

WHEN JOHNNY COMES MARCHING HOME



By Mike Levin

11 Men and a Mouse

The men that run this business are quick to tell you they are merchandising only one thing: showmanship—that they wouldn't give you beans for the greatest jazz bands in the world, if they can't sell themselves to the audience.

There's something to that, which we're going to take a look at in later columns, but in the meantime to that proverbial mouse, the young canary found in every band, namely the young guy who sings songs.

The guys in the band allow us to know there isn't a girl vocalist in the business worth two cents, that none of them can sing, and that the only reason they are there is to sell their own appeal.

Something there, too—good looking dolls are undoubtedly good to look at, quoth Runyan. But on the other hand, why would they only be there to look at—why not to sing, too?

I have no intention of getting involved in this little knife contest as to whether the girls can sing—all I am saying is that there are a lot of things wrong with the situation that can be changed fairly easily.

Once more the old story—there is no way for a youngster to start. Oh, sure, she can come to New York and beat her brains out coming from agency to agency.

(Modulate to Page 4)

Waiting Waxers Prepare To Cut

New York—Although at press time the Petrillo record ban was still unsettled, both Columbia and Victor were getting their checks cleared for action. Victor was reported to have both Gene Krupa and Phil Moore ready to sign on the line as soon as a settlement was reached. The Krupa band, knocking 'em dead in theaters and with two movies already contracted, would be an especially fine plum for the disc firm.

David Street, tenor of the *Vulgar* Store radio program and Martha Stewart, former chirp with Claude Thornhill, Jerry Livingston, Glenn Miller and Bobby Harte (she was also known as Martha Wayne) have also been signed by Victor but will not start recording until the ban is settled.

BLUE NOTES

By ROD REED

Mayor LaGuardia's tax drive against New York night clubs is causing operators plenty of pain. They think the Little Flower is real—the Big Poison Ivy.

A Pennsylvania crowd nearly riotous because Betty Grable didn't show up at hubby Harry's dance. They love the Horn but Oh You BANGS!

TD's Santa Monica dancery is said to be paying twice as much for records as rival spots. It seems "Boaker" is the wrong monicker—should be "Class."

Lazy Vicki's boy friend tells her who the arranger for a name band. He arranges the chairs and music stands.

The critics are now doing their voting again for the *Esquire* poll. Which are \$1,000,000-to-1 on Carmen Cavallaro for top piano honoree.

DOWN BEAT

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Lawsuit Almost Halts LA Jam

Los Angeles—Despite last-minute changes in scheduled personnel, including the withdrawal of three members of Count Basie's band, Norman Granz's second swing concert here at the Philharmonic Auditorium July 30 drew 1,200 fans.

Shortly before the concert was to begin, Granz was notified that he would face a lawsuit by operators of the Orpheum theater here if he presented three members of the Basie band, Lester Young, Jo Jones and Harry Edison. Basie was slated to open at the Orpheum Aug. 1. Granz had intended to build the program around these three men.

For the second time, guitarist Oscar Moore failed to appear but Nat (King) Cole and bassist Johnny Miller played a duet. Principal performers were: Joe Sullivan, Buddy Cole, Les Paul, Sid Catlett, Corky Corcoran, Red Callender, Lee Young, Jack McVea, Barney Kessel and Illinois and Russell Jacquet. Carolyn Richards appeared as vocalist with one group.

Best moments in the session were sparked by Catlett, whose solid drive seemed to relax and inspire all who worked with him. Older jazz fans gave their biggest hand to Joe Sullivan, who worked as a soloist.

BG's Band Plans Still Undecided

New York—"My band plans are still very indefinite," Benny Goodman told *Down Beat* in an interview at press time. "I don't know whether I'll re-organize shortly or not. And if I do get another band together, I don't know whether it will be a big one, a small one, a radio band or you name it."

The *Beat* queried BG on his plans following a wealth of rumors that swept music circles lately, saying that Benny was tired of inactivity and wanted to throw his hat back into the jazz ring. Several musicians claimed that the clarinetist had approached them with offers of jobs.

Only commercial work that Benny has done in the months since he broke up his band after a tiff with his booking agency (MCA) were a couple of one-shots on radio shows including the *Hall of Fame* program and the CBS Mildred Bailey show, plus recording some tunes for Walt Disney's forthcoming picture. In addition, he has men playing in servicemen hospitals, accompanied by pianist Teddy Wilson and drummer Specs Powell.

Ella Mae Morse Seeks Divorce

Los Angeles—Ella Mae Morse has filed a suit for divorce against her husband, Dick Showalter, pianist, now in the navy. The ex-Freddie Slack vocalist, who flashed into fame two years ago with her recording of *Cow Cow Boogie*, married Showalter in 1939. They have a two-year-old child. It was understood the suit would not be contested. Ella Mae left here recently on a theater tour.

Ziggy Talent Single

New York—Ziggy Talent, former vocalist with Vaughn Monroe who had recently been working in a package unit with Woody Herman, has been signed by GAC as a single.

Georgia Tosses Some Curves



New York—For the benefit of the G.I. Joes all over the world who have heard her rich voices on Command Performance broadcasts and on V-disks, Georgia Gibbs poses in a bathing suit for the first time. It says here. The featured vocalist of the Jimmy Durante-Garry Moore radio show is a 5-foot strawberry blonde with brown eyes. She is 23 and weighs 96 pounds. Ted Allan Photo.

Helen Ward Claim Denied By James

Los Angeles—Harry James, here for his part in MGM's *Cabbages and Kings* and a series of week-end dates at the Dorsey's new Colonnades, denies emphatically that he owes any money in back salary to Helen Ward, his ex-chirp.

The Horn's attorney, Joseph Ross, secured an extension of time to answer the singer's suit, which was filed in superior court by attorney Charles Katz. Suit claims that James fired the singer without due cause with seven months to go on a year's contract. She seeks \$8,250.

Hal Schaefer, an offay member of Benny Carter's band at the Swing Club, replaced Charlie Queener at the piano, as James opened his stay at the Colonnades. Karl Leaf, a local boy, was in on lead alto as a temporary replacement for Ed Rosa, who remained in Kansas City to take his army physical, drawing a 4-F for the second time. Red Burken was playing trumpet in choir once held by Al Cuozza who remained in New York where his wife recently gave birth to twins. He may rejoin the band later.

Actress Seeks Split

Los Angeles—Ken Baker, west coast territory band leader, has been notified by his wife, Actress Dorothea Kent, that she is filing suit for annulment of their marriage. They were married in 1942.

Helen Young in Italy

With the Fifth Army, Italy—Helen Young, former Johnny Long and Raymond Scott chirp, is currently entertaining troops in this area as a member of a U.S.O. troupe. She has been overseas four months.

Army Band Concerts Halted By AFM Local

Los Angeles—San Bernardino's AFM Local 187 put an end to a concert series planned for an army air base band at Ontario, near-by town, by citing military regulations prohibiting the band from playing off the base. The free concerts were to be presented weekly in a park in Ontario during the balance of the summer.

Artie Shaw's Wife Planning Divorce

Los Angeles—Mrs. Betty Shaw, daughter of composer Jerome Kern, personally has confirmed the report that she is planning a divorce from husband Artie Shaw. When reached for comment at the Garden of Allah apartments here, Artie said: "We are both very unhappy about it. I have no other comment."

Mrs. Shaw is staying at her father's home here. They were married in March, 1942.

Ginny Won't Talk On Love Affair

Los Angeles—Ginny Simms, who returned here recently after a trip to a naval hospital south of Los Angeles to visit Pat Nerney, former actor now working for Uncle Sam as a sailor, declined to confirm or deny reports that the couple would be married shortly.

Ginny and Pat have been linked romantically for years. Nerney, who has been on duty in the South Pacific, was shipped back to the coast last month for treatment of a "trick" shoulder, which, the actress said, has a habit of slipping out of joint.

Palladium Men Planning Chain Of Dance Halls

Los Angeles—Possibility of a battle for control of key spots for danceries in major cities looms as result of definite confirmation by Maurice Cohen, manager of the Hollywood Palladium, that the backers of the Palladium plan a nationwide chain of similar enterprises. Cohen states that he is now conducting a survey and that he expects to start leasing sites in the near future. Actual construction will begin, he said just as soon as materials are available.

Agency execs and top-rank bandleaders received the news with narrowed eyes. Several name fronts including Tommy Dorsey, Harry James and Benny Goodman, have refused to play the Palladium at rates offered by Cohen. Recent purchase of the Casino Gardens ballroom here by Tommy and Jimmy Dorsey was direct result of Cohen's refusal to pay rates demanded by Tommy Dorsey. Heretofore bandmen coming to Hollywood on picture dates have had only one location spot—the Palladium—into which to double up on the trip. Cohen, in the meantime, has discovered that the Palladium, at least during the present booming market on entertainment, does very nicely with medium priced bands. Recent examples there: Jan Garber, Hal McIntyre, Sonny Dunham.

If experiment of Tommy and Jimmy Dorsey in operating their own spot in partnership with Wayne Dailard proves a success, it's practically a certainty that other major band bosses, or the interests that back them, will try to beat Cohen to the punch by grabbing nitery locations in principal cities.

Bing Primes For Overseas Tour

Los Angeles—Bing Crosby, who takes a full 13-weeks' lay-off from his *Music Hall* show this summer, is getting serum shots preparatory to leaving on U.S.O. tour of overseas battle zones.

Crosby will head a unit, other members of which are now being recruited.

Something of a question mark has surrounded fact that Crosby has not made an overseas tour sooner. One of reasons for delay is Bing's phobia for air travel. It's said that he offered to go anywhere for the U.S.O. over a year ago providing transportation could be arranged by any method except plane.

Osborne Breaks Up Ork Till Fall

Los Angeles—Will Osborne broke up his band in this territory during the last week in July, with plans to reorganize for one-nighters, starting in September. His sidemen headed east for different jobs. Osborne is set to make a Harry Romm-produced picture, probably with Columbia, featuring Connie Boswell, Marion Hutton and the Three Stooges.

Brown Family On The Cover

Les Brown, featured currently at the Hotel Pennsylvania in New York, not only has one of the finest dance bands in the country, but two of the cutest kids! Les jams lightly on the cover of this issue with his son, Butch, and his daughter, Denny. No matter what you may think, Butch actually can play that horn, and what delightful Denny may lack in vocal talent, she makes up in vibrant enthusiasm and charm.

Handsome Harry The Hipster Illustrates His Song Of That Title



"They call him Handsome Harry the Hipster" is the first line of the song by Harry Gibson, one of the more frantic pianists, who poses as the hero of his own saga here.



"He's the boy with all the chicks," the lyric continues, so here's Handsome Harry with his chicks, Pearl Howard, Gertrude Cohen and Jeanne Brody (left to right). Nice work, if you can etc.



"He plays piano like mad, his singing is sad," says the song. And here's Harry playing so madly, and singing so sadly. Where'd those chicks go?



"—And he digs those mellow chicks," is the next line. So Mr. Gibson gets on a mellow kick by way of illustration. A drink's a drink, of course, but personally we'd rather get back to the chicks.



"They call him Handsome Harry the CLIPSTER, 'cause he'll hype you for your gold," and here comes the clip. There is much more to the song, but Warren Rothchild just ran out of flash bulbs!

Politicos Plot Path Of Percheron Piece

New York—Don't Change Horses, the ditty banished from the networks for alleged political implications may now become a political song officially. Milton Drake, co-composer with Al Hoffman and Jerry Livingston, says the tune is likely

to be chosen by the Democrats as their official theme song. He conferred with Democratic big-wigs during and after the Chicago confab and says the deal appears set but a definite commitment may not be made until fall.

Drake said that although the song was originally written simply as a love lyric with no political significance, he and his partners decided to try to capitalize on it when political significance was read into it. If the song is chosen as an official theme, the writers would realize additional performance royalties and salvage some of the take lost through the network ban. If Don't Change Horses is officially stamped by the Democrats it might be given the same kind of wild ride they gave Jack Yellen's Happy Days Are Here Again which got a big revival under the New Deal.

When the four major networks first banned Don't Change, the writers complained to the Federal Communications Commission but got a polite refusal of action from Chairman James L. Fly. He asserted that it could not be concluded the networks were pursuing a biased policy.

Count Is Blue If It's Black

New York—If you notice anything especially blue and moody about the new Blues by Basie album released by Columbia, there's a reason for it. The records feature the Count with a rhythm section, not his full orchestra, and during the recording date, Basie became somewhat abashed at the thought of playing so much piano minus the band accompaniment... couldn't get the mood. After a conference, somebody hit on the bright idea of turning out all the lights while the waxing went on. That's the way they did it, using more than thirty packs of matches (that's what it says here on the press release) so the engineers could see the control board.

Leave Only Music Be Torrid, Jack

New York—This may be in the temperate zone, but you won't convince the management of one Greenwich Village bistro that it is. This place, calculated to be a hot spot, had a very chilly opening. But it struggled on, the band warmed up, and so did the enthusiasm of the customers. But then the weatherman got hotter than the top trumpet. The joint, being new, couldn't get air-conditioning priorities. Windows and doors were left open to cool the place but this brought cops—neighbors, trying to sleep, had complained. So doors and windows were shut again. At press time the customers were coming in for a ten-minute drink, then making their escape, muttering that they wanted a hot time, but not that hot. And the management was praying for an early fall and a hard winter.

A Musical Canteen

Washington, D. C.—The nation's first musical-practice canteen has been opened here by Homer L. Kitt at 1330 G. St. N.W. The canteen has five pianos in separate practice rooms, plus many other musical instruments which can be used by servicemen and women who wish to play for practice or rehearsal from 10 a.m. to 10 p.m. on Saturday, Sunday or Monday.

Your Kiss Autograph



June Howard

For the men in service, here and abroad, Down Beat presents each issue the kiss autograph of a popular dance band vocalist. This time it's talented and shapely June Howard, who is singing nightly with the George Hamilton band at the Palmer House in Chicago.

Krupa Slates Film Footage

New York—Gene Krupa probably set some kind of record in getting a picture deal for a new band. His new orchestra was barely under way when he was contracted by RKO for a brace of cinemas, work to start on the first one probably in January. Although not a novice on film, Krupa has never had a very big role. It's reported a part will be fattened up for him this time.

New Orleans Singer Replaces Williams

New York—Another New Orleans native gets into big music in the big city with the signing of Bob Donet to join Johnny Long's orchestra at the New Yorker. Johnny heard the lad singing in an amateur contest. An army call for Gene Williams gives him his break as a vocalist.

The Gibson, Girl

New York — Harry the Hipster Gibson has written a triple-entendre song as a sequel to his Who Threw the Benzadrine in Mrs. Murphy's Ovaltine? It's entitled Benny Sent Me and you can take it as just a gag based on the old cartoon tagline or as a tribute to BG or as a comment on the effects of benzadrine.

The hipster has also worked up a jumper called You Help Someone You Know When You Give to the USO and a thing named Boogie-Woogie 12-to-the-Bar which the composer says "sounds like Bach turned inside-out." Muscraft plans another album to include the new numbers.

Theft Plans Alroot; Yegg Legs Sans Loot

Los Angeles—Burglars with a sense of value somewhat unusual in their profession broke into Marili Morden's Jam Man Record Shop here recently and carried out over \$1000 worth of valuable collector's items. The thieves left the records in the back yard, apparently frightened away while in the process of robbing the store.

