

Bing Says It Ain't Necessarily So



WHEN JOHNNY COMES MARCHING HOME



By Mike Levin

XVI—"Since You Went Away"

During the last couple of weeks, I've sat in with a lot of GI audiences seeing the film *Since You Went Away*—and the last time went with a man who's been in the music business for the last twenty years.

He came out utterly bewildered—not by the film, which he'd seen several times before, but by the reactions of the khaki-clad audience. "Either," he said, "that audience is roaring drunk, or heaven help every section of show business when the war is over."

What he was referring to, of course, was the fact that during the picture's most climactic moments, during scenes that Hollywood considered full of drama and pathos, (Modulate to Page 10)

Flip Phillips Hurt In Auto Crash

New York—Joe (Flip) Phillips, Woody Herman star tenor, was injured in an auto crash near Round Brook, N. J., recently, suffering concussion of the skull and head cuts. The car in which "Flip" was riding, driven by the band's baryman Skippy De Sair, was smashed by an army truck. "Flip" was taken to a local hospital but insisted on his release the next day and rejoined the band for a date in Cleveland. Five other musicians in the car escaped injury.

On the west coast, where the Herd is playing a Palladium date, Lou Fromm replaced Dave Tough at the drums.

BLUE NOTES

By ROD REED

Alexander Ivanovich Dorogokopets, the kid who threw eggs at Sinatra, probably just wanted to make a big name for himself.

GOP's are sore because Roosevelt said "please" to Petrillo. They feel there are times when even Emily Post would frown on such politeness.

An evening at Django Reinhardt's spot in Paris is reported to cost at minimum \$20 for one person. This should make GI's from 52nd street feel right at home.

Baby Vicki thinks a payola is a baby box.

Bing says *White Christmas* is still his favorite with servicemen overseas. The Berlin they're mad at isn't Irving.

New York—Here's proof that Bing Crosby got together with the Beat's Manhattan mentor, Frank Stacy. The Crooner, who dropped 10 pounds during his recent tour of European battle stations, is looking mighty trim.

FDR's Wire To AFM Head Stirs Election Debate

Washington — Did Roosevelt pull a prize boner when he wired Petrillo for sound?

The politically hep in the music world have been engaging in stirring debate on that subject ever since the famous exchange of telegrams between the two presidents. They are watching election trends closely to see the effect.

FDR's "request" to Petrillo to call off the recording ban in the interest of national unity got plenty of play in the anti-administration press, which compared this action unfavorably with Roosevelt's ousting of Sewell Avery by armed force from Montgomery-Ward. The anti-New Deal slant was that the administration would not dare offend a union head but would send soldiers after a businessman.

Petrillo's refusal to comply brought further denunciations of That Man in the White House from the heavily pro-Dewey daily newspapers. An interesting angle was the Hearst *Daily Mirror's* playing up of the AFM head's middle name, CAESAR, in capital letters throughout an editorial, implying that he is, indeed, a counterpart of the Roman ruler.

Meanwhile, the U. S. president was making a legal study to determine whether there is any way to make the music president remove the ban. He pointed out that here is a clear demonstration that he is not a dictator—but that some people want him to be a dictator in the case of Petrillo.

A ruling by Economic Stabilization Director Vinson held that the recording dispute is not impeding the war effort. WLB directives in the case were said not to be enforceable for this reason.

Johnny Morris Band Starts In Norfolk

New York—Johnny Morris of *Paradiddle Joe* fame has his newly-formed band off to a start with two weeks at the Palomar ballroom in Norfolk, Va. Instrumentation is seven brass, five reeds and three rhythm with vocals handled by Bette Daniels.

Two Basie Sidemen Drafted By Army

Los Angeles — Lester Young and Jo Jones, who were drafted recently, are now stationed at Fort MacArthur, Calif., where they are undergoing their basic training. Jessie Price has replaced Jones at the drums, with Jimmy Keith, formerly with Harlan Leonard, taking over Young's tenor chair.

Eighth Annual Beat Band Poll Is Under Way

With this issue *Down Beat* launches its eighth annual band poll. A blank ballot for the selection of your favorites of 1944 will be found on another page. Between now and December 15 readers will pick the most popular swing and sweet bands of the year, as well as a list of sidemen to form the mythical all-star band.

Total votes cast this year will exceed all previous polls, it is expected. Ten thousand individual ballots already have been mailed to subscribers in service overseas, who otherwise might not receive their regular copies of the *Beat* in time to vote before the December 15 deadline.

Some Changes Made

Additional thousands within the country, who are subscribers or who purchase their copies from news stands, will flood the Contest Editor with their selections during the next six weeks. As in previous years, trophies will be awarded to all winners.

There are a few changes in the line-up of the ballot for 1944, changes designed to make the contest more fair for all participants. An important one is the addition of a baritone sax chair to the instrumentation of the all-star band, which this year will boast of three trumpets, three trombones, two tenor, two alto and one bary sax, clarinet, piano, bass, guitar and drums.

Voters will be permitted to (Modulate to Page 13)

Yeah, She Sings



Atlantic City, N. J.—Jessie Hansen, a Grace Downs model, recently sang her way to the title of Miss Atlantic City. Entrants were required to dance or sing, so Jessie worked. Of course, that chassis didn't exactly disqualify her, either.

DOWN BEAT

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Bing Denies Riding Dewey Bandwagon

by FRANK STACY

New York—Frank Sinatra may be all out for FDR but Bing Crosby denies that he has pledged his vote to any presidential candidate. Back in the United States after an eight-week tour of the European war area, Bing (now dubbed Der

Bingle because of his propaganda broadcasts in phonetic German from London) told this interviewer that he hasn't the slightest notion how his name came to appear on a west coast Dewey-For-President list during his absence.

"It's supposed to be a secret ballot, isn't it?" asked the crooner pleasantly. "I haven't told anybody how I'll cast my vote. If you want my opinion, I don't think that there should be an election during war-time."

Looking better than ever after losing 10 pounds on the overseas jaunt, Bing is down to a neat 170 pounds that he thinks may improve his golf game.

"We spent 10 days in England," said Bing, "where we made AFN records and did shows, of course, for the GIs. I heard Major Glenn Miller's band and it knocked me out and there's an RAF band over there that's great."

Leaving England, Bing and his unit of five people (a comedian, a gal singer, a dancer and two musicians) flew across the Channel and during their six weeks in France played three shows daily for the soldiers, each performance about an hour and a half long.

"Biggest crowd we hit was about 15,000," said Der Bingle. "The smallest about 400 or so. I did monologue kidding Bob Hope and sang probably 50 tunes a day. The boys asked for things like *San Fernando Valley*, *Star Dust*, *Swinging on a Star* and *White Christmas*, especially the last which seems to be the general favorite."

Often the Crosby unit was only 1,000 yards from the front and once when the driver of Bing's jeep lost his way, the singer spent a harrowing time speeding out of what looked like a German-held town. On his return to his base of operations, Bing mentioned the name of the town to an officer.

"You couldn't have been in that town," said the brass hat. "That's enemy territory."

"Well, we had it for about 60 seconds today," replied the crooner.

Bing's USO trek was his first trip abroad and he's anxious to play a return date next spring.

"Those GIs are pitching a tough fight," he said. "Anything we can do to help them is a good deal, whether it's keeping those letters going over or singing a couple of songs. And anyway," he added with a grin, "I've got to get myself on an international slant vocally. Too many French people asked me: 'Connex-vous Sinatra?'"

LA Sepia Theater Pencils Name Orks

Los Angeles—The Lincoln theater on Central Ave., only L.A. house playing sepia shows regularly, will soon be playing name bands. Harry Popkin, operator of the Lincoln, plans to use traveling name outfits at the Lincoln. He signed an agreement with President Edward Bailey, head of Local 787 Negro musicians' union here, in which he guaranteed employing Local 787 men for 40 weeks out of the year.

Shaw Collects Aces; 'Little Jazz' On

Los Angeles—Artie Shaw's new band sans violins will go into rehearsal Nov. 1, preparatory to two weeks of one-nighters followed by a theater date at the Orpheum, Minneapolis, beginning Dec. 1. Shaw has contracted Morris Rayman, bass; Dodo Mar-marosa, piano; Lou Fromm, drums; Chuck Gentry and Herb Stewart, saxes; Ray Linn, trumpet and Barney Kessel, guitar. Plans call for Roy Eldridge to be billed as solo star with the band. Imogene Lynn will handle the vocals. Eddie Sauter and Buster Harding shared scoring chores.

Following the Minneapolis date, the band's itinerary includes: Chicago theater, Dec. 8; Palace, Akron, Dec. 15; Palace, Columbus, Dec. 19; Palace, Cleveland, Dec. 22; Downtown, Detroit, Dec. 29. The Shaw band opens in Gotham Jan. 12 for six weeks at the Strand.

Condon Slates Bash Concerts

New York — Eddie Condon, whose jazz bash at Carnegie Hall two weeks ago drew a three-quarters capacity crowd, plans to run three more concerts at that spot this year. Dates for the hot performances are November 4, December 2 and Christmas Day, each show beginning at 5:30 p. m. (EWT). Musicians to be featured include the regular Condon aggregation plus guest stars.

Condon's last Carnegie date was recorded for the OWI, the War Department and the Coordinator of Inter-American Affairs for overseas and South American short-wave re-broadcast.

Alan Jeffreys Buys Baton For New Ork

New York — Alan Jeffreys, trumpeter formerly with Herbie Fields, opened at the Wardman Park hotel, Washington, Oct. 27, fronting an eight-piece crew. It's Jeffreys' first venture as a stickman. The unit features the leader and Tibby Bennett on vocals and Brew Moore, a tenor sax discovery from Dixie.

June Hutton On The Cover

Pretty June Hutton, who started her career as a singer with the all-girl dance band of her sister, Ina Ray Hutton, is doing right well in Hollywood as a member of the Pied Pipers. She formerly was one of the Stardusters, who were featured with the Charlie Spivak orchestra for a couple of seasons. Then she was selected to succeed Jo Stafford with the Pied Pipers.

King Sisters All Help Operate Their Dress Shop, 'Valley Vogue'



Three of the singing Kings arrive to open the shop at 9 a. m. Laise unlocks the door, while sisters Donna and Alyce wonder what's keeping Yvonne.



Vennie arrives at 10 a. m. with a stack of new fall hats. The millinery concession is her problem child.



The girls make a sale at 11 a. m. Laise takes the customer's name and records the slip, while Alyce stresses the finer points of the stock.



At 2 o'clock, trade being slack, the girls retire to the office to rehearse a song. They are making a theater tour currently, which started at the Oriental in Chicago, on October 27.



