

WHEN JOHNNY COMES MARCHING HOME



By Mike Levin

XVIII—What Price Apples?

Last issue, on a ranting kick as usual, I cuffed around one of our editorials, feeling that this stuff about politics not being for musicians, was the sort of enlightened thinking that helped cause this war. I had intended skipping the matter; but since then enough people have written saying, "Did YOU write that editorial," so that I figure I had better ride a bit further on the topic.

The article in question was mildly roasting Sinatra for endorsing Roosevelt, and applauding Crosby for keeping his mouth shut and refusing to deny a pro-Dewey report stating he was a supporter of the Moustache. The section has since proven who was right—but we still have the matter of that editorial.

"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!"

That's the fifth paragraph of the same piece, and I think it is the heart of what's wrong with our way of thinking about things like that editorial.

Musicians and the music world hate war for no other reason than they hate the discipline that fighting it entails. Musicians, more than almost any other group, hate war because they are of different races, religions, or nationalities. They are instinctively amongst the

(Modulate to Page 4)

Buddy DeVito Rejoins Horn

Chicago — Buddy DeVito reunited Harry James here Nov. 16, following his rejection by a local draft board. Billy Usher, who took DeVito's spot, was not available for comment as to what his next angling post would be.

The James' crew cut two sides, *The Love I Long For*, with vocal by DeVito and *I'm Beginning To See The Light*, with vocal by Kitty Kallen in Columbia's New York studios Nov. 13.

Billie Rogers Slates Capitol City Hotel

New York—Billie Rogers moves into the Roosevelt hotel in Washington for three weeks December 18, after which she may return here for a date at the Lincoln, following Count Basie. Billie left the Pelham Heath Inn here two weeks ago for a one-nighter and theater tour in the east.

BLUE NOTES

By ROD REED

Petrillo and the disc firms have made up—but it could hardly be said they sealed it with a kiss.

Jerry Roberts knows a fellow as old fashioned he drinks tea.

Joe Howard has had one of his songs engraved on a maulocum. On the other hand, there are plenty of ditties that build their own tunes.

Icky Vicky is voting for Ham Fish and his supporters as the outstanding small combo.

The first record made after the ban was the Trolley Song with Vaughn Monroe as conductor.

Ballots For BG Accepted Only As 'Small Unit'!

Because Benny Goodman has been receiving votes in both the swing band and small combination sections of *Down Beat's* annual poll, and the rules preclude consideration of a leader in both groupings, he has been officially classified as a small instrumental combo by the judges of the contest.

Benny broke up his large band early this year after making the picture *Sweet And Lowdown*. When he reorganized this fall, it was as a sextet, with which he will be featured in the Billy Rose show, *Seven Lively Arts*.

Correct Your Vote!

If you have not filled out your ballot for this year, and wish to vote for Goodman, be sure to do so under the small combo heading and not under the swing bands. If you already have submitted your ballot and if you voted for BG as a swing band, correct it in this fashion:

Do NOT fill out and submit another ballot! DO write a post card to the Contest Editor, *Down Beat*, 203 North Wabash, Chicago 1, Ill., state (A) which swing band you wish to select instead of Goodman, (B) for which small combo you voted on the original ballot, and (C) whether you desire to substitute Benny Goodman.

(Modulate on Page 13)

Rodin And Bauduc Out Of GI Garb

Los Angeles — Gil Rodin and Ray Bauduc, leading members of the cooperative that formed the old Bob Crosby band and for the past two years in service with a coast artillery band in northern California, have their honorable discharges and will soon make their return to the music field.

Rodin expects to set up in the agency business here. Bauduc is thinking of going to New York to unite with Bobby Haggart, another former member of the co-op group, in forming a new band.

Decca Advances Long On Labels

New York—Decca is pushing Johnny Long's band up to its 50-cent label by coupling it with Ella Fitzgerald and the Song Spinners on two new platter sides. *And Her Tears Flowed Like Wine* and *Confessin'* were cut by the band and singers shortly before Long's crew pulled out of the New Yorker hotel here recently for an extended theater tour. Long returns to Manhattan for a date at the Paramount Theater around March 1.

Peggy Mann To Net Air Boost

Philadelphia—Manie Sacks, in linking Peggy Mann as a solo canary for the Columbia waxes, brings the former band vocalist to this city for a bulider-upper. All part of the build-up plan arranged by Music Corporation of America for the gal, Miss Mann will remain here for four weeks, doing solo shots for CBS via WCAU here with Johnny Warrington's band providing the background.

Carter Charges He Was Mobbed

New York — Charging that members of his band and the King Cole trio were attacked by patrons during their October stint at the Plantation Club in St. Louis, Benny Carter has filed a \$3,500 suit with the AFM against the St. Louis nitery.

While playing a recent date at the Apollo here, Carter's band did a wax date for Capitol.

DOWN BEAT

CHICAGO, DECEMBER 1, 1944

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First Waxing In 27 Months



New York—Vaughn Monroe and his vocalist, Marylin Duke, collaborate here on the lyrics of *The Trolley Song* in the Victor recording studios, first instrumental disc by Victor in 27 months. The session was started less than 19 hours after peace pact was signed with the AFM.

He Got It Bad

San Quentin—Death music for Charles Baa, 23-year-old West Indian convicted of murder in San Diego two years ago, was the voice of Ivie Anderson and the alto sax of Johnny Hodges in the Duke Ellington tune, *I Got It Bad and That Ain't Good*.

Baa's last request was that the Ellington recording be played as he left his cell and marched to the gas chamber. Prison authorities set up a portable phonograph in the corridor.

King Cole Calls For Barristers

New York—Nat (King) Cole has filed a civil suit on the west coast against Irving Mills, music publisher, to determine ownership of *Straighten Up and Fly Right*, tune written and recorded by Cole. The leader claims that Mills has attempted to take possession of the tune by maintaining that it was written under an old contract which gave the publisher ownership of any Cole compositions. Though Mills published the tune, royalties for sheet and records on it are being held in escrow until the courts decide who owns it.

McIntyre Back To Manhattan

New York—Hal McIntyre returns here December 7, replacing Vaughn Monroe's band at the Hotel Commodore. McIntyre recently cut his first disc date for Victor since the ban when he waxed four rhythm sides. Vocalists with the band are Al Noble and Ruth Gaylor, latter playing her first Gotham date with McIntyre.

Los Angeles — E. Clyde Ennis, father of Skinnay Ennis, currently heading the band on the Bob Hope show, died Nov. 8 at his home in Salisbury, North Carolina.

Jazz Short

The Warner Brothers' jazz short, *Jazzin' the Blues*, was released in key cities this month and is the talk of the music world. For the "inside story" of the making of this unusual picture see Charles Emge's column, *On the Beat in Hollywood* in this issue (Page 6).

Holdout Record Firms Punished By AFM Pact

New York—RCA-Victor and Columbia Records lost a tougher fight to James C. Petrillo, AFM prexy, than did approximately 100 other disc firms that penned contracts with the union a year ago last September and shortly thereafter.

A new clause in the Victor-Columbia-AFM contracts stipulates that if the union pulls a strike on either record firm, musician-artists can automatically cancel contracts and go to work for other platter houses. Previous contracts (with Decca, Capitol and the other disc companies) did not contain this ruling and Petrillo has made it clear in press interviews that the new regulation is intended as punishment for Victor and Columbia.

Peace pact between the union and the two hold-out firms was signed November 11 at approximately 6:15 p.m. EWT and Victor beat its rival to the gun by holding a disc date with Vaughn Monroe the following day (Sunday). Columbia, after a 27 month lay-off, began recording again on Monday with a Harry James date.

Both firms say they intend to distribute recording favors among all their artists, Columbia adding that each performer or band will be given only two sides at first until everyone is taken care of.

At Columbia, following James, Sinatra made waxings while the BG sextet, Kate Smith, Kay Kyser, Xavier Cugat, Count Basie, Cab Calloway, Les Brown and Frankie Carle, among others, were set to follow shortly, though not necessarily in that order. Manie Sacks, Columbia exec, signed Harry James to a five-year contract and has also inked Gene Krupa's band and pianist Jess Stacy (a solo album) for wax dates.

Victor's tentative disc plans have the following artists up in front: Sammy Kaye, Charlie Spivak, Tommy Dorsey, Duke Ellington, Tony Pastor and Artie Shaw; Phil Moore with a small band; Dinah Shore and the King Sisters.

Only sad angle to the end of the disc war is the fact that it will mean no more jazz record re-issues from Victor and Columbia. Too many popular artists with a commercial appeal come first.

In New York, strong rumors circulate that the next meeting of congress will bring legislation banning Petrillo's contracts, based on a record royalty direct to the union, with all the recording companies.

Back With Heidi

Los Angeles — Jimmy Simms, featured slip-horn man who left Horace Heidt band in Chicago, rejoined the unit here on Nov. 20.

Artie Shaw On The Cover

Interest of the music world is centered this month on the new 17-piece Artie Shaw band, which starts a four month tour of the principal cities on December 1. The clarinet playing maestro poses for the cover of this issue with four of his boys, Roy Eldridge and Ray Linn (seated), and Ray Coniff and Lou Fromm (standing). Now turn to page 3 for additional informal shots of the new Shaw organization. Art Weisman Photo.

Phil Moore Tops New Mixed Ork

New York — Pianist-arranger Phil Moore, who wrote *Shoo, Shoo, Baby*, is debuting a band at downtown Cafe Society here, replacing Benny Morton's group. A mixed sixpiece, Moore's crew at press-time had Johnny Lettman on trumpet, Gene Sedic on clarinet-tenor, Remo Palmieri on guitar, Al Hall on bass, Wallace Bishop on drums and the leader handling the keyboard. Moore's first try at a small band, he intends to do advanced jazz experimenting with it and is scheduled to record with the group for Victor shortly. Barney Bigard originally planned to work with Moore, but a previous contract keeps him at the Onyx on 52nd St. here.

Andrews Sisters Top New Sponsored Ainer

Los Angeles—The Andrews Sisters headline their own radio show for a refrigerator sponsor starting Dec. 24 on the Bluenet. Vic Schoen, arranger and music director for the girls for many years, will baton the studio ork for the stint. George (Gabby) Hayes will be featured comic.

These Persons Figured In Recent News Stories Of The Music World



Tommy Dorsey, who opens today with his band at the Sherman in Chicago, had just learned the outcome of his court trial in Hollywood when he posed with Kaye Dowd during Ira Cook's *Off The Record* show at station KMPG. Kaye is in the cast of Kay Kyser's *Carolina Blues* picture. Gene Lester Photo.



Here's the first photo of Lester Young and Jo Jones in uniform. The two Count Basie stars are swinging out here in a jam session at the A.G.F. Replacement Depot No. 2, Fort Ord, California, following their induction at the Presidio of Monterey. Photo by Sgt. Joe Hinojos.



Terry Ferris is the new chair with the Bob Strong band. She returned recently from England, where she sang with Ambrose, Jack Jackson, Sid Lipton and others. Jerome Lee Photo.



Dinah Shore met up with Sgt. Jack Leonard in France and reports that he is singing better than ever. She presented Jack with her trick portable piano, no larger than a bass drum, weighing less than 100 pounds and with 3 1/2 octaves. Now his camp hears Jack regularly.



After standing pat for 27 months, fighting court actions, defying the WLB and refusing to comply with a presidential request to end the record ban, James C. Petrillo, head of the AFM, finally was rewarded by capitulation of Victor and Columbia. Acme Photo.

Roll Up The Rugs; Roll Out A Record

Los Angeles—Newest wrinkle in the independent recording field is the Gilt Edge disc, made of flexible material, so that the waxing can be rolled up and carried in the pocket. In addition, the record label bears a condensed version of the sheet music of the song, plus lyrics, and a picture of the performing artist.

Flexible records were first introduced some years ago for news stand distribution, but were not overly successful. The present manufacturer, a subsidiary of Adver-Discs (records carrying commercial plugs), says the discs are much improved and are especially fitted for mailing to the armed forces. Because the flexible platters will not operate in juke boxes, regulation shellac discs are also distributed.

Dick Nelson, ex-radio announcer, heads the new project. Thus far, records feature singing pianists, like Gene Austin, with Pvt. Cecil Gant's *I Wonder*, featuring his vocals and boogie piano, as a top seller. Nelson, who has already made a pact with Leeds Music for their copyrighted material, plans to sign name bands within 90 days.

