

WHEN JOHNNY COMES MARCHING HOME



By Mike Levin
XV—"Still Jim Crow"

Last column I got good and mad about this deal, and I'm still going on it. Being mad doesn't usually make good copy; usually only Peglerisma result. But this is one topic where I think musicians should get mad and stay mad.

There certainly is enough grief coming around the world these days without unnecessarily adding problems we have already proven can be solved.

A lot of people the world over have spent the last six years fighting to get a chance to solve their own deals, the Chinese have been at it for over 12 years. We come back, and allow the kind of thing we have going on in the AFM to continue, we all either ought to give up or go back as permanent KPs.

The AFM's argument is that people are essentially Jim Crows, and as long as that is so, the union must be Jim Crow.

The union certainly doesn't have a leg to stand on. In the first place, a good union is supposed to lead its membership. Petrillo can argue for the record Mike (which a great many union men oppose) and say that he knows what is best for the (Modulate to Page 12)

Leaders' Brothers Killed In Crashes

Los Angeles — Lieut. Jerry Goodman, 19, youngest brother of Benny Goodman, and Lieut. James Ennis, 25, brother of Skippy Ennis, were killed recently in plane accidents. Goodman, a member of the army air corps, and Ennis, a member of the naval air corps, died during training flights.

Jane Churchill Hurt In Auto Collision

Los Angeles — Jane Churchill, former band singer (Bunny Berigan, Charlie Barnet, Joachim Hall) who accompanied Actor Eddie Norris to Tommy Dorsey's famous party Aug. 5 and got in a few licks of her own during the free-for-all, is recuperating from an auto accident in which she suffered a broken knee-cap and other injuries. Miss Churchill's dress caught fire from a cigarette while she was driving her car. While putting out the fire she collided with a parked truck.

BLUE NOTES

By ROD REED

Jon Hall is accused of smoking the wrong kind of cigarettes. But with the shortage, how can anybody get the right kind?

George Murphy proved that West Music Hall can get along without Bing-like Goodman can along without his clarinet!

Title for a biography of Ford Henry, who stepped up from slide show in the pit to a star part in *Follow The Girls*: "From Tram To..."

Keykey Vicki can't understand classical music. It's all grief to her.

Go per advance announcement, Andy Vallee has a program that's found new ideas in radio, featuring such innovations as an orchestra of singers and gay repartee between star and guests.

DOWN BEAT

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Good Combo 'For The Record', Benny And Red



New York—Benny Goodman and Red Norvo were instrumental stars on a recent V-Disc show called *For The Record*. It is heard at 11:30 (EWT) Mondays over NBC, and is waxed for overseas. Andy Russell and the Andrews Sisters were on this session, and Sid Weiss can be seen on bass, Toddy Wilson at the piano.

TD Takes Initial Round In Court

Los Angeles — Attorneys for Tommy Dorsey, his wife, Pat Dane, and Allan Smiley, man-about-Hollywood, who is on trial with them for felonious assault as result of the famed "Battle of the Balcony," won a point at the preliminary hearing by securing dismissal of one charge against the defendants.

Superior Judge Clement D. Nye upheld the contention of Dorsey's legal forces that there was insufficient evidence to support the felonious assault charge in connection with the asserted beating of Actor Eddie Norris.

As the case stands now, it will mainly concern the alleged slicing of Actor Jon Hall's classic features with a knife or other dangerous instrument. All defendants pleaded not guilty.

Trial was set for Nov. 14. Meantime the defendants are at liberty under \$1,000 bail each.

Baton Bug Bites Tubman Leeman

New York—Drummer Cliff Leeman is rehearsing a band here, prior to offering it to a booking agency. Modeled on a John Kirby instrumentation (clarinet, alto sax, trumpet, plus three rhythm), the band will also feature two violins, viola and cello. Vocals will be handled by Nita Bradley, Leeman's wife, who plans to come out of retirement for the job.

Frank Foster Joins West Coast Agency

Los Angeles — Frank Foster, formerly active in the New York band field, has joined the ork department of the Reg. D. Marshall agency. Marshall left here the latter part of September to open offices in San Francisco and it's believed Foster will take over S. F. branch of firm later.

Fields' Ork Hinted For Kramer Hotel

New York—Herbie Fields returned to the Palomar Ballroom in Norfolk, Va. two weeks ago for his second date there since forming his new band. Booked through MCA, Fields is rumored set for one of Maria Kramer's hotels, probably the Roosevelt, Washington, D. C.

Palmer to Newark

Newark—Jimmy Palmer's band will replace Lee Castle at the Terrace Room here November 5 for a scheduled 10-week stay. Castle is rumored set to go into the Hotel New Yorker in Manhattan.

Shore Is Purty

New York—Word comes from overseas that the AFN (American Forces Network) is adopting the idea of the singing spot announcements that crowd the air-waves in this country. Singer Dinah Shore made the first recorded sign-off which lilted: "This is the AFN, American Forces Network, on the road to Berlin."

Bay City Local Extends Policy

Los Angeles — San Francisco's musicians' union, Local 6, has relaxed its restrictions of long standing against appearance there of traveling bands. Only spots which have been "open" to members of other AFM locals have been, with a few exceptions from time to time, the Bay City's four hotel supper rooms at the Mark Hopkins, the Palace, the St. Francis and the Sir Francis Drake. Small clubs and ballrooms have always been held as "closed territory." It was reported here that establishment of a more liberal policy toward out-of-town by Local 6 was brought about through efforts of Local 47 (Los Angeles) President Spike Wallace.

Pastor's Paragate

New York—Tony Pastor brings his band into the Paramount Theater here November 1. He'll be followed by the Casa Loma ork.

Boomps-a-?



South Pacific—This leather-neck is the envy of his buddies as he plays boomps-a-daisy with pretty Patti Thomas of Bob Hope's USO unit. Patti danced with dozens of the boys, rewarded the best hanker with a kiss. Acme Photo

Draft Grabs Pair From Basie Band

Los Angeles — Count Basie lost heavily via the selective service route as Jo Jones, drums, and Lester Young, tenor, reported for duty to the armed forces. Milt Ebbins, Basie's manager, was hopeful that boys might yet draw 4-F ratings. He said both had entered pleas for further examination of certain physical symptoms which they believed had led to exemption in other cases.

Jesse Price took over the rhythm spot following short period during which Buddy Rich sat in to ease the band over a tough spot. No permanent replacement for Young was set at this writing. Dave Matthews was among the local saxmen who went in for a night or so to help out.

Freddy Martin Escapes Draft

Los Angeles — Freddy Martin's draft worries are over until next March, which means that they are just about over for all time as the bandleader is 38 years old in December.

Martin, who got a stay in August, when he was first called up for induction, came pretty close to being in the Army. He was notified the second time to report for induction Oct. 5 and was so convinced that "this was it" that he informed his bandsmen that the group would dissolve as a band Oct. 2. He notified Jerry Stewartson, who handles his band affairs to pack his library in a trunk for the duration. Next day came notice of the deferment.

West Coast Favorite Gets Gotham Break

New York—Johnny Richard's band found its first Gotham big-time break two weeks ago when it replaced Dean Hudson's orch at the Hotel Lincoln. Richards will stay for two weeks when Hudson returns from some one-nighters.

Xavier Cugat Adds New Vocalovely

Los Angeles—Xavier Cugat introduced a new singer with his band on his opening at Ciro's. New stunner is Louise Barnette, who is also under contract to RKO studios.

Manager Quits Band

Los Angeles—Lenn Esterdahl, manager and guitarist with Joe Sanders, has left the band to remain here doing arranging for studios and radio.

Petrillo And His Board Meet To Mull Ban Repeal

New York—As *Down Beat* went to press, James C. Petrillo and members of the executive committee of the AFM were gathering in Chicago (Oct. 8) to consider action on a personal request to the union president from President Roosevelt for a repeal of the ban on recording.

The telegram from the nation's president, received by Petrillo the previous week, called attention to the fact that the WLB ruling in the dice hearing contained a directive calling for a resumption of recording.

Roosevelt's wife "requested" Petrillo to lift the ban, because continued refusal to comply with the WLB directive might inspire other groups to emulate the AFM. This might impede the war effort indirectly, the telegram stated.

Petrillo replied that he would call a meeting of the executive committee immediately to consider the request, but that it would require a few days for all members to reach Chicago from various parts of the country.

Raymond Scott Hits The Road

New York—After more than two years of daily air-time, Raymond Scott's CBS band will leave that network in December to go out on the road. One of the most expensive experiments ever made in radio, the Scott orchestra allegedly has cost CBS more than \$400,000 in payroll and music costs, not including production expenses. In July, 1942, Scott was given the green light by CBS to create a large orchestra and develop it into a top jazz outfit. That Scott succeeded in this aim is evident from the glowing reviews his band has received from the music trade press and from the wide jazz-listening audience his daily hot programs have attracted.

William Morris is working on a road schedule for the band which will probably start off its "live" appearance work with a date at the Roxy theater here.

Waring Really Isn't Warring

New York—Fred Waring, subject of a recent *Down Beat* article describing his war with juke-boxes and disc jockies, has really buried the hatchet. Not only is he recording again for Decca but he made his first guest appearance on a disc spinner's show recently. Dick Gilbert, who spins 'em for WHN here, had the Pennsylvanian on one of his afternoon broadcasts.

Buck Ram's Platters Spot Red's Woodpile

New York—Fans who complain about the scarcity of Red Norvo records will be happy to know that Red recently cut four sides on the Savoy label. Discs will be released under the name of Buck Ram and his orchestra and, besides Red's vibes, feature Teddy Wilson, Shad Collins, Frankie Newton, Tyree Glenn, Earl Bostic, Don Byas, Ernie Caceres, Slam Stewart, Remo Palmieri and Cozy Cole.

Connee Boswell On The Cover

One of the greatest singers in our time and one of few who can handle ballads, blues, rhythm tunes and hot numbers with equal facility is the cover subject for this issue, Connee Boswell. Following her current theater and club tour of the middle west and south, she will join the cast of a recently opened Broadway musical show. Now read the first of a series of two articles on Connee by John Lucas which appears on page 3 of this issue.

Here's How Lena Horne Spent Her Brief Vacation In Manhattan



(Warren Rothchild Photo)

Lena Horne had a short holiday in New York between theater engagements recently. First she visited her old boss, Barney Josephson, owner of Cafe Society.



(Warren Rothchild Photo)

With her arranger, Phil Moore, Lena visits bandleader Eddio Heywood (right) at the Three Deuces on 52nd Street. She has just signed an autograph for a G. I. fan here, her attention distracted.



(Warren Rothchild Photo)

A twist on the title of her last picture, *Two Girls And A Sailor*, the singer poses here at Uptown Cafe Society with two sailors, Jimmy Dan (left) and James "Bud" Eaton.



(Arthur G. Macmurray Photo)

An appearance at the Stage Door Canteen is a "must" for all celebrities who visit Manhattan. So Lena sings several throaty torch songs.



(Arthur G. Macmurray Photo)

Time to sign up—and sign off. The young stars inscribes her name in the Canteen register, brings her holiday to a close.

Take A Little Cash; Grab Mexican Bash

New York—Rex Stewart and Brick Fleagle got so many fine kicks during their summer stay in Mexico that they decided to perpetuate the trip in the titles of new songs, which they dreamed up. Result is found on the Keynote label for whom the Rex Stewart Eight recorded *Zasa* and *Swamp Mist*, both inspired by Mexican memories.