Laise wants to wear a dress from stock. Donna worries about size, and Alyce sighs, "There go the profits". Charlie Mihu Plus

Little White Lie Turns Brown's Visage Red

New York—Public opinion polls and fan mail are being carefully watched to determine public reaction to the case of Dick Brown and the little white lie that grew and grew and grew. Brown is the baritone heard on MBS Sundays at 6:45 p. m. (EWT). He was originally billed as a war hero, who had crashed in the South Pacific and had been honorably discharged because of his wounds. A check of war department records prior to a scheduled *Wa, the People* radio appearance by Brown revealed that the story didn't quite stand up. He had been an aviation cadet but had never been to the South Pacific and had never been wounded in a plane crash.

This revelation put Brown, himself; David O. Alber, his press agent who had widely circulated the hero yarn; and Walter H.

Lowy, v. p. of the Formfit company, the sponsor, on the spot. Alber pointed out in a formal statement to the press, "After a long series of conferences it was decided that while Brown's actions could not be condoned, they could be understood. The skin disease which had been responsible for his medical discharge had marred his appearance to such an extent that he couldn't get an audition anywhere. He invented the hero story as an entree to the audition halls."

The unusual stand taken by

Well, That's Show Business



Chicago—Monte Proser, owner of the Copacabana in New York, came all the way to Chicago to catch the performance of a dancing star who had been suggested for his swank Manhattan night club. On the same bill at the theater was Donna Dac, singer, who had been given a week's vacation from the Fred Waring radio show to fill the engagement. "Why haven't I seen and heard this girl?", Monte asked his agent. He was told that Donna recently played a long engagement at the Roxy with the Waring band. "I oughta get around more," sighed Proser. So if you see her there, you'll know why.

Your Kiss Autograph



Sally Stuart

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 petite Sally Stuart, vocalist with the band of Sammy Kaye, now touring theaters in the middle west.

the sponsor was arrived at only after clergymen of three major faiths, called upon to consider his case, decided in his favor. The sponsor is getting plenty of applause for its humanitarian view of the matter.

Mel Torme To Decca

Los Angeles—Latest to join the list of Decca performers is the Mel Torme quintet, vocal group organized by the young drummer when he was discharged from army a while back. Torme group did their first waxings backed by Eddie La Rue combo consisting of clarinet, guitar, drums and string bass.

Ten Years Ago This Month

November, 1934

Dick McDonough's guitar was spotted during Willard Robison's radio shows . . . Saxie Dowell wrote the first column of *New York News* for *Down Beat* . . . Ronny Kemper and Lou Quadling formed the two-piano team in the Dick Jurgens band at the Hotel St. Francis in the Bay City . . . Herb Carlin's aggregation stirred dancers from their tables at the Hotel Syracuse, Syracuse, N. Y.

Jack Russell's band held the stand at the Congress Hotel, Chicago . . . Mern (Joh Kabibble) Bogee was manager of the Kay Kyser band at the Blackhawk, Chicago . . . Bob Strong joined the NBC studio ork in Chicago . . . Emil Vandas was assistant conductor of the State-Lake theater pit band . . . Decca was drawing up a pact for Jack Teagarden . . . Paul Mares topped the jazz combinations at Windy City pubs with Santo Pecora's team, Westling's drums, Stacy's piano and Boyce Brown's alto at Harry's New Yorker bar.

From Beer Pump To Slush Pump Is Jump

By ROD REED

New York—"That trombone man really knocks me out!" asserted Marc Swayze, a guitarist who doubles on comic strips. "He just sits in now and then—he sells beer in the daytime," said Art Hodes, an editor who doubles on piano. The fellow

they were talking about is Frank Orchard, a guy who, after an early and promising musical career, said goodbye to it all and went in for merchandising and sales promotion in a big way. He was able to keep an eye on the sales charts for more than 10 years—but he always found that eye wandering back to the clefts. Finally he could hold off no more and he's back in music on a full-time basis.

"Trouble is," asserts Orchard. "I love to play—I love music. Back in '31 I thought I'd be a

familiar. After a few sit-ins around and about, he was offered a chance to work at Nick's.

"I was sitting in there with Eddie Condon, Jimmie McPartland and Pee Wee and I didn't even know a lot of the things they play," admits Frank. "Sometimes they'd be doing something in A-flat and I'd take 'em into D-flat—thinking it was two other tunes. After a little bit of that I could see the gleam in Nick's eye and I knew I'd better hold onto my daytime job."

But Orchard is a gee who loves to play. He got out of Nick's practised some more, worked more club dates and eventually went back to Nick's with Bobby Hackett and the gang. And this time it was better—much better. He knew the tunes and he felt at ease and the customers began to comment that he was good—especially for a beer salesman. Then early last spring, Max Kaminsky and his Guadalcorne opened at the Pied Piper and the valve tram man went along.

"I had really been on a merry-go-round trying to be a merchandiser and a musician at the same time," says Orchard. "I used to get through work at 8 p. m., go home and sleep till 4 get up and go to work at the club at 9:30, work till 4 a. m. and then go home and sleep until it was time to start to work in the morning at 9. I figured I'd have to make a choice pretty soon or get fired from one of the jobs—and maybe both. So I threw in with music."

As if to salt down that decision, he has now signed with a full-sized band—the Johnny (Paradiddle Joe) Morris outfit. His forthright reasons for the switch are that the money is better, that he wanted to get out of Greenwich Village for awhile and see some new faces and that it's refreshing for a change to play the fuller harmonies available in a larger band.



Frank Orchard

smart guy and get out of the music racket. I thought it was a rough game—and it is. You can't go out and swell up your chest and say, 'I'm a musician!' At least, you can't impress anybody with that. So I'm back in it without any delusions of glamour—I just like it."

Orchard was born in Chicago, schooled in St. Louis and Baltimore. During his scholastic career he played tuba and guitar. He owned no tuba so after leaving school he concentrated on guitar, with occasional excursions on an old cornet. "I used to go around to all the crum joints and sit in," he grins. "I'd play guitar awhile and then in a weak moment the leader would let me take a cornet chorus. After that he'd come around and say, 'Drop in any time. Only next time—just bring the guitar.'"

A couple of years ago when the routine life of a sober businessman got him down, Orchard began working back into music by easy stages. The tuba was out for modern jazz purposes and besides he didn't own one. So he got the valve trombone—itsself a fairly rare bird on the nation's bandstands. The fingering, being similar to that of the tuba, was

Nice Work If

Washington—Tommy Dorsey got into the papers without getting into a fight—which is new. His salary was among the nation's top earners in a treasury department list. Among film players he was listed as knocking down \$165,817. Kay Kyser was also among the sky-scrapers with a listing of \$99,999 (probably marked down from \$100,000).

Visionary Scoring Put Boswells Over

By JOHN LUCAS

(Second of a series of two articles)

There is often a close affinity between singers and instrumentalists, especially if they are superior musicians, either classical or jazz. Bing Crosby closes his record of *Someday Sweetheart*, for instance, with a coda taken from the final phrase of a chorus Bix had improvised years before on Trambauer's platter of *Way Down Yonder In New Orleans*. It was the Boswell Sisters who first allowed white accompanists to play freely, whatever they thought fitting. The Dorsey, among their favorite jazzmen, even played some of the trio's parts on a number of discs. They were never, Connee insists, told what notes to play on solo choruses. This was a big step. Indeed, the complete rapport established between all concerned is a brilliant feature of the Boswells' recorded work.



Connee Boswell

McDonough, Chauncey Morehouse, Jimmy Dorsey, and Bunny Berigan are a few of the great jazzmen who most frequently accompanied the Boswells. They all approved, heartily! Martha was always the pianist. When this band went on the air with the Boswells, no one wanted to lead it. Every man wanted to play! Connee had to lead it herself. "My motto," says Connee, "was—let the guys alone!"

Obviously, Connee loves to sing. That is, first of all, what makes her so good. "A singer," she says, "is living the song." There are four things about her singing that make it so wonderful: her quality, her phrasing, her diction, and her versatility. No jazz vocalist has a warmer quality than Connee. It is slightly nasal, a thoroughly negro quality, but it is never pinched. Her phrasing is the result of a natural feel for the music, and she often phrases more like an instrument than a vocalist, a true jazz characteristic.

The tremendous ease with which she sings, perhaps her finest attribute, is partially the cause and partially the result of her superb phrasing. Her diction is typically New Orleans, like

The girls faked a lot of their stuff, too, even on wax. Usually they worked out the intros, and often Connee began by determining the appropriate ending and then working backward from that. All three girls took over the melody, continually shifting it back and forth among themselves. Their unorthodox harmonies, worked out in ignorance of what was expected and sometimes just spontaneous, baffled music teachers but entranced jazz musicians. Naturally, all these things tended to influence band orchestrations enormously! Glenn Miller even wrote many arrangements from Connee's dictation. "Arranging music is a lot of fun," says Connee, "not that I want to change every pretty melody, every jivey number."

Name-Backed Style

Connee worked out the trio's arrangement of *Shout, Sister, Shout*, by Clarence Williams, late at night under a pale blue light. It was very advanced for its time, a masterpiece in the Boswell Sisters' repertoire. There are three parts, three melodies, and the chant effect is exceptionally startling. Often Connee and her sisters were taunted for their novel treatments. Victor Young and Nat Schildkret, Connee recalls, always stood up for the girls and their musical ideas. So did Tommy Dorsey, using his trombone as a fit-gun to frighten off those who scorned or objected. Joe Venuti, Eddie Lang, Artie Shaw, Manny Klein, Jack Purvis, Dick

Wingy Manone's or Nappy Larmore's, but far more cultivated. Every word she sings can be clearly heard and easily understood, something few singers achieve today. Her amazing versatility is the real indication of her ability. Like Bing, Connee can put over any type of tune. Blues, like *Mr. Freddie Blues* and *Fare Thee Honey* with Ben Fiolack, she sings authentically. Ballads, like *Stormy Weather*, she interprets magnificently. Jump tunes, once the Boswells' specialty, are right down her line.

Style Still Tops

The length of her popularity has been due directly to her style. I mentioned before that she uses no tricks. Tricks pall on any audience in the end. Connee has never adopted licks such as Ella Logan, Helen O'Connell, or Ella Mae Morse employ today. She has never needed them. She is much better off without them. She will outlast them!

I have forgotten to discuss the handicap under which Connee has always worked. I have forgotten simply because Connee's singing tends to make one forget it rather than to emphasize it. As with Art Tatum and Django Reinhardt, it is the music and not the handicap overcome that counts. Connee is a great singer, and that is all I need to know! The Boswell Sisters were also great as a team. They have had a significant influence on much of our music.

Both Decca, in the Brunswick Series, and Columbia have excellent albums of the Boswell Sisters.

Flenoy Trio Waxes

Los Angeles—Among first platters turned out by new KMTR recording studios here were three sides by Lorenzo Flenoy Trio with vocals by Dan Grissom, ex-Lunceford singer.

Long Lovely



New York—Mary Lou Wilson, 20, a former show girl, is the new thrush with the Johnny Long band, which starts an extended theater tour on November 6.

