement. . . . George Oveson has joined the band department at Frederick Bros. . . . The Boulevard Room at the Stevens is closed for alterations to provide a setting for top bands and star acts upon its reopening.

King Perry, sepi alto saxist, is fronting an eight-piece combo at the Band Box, replacing Alex Hamilton. . . . The Cabin Boys are at the Capitol Lounge. . . . Chick and Charlene Johnston, two guitars, are the talk of the Ship Show Lounge on West Madison. . . . pianist Leo Montgomery is at the Cragin Lounge. . . . Management would like to keep 88'er Tommy Emanuel at the Show Tap on and on. . . . Same goes for Rozelle Gayle, still at the Stratford Tap.

Batoneer Ray Winegar is pater of an eight-pound boy. . . . Jimmy O'dette's four-piecer features the Bixian trumpet of Esten Spurrier and the superb sax of Otto Voita and replaces the Chuck Latspeich combo at Snug Harbor. . . . The Four Kings (minus the Queen) have again taken over the Rock Island Moose Club stand. —Joe Pt

## BANDS DUG BY THE Beat

### BILLIE ROGERS

(Reviewed at Moonlight Gardens, Coney Island Park, Cincinnati)

The debut of Billie Rogers' band here impressed first-nighters with the youthful enthusiasm of the aggregation. With an average age of 19, these youngsters not only wear out the leader, but also the bystander with their forceful blowing.

Like any new band, the ex-Herman fem trumpet leads a band which needed a little polishing in spots. Besides playing well, Billie did an acceptable job of fronting her powerhouse crew. Scoring for the new band is handled by drummer Harry Stonum, who left Jack Teagarden's rhythm section. Lineup spots seven brass; five saxes and three rhythm. Outstanding man on opening night was Bobby Guyer, who played with the band during its Cincinnati sojourn. Guyer doubled from a radio and bistro job here.

Main need of the band is a good male vocalist to carry part of the vocal burden, now handled solely by the personable leader. A series of one-nighters will carry the band through Ohio, Indiana and Pennsylvania before they open in Gotham at the Pelham Heath Inn Aug. 4.—Ebd

## Davenport Ork Pilot Forms All-Reed Band

Davenport, Iowa—Jack Mantley, who has gone the way of Shep Fields, added Wayne O'Neil and Bill Gardner, two top tenor men, to his all reed, three-rhythm band.

Batoneer Ray Winegar is pater of an eight-pound boy. . . . Jimmy O'dette's four-piecer features the Bixian trumpet of Esten Spurrier and the superb sax of Otto Voita and replaces the Chuck Latspeich combo at Snug Harbor. . . . The Four Kings (minus the Queen) have again taken over the Rock Island Moose Club stand. —Joe Pt

## King Cole On Tour

Chicago—The King Cole Trio on a theater tour in this vicinity will appear at the Riverside, Milwaukee, the week of August 11 and then the Oriental theater here for a week, starting August 18. Following week, they join the Benny Carter band, playing more theaters as a unit, returning to the Regal theater here the week of September 22.

## Another Flat



Springfield, Ill.—Flat notes spoil harmony on the job, and flat tires ruin the delight of a one night tour. Del Courtney worries here, while a tire is being changed on his bus. Del and his band, with Dottie Dotson, opened July 28 at the Colony club in Long Branch, N. J.

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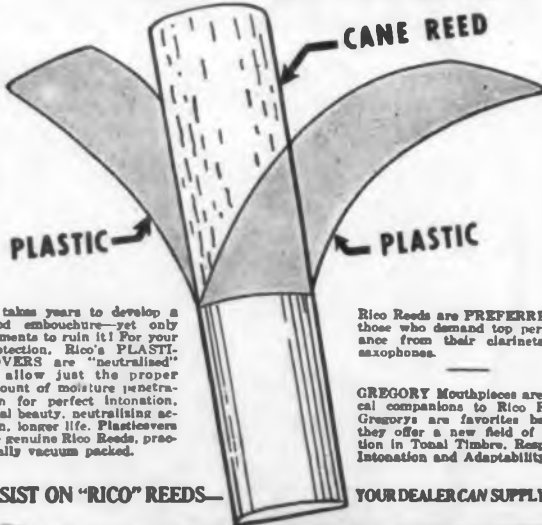


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Benny Goodman is contacting sidemen for a reorganization of his band and is said to be set for a one month shake-down tour. Although a settlement of his difficulty with MCA is rumored, BG could not be reached for comment. . . . Terry Stewart is the new vocalist with Johnny Long, replacing Patti Dugan.

Chic Dockerty, Ray Noble trombonist, has joined Spike Jones, who has installed a set of cow-bells in his grandfather's clock, because the original chimers were too subdued. . . . Les Brown is featuring a series of salutes to other leaders in service, such as Glenn Miller, Blue Baron and Dick Siebels. Nice gesture.

I like BG's sub-tone clary in As Long As I Live, one of the sides in the recently issued Columbia album of Sextet recordings. . . . Unusual for a daily newspaper to sponsor a vocalist, but the Milwaukee Journal is paying all expenses for 18-year-old June Shielman, who is studying with Richard DeYoung in Chicago. . . . Allen Shearer is Del Courtney's new lead tenor.

Woody Herman goes into the Pennsy, New York, on August 21 for six weeks, followed by Frankie Carle. . . . Richard Himber and Orson Welles have started rehearsals on their magical musical show, Abacadabra. . . . Randy Brooks is expected to cut out from Les Brown this month and form his own band. . . . Dixon Gayer is editor of a new magazine, Seventeen.

That audition in Chicago may land a choice radio spot for Charlie Spivak, who rates it. . . . Jo Stafford, already divorced from the Pied Pipers, may be contemplating a domestic split as well. . . . Tommy Dorsey has arranged a screen test for his protegee, Dean Hudson, who is handsome.

Tommy Tucker goes into the Strand theater on Broadway starting August 4, followed by Charlie Burnet, Abe Lyman and Lionel Hampton in that order. . . . Bobby Sherwood is raiding Teddy Powell's band. . . . Irony of the GI Jive: Bob Crosby, strictly a front man for the Dixieland ork, rates a marine lieutenantcy to lead a band, while Gil Rodin, actual director of the Crosby combo, still is a sergeant in the army.

Gibby Seaborne, road manager, went from Fields to Fields—Shep to Herbie. . . . Marilyn Duke

is singing with Vaughn Monroe again, and Meredith Blake has returned to Shep. . . . Johnny Bothwell, Hal McKusick and George Handy of the Raeburn band have named their pet rabbits Mark, Clark and Eisenhower. . . . GAC had seven bands on the Spotlight schedule last month, despite an MCA exclusive on the program.

Burl Ives, folk singer, replaced Mildred Bailey at Uptown Cafe Society in Manhattan, while she devotes full time to her radio show. . . . Jimmy Foster is out of khaki and singing with Mitch Ayres on club dates, while his brother, Frankie, who will come on as a keyboarder after the mess, is burning the ivories in concerts at Camp Crowder, Missouri.

Joan Brooks, CBS songstress, has signed a recording contract with Musicraft and has four sides ready for release. . . . Skinny Ennis is out of uniform and reorganizing his band. . . . Reports from the coast state that Jimmie Lunceford's crew has that old bounce once more. . . .

That huddle between Petrillo and disc execs early in July almost got it. But they disagreed on details and busted up right back where they started—on the outs!

### Vocalist Back With Purple Heart Award

New York—Danny Payne, vocalist who was wounded during the U. S. recapture of Attu, is back in circulation again on melody row. Pvt. Payne served in the army for more than two years, first as a vocalist with the Ft. Scott band and then in front line action in the Aleutians where he was bayoneted. He was laid up for seven months but has now returned to action with a series of guest appearances before hooking up with a band. Before he entered the service he sang with Tony Pastor, Hal McIntyre and Bob Chester.

### Stanford Cats



Stanford University, California —The Tyler Trio, named for Tyler Hall in which they formed the combo at the university, is in demand from San Mateo to San Jose. They are Ric Parker, trumpet; Van Johnson, piano, and Johnny Bowers, tenor sax.

### Hoagy Debuts As Radio Star

Los Angeles — Hoagy Carmichael, songwriter who has been doubling as screen actor, makes his debut as full-fledged radio performer July 30 with opening of new half-hour commercial program on Don Lee net. Carmichael headlines the show, which is titled Stardust Review. He is to function as emcee, pianist and singer. At this writing, conferences were being held to settle the music set-up with the possibility that Hoagy might also wind up leading the band.

Carmichael is the only pop song writer identified with the authentic jazz tradition. He plans a number of musical specialties during his air stint to carry out the tradition.

Down Beat covers the music news from coast to coast.

# G. I. BANDSMEN SAY Martins Stand the Gaff!



Sgt. Ernest G. Brockman of the 158th Infantry, serving in an Infantry Band in the Southwest Pacific theatre, says:

"This tropical climate and the jungles are the toughest test that any instrument can be given and, believe me, these Martins have stood up all through it. We have often played concerts that have lasted more than an hour in the rain and that's the worst, especially for reed instruments."

(Sgt. Brockman has a G-1 Martin Alto Saxophone and there are many other Martins in the band.)

Cpl. William Bellis of the 9th Armored Division Band says:

"I'm playing a Martin Trumpet and am more than satisfied with it. It has fine tonal quality and ease of blowing. It responds in high and low registers perfectly. I play 1st trumpet in the concert band and second chair in the dance band, take the hot choruses, so I require a first class instrument for all around performance."

Pvt. A. E. Carman, stationed at Fort McClellan, Ala., says of his Martin Trombone:

"Believe me, that horn has really given service. I bought it about a year ago, second handed, but it is still in perfect condition. I did quite a bit of playing in dance bands, orchestras, street bands, etc., including a lot of traveling. When I entered the Army and had the instrument mailed to me, the case was demolished in transit but the horn came through with only one loosened joint. The slide action is still all a trombone player could hope for. Believe me, that's one tough horn."

Pvt. Alvin S. Carver, stationed in the Hawaiian Islands, says:

"I, for one, have been using a Martin Saxophone now for ten years and would use none other than a Martin. My Martin has sure taken a beating during the last year or two but is still in the best of condition, the key action and tonal quality is still as nice as ever." (Al has his own service dance band, "Al Carver and His Islanders", playing all over the Islands about six days in every week.)