Rex and Brick punched out the *Zasa* number to the memory of an exotic French refugee, who danced at a hep Mexican nitery. *Zasa* got herself married so her many musician-pals piled into cabs after work and serenaded the newlyweds. This early bright bash so inspired the two Americans that they collaborated on this excellent tune.

After opening at the swank El Patio in Mexico City, the Mexican jazzmen crowded in and Rex and Brick met the famed Chico, ex-tubman for Miguelito Valdew. *Swamp Mist*, a bit of mood music, resulted from a trip which the Yank duo took with Chico, which included a glimpse of the mist rising from the floating gardens of Xochimilco.

Tall tales of the good life in Mexico . . . the wonderful ease and graceful working conditions . . . excellent food . . . the rum distillery where one has only to pull a coke out of a machine and look up to find a smiling waiter placing a bottle of excellent rum on the table (for free) . . . as well as the favorable monetary exchange has all the

local jazz men eager to do some "good neighboring." Coleman Hawkins has already announced his forthcoming visit to the west coast, with an indefinite vacation in Mexico. —Ines Casanough.

Mrs. Artie Shaw Granted Decree

Los Angeles—Betty Shaw, wife of Bandleader Artie, was granted a divorce here on Sept. 28 before Judge Stanley Mosk. Couple separated two months ago.

Under terms of the decree Mrs. Shaw is to receive not less than \$1,000 per month for the support of herself and their child, Steven Kern Shaw. Should the bandleader's income become more than \$70,000 per year she is to receive \$2,000. Mrs. Shaw will have sole custody of their son until he is six years old. Shaw is to have visitation privileges.

Following the separation, Mrs. Shaw returned with the child to the home of her father, composer Jerome Kern. Shaw moved into the new home he had planned to share with his wife latter part of September.

Voice Has Peachy Protege



New York—Frank Sinatra goes over the script for his radio show with his comely and talented protege, Eileen Barton, daughter of a music publisher. The *Voice's* discovery appears with him at the Paramount theater, as well as on the air.

Your Kiss Autograph



Rosemarie Lombardo

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 languorous Rosemarie Lombardo, who is singing with brother Guy's famous band at the Hotel Roosevelt in Gotham.

Pic Mag Shows Django Is Okay

New York — Page 89 of the October 2 *Life* magazine settles one long-standing jazz query: Is Django Reinhardt still alive? A photo on that page of *Life* shows a couple of GIs strolling by a Parisian night spot named La Roulotte, which the caption explains, means "gypsy caravan." What the caption doesn't notice or disregards are the words "Chez Django Reinhardt" which are perched over the doorway. And that, hot fans, roughly translated means: "This is where Django hangs his hat."

Legendary in this country for his amazing guitar work on original French Swing discs (re-issued here on other labels), Django earlier in the war was reported dead. *Life's* pic definitely kills that rumor and makes a lot of hep listeners very happy indeed. In NYC, a report is already circulating that Leonard Jacoby, former Parisian night spot owner, now running clubs in Manhattan, is planning to bring the great guitarist to the States at the earliest opportunity.

Mary Lou Rolls 'Em For FDR's Vanguard

New York—Jazz on a political kick is the latest twist. Pianist Mary Lou Williams, in company with some other jazz stars, is currently on tour throughout the country with the FDR Victory Bandwagon. Show got off to a start two weeks ago at Symphony Hall in Boston with a rally for President Roosevelt at which the jazz artists entertained between political speeches. Tour will run for 20 days, hitting key cities as far west as St. Louis. Mary Lou's quartet is made up of Bill Coleman on trumpet, Al Hall on bass, and Jack Parker on drums. Blues singer Woody Guthrie is also in the troupe.

Voice Vouches Vocal To Vanquish Dewey

New York—The battle of the crooners is on again—it's political this time. With Bing Crosby an avowed Dewey For-President man, *Down Beat* sought out Frank Sinatra for his stand on the coming election and got it in no uncertain terms. "Am I for Roosevelt?" cried the swooner backstage during one of his *Hit Parade* broadcasts. "Brother, you can quote me as saying that not only am I an FDR man one hundred percent but if there's anything I can do to help the President get a couple of extra votes, I'm gonna be right in there pitching!"

At the suggestion of Democratic national chairman, Robert E. Hannegan, Sinatra, in company with Comedian Rags Ragland and restaurateur Toots Shor, flew to Washington recently for a chat with FDR.

"We didn't talk about politics," said Sinatra, "but the President kidded me about the art of making girls swoon. He's a wonderful man and I'm urging all my friends to get to the polls and make a big Roosevelt vote. The way I see it, the Republicans are counting on a small vote, always an asset to their side, and it's everyone's duty to register and plunk down a ballot for FDR."

Sinatra has already offered his services to the Democratic party and will speak at several rallies here soon.

Leader Gets Latched

Los Angeles — Jack Statham, local ork leader, was married recently to Gloria Dea of the movies. Couple were married on the set of studio 'at which Miss Dea is currently working.

Local Reviving Scale Increase

New York—AFM local members here are raising the issue of an increase in hotel scales again. The local sent in a request to the WLB over a year ago asking that musician's wages in local hotels be upped but Washington has failed to hand down a judgment on the demand.

It's common knowledge that large bands lose money playing hotel name band rooms (in some instances, as much as \$2,000 per week) and the union has been griping about this condition for several years. Reason for this peculiar arrangement is that the name bands have been content to lose money to gain the national wires that the hotels offer.

Should the WLB okay an increase in pay, reaction from hotel owners here should be interesting. The average hotel regards its dine-and-dance room as publicity investment and rarely makes money on the deal. Will musician scales going higher, a strong possibility that hotels will forget about the full size name orks and concentrate on small combos to provide dinner and dance music.

Aw-right, So She Doesn't Sing!



New York—Invariably the chicks in these columns are canaries. Just to be different for once, here's Charlotte Mayo, who couldn't carry a tune in a basket, but dances like crazy as a member of the team of Harger & Mayo. And isn't she nice to look at?

Cats Hepped By Connee's Chirping

By JOHN LUCAS

(First of a series of two articles)

Walt Whitman was right. Most Americans can sing, and many do. Almost all of our native music was intended primarily to be sung. Few singers have influenced the development of America's everyday songs more than Connee Boswell.

Her fervor have left so deep an impression upon the interpretation of these songs. No singing group, not even the Rhythm Boys, has had such a hand in shaping our popular music as the Boswell Sisters.

Ma Rainey taught Bessie Smith, and Bessie taught the rest of the blues singers, but their work began and ended with the blues. Louis Armstrong's inspiration, according to Rudy Vallee, accounts for Bing Crosby and Mildred Bailey. They popularized what was, in some degree only, Hotchkiss's technique. Cab Calloway extended that same tradition in quite another direction, adding to it considerably and involving finally something entirely original. McKenzie, Teagarden, Herman, Mercer, and many others, introduced variations that were distinctive and difficult to imitate successfully.

Connee's influence may be less readily apparent than some, but it has been more pervasive than most. Affecting more than ballads merely, or jump tunes alone, or just the blues, it has permeated every phase of our contemporary dance music. She has never been copied directly. Instead, her influence has been general. Most current singers justify, in one way or another, the persuasion of Connee's pioneer work. Won over unconsciously, not like the followers of Ella Fitzgerald or Billie Holiday, her converts may never recognize an original source in Connee. This is largely because her singing depends on no pet tricks, on no favorite licks, thus making it almost impossible to identify any single feature of her style taken over by other vocalists. Whatever applies to Connee as a soloist applies also, of course, to all three girls as a trio.

Crescent City Kids

The Boswell Sisters were born in the right place, New Orleans—at the right time, some years before the last Storyville protests offer. Their father was driven from Mahogany Hall.

Martha took up the piano, Vet the violin, and at the age of four Connee was fast becoming expert on the cello. She never altered the classic pattern of her cello music, but she remembers frequently taking the *Barcarolle* for a piano ride and she recalls singing Martha in swingtime from the beginning.

There was longhair music—Mozart, Beethoven, Debussy—in the Boswell home, 39 blocks from Canal Street. There was a barber shop quartet, too, composed of the parents and an aunt and uncle. There were also three col-



Connee Boswell

Mamie Smith number. No wonder the three Boswell girls sang, and sang the way they did! It was only natural for them to sing blues on the pop tunes, and

spirituals on the blues.

It was from this superb background that the Boswell style took shape. None of the girls ever heard Louis or Mildred or the Rhythm Boys, either in person or via recordings, until after the trio had created an overnight sensation in New York in 1931. They sang like nobody else. Connee still does, although she graphically explains how an unknown boss of a riverboat gang furnished her with the blues melody she later interpolated in the trio's waxing of *Mood Indigo*.

Wanted a Fourth

The Boswells had never heard any sort of vocal trio, in fact, so at first they searched about for someone to take the fourth part in a quartet. Fortunately, I think, they found no one who satisfied their requirements. Imitation on their part, then, was simply out of the question. They were absolutely new. Their tremendous success, both here and abroad, precipitated a whole movement toward girl trios. None of the Boswells' successors

ever managed to achieve the genuine jazz flavor that came so simply to Connee and her sisters. Even today, their records are in a class by themselves.

Connee claims that something is definitely wrong with the story of her close association with Emmett Hardy, that although she knew Emmett, she can hardly call his playing to mind. She is quite certain that, like Bix, he played not too many notes. Martha has seen a letter from Bix to Emmett, or to his mother, however, in which Beiderbecke acknowledges his debt to Hardy's inspiration and help. Connee actually knew Monk Hazel better at the time, and the two are great friends even now. Santo Pecora was her earliest idol. She once bought a trombone in hopes of mastering Peck's tailgate style. Connee, Vet, and Martha were always exceedingly interested in instruments and instrumentation. They have contributed much to that particular element of our popular music.

The Boswell Sisters have never (Modulate to Page 4)



Again Selmer (Paris) instruments will be available to you. Would you like to be placed on the preference list?

Selmer ELKHART, INDIANA

SITTIN' IN



THANKS FROM THE YANKS
The front lines from Far East to West
Heat Jazz from home played by the best
Thanks to a lot of solid guys
Who cut those V-discs for G.I.s . . .

Cats Hepped By Connee's Chirping

(Jumped from Page 3)

been given proper credit for helping to bring about the advent and subsequent acceptance of swing. Armstrong and Ellington are receiving, at long last, the appreciation due them for their part in the progress of American music from ragtime to swing. Goodman has always been accorded the praise he truly merits for his share. Whiteman is still heralded far more than he deserves, and Pollack far less. Connee and the trio, however, are too often completely overlooked.

Started Many Styles

Since they were kids, the Boswells have been singing licks instead of lyrics and riffs in place of rhymes. The most arresting phrase in Mercer's *Bob White*, so much used and abused today, can be found at the conclusion of Connee's version of *September In The Rain*. The intro to the trio's platter, *When I Take My Sugar To Tea*, bears a striking resemblance to such later jump numbers as *Christopher Columbus*. Connee, reviving an old New Orleans memory, wanted to feature a full drum chorus on the trio's *Hebbie Jeebies*. She was laughed out of the idea, told it would never go. Connee was also ridiculed for requesting a half-time chorus in several of the Boswell discs, a feature which a decade afterward made Helen O'Connell a sensation on Jimmy Dorsey's *Green Eyes*. Some of the trio's unison breaks on *Way Back Home* antedate the basic riffs of our day can be attributed almost solely to Connee's persistent insistence upon their value. Yes,

the Boswells were well ahead of their time!

One of Connee's prize possessions is a very critical letter in which some irate listener referred to the girls as "savage chanters!" Today, after the revival of interest in the late Bubber Miley and the success with which Ellington featured Tricky Sam's growl trombone together with the growl trumpet of Cootie Williams, such a remark would be the highest compliment conceivable.