She discovered the records in the rear of the premises the next day after opening the shop. In the shop itself, practically all of the records had been removed from the shelves and were stacked in the middle of the floor, indicating that the thieves wanted the entire stock.

Police are investigating the attempted theft, working on the theory that burglar was someone familiar with the shop and the value of its stock. Police were amazed when told that some of old records almost stolen were worth \$25 to \$50 apiece. Investigator said: "We thought they were just a bunch of old juke box platters".

Bistros Balk At Zoot-Suit Trade

New York—Hot spots are more wary than ever about admitting zoot-suiters now that Mayor LaGuardia is in the midst of a drive against juve delinquency. Ops don't particularly seek the teenage trade because the kids are noted for making a beer last all evening.

Now there's the additional chance of loss of license if youngsters are found on the premises. The mayor opened his drive by closing a billiard parlor and issuing summonses to several film houses. Hotels and cabarets were under surveillance, too.

One bartender gloomily declared he is going to demand birth certificates from customers. "How can you tell if a girl is of drinkin' age or not?" he asked. "Nowadays they paint their faces and wave their hair before they're through playin' with dolls. You can't tell daughter from mother without a program!"

Mitch Ayres May Re-Form For Date

New York—Although he's now leading a studio band in the CBS Jack Pepper show, Mitch Ayres may reorganize for a Paramount theater date early in September. Tentative plans call for his appearance there with the Andrews Sisters. Also set for Mitch are four days at Palisades Park, Sept. 1 through 4, a return engagement to the Jersey resort.

Martin Band Back To Job

Los Angeles—Freddy Martin's band returned to work in the Ambassador Hotel's Cocoanut Grove after a three-week lay-off caused by a strike of culinary workers which halted all food and drink service there. Strikers voted to return to work pending a decision of WLB, which refused to act on their demand for higher wages while strike was in effect. Musicians were not originally involved in the dispute but were "called out" (they had already been off for a week) when the hotel management announced re-opening the Grove with non-union help. Opening of the Grove was delayed a couple of days after waiters' strike ended as local 47 heads refused to permit Martin and his musicians to go to work until two days' pay, assertedly due a cocktail group employed at the hotel, was forthcoming.

Dances, Too



Hollywood—Dale Evans sings on the Jack Carson radio show each Wednesday over CBS. But she also is a talented dancer, which explains this non-singing pose.

Hey, Tommy!



New York—Tommy Dorsey is said to have arranged a screen test for Dean Hudson (see Ad Lib column in the last issue). How about Frances Colwell, Tommy? She's the vocalist with Dean's band at the Lincoln hotel and is much prettier than her boss!

Chicago... Sa... Ca... New... thought... Van Wi... into the... the... Hip, the... skills, wo... hah of ri... would fin... national... players... Of cou... has not l... ears, wh... of the po... hing and... knows th... gave up... he knows... brass as a... rest the... brother... And he... That man... at the ide... ing to get... and from... the solid... groovy gr... reeds and... Once... The ma... is not su... the idea... mind he... success... it was e... There wa... rangement... chestra a... a pioneer... "I had... with me... reminisc... Copa. "O... to substit... for effects... than brass... do. You s... hand to tr... folks. I h... liked swir... the loudn... swing ban... knocking o... At the sa... swing is e... Micky M... get beat w... band is th... lost anyth... tone color... tation and... too. Here... ing the dir... we really... A key m... drummer... been with... caption of... now does... Other fea... Tommy Lu... shares voc... Meredith... Hon... Buffalo... billed... im... doing... he... gement... plans to r... after her... with Josep... keyboard... saved for... Scott's...

Sax Appeal Socko; Cafe 'Copa-setic'

By ROD REED

New York—Shep Fields and His New Music are now three years old. That is, the New Music is now three years old although Shep himself, appears to be somewhat older. If Rip Van Winkle awakened today after a long snooze and walked

Shep's Hep

New York—Composers have frequently made it a practice to name a song after spots where the bands play. *Stompin' at the Savoy* became a big hit. *Pennsylvania 6-5000* also went over well. Now it's being tried with another one, *Copacabana* written by Shep Fields, Freddie Noble and Eddie DeLange and featured where—of all places—but at the Copacabana.

Of course, the average citizen has not been able to sleep three years, what with the loud burps of the political orators and one thing and another. This customer knows that Mr. Fields long ago gave up rippling rhythm. And he knows that Mr. Fields regards brass as a fine thing on which to rest the foot and that's all, brother.

And he knows something else. That many of those who scoffed at the idea of a dance band trying to get along without trumpets and trombones are amazed at the solid results achieved by a groovy group consisting of nine reeds and a rhythm section.

Once Begun, Half Done

The maestro, himself, says he is not surprised at all. He had the idea so firmly fixed in his mind he was certain it would succeed. During the early stages, it was extremely hard work. There was no precedent in arrangements for this type of orchestra and each new tune was a pioneering experiment.

"I had six arrangers working with me in the beginning," Fields reminisced between sets at the Copa. "Our job was not merely to substitute for brass, but to try for effects that would be better than brass—things brass couldn't do. You see, I really built this band to try to win over the older folks. I had a theory that they liked swing but couldn't stand the loudness and blare of the swing bands that were really knocking out the bobby sox kids. At the same time, I knew that swing is easier to dance to than Mickey Mouse stuff. I wanted to get beat without volume. So this band is the result. And we haven't lost anything—we get amazing tone colors with this instrumentation and we can really jump, too. Here they hold us down during the dinner hour but later on we really cut loose."

A key man in the Fields band is drummer Freddie Noble who has been with him since the inception of the New Music and now does most of the arranging. Other featured sidemen include Tommy Lucas, jazz altoman who shares vocal chores with pretty Meredith Blake; Mike Cuozzo,

jazz tenor; Romey Penque, jazz clarinet; and Joe Soldo, first alto. A recent addition is Margaret Neal on harp.

Fields first came to national attention in broadcast from Chicago as director of the orchestra for a dance team, Velox and Yolanda. While working for them he conceived the rippling rhythm idea but hung onto it until he was ready to move out as sole owner of his orchestra. The ripple turned out to be a big splash, commercial radio clamored for it, and thousands of trees were chopped down so rotogravure sections could publish pictures of Shep making bubbles with a straw in a soda glass.

"But rippling rhythm was not too satisfying," Shep readily admits. "It was a trick style, dependent on the writing. On the other hand, with the setup we have now, our style is inherent in our music. Anybody can write for us and when we play it, it's our style. You'll notice our style stays with us even when we're playing the show."

He was asked what he thinks about the general trend toward adding violin sections to dance bands. He pondered a moment, dreamily, then looked around at his crowded bandstand. "Might be very effective," he said. "Might add a lot of color. Should work in very well with this band. But where would I put 'em on this bandstand?"

Box-Office Draw

Whether he adds fiddles or not, Fields is attracting plenty of attention with his reedy rhythm. From the Copa he gets airshots six times a week—two each on CBS, NBC and MBS—and in this day that's lots of broadcasting. Already he detects signs of imitation. No "all-sax" carbon has come into prominence yet but he believes he has influenced several bands to use six and seven reeds where they were previously satisfied with four or five.

Incidentally, his theory that sax swing would send the older folks apparently is working. The Copa has already signed him for an added engagement next March. (He concludes the current session in mid-September and has sold the management on a name-band policy that Abe Lyman and George Olsen have been booked to follow.) It's usually the older folks who have massed enough of the foldin' to be able to give their tootsies a terp workout at a \$pot like the Copa.

Longhair Gut King To Do Radio Shots

New York—NBC has decided to quit being mysterious about the dates for Fritz Kreisler's contracted broadcasts on the *Telephone Hour*. His second airing this year will be on Oct. 9. Next year he'll return Jan. 1, Feb. 19 and April 16. Kreisler was the only living radio holdout among concert music's greats until July 19 this year when he finally nodded at a mike.

James Family Aids WAC Drive



Atlantic City—Harry James and Betty Grable gave Sgt. Johnny Grant a batch of autographed photos for wounded veterans who were unable to attend the WAC campaign show which Harry's Music Makers staged at Convention Hall here. The James crew went from here to a one-nighter in Scranton, Pa., where patrons got peeved because Mrs. James wouldn't take a bow (see editorial on page 10).

Kirchin And Loss Top London Music

London, Eng.—Two of the more prominent leaders here are violinist Joe Loss and Ivor Kirchin, leader of the fine swing aggregation at the Paramount Dance-hall. Loss, who has been leading a dance crew since he was 16, has been featured on his own radio show, *Dancing Time for Dancers*. His recordings are top-sellers in England.

Kirchin has led a name band for 14 years in the Mecca circuit, which has 15 dance spots throughout England. Largely responsible for the band's excellent beat is Ivor's son, Basil, a 17-year old drummer who ranks with the best. The youth leads the ork when his father is busy at his defense job. The father formerly was employed by Gaumont-British films and was also featured on Rex recordings. Regional broadcasts and Pathe film shorts.

—Joe Carey

New Record Show

Fort Wayne, Ind.—Helping to keep the music of bandleaders now in the armed forces alive, Paul Roberts is emceeing a new show, *Roberts on Records*, over WOWO here. The show spots discs by leaders now in service.

Pinky with Paramount

Los Angeles—Pinky Tomlin, who has been working for past several years as front man and

emcee with a dance band, has signed an acting-composing contract with Paramount. No assignment was set for him at this writing.



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Honeymooner



Buffalo — Rosamond Cashier, billed simply as "Rosamond!" during her recent lengthy engagement at the Park Lane here, plans to return to her pianist after her current honeymoon with Joseph Faso, non-pro. Her keyboard style has been compared favorably with Hazel Scott's.

S & D Uses New Wire Recording

Chicago—The S & D Record company, owned and operated by John Steiner and Hugh Davis, has become the first commercial waxery to put its entire catalogue on wire. Each of the seven records which have been issued by the firm are available to collectors in the newest type of recording at \$1.10 for a spool of wire, upon which two complete sides have been recorded.

The spool is one-inch in diameter and one-and-a-half inches in length and weighs about half a pound. The new wire recording method provides an almost indestructible vehicle for recording; reduces surface noise considerably and both sides of the record can be played without a change.

Steiner is readying a reissue of four of Red Nichols' classics made for Edison in 1928. Titles include: *Stampede, Hurricane and Black-Bottom Stomp*. Personnel for these early sides include: Miff Mole, trombone; J. Dorsey, clarinet and alto; Vic Berton, drums; Art Schutt, piano and Joe Parto, bass. In contrast, S & D will also release the first recording which Nichols has done with a small jazz combo in the last 10 years. Accompanied by piano and drums, Nichols recorded *Cheerful Little Earful; Smoke Gets In Your Eyes* and *She's Funny That Way* last summer for Steiner.

CHICAGO BAND BRIEFS

A switch in names for the former Rialto, a burlesque going to vaudeville, from the Paramount to The Downtown theater was made to prevent a delay in opening due to interference from Balaban & Katz theaters. B & K, affiliated with Paramount Pictures, admitted through their legal staff that the name Paramount can be adopted by other theaters, but threatened to slap an injunction against The Downtown if the management did so, thereby involving a litigation which might take months to dismiss before opening. Anyhow, what's in a name as long as the entertainment is good and The Downtown bookings are that and more besides. Skip Farrell will headline the stage revue September 8 and Duke Ellington opens September 29 for two weeks!

Rod Raffell, former name-band arranger, will bring his own band, consisting of 14 men, a girl and boy vocalist, into the Band Box August 17 . . . Teddy Buckner, former Lunceford saxist, opened with his own band at the Grand Terrace last week . . . And Jimmie Lunceford plays a one-nighter August 29 at White City Ballroom . . . Billy Eckstine makes his first Chicago ap-

pearance with his own band at the Regal August 18 for a week. Cal vocalist is Sarah Vaughn, formerly with Earl Hines, and top sidemen include Dixie Gillespie and Charlie Parker on trumpet, with Oscar Pettiford on bass . . . Dallas Bartley's sextet at Joe's DeLuxe will record their sensational novelty, *All Russ! Russ!*, for Milt Gabler on Decca.

Uncle Sam prevented Ben Webster from leaving New York, leaving Uncle Joe Sherman of the Garrick on the look-out at press time for another name for the Downbeat Room, with a possibility of Webster still making his appearance. We will leave you know! Don't pass up Irving Ashley, former Dallas Bartley guitarist, who now has his own trio upstairs at the Garrick! . . . The all ofay lineup at the Brass Rail jumps with Eddie Wiggins alternating with the Minton Trio, electric violin, guitar and bass . . . George DeCarl holds on at the Capitol, with Stan Phillips, former band leader at the Band Box, replacing Tut Soper on piano.

Charlie Spivak returns to Chicago, after a week at Eastwood Gardens in Detroit, for three weeks at the Chicago theater starting August 18 . . . The King Cole Trio moves into the Oriental for a week August 18 . . . Eddy Howard, back from his successful eastern trek, is at the Aragon again for a long run . . . Dorothy Claire, just completed three weeks with Laurence Welk at the Triana while Jaymie Walton vacationed, and will open at Helsing's on the north side, as a single, possibly later this month . . . Georg Brunis and Muggie Spanier leave

Woody Busses The Bride



Chicago—While Popole Randolph, the bridegroom, pretends to look astance, Woody Herman exercises the ancient prerogative of kissing the bride, lovely Carol Wyman. Popole, famous as Benny Goodman's bandboy, but now touring with the Herman Herd, married Carol at the Greek church here on July 10. Photo by Ray Rising.

the Ted Lewis band, now at the Latin Quarter, with Brunis forming his own combo for a local spot and Spanier going east.

A split in the Eddie Oliver band leaves Emil Vandas heading the band at the Edgewater Beach and Johnny Shanahan taking the Eddie Oliver band to Ellitch's Garden in Denver, opening tonight for two weeks, where Oliver will resume fronting if his pending discharge from the marines comes through during the engagement . . . Johnny Alfio is heading a four-piece at the Colony House, the new eatery formerly the Colony Club, which has been shuttered many months . . . Tiny Hill and his 11 men will play Eastwood Gardens in Detroit September 1 for ten days, the smallest band to play the spot, not counting Tinsy, of course!

The Cabin Boys are playing off nights in loop spots . . . Scatman Crothers will wind up his current engagement at Cafe de Society on the south side August 24 . . . Art Van Damme's fine quartet, recently at the Dome in the Sherman, auditioned at NBC . . . Phillip Albright opened his own booking office in the 203 N. Wabash building . . . The Major and the Minors, the Johnny Creach combo, are at the Beritz on Sheridan Road . . . Bob Reems has a five-piece combo at the Winking Pup . . . Dorothy Donegan is at the Zanzibar in Gotham . . . John Steiner recorded the Chet Roble unit, featuring Ell Phillips on clarinet and Boyce Brown on alto, at a recent session for S & D label. Outfit is currently at Helsing's.

Although limited by a stage show crowded with variety acts, Flo Rito managed to pack a heavy musical punch in his short appearance. Band is strictly on the jump side, with the *One O'Clock Jump* as the highlight of their part in the stage show. Saxs are strongest section, being equal to anything heard here recently, including J. Dorsey's quintet of reeds.