Down Beat covers the music news from coast to coast.

She's V-Girl



Denver—Gloria Carter, 20-year-old singer from KLZ, was named Colorado's "V-Girl" in a statewide contest. Selection was based on contribution to war effort through army camp entertainment, and on vim, vigor and vitality.

Dorsey Rumor Denied By Rep

Los Angeles—Arthur Michaud, speaking for Tommy Dorsey, who is supposed to share ownership of the Casino Gardens with Brother Jimmy, vigorously denied the rumor that the bandleader brothers were anxious to dispose of their ballroom venture. It's a well known fact that business at the dancery took a nose-dive with the advent of Skinnay Ennis and Spike Jones. However, drop off with Ennis and Jones was expected as it marked Ennis' return to the bandstands after year and a half in the army and out of the public eye. Harry James was slated to take over the Casino stand for week-ends of Nov. 24-26 and Dec. 1-3.

Disc Faves Rev Prima Gate Pull

New York—Louis Prima, currently at the Newark Terrace Room, is reported to be the "hottest" booking bet in the east. The leader's sudden spurt to high popularity is credited to the enormous success of his Hit two label discs, *Angelina* and *Robin Hood*, a novelty and an instrumental, respectively.

Palmer Gets Gal Trio; Sets Roseland Stint

New York—Jimmy Palmer's band, after closing the Newark Terrace Room, is touring New England but returns here December 25 for a Roseland Ballroom date. Shortly before leaving town, Palmer replaced vocalist Lisa Kirk with the Irresistables, a gal trio formerly called the Galley Sisters.

Whitehall Hotel Back To Name Combo Field

New York—Whitehall Hotel here (100 St. and Broadway), once before the home for name combos, is back in business again. Tommy Pursell with a six-piecer opened the new Centaur Room at the spot. Peter Long sings.

Ten Years Ago This Month

December, 1934

Clyde Lucas walked out on a job at the Edgewater Beach Hotel, Chicago, when the hostelry's management tried to run the trombonist's band . . . Stan Wrightman was handling the piano chores with Nick Stuart's band at the Palomar in L. A. . . Joe Haymes lost his library when a thief got into the band trunks . . . Al Donahue was readying his band for a junket to Bermuda. Aholist Boyce Brown did the initial column by a musician in *Down Beat* when he discussed improvising . . . Jules Herbaveaux was listed as a saxist in the NBC studio band . . . Glenn Burrs bought out Al Lipschalt's interest and became sole owner of *Down Beat* . . . 600 students from Northwestern University signed a petition to return Herbie Kay to the Edgewater Beach hotel, Chicago . . . Dick McPartland was playing guitar with the Embassy Four in the Hotel Sherman, Chicago . . . Benny Goodman's band, featuring George Van Epe' guitar, Hank Wayland's bass and Art Rollin's sax, started radio listeners during its Saturday night shots for a besant sponsor . . . George Lagg, trombone; Ora (Tut) Soper, piano; and Bud Jacobson, sax, were part of Frank Snyder's band at the Subway Cafe, Chicago.

Billy Moore Tries Hot String Seven

New York—There certainly is always something new under the sun. Guitarist-arranger Billy Moore has cooked up a really different jazz septet, featuring a string quartet, guitar, piano and bass. Not only does the group play legitimate jazz, with the strings beating out unison riffs, but the cello plays solo hot and the entire combo does boogie-woogie specialties.

Later, Maybe!

New York—Composer Joe Howard is making certain that his biggest hit, *I Wonder Who's Kissing Her Now*, lives a long, long time. Words and music of the song are preserved on one side of a granite mausoleum Joe is having built for himself in a local cemetery. At 79, Joe is still tramping, appearing regularly on CBS's *Coy Nineties Revue*, and he declares he doesn't expect to occupy the \$18,000 structure for quite a while.

Mite Nabs Mitt Music From Music's Mighty

London, Eng.—A precocious tubman, 10-year old Vic Feldman, stole the limelight from a group of star sidemen from Maj. Glenn Miller's band and musikers from the best British hash bands during a recent session at the Queensbury Service Club in Soho here. The diminutive drummer's beat was so startling that Mel Powell stopped his keyboarding to watch the performance and was soon followed by most of the boys in the session.

Vic's playing was excellent, despite the handicap of using an adult's set of drums. Premier Drum Company of London has built a special set for the tiny tubman. Ray McKinley expressed his evaluation of Vic's work as follows in the boy's autograph book: "To Victor—aged 10, who ranks already among the first 30. You couldn't miss if you tried."

Ofay Crew Scores At LA Negro Club

Los Angeles—A white band, Ansel Hill's new aggregation which attracted attention at Balboa Beach last summer, scored heavily with the essentially Negro patrons at the Club Alabam here, a Negro-owned nitery. The band is composed of youngsters who punch out solid swing and bill themselves as the "greatest white band since Goodman." After closing at the Alabam the latter part of November, Curtis Moseby, operator of the nitery, said: "Ansel and his boys did a great job for us. I hope to bring them back soon."

Sunny Skylar Pens Logical Hit Lyrics

New York—Singer Sunny Skylar, lyricist for *Amor* and *Besame Mucho*, is heading for the top of the plug sheets with a new tune. Titled *Hitsum, Kitsum, Bumpity, Itsum*, it's based on an old Hebrew nursery rhyme and is already creating a stir locally as the logical successor to the *Hut-Sut Song*. Skylar, Louis Prima and Sally Kaye are the writers. Melody Lane brought it out.

Two Plan Crew

New York—Bassist Oscar Pettiford and trumpeter Bennie Harris are back in town planning an all-star band set to play the Spotlight club on 52nd St. here. Both men previously were working with Boyd Raeburn's band on tour, currently in the south.

Sponsor Quits Mercer's Airing

Los Angeles—Johnny Mercer's *Music Shop*, nightly Chesterfield airing, is scheduled to close the series Dec. 8 at the end of a 26-week run. Agency officials admitted they were perplexed by the tobacco company's decision to drop the show at this time as the show has been holding a high rating in proportion to its budget.

Outcome of negotiations by George Washington Hill with Kay Kyser to cancel the latter's contract for the *Kyser College* show, under the Lucky Strike banner for almost seven years, was still a matter of doubt. Kyser says the matter is still under discussion but openly admitted that his agents are looking for a new sponsor.

Pretty Kitty



San Francisco—This red-haired, green-eyed singer, Kitty Paton, is featured at the Club Savoy here. Formerly Kitty Conson, she became the bride of Boyd Paton, drummer now in the army, earlier this year.

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Artie Shaw Rehearses New Band At Beverly Hills Home



The spacious grounds and the swimming pool at the home of maestro Artie Shaw provided an attractive outdoor setting for the rehearsal of his new 17-piece band. Here the clarinetist poses with his entire band on the lawn in front of the home.



Artie and his clarinet lounge informally at the diving board of the swimming pool for a close-up shot.



Here's the maestro and a group of his sidemen in a swimming pool jam session. Left to right: Pat McNaughton, trombone; Tony Faso, trumpet; Tommy Mace, alto sax; Roy Eldridge, trumpet; Artie Shaw, clarinet, and Roy Coniff, trombone. All pics by Art Weisman.

PROFILING the PLAYERS

ARTIE SHAW AND HIS NEW BAND

ARTIE SHAW—Out of the navy with a medical discharge after rising from an apprentice seaman to a bandmaster in a year and a half, Artie Shaw returns to the field of popular music with, potentially, his greatest band. Shaw has contracted sidemen with salaries in excess of \$100,000 per year. He recruited his personnel from the country's leading bands and Hollywood's motion picture and radio circles.

the new Shaw band. Learned to play horn in the streets, he says. Was with Krupa three years, later playing with Paul Barron's band on the Mildred Bailey radio show. First attracted notice with Fletcher Henderson.

Shaw's first big offer came from the radio networks early in the '30s when he worked for air crews headed by Kostelancz, Shilkret and Rich. It was in 1935 that Artie stirred the jazz world with his radically new string group at the Imperial Theater in New York. His success can be seen in his rise from the 48th to first place in the swing poll of a music magazine in 1935. When Pearl Harbor came, he went to New York and enlisted. As leader of a navy using band, he travelled 21,000 miles entertaining military personnel and won the plaudits of Admiral Halsey.

RAY LINN (trumpet). From the Windy City, 31 years old, and unmarried. Now lives in Beverly Hills. Made *Four Jills and A Jeep* with Jimmy Dorsey's sextet. Has been with Woody Herman, Kay Kyser and Tommy Dorsey.

LES CLARKE (alto sax). Calls Gotham his home town. Only 26, but has a short stint with Shaw and a two-year spell with Waid to his credit. He jobbed around the country with different orks before joining Shaw the first time, shortly before Pearl Harbor.

GEORGE SCHWARTZ (trumpet). A Bostonian, 29 years old and single. Started blowing when in grammar school. Attended Dorchester high school in Boston. Has played with and arranged for Georgie Auld and Glen Gray. Would some day like to be a concert trumpet player.

TOMMY MACE (alto sax). Born in Lawrence, Mass., 30 years ago and married. A first-rate first-man, he was featured with Freddy Martin, Paul Whiteman and Tommy Dorsey. Will confine his playing to alto sax in future, he says, "I want to enjoy hearing clarinet played by somebody who really knows how."

RAY CONIFF (trombone). Great jazz tromboner, 28 years old, married and daddy to two children. Played with Shaw from 1940 until Artie joined the navy. He always arranged for Shaw and he and Harry Rodgers share the book-making chores with the band. Once blew with Bob Crosby, Vaughn Monroe and Jan Savitt. Played with and arranged for Glen Gray.

JON WALTON (tenor sax). Came to the States when four years old from Newark, England. Now 23, he was married six weeks ago, while still with Ted Weems. Doubles on bass and b-flat clarinet. Made three movies with Goodman and was featured with Phil Harris on the Jack Benny radio show and at Stepin Nain's in Hollywood.

PAT McNAUGHTON (trombone). Originally from Omaha, 27 years old and married. The brain of the band, he holds an A.M. degree from the University of Michigan and a B.S.C. from the University of Nebraska. Came out from Michigan to teach, but the lure of music got him. Was drum major for the Nebraska-Stanford Rose Bowl game in 1941. Other band affiliations include: Barnet, Reichman, Ray and Torgarden.

HERB STEWARD (tenor sax). Youngest member of the band, he first saw the light of day in Los Angeles 18 years ago. Attended Venice (Cal.) high school, where he blew in the school band. Toured with Barney Bigard and Bob Chester.

CHUCK GENTRY (baritone sax). A veteran musician, notable for his excellent tone featured in the Jimmy Dorsey band. Appeared with the Dorsey band in MGM's *I Dood It*. Spent 17 months with Ma. Glenn Miller's AAF band, including a stint in Britain. Received a medical discharge. Has also spent time with Goodman and James' bands.

TONY FASO (trumpet). From Brooklyn, 27 years old and single. Started playing in a church band at 10 years of age, later with musical groups at David Boddy high school in Brooklyn. Experience includes work with Bobby Byrne, Will Bradley and Leo Brown. Spent two years in coast guard band. Calls Roy Eldridge, Billy Butterfield and Conte Wilson the best.

ROY ELDRIDGE (trumpet). Halls from Pittsburgh, 25 years old, only negro in the band and married. Broke up his own band, formed in Apr., 1944, to join

SKIP MORR (trumpet). Attended Englewood and Calumet high schools in his native Chicago. Is 22 years old and papa to two children. Has shared with Charlie Barnet and Benny Besse, with whom he made movie shorts.

HARRY RODGERS (trombone). A Bostonian, 30 years old, he has played with

Shaw before. Played with Artie from 1937-40, then hired by Harry James. Will share the manuscripting with Coniff.

DODO MARMAROSA (piano). Only 18 years old, but has had experience with Krupa, Barnet and Tommy Dorsey. Played piano since he was nine, started as classical pianist and later switched to the popu-

lar. He appeared in *Thrill of Romance* with the Dorsey band.

BARNEY KESSEL (guitar). Raised in Muskegon, Ohio, 31 years old, single. Says he "picked up" guitar playing. Played for eight years and numbers Barnet and McIntyre as his bosses. For the past year. (Modulate to Page 9)



"PARDON THIS DELAY, FOLKS...IT SEEMS THAT CONTESTANT NUMBER 13 HAS TO WET HIS REED. HE EVIDENTLY HASN'T HEARD ABOUT GOLDENTONE PLASTIC REEDS!"