Muchas Gracias Sent Condon By Latin Listeners

New York — Indications are that Eddie Condon's jazz group is building up a strong SA in SA (sock appeal in South America). Nothing as reliable as a Gallup poll or a Hooper rating is available, but enthusiastic requests from the Rockefeller committee (Office of the Coordinator of Inter-American Affairs) for more of the same seem to indicate that the Condon sessions are getting a good reception below the Rio Grande.

Although many North American airshows are piped to the good neighbors, this is one of the few resembling jazz that gets a hearing. The reaction of the folks down there may be a fair barometer to the kind of a reception modern American music may get if and when it's ready to tour on any extensive basis in South America.

On the basis of reception to the regular Blue network concerts, the Rockefeller committee scheduled recordings of the Oct. 16th concert in Carnegie hall for rebroadcast over 88 Latin-American radio stations.

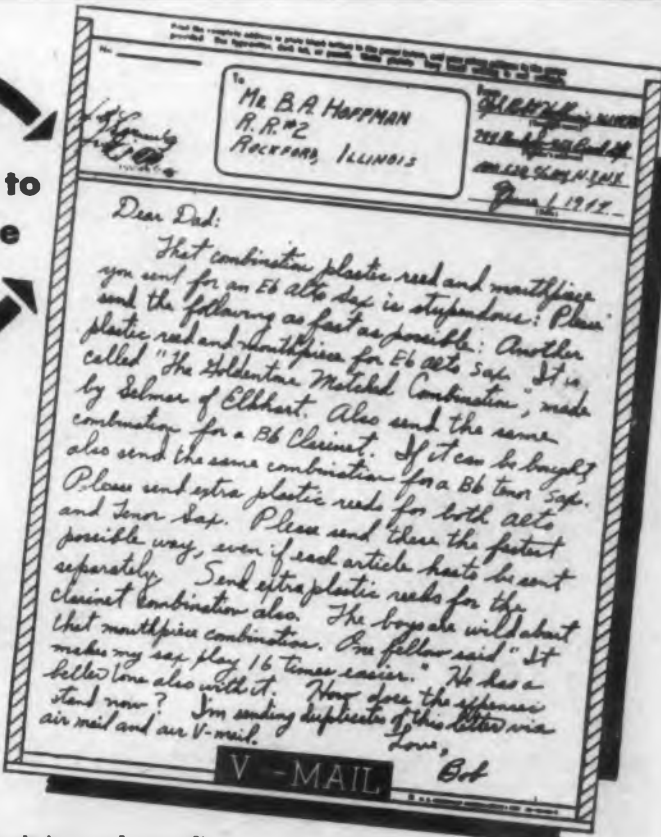
Announcements on all such discs must, of course, be redubbed in Spanish except for occasional flurries of Espanol by that linguist of the baritone sax, Ernie Caceres.

Condon's airshows also are being shortwaved by the Armed Forces Radio service to army and navy personnel in far places. Most out-of-the-country orchids so far have been from England.

LA Local Votes On 2-Year Term

Los Angeles—The AFM's Local 47 here will consider a proposal to replace the regular annual election of officers with a biennial election at its Oct. 23rd meeting. Backers of the projected legislation were not revealed, but union members presume that there will be little opposition from Prexy Spike Wallace and his administrative cohorts.

At this writing, there seemed little chance of any serious opposition to the re-election of the Spike Wallace group at the next election which takes place in December.



This letter was written by Corporal Robert Hoffman to his father in Rockford, Illinois. Corporal Hoffman of the U.S. Army Air Corps is stationed at a Lib water base in Italy.

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BG's Quartet Rocks The Cradle of Jazz

By PVT. JOHN HAMMOND

New Orleans—Benny Goodman's appearance at the two benefits, sponsored by the National Jazz Foundation, and presented Oct. 4 and 5 at the Municipal Auditorium here proved such a pull at the turnstiles that he has already been signed for another appearance here in January.

The Goodman Quartet, with Teddy Wilson, Sid Weiss, and Morey Feld on drums was the top attraction on a bill which included Irving Fazola and a small Dixieland band; Pinky Viscovich, formerly leader of the New Orleans Owls, who acted as emcee and leader of a large studio band; Myrtle Jones, blues singer; Claire Nunn and Sidney

Desvignes band. The audience ate up the whole show but was discerning enough to reserve its cheers for Benny and Teddy's spectacular ensemble work.

Judging from audience response, this is no longer a Dixieland town. Fazola's group, which featured Chink Martin and Emil Christian of the Original Dixieland Band and the fine trumpeter of Marion Suter, did a good job on the traditional favorites and drew nice hands but the applause was deafening for the quartet and for the blues singing of Myrtle Jones, who stopped the show cold with her own *Good Morning Blues*.

Benny astonished those of us who had feared that he was coasting along. His playing was literally dazzling, not only in technique but in the more important matters of feeling and ideas. Teddy Wilson was wonderful in his own right and as a sparkplug for Benny, while Sid



Chicago—Eugenie Baird will leave the Casa Loma band at the conclusion of its current engagement at the Stevens hotel here this month. She will seek a single career in films and radio. Here the pretty canary chats with Perry Como (left) who headlined at the Chicago theater for two weeks last month, and with her boss, Glen Gray.

and Morey were admirable.

Wilson's reception was in the nature of a personal triumph. There had been many fears of presenting a mixed group in this city, but they proved to be wholly unjustified. At first it was his incredible technique that sent the crowd, but when he settled down to solid and simple jazz the enthusiasm was even greater. In *Flying Home*, which ended the second concert, he and Benny indulged in some of the greatest playing this army private has ever encountered, building from a disastrous first chorus in which Benny started in the wrong key.

The concerts were not without their drawbacks. Desvignes' band, the best large colored group in this area, were hampered by miserable intonation and inhibited soloists, although the audience got a big kick out of Paul Barbarin's drumming and the piano work of Bill Houston. The big white band was adequate and saved from musical oblivion by Fazola, who was in top form, and Monk Hazel, whose cornet still packs a real wallop.

An abortive local radio broadcast the second night was highlighted by the announcer's opening spiel: "Good ladies, evening and gentlemen", and the substitution of a brand new word, "invisitation", for "improvisation".

The Jazz Foundation provided the city with some real excitement when it rounded up Bunk Johnson, George Lewis, and a fine band of old-timers and sent it around town in an old wagon. Ironically, their music was probably better than any of the local stuff on the program from a strictly historical angle; but most of the group was non-union.

Eugenie Quits Casa Loma

with a male vocalist. Tommy Tucker is set to follow Gray, opening November 17.

Quite a breeze at the Chicago theater last month when Lena Horne insisted on Georgie Auld's band accompanying her instead of Lou Brees, the theater maestro. Pay-off was that Auld's band played for Miss Horne with her paying off out of her own salary. Despite the fact that the band received no billing, The Downtown theater cancelled Auld's November 3 date. Auld will play the south side's Regal that week or the week of November 10 . . . Future bookings at the Downtown include Lionel Hampton, Earl Hines, Charlie Barnet and Shep Fields . . . The Andrews Sisters open at the Chicago theater November 3. Sammy Kaye and Cab Calloway will appear at the Chicago theater later in November and early in December . . . The Oriental presents Lawrence Welk the week of November 3, followed by Will Osborne's newly organized band the week of November 10.

Lawrence Welk is conducting a contest for a vocalist to replace Jayne Walton who leaves the first of the year. Local contestants will try out during Welk's appearance at the Oriental. Winners will be announced Christmas day when Welk returns to the Trianon for his fourteenth run. The Trianon is readying plans for its 22nd anniversary celebration December 5 . . . Art Kassel, currently at the Aragon, will follow Benny Strong at the Bismarck Hotel in December. . . Don Dobbs and his seven-piece combo are at the Band Box. Spot is featuring vocalist Bob Morris. . . Pianist-maestro Stan Phillips, who was at the Band Box several months ago, is reorganizing for a western tour.

Benny Carter and the King Cole Trio will play a one nighter at the Pershing Ballroom November 7 . . . Clyde McCoy, who may be back in civilian life soon, will middle-aid it with Maxine Bennett of the Bennett Sisters, former vocal group with McCoy's band . . . Buddy Franklin, set for an army discharge, is rounding up men for his new band . . . Trumpeter Jerry Brooks is with the Blue Network here.

Mary Jane Dodd is warbling at Helsing's Vodvil Lounge. . . Eddie Johnson, tenor saxist, left Marl Young's Rhumboogie band for a chair with Jesse Miller at the Garrick. . . Former band leader Jack Russell, now a booker, fronted the pit band at The Downtown theater while Ted Phillips vacationed for a week during Duke Ellington's engagement. . . And the Duke piled up a neat \$32,000 his first week at the theater and \$27,000 the second week!

Los Angeles—Heitor Villa-Lobos, considered No. 1 composer of South America, arrives here from his native Brazil Nov. 15 for his first visit to United States. During his stay he will conduct concert of his own works presented by Janssen Symphony.

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CHICAGO BAND BRIEFS

Completing the schedule of bands for the Panther Room to and including May 24 of next year, as listed in this column last issue, are Bobby Sherwood from December 15 through December 31 and Jimmy Dorsey from March 2 through March 29. Vaughn Monroe holds the spot from June 22 to July 20. Airings from the Panther Room have been switched from the Blue to CBS. . . Glen Gray, doing a record-breaking business in the Stevens Hotel, closes November 15 minus Eugenie Baird, who plans to do a single. Casa Loma will replace

Popular Band Leader and Vocalists Photographs Seven beautiful glossy photos of your favorite Band Leaders size 8 by 10 ready to frame—for only \$1.00. Send list of leaders wanted including postage and packing, with \$1.00 in currency or money order plus 10c for mailing and handling—or 25c in stamps or coin for one sample photo. **KIER'S BOOK HOUSE** 1143 Sixth Ave., New York City (19)

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Tommy Gray,

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Villa-Lon- nposer of es here Nov. 15 ed States i conduct orks pre- phony.

FOR C L A R I N E T

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Did you know that Gertrude Brooks, whose bankroll is behind the new Lew Gray band in Hollywood, was the wife of Senator C. Wayland Brooks of Illinois? . . . Major Wayne King has been released from active duty, has a big radio deal on the fire and may take a band into a big Chicago hotel . . . Oscar Pettiford has joined Boyd Reburn.

Sonny Greer is resting on The Apple for a month, with Hillary Brown from Jesse Miller's band substituting at the tabs with Duke Ellington . . . Willie Smith is out of the navy, and he and Dizzy Gillespie turned down an offer from TD . . . Harry James will pay Louisa Tobin six grand a year alimony, in addition to a settlement of about \$14,000 as a trust fund for their two children . . . Bing Crosby cut some sides for Decca in Manhattan.

Bill Mustard, Heidt tramster, went home to Utica to build a band for himself. Instead he married Jean Clark, then went into the army . . . Sunny Brennan, with a four piece jive band, is killing them at the Rendezvous up in Fairbanks, Alaska . . . Manie Sacks says that, contrary to a trade paper story, Harry James has used no pressure whatever on Columbia to either sign with Petrillo or give him his release . . . But Horace Heidt still is trying to tear up his contract with MCA.