Flo Rito rates nods as a showman with a piano medley of his own tunes. Vocal department is exceptionally potent. The Solidaires, youthful quartet from the band, provide full harmony background for Patti Powers, new Detroit vocalist, who showed an exceptional scope, doing such tunes as the Latinish *Bim, Bam Boom* and the mischievous *His Rocking Horse Ran Away*.

When Johnny Comes Marching Home

(Jumped from Page One)

and from wolf to wolf (what claims to know a friend who has a job), until either her money, her energy, or her honesty gives out.

This business is a rough one at best, but brother, what it does and can do to young girls is sheer murder—and from no moral standpoint either. The energy drain of looking for work, searching for rooms, the physical strain of a road job, fighting for tunes, and the waves makes life a fairly rough proposition for some small-town kid just looking for a break.

Nobody really represents gal vocalists. AGVA and AFRA have conflicting claims about it, but they certainly haven't done an effective job yet in the dance business. Girls are still generally paid far less than musicians and have all the expenses of gowns, etc., to maintain while they're doing it.

Then, too, too many girls who should never be in the business are in it—usually good looking kids who are complete "busts" as singers, and start to fade as soon as they get over 21 and "old."

Traveling conditions, often rugged for a bunch of beeping musickers, are even worse for the gals. Nobody gives a darn what a brass man looks like as long as he can play—as a matter of fact, circles under the eye add to the Boyer look a lot of the boys like to affect—but the gals are expected to look fresh as daisies.

If the band makes a movie, or gets a radio show, too often there is a featured star who shuts out the poor kid who has sweated as hard as anybody else to make the band a going proposition.

There are a lot of other angles which this space and the male mind don't cover—but at any rate, I've seen enough young hopefuls wandering hopelessly around New York, Chicago, and other towns trying to find work so that I think some action is in order.

The suggestion is that the big names in the business, the Forrests, the O'Connells, the Baileys, and all the rest remember when things were tough, and form an outfit with all the other kids singing with bands in the country—get a solid representation of the entire bloc of fem chirpers, set up a system of admission on the basis of merit, and a system of pay scales graded on the basis of what the musicians in the band draw—and then apply to the AFM for membership as a special local.

If AGVA and AFRA scream bloody murder at this, claiming that we are raiding their private hunting grounds, the reply is: Boys, get off those desk chairs and offer something better—Put Up or Shut Up!

(Next: XII — "Production Unlimited")

Brewer Reorganizes

Chicago—Ted Brewer, former New York maestro, is rehearsing a 17-piece crew for a string of theater dates in Indiana, Illinois and Iowa. Personnel includes vocalists Gloria Sweet and Julie Hewitt, formerly with Clyde Lucas, and the drums of Andy Daugherty.

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(Reviewed at the Oriental Theater, Chicago)

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Fair But Square

New York—Lollie (The Great) Scott, WBYN disc jockey, has his way of getting even with the band leaders. When he plays their records, he won't announce their names. His reasoning is simple. He says, "When they're broadcasting do they ever announce MY name?"

go back to Georgie Auld.

One of Krupa's fiddlers is named Paul NERO, and Carol Kaye, replacing Sandra Merrell as canary, is the fourth chirp in four weeks for Gene . . . Paul Whiteman's sponsors asked for a copy of a platter he waxed 25 years ago. *Do You Ever Think of Me?*, and received 2,252 offers. Guess they do. Pops! . . . Evelyn Knight and Jerry Wayne start with the Mark Warnow band on the Ed Wynn Bluenet show September 8.

Reader's Digest says that Fritz Kreisler is one of few men who can explain the Einstein theory . . . Spike Jones is over there . . . Ollie Wilson, tram from the Ina Ray Hutton crew, has joined Boyd Raeburn, who is touring theaters with Betty Hutton, and Pinky Savitt, trumpeter, left Boyd for Krupa . . . Dinah Shore will heed the overseas call of a few thousand G. I. Joes.

Jimmy Palmer may return to Dailey's Terrace Room in Newark after Lee Castle does his ten weeks there . . . Stuff Smith will stuff himself into the Onyx on Swing Lane on August 19 . . . If Cozy Cole goes into Cafe Society Downtown, he will continue to double from *Carmen Jones* . . . Gracie Barrie will charm 'em at La Martinique in Gotham, starting September 11 . . . And now Charlie Barnet is flirting with a fiddle section. Oh, no!

Henke Emerges As Radio Star

New York—Pianist Mel Henke was reported set to go into Cafe Society Downtown following an airshot Aug. 12 on the NBC show, *Music America Loves Best*. Harpist Adele Girard was to follow on the RCA program, Aug. 19, 7:30 p. m. (EWT.)

The program is usually a showcase for longhairs, Duke Ellington having been the only other hep man to be featured since it bowed in last January. New trend is the project of Conductor Jay Blackton, who wielded the baton for the hit musical, *Oklahoma*.

Philly Concert Honors Twenty Pop Writers

Philadelphia—Twenty of America's outstanding composers of popular music participated in the "Salute to the American Composer" program presented Aug. 3 at Robin Hood Dell here. Composer Sigmund Romberg, prexy of the Song Writers' Protective Association, served as emcee and conductor of a 90-piece symphony orchestra which presented the most popular works of the composers who attend.

The concert presented Harry Armstrong, Peter DeRose, Stanley Adams, Charles Tobias, Herman Hufeld, "Lucky" Roberts, Harry Tierney, Mabel Wayne, Milton Drake, Al Hoffman, Jerry Livingston, Dorothy Fields, Alex Kramer, Nat Simon, Sammy Stept, Ray Henderson, John Whitney and Abel Baer.

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Ella Mae Plays Guestar



Hollywood—Ella Mae Moroe, now touring theaters, was the guest of Dick Haymes on his NBC program, *Everything For The Boys*, which is broadcast on Tuesdays at 7:30 p.m. (EWT). Gordon Jenkins wields the baton for the show. (See Page One of this issue for story about Ella Mae's divorce plans.)

Names Aim To Help Sympho

Los Angeles—A "mammoth five jamboree" is scheduled for the Shrine Auditorium ballroom here Aug. 18-20 as more than 20 name bands join hands to pull the Los Angeles Philharmonic orchestra out of the red so that next season's sympho season will not have to be curtailed.

The program calls for the appearance of five to six bands or more per night during the three-day series, which will also be interspersed with jam sessions tossed by picked groups.

Idea was conceived by MCA's Jules Stein who believes that the affair will net \$25,000. All musical services are being donated. Bands lined up for appearance at this writing included: Tommy Dorsey, Harry James, Freddy Martin, Jack Teagarden, Joe Reichman, Henry King, Emil Coleman, Frankie Masters, Hal McIntyre, Phil Harris (fronting Kay Kyser's radio ork), Ted Straeter, Al Donahue and Matty Malneck. Admission will be \$1. First batch of 1,000 ducats of the press were purchased by Local 47, musicians' union, for free distribution to service men.

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Two Staff Orks Signed Under AFM Contract

Los Angeles—MGM and Universal have joined the list of studios which have signed regular staff orchestras, as agreed under the recent pact with the AFM. Other studios have not yet completed lineups, while one studio manager admitted difficulty in signing musicians. Paramount was signed early in July.

Personnel of the MGM staff orchestra follows: Lou Baderman, Dave Crocov, Sam Albert, Sam Fiedler, Al Vertchamp, Calmon Lebowitz, Sarah Kreindler, Manuel Compinsky, violins; Virginia Majewski and Eichen Marca, violas; Irving Lipschultz and Allen Borsoff, cellos; Louis Previtali, string bass; Phil Mimoli, oboe; D. H. McKenney, clarinet; Adolph Weiss, bassoon; Henry Weopner, flute; Charles Moll, Neely Plumb, Jack Stacy and Henry Emerson, saxes; Rafael Mendez, Clyde Hurley and Louis Mitchell, trumpets; Randall Miller and John Flood, trombones; Jack Cave and Ari Frantz, horns; Jack Barsby, tuba; Mel Fedosky and Lou Erickson, drums; Ludwig Bonkowski, guitar; Joe Quintile, harp; Arthur Schutt, piano; and Lew Finato, orchestra manager.

The Universal personnel includes: Mark Levant, Ben Simon, Irving Gasteron, Sam Siegal, Arkady Konchester and Sam Scharf, violins; Robert Lowenthal, viola; Joseph Ullstein and Stephen Deak, cellos; Bud Hatch, string bass; Eddie Parkes and John Colburnson, trumpets; Eddie Guest and Dale Nichols, trombones; Vincent De Hubertis, horn; Karl Leaf, Graham Kusker, Joe Falanger, and King Gilson, reed and woodwinds; Hal McDonald, drums; Mary Jane Barton, harp; and Max Rapp, orchestra manager.

Bing Cuts Wax With Jordan Five

Los Angeles—Louis Jordan and his Tympani Five recorded two sides here with Bing Crosby, which will be released in October on the Decca popular label. Previous to this recording, Jordan's quintet had been released on the sepia series label. Jack Kapp, Decca recording exec, expressed enthusiasm at the first pairing, *Your Socks Don't Match*, a Waller original, and *My Baby Said Yes*, written by Jordan.

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Look Out, BG!



Hollywood — Marie Wilson, possessor of the most deservedly celebrated chassis in the movie colony, makes like Benny in MGM's *Music for Millions*. Even if she can't blow that thing—on her it looks good!

Scrima Will Read Menus and Music

Los Angeles—Mickey Scrima, former drummer with Harry James, was scheduled to open his new eatery in Hollywood on Aug. 1. Establishment is located on Cosmo, just south of Hollywood Blvd. Mickey says menu will feature dishes known to be popular with musicians. He's now located permanently in Hollywood and will continue to be active as drummer, working radio and picture field here.

Lavin Picks Talent

Los Angeles—Jack Lavin, long-time personal manager to Paul Whiteman, is now associated with the Walt Disney studios as head of live talent department. Post was newly created as result of growing trend on part of Disney to use other than cartoon creations in his picture. Lavin will be in charge of the employment of singers, actors, voice doubles etc., and will also supervise music rights department.

LOS ANGELES BAND BRIEFS

Bands-About-Town: Jack Teagarden in the Trianon Aug. 2 for four weeks with Joe Sanders and Lionel Hampton on deck to follow . . . Lew Gray, who has been rounding up star side-men for his new band, in which he features Pee Wee Hunt and Frankie Carlsson, took over at the Casa Manana, following Muzzy Marcelino.

Joe Reichman, who has held down the stand at Biltmore Bowl for many months, was slated to move on Aug. 10, making way for Henry King . . . Giro's, long dark, reopened July 24, with Ted Straeter's band, assertedly a "New York Society Orchestra", on the bandstand . . . Al Donahue took over at the Aragon, sharing the stint with a local band under Duke Shaffer, as Hal Grayson shuffled off to Stillwell's at Big Bear, California mountain resort.

Sonny Dunham opened to a "good" house at the Palladium, and though he wasn't drawing like a James or Dorsey, management reported "We are completely satisfied" . . . But all eyes were on the new Colonnades, where Harry James moved in for the series of five week-end (Friday, Saturday, Sunday) dates that will decide whether the Dorsey Brothers' new venture can support such expensive fare. The answer may be that the Horn is in on part-percentage deal.

Jive Jottings
Illinois Jacquet (pronounced Jacquet), the flashy little sax man who plays piccolo parts on his tenor, brought his new band into the Club Babalu, replacing Barney Bigard's stay crew . . . Count Basie was due to open his current coast tour with two weeks at the Orpheum closing Aug. 14, heading for a location date at the Club Plantation opening Sept. 7.

Tiny Bradshaw, always a favorite hereabouts, was the Plantation's current attraction . . . The International Sweethearts were still at the Club Alabam, despite Joe Morris' protests to Petrillo. The gals' bus, which was messed up by a "Red Reeper" (as we call the Pacific Electric's big interurban trolley cars) is ready for the road again and the band heads east Aug. 23. But it seems several of the femme

Good Deal



New York—Television is a good deal, when it brings us charms like those of Marilyn Sable, entrant in the Dumont contest to select *Miss Television of 1945*. If all guitar players only looked like this!

LA City Fathers Encourage Music

Los Angeles—Latest step toward making this city one of the most music-conscious communities is the measure, passed by Mayor Fletcher Bowron and the city council, setting up a municipal "bureau of music." Actual workings of the plan are vague, but the project is to function for "the rank and file of music lovers."

The venture will be under the jurisdiction of the Los Angeles Art Commission. One aim, the mayor said, will be to promote children's musical organizations at the city's playground.

swingers will linger here for shots at Hollywood fame.

Harlan Leonard was due for a return to the Alabam but Reg Marshall, his agent, was mulling an attractive offer from Mexico City . . . Walter Fuller, former Earl Hines ace, heading his own band at our local "Last Word" Club . . . Savannah Churchill, who has been working in Billy Berg's "Front Room" with Teddy Bunn and Zutty Singleton, while her former boss, Benny Carter, held forth in Berg's adjacent Swing Club, may rejoin Carter when he leaves on his coming theater tour (in a unit with the King Cole Trio).

Notings Today

Anita Boyer, who sang with many top-rank bands and who has been in retirement as wife of Saxman Bob Dukoff, Jimmy Dorsey bandsman, took over the J. Dorsey vocal assignment, replacing Gladys Tell . . . Lenny Conn, the Palladium's Monday night attraction, drew his sixth extension—this one for 18 weeks, which will give him a total of 54. Bob Mohr combo continues as alternate with Conn.

Dink Johnson, brother-in-law of the late Jelly Roll Morton, who played clarinet on many a collector's jazz record, operates an eatery at 4229 Avalon Blvd. Dink still plays his clarinet, but only for fun these days. In mellow moments, for appreciative customers, he will get it out and play with the juke box.

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Pasadena Tries Mixed Dances

Los Angeles—A racial incident at Pasadena's famed community dances, which Negro leaders here claim caused the dismissal of a white research worker from his job at California Institute of Technology, may result in presentation of dances on a night other than the regular Friday and Saturday nights which will be open to all races.

Mexicans, Filipinos, and Negroes are barred from the Community Dances, which, for the past several years, have been staged in Pasadena's huge civic auditorium under sponsorship of the city. Idea is to keep the Pasadena kids at home by giving them a local dancing spot. When the affairs were started, policy was to present nationally-known name outfits at cut-rate admission prices. At present bands are generally territory outfits and pick-up combos under radio bandmen.

Incident mentioned above occurred when Richard Petherbridge, white, the Cal-Tech research worker, attempted to enter a community dance with some negro friends. Later, when he lost his job at Cal-Tech, it was claimed that it was due to "disturbance" he participated in on that occasion.

Controversy called attention to the racial discrimination practiced at the community dances. Pasadena city pops naturally aren't going to change their policy entirely but they have consented to consider plan to present city-sponsored dances on another night at the auditorium which will be open to all races and for which a band, composed of white and Negro musicians, is to be employed.

Crosby Injured In Auto Crash

Los Angeles—Lt. Bob Crosby, who goes overseas shortly to lead a marine corps band, was almost a casualty before leaving these shores as his auto struck a telephone pole as he was returning to his home in Beverly Hills from his training station at Camp Pendleton near San Diego.

The accident occurred near Torrance, a small town south of Los Angeles. Lt. Crosby says that he went to sleep at the wheel, probably as the result of serum injections given him in preparation for the overseas jaunt.

He was knocked unconscious in the crash and also suffered cuts and bruises but no broken bones.