Sgt. Henry Evans, 4444 Special Service Platoon:

"This is just to inform you that I am with the 'Yardbirds' in the band of the 'Hey Rookie' show. We are touring the European theatre of operations and play for the boys two and three shows every day. I am first sax man, playing a Martin Alto Saxophone No. 141295 and in our six months of service, have over-seen, my Alto has not missed fire once. Many thanks for a fine consistent saxophone."

Sgt. William H. Evans of the 123rd Army Band wrote us that—

"I am a trumpet player and have played Martins in my three years and four months of service and enjoy playing the Martin very much. We have (mentioning four other standard makes of band instruments) in our band and I have played most of them but go back to my Martin every time. It has held up in any and all conditions and we really give a horn a beating, playing both day and night. To make a long story short, the Martin is tops in my opinion."

With band instruments, as with men, character tells when you put them "under fire". Reproduced here are quotations from just a few of many unsolicited letters from G. I. Bandsmen, serving in all theaters of war.

What these service men say is far more significant of the genuine quality of Martin "Handcraft" Band Instruments than any words from us. Of the many thousands of Martin Instruments supplied to the Armed Forces not a single one has been returned as defective in any way.

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war-time duty so well. At the same time we are preparing for the time after Victory when we can again supply Martins to all who want a truly superior instrument.

New models are now being designed, tested and perfected. These new Martins, more than ever, will provide discriminating players the instruments on which to do full justice to their abilities. And aspiring young players will find the easy response, the tone quality, intonation and mechanical perfection of the new Martin instruments will afford the quickest realization of their artistic ambitions.

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To every man now playing a Martin Band Instrument in the Armed Forces here is an offer worth real money. Simply send us your name, home and service address, and serial number of the instrument you're playing, whether it's yours or one issued to you. We'll mail you a bond worth \$25 in

cash on the purchase of any new Martin instrument after the war. If possible send us your picture and something about your activities.

Civilians — we suggest that you tell musicians you know in the Armed Services about this offer. You'll be doing them a real favor.

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# Horn May Join Dorseys In LA Beach Spot Try

Los Angeles—Latest dope on negotiations for purchase of the Casino Gardens ballroom at Ocean Park is that buyers of the spot are Tommy Dorsey, Jimmy Dorsey, Wayne Dallard (operator of Pacific Square Ballroom at San Diego) and Harry James. It was understood, had not yet made definite commitments but had given a tentative verbal agreement to come in on the deal if his own engagement there (five week-ends starting July 28) turns out successfully. The managing director is Wayne Dallard, who is now in charge.

Hal Halley, former Palladium publicity man, has been engaged by new operators of the Casino. For the Harry James opening he was preparing the most extensive advertising and publicity campaign ever staged here.

That Palladium's Manager Maurie Cohen was giving lots of thought to the situation was seen in fact that Cohen, who spends little money on direct newspaper advertising, is going for the first time into such mediums as aircraft workers' papers and house organs. Against the James week-end draw at the Casino Gardens will be Sonny Dunham at the Palladium.

The Aragon, nearby spot to the Casino Gardens, which would naturally be hardest hit by the competition, is putting in Bob Wills and his Texas Playboys to double with Hal Grayson in order to lure Western band fans.

## Phyllis Poses



Hollywood—Phyllis Harris, the new baby daughter of Phil Harris, ork leader, and Alice Faye, actress and singer, poses with her parents. She has a 2-year-old sister, Alice Faye Harris, Jr. Acme Photo

## Janet Blair To Seek Pact Break

Los Angeles—The name of late Alex Holden, who at one time controlled important dance band interests in the late Hal Kemp, Skinny Ennis and Gil Evans orks, bobbed into the news as Janet Blair, Columbia movie star who used to sing with the Hal Kemp band, brought suit to cancel her contract with Columbia. Actress's attorney contends that Holden, who held an individual contract with her, sold his rights in the contract to the studio but, unknown to her, retained right to collect an unrevealed "cut" in her salary. The former singer, now rated as one of Hollywood's top performers, says that she knew nothing of the arrangement until Holden's heirs attempted to collect a portion of her salary. Miss Blair was a minor when her picture contract was drawn up; the contract was approved by a local court. Her suit asks that judge's approval of her contract be set aside.

## LOS ANGELES BAND BRIEFS

It would be interesting to know what goes on behind the scenes in the band juggling that goes on between the major booking agencies. GAC obviously has an inside track on the Palladium, though MCA bands are not excluded. The line-up after Jimmy Dorsey however, includes three GAC outfits and one William Morris attraction. They are, in order Sonny Dunham (he was due July 25), Henry Busse (Wm. Morris), Woody Herman and Stan Kenton.

MCA, notwithstanding fact that GAC's Jimmy Dorsey is one of the owners, has a strangle hold on the Casino Gardens. The line-up there is all MCA at writing with exception of Jimmy. It stood: Charlie Barnet (one week-end), Harry James (five week-ends), Jimmy Dorsey (several week-ends), followed by Gene Krupa, Don Trimmer's house band, incidentally, receives no attention whatsoever in Casino Gardens publicity. The local band is retained purely to permit shuffling of traveling bands (such as those of Owners Tommy and Jimmy Dorsey) in and out of the Casino without local union interference.

The Aragon notwithstanding heavy competition supplied its competitor by MCA, put in an MCA attraction, Bob Wills, and Al Donahue, a Wm. Morris band currently being booked by MCA. Aragon bosses count on Wills' western music fans to offset the Casino's heavy drawing power.

Horace Heidt is supposed to be in midst of bitter feud with MCA, but the Trionon, which he is supposed to own, continues to play MCA bands. Jack Teagarden was scheduled to open Aug. 2.

### Bits About Bands

Reg Marshall, coast's leading independent booker and one of first to appreciate value of Negro bands, had Tiny Bradshaw spotted at New Plantation at writing with Erskine Hawkins and Lucky Millinder among coming attractions. Count Basie (Wm. Morris) was due here Sept. 7, following Bradshaw. Casa Manana will probably go Western in hope of getting what's left over from Casino Gardens and

## Building Band



Hollywood—Low Gray, newest of the band leaders in southern California, is seen here with Sally Yarnell, starlet from the 20th Century-Fox lot. Low is said to have the backing of a wealthy woman (see Hal Holly's Los Angeles Band Briefs this issue) and has been signing such talent as Pee Wee Hunt, trombonist-singer; Frankie Carson, drummer, and Peggy McCall, vocalist, for his band. Charlie Mithn Photo

### Aragon.

Zucca Brothers were dickering with Jimmy Wakely at this deadline. . . . Pee Wee Hunt and Frankie Carlon bobbed up in Low Gray band at Zucca's Hermosa Beach Club. Bandleader Gray has been rounding up some high-priced talent. His becker is a wealthy woman, well known in U.S. politics, who is taking a flyer at the music business. . . . Sonny Kendie, of Stork Club fame, coasted in for a date at our Trocadero starting July 18.

Carlos Gastel has Benny Carter band and the King Cole Trio set for tours starting this month. . . . Billy Berg, Swing Club op, was still shopping for a replacement for Carter at writing. . . . Bet Capitol platter men screamed when they saw that Trocadero ad in a local sheet referring to the King Cole Trio as "Decca Recording Aces". The Trio died on Capitol after their Decca contract expired. . . .

### Notings Today

Art Thorsen, former band manager to Horace Heidt, in publicity business with Steve Hardin (Zucca interests, New Plantation, King Sisters et al). . . . A fanfare to Harry Schooler, the onetime "Swing-shift dance king" who took his bad medicine without a yelp and is now staging a come-back as a platter chatter man with a three-hour program of recordings on Station KPAS. . . . Phil (Shoo Shoo Baby) Moore in town for confabs with a producer who plans to stage Phil's stage musical Meet Mr. Bujte this fall.

Dale Jones combo, Palladium's alternate band, held over (again) for duration of Sonny Dunham's run. . . . Pinky Tomlin, currently

## Booking Error Starts LA Op's \$25,000 Suit

Los Angeles—The beef between Joe Morris, manager of the New Plantation Club, and Frederick Brothers over asserted booking of International Sweethearts into the Club Alabam in violation of an agreement between the principals in the controversy, was still awaiting action of AFM's International Board as this was written, but Morris stated that regardless of the Board's action he was planning to file a suit against the agency for \$25,000 damages.

Morris claims that he has a letter from Ed Fishman, FB manager, in which Fishman agreed that if Morris paid the transportation costs of bringing the Sweethearts to the coast and put them in his spot, the agency would not use them in any competitive spot for, at least, 30 days after they closed at the Plantation.

A spokesman for Local 767, Negro musicians union here, which got in on the case because it had jurisdiction over the Club Alabam, stated that booking of the Sweethearts into the Alabam was illegal under AFM travelling band rules. (The rule is vague but in general holds that a travelling band is not permitted to "solicit an engagement in 'foreign' territory after closing an engagement in the same 'foreign' territory." Like all union rules it is always subject to "special permission".)

However, the Local 767 officials also stated that the union would be lenient in this case because the girls were virtually stranded here by an accident to their band. General feeling is that union action would have to cover only the violation, if any, of a union law in booking the Sweethearts into the Club Alabam. Validity of a contract or an agreement between an operator and an agent could only be determined by a court of law.

L. A. Frederick, FB firm member who makes his headquarters here, scoffed at the suit, denying that his office had made any agreement with Morris. "The whole business was stirred up by a rival booking agent," said Frederick, adding, "I'm not giving it any thought whatsoever."

fronting band at Floristine Gardens, pushing revival of lullaby waltz he wrote several years ago. Love Is All (it was sung by Deanna Durbin in It's a Date). . . . Kid On and his trio (Kid, trombone and bass); Buster Wilson, piano; Frank Pasley, guitar) doubling from The Tee Inn into the Club Zombie, an after-hour spot. . . . Matty Maland caught music director's spot as Fed staff alabaw (three nites a week of the Bluenet) moved to the coast. It's not released locally.

Leo Sadd, ork leader at George Kennedy's Rendezvous Ballroom (Santa Monica) welcomes service musicians as siter-inners (admission by the way, is free here to service men and women on Thursday nites). Heard a soldier guitarist there recently who put us in a trance. Turned out to be Julius Stockdale, former Chicago radio staffman, here with the Winged Victory show unit, with which he is stationed, not as a musician but as an actor, proving again that anything can happen in a war.