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CHICAGO BAND BRIEFS

The Chicago, Oriental and Downtown theaters start the month of December with a line-up of bands that should keep the loop jumping for the next few weeks. Cab Calloway leads off today at the Chicago theater for a week. Artie Shaw fans in the windy city will catch his new band at the Chicago theater the week of December 8. . . . It's an all-sepia attraction at The Downtown with Earl Hines the first week, followed by Billy Eckstine for the week of December 8. . . . The Oriental features Gene Krupa this week and Art Kassel, Buddy Lester and Marion Hutton December 8 for a week.

Tommy Dorsey returns to the Sherman hotel tonight for the second time this year, and Bobby Sherwood makes his first appearance in the Panther Room December 15, staying through the holidays. . . . Eddie Oliver, recently discharged from the marines, is playing for dancers at the Aragon. . . . Sammy Kaye will play a one-nighter at the Trianon December 9. . . . Billy Bishop added three femme fiddlers prior to his opening at the southside ballroom.

It's now Tommy Tucker time in the Boulevard Room of the Stevens Hotel. . . . Saunders King holds over at Cafe de Society. . . . Wynonie (Mr. Blues) Harris replaced T-Bone Walker at the Rhumboogie. . . . Northsiders are still enjoying the music of Chet Roble, featuring Boyce Brown on alto, at Helsing's Vodvil Lounge. . . . General Morgan is the current piano attraction at the Airliner. . . . Neblett Radio Productions recorded 156 quarter-hour vocal and instrumental variety radio shows, featuring Louise Massey and the Westerners.

Tonny Roscoe is fronting a five-piece combo at the Cocktails For Two on the south side, featuring

Avery Lopocer, toe-sliding trombonist, on St. Louis Blues. Lopocer was featured in the syndicated *Strange As It Seems* by John Hix. . . . Nick Porozoff, name-band publicist, after a year in army intelligence, opened publicity and personal management offices in the 203 N. Wabash building. . . . Don McGregor, formerly with Frederick Bros. and Howard G. Mayer, active in public relations and advertising for several years, opened shop as Don McGregor and Associates at 75 East Wacker Drive.

Tenorman Kent Miller has a trio at the Stage Lounge, with Lew Finnerty on vibes and Johnny Green on guitar. . . . Warbler Jerry Abbott from Gotham will get a Chicago build-up. . . . Buddy Franklin will probably debut his new band at the Aragon.

When Johnny Comes Marching Home

(Jumped from Page One)

most liberal people in any country in any period of history.

And this is the group that our editorial wants to silence as not being "professional" politicians!

There is no such thing as a professional politician. Those men who make their living as ward-healers are often crooks rather than politicians. Politics is the greatest of all arts, and the only artists capable of playing in its band are the people as a whole—because only they have the necessary aggregate talent.

What frightful additional tragedy is it going to take to make this country, and we musicians in general, see that "politics for politicians," "music for musicians," "ditches for ditchdiggers" is the malarkey. It's a way of life foisted off on us by the boys who want to run things for their own benefit, so that they can rob in peace and quiet, while we cozily remind ourselves that politics is for politicians, and let the

BANDS DUG BY THE Beat

GEORGIE AULD

(Reviewed at the Regal Theater, Chicago)

From the moment the curtain starts to open and the band starts blowing its jumpy theme, the Auld aggregation starts coming on and never stops. First it's leader Georgie's alto, then a switch to his tenor and finally Howie McGhee, the sepi trumpet, drives on. Behind these men works a clean ensemble band, pushed by Shadow Wilson, the best big band drummer this scribe has caught in a year.

The Auld book is essentially a groovy one, with the arrangements providing plenty of chance for Georgie to blow some inspired horn. The ex-BG tenor-

little thugs have a good time with their peif.

Politics is not for politicians—it's for all of us. It took the Spanish people a holocaust they're still living through to learn that. It has taken Europe five years under the Nazis to realize that democracy is something you purchase by day by day battling, not just on alternate Tuesdays, or when somebody sticks a gun in your hand and says go fight.

We have had one of the clearest lessons written in a history book acted out right at our door-step—and despite our ourselves being involved, we don't seem to have sense enough to see the answer written in blood across the whole world: "Those too lazy to take part in government, sooner or later will be strangled by that same government."

We gotta get on the ball. We must learn to watch, to listen,

man never quits trying and his persistence inspires the sidemen. McGhee does his own special, but the stage presentation differs from the Decca record by Andy Kirk in that he has accelerated the tempo and features more and faster slurred runs. Buck Clayton's arranging on tunes like *Taps Miller* provides plenty of punch.

Despite a poor mike which failed to catch all the feeling in Patti Powers' voice, the gal can equal Anita O'Day's swing vocals. She's young and a comer.

DEAN HUDSON

(Reviewed at the Hotel Lincoln, New York)

Dean Hudson is one mustered-out bandleader who doesn't seem to have had any trouble finding a new niche for himself in the music game.

Leader hasn't brought any innovations with him this time (his earlier band made some recordings that many an expert would swear were made by the Basie band) but he has a good, crack band, musically aware and with enough top sidemen to play a diverse and excellent book.

Arrangements run from "concert" numbers like *Rhapsody in Blue*, well-performed if somewhat banal, to altogether hep notations by kid in the band.

Best part of the book is made up of several Thornhill-like orchestrations written by Frank Zottola, who did, oddly enough, write for the Thornhill band at one time. Zottola's music is the kind this reviewer can't hear enough of and if more bands would play it, we'd probably review more bands.

There are several fine jazzmen in this ork but Sal Dottore, one of Red Norvo's alumni, heads the list. This 18-year-old clarinetist has developed into a real jazz performer since last heard. He

to observe. If we don't, we will have other troubles, other conflicts, other wars. There is only one force in the world big enough to run things right—the people living in that world—not a bunch of politicians, be they ward-heeler or expert.

Musicians are people the same as anyone else. They can, should, and must shoot their mouths off when it comes to politics. "Politician" like "taxpayer," "dancer," "worker," and "boss," is a word that includes us all. To say anything else is to label yourself lazy, non-democratic, or merely a little hazy about the facts of life.

plays simple ideas, cleanly executed and with faultless tone.

Trumpets played good, too, though one was ill on review night, thus upsetting the chairs. Even so, ensemble stuff was better than par. Likewise with the trombones, 1st-man Bob Kramer rates a nod for his glorified *Wagon Wheels* solo and the rest for good choirs on several numbers.

Reeds in ensemble weren't quite so good, except for Ben Fuesell's strong lead alto, but that may have been because of a new seating arrangement Dean was trying out. Nor, beyond Dottore's clarinet work, were there any high-grade reed solos.

Same seating arrangement or something mechanically wrong ruined the tone of Lennie Love's otherwise grade-A piano. Bassist "Red" Wootten and drummer Parker Lund pushed the band in fine style.

Vocals by Frances Colwell, Phil Michele and Dean are just okay.

JIMMY PALMER

(Reviewed at the Terrace Room, Newark, N. J.)

Jimmy Palmer is the good-looking young fellow who inherited Grace Barrie's band. It's his own amusing if somewhat vaudeville personality plus a pleasant voice that make it a favorable review because his band isn't the greatest thing I've heard since Miller left for other parts.

Over-all impression is that the band could stand an organizer to give it more rigorous rehearsing, because there are some good guys in it, whose above-average musicianship has to push through a layer of sloppy ensembles, capped by a much-too-noisy bass drum.

Best of these is trombonist George Masso, who, unless my ears have suddenly gone bad on me, will shortly be getting offers of plenty more moola from some of the bigger name bands, if he hasn't already. But—and this is strictly a matter of presentation—Les Williams' tenor struck me as being not quite imaginative enough to warrant being featured in almost every number.

Maybe an outside musical expert could be called in to straighten out these matters. Anyway, something should be done because Palmer has more than enough personal appeal to get into big-time and having a better band behind him wouldn't hurt his chances.

And . . . after the war job is finished . . .

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Rumors floating around about Harry James giving up the music biz to buy a baseball team forget to add that James actually wants to keep his band and buy a ball club too. And that one Pacific Coast team with whom he is reported dickering, is angling for a major league franchise. If the deal works out, should be a Jamestan gold mine, since the west coast has been aching for a big league ball club for years.

Louis Prima, who has been having very healthy record sales these days has done another record date for Eli Oberstein's Hit label . . . Raymond Scott auditioned the planned Chesterfield show (to replace Mercer) with Evelyn Knight. Twist was that there were no spoken commercials; everything was played or sung. B. the Goodman had previously displayed his talents for the same deal.

Louis Armstrong due for another of those rare New York visits with band at the Zanzibar. . . . Peggy Mann, last with Gene Krupa, will record with BG's sextet for Columbia, between WCAU air shots from Philly. . . . George (Cat) Auld whispered on his way from the Morris office to Frederick Brothers. . . . Chi's Danny O'Neil warbles Joan Brooks CBS sustainers while said chirp does some theaters. . . . Bernie Mann vice Billie Rogers at NYC's Pelham Heath Inn.

Lincoln Hotel (NYC) talking about WAAT (NJ) air shows for its bands . . . Casa Loma now has Ship Nelson. It's said Spike Gray don't want no part of any more jammas . . . Chicago space grabber Nick Porosoff now has more room to work in than he figured. The wife was RENOVATED October 31st . . . Jimmy James, former Cincinnati maestro, fronting the 23 piece winggroo, which went overseas with the Mickey Rooney army show.

Society leader Freddy Nagel on top of the 263rd AAF band at Fort Bliss, Texas. . . . Bob Chester has quit for a month's rest. Singer Betty Bradley, with the band for four years, will do a single. . . . Donald Novis is making a comeback. Probably will feature Trees too.

Billie May now scribing for Harry James, while Lou Sherwood has joined Sammy Kaye as singer-trumpeter . . . Randy Brooks, ex-Les Brown horn star, starts rehearsals January 15 . . . The Ink Spots WILL play that N. Y. Paramount date after Ink Spotter Kenny straightens out his troubles with manager Moe Gale. Kenny had thought of taking his high-tenors out on a solo.

If you can pry your eyes open, Woody Herman will be at the Paramount (NYC) on New Year's Day. "Various characters" insist trumpet man Neal Heftli is leaving the Herd to arrange for Artie Shaw. . . . Blondster Marion Hutton looks set for a slot on the

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Bob Burns air show.
That good music from NBC's *Finders Keepers* is 'cause hot tenorman Jerry Jerome is headman in the musi-department. . . . Bernard Herrmann, CBS director is in Hollywood writing *Hang-over Square's* score. He did the same for prize-winning *Citizen Kane*. . . . WLB has given local 802ers (NYC) their radio wage increase, but word is still coming on hotel scales, a big issue.

Brown Hotel (Louisville, Ky.) goes back to name band policy.
George Toome is now in with Sue Jackson on vocals . . . Slim Gaillard, out of the Army with an MD, meditating on rejoining his ex-partner Slim Stewart . . . Russell Birdwell, King Carol of Roumania's ex-press agent, is doing the *Artie Shaw* build-up. Shaw is quoted as saying he hopes to have a radio show and a concert-style work within six months.

Al Casey playing them lightly at Randini's in Hollywood. . . . Another 20th anniversary came up two weeks ago when Earl

Hines opened at the Metropolitan theater in Cleveland. Now in Chicago, the Fatha has himself a new vocal group, the Four Varieties. . . . That new Lopez vocalist at the Hotel Taft is Brooklyn's Sunny (Joan) Barclay.

Servicemen everywhere and radio lost a good deal a fortnight ago when Lois January was given doctor's orders to quit her early morning *Reveille Show* for CBS. The ailer was almost three years old and La January can pat herself on the back for having done a swell job. . . . Irving Alexander, ex-tenor saxman, and nightclub habitue, now in khaki at Amarillo, Texas.

Don't be surprised by the announcement of the removal of the headquarters and home offices of the Decca record company from New York to Chicago! Lense has been drawn for an entire building in the Windy City, which is the original stamping ground of two top execs of the disc firm, Jack and Dave Kapp.

Oregon Band Gets Chirp



Redmond, Oregon—When Lieut. R. C. Williams was transferred to the air base unit here, the band acquired a very capable canary. Mrs. Williams, until her marriage earlier this year, was Patti Dugan, vocalist with Johnny Long. With special arrangements by Dick Hoarde, one of the members of the band, Patti is sending 'em here.