Yanks Send Thanks To Freddy Martin

Los Angeles—Freddy Martin is displaying a letter from group of the first doughboys to land on French coast in which boys informed him that when they landed they lost practically all baggage except their portable phonograph and one record. The one record was Martin's *Plum Concerto and Why Don't We Do This More Often*. Boys stated they hung onto the little portable and the one platter during the rugged days and nights of the early invasion phases and that it was their only source of entertainment for weeks.

Boots And Saddle

Los Angeles—Leopold Stokowski has purchased a ranch, as it is known in California, near Redlands. Musician says that he plans sometime in "the indefinite future" to retire from the podium and take up the life of a gentleman farmer. He also owns extensive orange grove property in California.

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ON THE BEAT Hollywood

By Charles Emge

The music in Paramount's *And the Angels Sing* isn't out of the ordinary but the picture is in comparison with most film musicals in that what music there is stacks up well by screen standards and doesn't throw the picture out of balance. Unlike most musicals this little opus has an adult tone to it—and we're not referring merely to a few little stunts that the Hays office of pre-war days would have choked on. Dorothy Lamour, Betty Hutton, Diana Lynn and Mimi Chandler comprise a vocal-instrumental combo ("The Angel Sisters") all of whom, with the exception of Betty, have other ambitions in life. The story revolves around their efforts to recover a couple of hundred bucks from a band-leader (Fred MacMurray) who "borrows" it to get his band out of the sticks and into a metropolitan spot.

An interesting angle is that the harmony vocal numbers done by the group as part of their act were actually recorded by the four girls themselves. Joe Lilley, Paramount's vocal supervisor and ace arranger frankly admits that, as he puts it, "we had quite a ball, but it was a lot of fun—when it was over. None of the girls had ever sung anything but 'lead' and I wasn't sure just how they would go for singing subordinate parts, so I taught each one her part separately, telling her it was the melody. They didn't know until we recorded the numbers what they were doing."

The instrumental music was, of course, dubbed by studio musicians, including Diana Lynn's piano sequences, even though the young actress is a capable pianist. Clarinet stuff done by Betty Hutton was recorded by Archie Rosate.

The band seen in the picture with Fred MacMurray is strictly "side-line" (non-recording) and although MacMurray was, in fact, at one time a professional sax player, he did not record the sax strains heard from him in the picture. The bass player (Percy Launders) who has a small part in the picture, was, incidentally, a member of the band in which MacMurray was working when he was discovered by a Paramount scout.

Let Lingo
Anne Shirley does several vocals in RKO's *Music in Manhattan* and the voice is too, too good! We'll have to put our spies

Lefty's Pigeon



Las Vegas, Nev.—Singing with the band of the old left-hander, Joe Sanders, is Mary Maloy, comely Irish lass, who comes from the home town of Bob Eberly and Ray Eberly, namely, Hoosick Falls, New York.

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Hollywood—Stranning Rolly Bester not only is an accomplished musician, she is a competent actress, a talented painter and a competent writer. And in addition, she's beautiful. (*Blue Network Photo.*)

Court Rules On Harmonica King

Los Angeles—A \$300,000 damage suit, exact basis of which was never quite clear, filed against Borrah Minevitch by a rival for harmonic honors, Leo Diamond, failed to register with Judge Alfred E. Paonessa when case came to trial here. Judge indicated, in upholding demurrer motion filed by Minevitch, that Diamond's contention that he was "the world's foremost composer, arranger and player of harmonica music" was open to argument.

to work on that one. . . . Charlie Barnet, in the same picture, appears with a band of Hollywood side-line musicians. . . . Andrew Stone, whose *Sensations of 1945*, was reported in a recent column, is preparing *Sensations of 1946*. He's mulling the idea of presenting an "All-American" Negro band which would include stars like L. Armstrong, Lionel Hampton, J. C. Higginbotham, Teddy Wilson, Sid Catlett, Eddie South, Benny Carter.

Bing Crosby has recorded *Old Black Magic* for a sequence in Paramount's *Here Comes the WAVES* in which he imitates Frank Sinatra. Plenty of argument among Par big-wigs about the sequence; many of them are opposed to the idea as "too much build-up for Sinatra." However, decision on whether to include the bit will depend on audience reaction at the sneak preview. . . . Jose Iturbi has recorded 23 excerpts from Chopin's most popular selections for the piano sequences (which will appear to be played by Cornell Wilde) in *A Song to Remember*, among them the *C-major Sonata*, the *A-minor Mazurka*, the *Minute Waltz*, the *E-flat Nocturne* and the *Fantasia Impromptu* (whence came *Chasing Rainbows*).

Frank Sinatra's role in *Anchors Aweigh* is that of a frustrated glib who can't rate a date. In addition to seven vocal numbers he's slated for a solo dance. Gene Kelly is teaching him the routine. . . . Dave Rose, T/s in the AAF's movie unit (in charge of scoring pictures) has been excused from his military duties to handle the music on the second Danny Kaye picture, *The Wonder Man*. Rose will conduct the recording ork, arrange specialties and do original composition for underscoring. There doesn't seem to have been any difficulty in getting permission of military authorities for Rose to take the assignment, but the AFM held out for, and got, the employment of a "stand-by leader". Davy Forster, Rose's musical aide and ork manager in civilian life, drew the assignment.

See and hear . . .
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Hollywood — **BRIGHT LIGHTS**: Victor Herbert's kids are suing Decca, RCA and Columbia records for violation of copyright of *March of the Toys* from Pop's operetta *Babes in Toyland*. They say the companies have made over a million records of that ditty. . . . Mount Ouray near Salida, Colo., may be renamed Mount Frank Sinatra all because the Chamber of Commerce discerned the initials "F" and "S" in snow at its peak during the spring thaws. . . . Now, the Palladium is gon-na spread out over 14 key cities coast-to-coast and Hal Halley, who usta be shoutin' for the Pal, is now doin' same for the Dorsey boys' Colonnades. . . . Dorothea Kent, who played The Leg's chum in *Pin-Up Girl*, is

In Name Only

New York—Tony Pastor is strictly a Roosevelt man—but this doesn't necessarily mean he won't vote for Dewey. His band is booked into the Roosevelt hotel, Washington, for four weeks starting Sept. 6. And another four-week stint starts Jan. 10 at the Roosevelt in New Orleans.

trying to annul Ken Baker. The So. Calif. Symphonies are bobbin' their hair long enuff to hold a three day spree of jive music in order to make doughdough to be able to afford lettin' their hair grow in long again. . . . Joan Goldkette is suing The Charioteers and Wm. Morris for enforcement of contract. Goldie claims he helped them from the C-grass to the 100-G-grass. . . . Ella Logan's argument in favor of night-clubs over the movie shift is that she couldn't answer those 7 Ayem calls when she never gets to bed until ten after.

Benny Goodman sez V-mail begins with U. . . . Vaughn Monroe gave up his tonsils this week. . . . Hey, that "new" tune of Pinky Tomlin's *Love Is All*, that's gettin' the build-up, is an oldie he wrote about fin-years ago for a Durbin pic.

ARC LIGHTS: Johnny Clark commated between U, Warner's and Stromberg's in one afternoon for voice-spots. . . . Pare have paid off Stan Kenton's boys and they won't be in *Duffy's Tavern* as their fans hoped. . . . A major-stingoo is interested in Stokowski's and The Cab's *Rhapsody in Reverse*. Natch! . . . For a pix spot Ish-Kabibble sent for his birth certificate and found his real name is Merwin Bogue. He sez he thought it was MerwYa all these years.

Bing's next pic will be *Bar of Music* at RKO. . . . Metro is digging up all their bathing suits for Gloria DeHaven and June Allyson's next *Brighton Beach*. . . . Dudley Chamber's chamber of music at Warner's is being snowed under with the ten new musicals the WB's have dreamed up. Really kids, Dud isn't the

Bear he'd like to pretend. . . . BG just signed a new 20th contract. **LOVE LIGHTS**: Carol Bruce, who's rekruparating with Lt. Art Jarrett these days, prefers the drummin' of Joe (Gene's new drummer-boy) Dale. . . . Dates are flyin' thick and fast between Gloria DeHaven and Russ Randall. . . . Phyllis Pablos who hit this column last week with Jimmy McHugh, upped and eloped with John Nearney and didn't even ask the McHugh to be best man. He's awfully busy with Mary Monks these evenings anyhow.

Walter Benson of TD's ork is practicing the wolf call on Deanna Durbin's stand-in, lovely Marie Osborne. . . . Betty Hutton is busy buying furniture for her new Playa Del Rey beach house, but finds time to keep Eddie Norris hutton-bothered. . . . Pvt. Ray McDonald, of the *Winged Victory* group at 20th, hangs around the June Haver set all the time. . . . Harry Richman thinks Vera Ray is jest to vera vera.

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DIGGIN' THE DISCS

Each of the Big Three has released an album of reissues this month. Columbia's set of instrumentals featuring the Benny Goodman Sextet, C-102, includes such outstanding platters as *Rose Room, Air Mail Special, Flying Home, I Found a New Baby, Poor Butterfly, Grand Slam, Wang Wang Blues, As Long as I Live*. Every number is wonderful! Victor's *Starmaker Album* by Tommy Dorsey, P-150, features *None but the Lonely Heart, Will You Still Be Mine, Everything Happens to Me, Swing High, Oh Look at Me Now, Little Man With the Candy Cigar, Swingin' On Nothin'* and *Not So Quiet Please*. Decca's second volume of Bing Crosby reissues, Brunswick 1015, contains *Where the Blue of the Night Meets the Gold of the Day, A Faded Summer Love, Stardust, Dancing in the Dark, Sweet and Lovely, I Apologize, Many Happy Returns of the Day* and *At Your Command*.

HARD TO GET RECORDS

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- Honeycuckle Rose; Blue Turning Grey Over You—12"—"Fats" Waller—79c
- Jack The Bell Boy; Central Ave. Breakdown—L. Hampton—52c
- Blue Moon; Just One More Chance—12"—Cozy Cole's All Stars—\$1.05
- Rainbow Mist; Woodya Yoo—C. Hawkins—\$1.05
- Downtown Cafe Boogie; Uptown Cafe Boogie—Edmond Hall Sextet—12"—\$1.58
- I Surrender Dear; I Can't Believe, etc.—12"—Roy Eldridge, C. Hawkins, etc.—\$1.58
- "C" (Jam Blues); Moon Mist—D. Ellington—52c
- Time On My Hands—Count Basie—52c
- Swanne River—T. Dorsey—52c
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Hot Jazz

JOHNNY GUARNIERI

Basie English
Exercise In Swing
Salute To Fats
These Foolish Things Remind Me Of You
Savoy 509 and 511

These four splendid sides, featuring three rather eclectic young white musicians, provide the chief musical kicks for the month. The leader of the group is the most versatile pianist in the business, a musician who can play any style with equal facility and authority. He exhibits a thorough understanding of the three main schools of hot piano playing, the Johnson-Waller-Sullivan and the Hines-Wilson-Stacy and the Yancey-Smith-Hodes. In this respect Guarneri can be compared to the late Bob Zurke, but Johnny is also a creator, whereas the Ol' Tomcat was not. All of these numbers were composed by the talented young pianoman as well, revealing clearly the great variety of his inspiration. Basie and Tatum and Waller and Wilson, in that order, crop up in Johnny's keyboard work on the four discs. Billy Butterfield is on trumpet, and his horn often resembles Muggsy or Bunny or Harry. Hank D'Amico is on clarinet, and his Goodman licks approximate Mince's imitation rather than Shaw's. The one really original jazzman on the date is tenor saxophonist Lester Young, one of the true giants of current swing. Dexter Hall's guitar, Billy Taylor's bass, and Cozy Cole's drums complete the excellent rhythm section. Get these waxings if you possibly can!

DOROTHY DONEGAN

Piano Boogie
Every Day Blues
Bluebird 8979

This coupling certainly serves to demonstrate Miss Donegan's technical virtuosity. It also shows up some of her shortcomings as a jazz pianist, specifically a lack of invention and a shallowness of feeling. *Every Day*, much the better number, starts

King Cole Takes Bride



Sacramento—Cpl. Bill Wright, former member of the King Cole Trio, took Mrs. Hattie Burger of Evanston, Ill., as his bride here recently. Chaplain William E. Rone performed the ceremony at the aviation field, where Wright is stationed with the 4909th squadron. *Sacramento Air Service Photo.*

in a Waller vein and ends on a variation of *How Long, Boogie*, badly conceived and occasionally even uncertainly performed, adds nothing to the rich store of jazz pianistics. One must be thankful, nevertheless, that Dorothy here refrained from following her execrable habit of introducing worn and banal bits of the classics into her versions.

Swing

LIONEL HAMPTON

Chop Chop
Hamp's Boogie Woogie
Decca 18613

Chop is a pleasant riff that bounces nicely all the way. It opens with a somewhat unusual chorus led by ensemble trombones, toward the end of which a muted trumpet adds a few inarticulate phrases. Lionel takes over with his vibes for most of the second chorus and is succeeded by a fair alto sax and a slightly better tenor. The last chorus features the trumpet ensemble riding over the trombone

The Heat's On

New York — Art (Milkman's Matinee) Ford is trying psychological air-conditioning on his customers whenever the temperature rises. He tries to cool 'em off by broadcasting on WNEW such unseasonal platters as *White Christmas, Jingle Bells, Santa Claus Is Coming and Winter Wonderland*.

section while the saxes lay down a foundation in the background. A solo open trumpet at the end does nothing for the disc. *Hamp's Boogie* is merely a showcase for Lionel's tiresome tricks at the keyboard. Milt Buckner plays very commendably, but unfortunately he gets little opportunity to do much. Neither of these sides comes close to suggesting what this band can sound like in person. Let's hope it isn't very long before Hampton waxes some numbers that do his fine organization justice!

CAB CALLOWAY

Let's Go Joe
A Smoo-ooth One
Okeh 6720

Joe features the Cab and his Caballers all the way, except for a trumpet soloist who blows precious little plenty high and loud in the middle of the disc. The Goodman opus, on the reverse, is a fine orchestration of a number originally designed for a jump sextet. It is played just a trifle too fast to get the lift Benny's group used to furnish, but otherwise it swings along quite nicely. A clarinet, a trumpet, and a sax all get solo openings, with the trumpet taking the honors. The drumming in the background deserves special mention of some sort.

Dance

LES BROWN

Sunday
Out Of Nowhere
Columbia 36724

With this platter Les revives two old favorites that really

BEST TUNES of ALL by Jux

Stardust

Hoagy Carmichael's "immortal" number, the most popular ballad or sweet tune of our time, was originally written to be performed as a stomp or jump. For a good idea of its rag potentialities, listen to the Tut Soper version listed below. *Stardust* is like Will Shakespeare's Cleo in that "age cannot wither nor custom stale her infinite variety." It goes on and on, under diverse guises, ever a wonderful song and always associated with nostalgic memories.

Available:
Chu Berry, Commodore 1502; Will Bradley, Columbia 35939; Hoagy Carmichael, Decca 18395; Tommy Dorsey, Victor 25330; Tommy Dorsey, Victor 27233; Benny Goodman, Victor 25320; Glen Gray, 2396; Edgar Hayes, Decca, 1882; Coleman Hawkins, Decca 18251; Jimmie Lunceford, Decca 369; Glenn Miller, Bluebird, 10665; Art Shaw, Victor 27230; Tut Soper, S-D 5000; Fats Waller, Bluebird 10099.