Caroline Meredith is suing Tony Pastor, charging that he stole her tune, Wigwag Stomp . . . Vaughn Monroe has a baby daughter, Christine, born on October 16 . . . Mary Ann McCall joined Freddie Slack's reorganized band . . . The Duke plays his third Carnegie Hall concert on December 19 . . . The Georgie Auld are making the split a legal one . . . Did Billy Usher and Pat Cameron, both former Sonny Dunham vocalists, have the knot tied? . . . And why does Hazel Scott burn every time she hears Straighten Up and Fly Right?

Betty Martin has left the Bob Strong band to study in New York and her successor is Terry Ferris, who has been singing in England for three years, part of the time with Ambrose . . . Hal McIntyre follows Vaughn Monroe into the Commodore on December 7 and Les Brown returns to the Pennsylvania on December 11 for eight weeks . . . Pelham Heath Inn is being enlarged to accommodate 1,100 expected postwar customers.

There'll be three slates in the coming Local 802 election, Prexy Jack Rosenberg's Blue ticket, the Unity ticket, and a new Square Deal ticket formed by Max Aarons. Campaign will be a hot one . . . Too bad about Hoppy Jones' untimely death. He was bass with the Ink Spots, and only 40 . . . George Paxton went back to the Roseland on Broadway for eight weeks, and Dean Hudson is at the Hotel Lincoln again, indefinitely.

Feds nabbed Tony Piccolotto, JD trumpeter, in Columbus, Ohio, on a weed charge . . . First releases on Jack Robbins' new Lion disc label are Chu Chu Martins and singer Kay Vernon. Georgie Auld and Nachito platters will follow, and Robbins just signed Eddie Heywood

. . . Bobby Sherwood is set for the Roosevelt in Washington . . . Danny O'Neil of Chicago is in Gotham testing for a major film company and auditioning for CBS air waves.

Barney Bigard, ex-Ellington clarinet, is set for the Onyx in Swing Lane with a small combo . . . Buddy Clarke, out of the maritime service and planning a new band, was called by the navy . . . Virginia Matenko, who presides at the cigar counter in the lobby of the 203 North Wabash building, prints a "menu" daily, listing the brands of cigarets available. Saves a lot of questions and answers . . . Michael Gentile, Dunmore bass player, stepped on a cat (a genuine feline), fell down stairs and broke his leg! Write your own gag.

No Moo In Magic

New York—Richard Himber is back in business with a 32-piece radio band. The magician-maestro's crew is featured in the new Old Gold Which is Which show, heard every Wednesday from 9:30 p. m. (EWT) over CBS.

What, No Tailgate, Peck?



Pensacola Beach, Florida—These cats down here don't dig a tailgate tram, so they bill Santo Pecora as the "sweet, melodic trombonist". But his six-piece combo swings out at the Casino despite the billing. Here Ena, Bill Maxted, from the naval air station, sits in with Peck, while lovely Marion Haley, the Pecora pigeon, decorates the scene.

King For King In Vocal Four

Chicago—When the King Sisters opened their current theater tour here recently, very few, if any, members of enthusiastic audience knew they were seeing what was practically the first public appearance of Marilyn King, youngest of the sisters, who is filling the spot formerly held by Donna King, who remained on the coast to await an early engagement with the stork. She's married to a naval officer.

Donna retired from group over a month ago but concluded recording work which the quartet was doing in an MGM picture. Marilyn, practically a double for her sister, took over when camera was brought in. Donna Wood, formerly with Horace Heidt, subbed for Donna King on air show work before they left the coast for the theater tour.

Advertisement for Martin Band Instrument Company. Features a large graphic of a curtain being pulled back, with the text 'WHEN THE CURTAIN GOES UP'. Below the graphic is a small illustration of a man playing a saxophone. The text includes promotional messages about post-war instruments and a coupon for a \$25 after-the-war purchase bond.

It's going to wear a bright new face—this Post-War World that everyone talks about. Well, one thing is sure—new Martins to help fulfill that promise will be ready when the curtain goes up.

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\$25 After-the-War Purchase Bond Free to musicians in armed forces now playing a Martin instrument (their own or government issue). Acceptable as cash on any post-war Martin. Just send us name, address and serial number of instrument. If you have friends in the service tell them about this offer.

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TUNE DEX

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Coast Dancery Delays Start Over Moo Gripe

Los Angeles—The Oct. 13th opening of the Palisades ballroom, which has been leased by Bandleader Lew Gray and his financial partner, Mrs. Gertrude Brooks, was prevented by an order from AFM's President Petrillo received by the local AFM union here a few hours before the new enterprise was to open.

Petrillo's order was the result of the civil suit filed against Walter Newcombe, owner of the pier and property housing the Palisades, by Bandleader Tommy Reynolds. Reynolds seeks to hold Newcombe responsible for payment of \$3,800, allegedly due his band in salaries. Reynolds, brought here by Frederick Bros. agency, played at the Palisades

when Al Yohe of Denver attempted to open the spot some months ago. Union says Newcombe co-signed checks with Al Yohe and thereby became a participant in the enterprise. Newcombe says his property was leased by Yohe, as it has been this time by Gray, that he took no part in the operation or management and is therefore not responsible for salaries which were to be paid by Yohe.

Gray says that he was assured by local union authorities that the alleged Newcombe and Yohe default would not interfere with his own operation of the Palisades. He put in escrow, he says, an amount of money equal to one week's salary for his own band and that of Ray Whitley, who was to share the bandstand with him, with agreement that it was to cover last week of engagement or to be forfeited if he did not pay off promptly at close of any

week. He says that when he was notified of Petrillo's order, he was told that he still might open that night if he would post a bond of \$1650 to guarantee part payment of money due Reynolds. This he refused to do.

Gray and his partner, Mrs. Brooks, are estimated to have spent approximately \$2,500 in preliminary expenses, much of which was for advertising that will be largely a total loss.

LOS ANGELES BAND BY HAL HOLLY BRIEFS

Bands-About-Town: Duke Shaffer & Jack Riley bands, which have been sharing the Aragon stand, were both on notice at writing. Looked like Al Donahue would be taking over... Frankie Masters was due to follow Lionel Hampton at Trianon Oct. 24, with Bernie Cummins next in line.

Tommy Dorsey crossed up our recent prediction that he would stay at the Casino Gardens until after his trial (opening Nov. 14) by pulling out for a series of one-nighters and turning the spot over to Skinnay Ennis for four week-end dates starting Oct. 27. Possibility that Spike Jones may share some of the sets with Ennis.

Freddy Martin, now clear of possible army call, returns to the Grove early in December, replacing Harry Owens... Palladium's follow-ups for Woody Herman now set as Stan Kenton, Gene Krupa and Vaughn Monroe... Ted Straeter, fronting local band, in Mocambo as temporary replacement for Phil Ohman combo.

Barneyard Bands

Jimmy Wakely, heading new 13 piece rustic rhythm outfit, followed Bob Wills at the Casa Manana. Wakely is featuring a trio composed of three calico cuties—the Sunshine Sisters—to vocalize those bucolic ballads... Harry Schooler looking over likely cowboy crews to replace Spade ("King of Western Swing") Cooley, who leaves Schooler's Sunset Rancho (formerly the Hollywood Casino) to return to his old stand at the Riverside Rancho around Dec. 1 according to present outlook... Wesley Tuttle,

Jim's Trophy



Hollywood—Jimmy McHugh, songwriter, is the donor of this trophy for aquatic champions, which was won at the initial annual meet by Norman L. Sper, Jr., diving star. Helping Jimmy make his trophy look attractive here are Lina Romay, MGM singer and actress (left) and June Haver, 20th Century-Fox starlet.

Erkine Hawkins into the New Plantation Nov. 2, following Earl Hines, with Lucky Millinder and Floyd Ray next in line at the sepi spot... "Big Six" Reeves Quintet doubling from Club Alabama to the Club Rhythm, after-hours spot... Ted Cruise and jump combo headlining at new Cafe Society... Noble Sissle ushered in stage band policy at Central Avenue's Lincoln theater... Herb Jeffries featured with floor show at Shep's Playhouse, new downtown spot.

Jive Jottings

Notings Today
Peggy Goodman took over the vocal spot with Lenny Conn's Monday night crew at the Palladium, replacing June Hayden, now devoting her time to a regular early-morning airshow on

Blackouts' Music Conductor Dies

Los Angeles—Carlton Kelsey, 45, musical director of the Blackouts revue at the El Capitan theater in Hollywood since the stage show opened on its record-breaking run over two years ago, died Oct. 16 in a hospital here a few hours after a heart attack. Some years ago he had a dance band which played a west coast summer resort. For several years he was general musical director at the CBS Chicago studios. Kelsey's widow, Lillian, is a motion picture actress; his stepdaughter, Gwen, is the wife of Donald O'Connor.

Baton at the Blackouts show was taken over by Oscar Baum.

KNX... Dave Stuart, founder and former operator of the Jazz Man Record shop, in town for a rest from two years of navigating and piloting heavy duty planes for the Air Transport Command.

Milton Deutch, of Woody Herman managerial staff, arrived in advance of band to press agent the Herd's opening at the Palladium... Nick Cocheran, who went overseas as trumpet player with Spike Jones, back as emcee and entertainer at the Pirate's Den: George Rock took over the trumpet chair with the City Slickers... Ken Baker holding forth with 14-piece combo at Frontier, new Ocean Park spot... Huddy ("Leadbelly") Leadbetter a Sunday afternoon feature at "Playhouse-on-the-Strip".

"Cally" Holden, head of music casting dept. at 20th Century-Fox, heads band of ace studio musicians at Jonathan Club on Saturday nights... Sandy Oliver, for several years associated with Harms' Hollywood office, now in business for herself as vocal coach, accompanist and producer of special material.

Behind the Bandstand
Singer, newly arrived in Hollywood from the midlands, is regarded by agents and band-leaders here as greatest vocal discovery in years, but thrush is overweight in several conspicuous spots and signing of pact for personal appearances awaits success of reducing campaign... Artie Shaw was on point of coming in with the new Freddy Martin-Art Schwartz recording company (Maestro) but backed out because partners would not guarantee 1,000,000 platters per year for Artie.

Hawk Roosts in New LA Nitery

Los Angeles — Coleman Hawkins makes his first west coast appearance since he played here many years ago briefly with a band backing Mamie Smith (known to record collectors as "Mamie Smith's Jazz Hounds") when he opens Billy Berg's new club, formerly the old Slapsie Maxie's spot on Beverly Blvd.

Hawkins is set to open the new spot Nov. 23 with a five-piece combo including Delonius Monk, Don Byas and Selwyn Warner.