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LOS ANGELES BAND BRIEFS

Leighton Noble took over the bandstand at Slapsy Maxie's following Ted Lewis instead of Skinnay Ennis, as previously announced. Ennis couldn't work out a schedule to fit the location date in with his Bob Hope airshow . . . Ted Fio Rito replaces Bernie Cummins at Trionon Dec. 19 . . . Coconut Grove setting special celebration for return of Freddy Martin Dec. 5.

Lyle ("Strictly-for-Kicks Music") Griffin slated to take over the alternate band spot at the Palladium with opening of Stan Kenton Nov. 28, while Dale Jones, who has held the Palladium's small-band spot longer than any other, moves over to the Radio Room on Vine St. . . . Don Swan (Arranger Wilbur Schwab of the Cugat troupe) in Billingsley's Tropics with brassless combo . . . Eddie Miller playing one-nighters for MCA; look like success of those Capitol platters revived Miller's interest in making a pass at baton fame.

Zucca Brothers down to two nights a week (with Sunday morning swing-shift session) at Casa Manana again, with Anson Weeks holding deal at writing. . . Red Nichols was slated to move out to Topsy's on Long Beach Blvd. on Nov. 23 for a six-weeks stand, which will be followed by a tour of the theater circuit. Herbie Haymer, star sax man recently released from military service, has joined Nichols. . . Ken Baker to Ratliff's in San Diego for six weeks starting Nov. 5. . . Hal Grayson, now with Frederick Bros., moved out for Milwaukee's Schroeder Hotel.

Barnyard Bounce
Zucca Bros. uncorked a new one at their "Sunset Rancho" (formerly the Hollywood Casino) where, at this typing and until further notice, they were featuring four rustic rhythm combos as follows — Wednesdays, Texas Jim Lewis; Thursdays,

LA Bash Nets Neat Earning

Los Angeles — Boosted by numerous plugs from co-promoter Al Jarvis, the platter-chatter man, Norman Granz's third jazz concert at the Philharmonic Auditorium here Nov. 13 packed the 2,670-seat hall to capacity with ducats from \$1 to \$2. Despite the rainy evening and the competition from Hampton's band at the nearby Orpheum theater, the co-promoters pocketed a nice profit.

Biggest names on the program were Buddy Rich, Roy Eldridge and Shorty Cheroch, though Illinois Jacquet, formerly with Cab Calloway and now fronting his own band here, is building a reputation fast. Others who took part were Barney Kessel, guitar; Chubby Jackson, bass; Flip Phillips, tenor; Duke Brooks, piano; Siim Gaillard, guitar; Red Callender, bass; Bob Ross, drums; Maxwell Davis, tenor; Russell Jacquet, trumpet; Louis Gonzales, guitar, and Billy Hadnott, bass.

Musicians were split into groups and staged a series of jam sessions. Biggest surprise was the unscheduled appearance of Frankie Laine, white, formerly of Cleveland who bobbed up in Hollywood a while back as an agent for a vocal group and on this occasion did some of the best blues singing heard here for quite a while.

Jimmy Wakely; Fridays, "Beverly Hill Billies" (remember them?) Saturdays, Wakely—again; Sundays, Merl Lindsay. All of them have local radio shows which makes a nice tie-up for the Sunset Rancho. . . Spade ("King of Western Swing") Cooley still a big draw at his old stand, the recently rebuilt Riverside Rancho.

Live Jottings
Booking switch at Plantation brought in Floyd Ray Nov. 30 for 10-day stand, after which Joe Morris closes spot briefly for remodeling. Lucky Millinder re-opens Dec. 21. . . Red Callender Trio into Shepp's Playhouse Nov. 15. Big band at Playhouse is now headed by Gerald Wilson, former trumpet man and arranger to Jimmie Lunceford. . . Ernie

On 'Jammin' The Blues' Set



Hollywood—Here's Marie Bryant, singer, and Illinois Jacquet, saxist, on the set of Gjon Mili's *Jammin' The Blues* at Warners studio. Now read Charles Emge's appraisal of this fine jazz short in the adjoining column.

Fields following Ansel Hill at Club Alabam.

Earl Hines band had a shake-up before the good faith left here. Among the newcomers was singer-trumpet man Arthur Walker, heard here at times as a special feature with the Weidler (Virginia) Bros. band. Irvin Parnes, local rep for Leopold Stokowski, headed East to see Carnegie Hall concert date for Hines. . . Paul Howard, financial secretary of Local 767, celebrates five years on job with his band at Bill & Virginia's Dec. 13. One of his original members, Buddy Harper, guitar, is still with him. . . Slim Gaillard, once of "Slim & Slam" out of army and playing at Swing Club's Front Room.

Notings Today

All eyes of local bass men on Chubby Jackson and that five-string bass he plays (and how!) with Woody Herman. . . Xavier Cugat still looking for a new singer. . . Frankie Laine, who came to Hollywood as manager of the Three Singing Barries, wore out shoe leather plugging the gals and never mentioned that he, himself, was an exceptional blues singer. At a free hospital show sponsored by Al Jarvis he went on in place of a singer who didn't appear and stole the show. Jarvis is now staging a personal campaign to see that Laine gets recognition.



A month ago we wrote in this column the first account of the history-making jazz short, *Jammin' the Blues*. Now that it has been released some of our readers must be wondering what became of Trombonist Dickie Wells and Pianist Garland Finney—who were in our report, but not in the picture.

Our story was written after the first recording session. Later it was decided that the results were not satisfactory. Another session was set, and although Dickie was invited, he didn't show. Garland Finney and his music just got lost somewhere between that first session and the final cutting of the picture, an old story in Hollywood.

Now that we have seen *Jammin' the Blues* we can unreservedly rate it, despite obvious faults, as the most notable jazz treatment to come out of Hollywood to date. The

credit goes not to Warner Brothers but to Norman Granz, who is largely responsible for what went into it in the way of music; and to Gjon Mili (who had never directed a picture before) for the original photographic treatment. They had to battle Mr. Studio to accomplish every notable advance over trite studio formula methods.

What they accomplished can be judged from some of the difficulties encountered. One of the main problems in a picture of this kind is mechanical. Musical sound-track is recorded before a picture is photographed (except the underscoring of dramatic pictures). When a musical performance is photographed, the musician or singer pretends to play or sing exactly the same notes recorded, meantime guided by a play-back of the sound track.

Anyone who is familiar with jazz will understand why it is difficult to synchronize a good jazz performance, the essence of which is an improvised, spontaneously created solo. In this case the musicians were attempting to synchronize to improvised solos recorded a full month previously. Granz had month-long recordings made of the solos so that the boys could take them home and memorize them. The idea worked very well except in the case of Illinois Jacquet and Lester Young. Lester, it's our opinion, didn't try very hard.

Drum solos are especially difficult to synchronize. Good results were obtained by Granz by recording some of the more complicated passages, such as "rolls" on the set during shooting and dubbing these sections into the track. However, we have a suspicion that Sid appears to do was recorded by Jo, and vice versa.

Mr. Studio objected to the appearance of a white musician with Negroes. Of course, he didn't object personally, but it just wouldn't go with Southern audiences. Granz was asked to eliminate Barney Kessel or to get a Negro guitarist to "fake" his playing in the picture. Granz refused but had to be satisfied with photography that hides the fact that Kessel is white from all but the most discerning eyes.

Mr. Studio wanted "hundreds of jitterbug dancers in a gigantic spectacle of rhythm". Mili and Granz managed to get it down to the Archie Savage-Marie Bryant routine, a formalized thing that smacks of the Katherine Dunham influence and adds nothing but doesn't detract too much. Marie Bryant's vocal on *Sunny Side of the Street* isn't hard to take.

The music in *Jammin' the Blues* is not notable considering the calibre of the musicians. It is not their best, but it is still the best of its kind ever heard in a picture. The names of the boys are given on the main title (that we should live to see this day!), but here they are again. For the benefit of the record: Lester Young, Illinois Jacquet, Harry Edison, Jo Jones, Sidney Catlett, Red Callender, John Simmons, Marlowe Morris, Barney Kessel.

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Hollywood — BRIGHT LIGHTS: Bing, Langford, Dinah and many many others set for the Pearl Harbor Eve air-show Dec. 6th... Helen Forrest hitch-hiked a ride with a WAC—from her North-west USO-or... Sonny Dunham is slated to record the oldie *Georgia On My Mind* for Premier records... Guess Kay Kyser's manager had Georgia on his mind when he sed Kay wasn't gonna have a babe. 'Course not! Georgia isn't having one, either. Emile Petti has added Vivi Janiss to his vocal department at the Town House... Dinah Shore numbers over 300 cook-books in her collection—and here we always thought it was her singin' that George Montgomery fell for!... Staff Sgt. Tony Martin is receiving his V-mail in France... When Warren Weidler gets his med-dischar, from the Uncle, he wants to reform his band (imagine reforming a band!), and will have his sis Virginia in the chirp section.

ARC LIGHTS: Hunt Stromberg mixed a top spot for Johnny Clark in Irving Rapper's *Marilyn Miller* pic at Warner's. Clark goes to bat in January in *Young Widow* with Jane Russell... George Jessel will play himself in "The Dolly Sisters" at 20th. Well, he'd look silly playin' one of the Dollys. June Haver will play The Dolly with the hole in her stockin'... Bonita Granville will chirp for films for the first time when she warbles *Is You Is or Is You Ain't in U's It's Never Too Late*.

Steve Goodman, Republic censor, composes naughty-bad lyrics for night club singers in his off moments... Spike Jones is recording Walt Lantz' Cartune *Swing Symphony*... Imogene Lynn vocalizing Lou in Metro's *Shooting of Dan McGoo* cartoon... Jane Frazee has nabbed a top place in Rep's *Singin' On a Rainbow*... Dave Tough, Woody Herman's drummer, is being considered for an important acting role at Republic.

LOVE LIGHTS: Andy Russell's wife up and left him and is tellin' it all to a judge... Jimmy McHugh, who does get around, is gettin' around Marianne O'Brien... Freddie Rich married no-pro Elizabeth Gordon the other day... Agent Arthur Lyons, who's been true to Kitty Carlisle so long, has just married lovely Ruth Wertheimer.

Hey, there can't be anything to that rumor, 'cause Lew Gray has been happily married for yeahs... Dave Rose has been so quiet lately we're beginning to think something is up... June Allyson continues with Dick Powell.

Studio Ork Inked By Warner Bros.

Los Angeles—Warner Brothers, last of major motion picture firms to do so, has completed signing of musicians for 35-piece staff ork called for by AFM agreement of last May. The personnel:

Strings—Louis Kaufman, Harry Zagou, Baldassarre Ferlazzo, Howard Grifflis, Rene Humery, Billard Labie, violins; Paul Behry, Maurice Koltz, violas; Elsony Aler, Julian Kahn, cellos; I. S. Lipschutz, Vic De Loy, basses; reeds—Joe Castillo, Archie Hoats, Glen Johnston, Les Robinson, sax-clarinet; Liliane Lhost, oboe; Art Fleming, Ray Nowlin, bassoons; Leonard Penella, flute.

Brass—George Woodt, Al Harris, Mar- tin Peppis, George Thev, trumpets; Frank Sullivan, Charles Cowpland, Harold Sellers, trombones; Wm. Hinshaw, Walter Hornig, George Hofmann, Jacob Kusler, horns; L. W. Kotter, tuba; percussion—Charles Collins, Graham Stevenson, drums; Dave Klaisht, piano.

Victor Aller is recording orchestra manager; Rudolf Friml, Jr., is in charge of music casting

(visual bands and orchestras). Musicians' contracts with the studios, which call for a minimum guarantee of \$5,200 per year, are still subject to final approval of WLB. Meantime contract musicians are permitted to work one outside engagement per week providing they have earned less than \$100 in their home studio during that same week. There is little difference between present set-up and the "first-call" system in effect for years in the studios.

Para Grooming New Vocal Star

Los Angeles — Bob Graham, 19-year old baritone recently released from the army on a medical discharge and new vocal star of the *Duffy's Tavern* airshow, has been signed by Paramount to a term contract with the aim of grooming him for stardom. However, his first movie assign-

SITTIN' IN



PRAIRIE PROM
The yokel hordes from near and far
Stomp to a twanging steel guitar.
Where thrives this frenzied rustic mood?
In Podunk? No—in Hollywood!