(The second and concluding article on Connee Boswell by John Lucas will appear in the November 1 issue of *Down Beat*.)



Bob Chester and his band, who have been pleasing the patrons in the Panther Room, with vocalists Betty Bradley and Dave Allyn, will be replaced October 20 by Gene Krupa for six weeks. The Sherman Hotel, lining up top bands for the balance of this year and the new year, have inked the following bands: Tommy Dorsey (12/1-14); Cab Calloway (12/31-2/1); Hal McIntyre (2/2-3/1); Tony Pastor (3/30-4/26); Woody Herman (4/27-5/24). Meade Lux Lewis has been added to the current Panther Room floor show.

Skip Farrell, who annexed his third radio show, *Melody Time*, (Sunday, 10:15 CWT) over NBC, may soon be heard on Capitol Records . . . Danny O'Neil, denying the reports that he replaces Dennis Day on the Jack Benny show, was screen-tested in New York recently by MGM . . . Bob Merrill, trumpet-vocalist with the Dallas Bartley crew, is being readied for his own band as a result of his rendition of *Cherry Red* on Decca records . . . Chicago 88'er Floyd Bean is with the Eddie Stone band, currently at the Muehlebach in Kansas City.

Darnell Howard, ex-Earl Hines clarinetist, has his own combo at The Airliner . . . Slep Wharton, boogie pianist, is at the Farm on the south side . . . Floyd Hunt, local songwriter and vibraharp-

Benny Stays



Chicago — Benny Strong, in his first local appearance with his own dance band, has been so popular with patrons of the Walnut Room at the Bismark hotel that his engagement has been extended until December 22. Benny is popular with his own men. Most of his musicians were members of the band which he broke up to enter service.

ist, is leading his quartet at the Hollywood Club in Pittsburgh . . . Vito Mariani and the Rockaways close at the Stage Lounge October 25 . . . Irv Jeslow is at the South side's Little Club.

Carl Ravassa, who has been at the Blackhawk since June, will play his first Gotham date when he opens at the La Martinique next month. 'Tis rumored he'll be screen-tested while in New York. Chuck Foster returns to the Blackhawk October 18 . . . Bill Bardo holds forth at the Latin Quarter until December 1, when Frankie Masters begins an indefinite engagement . . . That witty drummer with Benny Strong, who continues at the Bismark Hotel, is Zack Dante . . . Chicago violinist, Louie Augustine, was killed in an automobile accident last month near Jasper, Texas while touring with George Olsen's band . . . Harry James plays the Aragon on October 28-29.

At press time, the Band Box had no replacement for Rod Raffell, closing tonight (15) . . . The International Sweethearts of Rhythm will be at the Regal October 27 for a week . . . The Mills Brothers return to Chicago October 20, appearing this time at

The Downtown, followed October 27 by Milt Britton and Bormale Baker . . . Chirper Donna Dae is currently at the Oriental and another former band vocalist, Joy Hodges, will be the vocal attraction at the Oriental for a week beginning October 20.



ANDY RUSSELL

(Reviewed on the Old Gold radio show)

There've been so many flash-in-the-pan crooners and swooners who were going to take Bing Crosby or Frank Sinatra by storm that it's hard to find new words to describe a good one when he comes along.

However, a good one has come along in the person of Andy Russell, so a few, new words will have to be found. After a judicious period of listening to Russell's vocals on this show, as well as on his excellent Capitol recordings, it seems to me that the ultimate has now been reached in the singing of sentimental ballads. Without having as pleasant tonal quality as either the Bing or Sinatra, Russell gets more restrained passion and libidinous vocal stresses into his songs than anyone I've ever heard. If Rudolph Valentino sang pop tunes, they should have sounded like this.

It will be interesting to watch fan reaction when Russell makes his first NYC appearance soon at the Paramount Theater where he follows Frank Sinatra. You should plan to be there; if not to swoon yourself, at least to help pass around the spirits of ammonia.

LINDA KEENE

(Reviewed at Kelly's Stable, New York)

Linda Keene, whom you may remember from the Blue network's *Lower Basin St.* show a couple of years ago, is the current star at Kelly's Stable and has lost none of her vocal charm

during a long absence from the 52nd St. area.

Though this reviewer still finds her tempos exasperatingly slow on occasion, the warmth of Linda's voice and the unique quality of her phrasing more than make up for this eccentricity. Good taste shows, too, in the kind of material used: the new and fine ballad, *I'm Lost*, followed up with Willard Robison's *Old Folks* and capped with a rich version of the *Blues*.

And if Linda's singing is excellent, so is that of Pete Brown, the rotund alto-man, whose fans never know whether to call for another humorous vocal or a few choruses of Pete's fabulous album.

Despite the heavy pressure exercised by these two artists, both Charlie Shavers and Nat Jaffe come through with examples of superb musicianship. Shavers with a slightly lush *Star Dust* that shows off the clean power of his lead horn, and Jaffe with a number of intricate keyboard solos demonstrating both his extreme technical ability and his considerable ideas.

All in all, this jazz show is the best I've seen at the Stable in a long time and I recommend strongly that you take it in.



JIMMIE LUNCEFORD

(Reviewed at Loew's State Theater, New York)

Warm reports from the west coast, hailing the re-birth of Jimmie Lunceford's band prompted this review of its latest N.Y. stage appearance. As usual stage presentation limited the band terribly, minimizing its best features, spotlighting its more commercial, and in the case of this particular work, worst aspects.

Confining Lunceford to box office showmanship strikes me not only a bad deal musically, but also pointless from a business viewpoint. The jazz customers are always disappointed and, certainly, Lunceford and his musicians can't possibly compare with Horace Heidt for the favor of the squares.

The show was so typical that I scarcely warrant description. There was the flag-waver opening; the novelty number (in this instance, *Straighten Up and Right*); the trumpet "concert" a disjointed impossibly, dull performance with almost classic trumpet tone by Russell Green; a vocal medley sung by Tina Turner, which included a *Blues*; and a flag-waver finish.

I stood backstage during the show and heard enough good music, played behind the acts, for example, to realize that Lunceford's is an outstanding orchestra. It's just unfortunate that the Loew's State theater hid in the light of that music under a bushel of "smart presentation"

New York—Television Motion Pictures Company here is holding trade previews of 20 three-minute musical shorts, produced for television use. The spots feature Lena Horne, Ammons and Johnson and Ted Wilson's band among other stars.

OPPORTUNITY TO BECOME AN OUTSTANDING WIND-INSTRUMENT TEACHER!

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Mildred's Photo Sends 'Em



Hollywood—Joe and Sally Venuti, with Wingy Mannone, that intrepid trumpeter, knock themselves out over the recent *Down Beat* cover photo of their idol, Mildred Bailey, the rocking chair lady. The Venuti couple will trek east for a visit at Christmas.

Louis Jordan, red-hot at the box-office because of his waxing of *Is You Is*, plans to share his draw with a deserving new band—George Hudson's 16-piece ork. Jordan and the former St. Louis maestro will tour as a unit, making theater stops in Detroit, Baltimore, New York and Chicago. The Adrian Rollini trio waxed four sides for Feature, the Station WOR label.

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Frank Sinatra is in line for a high chair date with Leopold St-

Billie Records With Holiday For Strings

New York—Singer Billie Holiday, currently at the Downbeat Club here, is set to wax a surprise date for Decca soon. Odd twist to the platter session will be the use of strings, oboes and French horns to provide Billie with a new-for-her background.

Ginnie Powell to Gene Krupa Ork

New York—Ginnie Powell, out of Jerry Wald's band, joined Gene Krupa's ork at the end of the drummer's Capitol theater run here. Her first vocal assignment with the band was a Coke Spotlight band program, after which Krupa was set to head west on one-nighters, going into the Hotel Sherman in Chicago on October 20, replacing Bob Chester. Following the Sherman date, Krupa and his crew travel to the west coast for picture work. Ginnie replaced Peggy Mann with Krupa, the latter remaining in NYC for radio work.

Here's A Late Spot To Hang One's Hat

Philadelphia—A hang-out for the musicians after the night's work is done will be provided this month with the opening of the Spotlight Club, operated by the same combine with Spotlight clubs in Newark, N. J., and in Washington, D. C.

Membership cards will admit music makers and radio and stage folk. Boys will have to bring their own, or rent a locker to hoard their bitters, with the club serving only cracked ice and splits for diluting. Management will expect the musicians and show folk to provide their own entertainment, with jam sessions the order of the early yawning. Club will be managed by Vincent Gillo, one-time maestro.

San Diego OK's 'Jim Crow' Rule

San Diego — Efforts of Negro groups to obtain admission for members of their race at Mission Beach ballroom, which is owned by the city but leased to private operators, failed as Mayor Knox of San Diego told a recent meeting of the Race Relations Society that city authorities simply would not permit Negroes to attend the dance on the nights that white patrons were dancing there.

The mayor announced that something would be done toward setting aside one night a week for Negro patrons. The same attitude was adopted by officials of Pasadena, Calif., recently when the issue arose in connection with dances at Pasadena Civic auditorium, which are sponsored directly by the Pasadena municipal government. In both cases Negro leaders have opposed acceptance of a "Jim Crow" night and have continued their efforts toward enforcement of their constitutional rights.

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THE SQUARE

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Good Bette



New York—This is exotic Bette Daniels, who has sung with Joe Marsala and with Art Hodes. She has joined Johnny Morris' new band.

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Stuff Smith's Violin Recorded By Savoy
New York—Savoy Records appears determined to wax all of the 52nd St. artists here. Latest to cut for the jazz label are Stuff Smith, hot violinist at the Onyx Club and singer Billy Daniels.

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Smaller Movie Firms Stymied By AFM's Pact

Los Angeles — The contract staff orchestra plan, which the AFM demanded and got from the major studios last May, has back-fired in one respect. The musicians who advocated the contract staff orks at the minimum yearly guarantee per man of \$5,200 thought they would be filled largely by musicians of ordinary ability (or reputation) and that the recording stars would continue to free-lance.

However, the studios upped the AFM's minimum to as high as \$12,000 to \$15,000 in order to secure the top-flight men, prac-

tically all of whom are now signed up. The situation has alarmed independent producers, who do not maintain musical organizations, but who do produce some of Hollywood's most important pictures. (Example: Goldwyn's Danny Kaye starrer, *Up in Arms*.) One independent producer put it this way: "We pay the same scale as the majors but we'll be stuck with second-rate orchestras."

The present musicians' contracts are only temporary binders pending final approval by the WLB. During this period the contract musicians have been permitted by the union to work one free-lance date per week, but it was understood that this practice would be eliminated following approval of the contracts, which is expected momentarily. This worries the independents.

J. W. Gillette, AFM studio representative, said he was studying the independents' problems and that steps would be

taken to see that they would not be denied the services of competent musicians. Observers believe contract musicians will be permitted to accept engagements from independents providing sessions do not interfere with requirements of their "home" studios.

LOS ANGELES BAND BRIEFS

Eyes of the music business are on the new Pallades (the old La Monica Ballroom), which Band-leader Lew Gray and partner, Mrs. Gertrude Brooks, were planning to open Oct. 12 with Jack Daly, RCA-Victor platter promotion man as house manager. Sharing the bandstand with Gray's ork, which features Pee Wee Hunt and Frankie Carlson, will be the "Rhythm Round-Up Boys" fronted by Ray Whitley, Universal's singing cowboy. The spot is a tough one. The last attempt to reopen it ended with Tommy Reynolds' band

holding the sack to the tune of around \$3,000. However, the Brooks-Gray enterprise is understood to be well backed.