Down Beat covers the music news from coast to coast.

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BUY



# ON THE BEAT Hollywood

By Charles Emge

### Film Music Review

In MGM's *Bathing Beauty* (Fred Skelton and Esther Williams) Harry James fans get another chance to see and hear their hero in the movies. His chief contribution is his trumpet treatment of the violin show piece, *Hora Staccato*. It's another interesting novelty, as harmless as its forerunner in the James bag of tricks—his *Flight of the Bumble Bee* stunt. Of the two, *Hora Staccato*, which retains much of the spirit of the original form, is probably better music.

The James horn waxes warmer on his solos in a production number, *You Take the High Note*, which ends in the inevitable dance routine. Everyone's in on this one, including Harry, Helen Forrest and Organist Ethel Smith, an amusing sequence

for those who enjoy amateur nights. Ethel Smith's chief musical act in the picture is a sequence in which she whips up something that might once have been by the *Walters of Minnetonka* into a conglomeration of notes that will startle the cash customers no end, and for those who don't care much one way or the other about music, there are intriguing shots of Ethel's legs romping over the bass pedals.

Cugat and Lina Romay toss in the Latin touch and that's all we remember of *Bathing Beauty*, except that notwithstanding the fact that Skelton wasn't funny enough, it serves as an adequate excuse (none was really needed) to show off Esther Williams in a bathing suit, something from which no amount of bad music could detract.

Also into general circulation this month goes *Sensations of 1945*, to which music-conscious patrons presumably will be lured by such names as those of Woody Herman, Cab Calloway, Dorothy Donegan and Gene Rogers. In this picture the narrative and musical elements stumble over each other even more than in most film musicals, but only the story takes a real prat fall. Calloway survives an unusually lengthy sequence quite well despite poor material—a concoction called *Mr. Hepster's Dictionary*.

Woody is all over the picture and so is his band, but they never seemed to finish anything they started. Nevertheless, that relaxed beat that hallmarks most of the music played by the Herman band seeps through now and then. Sharp listeners will hear Vido Musso's tenor sax here and there for a few bars and sharp watchers will note that Vido actually appears with the band in only a few scenes.

Fortunately for Woody, a ballet number in which he participated was cut out of the picture but they worked him in on everything else, including a "boy-and-girl" vocal duet with a movie cutie named Betty Wells, who manages to match her articulation very well to a sound track recorded by Frances Wayne, Woody's vocal protege.

Dorothy Donegan and Gene Rogers (he used to play piano for Erakine Hawkins), appearing as a piano duo, do a sort of boogie woogie contest that provides good musical entertainment despite the hokum injected.

**Lot Lingo**  
Bing Crosby's four sons, Gary, Lindsey and the twins, Phillip

and Dennis, will appear en masse in speaking roles in Paramount's *Out of This World*. Their pop will not be seen but his voice will be heard in a song from one of his early pictures. It could easily have been dubbed from the old sound-track, but to comply with AFM regulations restricting use of sound-track to one feature picture, is being re-recorded in its entirety. . . . Those who like the nostalgia-appeal of old-time songs (and that includes us) will enjoy PRC's *Minstrel Man*, and there is also a freshness about the arrangements, by Ferde Grofe, who hasn't fallen into the stereotyped movie manner.

James Melton sings *Home on the*

Rango in MGM's *Ziegfeld Follies*. As customary, he pre-recorded the sound-track. When the sequence was photographed (during which the singer synchronizes his lip movements to a play-back) Melton, started by the voice, "blew the scene". A gagster had substituted Bing Crosby's phonograph recording of the song. . . . Jimmy Dorsey's featured band number in Warner Brothers' *Hollywood Canteen* will be *King Porter Stomp*. L. Armstrong, the man who has more jazz classics in his repertoire than any other performer, is stuck with a new pop. . . . Ross Di Maggio of Columbia studios searched the public library for facsimiles of Chopin's manuscript, turned out exacting reproductions of his musical handwriting

for shots in which Chopin manuscripts will be seen in *A Song to Remember* (a movie version of the composer's romance with George Sand).

Gene Rogers, the former Erakine Hawkins piano pounder mentioned in *Sensations of 1945*, is moving right along in Hollywood. Just signed for a featured specialty in *Knob Hill* at 20th-Fox. . . . Larry Adler, harmonic virtuoso, sound-tracked a sample of Debussy's *Clair de Lune* for MGM's *Music for Millions*. Also on the board for this opus is what is planned to be the "first hot jam session in a picture". We await that one with expectant ears and narrowed eyes.

## On Her Own



Hollywood—Savannah Churchill, former vocalist with Benny Carter's band, is featured as a single at the *Swing Club*, where Teddy Bunn and Zatty Singleton are playing. *Just a Baby's Prayer At Twilight* is the title of her latest Capitol disc, cut when she still was with Benny. *Charlie Mihn Photo*

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# Victor Plans Big Popular Reissue

Camden, N. J.—In its largest release of reissues since the Petrillo record ban began, Victor is planning to issue before Sept. 1 a series of 118 popular records, including 77 platters which can be rated as topnotch swing and jazz waxings. Victor officials plan to release another 100 reissue discs during September.

The list of jazz discs is topped by Benny Goodman with 13, followed by Lionel Hampton, 10; Muggsy Spanier's Ragtime Band, 8; Charlie Barnet, 5; T. Dorsey, Artie Shaw, Glenn Miller, Duke Ellington and Coleman Hawkins, 4 each; Fats Waller, 3; and Louis Armstrong and Jelly Roll Morton, 2 each. The records were reissued because of heavy popular demand, Victor reports.



Victor and Columbia are still suffering somewhat, although perhaps the end of their martyrdom is now in sight. Right now neither Decca nor Capitol has much to offer, at least in the way of fine hot jazz. Not particularly interesting for a new reissue is Bluebird 30-0824, which couples *Remember April* played by Charlie Barnet and sung by Bob Carroll with *Don't Take Your Love From Me* by Alvino Rey and Yvonne King.

### Hot Jazz RICHARD M. JONES

29th And Dearborn  
New Orleans Hop Scop Blues  
Jazzin' Babies Blues  
Canal Street Blues

Season 12-006 & 12-007  
When I heard the test pressings of these platters, less than half a day after they were waxed, I declared vehemently that they were the best examples of real New Orleans jazz ever cut. Perhaps I'm prejudiced, but I still think so. They have minor flaws, of course, but such insignificant moments only serve to enhance the magnificent effects of the whole performance.

The 29th side opens with some great clarinet from Darnell Howard, one of the unsung giants from the Crescent City. Jones takes over for a brief piano chorus, followed by Preston Jackson's trombone, by a Howard break, and then by some really moving Jackson trombone. The manner in which Baby Dodds, trap artist supreme, backs up the next Jones solo furnishes no end of kicks. Bob Shaffner, who took Armstrong's place in King Oliver's brass section, comes in for the final solo get-out. With Darnell's clarinet chasing all over, the ensemble takes it out.

*Hop Scop* begins with a trombone break by Jackson, a break which like his next should be compared to that he took in

# Rex Stewart's Keynoters Hit Airlanes With Discs



New York—Four sides waxed by this combination won such favor with BMI officials that discs were sent to 900 radio stations. Rex Stewart is the leader of the group, which cut *Swamp Mist*, *I'm True To You*, *The Little Goose* and *Zaza* for the Keynote label.

Left to right: Harry Carney, Steve Smith (supervisor), Tab Smith, Brick Fleagle, Rex Stewart, Lawrence Brown and Johnny Guarneri. Cozy Cole and Sid Weiss also were featured on the date.

Decca's album of New Orleans Jazz. His chorus, furthermore, would give even Teagarden plenty of boots! Howard then plays two clarinet solos, mostly in chalumeau, which measure up admirably to anything Dodds or Noone ever did, to anything Bechet or Simeon are playing now. Jones' two piano choruses allow Baby to rattle off some more of his amazing drum work. From that point on trumpeter Shaffner shares the rest of the disc with the ensemble as a whole.

*Babies* begins with the ensemble dragging it out, then the rest of the boys give way to Howard and his superb clarinet. Darnell goes through one chorus brilliantly, so brilliantly in fact that he drives another right on down. After a short return of the ensemble Jackson takes over with his trombone, playing in a fashion that traces back to Kid Ory and points ahead to Vic Dickerson. Shaffner's horn comes in at this point only to be succeeded by Jones at the piano, with

Richard playing at his best on the blues. A fine ensemble chorus closes the side.

*Canal Street* opens with Howard's clarinet weaving around and about and above the rest of the boys in a manner which Mezz used to employ so entrancingly. Darnell's solo, immediately following, is nothing short of sensational. Jackson plays next, contributing his part with startling energy and power. He is succeeded by Bob Shaffner, who comes through with by far his best work of the date. Dodds' drums spark the ensemble as the veteran musicians from "back home" ride it out to a great finish. John Lindsay's bass is magnificent all the way through, but it is none other than clarinetist Howard who provides the biggest and happiest surprise of the session. Thank God, someone's finally got Baby's drums down on wax just as they sound in person! Jones composed *Dearborn* and *Jazzin'*, alternately known also as *Riverside Blues* and *Tin Roof Blues* respectively. George W. Thomas wrote *Hop Scop*, while Oliver and Armstrong shared in the writing of *Canal Street*.

### CRIPPLE CLARENCE LOFTON I Don't Know Streamline Train

Session 12-005  
Like the Jones' records, this coupling is a 12-inch job and well worth the additional inche! Both of Lofton's numbers have already appeared some years ago on Dan Qualey's Solo Art label, but here the Featheringills give the eccentric boogie veteran plenty of elbow-room and plenty of leeway. *Streamline* is good, but *I Don't Know* is great. It's bizarre and hypnotic, in fact, at times smacking more than faintly of the oriental and more specifically of the Balinese. In a word it's weird, friends! If you like these, which I hope and expect you will, you really ought to catch Lofton in person. The man is mad!