AFM Set To Act On Bootleg Wax

Los Angeles—Union action on the appearance of bootleg records in juke boxes here will be delayed pending an investigation to establish the makers of the platters and a study of court decisions which will enable the union to prosecute the record makers, according to C. L. Bagley, vice-prexy of the AFM and a prominent local attorney.

Bagley pointed out that the AFM actively backed suits brought by Fred Waring and Paul Whiteman to establish the performer's right to control the use of his recordings, but these cases, though successful in state courts, were reversed in federal courts.

It is believed that these sides are made from radio broadcasts.



Jack's Find



Los Angeles—Larry Stevens, 21-year-old filling station attendant, was discovered by Jack Benny and now sings regularly on the latter's radio show. NBC Photo.

Yes, between musicians in the services and Martin dealers everywhere, there is a particular bond. It's the Martin Post-War Purchase Bond.

We originated the idea as a practical expression of our appreciation to musicians in the armed forces, wherever they may be serving. We believe it will be of real value to them when, their military service ended, they return to civilian life and activity.

Here's how it works: Every musician, in any branch of the services, now playing a Martin instrument (whether his own or Government Issue) is eligible

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We're anxious to send this \$25 Purchase Bond free to every eligible musician in the armed services. And we'd like to enlist your help. Tell your friends in the army, navy, marine corps, air forces, about the offer; ask them to spread the news. We'd like nothing better than to send a bond to every G. I. musician now playing a Martin instrument!

MARTIN

BAND INSTRUMENT COMPANY, Elkhart, Indiana

Capitol Waxes McShann in KC

Kansas City—Three major events pulled this once-jumping Heart-of-America city out of the doldrums in November, the most significant of which revolved around Jay McShann's return to his home town after eight months in the army.

McShann received a medical discharge and lost no time rounding up musicians to rebuild his band. The smiling Steinway-stylist, managed by Johnny Tumino and booked by GAC, will attempt to put together a 20-piece groove crew with Walter Brown back on deck as vocalist.

Item two: For the first time in sixteen years, a major recording company came to Kaycee to make records of home town talent. Julia Lee and McShann cut two sides each for Capitol with

Dave Dexter—until 1936 a Kansas Citian himself—coming here from Hollywood to assemble the musicians and supervise the recording at Vic Damon's studios. Miss Lee is in her eleventh consecutive year at Max Morris Taproom on Troost. McShann, who has previously recorded for Decca, was assisted by Walter Page on bass, Oliver Todd on trumpet; Baby Lovett, drums; Tommy Douglas, alto & clarinet; Effergé Ware, guitar, and Clarence Graves, tenor. Not since the late Bennie Moten recorded for Victor in the late 1920's has a waxworks cut masters in this once-jumpy Jackson county metropolis.

Item three: The King Cole Trio and Benny Carter's band, without Savannah Churchill, registered a monstrous \$9,000 gross on a one-nighter at the Mundy Aud under auspices of Johnny Antonello and Jim Nixon. Dancers hung from the rafters. So did Nat and Benny when they divided their end—

Two Jazz Units Get Disc Break

New York—The two major disc firms may be back in business but the minor ones are still going ahead with their jazz record releases. Latest two hot artists to cut with their own groups are trombonist Trummie Young, for Signature, and clarinetist Barney Bigard, for a new firm tentatively called Rex.

Last-named outfit is built around an idea cooked up by swing critic Roger Kay who says he is planning a series of record albums experimenting with new musical and dramatic forms.

some \$2,000 each at the end of the night.

Pete Johnson, Al Ammons and Joe Turner returned here Thanksgiving for an auditorium stand. For Johnson and Turner it was a gala homecoming in more ways than one.



Currently few reissues and no hot jazz platters are to be heard.

Swing

COLEMAN HAWKINS

- Get Happy
- Crazy Rhythm
- Signature 28104
- Flamethrower
- Nights And Day
- Imagination
- Cattin' At Keynote

Louise

On the Sunny Side Of The Street
Keynote 611, 612, 1308

Apparently this is a time to string along with the Bean! Happy, the Arlen-Koehler standard, is taken at a medium tempo. Hawkins and Heywood open with a sax-piano duet, after which Eddie goes into two straight piano solos, the second containing a rather tricky bridge. Coleman's first solo will impress few as up to par for the Hawk, his second illustrates what can happen even to the best when they try too hard. Rhythm, the Meyer-Kahn number Hawkins has been featuring for years, jumps right along all the way. Coleman begins by playing the melody almost straight. Heywood solos acceptably, then Oscar Pettiford executes a well-phrased bass chorus. Hawkins himself sounds less inspired than usual, although during his three consecutive solos he does manage to build up the tension a bit, backed by Shelly Manne's xy drumming.

Flamethrower, a Harry Lim original, jumps from start to finish. Wilson's piano and Hawkins' sax share the intro, after which Coleman takes a good solo. Teddy follows with two, the first very neat and the second very bouncy. Hawkins returns for two, one quite gentle and the other thoroughly savage. Cozy's sticks give the snare a fine work-out for a chorus, and the Bean takes it out. The Porter favorite, taken as a medium bounce, begins with some smooth brush work from Cole and some equal-ly tasty bass work from Crosby. Hawkins solos first, then Wilson, both extremely politely. Coleman

adds another chorus, nothing great, and all is over.

Imagination, the Burke-Van Heusen number of a few years back, is played with a slow lilt. Teddy takes the intro, followed by a Hawkins chorus in which Wilson comes back just for the bridge. Teddy's own solo is pretty enough, giving way to the Bean at the bridge. Hawkins takes it out, playing very well, even for him. Cattin' is another Lim tune, it says here, a fast jump number. Wilson and Hawkins chase down the intro, which is soon succeeded by Wilson, who moves through two choruses with customary facility. After a wonderful entrance. Hawkins goes into three solos in a row, the second both fluent and eloquent, the third both exciting and climatic. Israel's bass is in there throughout.

Louise, the Robin-Whiting pop, opens with a sax ensemble composed of Smith and Byas and Hawkins and Carney. Hawkins, or Byas sounding very much like his confrere, takes a good chorus. Guarneri comes in with a bit of piano, backed by sax riff. Byas adds a fine solo to a very good one by Carney, with Tab coming in to take Don's chorus over at the bridge. Hawkins returns, followed by a coda played by the ensemble much in the manner of the intro. Sunny Side, the Fields-McHugh opus, is easily the best side of all! Johnny takes the intro on piano, giving way to Tab, who plays Hodges' famous solo with a new attack and a different tone. Byas plays a fast, moving solo. Guarneri, backed by Al Lucas' bass and Sid Catlett's drums, takes a rather nice chorus. Hawkins comes in with a tremendous break at the bridge and carries on until Harry takes over for a double-time chorus and a thrilling break of his own. Smith's coda is fluent, expressive, and for once such a technical exercise seems entirely in order.

DON BYAS

- Bass-C-Jam
- Froo And Easy
- Savoy 524

The jam side is a jump, the other an original Byas drag. Jam opens with some Basie-like piano from Clyde Hart, backed by great bass work from Siam Stewart. The ensemble riffs one, then Don goes on tenor for a pleasant spell. Shavers' trumpet is clear and often brilliant, but as always Charlie plays many too many notes. Byas comes back for more. (Modulate to Page 9)

LOOK OVER THESE HARD-TO-GET RECORDS CAREFULLY!

- ***** KEYNOTE *****
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- 12-in.—1308—ON THE SUNNY SIDE OF THE STREET LOUISE \$1.10
- 12-in.—1307—STAR DUST CURRY IN A HURRY \$1.10
- ***** COMMODORE *****
- 10-in.—C-516—SITTING IN FORTY-SIX WEST FIFTY-TWO \$1.05
- 10-in.—C-542—BLUE SKIES WHEN DID YOU LEAVE HEAVEN? \$1.05
- 10-in.—C-527—YESTERDAY'S I GOT A RIGHT TO SING THE BLUES \$1.05
- 10-in.—C-548—MY IDEAL MOP MOP \$1.05
- ***** COMET *****
- 12-in.—T-2—BODY AND SOUL STARDUST \$1.59
- 10-in.—1304—A KING'S BOOGIE ONE OF THOSE DREAMS THAT FELL THRU... 53c
- ***** BLUEBIRD *****
- 10-in.—5713—JAZZNOCRACY WHITE HEAT 37c
- 10-in.—10944—REDSKIN RHUMBA SOUTHERN FRIED 37c
- ***** COLUMBIA *****
- 10-in.—36004—THE FLIGHT OF THE BUMBLE BEE 53c
- 10-in.—36083—JUMP TOWN CHERRY 53c
- 10-in.—36160—TRUMPET RHAPSODY, PART I TRUMPET RHAPSODY, PART 2 53c

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Recorders Busy Following Truce

Los Angeles—A flurry of recording activity occurred here immediately after the signing of the pact between the AFM and the holdout recording firms. At RCA-Victor, Harry Meyerson prepared to set recording dates for Tommy Dorsey, Freddy Martin, Spike Jones, Artie Shaw and Erskine Hawkins. One of the significant announcements was that Martin would be among the first bands to wax, showing that, as suspected, Martin never broke his relationship with RCA-Victor when he launched his own Maestro recording company. Future of Maestro, which has just issued its first platters, is now a question mark. At Columbia Bill Richards hastened to set sessions for Kay Kyser, Horace Heidt, Xavier Cugat, Ginny Simms and the Charlioteers. Recording execs of both companies expressed satisfaction that the strike was settled. However, they all agreed that only a small output would be possible at present—not more than two new releases a week and possibly one. In Chicago, Sammy Kaye and Charlie Spivak were waxed on the Victor label. In New York, Columbia cut Andre Kostelanetz doing two *Ave Marias*, Franz Schubert's and the Bach-Gounod arrangement Sunday, Nov. 12. Harry James recorded Monday; Frank Sinatra and Les Brown, Tuesday; and Benny Goodman, Wednesday.

Profiling Boys In Shaw's Band

(Jumped from Page 3) In old commercials at NBC and CBS in Hollywood. Featured in a Warner's short, *Jazzin' the Blues*. MOREY RAYMAN (string bass). Another Manhattanite, 29, and married. Grew up in Philly and played in the pit of the *Radio* theater there for five years. Also played in *Gotham* theater. In a concert band player and has played with the *Longhairs*. Prior to joining Shaw, he played with Raymond Scott. Also worked with Red Norvo, George Avil and Jan Savitt. LOU FROMM (drums). A native of New Jersey, the 26-year old tubber attended Stuyvesant high school in Gotham. Before joining Artie, he played with Raymond Scott's CBS orchestra. Made Jam Session at Columbia with Charlie Barnet. Formerly played with Woody Hazman and Glen Gray. IMOGENE LYNN (vocalist). Wife of clarinetist Mahlon Clark, whom she married when both were with Ray McKinley. Friends recommended her to Artie, so she came from New York to join the band. Was on the NBC staff in Hollywood for a year. Has sung with Ray McKinley and Freddie Slack.

SITTIN' IN

RAZZ JAZZ

SQUARE PEGS

To jazz the classics is a crime And Strauss is said played in swing-time. But saddest is a long-hair crew That tries to jump on "Tea for Two."

—gbb

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TUNE DEX

Diggin' The Discs—Jax

(Jumped from Page 8) then turns it over to Siam, who steals the show with his wonderful bowing. Riffs from the ensemble finish it up. Hart introduces *Easy*, gives way to the ensemble, then to Byas. The muted trumpet of Shavers is lyrical enough, but has very little to say. Clyde returns, then exits for Stewart, who again walks off with the honors with his great bass playing. An ensemble chorus is closed by a coda featuring Shavers and Byas. Jack (The Bear) Parker is the drummer.

JUNE COLE

Hey Lady Mama Groovin' The Blues
Sevov 5511

Cleve Reed wrote the first, says the label, and Viola Wells the second. The rhythm section, with Cole on piano, Harold Underhill on guitar, Billy Taylor on bass, and Cozy Cole on drums, sounds much better than the melodic offerings of trumpeter Emmett Berry and saxman Foots Thomas. *Hey Lady* is a wonderful number, anyway.

JOHNNY HODGES

Passion Flower
Going Out The Back Way
Blackbird 30-0817

Flower, a Strayhorn composition, features the prettiest alto Johnny has cut in over a year! It is all Hodges, and good. *Back Way* is a Hodges original, a fetching jump tune played to perfection. Alto and piano share solo spots with Harry Carney's big, booting baritone.