Bands-About-Town

Tommy Dorsey, with the world's greatest build-up, opened with his own band at his Casino Gardens Sept. 29 for a series of four week-end dates, but if the gate holds up Tommy will probably hold down the stand for the balance of the year, or longer. . . . Lionel Hampton off to a big start at the Trianon, with Hamp's pianist Milt Buckner drawing plenty of well deserved spotlight.

Red Dorris quartet getting a nice play at the Latin Quarter. Expectation is that Dorris, with an augmented band will be moved to the Swing Club, which is owned by some firm, at close of Illinois Jacquet's run at the Swing Club. . . . Zutty Singleton holding forth with his hide at the Swanee Inn, working at a solo feature accompanied alternately by Pianista Shelton Brooks Jr. and Cliff Allen. . . . With departure of Harlan Leonard Club Alabam installed two smaller combos under Roy Milton and Oliver ("Big Six") Reeves.

Palladium's Gus McCarthy setting a build-up for Woody Her-

man, coming in Oct. 17 with what is reported to be his greatest band to date. Stan Kenton and Gene Krupa in line to follow Herman. . . . Earl Hines into the New Club Plantation following a brisk week at the Orpheum theater. . . . Harry Owens and Henry King continue at the town's two hostelry supper rooms, the Ambassador's Grove and Biltmore's Bowl.

Notings Today

Reg. D. Marshall ("Write-Wire-Phone") Agency set Jack McVea's jump combo at the Aragon in San Francisco, the first deal of its kind under the new "open door" policy of the S. P. musicians' union, for years hostile to "outside bands", especially from L. A. . . . "Muddy" Barry in the new drummer with Spade Cooley's rhythm rustlers, now at the Zucca Brothers' Sunnyside Rancho.

Carolyn Grey, former Woody Herman chirper who has been sleeping with Jack Riley at the Aragon, joined Sonny Danham in St. Louis Oct. 1. Deal was set by the Art Whiting office, which also handles Riley, Gloria Wood, sister of Donna Wood, took over the vocal spot with Riley. . . . Also from here to join Danham went Tommy Randall, recently with Lennie Conn's Monday night crew at the Palladium. . . . Dorothy Gurnee, remembered by local record fans as Dorothy La Pointe, is back on the job with a downtown music firm. Her husband, Lt. Gurnee, shipped out for a military destination.

Cpl. Bob Weiss, onetime publicist to Horace Heidt, is now public relations contact at the Redistribution Center at Santa Monica. . . . Olivette Miller, singing harpist who came to the coast with Noble Sissle, doing a single at the Troadero. . . . That attractive receptionist at Columbia Studios publicity entrance is Mary Parish, former band singer (she was with George Wald when his band was burned out in the Casino Gardens fire). Columbia execs ought to look around home for talent.

Jive Jottings

Eddie South, who shares the Streets of Paris stand with Sid Catlett, added Cornelius Jordan on brushes for a series of platters for Standard Radio. South's regular boys are Pianist Billy Taylor (*Art Tatum protegee*) and La Grand Mason, bass. . . . That kid trumpet player who makes the brass section of Karl Kiff's Hollywood Cantam Kids sound like a big league outfit is Jerry Stewarton Jr. whose pop is right-hand man to Freddy Martin. . . . George Brunis, trombone player of jazz fame, spotted in line-up of Ted Lewis band at Slapin Mazie's.

Behind the Bandstand

At this writing a deal under which Bandleader Pete Pontre of the Figueroa ballroom, Bert Rovere, owner of the Paris Inn; and Frank Longo, insurance broker, will buy the Figueroa ballroom (property and all assets, not just the lease) was ready to go into escrow. . . . Carlos Gastal is shopping for a ballroom or nitery big enough to handle top names.

Poll Winners Dig The Beat



Long Beach, Calif.—Three Tommy Dorsey alumni, two of them winners in the 1943 *Down Beat* band poll, hold a reunion here and scan the latest copy of their favorite newspaper. That's Sgt. Ziggy Elman, now heading the 18-piece swing band of the 6th Ferrying Group; Jo Stafford, singing star of Johnny Mercer's *Music Shop* air show, and Pfc. Bullets Durgom, ex-TD manager.



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By Charles Emge

The 20th Century-Fox studio extends such complimentary treatment to our mag in *Sweet and Lowdown* that it seems only fair that we should refrain—politely, you understand—from any extensive criticism of this opus. It's going to get quite a kicking around, anyway. After all, someone, for once, at least tried to use a dance band intelligently in a movie. It is unfortunate that he had the bad luck to fall for the idea that there is anything authentic about a Richard English (he wrote the story) portrayal of dance musicians. This thing literally crawls with absurdities. But enough of that. The bobby socks bunch, who like Richard English's stories of what he thinks of as jazz musicians, will enjoy every moment of *Sweet and Lowdown*—we fear.

However, we do advance the opinion that *Sweet and Lowdown* might have been improved for all Goodman fans, bobby socked and otherwise, by giving them more of Goodman and his band, even though the band, at the time they made this picture, was hardly anything to rave about. Even Benny is permitted to show only flashes of his ability as an instrumentalist. But musicians working in movies are always handicapped when they are forced to devote most of their efforts to inconsequential new pop tunes. After all, Benny Goodman made musical history. Couldn't they have given us some of his history-making music?

But let us end the discussion of *Sweet and Lowdown* with a few technical points:

Lynn Bari, the designing gal singer whose intrigues break up the band (she had a similar role in *Orchestra Wives*) gives an excellent portrayal of a band vocalist and skillfully matches her performance, in her songs, to the recorded voice of Lorraine Eliot.

The band numbers were recorded by Goodman's own band, but for camera work three Hollywood musicians (and an actor for the bespectacled trombone player) were installed in the line-up. They were put in to provide an example for the other boys in such things as staying on the set between shots, reporting for work on time, following instructions, and observing other little matters of discipline, the lack of which in some dance bands making pic-

tures, has been a headache to movie makers.

Bill Harris, one of the Goodman bandmen, recorded the trombone passages which appear to be played by James Cardwell.

Heard—but not seen—in the brief Mozart Quintet sequence, are four prominent concert musicians—Louis Kaufman, violin; John Pennington, violin; Paul Robyn, viola; Lauri Kennedy, cello.

The vocal quartet is the Pied Pipers minus Jo Stafford.

Best musical kick: the jam session sequence with Benny, Jess Stacy, Sid Weiss and Morey Feld.

Lettingo

Spike Jones & crew, just back from the European battlefields, have been signed for a featured spot in *Duffy's Tavern* at Paramount... 20th-Fox has engaged Bernard Herrmann, CBS composer-director, to write a piano concerto for use in *Hangover Square*... In MGM's *Anchors Aweigh* 18 child musicians will

appear to play an 18-piano arrangement of the Second Hungarian Rhapsody, so anyone who is tired of the B.H.R. will be 18 times as tired after seeing *Anchors Aweigh*.

Frankie Carle & band set for an RKO stint but no assignment at this date... Cary Grant will enact the role of Cole Porter in WB's biofilm on the songwriter, titled *Night and Day*. Producer will be Arthur Schwartz, himself a songwriter (he wrote *Dancing in the Dark* and others)... *Rhapsody in Blue* will probably open in New York in November but general release will be at least three months later... Musicians union has been catching up with musicians who have been assertedly earning more than permitted under union laws. Frankie Zinner, ace studio trumpet player, had to forfeit his over-quota earnings for one week to the union's treasury. The amount: \$137.50.

Ann Ronell signed as general music director for Lester Cowan production, *Tomorrow the World*. She's first woman to hold assignment of this type in Hollywood.

LA Local Fetes 50-Year Mark

Los Angeles—Local 47, AFM, local branch of the musicians' union, will celebrate its golden anniversary Oct. 30. The association was founded by a small group of local musicians on that date in 1894 in the days when professional engagements were limited mainly to theater jobs, band concerts, and cafe work entirely different from that of today.

The organization's greatest growth has occurred since the advent of sound pictures and the establishment here of production plants by the major radio nets.

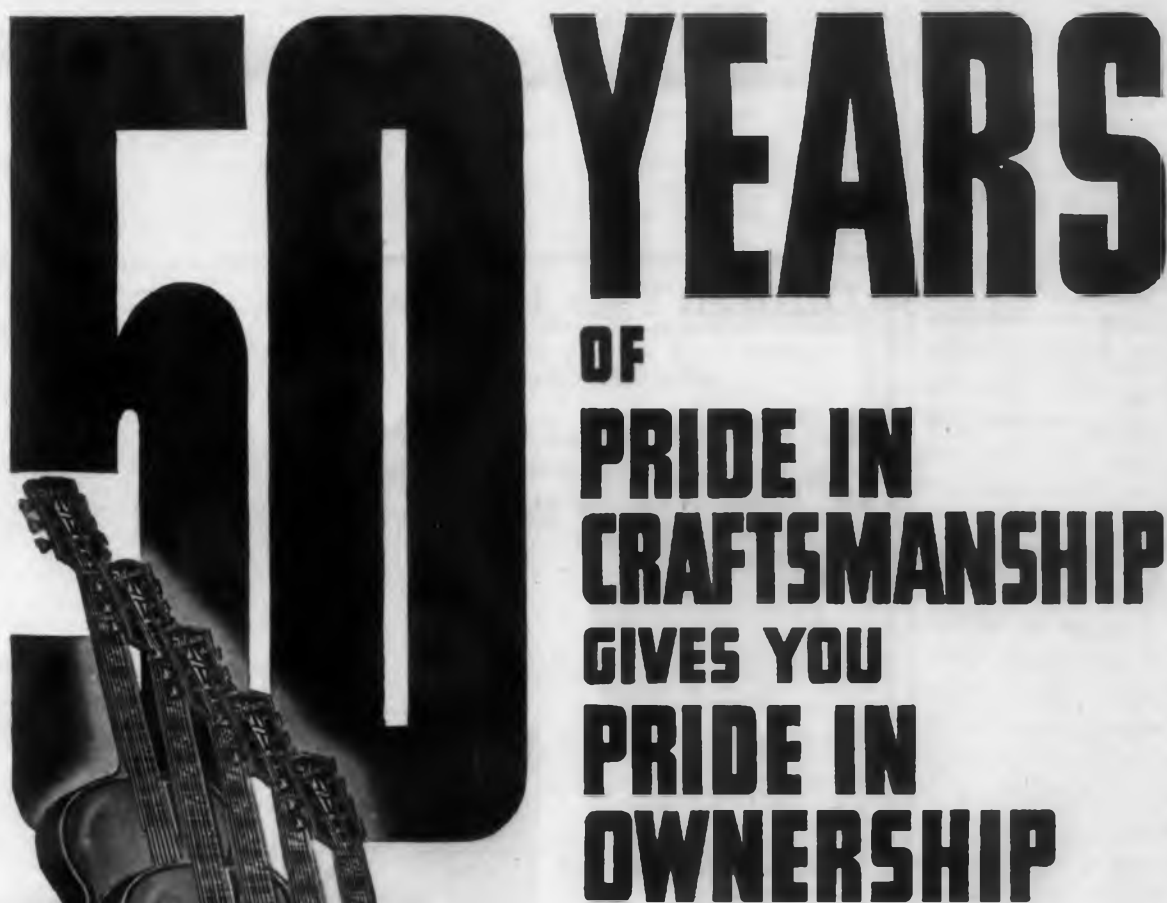
With return of those members now in the armed forces membership of Local 47 is expected to reach close to 10,000. A grand ball and other commemoration ceremonies are planned in connection with the observance of the 50th anniversary.