### Swing CHARLIE SHAVERS

Rosetta  
Mountain Air  
Stardust  
Curry In A Hurry

Keynote 1304 & 1305  
*Rosetta* features its composer, Earl Hines, on piano. No one can touch the Father on anything, least of all on his own finest number! Although he has waxed *Rosetta* many times, Earl has never done better. Shavers plays the opening chorus open, another later on muted. Tab Smith adds his alto, which falls halfway between Johnny Hodges and Pete Brown, thus approaching neither. Charlie's last solo, full of everything but meaning, can hardly be excused. *Mountain Air* by Tab Smith should not be confused with *Morning Air* by Willie Smith, for the Lion has something to say whereas Tab is verbosely speechless. His alto is here almost banal and certainly sentimental. Strangely enough, Shavers' open horn this time really rings the bell. Hines' piano work, suffice it to say, could have come from no one else!

Shavers' muted trumpet starts off *Stardust* in production fashion. (Modulate to Page 9)

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Unavailable: Albert Ammons, Solo Art 12002; Louis Armstrong, Vocalion 3008 (Okeh 41350); Louis Armstrong, Victor 24320; Mildred Bailey, Vocalion 4801; Johnny Dodds, Brunswick 3585; Billie Holiday, Okeh 6064; Ted Lewis, Columbia 807; Original Dixieland Jazz Band, Victor 18772; Bessie Smith, Columbia 3171 (Columbia 14064); Maxine Sullivan, Victor 25895; Art Tatum, Brunswick 6543; Thomas Waller, Victor 20357; Thomas Waller and Benny Payne, Victor 22371; Whoopee Makers, Perfect 15126.

Foreign: Louis Armstrong, French Brunswick 500490; Herman Chittison, French Brunswick 500451; Jimmy Dorsey, English Decca F 1878; Andre Ekyan, UL AP 1545; Django Reinhardt, Swing 7.

with even more of the same. If Hines' piano passages are somewhat prosaic, at least they are sufficiently appropriate to assure the Earl of top honors here.

Curry, spontaneously composed by "the Gang," offers some exciting moments along with the insufferable. Most interesting feature, perhaps, is the opening chorus, with Shavers playing double-time trumpet to Smith's half-time sax. Tab continues, largely in half-time, as the rhythm maintains the tempo laid down by Shavers in the first chorus. When Tab goes into his exercises, I leave by the nearest exit, running not walking. Once again the Father saves the disc from falling on good jazz fans by supplying his best work of the date. Shavers' subsequent trumpet chorus, full of uninspired notes, hits an all-time something or other in his Fiesta riff. Jo Jones pulls it out of the fire with a well-conceived drum passage, only to give way once again to Tab and Charlie as they slaughter a chase chorus with a cacophony calculated to confound and contribute to complete consternation. Al Lucas is on bass, but buy these for the Hines!

Dance

LAWRENCE WELK

Amor I Learned A Lesson I Never Will Forget Decca 4446

Jayne Walton sings both, which may or may not be something to be thankful for. Amor is from Broadway Rhythm, and it is already a big hit. Dance, friends!

WAYNE KING

Amor I'm Gittin' Mighty Lonesome For You Victor 20-1587

The Three Barries share the vocal honors (?) on this platter. Amor is from Broadway Rhythm, and it is already a big hit. Must have read that somewhere!

Vocal

MERRY MACS

Pretty Kitty Blue Eyes Sing Me A Song Of Texas Decca 18610

When the Macs have something good to work on, they sound all right. When they don't, they sound like this.

LUCKY MILLINDER

Hurry, Hurry I Can't See For Lookin' Decca 18609

Millinder's band doesn't quite stack up to Carter's on Benny's own waxing of his fine number, but Lucky's disc does have a slight edge so far as vocalists are concerned. Wynonie Harris, the most exciting blues singer to

come along since Eddis Vinson, really tops Savannah Churchill's excellent effort this time. Except for a brief ensemble interlude, which tapers off with some rather incidental solo horn, Mr. Blues has most of the aise to himself. I Can't See, the Robinson-Stanford hit, spots some tasty tenor sax. Most of the platter, however, goes to Lucky's lovely Judy Carol. As is the case with most fem singers, Judy's appearance is far more captivating than her voice. She sounds just like all the rest, a cross between Holiday and Fitzgerald, not half so effective as either.



Southern Music has the new tune written by Ted Grouya and Jimmy Dorsey, Two Again, recorded on Decca by Dorsey. Also on the Southern list are I Can See You Now and Acapulco, written by Herb Magidson and Lew Pollack, from Music In Manhattan. Mutual Music is publishing an album of Willard Robeson tunes titled Songs of My American Homeland, including My Neck of the Woods, Texas Panhandle, etc. Firm is also publishing Chummy MacGregor's Navajo Nocturne. Campbell and Porgie are plugging Some Peaceful Evening, written by Dewey Bergman, Carley Mills and Ann Roberts.

Brogman, Vocco & Conn have a new series of band arrangements made famous by Count Basie, including Jumpin' at the Woodside, Sent For You Yesterday, Swinging The Blues, etc., penned by Dick Jacobs. Robbins Music has

When I Get It, the new one by Juan Tizol, being featured by Harry James. Robbins is issuing a folio of Eddy Howard's favorite tunes. Advance Music is pushing the three-year old tune I'm Getting Mighty Lonesome For You, written by Buck Razi, which has been recorded by Wayne King, Russ Morgan, Ella Fitzgerald and Shep Fields. When We Were Kids Years Ago, written by Maurice Wells and published by Maurice Wells Publishing Co., is getting raves around the windy city. Tune was introduced by Ray Benson.

Milton Drake is writing English lyrics for Chi Hua Hua. Mitch Parrish is doing likewise for Note Importe Saber and Irving Caesar is adding lyrics to Linda Muzer, the number three tune on the Mexican Hit Parade. Santly Joy is pushing Come With Me My Honey, written by Vic Mizzy and Mann Curtis. Feist is handling the score from Sweet and Lovely. Also on the Feist list is My Mother Told Me, from the pic Two Girls and a Sailor, written by Ralph Freed and Jimmy McHugh. Triangle Music has a new piano solo book, Dancing Daffodils, by Harry Warren. Famous Music has the score from the Ethel Merman show written by Howard Dietz and Vernon Duke.

The Landt Trio featured on CBS is plugging Ho Sea-Sea, a novelty written by Harry DuPre and Jack Segel, published by Barton Music. Another Barton tune is A Tender Word Will Mend It All, written by Doris Fisher and Allan Roberts. Capitol Songs have added two new ones, Invitation To The

Blues, by Allan Roberts, Doris Fisher and Arthur Gorshwin, recorded by Ella Mae Morse on Capitol, and The Patty Cake Man by Roy Jordan. Pete Kameron, now professional manager of Bell Tones Music, is plugging Trammie Young's I'm Lixin' For Today. Forster Music's newest is Powder Blue, written by Gladys Shelley, Paul McGrane and MCA's Harry Moss. Tune was introduced by Vincent Lopez.

Abner Silver has signed Nick and Charles Kenny again for an additional three years. Harry Pearl is now professional manager. Edwards Music Company has "Dal" Gray's Just Being Present with You. Ralph S. Peer, President of Southern Music, has been elected to the board of directors of music school in Rio de Janeiro, Santiago and Mexico as a result of his research and promotion of Latin-American music. Kay Music Co. in Detroit is publishing new songs from camp shows at Buckley Field, Colo., written by Pfc. Irving Kay and Cpl. Jack E. Gross. Tunes include Hollywood Canteen, which has an orchestration by Pfc. Don Boyd, former trombonist with Harry James, introduced at the Hollywood Canteen by Betty McCabe, A Star In Her Window, introduced on KFI, Hollywood, by Ronnie Mansfield, and G. I. Miss You, heard over KOA, Denver.

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Diggin' The Discs - Jax

(Jumped from Page 8)

So, so unfortunately that the right track is never quite regained. Charlie takes a chorus that has at least half a dozen too many notes per measure, half a dozen count 'em! Smith's sax, adding insult to injury, comes up

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## Music For Industry Offers Many Jobs

Not only has music boosted morale on the fighting front but it simultaneously increased production at home. It may serve the third purpose of brightening the post-war picture for the professional musician by supplying him with new and previously non-existent opportunity for gainful employment.

We refer to the estimated 130,000 industrial plants and factories which will be utilizing music to step up production and to keep employe morale at a high level, according to Philip J. Jacoby of the RCA Industrial Music Service. He points out that if only 20 per cent of these plants employ a full-time broadcast director, it will mean jobs for 26,000 persons with musical training.

These are jobs for professional musicians, because not only is library supervision and well-balanced programming required for plant broadcasts, but "live" music activities, such as employe bands, orchestras and choral groups, must be arranged and co-ordinated in many instances.

Music in industry is not new. Many groups of laborers have had their work songs for generations. The Volga boatman, sailors with their chanties, cotton pickers and toilers on river wharves and railroads, to name a few.

A report issued by the Industrial Recreation association states that John Wanamaker installed a small organ in his Philadelphia store in 1876, and that employes sang hymns and other songs each morning before the doors were opened.

Music did not become general in industry, however, until the unprecedented production demand of this war brought about its spread to almost every manufacturing operation in the country. And since results were sensational, almost without exception, there is little chance that its value will be forgotten by industry after the war.

A secondary benefit from this widespread use of music, and the surveys which have established it as a beneficial factor in work as well as in play, is that thousands of persons have become music conscious, persons who rarely came into contact with music in any form before the war.

This cannot help but reflect itself in an increased demand for music in all of its forms, naturally in increased employment opportunity for the men and women who make music.

### Mid-Morning Bash

Philadelphia—Cats working the swing-shift at the war plants and missing out on all the kicks, are now being given a chance to lick their chops in the ayem. Mercantile Hall, operated by a Negro Elks lodge, is staging weekly jam sessions in the morning each Friday. Horns start warming up at 10 ayem, and the joint continues jumping until two in the afternoon. Orlan Bass Ross' combo, featuring the fem trumpeting of Dolly Armeria, serve as the nucleus for the session, with the boys visiting town sitting in.

### Local Cuts Tax

Philadelphia—The two per cent wage tax on the earnings of the local musicians will be sliced in half after Labor Day. Instituted several years ago for organizational and beneficial purposes, members of Local 77 campaigned for a tax cut, claiming that everybody is working now and the union's need for such emergency funds hardly exists today. A. A. Tomel, during whose term as president of the union the tax was originally imposed, was one of the petitioners for its reduction.