Dance

HERB JEFFRIES

Here's Hoping
You Are My Darlin'
Tico Tico
I Left My Sugar In Salt Lake City
Exclusive 103, 104

All four sides were written by Leon Rene and arranged by Max Walter. The first two are sung by Herb himself, the second with the help of the Homer Hall Chorus. Pat Kay sings both the others, sounds all right too!

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BEST TUNES of ALL

by Jax

Tin Roof Blues

This fine old jazz number, once featured by the famous New Orleans Rhythm Kings, was originally entitled *Jazzin' Babies Blues* by its composer, Richard M. Jones. Ethel Waters recorded it under that name years ago. Black Swan 14117. Jones himself waxed it as *Jazzin' Babies Blues* for Phil Featheringill this year on Session 12-007. Elsewhere, however, the song is generally called *Tin Roof Blues*. Available: George Hartman, Keynote 801; Wingy Manone, Decca 7425, Champion 18153, Champion 40005; New Orleans Rhythm Kings, Decca 161, Decca 3523, English Brunswick 01910. Unavailable: Charlie Barnet, Bluebird 10131; Tommy Dorsey, Victor 26105; Art Hodes, Signature 102; New Orleans Rhythm Kings, Gennett 6105, English Brunswick 02208, United Hot Clubs of America 87-88; Louis Prima, Vocalion 3657.

ART KASSEL

I Dream Of You
Magic Is The Moonlight
Come With Me My Honey
Here's A Kiss For Texas
Hit 7110, 7111

Jimmy Featherstone does the vocal chores on the first two, Gloria Hart and the Trio on the third, and just the Trio on the fourth. The *Kassels-In-The-Air* sound more like Lombardo's outfit than ever.

Novelty

KING COLE

Let's Pretend
Got A Penny
Premier 103

Robert Scherman wrote both tunes, the second with the help of Henry May. Nat sings as well as ever, plays some cute piano also. Oscar Moore gets his git going, and Miller's bass falls right in behind him.

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With assistance from the Songspinners and Victor Young's orchestras, Dick gets into the Christmas spirit.

MERRY MACS

Thank Dixie For Me
Ten Days With Baby
Decca 18630

Baby, from *Sweet And Low-down*, should hit the top of the hit parade before it's over. Dixie should not.

CHU CHU MARTINEZ

Whispering
Let Me Love You Tonight
Hit 7112

Ray Sinatra directs the orchestra.

KAY VERNON

Don't Blame Me
You Never Say Yes
Hit 7113

Ray directs here too.

Yanks Discover French Jazzmen

Paris—G.I.'s seeking the French jazzmen have found the majority of them working in dance spots. Interviews disclose that the Nazis did not halt attempts to play jazz, as was first reported. As to records, very few were pressed during the German administration of conquered France. Django Reinhardt is currently at the Tabarin on Rue Victor Hasse; Arthur Briggs at Ciro's on the Opera; Alex Combelle at the Commodore on Boulevard Hausmann; Andre Eykan at Beaulieu on Rue du F.S. St. Honore; Herman Rostanig, Jerry Mengo and Arsene Houssaye at Villa d'Este Rue; and Arne Barrelli is at Le Doyen.

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- Lost in a Fog: I Ain't Got Nobody—C. Hawkins—52c
- The Shell of Araby: My Blue Heaven—C. Hawkins—37c
- Confessin': Blues—Tooy Brown—57c
- Caravan: A Study in Blues—Bunny Berrigan—52c
- Perfidio: Raincheck—Duke Ellington—52c
- Delcy May—Hal McIntyre—52c
- I'm In the Mood for Spring: Shoe Shiner's Brag—Hampson—52c
- Blue Skies: Russian Lullaby—Mary Lee Williams Trio—79c
- And the Angels Sing: Sent for You Yesterday, etc.—B. Goodman—52c
- Bicycle Race: Jambin' in a Jamb Joint—E. Hawkins—52c
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- Mood Indigo: The Meecho—D. Ellington—52c
- Sherman Shuffle: Hayfoot, Strawfoot—Duke Ellington—52c
- Solidata: Delta Serenade—D. Ellington—52c
- Bradshaw Boogie: Straighten Up and Fly Right—Tito Bradesho—85c
- Louise: On the Sunny Side of the Street—C. Hawkins—12"—\$1.05
- Exactly Like You: Love Me or Leave Me—B. Goodman Trio—52c
- Ring Dom Bells: Muzkrat Rumble—L. Hampton—52c
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- Hot Jazz Classics by Louis Armstrong—\$2.63

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Record Fight Won, Real Test To Come!

The chips are now down. James C. Petrillo, AFM prexy, now proves he's a tough-minded character with the best interests of the musicians at heart, or else that he's the gilt-edged brand of crook the record companies say he is.

Petrillo has won the fight. The record companies are now recording and paying a royalty on each record made to a union special fund to be used to alleviate union unemployment and to promote music in general.

The prexy claimed the union had to have this tax to prevent the jukebox and the transcription companies from strangling the very musicians that make their operations possible.

It is up to the AFM to take the dough that it is now collecting and prove in a year's time that it has been put to good use for the benefit of the union. Do it, and while Jimmy's methods will still be a little suspect for clipping on the fifteen-yard line, he made the goal, and that's what they pay off on.

If however this tax—and that's what it is, because the men actually making the records aren't even smelling the money—goes the way of other AFM "collections", with no accounting or results, then Jimmy will be in line for every brickbat heaveable.

This is his chance to prove that a union can be tough and still honest.

The fact still remains of course, he hasn't won his main point. Jukeboxes are still running, and transcriptions are now being made—and no amount of taxing will solve the fact that they are putting musicians out of jobs.

So, do you roll with the punch, or do you buck it? Do you figure that time, tides, and technology do march on, and therefore try to find new outlets and uses for your men, or do you tax the public and the industry by trying to maintain an employment-level which no longer exists?

Petrillo has chosen the latter. His new royalty system on records certainly won't accomplish it. Indeed, it's provably only a half-way measure which, even if administered perfectly, probably will only hamper the sale of records, and not improve the musicians' deal too much.

Granting all this, that Prexy Petrillo's economics are rusty, and that in the long run he will succeed in fighting only a delaying action, and that this tax isn't even good frontal defense, all can be forgiven if for once the AFM comes out in the open, takes the dough, uses it to good advantage, and smears the results, suitably certified, all over the country's newspapers.

It's worth the tax, and all the jive that has gone with it to see just that: the AFM, right or wrong, sticking by one of its policies out in the clear, where everybody and musicians too, just for a change, can see what goes on in the inner sanctum.

Hoagy Carmichael Nets Radio Option

Los Angeles — Hoagy Carmichael's airshow, *Tonight at Hoagy's*, 45-station Sunday night

Mutual alrer, has drawn a renewal which extends through the Jan. 21 broadcast. Music is handled by Jimmie Briggs, former picture studio sax and flute ace, who made his debut as conductor on the show

Musicians Off The Record



England—Other members of Major Glenn Miller's hand watch drummer Ray McKinley as he knocks off a few paradiddles during a session in Albion.

Pens An Elegy



England—T/Sgt. Jimmie MacDonald, 23, former pianist with Reggie Childs, has written an *Elegy In Blues*, which has been published in London. Jimmie is a radio operator on a Flying Fortress and is stationed with the Eighth air force here. Official AAF Photo.

Lena Lauds New Auld Ork's Work

Los Angeles—Lena Horne returned to Hollywood with praise for Georgie Auld's band, which backed her vocals during part of her theater tour. Lena predicted that the Auld aggregation is a comer and will show in next year's *Down Beat* poll. She also was enthusiastic about Eddie Heywood's combo at the Three Deuces in Gotham.

Lena is back on the studio lot without a definite assignment for a picture, but MGMoguls are understood to be considering her for a straight dramatic role, following her impressive work during a recent broadcast of *Suspense*.

WHERE IS?

JUNIE MATS, pianist, formerly with Johnny Long
BILLY MARSHALL, trumpeter, formerly with Vaughn Monroe
CAL HUBBARD, drummer, formerly with Charlie Spivak
EDDIE BERT, trombonist, formerly with Charlie Barnet
TED TRAVERS, vocalist, formerly with Boyd Raeburn
LOU MARRONE, tenor saxist, formerly with Georgie Auld
WALLY COCHRAN, formerly with Teddy Powell
BOBBY FUNK, trumpeter, formerly with Teddy Powell
JOE GRIMES, tenor saxist, formerly with Milt Brilton
RUSS IRWIN, trombonist, formerly with Henry Benne
EDDIE TIMBS, trombonist, formerly with Frankie Carlo
BOB FULVER, vocalist, formerly with the Standard 11
GLEN WEST, guitarist, formerly with Bobby Faye

WE FOUND

GARRY STEVENS, now Pvt. Harry Albrechts, 516th AAF Band, LAAF, Los Angeles, Cal.
SONNY BURKE, back with Jimmy Dorsey
BOB VARNNEY, now with Sonny Dunham



"It's the manager—he implies dissatisfaction with our lack of tonal discipline and rhythmic inspiration, and we got one hour to get the hell out!"

CHORDS AND DISCORDS

A Bliss To Remember

Marine Corps Base
Gentlemen,
Having been on foreign duty in the Southwest Pacific for the past 33 months, we have discovered several things. First of all, buried deep in an until-recently jazz unconscious Australia, we've become acquainted with Bill Miller, a Melbourne barrister who edits the publication, *Jazz Notes*. We enjoyed some of the 700 discs he's amassed during our visits with him.
Secondly, there now seems no doubt in our minds that Harry James and his imitators can hit those high notes and smear all over the place. My interest in the question, "how far is up?" is satisfied. Now, when can we settle down and hear the rhythm section?
Capt. C. Couch, USMC.

RAGTIME MARCHES ON

NEW NUMBERS

TOWNE—A 6 lb.-6 oz. daughter, Barbara, to Mr. and Mrs. Max Berlin, Oct. 18, in Long Beach, Cal. Father was formerly with Shap Fields, now in the 440th AAF Band in Long Beach.
MICHAELS—A son, Alan Richard, to Mr. and Mrs. Jay Michaela Nov. 12, in Brooklyn, N. Y. Father is with GAC and is road manager for Lee Castle.
FINLAY—A 7 lb. son, Gene, to S/Staff and Mrs. Hubert Finlay, Nov. 9, in Indianapolis, Ind. Father is former Joe Sandoz's saxist and former director of the 740th M.P. Band.
HANEY—A daughter, Barbara Gail, to Mr. and Mrs. Chet Hanes, Oct. 24. Father plays sax with Garwood Van ork.
MIZZY—A daughter to Mr. and Mrs. Wm. Mixer, Nov. 6, in New York. Father is songwriter and arranger. Mother is Mary Small, vocalist.
BRODSKY—A son to Mr. and Mrs. Jascha Brodsky, Oct. 18, in Louisville. Parents are violinists in Clarence Fulkman's studio ork at KTW, Philadelphia.

It's Chu, Nu?

Childress (Tex.)
Dear Editors,
In one of your summer issues, D. Leon Wolff pointed out that Herschel Evans played a great solo on Count Basie's Decca recording of *Lady Be Good*. I'd like to inform Wolff that the soloist on this record is Chu Berry.
Danny Minor, trombonist on the date, informs me that the record date was made while Evans lay in a Harlem hospital bed. *Evil Blues* was another side made on the date.
Lyttleton M. Tough III.

Raid on 'Commando'

Windsor, Vt.
Down Beat,
Please, will someone place Pee Wee Russell's clarinet in the rack and give him a job jerking sodas? He really kills me.
I have a large collection of Benny Goodman's records that he can borrow if he cares to.
Here's hoping that Goodman, Norvo, Teddy Wilson and the rest record soon.
Freddy Williams.

TIED NOTES

METERS-LORRAINE—Lee Meyers, publisher, to Kay Lorraine, radio and recording singer, Nov. 10, in New York.
LESTER-KAYTON—Frankie Lester, tenor Ted Lewis vocalist, to Evelyn Kayton, Oct. 22, in New York.
SMITH-PENDER—Herman Smith, bassist with Jimmy Tisdale ork, to Louise Pender, Oct. 29, in Philadelphia.
JONES-PIERONT—Sgt. Tommy Jones, director of band at Santa Monica Redoubtation Center, to Carol Pierpont, Nov. 10, in Los Angeles.