Unavailable:
Louis Armstrong, Okeh 3172 (Okeh 41530); Blue Rhythm, Perfect 15488; Chocolate Dandies, Okeh 8668; Fletcher Henderson, Crown 3093; Jack Jenny, Okeh 5304; Irving Mills, Brunswick 4587; Adrian Rollini, Vocalion 5376.

Foreign:
Garnet Clark, French Gramophone K 7845; Coleman Hawkins, French Gramophone K 7527.

swing out in modern dress. *Sunday* features some of the best trumpet work Billy Butterfield has ever recorded, a horn that shows distinctly the influence of Armstrong on young musicians of today. Butch Stone does a good job on the vocal. *Nowhere* is strictly instrumental and jumps right along, over-arranged in only one or two spots. A sax and a clarinet share brief solos. Both of these sides, good for listening as well as for dancing, should reach the best-seller lists before long.

GLEN GRAY

Forget Me Not In Your Eyes
Don't Take Your Love From Me
Decca 18615

This pair offers the sweetest sweet music of the month, complete with vocals by Eugenie Baird.

Vocal

PERRY COMO

Lili Marlene
First Class Private Mary Brown
Victor 20-1592

Lili is supposed to be destined to make musical history in World War II. She may, at that. Perry sings the tune satisfactorily. The reverse scarcely has *Lili's* appeal, nor will *Mary Brown* get quite so far in the end. Como still hasn't had a chance to cut Sinatra and Haymes at their own stuff, something he might very easily accomplish.

HILDEGARDE

Lili Marlene
My Heart Sings
Decca 23348

Lili seems almost to have been written for La Hildegarde. She (Modulate to Page 9)

is that good number



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Wolff Laments Antique Opinions of Disc Critics Who Spurn New Waxings

BY D. LEON WOLFF

Jazz followers know that there is a strange batch of cats who curl their thin lips at any record cut after 1929. Gene Williams of the late *Jazz Information* and Hugues Panassie, writer of *The True Jazz*? are just a couple of the critics who hide their heads in the sand when recordings of the present day are mentioned.

Call me a purist, but I've always felt that jazz music should have other notable qualities besides being played by a legendary figure on a defunct label when you and I were young, Maggie. With this object in mind, I've selected 24 outstanding solos, 22 of which were recorded within the last twelve years. While you may not agree that each of the following bits is terrific, you'll have to agree that they are original, interesting, in tune, and masterfully played.

Armstrong Great
Louis Armstrong on *If I Could Be With You*, Okeh 41448. The original Horn is far from superhuman, as diehard critics allege, but this solo is a masterpiece of soulful improvisation. Another is his *Gully Low Blues* on Okeh 8474. The violence and power demonstrated here have probably never been equalled in the history of authentic blues on wax.

Bunny Berigan on Jelly Roll Blues, Victor 26113. He left his soul on record via various solos on this marvelous, little known release. Surely it's the greatest jazz he ever played, and among the greatest blues ever cut.

Chu Berry on Limehouse Blues, Variety 587. From the lightning-like, breathtaking intro to the last perfect phrase this is the incomparable tenor saxist at his most brilliant.

Roy Eldridge on Wabash Stamp, Vocalion 3479. Before Little Jazz decided to start playing trumpet like a gibbering goon, he was capable of astonishingly good taste and civilized tone in addition to his familiar technical ability, and these sombre solo passages show him to sensational advantage.

Evans' Fine "Lady"
Herschel Evans on *Lady Be Good*, Decca 2831. As a distinguished jazz critic once advised readers of the *Beat*, "the tenor solo on *Lady Be Good* will be

Wild Irish Pose

York, Pa.—Paula (Modernaires) Kelly, appearing here at a shipyard celebration, volunteered to drive a rivet into a nearly completed vessel. When the rivet gun vibrated right out of her hands, the boys tagged her with a new nickname: "Shipwrecker Kelly."

hard to match for every desirable quality of jazz improvisation."

Fasola on Milk Cow Blues, Decca 1962, and *Jazz Me Blues*, Decca 3040. In the first, here's the real blues, in essence and in person, wrapped up in a solo so poignant and gorgeous that it defies description or comparison. In the latter, the long, liquid solo created a sensation among jazz followers when the disc was cut. It's a superb exposition of modernized Dixieland clarity, and contains more musical ideas in 63 seconds than guys like Teach or Orr had all their lives.

Benny Goodman on Limehouse Blues, Bluebird 10523. The unparalleled abilities of BG are here in a nutshell, polished and up-to-date. The trouble is that the superlative stuff like this is taken for granted, and passes almost unnoticed, when Goodman plays it.

Coleman Hawkins on Body and Soul, Bluebird 10523. Let's not let familiarity breed contempt. This is still a masterpiece, even if it doesn't send George Avakian and other jitterbugs less pseudo-high brow.

Hines Effervescent
Earl Hines on *Bubbling Over*, Brunswick 6710. The murderous ferocity with which Hines used to attack his defenseless piano is in sharp contrast to his current lack of interest.

Johnny Hodges on The Sunny Side of the Street, Victor 25592. Hodges can be pretty startling when he wants to, and this is about as slick an example of jazz on the alto sax as you could ever hope to hear.

Harry James on Just A Mood, Brunswick 7973. Once upon a time, when James was a bona-fide jazz trumpet, he got together with Red Norvo, Teddy Wilson and John Simmons and cut this two faced blues. The four consecutive choruses by HJ are splendid, sincere and non-commercial. Wouldn't it be nice if he'd do this more often?

Yank Lawson on Milenberg Joys, Victor 26437. One of the most exciting, explosive, extraordinary trumpet rides ever waxed, without a cliché, a fluff, or a letdown.

Meade Lux Lewis on Honky-tonk Train, Bluebird 10175. Probably the best recorded version of this famous boogie, which should automatically make it just about

the greatest b-w solo of all time. Snub Mosely on *Snub's Blues*, Decca 8636. Mosely's fine, tender way of playing blues on the trombone has resulted in this classic record. (One swiped phrase indicates that he's actually heard George Brunies' solo on the New Orleans Rhythm Kings' *Tin Roof Blues*.)

Shavers Solid

Charlie Shavers on *Wildman Blues*, Decca 3519. Here's a flight of rare imagination on this old minor-key tune, so hot, so overflowing with terrific ideas, and so incredible technically that it proves Shavers to be a tremendously unappreciated trumpeter.

Mugsy Spanier on Relaxin' at the Touro, Bluebird 10532. It goes without saying that this is the most expressive blues solo ever recorded by a trumpet player.

Rex Stewart on Tea and Trampolines, Vocalion 3831. This harsh, feverish, savage cornet solo, hot as a pistol, eclectic as calculus, won't appeal to many listeners. But those who like it will admit that it is one of the most stimulating in jazz.

Art Tatum on Rosetta, Decca 8502. Tatum is really on the beat here, for a change, and the result is a piano record that's slightly stupendous, to coin a cliché.

Jack Teagarden on Jack Hits the Road, Columbia 36634. Of all the beautiful, nostalgic, gymnas-tic blues ever cut by Mr. Blues himself, this easily wins.

Webster's Conga

Ben Webster on *Conga Brava*, Victor 26577. Since Hawkins started playing riffs and honks in lieu of improvisation, Webster has taken over the leading tenor spot, and he himself has admitted that his rapid, complicated solo on this Ellington disc is the best he's ever cut.

Cootie Williams on Delta Mood, Vocalion 4574. Williams' long

Likes Wichita



Wichita — Marian Marshall joined Tommy Reynolds as vocalist for a period, but seems to prefer the home town, where she is heard nine times weekly on two programs over KFBI, sings Friday nights with the Don Forney band at the Plamor.

-muted solo is a sultry, plaintive thing of sheer, exotic beauty.

Teddy Wilson on *Body and Soul*, Columbia 36634. If you too occasionally go for cultured, complex, delicate jazz, you'll agree that this solo is one of the finest ever grooved at a keyboard.

Well, like I said, you're not expected to agree. But if your choices start with the Original

Diggin' The Discs — Jax

(Jumped from Page 8)

sings it just about as convincingly as it will be sung, I imagine, more so than most will be able to do. The backing, *My Heart Sings*, is nothing much either as tune or as a performance. Hildgarde does better with *Lili*.

Novelty

FRED LOWERY

Estrellita Whistling

Columbia 36727

With a background provided by a novachord and a guitar, Fred whistles two old standards and comes up with sure-fire juke box material.

TINY HILL

Rose of Santa Rosa

How Many Hearts Have You Broken
Decca 4447

Decca's new novelty prospect gets off to a sufficiently correct start with this coupling, a pair of unfortunate numbers sung in an unfortunate manner by the Hill. There's no telling how popular this disc may become!

Dixieland band and end with Armstrong's Hot Seven, brother, in the words of a noted contemporary, include me out.

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As Mrs. Horn, Legs Belongs to Harry!

To just how much personal life and to just what rights of privacy is the band leader, the musician or the entertainer entitled?

Last month Harry James and his Music Makers played a one-night dance engagement in Scranton, Pennsylvania. Betty Grable, taking a short vacation after the recent birth of their new daughter, was traveling with the band in order to spend some time with her husband before resuming her work before the cameras in Hollywood.

Those Pennsylvania people, acting more like peasants than patrons, pitched a proverbial pandemonium because The Legs would not make a personal appearance before her public!

Now the advance advertising for this dance did not include the name of Betty Grable. There was no obligation, direct nor implied, on the part of the promoter to include a curious gander at the shapely Grable shape for the price of the tickets sold to a dance engagement by Harry James and his band!

Certainly there was no obligation on the part of Betty, who was traveling as Mrs. James, the wife of a band leader, not as Betty Grable, the movie star, to give the avid crowd double its money's worth by parading her sleek chassis on the band stand! She gets paid for that, too, and she wasn't on the band payroll that night.

The boys in the band state that on this one-night tour (and all cats know that you can really size up a person in the intimacy of a one-nighter trek) Betty was a "good scout" and a "swell trouper." They like her!

And reports from everywhere the James band has played, (see Leo Walker's letter, for example, in the Chords and Discords column of the June 1st issue) prove that The Horn is a right guy with his public. He spends more time on the stand than any of his men, signs autographs until the last fan is satisfied and is pleasant—even to pests.

We all are familiar with the type of jerk who crowds the stand and hollers, "Come on Harry (or Benny, or Tommy, or Glenn, or Jimmy, or Charlie) give with this or that. WE'RE the ones that made you, you know!"

Who made whom?

Of course the public, with its reaction, is important to any performer. But the public is notorious for its fickle quality, and its cheers of yesterday still have an exceedingly short echo!

In the meantime, certain elements of the public (and they're not always bobby-soxers, either) mob their idols to the extent of tearing the clothing from their bodies, prowl around the homes of celebrities until the neighbors complain—as they are doing currently in Hollywood to Frank Sinatra—and squawk like crazy when a victim protests for a little privacy.

We sometimes wonder how these beset personages

Musicians Off the Record



Warren Covington, now touring with the coast guard show. Tars and Spars, poses here with his 15-month-old son, Donald Warren Covington.

Dog-House Man



New York—Johnny Williams plucks the bass with Ed Hall at Cafe Society Downtown and also on the Eddie Condon air show, which has been renewed for 13 weeks starting August 19. The Condon airer will have a new spot on the Blue Network, however, because of world series and football conflicting broadcasts.

WHERE IS?

- MARIANNE DUNN, vocalist, formerly with WHI (subs)
- FRANK PAINE, trumpeter, formerly with Stan Kenton
- BOB GIBSON, formerly with the late Ben Bernie
- TONY RUSSELL, vocalist
- HANNY WELLS, former New England band leader
- WEB VAUGHN, vocalist, formerly with Guy Lombardo
- RED LARSON, guitarist, formerly with Bob Chester
- LARRY SOCKWELL, drummer, formerly with Annex Weeks
- BOB AUGUSTINE, trumpeter, formerly with Annex Weeks
- BILL MAXTED, pianist, formerly with Red Nichols
- MEL WINTERS, pianist, formerly with Henry Jess
- CRUCK SUKMAN, sax-clarinet leader
- STANLEY KATE, drummer, formerly with Richard Himber
- JOHNNY VORS, trumpeter, formerly with Glen Gray
- DICK HOFFMAN, trumpeter, formerly with Les Brown
- JOE DENTON, vocalist, formerly with Don Kaye

WE FOUND

- JOHN MAURONI, now at his home, 1833 Kenneth Ave., Arnold, Pa.
- JOHN WADE, General Delivery, Booth, Wash.
- TOMMY PATTON, Air Cadet, Eastwood Field, Ill.
- DON SCOTT, Radio Mechanic, Shepard Field, Tex.
- BUZZ BRIDGFORD, still with Curt Sykes

ever find opportunity to eat or to sleep. Maybe that's why so many movie stars are obliged to adopt children.

And we still believe that when before the camera, or on a personal appearance tour of her own, Betty Grable's curves belong to her public—and the G.I. Joes overseas. But when she is touring as Mrs. James, The Legs belongs to Harry.



"First, Goodman comes in with four bars on clarinet—"

CHORDS AND DISCORDS

Test For the Best

Norwich, Conn.

Dear Editor:
In your July 1st issue, you printed a letter from Don Goins, president of the Super Clubs for Hal McIntyre, stating that his fan club and several others have folded. I think I'm going to be in the same class, because one of the three clubs I'm prexy of, the Jimmy Dorsey club, doesn't have a good contact with the leader.
As a suggestion, I'd offer some kind of a limit to the number of fan clubs. Have some kind of test made up concerning the band and its personnel and if the applicant is suitable and passes the test, let him organize a club. This would be additional work for the leader but still many kids won't lose faith in him if their club should fold.
Pat Symington.

We Stand Corrected

Southwest Pacific

Dears Sirs:
On page 12 of the June 1st, 1944 issue of Down Beat, there appears an article, stating that Johnny Morris, "writer of the drum specialty, Paraddiddle Joe," is about to front a band.
This is to inform you that the number was written by Jerry Carlton and myself when Johnny, Jerry and I were members of the Buddy Rogers' band.
Fred Parreais.

Deflate 'Em

New York—A local music critic called the press agent at one of the deluxe movie houses to ask for a past.
"I'll give it to you only on condition that you criticize the band," replied the flack. "Don't praise 'em. Every time they're praised they get tall headed and want more money."

RAGTIME MARCHES ON

NEW NUMBERS

- CONDOS—A 6 ft.-4 in. daughter, Miss Condo, to Mr. and Mrs. Nick Condos, June 27, in Los Angeles. Mother is stage Martha Raye and father is Nick Condos, dancer.
- MITCHELL—A daughter, Elaine Zoe, to Mr. and Mrs. George Mitchell, June 1, in Savannah, Ga. Father plays tenor sax with Hal Wasson's orchestra.
- MAYES—A son to Mr. and Mrs. Charles Gaines, July 9, in Philadelphia. Father is orchestra leader at the Club Harlem in Atlantic City.
- MAYES—A son, Joseph Francis, to Mr. and Mrs. Samuel Mayes, July 5, in Philadelphia. Father is cello soloist with the Philadelphia Orchestra.
- BLANC—A daughter to Mr. and Mrs. Manny Blanc, June 27, in Brooklyn, N. Y. Father is drummer in Mousie Powell's orchestra.
- GREENBERG—A son to Pvt. and Mrs. Jack Greenberg, July 1, in New York. Father was formerly saxist with Van Alder.
- COURTRIGHT—A son, James Keith, to Mr. and Mrs. Jimmie Courtright, July 2, in LaSalle, Ill. Father is orchestra leader at Kelly & Cawley club in LaSalle.