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By Charles Emge

Warner Brothers will release within the next couple of months a two-reeler that may be a musical milestone in Hollywood. Entitled 'Jammin' the Blues, it was produced and directed by Gjon Mill, well known for his graphic still pictures of musicians in Life and other magazines. Mill started out to do an "abstract motion picture treatment of pure jazz". He admits the final result was a compromise with studio powers who held out for and got the injection of some conventional Hollywood elements, such as the inevitable jitterbug dance. Mill isn't too unhappy about it. He says that in this case, performed by Archie Savage and Marie Bryant, the dance isn't too out of place in a "pure jazz picture". Neither is he upset by the insertion of a vocal by Marie Bryant (on 'Sunny Side of the Street').

The line-up of musicians who will be heard and seen in 'Jammin' the Blues is worthy of note, even though it contains only one name, which, in our opinion, is firmly established as one of the important ones in the annals of jazz. Here they are Harry Edison, trumpet; Dickie Wells, trombone; Jo Jones, drums; Sidney Catlett, drums; Lester Young, tenor; Illinois Jacquet, tenor; Red Callender, bass; John Simmons, bass; Garland Finney, piano; Marlowe Morris, piano; Barney Kessel, guitar. In case you want to know which one we regard as the only one who has—so far—established himself as an important jazzman—well, it's more run to let you guess.

'Lonely Heart' Heavy Going To the music-minded movie patron with a nervous system up to handling the most morbidly beautiful picture in years we

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The desert sand Is pow'ful grand To this ole Long-horn steer. He craves to roam Back to his home In Texas (It says here!)

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recommend None but the Lonely Heart, one of those rare pictures in which music is as much a part of the story as the characters, and this one is different because the part played isn't hammered at you, but subtly suggested.

In addition to Hans Eisler's powerful—we use the word advisedly—underscoring, the musical accents in None but the Lonely Heart are sequences emphasized by such effects as an out-of-tune automatic piano contributing its own share of unrest to the mind of Ernie ("Perfect Pitch") Mott (Cary Grant), a sometime itinerant piano tuner; the slick, commercial dance bands heard on the radio; and the irrelevant strains of a tinny phonograph.

Musicians will like the scene in which Ernie Mott, slightly addled by liquor, sits down at a bar room piano and plays strains of the Tchaikowski melody from which the picture is named playing it much the way a fairly good non-reading pianist might play it.

There is less mechanical realism in the one brief scene in which Jane Wyatt appears to play the cello (her vibrato looks like a case of palsy) but this minor fault is as unimportant to the final effect as it is in the sequence in which a street character fingers madly at a piccololike instrument to the strains of a very languid flute.

Lot Lingo

T/Sgt. Dave Rose (of the Army Air Forces' 1st Photo Unit), who has been working as music director on Goldwyn's second Danny Kaye starrer, The Wonder Man, returned to his military assignment as conductor of the pit ork for Winged Victory. Although he's one of the most important names in music he will get no screen credit on The Wonder Man. Wonder why? . . . Paramount is readying a short featuring boogie woogie music with Robert Benchley playing the role of the boogie woogie pianist. That'll be something!

Xavier Cugat & ork reported to Metro for pre-recording on Weekend at the Waldorf. . . 11-year-old Sondra Berkova, playing her own violin (she's appeared with major symphorks in concerts) will have the featured role of the child violinist in James Burket's Republic production Tagboat Annie. Keep this item in mind, because you're going

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to like Sondra . . . The new title of picture in which Merton Gould debuts as screen composer, conductor and actor, formerly High Among the Stars, is now Delightfully Dangerous. Gould's scoring combines the elements of burlesque show, a Carnegie Hall concert, a pageant and a musical comedy. Gould, at conclusion of stint, was signed for another acting-conducting-composing chore in next Rogers production, My Wild Irish Rose, a filmograph of the late Chascey Oleont.

Ben Pollack, now a Hollywood agent, has set Smith Ballew, who played banjo in an early Pollack band, for a featured role in a PRC western. Deal marks return of Ballew to films.



Hollywood—BRIGHT LIGHTS: When Bunny Waters and Johnny Green had their new baby, Johnny sat himself down and composed Serenade for a New Baby. Now the tune will be included in his Decca album . . . Bing, Bob

Hope, Ginny Simms and Judy Garland have recorded a two-hour show for the overseas boys . . . Cute gag of Erman Pessis and Ed Ettinger: They sent out good-luck-horseshoe announcing the opening of their new praisery . . . Dinah and George Letz have legally changed it to Montgomery . . . This column did not say Henry Busse's music was phew-tiful. We only said he wasn't too nice to the Press.

Harry Barris and Loyce Whitman back from six weeks of USO-ing. They say the character who bot TD's New Jolsey estate is named Hall . . . Cugat guitarist: Don Rodney and his Misens have had fair warning from That Bird . . . The Press turned out en-mess for the PRC-Russell Birdwell I Ring Door-bells soiree. There was a gal at the bar whose tears flowed like wine. Well, beer, anyway.

ARC LIGHTS: Johnny Clark made another test at Hunt Stromberg's with Marie MacDonald, Betty Caldwell, Betty Newling and Toni Seven for morale support. Hey, Jawnl! Maybe you better get on home here . . . Bing's next at RKO will be Leo McCarey's Bells of St. Mary's.

Cugat will entour after he finishes his Ciro and Metro stints. And he just bot 35 cots and blankets to take along in case

they have to sleep in the park . . . Manny Wolfe, the nicest one in the Hollywoods, has joined RKO's editorial office . . . Cugat's chirp, Louise Burnett, just signed an RKO ticket . . . Is it true the offices at 20th have dictaphones tucked away?

LOVE LIGHTS: Ork Leader Claude Thornhill and Mercedes Marlowe are dating . . . Once a 'pon a time George Jessel took Ramsay Ames to Ciro's to hear Cugat's fine music. The next eve Ramsay went back to hear Cugle's fine line. But thru the correspondence-school-method she hears from Jackie Coogan every day . . . That gal has an Alm in life . . . Leonard Sues likes the way Sheila Rogers sings.

John Carroll and Margie Stewart and Helen Forrest seem bewildered about the whole thing . . . Sheila Ryan is taking Steve Crane's mind off Lana Turner who is happy keeping Turken at Bay . . . Bobby Bernard of Song of Norway is wooing Terry Stuart, formerly of the Johnny Long chirp dept.

Al Herd, who had nothing but Ginny Simms on his mind, is now making room for Ann Miller . . . Helen Forrest, who was having worries earlier in the column, is now out with Major Tom Baker . . . Artie Shaw ain't Ava-ing any Gardner trouble these days.

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For the moment the vogue for reissues seems to have subsided. Some good things have been brought back, of course, and also some pretty poor stuff. Victor's current crop of jazz reissues is really something to be grateful for!

Hot Jazz

EARL HINES

Squeeze Me
I've Got a Feeling I'm Falling
Signature 1

This, the first coupling from Signature's Fats Waller Memorial Album, gives younger jazz fans a splendid opportunity to find out why Father Hines has received so many raves in the last seventeen years. His piano was just this sensational way back then, if not more so. He is still the daddy of them all, the best pianist in the business! *Squeeze Me*, a wonderful tune that's had a lot of play recently, gets a very mellow treatment here. The Earl is in brilliant form, with guitarist Al Casey not far behind. Oscar Pettiford is heard stroking his bass in the background, though he has no solo on either side. *I've Got A*

Feeling is taken at an easy rock and bounces along, as Fats would have wished, from beginning to end. Sometimes I wish Albert, the best gitman in the land, would go back occasionally to full-chord work and leave this shallow single-string bunk to second-raters. Welcome home, Father, it's great to have you back!

ERSKINE BUTTERFIELD

Lighthouse
Part-Time Boogie
Celebrity 8190

This disc serves, if for nothing else, to clinch the mastery Hines reveals above. Butterfield, no better and no worse than so many other keyboard kaper-kulters, offers a miniature boogie-woogie pianorama for guaranteed widespread consumption. Perhaps my stomach's too weak, I don't know, but I find that most of this sort of boogie has lost its flavor for me. Erskine dreamed up the titles but not the tunes, except for an original turn here and there, and Beacon thought up the label. Which was a mistake. At that, the label's prettier than the music!

Swing

COOTIE WILLIAMS

Echoes Of Harlem
Hit H-122

I've waited for this album with considerable impatience, and actually the set's worth the wait. Cootie has one of the better bands in America, surpassed

Coast Hepster And Chicks



Hollywood—Harry Gibson may be the Hepster on Broadway, but Gene Norman, KFWB platter spinner, is rated as the most hip announcer on the west coast—and he has his chicks, too. They are former dance band singers now scoring in films. Gene Williams of 20th-Fox is the blonde on the left, while Warner's Joanne Dale is at the right. *Charlie Mink Photo*

only by the Duke and the Count, equalled only by the Cab and the Hamp. His sextet, showcased in this group, excels all others except Red Allen's great crew. In fact, Cootie's sextet appeals to me much more than his full orch. Vinson, the fair-haired (so fair you can't see it) boy of the Williams outfit, shines only on alto this time. His singing has been featured on other Hit discs. Davis comes through nicely on tenor, Powell on piano, Keenan on bass, and Payne on drums. Needless to say, the boss plays consistently great horn, both growl and open. The first side, Ellington's *Echoes Of Harlem*, finds Williams backed by the rhythm section alone. On the rest of the platters, the two fine saxmen come along for the ride, and what a ride it is! *Echoes* is coupled with *My Old Flame*, by Johnston and Coslow, 8087. *Sweet Lorraine*, by Parish and Burwell, pairs up with *Honeysuckle Rose*, by Waller and Raza!, on 8088. Williams and Vinson wrote *Floogie Boo*, which is mated with Williams' *Talk A Little Thrash* on 8089. *I Don't Know*, by Williams and Vinson instead of Lofton, backs up *Do Some War Work Baby* on 8090. Cootie composed and sings the last number, which gives him only two mistakes in

the entire album. Quite a record for records! All in all, this is magnificent modern swing, the very best Hit has yet put out.

LITTLE ACORNS

Big Oaks
I Wishd On The Moon
Session 12-008

Oaks, as solid as *Hickory*, is an original jump instrumental. It opens with some neat, tricky ensemble. Nat Jones follows with some very Carter-ish alto, and I don't mean ish! There's nothing startling about Jesse Miller's Eldridge-like trumpet get-on, but Eddie Johnson's tenor digs deep and dirty for three choruses in a row, rolling on and on in a fashion that's strictly off the Cobb. John Levy, Phil Featheringill's favorite bass player, executes a very sensible solo quite perfectly in tune as Jimmy Jones tinkles madly in the distance. The closing ensembles allow Alvin Burroughs to break out with some of his fly snare-work. *Moon*, by Parker and Rainiger, opens with a Miller trumpet intro which sets the slow tempo very cleverly. Jones' alto, sounding lead-like, resembles Hilton Jefferson's and Willie Smith's even more than Tab Smith's here. Jimmy Jones, like Levy a

BEST TUNES of ALL by JAZZ

Davenport Blues

This is the only great jazz number Belderbecke ever wrote. Most of his compositions—in *A Mist*, *Flashes*, *In The Dark*, *Candlelights*—somehow went beyond pure jazz and into a field all their own. Bix was primarily a jazzman, however, and this wonderful tune will always serve as powerful testimony to his talents for jazz composing. The Davenport kid, himself, can be heard on the early recording by the Wolverines!