A Goodman Isn't So Hard To Find

Los Angeles—Freddie Goodman, brother of Benny and ex-manager of the latter's band, has been signed as personal manager by Artie Shaw.

Dave (Ace) Hudkins, who was first to go on the pay roll of the new Shaw organization, will continue to handle personnel and other matters. Goodman will function as general business manager.

Shaw held his first rehearsal at the RCA-Victor studios here Oct. 1. Occasion was really an audition rather than a rehearsal as purpose was to hear musicians in sections in order to secure proper blend of tone quality. Among those present were musicians from bands of Tommy Dorsey, Harry James, Freddy Martin and other name combos.



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- Tiger Rag: Japanese Sandman—Ray Noble—52c
- Sweet Sue: I Never Knew—B. Goodman—52c
- Cotton Tail—Duke Ellington—52c
- Body & Soul: After You've Gone—B. Goodman
- Yes, Indeed—T. Dorsey—52c
- Embraceable You—T. Dorsey—52c
- Sugar Blues: Somebody Stole My Gal—"Fats" Waller—52c
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LA Radio Station Sets Up Private Wax Firm

Los Angeles — Station KMTR, local independent airer, has established its own plant for recording and production of masters from which phonograph platters may be made on a commercial scale. KMTR set-up also provides pressings in large quantity as part of service, giving such work to local pressing plant. Firm has secured an AFM waxing license and is now in position to render such service to dance band leaders who wish to put out their own records.

Sympo's Got Rhythm

New York—George Gershwin's *I Got Rhythm* had its first Philharmonic Symphony performance here a week ago under the baton of Arthur Rodzinski. The version used was a short symphonic arrangement written by Morton Gould.



Columbia's album of Bing Crosby Classics, M-555, tops the current reissue crop. No. 4301 couples *How Deep Is The Ocean and I've Got The World On A String*; 4302, *The Last Round Up and Home On The Range*; 4303, *Thanks and Down The Old Oz Road*; 4304, *Please and My Honey's Lovin' Arms*; 4305, *Shine and Some Of These Days*. Columbia 36737 spots Lena Horne singing *Out Of Nowhere* and Helen Ward singing *You're My Favorite Memory*, both with Teddy Wilson. Harry James features Frank Sinatra on *It's Funny To Every One But Me* and Lynn Richards on *Don't Take Your Love From Me*, Columbia 36738. On Victor 20-1595, Fats Waller sings and plays *Oh Franchy* and *It's A Sin To Tell A Lie*. On Victor 20-1596, Vaughn Monroe offers *The Last Time I Saw Paris* and *After It's Over*.

Hot Jazz

WILD BILL DAVISON

Clarinet *Marmalade*
Original Dixieland One-Step
Commodore 549

Both sides concentrate, quite properly, on ensemble work of the highest order. New Orleans Jazz is represented by clarinetist

Hall, Dixieland Jazz by trombonist Brunis, Chicago Jazz by trumpeter Davison and guitarist Condon and drummer Wettling, New York Jazz by pianist Schroeder and bassist Casey. Hall takes two choruses, appropriately enough, on *Marmalade*. His first is simple and restrained, his second more elaborate, including even a break found in an ensemble passage of the old *Tram-Bix* version. Wild Bill also gets off nicely as a soloist. On the reverse, Schroeder gets magnificent backing from Wettling on his piano chorus and Hall again comes through with a very fine one. Brunis' great tailgate dominates the splendid ensemble on both numbers, an ensemble that plays with considerable abandon and yet achieves the desired climactic effects at all times. Wonderful stuff!

JOE SULLIVAN

24 Hours At Booth's
The Bass Romps Away
Sunset 100

This platter demonstrates fully that the great Joe has lost none of his greatness! Both sides are correctly designated as boogie woogie piano, a medium not altogether unfamiliar to Sullivan although seldom directly associated with his name. The first side, taken at a rather moderate tempo, contains several mood passages as well as a lot of Joe's very distinctive brand of boogie. The second, played somewhat faster, displays again the exceedingly original manner in which Sullivan handles this particular pianistic style.

FATS WALLER MEMORIAL

Honeyuckle Rose
My Fate Is In Your Hands
Zonky
Black and Blue
How Can You Face Me
Keepin' Out Of Mischief Now
Signature 2, 3, & 4

These three couplings, from Signature's first album, pay perfect tribute to a great jazzman now departed. Earl Hines plays the first two numbers brilliantly, as always, with exceptional support from guitarist Al Casey and bassist Oscar Pettiford. Nat Jaffe takes over the piano, Sid Jacobs the bass, on the other tunes. While I prefer the Father's work, there is much that can be said in favor of Jaffe.

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Swing

JAMES P. JOHNSON

Joy-Mentin
After You've Gone
Blue Note 33

Joy-Mentin is credited to James P. himself, a number very much in the blues tradition. It showcases successive solos by guitarist Shirley, trumpeter De Paris, tenorman Webster, trombonist Dickenson, bassist Simmons, and concludes with a brief bit of ensemble. This marks the first time Shirley has been allowed to take off for Blue Note, despite the many discs he's cut for Al Lyon, and his work is well plenty of attention. *After You've Gone* continues to thrill more than anything else recently put on wax. This is undoubtedly one of the top-drawer jazz sides of all time! After a lengthy intro by Johnson, Sid De Paris plays a solo that cuts the famous Eldridge rendition to shreds. That man has what so many of his confreres lack, taste! Jimmy follows Sid with a piano chorus, proving once again the close affinity that existed between his pianistics and the playing of his more popular disciple, the late Fats Waller. Ben comes on next, blowing perhaps the two most exciting choruses he has ever recorded, complete with astonishing breaks. Then Vic's trombone gives out with one of his characteristic, consistently brilliant solos, again featuring two well-conceived breaks. De Paris takes it out, backed by subtle ensemble, with a final break inserted for a convincer. This platter I love!

ED HALL

Blues in Room 920
Sweet Georgia Brown
Delta 10-1, 10-2

Ed's clarinet is the only redeeming feature of *Blues*, which also contains solos by trumpeter Shavers, saxman Sokolow and pianist Heywood. *Sweet Georgia* is marred by the production intro of Shavers and his subsequent meaningless chorus. Heywood, working at a jump tempo, seems to be in much better form. Sokolow's tenor doesn't come up to Paul Bascomb's on the Erskine Hawkins version, but Frankie sounds pretty good at that. The ensemble chorus is rather dull, except for some catchy stuff from Heywood and bassist Pettiford. Big Sid's drumming steals the show, as far as I'm concerned, and Hall's clarinet stands up even under this mad barrage!

SID CATLETT

Blue Skies
Thermo-Dynamics
Delta 10-3, 10-4

Sokolow's tenor is plenty dirty, pretty good here. Oscar plays a bass solo, Heywood a piano solo, Shavers a trumpet solo on *Skies*. Catlett's drums, in the bridge of the final ensemble chorus, cop the honors. *Thermo* opens with (Modulate to Page 9)

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Diggin' The Discs - Jax

(Jumped from Page 8)

the ensemble suffering from that frightful mute Charlie has been using all these years with Kirby. Frankie gets off on tenor, way off. Eddie's piano is tricky. Shavers blows as many notes as he can find. Even Big Sid lets down this time, giving out with a very mediocre bit of drumming. Pettiford has it on the last bridge, and all is over.

Dance

LOUIS PRIMA

Oh Marie

Angeline

Beloved

Dance With A Dolly

Hit 7106 & 7107

Lily Ann Carol sings the first side, Louis and the Chorus sing the second, Lily Ann sings the third, and Louis sings the fourth. I think Prima cuts Tony Pastor on Dolly. That's all. His band seems to be improving. Some of the scoring is actually quite interesting!

Others

Charlie Barnet offers *Come Out Wherever You Are from Step Lively and What A Difference A Day Made*, sung by Kay Starr, on Decca 18620. Columbia 36751 pairs up *Lordy and The Moment I Laid Eyes On You* by Cab Calloway, while Columbia 36752 couples *Echo and Prisonero Del Mar* by Xavier Cugat.

Vocal

BILLIE HOLIDAY

I'll Get By

I'll Be Seeing You

Commodore 555

Eddie Heywood arranged both sides, brought along Doc Cheatham and Vic Dickenson and Lem Davis from his own band to cut the stuff. John Simmons is on bass, Sid Catlett on drums. Teddy Walters gets a gig on the first side. None of the others solo at all. Billie's as fine as ever, of course, one of the few seems worth an occasional rave today. *I'll Get By* is quite similar to her rendition with Teddy Wilson years back. *Seeing You* is taken at a drag tempo, sung more effectively than I had thought possible.

Others

Columbia 36731 finds Ginny Simms singing *Chinese Lullaby and I'm Glad There Is You*. Decca 18621, by Bing Crosby with John Scott Trotter, mates *I'll Remember April* with *Too-Ra-Loo-Ra-Loo Rat* from *Going My*

Way. Decca 18622 features the Merry Macs on *Up Up Up and Let's Sing A Song About Susie*. Decca 18623 offers Dick Haymes, backed by Victor Young, singing *Janie* from the picture of the same name and *Our Waltz*. Decca 18624, by Helen Forrest with Vic Young, couples *Every Day Of My Life* and *I Learned A Lesson I'll Never Forget*. Decca 23356 matches Ella Fitzgerald up with the Ink Spots, singing *I'm Making Believe* and *Into Each Life Some Rain Must Fall*.

Novelty

BLUES

Arch A-550

Josh White sings the first two sides, *Careless Love Blues* and *T. B. Blues*, accompanying himself on guitar. Nora Lee King sings the third, *Until My Baby Comes Home*, accompanied by Mary Lou Williams at the piano. Champion Jack Dupree sings the fourth, *Too Evil To Cry*. Woody Guthrie and Cisco Houston sing and play guitar on the fifth, *Ain't Gonna Be Treated This Way*. Blind Sonny Terry, his voice and his harmonica, gets guitar backing from Woody Guthrie on the sixth side, *Lonesome Train*. I prefer Joshua and Mary Lou to the rest.

BOOGIE WOOGIE IN BLUE

Musicraft No. 64

Harry Gibson, the Hipster, plays and sings eight of his own tunes. This stuff is more boogie than blue! No. 290 pairs up *The Hipster's Blues* and *Handsome Harry The Hipster*, 291, *Riot In Boogie* and *Stop That Dancin' Up There*; 292, *Get Your Juices At The Deuces* and *The Hipster's Blues* (later model); 293, *Barrelhouse Boogie* and *Ferdinand The Frantic Freak*. If you can find them . . . you may have them!

Diana Shore Waxes

With Khaki Crew

New York—Dinah Shore made some records during her recent overseas USO jaunt that her fans in this country won't hear for a long time to come, if ever. Waxed for the American Forces network, the records offer Dinah backed by a Mel Powell-fronted small band. Pianist Powell is with Major Glenn Miller's outfit now somewhere in France.



Casa Loma Grads Reunion



Buckley Field, Colo.—When Sonny Dunham appeared here recently with his band, he ran across a former Casa Loma teammate, Don Boyd, who is standing directly in front of the mike. Left to right: Ruth McCullough, Dick Dyer (then vocalists with Dunham), Boyd and Sonny (with bow tie).

Leonard Joy To West For Decca

Los Angeles — Leonard Joy, long-time Victor recording director and now with Decca, sojourned at his company's west coast plant during September and October to assist Joe Perry's local staff in handling the unusually large amount of recording activity here. Joy expressed interest in large number of smaller recording companies springing

up here as well as elsewhere. He said that while some might be here to stay he believed most of them would discontinue after war and dispose of their assets to the major companies.