TIED NOTES

- KARL-BRADLEY—Phil Karl, road manager for Bob Chester, to Betty Bradley, vocalist with Bob Chester band, Aug. 1, Detroit, Mich.
- STANDFIELD-RHEA—T S Ned Standfield, former pianist with Louis Prima, to Doris Rhea, June 21, at Camp Sutton, N.C.
- McKELVY-BEROTEGUY—W. O. James E. McKelvy, Commanding Officer and director of the 760th AAF Band at Bergstrom Field, Austin, Tex., to Maryjean Beroteguy, July 19, in Akron, O.
- WRIGHT-BURGER — Cpl. William Wright, former arranger and manager of the King Cole Trio, now at Sacramento Air Service Command, to Hattie Burger, recently in Sacramento, Cal.
- GRANNAN-KING—Paul V. Grannan, trumpeter with Hal Wasson's orchestra, to Dorothy King, July 1, in Savannah, Ga.
- GALLAGHER-PATTERSON — Tommy Gallagher to Nava Patterson, vocalist with Walter Parnes' orchestra at Hotel Roosevelt in New York, July 2, in New York.

FINAL BAR

- SPENCER—O'Neill Spencer, former drummer with John Kirby, July 24, in New York.
- COOK—William Marion Cook, 75, newspaper composer, July 18, in New York.
- DEVOL—Herman F. DeVol, 64, violinist, musical director and president of Local 11, AFM, Canton, O.; also father of Frank DeVol, former member of Horace Heidt band and now director of KJF in Van Nuys, Cal., July 14, in Canton, O.
- VAN DIEN—Edmund Van Dien, known as Eddie Van, 52, songwriter and dancer for the past 35 years in the music publishing business in Chicago, July 26, in Chicago.
- McNEIL—Charles McNeil, 33, former member of Isham Jones orchestra, July 24, in Hollywood, Cal.
- JIMENEZ—Marcos Jimenez, composer of the Mexican hit Marquita Linda, June 2, in Tacambaro, Mex.

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A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOEFER, Jr.

Tony Parenti's New Orleansian clarinet, Brunis' tallgate trombone and Muggsy's plunger horn, are sideshow attractions in conjunction with Ted Lewis who is the main tent in his own circus. The little white cards on the tables at the Latin Quarter in Chicago state that, "Mr. Lewis presents the same show at each performance". An understatement, Ted Lewis had performed the same show for thirty years and can't miss. From time to time various jazzmen have held positions within Ted's accompanying band. In deference, Lewis sometimes pulls these musicians on the floor to do a jam number, also in deference, he joins them dancing and squeaking his own clarinet in front of the group.

We are all familiar with Georg Brunis and Muggsy Spanier who have left the band again by this time, but very little has ever been written about Anthony Parenti of New Orleans. Tony aside from being a native of the city from whence jazz plays a mellow N. O. clarinet and doubles on alto. During the twenties Parenti led his own very successful orchestra in the Crescent City and made recordings for Okeh, Brunswick, Columbia and Victor. John Steiner reports a clarinet solo on Cameo 0180 by Tony Parenti.

Tony started in jazz before 1920 with Johnny De Drot and His New Orleans Jazz Orchestra. By 1921, he had opened the Bienville Roof with his own band—the first saxophone band in New Orleans. Later while at the La Vida night club Anthony Parenti's Famous Melody Boys recorded for the Okeh portable unit, Okeh 40308 *That's A Plenty* (8895a) and *Cabaret Echoes* (8896a). The latter tune was written by Parenti. In 1925 Parenti's band then known as the Liberty Syncopators doubled from the Liberty Theatre to the Coconut Grove. This group waxed for Columbia the following: Co 545-D *Midnight Papa* (140988) (a tune he helped to write) and *Cabaret Echoes* (140990), and Co 836-D *Up Jumped The Devil* (142000) and *New Crazy Blues* (142004). Tony doesn't recall the exact personnel of these records but does remember that the following N.O. musicians played with him from time to time: Ray Bauduc, Monk Hazel, Pinky Vidavich, Jack Lalne, Al Americo, Santo Pecora, Red Jessup and Leon Prima. Tony recalls that Monk Hazel played drums on most of his records.

For the Brunswick label Tony Parenti's New Orleansians waxed *Gumbo* (Parenti original) and *You Made Me Like It Baby* (Parenti original) on record number 4184. On the latter tune Parenti ran into considerable trouble due to not having a copyright on the tune. Tony was sued for \$1,200 by the Original Dixieland Jazz Band, who wanted to record the

Three From The Lewis Band



Chicago—Muggsy Spanier, Tony Parenti and Georg Brunis (formerly George Brunis) pose at the Latin Quarter, where they are playing with the Ted Lewis ork. George Hoefler discusses the work of Tony Parenti in the adjoining Hot Box column. Gladys Hall Photo.

tune for Victor. The Brunswick was ultimately suppressed.

Before leaving the Crescent City Tony was offered a job at \$300 per week with Paul Whiteman. He snubbed the offer but did take an exclusive recording contract with Victor obtained through the offices of Mr. P. W. His Victor sides included *12th Street Blues* and *Creole Blues VI* 19647 and *Dissy Lissy and French Market Blues VI* 19697. All the tunes but *12th St.* were written by Tony in collaboration with one V. Labowski. The Victors were released under the title Anthony Parenti and His Famous Melody Boys.

Parenti left New Orleans in 1927 for New York City. He subsequently worked with Henry Busse, Arnold Johnson and Ross Gorman. For three years he was associated with Bunny Berigan, Art Shaw, Bobby Byrne and Jerry Colonna in the CBS house band in New York. He worked the Brooklyn Paramount with Paul Ash. Since 1938 Parenti has played with Ted Lewis.

JAZZ RECORDS: Outstanding is the word for the *New American Jazz* album released this month by Capitol Records. Representative of the real jazz are these eight sides played by the Capitol Jazzmen. High spot review—Joe Sullivan's *Clambake* features a fine Jimmie Noone solo—his last on wax and a beautiful legacy—Billy May's relaxed muted horn solo moves him right into the class he's with here—My boy Mr. Tea does himself proud with two

improvised choruses that are gems—the rhythm quartet paid their respects to supervisor Dave Dexter by giving him a terrific rhythmic beat—a Dexter passion.

I'm Sorry I Made You Cry is a Jack Teagarden masterpiece with Tea's trombone and his vocatram style ruling the wax groove by groove—very mellow Noone behinds Jack's singing—ex-Barnet trumpeter May blows open incisively—and there's that "beat"; All that is jazz music is incorporated in this package. *In My Solitude* gives the Ellington touch with Dave Matthews fully convincing me he is the greatest white tenor saxist and the boy is pushing those 52nd St. tenors, but hard. Another feature of *Solitude* is May using a plunger that would cause Bubber to cock an ear if he were here.

Casanova's Lament is blues the way I like them, Tea singing in his inimitable blues style with superb accompaniment from Matthews and Billy May—and Tea blows blues on the trombone for twelve bars—and the best is there; preceding four sides constituted the first session. Now another fine jazz combination takes the next half of this compact jazz record book that so well composes the jazz idiom—Sugar is so reminiscent of Chicago groups and it is done remarkably well here with fine solos by everybody on the date. Pete Johnson demonstrates a versatility that very few listeners to boogie woogie realize he has. Shorty Cheroch, Eddie Miller, Les Robin-

Veteran Negro Drummer Dies

New York—O'Neill Spencer, veteran Negro drummer last featured with John Kirby, died here July 24 after two years of failing health. Spencer, 35, started playing around Buffalo in 1926. He joined the Mills Blue Rhythm band in 1931 and remained with this aggregation until 1936. Since that time he has been featured on recordings with his own band, the Milt Herth trio, the Blue Rhythm band and Kirby. During the past two years, he left the Kirby band on a number of occasions because of poor health.

son and of course Barney Bigard do it—and Dex has got another rhythm quartet.

Peggy Lee surprised jazzologists several years ago with that *Do Right* opus recorded with Goodman, she proved herself then one of the best if not the only popular gal vocalist that could sing blues. On *Ain't Goin' No Place* she is given perfect accompaniment from Pete, Barney and Eddie and makes the most of the chance. Shorty puts in some fine licks too. *Someday Sweetheart*, taking all things into consideration, is probably the finest side in the book. Stan Wrightman plays unusually well, as do Les, Barney and Shorty. It is strictly fine jazz all the way woven into a perfectly integrated jam session.

Peggy Lee returns for the last side in an altogether different mood—singing very prettily a popular ballad, That Old Feeling, accompanied by Wrightman playing celeste and Eddie Miller's tenor plus guitar, bass and drums—this is good music played impeccably but not quite in the hot jazz vein in spite of Dexter's description in his very fine accompanying booklet with the album.

The rhythm sections were as follows: first session Dave Barbour, guitar; Art Shapiro, bass; Zutty Singleton, drums; Joe Sullivan, piano; second session Nappy LaMare, guitar; Hank Wayland, bass; Nick Fatool, drums, and Pete Johnson (two sides) and Stan Wrightman (Two sides), pianos. Dave Dexter's descriptive booklet is complete with biographies of the musicians and historical notes and interesting sidelights on the various sides. All hot jazz record collectors will find the album a must, and I mean all the varied categories of the recorded jazz collector spectra.

Voice Sets His Value; Signs Up Long Paragate

New York—After some squabbling over financial details, a deal looks set to bring Frank Sinatra into the Paramount theater here beginning October 11 for three or more weeks. Trouble arose over the singer's original contract with the Paramount which called for him to be paid only \$4,000 weekly. The swooner has been offered as much as 25 grand for a theater week and his agency (MCA) fought with the Paramount to have the original price upped. Though all parties concerned stall at giving out new figures for the Sinatra appearance, it is assumed that a mutually satisfactory deal has been inked.

It was at the Paramount that Sinatra first hit his stride and also at this spot, says legend, that the first authenticated "swoon" took place. The October booking will be Sinatra's second Paramount showing since his phenomenal rise and the house is expected to rock even as before.

RECORDS

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- Col. 36232 "One O'clock Jump"—"Two O'clock Jump"—Harry James 53c
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LEEDS' MUSIC CORPORATION

Lovely Lisa



Baltimore—Lisa Kirko is the lovely lass with the Jimmy Palmer band as vocalist. The crew recently played the Canticleer cafe here.

...daughter, Miss Condon, just after in a... Nick Condon... Mrs. Charles... Harlan... Mrs. Charles... in Philadelphia... Mr. and Mrs. Brooklyn, N.Y. Powell's... and Mrs. New York... in Van Alstyne... Mrs. Keith... right, July 22... Mrs. Keith... Mrs. Keith...

Vagrant Chicks Blamed In Part For Racial Row

New York—The racial trouble that was brewing along 52nd St. seems to have quieted for a while. There have been no reported incidents between whites and Negroes since the report made in the last issue of *Down Beat*, which described the racial tension felt along Swing Street.

One development of the race friction was the midnight shuttering of the White Rose, bar-room frequented by musicians and the focal point for recent disturbances. Although other reports say that the White Rose was given the early curfew by police order, both local police and Abe Turkewitz, owner of the spot, deny this.

Turkewitz told the *Beat* that he has been closing down early chiefly because of a shortage of help and that as soon as the vacation period is over, the Rose will go back to its normal 4 a.m. closing time. The owner pinned the blame for the racial brawls that took place in his bar, as well as in neighboring clubs, on the number of young girls, both white and colored, who have been hanging around musicians. He said that if the girl situation were cleaned up thoroughly there would be an end to the trouble.

It's no secret that the police have had their eye on the swing club area for some time. Several arrests of marijuana peddlers and prostitutes have been made during the last six months and night club operators are in a drive to rid their spots of all undesirables.

Family Affair In Philly



Philadelphia—Two married couples, all playing fiddles, make broadcasts of Clarence Fuhrman's orchestra on KYW quite a family affair. Left to right: Mr. and Mrs. Maurice Braun and Mr. and Mrs. Jascha Brodsky. Exhibits of artistic temperament, if any, are restricted to the home by both of the couples.



Jackson Music, a new firm, will publish only swing specialties and standards. Signed composers are Dizzy Gillespie, Don Byas, Cozy Cole, Lips Page, Earle Warren, Pete Johnson and Joe Marsala. Firm will soon issue a special series of orchestrations featuring original choruses, as made on records, with artists getting full composer credit for their choruses. *Uncle Sam's Blues*, published by Jackson Music, has just been released on Savoy records . . . Mills Music is handling the tune from the Columbia pic, *Miss Bobby Socks*, titled *I'm Not Afraid*, sung by Bob Crosby and written by Kim Gannon and Walter Kent.

Robbins Music will publish the score from Dave Wolper's new musical *Hess A Good Time*, to be written by Jule Styne and Sammy Cahn. Also on the Robbins list are two new service tunes, *Navy Air Song*, by Peter De Rosa and Lt. Arthur Kurland, and *The Infantry!*, by Irving Caesar and Harry Pyle . . . Bregman, Vocco & Conn have turned over *Ten Days With Baby* to Triangle Music. Tune is from the Benny Goodman pic, *Sweet and Low Down* . . . *If You Are But A Dream*, written by Moe Jaffe, Ned Bonx and Jack Fulton, was purchased by Barton Music from RIM Music Co. . . Mutual's *T Ain't Me*, getting plugs from Dean Hudson and Tony Pastor, looks to be a hit.

Capitol Songs, Inc. is publish-

ing three instrumentals, getting plugs from Raymond Scott and Sonny Dunham. *Toto*, written by Snookie Holbert, and *Frantic*, written by Trummie Young and John Malachi, arranged by George Siravo, are being featured by Raymond Scott. *Three Men on a Rif*, by Trummie Young, Joe Thomas and Roger Segure, is being featured by Sonny Dunham . . . Bing Crosby and the Andrews Sisters have recorded Southern Music's *The Three Caballeros*. *Tico Tico* has been recorded by the Andrews Sisters, Ethel Smith and Eric Madriguera . . . Newest on the Dorsey Bros. list is *Bells of Normandie*, by Irving Miller and Don Reid.

Lincoln Music is pushing *A Kiss To Remember* by the Kenny Bros. and *Abner Silver*, introduced by Guy Lombardo, and *Casanova Brown*, from the Gary Cooper pic of the same name, getting plugs from Les Brown. Latest on the Lincoln list is *Dancing on the Sidewalks* by the Kenny Bros. and *Abner Silver* . . . Reliance Music has the new one by Gene Austin and Doris Sherrill titled *The Crazy Song* . . . American Melodies in Chicago is publishing *Honey Baby*, written by Charlie Leay, which was played by pianist Dick Baker over WGN, Chicago . . . Handy Brothers Music Co. is publishing a book, *Unsung Americans Sung*, edited by W. C. Handy, containing thirty-eight songs.