Camp Irwin, California—Dig Pvt. Edward Gastino, who leads the band here, but has other duties, too! In civilian life he was Eddie Le Baron, the suave conductor of a society combo at Hollywood's Trocadero. My! Photo by Pvt. Ted Kirkmeyer

### Flying Chick



Colorado Springs—Here's Millie Wynore, canary with the Tinny Dobbins band at the Antlers hotel here, climbing aboard a Flying Fort for a trip to an army air base in Texas to entertain the service men.

## RAGTIME MARCHES ON

**NEW NUMBERS**  
SWARTZ—A son, Richard, to Mr. and Mrs. Marty Swartz, July 10, in Long Island. Father is arranger for Raymond Scott.  
STONE—An 8½ lb. son, Barry Jeffrey, to Mr. and Mrs. Ruth Stone, July 15, in New York. Father plays sax with Les Brown.  
HUTCHINSON—A son to Mr. and Mrs. Basil Hutchinson, July 6. Father is with Bobby Sherwood.  
SNETIKER—A daughter, Ariene Branda, to Mr. and Mrs. Sam Snetiker, July 10, in New York. Father is production manager for Leeds Music.  
ARON—A daughter to Mr. and Mrs. Samuel Aron, June 22, in Chicago. Father plays bass with Lawrence Welk ork.  
STEVENS—A daughter, Alma, to Mr. and Mrs. David Stevens, June 20, in Philadelphia. Father is pianist with Johnny Warrington's band.  
SARGRANT—A son, Emmett E. Jr., to Mr. and Mrs. Emmett E. Sargrant, June 23, in Philadelphia. Father is cellist with the Philadelphia Orchestra and mother is a concert singer.  
JOHNSON—A son, James Carlin, to Mr. and Mrs. Jimmy Johnson, June 27, in Providence, R. I. Father plays bass with Boyd Raeburn.  
BEAU—A 7 lb.-11 oz. daughter, Claudia Marie, to Mr. and Mrs. Helme Beau, July 15, in Los Angeles. Father is former Tommy Dorsey clarinetist, now dollar radio work in Hollywood.  
**TIED NOTES**  
BRUNO-FISCUS—Howard Bruno, former Ossie Nelson drummer, now in the service, to Ariene Fiscus, June 28, in Towson, Md.  
KIMKEL-WAYNE—Bud Kimkel, drummer with Tommy Tucker, to Mary Ann Wayne, vocalist with trio in Tucker ork, July 9, in Passaic, N. J.  
ALLEN-NAPOLEON—Shirley Allen, former band leader, now with Henry



"Dig that doc, Jack—strictly a character!"

**WHERE IS?**  
HARRY RABBITT, vocalist, formerly with Kay Kyser  
KENNY GARDNER, vocalist, formerly with Gay Lombards  
KENNY UNWIN, drummer, formerly with Jan Savitt  
JIMMY FARRELL, best known with 'This Is The Army'  
RAY HEATHERTON, band leader  
ANNETTE HANSHAW, vocalist  
PAUL PAGE, band leader  
BILLY MURRAY, Victor-Bianchi recording artist  
BERNIE MATTINSON, drummer, formerly with Horace Heidt  
HELEN O'CONNELL, vocalist, formerly with Jimmy Dorsey  
GREGORY PEARCE, pianist, formerly with Dean Suddens  
ELISSE COOPER, vocalist, formerly with Bob Chester

**WE FOUND**  
JOHN WADE, now with Jerry Wald  
KIRK WOOD, now at Station WLW, Cincinnati  
RAY CHARLES, now 8/Sgt. 31779571, 32nd Ord. Depot Co. (B), A.P.O. 855, c/o Postmaster, New York, N. Y.  
DOC WHEELER, with USO show overseas.  
ART LONDON, now an ensign at U. S. Naval Academy, Annapolis, Md.

Jerome, to Margie Napoleon, July 2, in Brooklyn, N. Y.  
RANDOLPH-WYMAN—William "Poppe" Randolph, Woody Herman band boy, to Carol Wyman, July 10, in Chicago.  
EISNER-GERBER—Cpl. Jerry Eisner, sax-clarinist, formerly with Billy Yates, to Alice Gerber, Pittsburgh vocalist, June 29, in Pittsburgh.  
CAIN-ROTH—Ted Cain, Universal music department head, to Natalie Roth, July 1, in Santa Barbara, Cal.

**LOST HARMONY**  
MANNONE—Doris Mannone from Joe (Wing) Mannone, trumpeter-leader, July 5, in Los Angeles.

### Ever Try It?



New York—Dick Brown, baritone heard Sunday at 6:45 p.m. (EWT) on Mutual, has a headache's usual difficulty with a needle and thread when his shirt needs a button. But his problem is light compared to that of the announcer for Dick's sponsor, who must sell bracelets to listeners, but can't discuss the product in detail because of radio restrictions.

## CHORDS AND DISCORDS

### Let There Be Music

Long Beach, Cal.  
Dear Editors,  
Well, Hollywood has done it again. El Stinko Sensations of 1945 is the example. They had the nerve to put Cab Calloway and Woody Herman's names in lights.  
Everytime Illinois Jacquet or Cab's first trumpet would solo, the audience would have to strain to hear over the nonsensical dialogue. The same occurred when Woody's Vido Musso tried to take off.  
Top blunder in my estimation was the elimination of Ben Webster from the latter part of the film.  
Cpl. Charles Wyche Jr.

### We'll See The WPB

c/o P.P.O., San Francisco, Cal.  
Dear Sirs,  
For the duration of the war would it be possible for Doem Beat to change its present form for a more lasting form, as my magazine is already ragged and falling apart from my buddies' reading it? After all the guys read it, it comes apart and tears easily.  
Except for the above suggestion and the request for more pinup pictures, the paper is swell. Keep up the good work of supplying servicemen with the latest in the music world.  
D. W. Bryor, S 2/c.

### Castle's in the Air

New Guinea  
Dear Sir,  
In reply to Art Kassel's statement that "jazz created a Frankenstein monster," I'd like to report I'm in total agreement with the opposite view of Lee Castle. I think that Art Kassel contradicts himself. He mentions me like Paul Whiteman and Kay Kyser under the guise of swell bands. Paul Whiteman is responsible for uncovering more talented jazzmen than most leaders and his band has always played swing and jazz.  
I don't condemn sweet music. I don't feel that anyone should go around making remarks about the manner in which swing is contributing to juvenile delinquency. This connection between swing and juvenile delinquency is nowhere.  
Cpl. Skippy Kramer.

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A COLUMN FOR RECORD COLLECTORS.....

# THE HOT BOX

By GEORGE HOEFER, Jr.

While searching for identification of various cornet and trumpet solos on obscure collector's items, hot discophiles came upon the name "Punch" very frequently. Back in 1940 William Russell locally located the mythical horn player in Chicago. His name is Ernest (Punch) Miller and he came from New Orleans. The Hot Box ran a column on Miller in the December 15, 1940, issue. Thereupon the Orleans horn blower again disappeared, but not for long. In 1942, collector Med Ravens in the army, ran into Punch playing with a tent show in Spartanburg, S. C. This June on a Saturday, Punch Miller again was found on Chicago's East South Side. By Tuesday he had been rushed into a recording studio and his driving hornastics checked for posterity.



Punch Miller

There will be two Jelly Roll Morton releases.

### COLLECTORS IN SERVICE

The quartermaster school at Camp Lee announces the presentation of a commission to Charlie Mitchell, who is now stationed at the Virginia camp. When writing to the top Ellington collector address: Lt. Charles H. Mitchell, W. O. (J.G.) Robert B. Sales (W2110372), APO 5391 c/o Postmaster New York, N. Y., is a new address for the former Hobby Jazz record columnist.

John F. Nelson, 1315068 LAC, R. A. F. Charlottetown, Prince Edward Island, Canada writes that he is interested in American jazz publications current and back issues.

Lt. P. E. Murphy, O. M. C. No. 67, F.A. Ft. Bill, Okla. advises he is a collector of the Five Pennies, Bix, Spanier and the Chicagoans. Lt. Richard Rantz, also of Fort Bill collects Bessie Smith, Victoria Spivey, the Hot Five and general.

Harvey Taylor Fritz, S.M.S/c USNR, Fleet P. O. San Francisco, Calif. is a collector of Benny Goodman combos, Bunny Berigan, Lionel Hampton, Coleman Hawkins and Benny Carter. A. C. Minett, C. R. R-175190, No. 1 I.F.'s Deseronto, Ont. is interested in corresponding with other Goodman specialists.

### MISCELLANY

Herbert Gellatly, of Crete, Fifth Ave., Worthing, England writes about an interesting Gemnet that has come into his possession. It is a blues coupling on Ge 5616 by Baby Bonnie accompanied on the piano by Lovell Bolan, *Backbiting Moan* (12057) and *Black Bottom Blues* (12103). The latter also has a cornet by Theodore Carpenter in the accompaniment. Gellatly thinks the vocalist is Victoria Spivey.

The piano "professor" in Chicago's famed bagnes of early 1900's, the Everleigh Club, had a code system with the girls using various songs to pass information regarding a customer. The traditional *Oh, Didn't He Ramble* when played by the keyboarder signified "pass him up, he's a waste of time." Onah Spencer, *Down Beat* cor-

respondent in Chicago, recalls that the term "boogie woogie" was used a long time prior to Pine Top. It was another term used as a synonym for "a function," "rent party," "pitchin' boogie" and "a break down."

Cliff "Snags" Jones, drummer at one time with King Oliver's band is now playing at Ruby's Tavern out on West Lake Street in Chicago. The blues singer, Big Bill, is also on the bill at Ruby's.

James Fitzpatrick of Waterbury, Conn. has a new "winkie." Sends out cards advising that for a quarter he will send information as to where rare records, cigarettes, and razor blades can be bought. A sort of shopping guide. Promises, Bix, Hawkins, Ellington for twenty cents apiece.

Bud Jacobson is now working at the Cocktails for Two bar on the South Side with a guitar and vibes. He is playing alto.

Bill Riddle of Baltimore notices considerable similarity between Morton's *Frog-i-more* recently released on Stelner-Davis and Jelly's *Sweetheart of Mine* recorded on Vocalion 1019.