Something New

Philadelphia — Bob Russell, the radio star to be featured at the soon-to-open Coronet Club, nearly swooned when Daisy Mae and the Hep Cats announced they would do a number entitled, *The Ballot Box Boogie in the Key of Franklin D*, because he collaborated in writing that tune.
But his astonishment reached its ultimate, when the music they played did not even remotely resemble what he had written. They later confessed they had only seen the song's title, not its music.

Chicago COLLECTOR THE By C James plays gro... rrific u... bone. In... which h... public... rhythm... at as on... to come... Walker... center o... has been... names of... young-on... chair in... orchestra... much we... ts as B... and Joe... nnectio... nce Lov... n guitar... the Love... the acq... Charlie... City. Cha... Jim Dad... pupil. D... ming in...

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

James "Jim Daddy" Walker plays great guitar but harbors a terrific urge to take off on trombone. In fact, he has a trombone which he plays in private. In public with The Four Tons of Rhythm his electric guitar stands out as one of the best jazz guitars to come along.

Walker hails from the rhythm center of Kansas City where he has been associated with all the names of K. C. jazz. While still a young-one he handled the banjo chair in Jap Allen's Cotton Club orchestra. This band boasted such well known instrumentalists as Ben Webster, Clyde Hart and Joe Keyes. Following this connection, Jim joined the Clarence Love Band in Dallas, Texas, on guitar. It was while playing in the Love Band that Jim made the acquaintance of the late Charlie Christian in Oklahoma City. Charlie immediately took to Jim Daddy's style and became a pupil. During after-hour jamming in Oklahoma City joints

Tired Yet?

New York — Disc jockey Dick Gilbert said he has just spun his fifty-thousandth platter. Needless to say, it was a Sinatra record.

ords from the Higgy date will be available in the near future.

At the present time Walker is playing electric guitar and arranging for the Four Tons of Rhythm playing at the Silver Frolics on Chicago's west side. The group is essentially a Kansas City outfit and can play some fine blues when the manager of the joint isn't looking. The other members besides Jim are Bill Samuels-clarinet and sax from Kansas City; Clint Weaver-bass from Kansas City; and James Walter Scott-straight rhythm guitar and Hawaiian guitar from Omaha. This quartet has played the Frolics for two years and Jim Daddy's only gripe is that he is tired of playing standing up.

Clint Weaver, the bassman, is a veteran of the George E. Lee orchestra of Kansas City. The Hot Box of April 1, 1944 featured a story on a record made for the Merit label by the George E. Lee's novelty singing orchestra. Weaver played bass on this record and gives the remaining personnel as follows: George E. Leontenor & leader; Abe Price-drums (cousin of Jesse Price KC drummer now on west coast); Julia Lee-piano; Thurston Maupin-trombone; Clarence Taylor-alto sax; Sam Otterback-trumpet.

With a large band George E. Lee later made four sides for the old Brunswick label. They were Brunswick 7132 If I Could Be With You and Paseo Strut and Brunswick 4684 Ruff Scuffin' and St. James Infirmary. Weaver gives the personnel of the band as follows: Harold Knox, Sam Otterback-trumpets; Bud Johnson-tenor sax; Herman Walderto-alto sax; Clarence Taylor-alto sax; Jimmy Jones-trombone; George E. Lee-tenor sax; Clint Weaver-bass; Pete Woods-drums; Julia Lee-piano; Charlie Russo-banjo and guitar, and Jesse Stone-director. The Lee band played for a long time at the Reno club in Kansas City.

Nitery Blaze Sizzles George Hudson Band

St. Louis — George Hudson, whose band followed Stan Kenton into Tune Town here, narrowly missed his opening night because of a four-alarm fire which destroyed the Carver Club, Negro night spot, and burned Hudson's music stands, part of his library and several instruments. The \$65,000 blaze occurred on the night previous to Hudson's opening at Tune Town Nov. 7.

A new shipment of stands rushed from Chicago helped to save the day for Hudson.

Jive In Midst Of Jungle



Southwest Pacific—These GI musicians struggled through 5,000 yards of jungle to put on this show. Left to right: (front row) Pvt. Robert A. Silverthist, Chicago; Cpl. Leon D. Wells, West Somerville, Mass.; Col. Floyd E. Dunn, Sioux City; Pvt. Eric V. Carlson, Tanana, Alaska; Pfc. Harold D. Fisher, Youngstown; Pvt. George Zito, Los Angeles; Pvt. Perry T. Amata, Kennick, Wash.; (second row) Pfc. Ben A. Canto, Salt Lake City; Pvt. Ralph C. Kagle, Fernfeld, Mo.; Pfc. Jack A. Davis, Lamper, Mich.; Pfc. William D. Holland, South Bure, Mass.; Cpl. Arthur J. Mahala, Palmsville, Ohio; Pvt. William D. Tribbley, Mt. Pleasant, Iowa. The drummer is Pvt. James E. Pabilla, Newark. Army Press Relations Photo from Acme

Lew Gray Trying To Settle Deal

Los Angeles — Batoneer Lew Gray and his partner, Mrs. Gertrude Brooks, have reportedly made an offer of \$2,000 to Frederick Brothers as payment on the agency's claim of \$3,850 against Walter Newcombe, owner of the Pallades ballroom. Gray previously leased the ballroom, but was unable to open when the AFM ordered union musicians not to play the spot until the claim was settled.

The union held the agency responsible for the \$3,850 in salary due Tommy Reynolds' band, which was playing the ballroom when the spot folded. The operator of the ill-fated venture was alleged to be Al Yohe of Denver, who leased the property from Newcombe. The union further alleges that Newcombe co-signed a check for \$3,850 with Yohe, which later bounced.

Newcombe has refused to make any payment until the civil suit between him and Frederick Brothers is settled. Gray is preparing to file a suit against Newcombe for damages, stating that the latter had guaranteed the spot was free from encumbrances.

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James Walker

Jim showed the younger Charlie his riff structures and style. Shortly after that, John Hammond sent Christian to the Benny Goodman band.

Back in Kansas City, Jim Daddy played in the old Cherry Blossoms, where Bill Basie, Joe Turner and Pete Johnson were working. He also did odd jobs with Hot Lips Page and Julia Lee. Walker was on the road with Orlando Robertson in Dallas, Texas when the Count Basie group received the call to the big time. If Walker had been in K. C. at that time, it is very possible he would have had the guitar chair in the new Basie orchestra that was destined for top billing.

Jim Daddy has only recorded on two sides that have been issued to date. These two sides were made for Session records last summer with the Pete Brown quartet. One side Jim's Idea is a Walker original and features plenty of his fine guitar. The quartet was made up of Pete Brown-alto sax, Jim Daddy Walker-guitar, John Levy-bass, Eddie Nicholson-drums. The two sides are on Session 12-012 (12") Jim's Idea (174b) and Pete's Idea (176). Both sides have fine examples of Walker's electric guitar. Jim recently recorded on another Session date with the J. C. Blagintham quartet. The rec-

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Gene Rodgers' Draw Founded On Versatility

By Sharon A. Pease

Out in the Hollywood area the work of pianist-vocalist Gene Rodgers has been attracting much attention. A veteran of the music business, Gene is a comparative newcomer as a soloist. For the past nine months, he has

been featured at the Zanzibar Room of the Florentine Gardens. In addition to guesting on several prominent radio shows, he has worked in two pictures, *Sensations of 1945* and *That's My Baby*.

Gene, 33, was born and reared in New York City. When nine he began the study of music under the tutelage of his father, a Boston Conservatory graduate. Serious study continued for seven years and Gene made frequent concert appearances in accordance with the wishes of his father. Eventually his love for dance music surpassed his interest in the classics and he began working with local orchestras,

including those fronted by Lew Henry and Bingie Madison. He also recorded on the Banner label for Clarence Williams.

In 1930, Rodgers and Frank Radcliffe formed a musical comedy act which was billed as Radcliffe and Rodgers. During the next eight years they worked all the major theaters of the Loew and Keith circuits and made tours throughout Australia and the British Isles. While in England, Gene made some Vocalion records with Benny Carter's band. Rodgers left the act in 1939 and for the next two years played piano with Coleman Hawkins' orchestra. Included among the records on which he played



Gene Rodgers

was Hawkins' famous *Body and Soul* on Bluebird. He joined the Erskine Hawkins band in 1942 and a year later launched his career as a soloist.

Gene is an excellent showman, a good entertainer, and plays a variety of good solid piano styles.

Bobby Short Waxes

Chicago — Bobby Short, sepiat singing pianist, accompanied by Jim Daddy Walker's guitar and Clint Weaver's bass, recorded four sides for the National label here Nov. 13. Sides cut included: *I Wonder*; *Hot Tamale Man*; *Blah-Blah-Blah*; and *I'm Lost*.

As an example he has chosen an original, titled *The Guitar Blues*. In his early childhood, he had numerous opportunities to hear the old time blues singers, many of whom accompanied their songs with a guitar. *The Guitar Blues* is a clever piano solo interpolating these old time guitar effects with modern rhythmic-harmonic ideas. The left hand octaves, with alternating fifths and sixths as the inner voices, imitate the strumming of the guitar. The single note guitar fill-ins are written in the middle and lower register for the right hand, and should be played with the percussive crispness so characteristic of the guitar. Note the good workmanship in the tactful use of accidentals for blues effect.

Slow Blues tempo

Gene Rodgers

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'Esquire' Sponsors Second Bash In LA

Los Angeles—The *Esquire* jazz concert, second in the series inaugurated last year at New York's Metropolitan opera house, will be held in Los Angeles at the Philharmonic Auditorium Jan. 17.

Talent roster will be topped by Duke Ellington and his band plus individual stars selected in the *Esquire* annual poll of recognized jazz critics. Ed Dukoff of *Esquire* staff came out from New York in November to complete arrangements.

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3—Woody
4—Count
5—Lonny
6—Stan
7—Tommy
8—Lee Br
9—Charle
10—Sonny
11—Gene
12—Glan

1—Tommy
2—Charle
3—Harry
4—Glan
5—Duke
6—Sonny
7—Hal M
8—Jimmy
9—Ger L
10—

Small C
1—King C
2—Louie
3—Benny
4—Ari T
5—John A
6—Red A
7—

Small
1—Pled P
2—Jack S
3—Mills
4—Andron
5—King
6—Modest
7—Merry

Male
1—Bing C
2—Frank
3—Dick
4—Perry

Gin
1—Dian
2—Helen
3—Billie
4—Jo Star
5—Mildred
6—Ginny

1—Spike
2—Gay L
3—Harry
4—Sammy

1—Benny
2—Hart
3—Gene K
4—Coleman
5—Joel
6—Tommy
7—Artie S
8—Benny

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Ballots For BG Accepted Only As 'Small Unit'!

(Jumped from Page One)

man as your small combo selection. Sign your name and address in full. These post cards will be checked against your original ballot, which is on file in the Down Beat office, and adjustment will be made in your selections!

Watch These Selections

Many readers are continuing to select such names as Eddie Condon, Al Casey and Eddie Miller for chairs in the mythical all-star jazz band. Only actual sidemen are eligible for these positions. Any musician who was a leader on or after November 1 of this year cannot be selected for the all-star band. Condon, Casey and Miller are leaders.

Few changes in the standing of favorites have been brought about by the balloting since the last issue, results of which are shown below. Duke Ellington consolidated his position as leader in the swing band section, leading Harry James by 247 tallies against 198.