Johnny Green is Papa

Los Angeles — Baby girl was born to Mrs. Johnny (Body and Soul) Green here at Good Samaritan hospital. Mrs. Green is known professionally as Bunny Waters. Baby will be named Kathie Jennifer Green.

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LA Local Loses First Member As War Casualty

Los Angeles—According to information available at this time, the first former member of Local 47, AFM, to die in battle in World War II is Sgt. Bert Glickman, young trumpet player and arranger who worked here with Buddy Raye and other local bandmen prior to entering the air forces about two years ago. Sgt. Glickman is the son of Mort Glickman, local pianist and arranger. The family was notified previously that Sgt. Glickman was "missing in action." Later the war department reported that he was killed in action over Germany July 21.

Full details of the death have not yet been received. Belief is that Sgt. Glickman, a gunner, died from enemy fire during a raid. Known battle casualties suffered by local musicians are light, according to present information. Two former members of Local 47 are reported prisoners of war.

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 - You'll Always Hurt The One You Love & Till Then—The Mills Brothers—53c
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GI's Will Want To Recognize Bands

Raymond Scott and his fine swing band recently played a show for wounded GI's at Mitchell Field on Long Island.

The applause was lusty and the boys obviously enjoyed it. Yet there was a certain amount of disappointment noted in the comments of some of the audience after the program. Comments like:

"It was fine, but I wanted to hear his quintet."

"It wasn't like that record I've got of *Twilight in Turkey*."

"I wouldn't have known it was Raymond Scott if they hadn't announced him."

The consensus of plenty of critics is that Scott's new band is far better than the old quintet. Yet a large body of the public obviously yearns for the old six-man five-some.

A similar reaction has followed radical changes by other leaders. Some persons who were wild about *Shep Fields' bubbly-bubbly boys and their gurgling rhythm* are unhappy about his new (and supposedly better) all-reed group.

When Jan Garber switched from sway to swing, he had a hard time convincing the solid clientele that he meant it. And he was a bitter disappointment to people who came in expecting the sugary stuff.

Old timers observe that the most conspicuous successes in the orchestra field are those units that move along year to year without making radical changes in style. THE example is Guy Lombardo, although men like Harry James, Tommy Dorsey, Woody Herman and Les Brown have proved that you don't have to be gooeey to be consistent.

The public, it is believed, gets to associating a leader's name with a type of music as a sort of label. They resent a "beans" label on a can of spinach.

In the case of Scott, it might be assumed that the general public should be familiar with his new band, thanks to his daily CBS broadcasts. But these airings have been in the afternoon when many civilians are at work. And, as in the case of the wounded vets at Mitchell Field, others of his old quintet public have been out of the country for a year or more and have had no chance to keep up with Scott's progress.

Other leaders who have made or are making appreciable style changes will get similar reaction from returning GI's, it is believed. They may not really expect to find this country "just as they left it" but they do want their favorite bands to be still recognizable.

The problem facing leaders is how much to change style. They realize (the good ones) that they must keep making improvements, or stagnate. Yet the changes mustn't be so radical that old fans and friends will feel they're in strange, unfamiliar aural surroundings. . . .

Some leaders seem to have solved it by mixing the old with the new and this is probably the most satisfactory solution. Charlie Barnet, for instance, is still using the old flag-waver, *Pompton Turnpike*, in theater appearances, revised only a little from the recording. It invariably brings a squeal of recognition from movie house bobby-oxers.

Musicians Off the Record



Pallades Park, N. J.—Just before the ballroom burned here, these four members of the Boyd Raeburn band went skylarking. Left to right: Joe Magru, Johnny Bothwell, George Handy and Hal McKusick.

Bridal Kiss



Washington, D. C.—Pete Donak of the Cal Gilford band kisses his charming bride. Vita Carter, former vocalist with Mal Hallett. *Jerome Lee Photo*

His Mentor



Hollywood—David Street, who sings on the Joan Davis radio show, has a glamour girl for a manager. She's Jill Warren, former band canary herself, seen with him here. David once played bass with Irving Aaronson.

WHERE IS?

DEANE KINCADE, saxist, formerly with Tommy Dorsey
COUNT FLATO, pianist, formerly with Mitchell Ayres
JOHNNY BOND, trumpeter, formerly with Mitchell Ayres
FRAN SCOTT, vocalist, formerly with the Modernaires
BENNY HYMAN, drummer, formerly with Bibo Sarron
PAUL KRONBACH, trumpeter, formerly with Jerry Wald
LEE LAMBE, trombonist-band leader
CURT PURNELL, GLENN GALYON, DICK WYLDER and BOB LENN, members of the Starbuckers, former Charlie Selvak vocal group
GARRY STEVENS, vocalist, formerly with Charlie Selvak
FRANK COWEN, pianist, formerly with Shep Fields



"Who's commercial???"

RAGTIME MARCHES ON

NEW NUMBERS

FILA—A 9-lb. daughter, Tina, to Mr. and Mrs. Alec Fila, Sept. 11, in Philadelphia. Father is former Glenn Miller trumpeter and mother is Dottie O'Neill, former Bob Chester vocalist.
GREEN—A daughter, Katha Jennifer, to Mr. and Mrs. Johnny Green, Sept. 22, in Hollywood, Cal. Father is former orchestra leader, now musical supervisor at MGM.
SELVIN—A son to Mr. and Mrs. Ben Selvin, Sept. 15, in New York. Father is recording manager of AMP and music director of Muzak.
TORANS—A son to Mr. and Mrs. Samuel Torana, Aug. 20, at Wilmington, Del. Mother is former Mildred Lawler, Paul Whiteman and Freddy Martin vocalist.
BELL—A son, Randolph John, to Mr. and Mrs. Herman Bell, Sept. 22, in Pittsburgh. Father is saxist with Chuck Foster's orchestra.
MARTIN—A son to Mr. and Mrs. Ken Martin, Sept. 8, in Pittsburgh. Father is pianist with Piccolo Pete orchestra.
BENNETT—A daughter to Mr. and Mrs. Nick Bennett, Sept. 18, in Philadelphia. Father plays accordion with Eric Wilkinson's WIGB orchestra.
ZATT—A son to Mr. and Mrs. Sol Zatt, Sept. 21, in New York. Father is a music world press agent.

TIED NOTES

O'BRIEN-DUKE—Ernest Joseph O'Brien to Marilyn Duke, Vaughn Monros vocalist, Sept. 18, in Revere, Mass.
CONTE-MAKWELL—John Conte to Marilyn Maxwell, formerly Marvel Maxwell, vocalist with Ted Weems' orchestra, Sept. 17, in New York.
SCHALLEN-KINCAID—CPO Bill Schallen, former trombonist-vocalist with Alvino Rey, now leader of band at Coast Guard Training Station, Curtis Bay, Md., to Wanda Jean Kincaid, Sept. 14, in Baltimore.
STRATHAM-DEA—Jack Stratham, Hollywood orchestra leader, to Gloria Dea, Sept. 23, in Hollywood, Cal.
TRAVILLA-DEAKE—Billy Travilla to Dona Drake, formerly known as Rita Rio, leader of all-girl orchestra, Aug. 19, in Santa Monica, Cal.
COBURN-BYWATER—Sgt. Claire L. Coburn, trombonist formerly with Johnny Davis, to Ellis Bywater, Sept. 17, in Tacoma, Wash.
ACTON-GOODE—Lt. John P. Acton to Patsy Goode, former Herb Miller vocalist, May 29, in Cleveland, O.
SPITALNY-RUBIN—Jack Spitalny, son of Leopold Spitalny, orchestra leader, to Miriam Rubin, Sept. 8, in New Haven, Conn.

FINAL BAR

LARNER—Jacques Lerner, first violinist of NBC Symphony Orchestra, Sept. 17, in New York.
FORTUNE—Eulalia Fortuna, 62, mother of Cab Calloway, Sept. 24, in Baltimore.
CROW—Lt. Elizabeth Crow, 36, army nurse and wife of George Crow, manager of Tom Archer's Sioux City ballrooms, believed to have died from wounds received while serving in France, Sept. 8, in England.
GLICKMAN—Sgt. Bert Glickman, Los Angeles trumpeter and son of Mort Glickman, pianist and arranger, killed in action July 21 over Germany.

CHORDS AND DISCORDS

Nod to the Networks

A.P.O., New York City
Gentlemen,
Having just enjoyed my first hearing of Eddie Condon's Town Hall jazz concert, I would like to thank the persons responsible for its overseas re-broadcast. Nevertheless, I still can't understand how the commercially-minded radio networks have allotted time for such a program. When I left the States, such programs were on the air but were extremely hard to find. If this national program is a sign that jazz is coming back, all I can say is: It's about time. More power to Condon and the people responsible for his broadcasts.
J. R. Lasater.

Give a Little Listen

F.P.O., New York City

Dear Sirs,
If you're looking for new talent in the dance band field, don't overlook Johnny Richards. This maestro has had a fine band during all this drought of sidemen. Together with good musicians, Richards' orchestra has some top arrangements. This band never has any trouble pleasing dancers and listeners.

The Richards crew is outstanding for its interpretation of the standards, like *Body and Soul* and *Louise*. All his arrangements are plenty original—no copies. Vocalists Chet Leroy and Faye Rich really do something to a song.

This band definitely is here. Modern music can prosper through some band like Johnny Richards.
Francis A. Cullinan.

More of Satchmo'

Dear Beat,
After reading the letter sent in by Pvt. Donald Djem concerning the poor treatment of jazzmen in the films, I'm glad to know that people are starting to notice the problem.

Louis Armstrong, in the film, *Jam Session*, received fairly good treatment, but still not good enough for a jazzman of his stature.

Bob Coe.

A COLUMN FOR RECORD COLLECTORS..... THE HOT BOX By GEORGE HOEFER, Jr.

Walter (Fats) Pichon sits nightly at his piano in the center of a small dance floor located in a back room of the historic Old Absinthe House down in New Orleans. The building, constructed about 1750, was once a hang-out of Jean Lafitte, the pirate from Barataria. Now natives of the French quarter and many tourists hang around in the room to drink absinthe frappes and listen to the piano and vocal stylings of Pichon. He works in an open-at-the-neck shirt and brown sport coat with a microphone suspended over the keyboard. The pianist's repertoire is quite selective and he is able to satisfy a wide variety of requests, ranging from the classics to the current popular tunes. He also presents many numbers and novelties of his own, complete with lyrics. His jazz piano demonstrates a feeling of the righteous music but most of his current playing is designed for commercial appeal. He is an ace showman and mugs lightly to the delight of his listeners.



Walter Pichon

(an Hawaiian marathan swimmer). They made the following tunes composed by Pichon: Bourbon St. (the street on which Absinthe House is located), The Dime Song and with Clarence Williams, a tune entitled Downtown. Other tunes included Harrison Smith's Wiggle Yo Toes and I've Seen My Baby, and also Black Boy Blues and Dad Blame Blues.

Harrison Smith booked Pichon as pianist with Fess Williams' orchestra for a vaudeville tour in 1932, after which Fats returned to New Orleans. At this time he organized Pichon's Famous Mississippi Serenaders and started a long run on the Streckfus Steamship Capitol. Featured with Pichon was Lovinggood at the piano and callope "playing the newest entrancing melodies in the Pichon manner."

Up until around 1940 Pichon had always played in or led a band. He decided to do solo work and has had considerable success at it and now indicates he will always continue as a soloist. He had a couple of good offers in New York this year, but has had to remain in New Orleans for family reasons.