COLLECTOR'S CATALOGUE: Don Brandt, 121 E. 52nd St., Los Angeles, 2, Calif. Ray Eldridge and the records being issued by the small independent company, An Engineer at Douglas Aircraft in Santa Monica, finds jazz great relaxation from a ten hour day.

Wills Chandler, 6120 Elmhart Ave., Chicago 27, Ill. interested in contacting other fans of the jazz hot in Chicago.

most countries will face a dire shortage of trained musicians, particularly younger ones. They'll need our help in rehabilitation.

Two, this should help raise the general level of their output and offer them a chance to compete in this country.

Three, we should be willing, in view of the high prices our crack traveling outfits will command, to contribute something towards the music organization of the particular country by a job tax. This robbing Peter to pay Paul doesn't make much sense, but will have to do until we start getting really capable and efficient cooperation between musicians the world over.

Fourth, and most important, the Americans should fall over backwards enabling foreign musicians to come here and show their wares. It's all very fine to send American dance bands abroad as good-will ambassadors—a little reverse lend-lease will make it stick better.

Don't forget that for every

## Johnny Richards Does First Eastern Jaunt

New York—Johnny Richards' 17-piece swing band has been brought east by MCA for a series of one-nighters and short stands with bookings at Palisades Park (N. J.) and Hamid's Million Dollar Pier (Atlantic City) in the offing. Band, known on the west coast, is making its debut along the Atlantic seaboard. Features the leader on tenor and Rita Stevens, vocalist.

country that could send us one band, we can send them ten—that no matter what difficulties and expenses except of prohibitive taxing are involved, it will be to our advantage to cooperate in the world music mart.

We have a great market, and a marvelous product to sell—let's not prevent that by cutting off our own noses.

If we had allowed Ray Noble in this country, despite the fact that our bands were excluded from England, we might at a later date have worked out a compromise, instead of freezing the situation very unhappily for all concerned.

The world has been introduced to Americans and American music as never before. If we proceed fairly and diplomatically, we and everyone else will profit.

As for England and South America not knowing who Joe Doaks and His Five Mice are, *Down Beat* has some ideas on the subject that it will talk to you about at the proper time and place. In the meantime, remember isolationism is as bad for musicians as politicians.

(Next: XI—"11 Men and a Mouse.")

## Herbie Blows



Norfolk, Va.—Herbie Fields and his newly organized band created a sensation at the Palmamar ballroom here. Next engagement is in Trenton, N. J., for two weeks, starting August 9.

## When Johnny Comes Marching Home

(Jumped from Page One)

working conditions into many little sections is certainly not going to help them—and probably will hurt them.

I personally believe that after a war, an orchestra should be free to work anywhere it can travel and earn a buck. If we can fight all over the world for the benefit of that world, we can also play all over it.

Now this is a very liberal philosophy to be tossing around so freely. The catch is that Americans do and will have a monopoly on the talent. And unions and artists in the other countries will complain once again that we are swallowing up their means of livelihood, and try to get the old barriers put up again.

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# Arm Injury Fails To Deter Career Of Ralph Burns

By Sharon Pease

When we started using repeat columns several months ago, we promised to intersperse them with an occasional talented newcomer. Outstanding in this classification is Ralph Burns, 22-year-old pianist-arranger with Woody Herman's Orchestra.

Of Irish descent, Ralph was born and reared in Newton, Mass., a suburb of Boston. He is one of a family of 11 children, and the only one who plays an instrument. His musical training was started at seven. "It was my parents' idea," says Ralph, "but I liked it from the start." After seven years of study with Marion Devine, he was transferred to Professor Joseph Gebhardt, dean of piano, at the New England Conservatory of Music. Two years later he had to give up practice and musical studies, due to a badly scalded left arm. The accident occurred when he bumped into his sister who was pouring boiling water onto some starch. The deep burns destroyed some

muscle tissue and Ralph was unable to manipulate his fingers for a period of six months.

### Became Arranger

Prior to the accident, he had become interested in dance music and had been rehearsing and working occasional jobs with a Boston band fronted by Bob Adams. He had also started arranging. "That was the result of hearing Benny Goodman's recording of *Don't Be That Way*," he explained. "We wanted to use the number and couldn't get a stock on it, so I copied it from the record." After copying several other recorded arrangements, Ralph began using his own ideas.

During the time he couldn't use his left hand, he continued to write scores. When he was again able to play the piano, he decided to concentrate on dance work and landed a job as pianist-arranger with Nick Gerret's seven-piece combination. The boys were working at the Ken, a Boston night spot, when they were heard by an agent who booked them into Kelly's Stables, New York. That was in the spring of 1940. For the next two and a half years, the band worked various spots along 52nd Street, including the Onyx Club and three engagements at the Famous Door.

The Gerret unit broke up when a couple of the fellows went into the army and Ralph caught on with Charlie Barnet's band. After a year of traveling, he decided to locate in New York and concentrate on arranging. On the side, he worked a series of recording dates with Red Norvo who was making V discs for distribution to troops overseas.

### Work Impresses Woody

Among the bands for whom Ralph scored during this period was Woody Herman's. Impressed with his talent, Woody persuaded him to take over Dick Kane's place at the piano when the latter went into the army last December. Ralph still writes a couple of arrangements a week for Woody. Among his best efforts are *Milkman*, *Keep Those Bottles Quiet*, *Cherry*, and the Ellington tunes, *Perdido* and *I Ain't Got Nothin' But the Blues*.

Ralph doesn't have any hobbies—says he doesn't have time. He is a happy little guy, weighs in at 135, with a ready smile and pleasing personality. This coupled with his natural musical talent and fine training should take him a long way in the music business.

The accompanying example of Ralph's style is an original en-

titled *Silver Blue*. It is in a reflective mood, the kind of incidental music that encourages meditation. Fundamental harmony is used as the platform. An analysis of the first two measures, after the introduction, reveals the basic harmony is tonic E flat, 2 counts; G seventh; C seventh; then F minor, 2 counts; F major; and B flat seventh. The ethereal effect is obtained by the addition of extended harmony in the treble—flatted fifth and minor ninth (D flat and A flat) to G seventh; eleventh (B flat) to F minor; thirteenth and ninth (D and G) to F major; and ninth with fifth (C and F) to B flat seventh. These effects are characteristic of the sophisticated style of many contemporary musicians.

(ED'S NOTE: Mail for Sharon Pease should be sent direct to his teaching studios, Suite 815, Lyon & Healy Bldg., Chicago, Illinois.)

# LA Session Heps Kids; Granz To Do Second One

Los Angeles—Norman Granz, young jazz impresario who staged L.A.'s first major jazz concert at the Philharmonic Auditorium last month, planned another similar event at the same place on Sunday afternoon, July 30. First affair staged by Granz was not widely publicized but nevertheless drew over 2,000 people into what was once the sacrosanct last stand of the symphonists. The Sleepy Lagoon Defense Fund (for legal aid to group of Mexican boys now in San Quentin prison) netted well over \$500 from the event, which was presented as a benefit to that cause.

The July 30 concert was planned for no special cause or benefit. It was, Granz said, strictly a commercial enterprise in which he hoped to demonstrate that good jazz music could pay its own way in the concert halls as entertainment. Talent roster was not complete at writing. Granz planned to use Count Basie, members of his band and a white group built around Joe Sullivan.

Meantime, the critics were still holding their post mortems over the first Granz concert. It was a successful musical show that pleased the majority of the patrons, especially the younger ones. The kids went wild over the screaming harmonics (high notes not in the regular scale) produced by Illinois Jacquet from his tenor sax. They squirmed with glee as Guitarras Les Paul produced novel sound effects on his electric guitar, registering presumably "hot" facial expressions for the benefit of the galleries. Nat (King) Cole did everything but card tricks while playing the piano, and, as usual, occasionally also played some pretty good music.

Notwithstanding the divergence of opinion that is always present where any jazz music is concerned it was agreed by everyone having any familiarity with the idiom that the musical fare at L.A.'s first jazz concert savored more of night club entertainment than serious jazz. Of all those present only Joe Sullivan, Meade Lux Lewis and Barney Bigard could possibly be considered among important jazz performers. For serious jazz lovers the concert's best moment was veteran Joe Sullivan's solo number. Notwithstanding the spotty performance at this first event, Impresario Granz (who reports have it, was strictly a Sinatra fan only two short years ago) had rung up a notable achievement, both for music and the racial unity so important right now in this city.

Los Angeles newspapers missed the boat completely. Not one carried a line covering the concert, either as a significant new event, which it certainly was, nor as a musical affair. Isabelle Morse Jones, L. A. Times "music critic," declined an invitation to attend, issued personally by Granz, with the statement that it would be "beneath her dignity."

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Morros. Peggy Lee chirped two sides and the Town Criers, former Les Brown quartet, vocalized one side. Lineup on the date included: Les Robinson, alto; Billy May, trumpet; Heinie Beau, alto; and Phil Stephens, bass.

Leon Rene recorded a group of jazz stars as accompanists for Herb Jeffries, ex-Ellington singer. Rene recorded his own tunes on his own private label.

## Copacabana Changes To Name Band Policy

New York—The Copacabana management is so pleased with the success of its new name band policy (featuring Shep Fields) it has already signed the ex-bubble-blower for three months next year, beginning in March. Copacabana's previous policy had been to keep the band in the background and feature single act names, such as Jimmy Durante.

## Vallee Fights Split

Los Angeles—Bettejane Greer Vallee, who married onetime bandleader Rudy Vallee last Dec. 2 and separated from him June 10, filed her divorce suit here claiming "cruel and inhuman treatment." Only surprise in the case was filing by Vallee of preliminary answer to complaint indicating he would stage a legal battle to prevent award of the divorce.

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# TRAVINGS at REVENUE

Eugene Isom, ex-first alto with Luncford, is wetting his reed at a southwest Pacific base, where he leads a negro unit, including Henry Smith, former Luncford bass. . . . Sam Donahue's navy band is touring England. . . . Pfc. Jack Read, once trombonist with Shep Field, Ben Bernie, Jack Hylton and the Chicago CBS staff ork, is leading the pit band of the *Stars and Gripes* revue, now touring the south Pacific to entertain fighters.