Available: Adrian Rollini, Decca 359.
Unavailable: Bunny Berigan, Victor 26121; Tommy Dorsey, Victor 26135; Red Nichols, Bluebird 10408; Wolverines, Gennett 5654, Hot Record Society 22, English Brunswick 02206, English Brunswick, 02501.

member of the Stuff Smith Trio, plays a piano that's either out of the world or set way back in the next room. Tenorman Johnson sits right down on his chorus, speaking very smoothly against a four-four backdrop. Judgment-Day Jesse takes it out, dragging his coda behind him. Some of these men are bound to climb aboard the gravy-train soon, the rest will probably remain on the wrong side of the tracks commercially for many moons to come. Hats off to Session for giving them all a break!

EDDIE MILLER

Yesterdays
Stomp Mr. Henry Lee
Capitol 170

Kern and Hammerstein will be just as pleased with Eddie's sax version of their lovely melody as they must have been with Coleman's a few months back. Miller and Hawkins are polar extremities, as sax soloists go, but neither ever gets very cold. *Yesterdays* is practically a concerto for the Pride of New Orleans. *Stomp* recalls the dixieland workouts of the old Crosby band, God bless 'em, and in spots the Miller unit actually recaptures some of that old feeling. Nappy's initial announcement is a swift kick in itself. Ed, now the leader, blows himself up an enormous heap of sax. If the arrangement is overdone here and there, at other times it's perfect. May Capitol come through with more material of this nature!

ADRIAN ROLLINI

Hesitation Blues
Is Yo' Is Or Is Yo' Ain't Ma Baby
Feature 1006

Sylvia Barry sings these, taking you straight back to the mid-twenties. Who is Sylvia? Darn, I never thought to ask! Adrian has done better, in fact, he's seldom done worse.

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ALL THE THINGS YOU ARE Artie Shaw and Orchestra
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ALONG MELODY NOW

A series of Barney Bigard clarinet solos has been purchased by Capitol Songs. Also on the Capitol list are *No Love Junction*, written by Eddie DeLange and Ted Grouya, *Conversation While Dancing*, a Johnny Mercer ditty, and Billie Moore's newest, *Mohawk Special*, being featured by Les Brown. Roy Jordan's *Patty Cakes Man* was sold to Columbia Pictures . . . Bregman, Vocca & Conn have the Mack Gordon-Jimmy Monaco tune, *Bessie In A Bustle*, sung by Dick Haymes in the 20th Century Fox pic *When Irish Eyes Are Smiling* . . . New on the Triangle list is *I Like To Be Loved By You*, a Mack Gordon-Harry Warren number sung by Carmen Miranda in the film, *Greenwich Village*.

Edwin H. Morris is publishing *Who Dat Up Dere*, written by Walter Kent and Bob Russell. Tune has been waxed by Woody Herman . . . *Please Don't Say No, Say Maybe*, by Sammy Fain and Ralph Freed is the latest number being released by Leo Feist. Firm is still working on the revived hit, *Sweet and Lovely* . . . Barton Music is working on *There's No You*, written by Tom Adair and Hal Hopper, with Jo Stafford and the Pied Pipers set to record it on the Capitol label . . . Forster Music has a new tune by Freddy Rose titled *Sing Neighbor Sing*, from the Republic pic of the same name . . . *Why Don't-cha Kiss Me*, penned by Mort Greene and Allic Wrubel, is being published by Burke & Van Heusen.

Dick Charles and Joe Seifert, both on the production staff of the Blue Network, have written *When Xmas Comes*, published by Broadway Music . . . Campbell & Porgie are still concentrating on *Twilight Time* and *Some Peaceful Evening* . . . Tay-Vee Music is working on Sam Stept's *Here's A Kiss For Texas* . . . *Magic Is The Moonlight*, from the film musical, *Bathing Beauty*, is on the Melody Lane list . . . Cherio

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Krupa Jumps At Sherman



Chicago—The Panther Room at the Hotel Sherman is leaping again, with the pulsing rhythms of the swing master, Gene Krupa, whose new band is sparked by the tenor sax of Charlie Ventura; the team of Tommy Pederson, the songs of Ginnie Powell, to mention only a few of his stars. Here Gene applies his makeup before the nightly show. Acme Photo.

has a new ballad titled *They All Wanted You For Me*, by Georgy Weiss and Paul Reif. Tune has been recorded by Ross Leonard on Savoy. Two instrumentals on the Cherio list are *College Avenue* by Georgy Weiss and *New York* by Maurie Hartmann and Georgy Weiss.

Two Again, written by Jimmy Dorsey and Ted Grouya, is Southern Music's newest. JD recorded it on Decca . . . *Tempo Music* is publishing *Billy Strayhorn's* My Little Brown Book, which has been recorded by Duke Ellington on Victor . . . Rytoc Inc. has Let's Go Joe, composed by Cab Calloway, *Wittle (The Lion)* Smith and Jack Palmer. Tune was waxed by ma-

stro Calloway . . . Isham Jones has signed to write for pictures. The *One I Love* and *On The Alamo* are his first numbers to be used.

I'll Love You Forever, the tune previously stated in this column as being composed by Teri Josefowitz, Morrie Allen and Marilyn Duke, was penned by the former two with Miss Duke as their inspiration . . . Al Friedman left Witmark's Chicago office for the firm's Hollywood office and Ben Kantor returned to Chicago for Witmark.

Bobby Mellon, professional manager of Chelsea Music for the past several months, has switched to Bourne, Inc. as professional manager, and Harriette

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Raeburn And Slack Reorganize Bands

New York—Two name bands, Boyd Raeburn's and Freddie Slack's, disorganized here recently and then quickly reformed. Trouble in the Raeburn band, according to its management, arose between two cliques of musicians, who heckled each other's playing until the band routine was thoroughly out of gear. While outside of Chicago playing one-nighters, the band's internal problem became so acute that the leader in despair gave several of his men their notice.

Back in NYC, Raeburn assembled his key-men, including star altoist Johnny Bothwell and bassist Oscar Pettiford augmented with some local musicians and started work again. His future bookings will be

Smith, formerly with Chelsea in Chicago is with Bourne's Chicago office . . . Eddie Richmond, former Chicago representative for Triangle Music, is now professional manager for Brown & Henderson in New York . . . Golden Gate Publications is established doing business in its new location at Oakland, Cal.

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handled by William Morris' Cross Courtney. They include dates at the Grand theater in Evansville, Indiana and the Downtown theater in Detroit, capped with a two-week engagement at the Hotel Sherman in Chicago, beginning March 30. Singers Don D'Arcy and Margie Wood held over with the renovated Raeburn crew.

Slack's motive in disbanding remains indefinite but contracted dates forced him to pick up the stick again. He assembled the new band with local men.

New York—Pianist Jess Stacy, after a series of false starts, is definitely forming a 12-piece outfit which will feature the keyboarder's wife, Lee Wiley.

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A Slip of the Lip and Careers Can Go Zip

We want to nominate Bing Crosby as the smart man of the month. In an interview following his return from his overseas tour (read Frank Stacy's article on page one), the Groaner not only denied that he had endorsed the candidacy of Thomas E. Dewey, but stated that he would not publicly support either party or candidate.

We do not believe that bandleaders, musicians, singers, actors or entertainers should get mixed up in politics. Not, that is, if they are interested in holding their own personal following among their fans in particular and the public in general.

Of course, it's true that many politicians and office holders have elbowed their way into radio and the movies (via the news reel), but that doesn't justify any move on the part of professional performers, especially the stars, to take the stump and flaunt their individual partisanship.

As citizens, those in the musical and entertainment worlds are entitled to their franchise, even to an open expression of their political preferences and convictions—among their friends. But they are kidding themselves when they permit the campaign mongers to use their names in promoting the stock of candidates or issues.

The public doesn't look to its idols in the amusement field for political guidance. It expects music from its favorite bands—not messages with social significance. Singers should sing, musicians should make music, entertainers should entertain. Politics should be left to the politicians. There are plenty of them to carry on! For a direct demonstration of these facts, watch a current newsreel unwind in any movie theater. When one candidate comes on the screen, listen to the boos from one section of the audience. We think this booing is strictly a lowbrow routine, but it happens anyhow. Then hearken to the jeers from the rest of the crowd when the other aspirant shows his puss. Perhaps the enthusiasm is greater or less, but the other joe has his inning on the following night!

Do you want half of the crowd in your corner? Then stick out your neck and get yourself involved in a public controversy, especially in one as spirited and as filled with low blows as the current national political campaign. Your fans will love it! And you can look for a considerate and complimentary treatment from the portion of the press which backs the party you are opposing. But you won't find it.

Or do you prefer to be a shrewd character, and a good showman? Then keep your own counsel, don't let them stampede you into a phony endorsement, slip quietly into a booth on election day and express yourself. In other words, just string along with Bing!

When Johnny Comes Marching Home

(Jumped from Page One)

The guys in the audience booed and laughed and in general seemed either to miss the point completely, or else to be the compleat square personified.

The answer is not nearly so simple as that, and in the answer lies many of the things that have happened to songs during the war.

The average soldier is not "a thirty year army man" and never wants to be. He is in there to do a job, and get out—preferably just as fast as possible. While there are many things that he may like about the army

Musicians Off The Record



Hollywood—Mario Scrittello, who plays trumpet in the Harry James band, is making like Sinatra here. But he's only clowning—we hope.

Namesake



Bound Brook, N. J.—Lieutenant Connie Tarentino, co-pilot of a B-17, stands in front of his Flying Fortress, Down Beat, surrounded by his crew mates. Connie used to have his own swing band here, took a soprano sax to war with him, although a tenor is his instrument.

or any other service, he is still a civilian basically, still desperately misses his home, family, friends, and everything else that makes up his private conception of what he left behind.

A picture such as *Since You Went Away* brings these memories, hopes, and desires much too close to the surface for comfort. The plain John Doester seems a little strange to his friends when he comes home on furlough for the very reason that he has to be more reticent about these things. As long as you don't think about them too much, as long as you keep the memories buried really deep, the day-by-day drudgery of any GI life can go along pretty well.

But once you find a guy sitting moaning about the cissy things he left behind, he starts losing efficiency both for himself and his outfit. That's why in self-defense, GIs learn to scoff outwardly when something that touches too close to home bumps up against them.

The men that apparently jeered at *Since You Went Away* weren't hooting at the picture—they were merely small boys whistling passing their own cemeteries—covering over with a thick layer of Bronx shellac the ideas that usually come with train whistles late at night.