JAZZ ON RECORDS: Sgt. Robert C. Lambert of Fort Dix sent in an interesting dub of a transcription he has that was taken off of a jazz concert over WNEW in 1939. The recording features Fats Waller, Louis Armstrong, Jack Teagarden, Bud Freeman and Skin Young. This outfit plays Blues and On The Sunny Side of The Street. The Blues has choruses both vocal and instrumental by Fats, Louis and Jack including some living between them.

Ed Hartwell writes from overseas that he found the following Ellington record over there; Disco Gramofono S 10375 Rapsodia Creola Parts 1 & 2 masters 42-

1207 & 42-1208. Featheringill of Session records now has ready for release four sides by the Ben Webster Quartet with Webster, tenor; Marlowe Morris, piano; John Simmons, bass and Sidney Catlett, drums. They were recorded in New York City last March. Session 10-009 1-2-3 Blues & I Found A New Baby; Session 10-010 Perdido & I Surrender. These are fine records in comparison to some others being made by the same musicians in that these are very relaxed. They are practically Webster solos and showcase his technique and style better than any records I've heard. The support from Catlett and Simmons as well as Morris is fine. Here you have a sample of Ben's less frantic playing. One side, Found A New Baby features an uninterrupted Big Sid solo giving a clear chance to appreciate his fine brush and stick work.

Session also announces the recording on September 14 of J. C. Higginbotham's Quintet made up of J. C., trb.; General Morgan, piano; Jim Diddy Walker, guitar; Bonnie Moten, bass, and Alvin Burroughs, drums. They made Sporty Joe & J C Jump on ten inch and Confessin' and Dear Old South Land on twelve inch.

JAZZ IN PRINT: Ben Lincoln brought in a copy of The Etude music magazine dated August, 1924, a special issue devoted to The Jazz Problem, consisting of a seminar of opinions of prominent public men and musicians. After 20 years it makes interesting reading. Jazz is disqualified as music in most of the articles and championed by Paul Whiteman and Isham Jones.

Two new jazz booklets have been received from England. Jazz Folio from the Jazz Sociological Society, with pieces by Ros Russell and a record review from Jake Trussell. New Orleans and Chicago Jazz from Clifford Jones' Discographical Society, containing an article on New Orleans by Orin Blackstone, and discogra-

Hoagy Spiels



Hollywood—Hoagy Carmichael of Stardust fame was one of the speakers at the musicians' congress held on the U. C. L. A. campus last month. Hoagy told 'em it is too early yet to judge the songs of this war, cited several that may become a permanent part of America's song language.

phies of Mezz Mezzrow, Sterling Bose and others.

JAZZ EDUCATION: The Abraham Lincoln School in Chicago announces a course in the history of jazz music with Frank Marshall Davis, poet and executive editor of the Associated Negro Press, as instructor. In addition to giving the African background and its emergence in New Orleans in the 1890's, recordings which demonstrate the various styles and periods of jazz will be played.

LA Ordinance May Hit Early Bright Cafes

Los Angeles — Many breakfast clubs, the eastside after-hours spots which attract the hot music fans (they feature small jump combos and soloists who play strictly for entertainment since there is usually no dancing) may soon be a thing of the past due to legislation passed by the city council which makes issuance of operating permits for these spots an arbitrary matter of police board discretion.

Immediately following passage of the new legislation, applications for police board permits were denied operators of some of the most popular of the breakfast clubs, including Club Outsiders, the Creole Palace, the Red Front, the Apex Club, and the Club Zombie.

Acting in a body the owners immediately engaged an attorney and filed a brief with the city council charging the ordinance was unconstitutional.

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Marriage Splits Trio Philadelphia—The Dale Sisters, musical trio trailing the musical bar circuit for some years, face a split-up with Esther Dale running off to Connecticut to marry John Melavendra. Ruth Dale will carry on musically by fronting a male band, with William Morris agency reported interested.

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When Johnny Comes Marching Home

(Jumped from Page One)

union, and in the next breath say that he can't mess with the Negro situation, that that is purely a problem which the union itself must thrash out.

Musicians pride themselves on being characters, on being different, on living just as unhampered lives as possible. They claim that only by living this way can they really teach themselves their particular horn and learn to be good sidemen.

Fine and dandy. Excellent. Good stuff. Terrific. But Negro musicians feel that way, too—and I won't forget some of the scuffles they used to go through just to get a sandwich and a bottle of milk.

I say that this sort of thing is the baloney and worse anywhere. I say it is a downright insult to what we got into khaki for, especially if we're musicians.

People say that just because Negroes are often good musicians, that this doesn't mean that they are capable of being treated as equals, that it just means "jigs has naturally got rhythm." Oh, yeah? Did you ever stop to think

that one of the reasons Negroes make such excellent musicians is that they find out at a very early age that there are very few fields open to them—and when white boys are dreaming about being Babe Ruths one day, senators the next, and movie stars the third, Negro kids say to themselves, well, at least I can be a good musician—there at least I can get somewhere.

I don't have to tell you what I think of those kids having to feel this way. But at least, let's make sure that that there stays there, and doesn't become another hollow mockery to augment the troubled relations between the two races.

Small things like the Benny Goodman quartet have probably done more good for race relations than any other thing in the last ten years. Let's make sure that we keep on doing this sort of thing, that the music business rids itself once and for all of the disgusting odor of Jim Crow—and I'm talking about the AFM and its Jim Crow locals, not three other guys.

Los Angeles — Eddie MacHarg, manager of west coast office of Irving Berlin publishing house, has left the latter firm to take over similar spot with Robbins office here.



I've got those stack o'mall blues. Man, how the mail can pile up when you take a couple issues off, but here I am again back on the job and I will try to answer as many as possible.

First of all from New Zealand, Barney Murphy asks if two tuneable tom-toms, one 11 by 12 the other 11 by 13—4 cymbals, woodblock, 2 cow bells and one choke cymbal is too much gear and if too much what could be disposed of? Well, if drummer's equipment is as hard to get in New Zealand as it is in U.S.A. I would not suggest disposing of anything, but you could do without the wood block and cow bells and just use them in novelty numbers, etc. Barney also asks me to suggest a set up that would be good to work with and not look too "cramped up." I would suggest putting two of the cymbals on floor stands and arranging the other three on the bass drum.

In answer to Eugene Grimes, Washington, D. C., there are any number of drummers in bands who play by ear. For practicing you can not do any better than a drum pad whether you play by ear or not, as practice makes perfect as we all know. I have never seen a drum part in an orchestration where the sticking was figured out for you, such as left-right, etc.

Lynn Sallee, Columbus, Ohio, has a foot complex and says it is bothering him no end. First of all, the main thing about the bass drum is to keep a steady "Douglas," so that the boys in the band who are not so good at keeping their own time can listen

Meyer Woodman musical score with multiple staves of notation.

to you and try to get with the beat, if any. So don't worry so much about the level of the volume, but concentrate more on the steadiness of the beat.

Ella Busea of New London, Conn., would like to know if an 11-inch Zildjian extra thin would be ok for use on his high hat as a top cymbal. That is a personal opinion and one would have to hear them to make any comment.

Don Bollig, Joliet, Ill., is only one of a great many youngsters between the ages of 16 and 21 who are forever asking me if I think they are too old to start learning drums when they are already between those ages. This strikes me as a very silly question and my only answer is that "you are never too old to learn."

Don also writes that he has been lucky enough to study with Roy Knapp. I was also lucky, as Roy was my teacher, too.

Don is another who is having trouble with his foot. Practicing your bass drum with a metronome will certainly help in developing a steady beat.

Cpl. Meyer Woodman has sent me a fine marching beat that he wrote in commemoration of the boys at Ft. Bragg, so I am passing it on to you. Here it is. See you next month.

Warren And Morris Form Music Firm

Los Angeles—Songwriter Harry Warren has signed new pact with Buddy Morris under which latter will publish all of Warren's songs, exclusive of those written for MGM productions. Deal is, in effect, the formation of a new company to be known as Warren Music Co. in which Morris and the songwriter will be associated. Warren's brother, Charlie Warren, will represent new firm here.

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After a year of operation, the Army's Special Services division has announced that it is currently shipping a quarter of a million V-Discs overseas each month. Packed 20 to a box, the 12-inch unbreakable plastic platters have brought sweet and swing, plus some really hot jazz and symphonic music to music-hungry servicemen stationed in all the far-flung corners of the globe.

V-Discs, in case you didn't know, are prepared for overseas shipment in four different ways. One method is to dub (that is, re-record) waxings already made by commercial disc firms and, for this purpose, Victor, Columbia and Capitol have given V-Discs permission to use their record files. A second way is to take air-checks (off-the-air recordings) of the current V-Discs radio show *For the Record*, heard Mondays over NBC at 11:30 p.m. (EWT), then press these platters for eventual GI consumption. Also, air-checks are made of other radio programs, including certain commercial broadcasts and name band remote wires. These records, too, are pressed in quantity and sent abroad on the V-Discs label. The final method, and the one most interesting to the swing fan, is in-the-person recording of name artists. In this instance, the material used is brand new, not waxed commercially and therefore not available in any form to music fans at home but only to the armed forces.

Scanning the roster of names in the V-Discs library is like reading a *Who's Who* of modern American music. Benny Goodman, Bing Crosby, Andre Kostelanetz and Arturo Toscanini are just a few of the artists who have contributed their time and talent to help keep overseas morale at a high pitch.

At the present time, V-Discs personnel, under the supervision of Captain Robert Vincent, is preparing a chart indicating which V-Discs artists are most popular with the boys in the front lines. Incomplete scores show that in the name band field, Harry James tops the list, with Tommy Dorsey and Benny Goodman tied for second place, followed by Major Glenn Miller, Duke Ellington and Count Basie. Among the singers, Bing Crosby holds top honors with Dinah Shore, Frank Sinatra, the Ink Spots and

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All of Me, Why Not Take . . .



Pueblo Army Air Base, Colo.—Using *All of Me, Why Not Take All of Me* for their theme, the entire Pueblo base band early this month (October) marched down to the Red Cross blood bank to "offer their arms" as part of a local drive. Shown above, seven of the thirty bandmen blow some soothing riffs as one of the members stretches out for the "draw." Sgt. Ray Kraus (extreme right) formerly tooted with Tony Pastor. *Army Air Forces* pic.

The Andrews Sisters trailing in that order.

Jesse (Poe) Simpkins, ex-Louis Jordan bass, is training at Great Lakes naval station . . . Lonnie Simmons and Lee Shore, former Chicago leaders, are fronting crews in Hawaii . . . Rodney Kenyon, who owned the Fox Head, Cedar Rapids niter which featured the best in swing, is a storekeeper in the navy and has been cruising between England and France since D-day . . . Capt. Bob Shimp, who has been receiving plenty of copy as a fighter pilot operating against Jap installations around the Philippines, is the former pianist and accordionist with Tiny Dobbins' ork on the west coast . . . Alvino Rey's navy band at the radio school in Chicago's Loop in-

cludes Dick Showalter, who led the recording session band for Ella Mae Morse's dates under the name of Dick Walters.

Gilmartin To Handle Reopened Dancery

Omaha, Neb.—Tom Archer, owner of the Chermot Ballroom here, which was rebuilt recently after being razed by fire last December, has hired Ed Gilmartin, former manager of the Trianon Ballroom, Chicago, to handle the dancery. The Chermot will be reopened in late October.

The Orpheum Theater, local flesh house, is discarding its band show policy.