The 676th AAF band at Robins Field, Macon, Georgia, spots former names such as: S/Sgt. Marty Dell (Waring); Cpl. Joe Glassman (Warnow); Cpl. Joe Herde (Al Donahue); Sgt. Harry Paltor (Raby Herman); Vincent Lombardi and Sgt. Harold Kohn (Carl Hoff); and T/Sgt. Jack Sadoff (Russ Morgan). . . . George Librace, SK 2/c, director of the Camp Thomas (R.I.) Seabee band, has picked up Mac McConnell, Station WGN staff manuscripter, and George Warner, Tommy Reynolds' trumpet, to strengthen his service unit.

Pfc. Carl Denny, once warbler with Hal McIntyre, is spending his recreation hours entertaining fellow-soldiers at Camp Fanning, Texas. . . . Ivan Diltmars, longtime CBS music director now with the *Halls of Montezuma* orchestra playing the marine corps radio show over Mutual, has the support of numerous names in his band. He mentions Pfc. Hugh Brannum (Waring) bass; Pfc. Dick Smith (Kavelin) trumpet; Pfc. Owen Landy (McIntyre) trumpet. . . . Don Carter, the Hollywood batoneer, reports from Ft. Benning, Ga., that he's too busy instructing in tank operation to do much playing.

Earl Mitchell, who scored for Glenn Miller as a clarinetist, was elected vice-proxy of his officers' candidate class at the transportation school in New Orleans. . . . T/Sgt. Larry Press, once a wand owner in Philly, didn't let a bastille in Newland stop him from making music. He's rocking the cellblocks with a band made up of fellow-prisoners. . . . Pfc. Ernie Heckscher, former society ork leader, is leading a band at Randolph Field, Texas.

Lieut. Harry Tyl, former Philly ork pilot, thinks the Japs enjoy Yank music. During the heavy fighting on Bougainville, Tyl's Front Liners played only 75 yards from Nip entrenchments and noted that the enemy guns were silent during the jungle jam session. . . . A saxophone sextet, composed of Pfc. Bob Eigner, Pfc. Bob Hugobaum, Pfc. Lou Signorelli, Pfc. Harold Garosa, Pfc. Tony Perrota and Pfc. Jimmy Bickham, is bouncing the GI radio in England.

Lieut. Tom Sheffington, ex-vocalist and instrumentalist with Bob Crosby, has been awarded the distinguished flying cross, because of extraordinary achievement while

## Swinging At Camp Barnes



Camp Barnes—H. Hal Barman, formerly with Vaughn Monroe, is the leader of this dance band, to which the GI joes and janes are stepping. Personnel: trumpets—Don Taylor, Benny Tice, Bud Coughlan, Ed Becker; trombone—Bob Sanka, Charles Williams, Harold W. Nord; saxes—Carl J. Fumice, Bob Damais, Allic Zito, Jack Ewing, Vito Belfonte, Bert Cyr; rhythm—Paul Hunt, Eric Vale, Raymond Gonzalez, Joseph Yosso, Jim Moore; vocalist—Yld C. Coa. Jim Moore of the rhythm section is the son of Thomas Moore of the staff orchestra at station WLS in Chicago.

serving as co-pilot of a B-24 bomber over continental Europe. . . . From England, Fred E. Cockrell Jr. reports that he is busy rejecting offers for his vibes. . . . At an Eighth AAF bomber station in England, Cpl. Frank Cifelli (Kaye) vocalist; and

Sgt. Morris Billington (Kemp) piano, are playing with the base orchestra.

New Yorkers have had a chance recently to sample the work of Lieut. (jg) Buddy Clark's Merchant Marine band based at St.

Petersburg via transcriptions aired over station WMCA there. Unlike Buddy's civilian band, this one is a jumper, and personnel includes a number of fine sidcats including Phil Sobel on alto and Roy Blakeman, arranger. . . . Don Geraci and his Amarillo (Tex.) Army Air Force band average three dances a week plus a GI show—besides which they play in the military band and go through the usual business of drilling, etc. . . . The leader who plays trumpet is a former member of the Boyd Raeburn and Gene Krupa bands; drummer Charlie Mastropola is out of Charlie Spivak's aggregation; and vocalist Al Grant was formerly with Georgie Auld.

## Dime Store To Replace Philly's Earle Theater

Philadelphia—Post-war planning of the W. T. Grant five-and-dime chain calls for the razing of the Earle theater, only remaining home for the name bands in this fair city to make way for a million-buck department store. Earle theater building, six-story edifice housing the 3,000-seat playhouse, was sold to the Grant chain for \$1,650,000. And until the contemplated project can get under way, Warner theater circuit will continue to operate the house. Earle was originally built in 1923 by the B. F. Keith interest for \$5,000,000. In recent years, house hit the dregs until the swing bands started popping up and booming the grosses at the gate.

## Drum To Hypo Condon Show

New York—Eddie Condon's counting on Gene Krupa to be virtually a regular on his Blue network broadcasts during Gene's anticipated long theater run here. The drummer should increase listener interest in the jazz program as he is the only big "commercial" leader to appear on it. (Program personnel is made up of well known little jazz men and sidemen from some of the big bands but no top name maestri.)

Show is still plugging along at a time (3:30 p. m., EWT) that's not regarded as the best showcase in the world for a new venture. Saturday afternoon in the heat of summer ain't the time the people do most of their radio listening, Jacques!

## Mills Observes Silver Jubilee

Los Angeles—Irving Mills this month celebrates 25th anniversary of his publishing firm. Publisher, who now makes his headquarters in Hollywood, is being feted here by various trade and social organizations, many of them headed by song-writers who got their start with Mills in his early days. Mills at one time was active in managerial capacity for such bandmen as Duke Ellington and Cab Calloway.

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## Capital Click



Washington, D. C.—Jenne Baron, once a member of the Field Pipers, is singing with the Charles Victor band at the Wardman Park hotel here. The leader by a drummer with a recent discharge from service. Jerome Lee Photo

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Where the Bands are Playing

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

- Agnew, C. (Rainbow Bandera) Salt Lake City, b
Allen, R. (Garick) Chi., nc
Arnheim, G. (Sherman's) San Diego, nc
Auld, G. (Frolles) Miami, Clang. 8/14, b
Bardo, B. (Plantation) Dallas, nc
Bassie, C. (Orpheum) L. A., Cal., 8/1-14, t
Beckner, D. (Brass Band, Tybee Beach) Savannah, Ga., nc
Benson, B. (Ambassador) Chi., h
Blahop, B. (Schroeder) Milw., h
Bondhu, N. (Roosevelt) New Orleans, h
Bradshaw, T. (Plantation) L. A., Cal., nc
Brandywine, N. (Clatter) Wash., D. C., h
Brigode, A. (Kennedyville) NYC, Pittsburgh, Clang. 8/12
Brown, L. (Pennsylvania) NYC, h
Busa, E. (Lakeside Park) Denver, h
Calloway, G. (Zanzibar) NYC, Opng. 8/16, nc
Carle, F. (Palace) Youngstown, O., 8/4-7, t; (Palace) Columbus, O., 8/3-10, t; (Cedar Point) Sandusky, O., 8/11-12, b
Carter, B. (Swing Club) Hollywood, Cal.
Castle, L. (Terrace Room) Newark, N. J., Opng. 8/4
Cavallaro, C. (Mark Hopkins) San Francisco, h
Chester, B. (Eastwood Gardens) Detroit, Clang. 8/3, b
Coleman, E. (Mocambo) Hollywood, Cal., nc
Courtney, D. (Colony Sun & Surf Club) Long Beach, N. J.
Cron, C. (Edison) NYC, h
Cummins, B. (Last Frontier) Las Vegas, Nev., h
DiPardo, T. (Pleasure Pier) Fort Arthur, Tex., h
Donahue, A. (Arago) L. A., Cal., b
Dorsey, J. (Golden Gate) San Fran., Cal., 8/2-8, t

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ROOSEVELT HOTEL, New Orleans—Neil Bondahu
ROSELAND, New York—Clyde Lucas; Aug. 8, George Paxton
SHERMAN, Chicago—Charlie Spivak; Aug. 11, Jerry Wald
TERRACE ROOM, Newark, N. J.—Jimmy Palmer; Aug. 4, Lee Castle
TRIANON, Chicago—Lawrence Welk
TRIANON, Southgate, Cal.—Jack Teagarden
WALDORF-ASTORIA, New York—Ray Lombardo
Morgan, R. (Claremont) Berkeley, Cal., h
Morrison, Ralph (LaSalle) Chi., h
Nelson, O. (Palace) Youngstown, O., 8/1-3, t; (Palace) Cleveland, 8/4-10, t; (Michigan) Detroit, 8/11-17, t; (Michigan) Detroit, 8/11-17, t; (Michigan) Detroit, 8/11-17, t
Olson, G. (Pashody) Memphis, Clang. 8/13, h
Palmer, Jimmy (Terrace Room) Newark, N. J., Clang. 8/2; (Chanticleer) Baltimore, Opng. 8/4, r
Pastor, T. (Hamid's Pier) Atlantic City, Clang. 8/8, b; (Palomar) Norfolk, Va., 8/7-8, b; (State) Hartford, 8/11-18, t
Paxton, George (Roseland) NYC, Opng. 8/8, h
Prima, L. (Astor) NYC, Clang. 8/8, h
Raffell, Rod (Idora Pk.) Youngstown, O., 8/5-10, b
Ravazza, C. (Blackhawk) Chi., r
Reichman, J. (Biltmore) L. A., Cal., h
Reid, H. (Lake Lawn) Delavan, Wis., 8/3-16, h
Reisman, L. (Statler) Boston, h
Reynolds, T. (Claridge) Memphis, h
Rogers, Billie (Pelham Heath Inn) NYC, Opng. 8/4
Ruhl, W. (Commodore Perry) Toledo, h
Sanders, J. (El Rancho Vegas) Las Vegas, Nev., h
Saunders, S. (Van Cleve) Dayton, O., h
Saunders, H. (St. Anthony's) San Antonio, h
Santora, R. (DeLuxe) Chi., nc
Savits, J. (Golden Gate) San Fran., Cal., 8/5-15, t
Sherwood, B. (Steel Pier) Atlantic City, 8/2-16, b
Spivak, C. (Sherman) Chi., Clang. 8/10, h; (Eastwood Gardens) Detroit, 8/11-17, h; (Stratler, T. (Ciro's) Hollywood, Cal., nc

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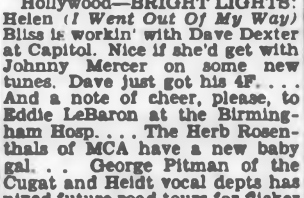
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Passing The Pyramids



Egypt—Andro Kostelanetz and his beautiful wife, Lily Pons, are seen here en route to Iran to entertain the troops. The famous conductor rehearsed a 50-man GI orchestra in Teheran, with Miss Pons as soloist.