O'Kay Music in Chicago is publishing *September*, written by Louis O'Connell, and *Tick-a-Tick-a-Tick*, by Louis O'Connell, Frank Magine and Helen Karzas . . . Franco-American Publications is readying *Magic of Moonlight*, English version by David Franklin of the Enrique Miro tango *A Don De Vas*, *I Left My Heart Down There In Brazil*, English version penned by Ambrose Barker of *Noche De Brazilleno* by Miguel Romero, and *Caribbean Magic* by Violet Cordero and Elizabeth James . . . Barnhart Publications is publishing *Nurse of My Dreams*, written by Pvt. Hugh Van Hunter, now in England . . . Louis Jordan will record

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and feature in theaters Rod Andre's *I'll Never Cry Over You*. Vladimir Lakond has been appointed director of promotion and exploitation for the standard department of the Edward B. Marks Music Corp. . . . Allen Best and Paul Barry head Freddy Martin's Maestro Music Co. . . . Lester Lees has left Witmark to become Louis Prima's road manager.

Regina's City Hall Is Haven of Hepster

Regina, Sask.—Evidently taking the view that jazz and jitterbugging, rather than promoting juvenile delinquency, answer the Regina adolescent's "what to do—where to go" problem, city fathers have opened the venerable City Hall to teen-aged swingsters, from which point the four-year old radio program, *Saturday Afternoon Swing Session*, is now broadcast. S.A.S.S. is in charge of Ross MacRae, CKCK, announcer and Bruce Peacock, entertainment editor of *Regina Leader-Post*. Jam-packed to the jive echoing rafters, the City Hall on Saturday afternoons now draws the bulk of the city's zoot-minded younger element.
—Isabell Gaudry

Film Outdoor Concert For Movie Sequence

Los Angeles—Morton Gould, here for his three-way stint of acting, composing, conducting in the forthcoming Charles R. Rogers production, *High Among the Stars*, will be featured as conductor of a special post-season Hollywood Bowl concert in the early part of September.

Event is being staged by Irving Mills and will serve the double purpose of a musical

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Keep Out

Atlantic City, N. J.—It actually happened here the other Sunday when Phil Spitalny came down to sun himself at the seashore. The maestro of the all-gal gang introduced himself to the doorman at the Stanley theater, saying, "I'm Spitalny, the orchestra leader, and I'd like to speak to the manager."
The unexpected reply was—"We don't need any musicians—never use 'em here." And no amount of explaining by the bator waver could induce the guardian of the portal to summon the movie manager.

Bob Astor Sick In Pitt Hospital

Pittsburgh, Pa.—Bob Astor, former eastern batoneer, who has been convalescing here at the Veterans' hospital from a lung condition, is now able to walk around. He is a medical discharge from the army.
Skip Strahl, young local leader, may soon get a WLW writ from Cincinnati, because of his fine work at Buckeye Lake there . . . Bill Tont replaced Bob Beaman in the trumpet choir of Tommy Carlyn's band . . . George Wells and his augmented orchestra at the Silver Grill for an indefinite engagement.
—Simbad A. Condelet

event and a sequence in the Rogers picture. Cameras will be trained on Gould and the orchestra during the concert and the music will be recorded simultaneously for use in the opening sequence of the picture. In the event that sound track caught during the Bowl concert doesn't come off as well as hoped, another track, recorded in the studio, will be substituted.

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Chicago
Alvino steel guitar present, radio trail school . . . mer soci receive from the Crosby, and ing for over ber of an First m the ole "band at M except dr drive: The Band rock last- the case of n which, Bob juv. Ted ngu Bern ur. Other are: Hol- ills, trum Gary, tr Frank Tou Beal and Phil LaRo piano. Sam Mu netist wit /Bgt. Sar (Stewart) F . . . Best from Bou over by P from, once Coming o twice wee band mad Donahue, Miller, tru man, once ter. Floyd S guitaris rached a able on a Bill Hulme an comes a band thea. Louis Colo men Carl M and Tonnie mer Bub M report that spotted by a film's int Benny Car quaternar The inu Shanks, N has been transfer o Jurgens an list, to the Gray, ex-le Veterans' training fe from the reorganiz

New Y Joe brings here back soldiers w the Nazi re tures Ame calated to sick. A w stood out sioned out were back some mor "You co back hom Gl. "but And forth not and passage. I man on th

RICK PUT
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TRAVINGS at REVELLE By SARJ

Alvino Rey has forsaken his steel guitar for the duration. At present, he's finishing advanced radio training at a Chicago naval school . . . Eddie Oliver, the former society band pilot, has just received his medical discharge from the marine corps . . . Bob Crosby, now wearing the gold bars and marine green, is readying for overseas duty as a member of an entertainment unit.

First mixed band to report to the ole "Sarj" is the bluejacket band at Melville, E. I. All are efaye except drummer Ozzie Lewis, who drives the band on jump tunes. Band rocks just as much as the PT boats the boys are training in because of men like Johnnie McCormick, Bobby Byrne, trumpet; Dick Jays, Teddy Powell, tenor; and Hugo Bernascomb, Mitch Ayres, guitar. Other members of the band are: Bob Cote and Mandella Ghilalis, trumpets; Lyle Mark and Bill Geary, trombones; Bud Gango, Frank Torre, Paul Masur, Lenny Rossi and Mahlon Rorback, saxes; Phil LaRoche, bass, and Jack Coven, piano.

Sam Musker, long a top clarinetist with Gene Krupa, is now S/Sgt. Sam Musker, stationed at Stewart Field, West Point, N. Y. . . . Best jazes show emanating from Bougainville is presided over by Pfc. William (Scat) Johnson, once with Ernie Fields . . . Coming on over the GI radio twice weekly, the show spots a band made up of Red Ryan, Al Donahue, bass; Bob Peck, Glenn Miller, trumpet, and Buddy Brennan, once pianist with Bob Chesler.

Floyd Smith, formerly featured guitarist with Andy Kirk, has reached a master sergeant's rating while on duty in England . . . From Bill Hulmes stationed in New Guinea comes news of the fine infantry band there. He points out altman Louis Colombo, ex-Hackett; tenorman Carl Winters, ex-Isham Jones, and Tommy Reynolds; and drummer Bob Maxson for special musical mention. Bill also includes the report that Jimmy Cole's alto, once spotted by Jay McShann; and Bryan Allen's tubs, once featured with Benny Carter, are leading a Negro quartermaster's unit band.

The musical talent at Camp Shanks, N. Y., already adequate, has been increased with the transfer of Buddy Moreno, ex-Jurgens and Harry James' vocalist, to that post . . . Elbert B. Gray, ex-leader, has been taking Veterans' Administration radio training following his discharge from the service, but plans to reorganize his band soon. He'd

Seabees Build Own Gitboxes



South Pacific—William C. Knott (left) and Elvin M. Hangan, both machinist's mates in the seabees, display the guitars which they fashioned by hand with crude tools from native woods. Knott has refused \$500 for his gitbox, constructed of oakwood, rosewood and black mahogany. Pieces of polished bear tusk serve for the bridge and position dots, the aluminum frets were salvaged from a wrecked bomber. Hangan's was fashioned similarly. Official U.S. Marine Corps Photo.

like to form an "All-Veteran" band, so ex-servicemen seeking musical jobs can contact him at the Tudor Club, 1775 N St., NW, Washington, D. C. . . . Pvt. Charles Brown, who worked with the Brown Buddies' ork thru upper New York, is working with a special services show in England.

Here's A Mouse Who Turned Cat

New York—Here's a story about how serving Uncle Sam changed one Mickey Mouse into a Hep Cat. It's about Erwin (Red) Berken who, up to the war, had been regarded as strictly a society band trumpeter. Berken enlisted in the Merchant Marine and was assigned to Buddy Clarke's band at St. Petersburg, Fla. Buddy has built himself a real jump combo at the base and Berken was able to make the switch without pain.

But he got the itch for action and recently resigned from the merchant marine to join the navy. He took the navy physical exam and was rejected. That made him a civilian and the next day he learned that Harry James needed a trumpet man, blew a couple of sample toots for The Horn and was thereupon sworn in as a member of the Music Makers.

Can You Top This? Major Plays A-Minor

Somewhere in New Guinea—The "Thunderbolt Orchestra," named after a fighter squadron from which most of the members of the band are drawn, has the highest ranking sideman that has been reported to *Down Beat*. He is Major "Wop" Klemovich. The remaining personnel includes two lieutenants on trombone; Randy Knox and Chuck Kane; John Morgan, Frankie Reed and Chuck Rittenhouse, trumpets; Will Anns (Wald), Lou Noble and "Chink" Chinko, saxes, with Carl Stiteler (Donahue) drums; "Propp" Mullins, guitar; "Smitty" Smith, piano, and Benny Cruz, vocals.

The band has just finished 15 weeks of touring "the better slit trenches and fox holes of New Guinea, playing occasionally before audiences of 6,000."

band at Camp Lee, Va., has returned to civvies and is heading a trio, the Rockaways. They are currently playing a two-weeker at the Steuben Inn, Milwaukee.

Bruckmann Boys Active In Music

Davenport, Iowa—Former local ork pilot, Maurie Bruckmann, was recently released from a Philadelphia hospital where he was confined with a severe attack of gall stones. Bassist Lenny Bruckmann continues with the Licata Trio in LaSalle, Ill.; and Harold Bruckmann plucks the dog-house with the Ray Winegar crew.

Three local musicians recently finished the winter season with the Houston, Texas, Symphony. Cellist Hal Runyan and violinist Rosalie Murphy are home vacationing while bassist Ward Erwin remained in Houston and joined the band at the Cotton Club where he will remain until fall when he expects to enter Northwestern U. (Chicago) and study music. The navy has claimed trumpeter Jack Manthey while the army contemplates calling bassist Charlie Vaccaro in the near future. Bassist Darrell Homer has replaced Bob Trunnell in the Jack Manthey ork. Trunnell has joined the trio playing in Rock Island's Horse-shoe Club. —Joe Ph.

GI's Start Song Publishing Firm

Somewhere in North Africa—Cpl. Harold Klein, former band-leader, has proven the GIngenuity of the American fighter with his newest venture, a "Song Publishing Section" for this area of the fighting zone. The song publishing project circulates complete orchestrations of songs, written by GI's, to the various service bands in this region.

While working with Sgt. Jack Gould, writer of *What D'Ya Hear From Your Heart*, in a Red Cross club, Klein pondered the idea of a song publishing firm for servicemen. As a result, Klein took a typical GI-authored song and had it arranged by a good scorer. He transposed the various parts into a complete orchestration and ran off the book on a mimeograph machine. The finished product pleased his commanding officer so much that Klein was given official sanction to enlarge the venture.

Appropriate advertising in the form of radio spot announcements and posters, spread word of the new firm. As a result, amateur writers among the troops submitted a large number of songs, from which the best have been picked and are published by the "Song Publishing Section."

From Khaki To Civvies

Chicago—Vito Mariani, band-leader-accordionist, until recently a master sergeant leading a



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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; NC—NBC; FB—Frederick Bion Music Corp.; RKO Bldg., NYC; Mos. Gala, 48 West 48th St., NYC; CAC—Central Amusement Corp., RKO Bldg., NYC; IC—Joe Glaser, 745 Fifth Ave., NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; MFO—Murdock F. O'Leary, 424 Madison Ave., NYC; SZA—Stanford Zucker Agency, 501 Madison Ave., NYC; WMA—William Morris Agency, RKO Bldg., NYC.

Agnew, C. (Laka Worth Casino) Ft. Worth, Tex., b
Allen, R. (Garrick) Chi., nc
Arnheim, G. (Sherman's) San Diego, nc
Bardo, B. (Plantation) Houston, Opg. 8/18, nc
Barros, B. ork (Laka Club) Springfield, Ill., Clang. 8/24, nc; (Forest Pk. Highlands) St. Louis, Opg. 8/27, b
Beate, C. (Golden Gate) S. F., Cal., 8/16-22, t; (Orpheum) Oakland, 8/24-30, t
Becker, D. (Bram Rail, Tybee Beach) Savannah, Ga., nc
Benon, R. (Ambassador) Chi., h
Bishop, B. (Club Lido) Wichita, Kan., nc
Bondhu, N. (Rosedale) New Orleans, Clang. 8/20, b
Bradshaw, T. (Plantation) L. A., Cal., nc
Brandwynne, N. (Statler) Wash., D. C., Clang. 8/24, h
Brigode, A. (Laka Club) Springfield, Ill., Opg. 8/25, nc
Brown, L. (Pennsylvania) NYC, Clang. 8/19, h
Bunce, H. (Rainbow Rendezu) Salt Lake City, 8/21-27, b

Hugo, B. (Totem Pole) Auburndale, Mass., h
Hutton, L. E. (Downtown) Detroit, 8/25-31, t
International Sweethearts of Rhythm (Club Alabama) L. A., nc
James, E. (Colonnades) Ocean Pk., Cal., Clang. 8/27, b
Johnson, B. (Savoy) NYC, Opg. 8/25, b
Jordan, L. (Plantation) St. Louis, Opg. 8/18, nc
Joy, J. (Tri-State Fair) Superior, Wis., 8/14-20, t

Kaye, D. (Casino) Quincy, Ill., Clang. 8/21, nc
Kaye, S. (Astor) NYC, h
Kendis, S. (Trucadero) Hollywood, Cal., nc
Kenton, S. (Riverside) Milw., 8/18-24, t; (Cedar Point) Sandusky, O., 8/25-28, b
King, H. (Biltmore) Los Angeles, h
Kinney, R. (Earle) Phila., 8/18-24, t
Krupa, G. (Capitol) NYC, t
Kuhn, D. (Surf Club) Virginia Beach, Va., nc

Leonard, A. (Circle) Indianapolis, 8/25-31, t
Lewis, T. (Latin Quarter) Chi., nc
Lombardo, G. (Waldorf-Astoria) NYC, h
Long, J. (New Yorker) NYC, h
Lopes, E. (Tally) NYC, h
Lucas, C. (Starlight) Wildwood, N. J., 8/18-24, h
Luneford, J. (On Tour) HFO
Lyman, A. (Circle) Indianapolis, 8/18-24, t; (Palace) Yountown, 8/25-28, t; (Palace) Columbus, O., 8/29-31, t

McGrew, Bob (Broadmoor) Colorado Springs, Colo., h
McIntire, L. (Lexington) NYC, h
McIntyre, H. (Columbia Studios) Hollywood, Cal.
Marasin, J. (Hickory House) NYC
Martin, F. (Ambassador) Los Angeles, h
Masters, F. (Slapay Maxie's) Hollywood, Cal., nc
Monroe, V. (Paramount) NYC, t
Morran, R. (Claremont Berkeley, Cal., h
Morrison, Ralph (LaSalle) Chi., h

Norvo, R. (Downbeat) NYC, nc
Olliver, E. (Elitch's Garden) Denver, Clang. 8/24, b
Palmer, Jimmy (Chanticleer) Baltimore, r
Pardo, St. Francis S. F., Cal., h
Pastor, T. (Eastwood Gardens) Detroit, 8/18-24, b
Paxton, George (Roseland) NYC, b
Prima, L. (Frolics) Miami, b

Raeburn, B. (Michigan) Detroit, 8/25-31, t
Ravazza, C. (Blackhawk) Chi., r
Reid, D. (Claridge) Memphis, Opg. 8/18, h
Reisman, L. (Statler) Boston, h
Rogers, Billie (Pelham Heath Inn) NYC
Ruhl, W. (Commodore Perry) Toledo, h
Sanders, J. (El Rancho, Vegas) Las Vegas, Nev., Clang. 8/22; (Triannon) Southgate, Cal., Opg. 8/29, nc
Sandifors, S. (Van Cleve) Dayton, O., h
Saunders, E. (St. Anthony's) San Antonio, h
Saunders, R. (DeLima) Chi., nc
Slack, F. (Palace) Canton, O., 8/18-20, t; (Palace) Columbus, O., 8/22-24, t; (Palace) Cleveland, 8/25-31, t
Spivak, C. (Chicago) Chicago, Opg. 8/18, t

Key Spot Bands

AMBASSADOR HOTEL, Los Angeles—Freddy Martin
ARAGON, Chicago—Eddy Howard
ARAGON, Ocean Park, Cal.—Al Donahue
ASTOR HOTEL, New York—Sammy Kaye
BILTMORE HOTEL, Los Angeles—Henry King
BLACKHAWK RESTAURANT, Chicago—Carl Ravazza
COLONNADES, Ocean Park, Cal.—Harry James
EDGEWATER BEACH HOTEL, Chicago—Emil Vandas
LINCOLN HOTEL, New York—Dean Hudson
MARK HOPKINS HOTEL, San Francisco—Carmen Cavallaro
NEW YORKER HOTEL, New York—Johnny Long
PALLADIUM, Hollywood, Cal.—Sonny Dunham
PALMER HOUSE, Chicago—George Hamilton
PENNSYLVANIA HOTEL, New York—Les Brown; Aug. 21, Woody Herman
ROSELAND, New York—George Paxton
SHERMAN, Chicago—Jerry Wald
TERRACE ROOM, Newark, N. J.—Les Castle
TRIANNON, Chicago—Lawrence Welk
TRIANNON, Southgate, Cal.—Jack Teagarden; Aug. 29, Joe Sanders
WALDORF-ASTORIA, New York—Guy Lombardo

Piano Star



Cincinnati—Musicians in this vicinity are raving about the keyboard technique of Elsie Tammara, who has been playing with the dance bands of Bobby Guyer and Bob Brandon, and who recently was added to the WLW staff. Elsie plans to head for the west coast in the fall.