—Art Olson

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Hollywood—**BRIGHT LIGHTS:** Xavier Cugat is still hunting a fem chirp with a "happy kind of face" for his *Ciro* date. . . Dale Evans has made some recordings in Spanish. . . Mann Hollner, producer of the Vallee NBC'er is taking bows for his *This Love of Ours* tune. . . Spikeroo Jones and his Slickers replace José Iturbi (who's too busy riding that motorcycle) on the CBS show. . . Jack Swift divorced from Uncle, has turned down Jan Garber's offer. Bob Davis rejoined Jan after a rush plea from San Diego.

"Madman" Mantis is negotiating for a building on the Strip to house fan mags, publicity, trade papers and other projection activities, as well as a film projection room for previews. One of the smartest ventures of the Madman to date. . . Ralph Peer's Southern Music has reopened its Paris branch office. . . BG's brother Freddie will manage the new Artie Shaw musicres. . . Buddy Rich and his skins are rubbing for Jo Jones of the Count Basie drum section.

Mary Lou Cook (of the Merry Macs) now Mrs. Carl Bagges, just had a baby boy. . . Joe Glaser here to lend morale support to Lionel Hampton's Trianon chore. . . Alex Hyde just

kissed the Uncle so-long and is back at his Metro music desk.

ARC LIGHTS: Johnny Clark recorded six tunes at Hunt Stromberg's and Jack Fina played some fine 88. . . Werner Janssen scored *Guest In The House* at the same studio, the same afternoon with his 48-piece ork. . . Metro trying to get Paul Robeson for Lena Horne's *Nada, The Lily*. . . Col's *Let's Go Steady* will have Skinnay Ennis and ork. June Preisser and Jackie Moran. Hope they don't make poor Jackie sing again, huh, Emge?

Cookie Fairchild just completed a swing version of *The Little Brown Jug* for Gloria Jean's *The Fairy Tale Murder* at U. . . The local Sheriff's show will take the cream from all the studios for their talent parade. Connie Haines, Pinky Tomlin, Belle Baker the Cappy Barra Boys, Jack Benny, Virginia O'Brien and Dale Evans will be among 'em.

Darryl Zanuck will not do that all-Negro pic at 20th. Too many headaches to aspirin and no time. . . Bert Fisk, who was music head at U years ago, is playing the role of a honky-tonk pianist in Susanna Foster's *Frisco Sal*. . . The gang thinks Col should call their *Brenda Starr*, Reporter pic *Edith Gwynn*, Reporter.

LOVE LIGHTS: Looks like Lana Turner will Love, Honor and Turhan O'Be. . . Ramsay Ames and Xavier Cugat finally got around to each other. . . Carol Bruce and the jeweler, Mickey Leffert, have been seeing each other. . . Freddy Rich just returned from Reno. Yup, the usual thing.

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A
 Agnew, C. (Troadero) Evanville, Ind., nc
 Allen, R. (Garriek) Chi., nc
 Arrabell, G. (Sherman's) San Diego, nc
 Bardo, B. (Latin Quarter), Chicago, nc
 Barnett, C. (Apollo) NYC, 10/20-26, t
 Barron, B. (Casa Loma) St. Louis, Clang, 10/28, b
 Basin, C. (Palace) Akron, 10/20-28, t; (Apollo) NYC, 10/27-11/2, t
 Beckner, D. (Casa Loma) St. Louis, Opgn, 10/27, b
 Benson, R. (Baker), Dallas, h
 Bishop, E. (Rainbow) Denver, b
 Bondhus, N. (Roosevelt) New Orleans, h
 Brandwynne, N. (Waldorf-Astoria) NYC, h
 Brigoda, A. (Pia-Mor) K.C., Mo., Clang, 10/29, b
 Britton, M. (The Downtown) Chi., 10/27-11/2, t
 Brown, L. (Strand) NYC, t
 Busse, H. (Palace) San Francisco, Opgn, 10/18, h

C
 Carle, F. (Pennsylvania) NYC, h
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 Chester, B. (Sherman) Chi., Clang, 10/19, t
 Coleman, E. (Mocambo) Hollywood, Cal., nc
 Courtney, D. (Chase) St. Louis, Clang, 10/19, h; (Blue Moon) Wichita, Opgn, 10/27, h
 Cugat, X. (Ciro's) Hollywood, Cal., nc
D
 D'Artega, Al (New Kenmore) ABAAY, N. Y., h
 Donahue, Al (Aragon) Ocean Park, Cal., h
 Dorsey, J. (Palace) Cleveland, Clang, 10/19, t; (Stanley) Fitzg., 10/27-11/2, t
 Dorsey, T. (Casino Gardens) Ocean Park, Cal., h
 Dunham, S. (RKO) Boston, 10/18-25, t; (Earle) Phila., 10/27-11/2, t
E
 Eckstein, B. (Club Ball) Wash., D. C., 10/20-11/2, nc
 Ellington, D. (Orpheum) Minneapolis, Clang, 10/19 t; (Riverside) Milw., 10/20-26, t
F
 Fields, E. (Metropolitan) Cleveland, 10/20-26, t
 Fields, S. (Tune-Town) St. Louis, 10/17-20, t
 Foster, C. (Blackhawk) Chi., Opgn, 10/18, h
 Fuller, W. (Last Word) L.A., Cal., nc
G
 Garber, J. (Southland) New Orleans, Clang, 10/25, h
 Gray, G. (Stevens) Chi., h
H
 Hampton, L. (Trionon) Southgate, Cal., Clang, 10/23, nc
 Hawk, C. (Last Frontier) Las Vegas, Nev., h
 Heidt, H. (Capitol) NYC, Clang, 10/25, t
 Henderson, F. (Metropolitan) Cleveland, 10/27-11/2, t
 Herbeck, R. (Aragon) Houston, Clang, 10/26, h
 Heyman, W. (Palladium) Hollywood, Cal., h
 Hines, E. (Plantation), L.A., Cal., nc

Hoglund, E. (Ciro's) Mexico City, nc
 Hudson, D. (Lincoln) NYC, h

I
 International Sweethearts of Rhythm (Paradise) Detroit, 10/20-26, t; (Regal) Chi., 10/27-11/2, t

J
 Jordan, L. (Royal) Baltimore, 10/20-24, t

K
 Kasal, A. (Aragon) Chi., h
 Kaye, D. (LaSalle) Chi., h
 Kaye, S. (Palace) Youngstown, 10/20-23, t; (Loew's) Rochester, N. Y., 10/28-11/1, t
 Kanton, S. (Metropolitan) Providence, 10/20-22, t; (Tune-Town) St. Louis, Opgn, 10/31, h
 King, H. (Biltmore) Los Angeles, h
 King, Saunders (Cafe de Society) Chicago, nc
 Kinney, R. (Circle) Indianapolis, 10/20-26, t; (Palace) Ft. Wayne, 10/27-29, t; (Palace) Columbus, O., 10/21-11/2, t
 Kirk, A. (Apollo) NYC, 10/27-11/2, t
 Krupa, G. (Sherman) Chi., Opgn, 10/20, h
 Kuhn, D. (Tavern On The Green) NYC, r

L
 Leonard, A. (Adams) Newark, 10/26-11/1, t

Levant, P. (Comopolitan) Denver, h
 Lewis, T. (Slapiss Maxie's) Hollywood, Cal., nc
 Light, E. (Metropolitan) NYC, h
 Lombardo, G. (Roosevelt) NYC, h
 Long, J. (New Yorker) NYC, h
 Lopez, V. (Taft) NYC, h
 Lucas, C. (RKO) Boston, 10/28-11/1, t
 Lunceford, J. (Plantation) St. Louis, Opgn, 10/22, nc
 Lyman, A. (Copacabana) NYC, nc

M
 Marsala, J. (Hickory House) NYC
 Masters, F. (Trionon) Southgate, Cal., Opgn, 10/24, nc
 McCune, B. (Edison) NYC, h
 McIntire, L. (Lexington) NYC, h
 McIntyre, H. (Palace) Columbus, O., 10/24-26, t; (Palace) Cleveland, 10/27-11/2, t
 Molina, C. (Schroeder) Milwaukee, Clang, 10/25, h
 Monroe, V. (Commodore) NYC, h
 Morgan, R. (Claremont) Berkeley, Cal., h

N
 Norvo, R. (Downbeat) NYC, nc

O
 Owens, H. (Ambassador) L. A., Cal., h

P
 Pastor, T. (Riverside) Milwaukee, 10/13-19, t
 Paxton, G. (Roseland) NYC, h
 Petti, E. (Town House) San Francisco
 Prima, L. (Adams) Newark, 10/19-25, t

R
 Raffell, Rodd (Band Box) Chicago, nc

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STEVENS HOTEL, Chicago—Glen Gray
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TRIANON, Southgate, Cal.—Lionel Hampton; Oct. 24, Frankie Masters
WALDORF-ASTORIA, New York—Nat Brandwynne

Condon Goes All Out In Carnegie Hall Bash Show

New York — Eddie Condon throws his biggest bash to date Thursday night (October 16) when he brings a company of more than 30 jazz stars into Carnegie Hall here. Now the first time that the guitarist has invaded the sacred precincts of the long-hair auditorium, the appearance will be different in that every effort will be made to present all of the famous musicians associated with Condon through the years.

Features of the show will include a Beldebecke "set" with Jess Stacy at the piano, a Fats Waller interlude presided over by James P. Johnson and Gershwin tunes sung by Lee Wiley. Another specialty will be a Bobby Haggart arrangement of Gershwin's *Concerto in F*, starring Haggart, Pee Wee Russell, and Billy Butterfield. (Butterfield plans to use this version of the *Concerto* for his radio band theme.)

The finale of this massive jazz jamboree will offer an ensemble performance by the entire company which will include the following artists: Jess Stacy, James P. Johnson, Willie (The Lion) Smith, Gene Schroeder, Art Hodes, Dick Carey, Freddy Johnson and possibly Teddy Wilson on piano; Maxie Kaminsky, Muggsy Spanier, Bill Coleman, Jonah Jones, Billy Butterfield, Joe Thomas and "Lips" Page on trumpets; Lou McGarrity, Benny Morton, Miff Mole, Wilbur DeParis, and Vic Dickenson; on trombones; Pee Wee Russell, Ed Hall, Joe Marsala, Rod Cless and Ernie Caceres on reeds; Bobby Haggart, Sid Weiss, and Jack Lessberg on bass; Kansas Fields, George Wettling, Specs Powell and possibly Cozy Cole on drums. Lee Wiley and Red McKenzie will handle the vocals. Program notes will be written by Gilbert Seides.

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933

Of Down Beat, published twice a month at Chicago, Ill., for October 1, 1944.
 State of Illinois
 County of Cook

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Glenn Burra, who, having been duly sworn according to law, depose and say that he is the Publisher of the Down Beat and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 357, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:
 Name of—
 Publisher: Glenn Burra, 203 N. Wabash Avenue, Chicago, Ill.
 Editor: Ned E. Williams, 203 N. Wabash Avenue, Chicago, Ill.
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2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)
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 Roberta V. Peters, 324 W. Sunnyside Ave., Chicago, Ill.
3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.
4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affirmatively full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

Glenn Burra, Publisher
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 Harold S. Cowen
 (My commission expires August 31, 1945.)

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MUSICAL RESEARCH

Philly Local Ponders Probable V-Day Work

Philadelphia—The local musicians' union, because of the row that resulted from the transit strike when gay spots were shut down, is being queried by cafe owners whether it will demand pay for musicians if, as had been indicated, their places of business are ordered to close on V-Day. Should the answer be in the affirmative, most of the employers will demand that the band boys report for work and play in the empty clubs.

Send Birthday Greetings to:

- Oct. 17—Cary Cole, Leo Collins
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Oct. 20—Johnny Best, Carl Kross
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