No, they weren't drunk; they were just showing that there are other kinds of armor you have to learn to use besides that on tanks, and other kinds of weapons besides guns and bullets. It's also interesting to notice that the one time most fellows do let down the bars is when they're listening to music. That's why old songs and sentimental ballads as such have seen more interest than was ever thought possible in as desperately a bitter war as this; why war songs, and patriotic marches by and large have fallen flat. The GI may feel he has to scoff at his own hopes when he bumps into them on the printed page or on the screen, but give it to him via reeds and brass, and it makes a tremendous impression. Why this way, and not any other is for the psychologists, not me.



"I see the war over in '45... gin and cigarettes back soon... but on Goodman's band next year—anything could happen!"



NEW NUMBERS

- MONROE—A 5 lb. 11 oz. daughter, Christine, to Mr. and Mrs. Vaughn Monroe, Oct. 16, in New York. Father is band leader.
- KRAMER—A 5 lb. 10 oz. daughter, Donna, to Mr. and Mrs. Don Kramer, Sept. 28, in New York. Father is Los Brown road manager.
- RUBINOFF—A son to Mr. and Mrs. Dave Rubinoff, Oct. 5, in Wichita, Tex. Father is violinist.
- LOESSER—A daughter to PFC and Mrs. Frank Loesser, Oct. 6, in New York. Father is songwriter.
- LANDIS—A daughter, Francine, to Mr. and Mrs. Marty Landis, Oct. 17, in Philadelphia. Father is songwriter and guitarist, currently with Pete Rubino at the Lido Venos in Philadelphia.
- JOY—A daughter to Mr. and Mrs. Jimmy Joy, recently, in Memphis. Father is orchestra leader.
- MURRAY—A daughter to Mr. and Mrs. Lya Murray, Oct. 13, in New York. Father is orchestra leader at CBS in New York.
- YOUNGLING—A son to Mr. and Mrs. George Youngling, Oct. 10, in Pittsburgh. Father arranger of KDKA, Pittsburgh staff orchestra.

TIED NOTES

- GLYNN-KELLEY—Dr. T. P. Glynn to Rita Kelley, former pianist with Ada Leonard's orchestra, recently.
- PETTIGREW-RICHARDSON—Gordon Pettigrew, former trumpeter-vocalist with Charlie Arnow, now in the army, to Julia Richardson, last June.

LOST HARMONY

- COOLEY—Anne Cooley from Clyde (Space) Cooley, leader of cowboy band, Sept. 29, in Hollywood, Cal.

WHERE IS?

- JOE HARRIS, trombonist, formerly with Benny Goodman
- DAVE BARNETT, tenor saxist, formerly with Mal Balliett
- SONNY BURKE, arranger, formerly with Jimmy Dorsey
- HOWARD COOK, bassist, formerly with Jan Savitt
- FRANCES GAYNOR, vocalist, formerly with Charlie Barnet
- DON CARMICHAEL, vocalist, formerly with Al Donahue
- JIM PUPA, trumpeter, formerly with Charlie Barnet
- JIM BURDETTE, tenor saxist, formerly with Johnny Gilbert
- JOE SAYLOR, alto saxist, formerly with Johnny Long

WE FOUND

- FLORENCE SHEPTE, now with Sharon Rogers, c/o Consolidated Radio Artists, 30 Rockefeller Plaza, New York City
- FRITZ HEILBRON, now with Don Reid
- GORDON McRAE, now Lt., Advanced Navigation School, U.S.A.A.F., El-Hingta Field, Tex.
- BENNY HYMAN, now with Carl Reiner

FINAL BAR

- KELSEY—Carlton Kelsey, 45, musical director of Blackouts revue and former theater and radio conductor, Oct. 16, in Hollywood, Cal.
- JONES—Oville (Hoppy) Jones, 40, band leader with the Ink Spots, Oct. 18, in Elizabeth, L. I., N. Y.
- STEWART—Betty Stewart, 32, wife of singer Larry Stewart, Sept. 29, in Hollywood, Cal.
- GODFREY—Harry Godfrey, 34, production and copyright manager with MCA Music, Oct. 8, in New York.



Georgie Is No Porgy

Raymond

Indiantown Gap, Pa.

Dear Sir,
I'm personally getting fed up with this jive on the Hawk, Webster and Carter—not that they're not the best. Get a load of this guy, Georgie Auld, and his version of *Body and Soul*. Maybe this leader hasn't the same sloppy breathing of some of the immortals, but he has the punch and a great attack and he always plays on the beat. Let's hear more of Georgie Auld.
Pvt. George N. Constable

Cramp For Hamp

Navy FPO, San Francisco
Dear Down Beat,

Lionel has let me down. Recently we heard a record program here in the Aleutians and Hamp played nothing but pop tunes. This is enough to make a cat lose his faith in humanity. I realize there's money to be made in serving the public. But who is the public? I saw James TD, and Krupa succumb, but not Hampton. Here's hoping for more tunes like *Jack the Bell-boy*.

Jack Levenson

All Off For Albany

U.S. Naval Training Station
Sampson, N. Y.

Dear Sirs,
Great praise is due to Benny Carter's fine ofay pianist, young Joe Albany. His remarkable playing is what the jazz world is waiting for.

Down Beat covers the music news from coast to coast—and it reads around the world.

COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOEFER, Jr.

The column this issue will be divided into two sections in order to clear out an accumulation of miscellaneous items concerning jazz news in the two historical key cities of jazz lore—New Orleans and Chicago.

New Orleans—The National Jazz Foundation, Inc. is located in room 610, Hibernia Bldg., New Orleans, 12, La. Scoop Kennedy of the New Orleans Item is president and Orin Blackstone is on the board of directors. They hope to sponsor a National Museum of Jazz to be established in the building once known as Lala White's Mahogany Hall. The latter is the only building standing from the old Storyville district on old Basin Street, now named North Saratoga Street. . . . There were five Brunics brothers in music. The well known George (Saxophone), Abbie (trumpet and leader of the Half Way House Band), Merritt (trumpet and leader of one of the Friars Inn Bands in Chicago), Henry (now deceased saxophone), and finally Richie (trumpet).

Alphonse Picou playing clarinet in a small group at the Pig in the Quarter for one strip after another. . . . Big Eye Nelson lives in the Old Marquis's Hall on Derbigny Street. . . . Emile Christian, trombonist sometime with original Dixieland Jazz Band now working in the New Orleans ship yards. . . . A Crescent City anecdote tells of the time Santo Pecora, the trombonist, showed up for a job calling for a tux—he wore the tux but also a green shirt, red tie and high top button shoes with white rubber heels. . . . Chink Martin, once a member of the New Orleans Rhythm Kings now plays a subdued bass in a quartet playing in the French Quarter at the Court of Two Sisters, recalls the season the late Rapallo did not play on the NORR Victors was that the recording director ejected him from the studio for "fooling" around too much on his clarinet. . . . Charles Cordella replaced him. . . . Fazola has left the Americo band on the S. S. President and is now playing with Leon Prima at a place on the outskirts of town called The Piazza.

Raymond Burke, a very fine New Orleans clarinetist of the jazz school has left the Crescent City with Candy Candido's Orchestra—Raymond was written up in the Hot Box, June 1, 1943. In addition to the Burke records listed in the aforementioned column, Burke made two sides under the title, New Orleans Five, on a private recording on Tonofoon blank. One side made in Kansas City, Mo. in August, 1943

was Slow Blues with Victor Collins—trp., Burke—cl., Bob Thompson—gt., and Jack Sheehan—bass. The other side was made in New Orleans back in 1940 Mardi Gras Blues with Bill Callety—trp., Burke—cl., Roy Armand—pf., Charley Stone—drums and Chink Martin—bass. . . . During the summer—Rudi Blech was in N.D. preparing to write a book on jazz, Goffin was down there working on a book he is writing on Louis Armstrong, Bill Russell and Alfred Lion were making more records of Bank and one night when Bank was out, Kit Shots Medicine made a session—John Reid was there making some jazz records, Judy Downs of Jazz Quarterly spent a couple of weeks up-down-back and front of town, Pat, John Hammond is stationed at Camp Plausche nearby and gets to town often, and The Hot Box was there for a couple of days. . . . Sidney Desnoige has a large jump band playing several nights a week. . . . Monk Hazel remains busy in war work—asks if anyone ever found a record by Gene Austin on Vocalion of either China Boy or Chinatown. The accompaniment to Austin's singing was Monk on cornet, a fellow named Coco on clarinet, a drummer and bass. The record was made in Santa Monica, Calif., and eight other sides were made—Monk forgets the tune titles.

Chicago—Boyce Brown is playing with Eli Phillips—clarinet, and Chet Roble—piano at Helsing's Vodvil Lounge in the uptown section of Chicago. . . . Bud Jacobson is working at the 5100 Club on North Broadway. . . . Maurie Bercov's clarinet solos are a feature of Jimmy Hilliard broadcasts from WBBM at 11:30 PM (CWT) on Tuesdays. Hilliard's arrangements are in the jazz vein and there is some good jazz music to be heard on the broadcast. . . . Judy Downs is back at the University of Chicago, doing a column for the University weekly. . . . Pops Bechet spent several days at Southway Hotel in Room 219 which recalled to him the 219 Blues. . . . Sugar Johnny's full name was John Smith—Sugar Johnny was one of the first New Orleans jazzmen to reach Chicago. . . . A little known trumpet player who played around Chicago was Bob Williams—musicians say he was fine. John Wycliffe, an early Chicago drummer, sent to Louisville for Williams and they played with Freddie Keppard at the Entertainer's Club and at the Lambs Club in Milwaukee in 1915. . . . The composer of *The World's Jazz Crazy* and *So Am I*, recorded

Hutton In Relaxed Mood



Hollywood—Ina Ray Hutton broke up her male dance band because she felt that she needed a rest. She found strength to play a role in *Ever Since Venus* at the Columbia studios. This scene proves that the role wasn't too strenuous, however. Maybe this was the rest she was talking about. Now she's planning to reorganize the band.

by Trixie Smith on Paramount, was William Henry Huff—Huff lives in Chicago on 35th St. and is a lawyer, poet and humanitarian. . . . *Life* magazine is running a spread on *Life Visits The Early Jazzmen* and will include musicians in both Chicago and New Orleans. . . . Art Fehér of Cleveland recently visited the *Hot Box* and gave some interesting facts regarding the old Melotone record numbers—Take for example the number 6-08-56 has the following key to the acts regarding the recording on which the number appears, the 6 refers to the year (the number series was used during the '30s, therefore the 6 means 1936; the 08 refers to the month, which, in this case, would be August; the 56 refers to the release during that month—this Melotone number is therefore the 56th record released during August, 1936.