Leader Fears Names' Visits

Atlantic City, N. J.—Alex Bartha returned to the Steel Pier's Marine Ballroom for another summer as leader of the intermission band and is hoping to keep enough sidemen around to finish the season. His rep among the name leaders is such that when Les Brown came here he greeted Bartha with "Oh, you're the man who furnished all the good musicians for the big-time bands."
If Bartha had been able to hold on to his men, his band would have boasted Ziggy Elman, Red Chudnick, the 16-year-old trumpet with Horace Heidt; Steve Cole, first saxer for Johnny Long; Vic Hamann, trumpet with Tommy Dorsey; Tony Lala, who slides the trombone for Charlie Barnet; Sid Weinberg and Carl Waxman, sax team with Johnnie Warrington; and Nick Prospero, who last blew the bugle for Gene Krupa.
In addition, Bartha has given some of his best men to Uncle Sam, among those in uniform being Manny Aarons, drums; Harold Ferrin, piano; Carl White, Bob McDonald and Duane Camp, warblers; Tom Langley, Tom Kaplan, Allen Snyder and Abe Ditman, who blow Gabriel's horn, and sax-men Jay Lischin, Wayne Watts, George Chapman and Jack Garrellick.
—Dick C. Land

Negro Spa Eyes Musicians Ward

Los Angeles—A special unit for musicians suffering from tuberculosis is planned for the Outdoor Life and Health Association's sanitarium at Duarte, Calif., an institution largely supported by Negro charitable organizations. It was at Duarte that Jimmy Blanton, Duke Ellington's bass player, died.
First event in a campaign to raise funds for the musicians' unit at the Duarte establishment was a benefit dance June 15 at the Club Plantation here with music donated by Jimmie Lunceford and his band.
Louis Armstrong, one of whose former bandmen, Bob Smiley, is in the Olive View sanitarium here, is interested in the movement and has offered his services to aid the campaign.

Voices Sub For Horns On Discs

New York—In desperation born of the long drawn out wrangling with Petrillo over a settlement of the record ban, Victor finally resorted to a "voice orchestra." The unit is heard in a couple of new sides by Dinah Shore, waxed while she was awaiting the start of an overseas junket to entertain servicemen. They're Together and I Learned a Lesson I'll Never Forget.
Members of the vocal group backing her imitate muted brass, organ tones, bass rhythm, etc. Imitation of instruments is not a new gag, having first been used prominently by the Mills Brothers years ago when they first cracked national radio. But this is the initial effort to use it exactly this way in substituting for a real band backing the singer.

Savoy Records Cut Big 'Ram Session'

New York—Four sides under the auspices of Buck Ram, composer and music publisher, will be released by Savoy shortly. The cutting was appropriately called a "Ram Session." Incidentally, that's the name of one of the pieces, others being Witch Walk, Morning Mist and Twilight of a Tootsie Roll. Players are Lips Page, Charlie Shavers, Trummie Young, Ernie Caceres, Don Byas, Johnny Guarneri, Cozy Cole, Bud Johnson, Billy Taylor and Al Casey.

Man Without Country

San Antonio, Tex.—Vincent Villa, leader of the band at the Kit Kat Club here and former member of Dave Apollon's vaude troupe, is a man without a country, pending investigation by the U. S. immigration officials here. American immigration authorities here declared that Villa, a native Filipino, was in possession of an expired passport, which had admitted him to this country in 1940, when he attempted to re-enter the United States after a short stay in Mexico recently.

Jack Daulton's Ork Sends Tulsa

Tulsa, Okla.—Jack Daulton's band at the Skyline here is providing fine music. Despite draft losses such as Bob Herrick and Ed Christy out of the reed section and Hoople McCray out of the tram section, the band still has instrumentalists like trumpeters T. J. Dean and Bob Booth, Grandville King's alto and clarinet and tenor Johnny Ryan. The rhythm section sparkles with Willard Quirk's drumming and the wonderful beat and big, true tone of Ted Adams' bass.
Joe Linde is doing well at the Casa Del. The band gets it drive from drummer Harry Walters, Sherry Allen is the vocalist.
—Ellie Gibson

Son Follows Father To Front of Stand

Philadelphia—Charlie Gaines, Jr., trumpeting son of trumpeting Charlie Gaines, steps into his father's foot-steps with a five band of his own. Charlie the Elder, one-time Decca recording maestro and best-remembered as the writer of Cats Can't Dance, Got Ants In Their Pants, is still in the ork whirl with his own band, currently holding forth at the Club Harlem in Atlantic City, N. J. Charlie, Jr., bowed with his own band earlier this month at Strand ballroom.

Slip In The Lip

Philadelphia—Music makers with Eric Wilkinson's ork in the WIBC studios new look with awe into the control room. Seated at the controls is Melvin Headman, who toolted his trumpet with the Philadelphia symph ork for the past 14 years. A bad lip took him from in front of the controls to behind them.

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The BANTOX By BILL DUGAN

New Clubs: Glenn Miller—Bill Walsh, 349 Lucius Ave., Youngstown, O. . . Dick Haymes—Ron Geller, 927-49 St., Brooklyn, N. Y. . . Junie Mays (former Johnny Song pianist)—Rose Marie Rako-wich, 12375 Maine St., Detroit 12, Mich. . . The Sighting Slaves of Sinatra—Mary Ann Searles, 289 Merriman Rd., Akron 3, O. . . Perry Como—Eleanor Curtis, 104-19 95 Ave., Ozone Park 16, L. I., N. Y. . . Gene Krupa (Chicago branch)—Don Mulac, 3749 N. Foster Ave., Chicago 4, Ill. . . Kay Kyser and Music Mads—Patty Berry, 1808 Detroit Ave., Toledo 6, O. . . Dick Merrick—Barbara Barwood, 841 Bergen Ave., Jersey City 6, N. J.

The Buddy Moreno Admirers For-ever are deferring publication of their paper because Buddy is now at Camp Shanks, N. Y. and they hope to send out snaps of him in uniform instead. Florence Van Houten, 168-28 Jamaica Ave., Jamaica 3, N. Y. is pres. of the B.M.A.F. . . The Moonlight Sinatra club is active again and Joan Walsh, 1276 Ogden Ave., Bronx, N. Y., and Kay Sands, 1269 Nelson Ave., Bronx, N. Y., want to hear from former and prospective members. . . Doris Wilson, 1931 Reserve, Muncie, Ind., has been made pres. of Chap. 41 of the Al-vino Rey fan club, replacing Jackie Sep. . . Willie Mae Harper has moved to 430 Halsey St., Brooklyn, N. Y., and she wants more members for her Billy Eckstine Club. . . Bolores McMullen, 20 Irving Place, Staten Island 4, N. Y., has taken over the Staten Island Frank Sinatra fan club. They celebrate their first anniversary Aug. 23 and a Canadian branch has been organized by Marina Whitmore, 42 Bellefaire Ave., Toronto 8, Can. . . Carol King, 314 Talbot Ave., Akron 6, O., has combined her Bobby Riskey and Gene Krupa clubs. . . Joanne Spounas, pres. of a Gene Krupa club, has moved to 25 Julian Place, Island Park, L. I. . . Theresa Caifa, 339-59 St., Brooklyn 20, N. Y., is looking for a new name for her Johnny Desmond club, offering a year's free membership to the one sending the best name. She would also like new members.

Clubs wanting new members: Dick Haymes—Gloria Hochberg, 208 Rochester Ave., Brooklyn 13, N. Y. . . Teddy Walters—Anita E. Goldhill, 146 Central Park West, New York 13, N. Y. . . Al Killian—Charles L. Kellikian, 34 Grove St., Chelsea 50, Mass. . . Billie Rogers—Art Cilttus, 404 N. Locust St., Adrian, Mich. . . Worshipers of Williams—Kathryn Pagliano, 784 Putnam Ave., Brooklyn 21, N. Y. . . Bobby Sock Brigade Boosting Frank Sinatra—Gloria Shawy, 1301 Fort Hamilton Parkway, Brooklyn, N. Y. . . Eddy Howard (members from the Metropolitan area)—Anthony Ferdico, 2516 Frisby Ave., Bronx 61, N. Y. . . Solidates (Ted Flo Rito vocal group)—Kit Myers, 788 Farmington Ave., West Hartford 7, Conn.

Dick Haymes—Kathryn Libassi, 80 Delancey St., New York 2, N. Y.

New Yorker



New York—Dorothy Denny, pianist and vocalist, is pleasing them in the Terrace Room at the Hotel New Yorker.

Bing's Bronco

Los Angeles—The Song Spinners, who make a hobby (their Slack says) of collecting rare and original books of folk songs, have just come upon a volume called Crosby's Musical Repository. It's a collection of Irish ditties, published in 1800 in England by B. Crosby & Co. Margaret and Travis Johnson of the Spinners, showed the book to the Bing, who thinks maybe the new B. Crosby will do some plugging for the old (1800) B. Crosby. He's going to name one of his horses the Song Spinners in honor of the quartet (says the p. a.)—but if it turns out to be one of the typical Crosby gag naps, it may be a form of criticism.

Paramount Pays Off Kenton Without Work

Los Angeles—Paramount studio paid off in full as its contract with Stan Kenton expired without any use having been made of bandleader's services in a picture. The Kenton pact with Paramount actually expired sometime ago but General Amusement Corporation granted several extensions. Last assignment for Kenton band was in Duffy's Tavern, screen production based on Ed Gardner radio show, but picture got the gun without the call for Kenton. Studio men said "script was not suitable for use of a band." Kenton follows Les Brown and Claude Thornhill as bandleaders, who were signed but never filmed.

Texas Git Man Sends Sioux Falls Sessions

Sioux Falls, S. Dak.—Local cats are attracted to the Plaza Monday nights, where jam sessions, featuring Pfc. Tiny Moore, Texas guitarist from the AAF base here, keep the joint jumping. Also spotted are Pfc. Les Robinson, ex-Savitt drummer and Jack Mason, pianist. The management of the Arkota ballroom is penning all name bands that hit this section of the country.

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FOR SALE—XYLOPHONE AND VIOLIN. James A. Rice, Canton, Missouri.

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- Aug. 25—Bob Crosby, Paul Jordan, Dolores O'Neill
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Arcari Hurts Ears In Hop Over 'Hump'

Chicago—Andy Arcari, Philly accordionist who just completed 110,000 miles as accompanist and featured soloist with various groups of film notables on USO-camp shows, is convalescing from aural injuries here. While making the aerial jump from India to Burma, the plane, in which Arcari was a passenger, reached an altitude of 26,000 feet. The atmospheric pressure at that altitude affected Arcari's already-sensitive ear drums and the squeeze boxer temporarily lost his hearing.

Arcari, who was featured on Les Brown's Sunday radio show July 30, is recuperating and reports that his hearing is improving and he hopes that he will soon be able to return to his USOverseas touring. Arcari's first tour was a circuit of New Guinea bases with Phyllis Brooks and Una Merkel, while the second, covering India and Chinese bases was made with William Gargan, Paulette Goddard and Keenan Wynn. During the second junket, Arcari did shows for Gen. Claire Chennault and Gen. Joe Stillwell.

Arcari has received a citation from Gen. Joseph W. Byron, special services officer in Washington, D. C., and from the Music War Council of America in Chicago.

More Films Used In Mental Cures

Los Angeles—Bing Crosby's voice and organ music, played by Col. Eddie Dunstedter, are among the films now used in treating battle-shattered nervous systems of veterans.

Crosby and Dunstedter, who is in charge of music at the Santa Ana AAF base, are recording songs and organ music directly on 16mm. color film. The sound pictures, somewhat similar to those used in the coin machine sound picture projectors, are distributed gratis to hospitals by a non-profit concern.

Among first films turned out by Crosby and Dunstedter were reels containing Crosby's renditions of Schubert's *Ave Maria* and *Home on the Range*. Dunstedter did organ solos of *The Lost Chord* and *Jeannie With the Light Brown Hair*.

WAVE Fave

New York — Station WAAT is running a series of WAVE recruiting programs called *Something for the Girls* on which discs by Frank Sinatra are featured. Insiders say that if a gal can listen to *THE VOICE* and not swoon she's stalwart enough to become a lady soldier.

Rudy Walks Alone

Los Angeles—Charging that Rudy Vallee had informed her that she was "stupid and had the mind of a child," Bettyjane Greer, 19-year-old starlet, was granted a divorce from the ex-bandleader after seven months of married life. The December bride testified that Vallee said he would be happier as a bachelor.

Natives Turn The Tables



New Guinea—Members of a USO-camp show unit, who came here to entertain the troops, were themselves entertained by the natives (center photo above) who performed a tribal dance for them. At the top of this layout, Phyllis Brooks, Andy Arcari and Una Merkel (left to right) examine their "short-snorters". Below, Andy Arcari squeezes the box on a stage in China. (Read the story about Arcari's experiences in the adjoining column).



Fire Is Nemesis

Mobile, Ala.—Jerry Salone's orchestra were the victims of a second burnout in six months, when fire swept the Airport Restaurant here, where they were playing. In the first blaze at the Club Royale in Detroit, all instruments and equipment were saved. In the second fire here on July 23, all instruments and library were lost.

DOWN BEAT

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