Hollywood—BRIGHT LIGHTS: Helen (I Went Out Of My Way) Bliss is workin' with Dave Dexter at Capitol. Nice if she'd get with Johnny Mercer on some new tunes. Dave just got his 4F... And a note of cheer, please, to Eddie LeBaron at the Birmingham Hosp... The Herb Rosen-thals of MCA have a new baby gal... George Pitman of the Cugat and Heldt vocal depts has nixed future road tours for flicker work here... Georgia Gibbs is making 16mm of six tunes from Something For The Boys for something for the boys overseas. Spotted Edith Gwynn the hep-Reporter-columnist at the Derby gathering news... The Legs and The Horn are due back and rumor has Metro will co-star 'em soon and Harry is also plotting an agency to handle orke and their worries... Vincent Youmans of all that talent is ailing... Betty Hutton bot herself a new manne and sis Marion took over the old apartment on the Strip... Skinny Ennis, newly army-discharged, having a gab-fest with genial Gus McCarthy at the Palladium. ARC LIGHTS: Billy Gordon is tryin' to snag some of that color-film the army has exclusively, for Johnny Clark's test at Hunt Stromberg's. It will be the first time for civvie use... Judy Starr is testing at the 20th-Century Foxhole... Vivian Blaine is back for retakes on Something F. T. Boys and she'll do four more songs. She's that good... John

Kirby is due in for his Mono test. Ella Logan's hubby Fred Finklehoffe has been upped to producer at MGM... Cast of Poppa Bob Crosby's Meet Miss Bobby Sox pic at Col sent Bob Jr. dozens of bobboys. LOVE LIGHTS: The deer hunter season around here is from Aug. 9 to Sept. 9 but the little deers in the vicinity can't wait... Helen Forrest was at Dalton's steak house the other eve with Alan Meyer... Joe E. Lewis and Irene Barnes are burning... Betty Hutton gets forgotten-me-nots every morning from Eddie Norris... Jackie Coogan came here for a week's rest, and then he saw Ramsay Ames... Sidney Miller and Peggy Ryan are going steady... Jennifer Holt and Hal Grayson are sending each other wherever it is people are sent.

Nappy LaMare To Organize Combo
Hollywood—Looks as if the small jump combo which Hilbert "Nappy" LaMare has planned for years will take shape sometime in August. The New Orleans guitarist-singer, famed for his work with the old Pollack and Crosby bands, has been working radio studios here but intends to branch in his new crew on local gig dates. LaMare will use four rhythm, tenor sax, clarinet (probably Matty Matlock) and trumpet, with Mickie Roy from the old Eddie Miller band handling the vocals. MCA is set to book Miller, with whom LaMare worked for 15 years, is said to be ailing of arthritis in an army hospital at Camp Roberts, Cal., and may bag a discharge shortly.

Smoky City Thrush Joins Jan Garber
Pittsburgh—Joan Barton, local thrush, has joined Jan Garber on the coast... Clyde Bellin, who played with Jerry Wald and Frankie Carle, is now leading Brad Hunt's brass section here... The Vogue Terrace switch from local to name band policy, bringing in Teddy Powell, Art Kassel and George Olsen, with other biggies to follow. Tim McKeen, teen-age drummer, opened with his newly-organized ten-piece at the Colonial... Marty Irwin celebrates his first anniversary of bating here at the Penn-McKee hotel here. —Sinbad A. Condolet

Honey Moaning
New York—When Mike Bradman, arranger for Jerry Wald, and Dorothy Bosley of Fortune may were married here recently, they had to forego the customary honeymoon. Reason: the groom had to stick around and finish up an arrangement of Sweet and Loopy.

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# Circus Ork Kept Fatalities Down In Big Top Fire

Hartford, Conn.—Merle Evans and his band are credited with preventing larger loss of life than occurred during the disastrous conflagration in the Ringling Bros. and Barnum and Bailey main tent here. The music was credited with stopping a stampede by the crowd.

The fire, which cost the lives of more than 160 persons, started in the far end of the Big Top, about 300 feet away from the bandstand. Evans saw the fire start, but, as he remarked later, never dreamed anyone would be killed or even hurt. When the flames shot up to the top of the tent, he ordered the band to play *Stars and Stripes Forever*. There were only six other performers under the canvas, so it was up to the band to break up the melee.

As the huge tent poles began to fall, still no bandsman had left the stand. Evans did not instruct his men to leave until the tent was burning directly over the stand and the heat forced the band to retreat. The band regrouped outside the tent and continued to play. Last man to leave the tent was Pete Heaton, the organist, who fell 15 feet from the back of the stand but was uninjured. An instant after his exit, a three-quarter pole fell across the empty bandstand. Only losses were the two tympani and a Hammond organ.

## The BANDBOX

By BILL DUGAN

The Jerry Lawrence Alr Theater Fan Club has been organized by Robert Wenzel, 118-15 12 Ave., College Point, L. I., N. Y., for New York fans of Jerry, heard on WMCA. . . . Alice Andryc, 241 Elm St., Rosford, O., has a new club for Don Brown, Tommy Tucker vocalist. . . . Also new on the list is the Jimmy Saunders Fan Club, organized by Alice Sherman, 277 Gates Ave., Brooklyn 16, N. Y. . . . Edward Burkart, 802 Park Ave., Newport, Ky., has a club for Billy Burke, the mimic.

Ans Trolans has discontinued her Frank Sinatra club because of lack of cooperation from the management. . . . Carol Platts has also discontinued her club for Jerry Wald and Charlie Spivak. . . . The Dick Haymes Associates, celebrating its first anniversary, has changed hands. Alibeth Howell is going to college and Virginia Haywood, 607 S. Hamline Ave., St. Paul 5, Minn., is taking over. Patricia Purdie has merged her Dick Haymes club with the Dick Haymes Associates. . . . The Buddy Moreno Boosters will re-organize until September but will become active again at that time. . . . Annette Russell, 540 Audubon Ave., New York 33, N. Y., is combining her two clubs, Ray Heatherton-Jimmy Farrell and Jerry Cuper-Frank Parker, into one pub-

## Send Birthday Greetings to

- Aug. 1—Larry Stewart
- Aug. 2—Andy Secrest, Charlie Shavers
- Aug. 3—Lawrence Brown
- Aug. 4—Bill Coleman, Jess Stacy, Dick Todd
- Aug. 6—Vic Dickenson, Billy Rowland, Lala Russell
- Aug. 7—Hal Derwin
- Aug. 8—Benny Carter, June Howard, Lucky Millinder, Axel Stardahl
- Aug. 9—Lyman Candee, Skip Nelson
- Aug. 10—Johnny Clark, Al Morgan, Claude Thornhill
- Aug. 11—June Hutton, Russell Procope, Little Ryan
- Aug. 12—Ruth Lowe
- Aug. 13—Skinnay Ennis, Nate Kazebler, Buddy Rogers
- Aug. 14—Billy Kyle, Stuff Smith
- Aug. 15—Pee Wee Erwin, Joe Garland, George Hofer

Attention called 4 Stars Revue. Kathy Wheeler, 511 Wakeman St., Fenton, Mich., has been made vice-pres. of the Hal Derwin and the Boyd Raeburn clubs. Anyone interested in joining either or both clubs, write to Bill Swenton, 174 Duer St., North Plainfield 6, N. J. . . . Helen Mermer, 228 Elm St., Rosford, O., has the Ohio branch of the Dick Mains club, 174 Duer St., North Plainfield 6, N. J. . . . Terry Baldino, 9242 Harper Ave., Chicago 19, Ill., informs us that she is endeavoring to enroll all Eddy Howard fans into one large club, at Eddy's suggestion, and she is national pres. . . . We Learned The Hard Way, the pamphlet published by the former Hal McIntyre Super Clubs of America, is being widely circulated among fan clubs. It can still be obtained from Don Goins, YMCA, Box 306, Indianapolis, Ind. A few issues back, we printed the reason for the Hal McIntyre Super Clubs, folding was because of lack of funds, which we learned from one of the officers of the club. However, it now seems the real reason was because of lack of cooperation from Hal McIntyre.

Clubs wanting new members: *The Northwest Andy Russell Fan Club*—Nancy Stett, 6116 N. W. 32nd Ave., Seattle 7, Wash. . . . *Elton Britt*—Ellen Haines and Mary Lavelle, 27 Wetmore Rd., Staten Island 1, N. Y. . . . *Juke Box Genius Haymes Club*—Lola Claravino, 102 McKinley Ave., Brooklyn 8, N. Y. . . . *Tom Eddridge*—June Barr, 1241 S. Ohio, Columbus 6, O. . . . *Charlie Ventura*—Bob Skalsky, 325 Cross St., Philadelphia 47, Pa. . . . *The Kysar College of Keen Knowledge*—Dorothy Otto, 6223 Bergenline Ave., West New York, N. J. . . . *Gene Williams-Patti Dugan*—Rose Marie Orphan, 1834 Webster Ave., Bronx 51, N. Y. . . . *Billy Usher*—Bernice Rosenberg, 228-17 Linden Blve., St. Albans, N. Y. . . . *The Band and The Singer* (Boyd Raeburn and Dick Haymes)—Jim Scott, 800 Allen Creek Rd., Rochester 10, N. Y. . . . *Semper Sinatra*—Ruth Day, 4365 Greenwood, Chicago 15, Ill. . . . *Lawrence Welk*—Alice Bucks, Princeton, Ia.

Los Angeles—Ted Cain, recently appointed head of music department at Universal studios, and Natalie Roth, longtime executive in the studio music department, were married recently in Santa Barbara, Calif.

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