COLLECTOR'S CATALOGUE—Alfred Tarco—24 Andem St., Providence, R. I. Has collected a library of 70 Ellington records. . . . Col. Robt. Sherman, (23465504), APO 630, c/o PM New York desires to obtain home writings of Benny Goodman air shots. This collector's name was listed in the Catalogue incorrectly as Burns previously. . . . Robert A. Harrington, 81 Morningstar Dr., Bristol, Conn. wishes to advise that his name was also listed incorrectly as Roberto Harrington. Address Mr. Robert A. nel Miss Roberts. . . . F. Hagleton, 2400 57th Ave., Oakland 1, Calif. wishes to dispose of sixty hot records. Also has about a hundred record lists and catalogues averaging five years of age. Several booklets on Berigan, James and Goodman.

Barney Begins Fifth Year

New York—With a bash that featured stars from both its branches, Cafe Society recently celebrated the beginning of uptown Cafe's fifth year. . . . Opened on October 8, 1940 by Barney Josephson, who ran a shoe business before entering the night club field, uptown Cafe Society was regarded as a poor investment by the Broadway-wise; first because it was located on an east-side night club jinx spot and second because it promised its patrons the best in jazz music instead of the typical run of entertainment.

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Seaside Dancery Near LA Hinted

Los Angeles—A major post-war amusement development here will be the establishment of a major dine and dance spot in the Malibu Beach region north of Santa Monica to be known as the Palladium-by-the-Sea, according to present plans.

Rights to the site of the proposed enterprise have already been secured by three individuals, a Santa Monica physician, the vice-president of a bank and a Los Angeles advertising man. They have taken an option on 500 feet of ocean frontage with usual rights to construct a pier over the beach area and extending over the water and 100 feet of frontage on shore side of highway parallel to beach.

The location is approximately midway between Malibu Costa and Malibu proper. It is a few miles north of the Ocean Park area in which are located the Dorsey Brothers' Casino Gardens and the Aragon. Operators of proposed Palladium-by-the-Sea say they will employ only major name bands as feature attraction.

Names of individuals involved are withheld for the present at their own request as it is now impractical for them to start actual construction and they do not wish to enter negotiations for the purchase of bands until the approximate opening date can be set.

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Technical Skill And Invention Boost Ellington

By Sharon A. Pease

Duke (Edward Kennedy) Ellington is a very versatile fellow—pianist, composer, arranger, band leader, showman, and champion of American Negro music. His record of achievement in each of these categories would

make an interesting story. However, this article is principally concerned with Duke Ellington, the pianist.

Duke was born and reared in Washington, D. C. He studied piano for a short while during his early childhood, due to parental influence, but abandoned the idea in favor of baseball and other sports. "My first genuine interest in music came when I started attending high school dances," Duke recalls. Inspired by the work of pianist Harvey Brooks, he began experimenting. The result was *Soda Fountain Rag*, his first composition, which was worked out entirely by ear. Duke soon developed professional aspirations and began the study

of music fundamentals and elementary harmony with Doc Perry, a local band leader, as his tutor. He had definite ideas as to the style he wanted to develop, based on the free, uninhibited feeling that characterizes the music of the American Negro.

Competed with Meyer Davis

His first job was relief pianist for Doc Perry. There was a great deal of work around Washington and often Perry would start an engagement and let Duke finish it so that he could put in an appearance on another job. During the boom days of World War I, Duke formed his own orchestra. The leading local bands of that time were those of Meyer

Davis and Louis Thomas. Duke inserted advertisements in the classified directory and newspapers that were equal in size to those of Davis and Thomas and, as a result got his share of the work and earned a favorable local reputation.

In 1925, Duke's revolutionary harmonic ideas began to catch on. He shifted from Gennett and Perfect records to Victor and signed up with the Irving Mills booking office. From there on the story is well known—his work at the Cotton Club and other swank nighteries, in radio, the theater and motion pictures. Throughout these years, Duke's work has had a vast influence on contemporary musicians.

tour, Duke is featuring a concerto type arrangement on the standard *Frankie and Johnnie*. The accompanying style example, one of his solo choruses, contains the melodic-harmonic treatment that is characteristic of Ellington's composition and arrangements. It reflects Duke's ability to think of his orchestra as a single instrument with multiple colorings and extensive harmonic possibilities. For example: the basic harmony, played by the left hand, is simple and, with the exception of abundant chromatics, quite conventional; the treble harmony, generally speaking, gives unusual coloring by the addition of sevenths, ninths, and elevenths. The introduction establishes the key and the mood without the com-

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Eighth Annual Beat Band Poll Is Under Way

(Jumped from Page One)
name only one musician for each of these instruments, however, and as usual, band leaders are not eligible for these chairs.

Two Sets of Chairs
Another change is the selection of a male singer and a girl singer for the all-star band from those vocalists who actually are working with a dance band as of this date. Girl and boy singers who are not identified with a band, but are working as singles on radio or records, or in films or clubs, may receive votes under the "favorites" listing in the lower half of the ballot.

Still another change is the separation of small combinations into two groups, instrumental and vocal. Under the one heading, readers will pick the best small instrumental combo of from 3 to 6 pieces. In the other, they will choose the most popular vocal trio or quartet.

Although ballots will appear in three successive issues of *Down Beat*

Two-Ton Baker Slays 'Em



Chicago—Dick Two-Ton Baker, pianist and singer familiar to radio listeners and patrons of local bistros, probably has spent more time in veterans' hospitals in this vicinity than any other Chicago entertainer. Here he cuts one lightly for patients at the Gardiner General hospital on the south side.

Beat, readers will be restricted to a single vote, of course, and the usual precaution of cross-checking names and addresses on all ballots submitted will result in elimination of any duplicates. The polls will close at midnight on December 15 and the editors of the *Beat* will be sole judges of the results.

Widenes and Hoagy Hoagland, with a fifth man to be picked, trams; Johnny Potoker, piano; Stan Slejko, bass; Jumbo Watson, tuba; George Vedegis, guitar and Norman Paque, drums.

Howard DeLaany, ex-Krupa vocalist, is doing two broadcasts and several shows weekly, in addition to his regular chores with the medics at Camp Ellis, Ill. . . . Lester Young and Jo Jones of the Basie bunch are taking basic at Fort MacArthur

Calif. . . . Cpl. Leo Rabens, who once arranged for dance teams such as the DeMarcos and Georges and John, is fingering the keyboard for the entertainment of GI's in Italy . . . Calvin Farrar leads a GI jump combo from the drums, a slot he once filled with Cootie Williams.

Buddy Arnold and Jack Gould, the military song-writing pair, have penned *Christmas Greetings, Happy New Year* as a pre-season bit . . . Elliot Jacoby, former lead alto with Joe Frassetto's Philly combination at WIP, is now a prisoner of war in Germany . . . Lieut. Bobby Byrne's Skyliners begin a Texas network show from Fort Worth shortly.

Pfc. Jim McCarthy, former Count Basie and Vaughn Monroe pianist, occupies a bunk at the San Marcos, (Tex.) army air field . . . Charlie Featherston bats the navy V-12 ark at Texas U . . . Mickey Leland, former Pio Rito saxist, fronts the Bergstrom Field dance unit . . . Dick Jurgens has added a third red stripe to his decors at Camp Pendleton, Calif. . . . Bill Bassford, BM 1/c, is crooning and well with San Donahue's navy crew in London . . . Pvt. Mike Kriseman, vet saxman with Sam Donahue's civilian band, plays with the Camp Edwards, (Mass.) dance band . . . Frank Zerbe, once with Bobby Sherwood, has been promoted to first lieutenant at an English fighter station.

Salaries Split Novelty Combo

Los Angeles—Freddie (Schnickelwitz) Fisher band split here as four members of combo left to go on their own under new title of the "Ding Dong Daddies." Boys who left Fisher were Red Fox, drums; Darrell Fischer, trombone; Walter Ross, bass and Herb Patske, piano. New outfit was taken over by GAC and was booked to open Oct. 17 at Victory Inn, local spot.

Fisher, who is under management of Ben Pollack, said the split was caused by "money matters". He claims that he paid the departers \$50 a week out of his own pocket while they took a virtual lay-off of three months in order to acquire local union membership.

VOTE HERE!

For your favorite musician and band and send your Selection to Contest Editor, *Down Beat*—203 N. Wabash, Chicago (1), Ill.



Contest Rules

Send only ONE ballot. All duplicate votes will be eliminated.

In selecting your all-star band, do NOT vote for musicians who were band leaders on or after November 1, and vote ONLY for girl and boy singers actually working with a band as vocalists.

DO vote for band leaders in the swing or sweet divisions, and as King of Corn or as favorite soloist (if you wish).

Under the heading, "Favorites of 1944", vote ONLY for male and girl singers who are NOT identified with a dance band now, but who are working as singles.

Every living musician is eligible, in or out of the armed services.

Mail your ballot to Contest Editor, *Down Beat*, 203 North Wabash, Chicago (1), Ill., to arrive before midnight, December 15.



Saxie Dowell's navy band features a roll-call of top-caliber sidemen, according to Dean Kincaide, formerly TD's scorer and now playing sax with the blue-jacket band. Band is using five trumpets, five trams, six saxes and five rhythm (tuba and bass). Saxes show Ray Beller, Earl Bergman, Larry Molinelli, Eddie Slejko, Eddie Di Martino and Kincaide; Bob Kennedy, Kenny Williams, Ray Domey, Eddie Helakka and Bob Bowler, trumpets; Tom Oblak, Walt James, Drew

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- Bass
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- Arranger
- Male Singer
- Girl Singer

(Vote Only for Singers Who Are Working With Bands as Vocalists)

YOUR FAVORITES OF 1944

(Leaders Are Eligible for Votes Here)

Swing Band.....

Second Choice.....

Sweet Band.....

Second Choice.....

Small Combo (3 to 6 pieces).....
(Instrumental)

Small Combo (Vocal).....
(Trios & Quartets)

Male Singer.....
(NOT working as a band vocalist)

Girl Singer.....
(NOT working as a band vocalist)

"King of Corn".....

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Roy Stevens Band At Village Nitery

New York—Roy Stevens' band, recently at the Arcadia ballroom here, is making its first local night club appearance with a current date at the Roumanian Village. Stevens, a trumpet player with a tone remarkably like Bunny Berigan's, aroused the interest of jazz experts last year while playing jam sessions on 52nd St.

Blew Heaven

Los Angeles—Songwriter Walter Donaldson, whose trouble with his wife, Actress Wanda Mansfield, have been making headlines here for past year, was divorced by the actress here last month. Judge, awarding community property, gave piano to Donaldson and balance of household goods to Wanda.

Johnny Richards Still Playing East Coast

New York—Following up two weeks at the Hotel Lincoln here, Johnny Richards moved his band into the Coral Gables in Weymouth, Mass. October 20 for a broken three-week stay. Band will move out for one week of one-nighters in the New England territory to make way for Louis Prima. Dottie Reid does the warbling.

steady job with hand or small comb. Send full particulars. Larry Freund, 298 New York Ave., Newark, New Jersey.

ALTO SAX AND CLARINET man, 10, medical discharge. Will join union. Good reader. Pleats of push. Experience with New England bands. Write: Robert Williams, 171 North Seneca Road, Oak Ridge, Tenn.

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