Here are the partial results, representing totals for various bands and musicians as Down Beat went to press:

Swing Bands

- 1-Duke Ellington247
 - 2-Harry James198
 - 3-Woody Herman186
 - 4-Count Basie180
 - 5-Lionel Hampton159
 - 6-Stan Kenton132
 - 7-Tommy Dorsey116
 - 8-Leo Brown79
 - 9-Charlie Barnet79
 - 10-Sonny Dunham70
 - 11-Gene Krupa60
 - 12-Gleason Miller50
- (none under fifty listed)

Sweet Bands

- 1-Tommy Dorsey297
 - 2-Charlie Gilchrist259
 - 3-Harry James185
 - 4-Gleason Miller131
 - 5-Duke Ellington99
 - 6-Sammy Kaye97
 - 7-Hal McIntyre86
 - 8-Jimmy Dorsey87
 - 9-Gay Lombardo86
- (none under fifty listed)

- ### Small Combos (Instrumental)
- 1-King Cole Trio142
 - 2-Louis Jordan99
 - 3-Benny Goodman76
 - 4-Art Tatum68
 - 5-John Kirby65
 - 6-Bud Allen33
- (none under thirty listed)

Small Combo (Vocal)

- 1-Ped Piper130
 - 2-Ink Spots74
 - 3-Mills Bros68
 - 4-Andrew Sisters64
 - 5-King Sisters64
 - 6-Medarnalrea33
 - 7-Merry Macs33
- (none under thirty listed)

Male Singer (Not Band)

- 1-Sing Crochet204
 - 2-Frank Sinatra178
 - 3-Dick Haymes99
 - 4-Perry Como33
- (none under thirty listed)

Girl Singer (Not Band)

- 1-Dinah Shore127
 - 2-Helen Forrest118
 - 3-Billie Holiday77
 - 4-Jo Stafford69
 - 5-Mildred Bailey59
 - 6-Ginny Simms37
- (none under twenty listed)

King of Corn

- 1-Spike Jones204
 - 2-Gay Lombardo173
 - 3-Harry James131
 - 4-Sammy Kaye81
- (none under thirty listed)

Favorite Soloist

- 1-Benny Goodman133
 - 2-Harry James74
 - 3-Gene Krupa66
 - 4-Coleman Hawkins62
 - 5-Lionel Hampton55
 - 6-Tommy Dorsey54
 - 7-Archie Shaw34
 - 8-Sonny Dunham23
- (none under twenty listed)

ALL-STAR BAND Trumpet

- 1-Ziggy Hinson173
 - 2-Ber Elbridge170
 - 3-Rex Stewart99
 - 4-Randy Brooks85
 - 5-Billy Butterfield49
 - 6-Bobby Hackett48
 - 7-Murray Spitzer33
 - 8-Bach Clayton33
 - 9-Dizzy Gillespie33
 - 10-Charlie Shavers23
 - 11-Max Kaminsky21
- (none under twenty listed)

Trombone

- 1-J. C. Higginbotham254
 - 2-Loe McGarrity97
 - 3-Lawrence Brown74
 - 4-Tommy Pedersen43
 - 5-Jack Tenney43
 - 6-Miff Mole37
 - 7-Trammie Young31
 - 8-Dickie Wells24
 - 9-Noel Red21
- (none under twenty listed)

Alto Sax

- 1-Johnny Hodges234
 - 2-Johnny White46
 - 3-Toots Mondello34
 - 4-Lou Robinson28
 - 5-Wilho Smith28
 - 6-Hymie Shertzer25
 - 7-Johnny Bothwell23
 - 8-Den Stoval20
- (none under twenty listed)

Tenor Sax

- 1-Lester Young151
 - 2-Ben Webster117
 - 3-Charlie Ventura93
 - 4-Corky Corcoran78
 - 5-Tex Beneto77
 - 6-Vido Musso49
 - 7-Den Ludie49
 - 8-Flip Phillips27
 - 9-Dave Matthews23
- (none under twenty listed)

Baritone Sax

- 1-Harry Carney249
 - 2-Ernie Jacober245
 - 3-Teddy Lee49
 - 4-Earl Carruthers27
 - 5-Skippy DeBar27
- (none under twenty-five listed)

Clarinet

- 1-PeWee Russell264
 - 2-Buddy DeFranco111
 - 3-Irving Fazola97
 - 4-Boots Muzillo44
 - 5-Henric Bean33
 - 6-Johnny Mince29
- (none under twenty listed)

Piano

- 1-Mel Powell118
 - 2-Johnny Guarnieri96
 - 3-Teddy Wilson58
 - 4-Milt Raskin51
 - 5-Dodo Marmorosch30
- (none under twenty listed)

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 singers.

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, Dec. 15.

Drums

- 1-Buddy Rich264
 - 2-Dave Tough133
 - 3-Jo Jones100
 - 4-Cory Cole75
 - 5-Bob Varney59
 - 6-George Wettling28
- (none under twenty listed)

Bass

- 1-Oscar Pettiford139
 - 2-Sid Weiss122
 - 3-Arte Bernstein86
 - 4-Bobby Haggart84
 - 5-Emil Powell51
 - 6-Chubby Jackson49
 - 7-Slam Stewart46
 - 8-Walter Page31
 - 9-Junior Raglin20
- (none under twenty listed)

Guitar

- 1-Allan Reuss85
 - 2-Oscar Moore65
 - 3-Hy White56
 - 4-Mitt Norman52
 - 5-Teddy Walters34
- (none under twenty listed)

Arranger

- 1-Sy Oliver319
 - 2-Billy Strayhorn75
 - 3-Jerry Gray54
 - 4-Eddie Baxter30
 - 5-Justin Song23
- (none under twenty listed)

Male Singer (with band)

- 1-Bob Eberly201
 - 2-Jimmy Rushing74
 - 3-Buddy DeVito64
 - 4-Pat Michaels58
 - 5-Bob Allen51
 - 6-Harry Babitt33
 - 7-Gene Howard33
 - 8-Bobby Moreno31
 - 9-Teddy Walters29
 - 10-Al Hibbler23
 - 11-Bob Anthony21
- (none under twenty listed)

Girl Singer (with band)

- 1-Anita O'Day150
 - 2-Kitty Kalen61
 - 3-Carolea Grey52
 - 4-Eugene Baird29
 - 5-Dinah Washington25
- (none under twenty listed)

Mel Torme Vocal Five Set For 'Bandwagon'

Los Angeles — Mel Torme's "Meltones", singing group headed by the former 18-year old drummer who broke into pix here when the old Chico Marx band broke up, is set as a regular attraction on the *Band Wagon*, Sunday airshow featuring a different band each week and emceed by Dick Powell. Torme unit took over the spot with the broadcast of Nov. 19. Members, in addition to Torme, are Betty Beveridge, Virginia O'Connor, Les Baxter and Bernie Parks. Deal was set by Ben Pollack.

Trial Platter Hits Wax Mart

Brooklyn, N. Y.—Black and White recording company will issue two 12-inch sides on an experimental unbreakable plastic, similar to the V-discs. Director Les Schreiber asserts that the records have high tonal quality and greater durability. Due to the thinness of the disc, the record will not operate on an automatic record-changer because it will not trip the device properly.

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- A
Agnew, C. (LaSalle) Chi., h
Allen, R. (Garrick) Chi., nc
Armstrong, L. (Zanzibar) NYC, nc
Arnheim, G. (Sherman's) San Diego, nc
Auld, G. (Tune-Town) St. Louis, Clang. 12/4, h
Barnet, C. (Palace) Cleveland, 12/1-7, t
Barron, E. (Bill Green's Casino) Pittsburgh, Clang. 12/14, nc
Basic, C. (RKO) Boston, 12/7-13, t
Benson, R. (Baker) Dallas, Clang. 12/13, h
Biabop, B. (Trianon) Chicago, b
Brigode, A. (Rainbow) Denver, h
Brown, L. (Pennsylvania) NYC, Opag. 12/11, h
Busse, H. (Palace) San Francisco, h
Calloway, C. (Chicago) Chicago, 12/1-7, t; (Riverside) Milwaukee, 12/8-14, t
Carle, F. (Pennsylvania) NYC, Clang. 12/9, h; (Palace) Akron, O., 12/12-14, t; (Circle) Indianapolis, Opag. 12/16, t
Carter, B. (Palace) Columbus, O., 12/12-14, t; (Palace) Cleveland, Opag. 12/16, t
Castro, L. (New Yorker) NYC, h
Cavallaro, C. (Palmer House) Chicago, h
Courtney, D. (Roosevelt) New Orleans, Opag. 12/14, h
Crosby, E. (Pla-Mor) K.C., Mo., Opag. 12/8, h
Cross, C. (Chanticleer) Baltimore, nc
Cugat, X. (Ciro's) Hollywood, Cal., nc
Cummins, B. (Trianon) Southgate, Cal., nc
Dorsey, J. (Capitol) NYC, Clang. 12/13, t
Dorsey, T. (Sherman) Chicago, 12/1-14, h
Dunham, S. (S. Charles) New Orleans, 12/7-13, t
Eckstine, B. (Downtown) Chicago, 12/8-14

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BLACKHAWK RESTAURANT, Chicago—Chuck Foster
COMMODORE HOTEL, New York—Vaughn Monroe; Dec. 7, Hal McIntyre
EDGEWATER BEACH HOTEL, Chicago—Emil Vandas
LINCOLN HOTEL, New York—Dean Hudson
MARK HOPKINS HOTEL, San Francisco—George Hamilton
MEADOWBROOK, Cedar Grove, N. J.—Shep Fields, Clang. Dec. 10
NEW YORKER HOTEL, New York—Lee Castle
PALACE HOTEL, San Francisco—Henry Busse
PALLADIUM, Hollywood, Cal.—Stan Kenton
PALMER HOUSE, Chicago—Carmen Cavallaro
PENNSYLVANIA HOTEL, New York—Frankie Carle; Dec. 11, Les Brown
PROVIDENCE-BILTMORE HOTEL, Providence, R. I.—Jan Savitt
ROOSEVELT HOTEL, New Orleans—Boyd Raeburn; Dec. 14, Del Courtney
ROOSEVELT HOTEL, New York—Gay Lombardo
ROOSEVELT HOTEL, Washington, D. C.—Lawrence Welk
ROSELAND, New York—George Faxton
SHERMAN HOTEL, Chicago—Tommy Dorsey
STEVENS HOTEL, Chicago—Tommy Tucker
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'America Sends A Melody'
Santa Monica, Calif.—Every two weeks the above group gets together for the OWI disc session, America Sends A Melody, music for which is furnished by the army air force band here. Left to right: S/Sgt. Lou Bush, arranger-pianist for Horace Heidt and Dave Rose in civilian life; his wife, Janet Blair, Columbia picture star; T/Sgt. Tommy Jones, ex-Kay Kyser trumpeter, who leads the air force band; Art Thorsen and Jerry Bowen, ex-Heidt bandmen, who are announcer and writer-producer of the program respectively. Official AAF Pic

Love That Boy!
Vinton, La.—Sam Smith, manager of the Grove here, is the world's best boss, according to maestro Ken Harris and his band, who are working at his local spot. When the piano-playing batoneer opened at Smith's nitery, he wasn't satisfied with the piano. The amiable manager allowed Harris to purchase a new box that the orb pilot liked.
Following in rapid succession, the bandstand was re-decorated, new lighting was installed and Smith kicked in half of the amount needed to buy new uniforms for the entire band. Smith frequently gives the Harris' band extra nights off, and occasionally treats them all to picnics and fishing trips.

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Discharged Vets To Front Bands
Philadelphia—Three local musicians, recently discharged from the service, are readying new bands. Back home after overseas duty with a motor torpedo boat squadron, Len Mayfair has dusted off his baton. While at college Mayfair organized the dance band that gained attention and popularity throughout the east and his "Miles of Melody" orchestra was heard over both Columbia and Mutual networks.
Len entered the Navy in January, 1942, and volunteered for overseas duty on motor torpedo boats. He was assigned to a squadron commanded by Robert B. Kelly, of They Were Expendable fame. After serving with this squadron for several months, Len was hospitalized in the South Pacific. Returning to the states aboard a casualty ship, he spent three more months at a west coast naval hospital.
Pvt. Tommy Cullen, who received a medical discharge from the army, returns to the cockpit unit set. One of the first with a corn combo, Cullen has rounded together a new crew, opening the week at Midway Musical Bar.

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Sinatra Arranging
Los Angeles — Ray Sinatra, who batons Allan Jones' radio show, is handling the music direction and the arrangement of Jones' songs in the Universal picture, Romance, Inc., pre-score of which started in November. Ray is a cousin of Frank Sinatra.

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Wichita Ballroom Nets Radio Wire

Wichita, Kan.—A local ballroom, the Blue Room, is the first to have a national hookup wire with a half-hour string each Thursday at midnight (CST) through the local Mutual outlet, WFBI. Bands recently at the Blue Room were: Gus Martel and Del Courtney.

At the Club Lido, Billy Bishop and Hal Moore have recently appeared with Ernie Fields due to come in soon. . . Harry James, King Kolax and Luck Millinder drew big gates in recent one-nighters.

—Irma Wassell

Robin Hood Dell Sets AFM Contract Early

Philadelphia — Marking the earliest date for the consummation of arrangements for the summer concerts at the Robin Hood Dell here, General Manager David Hocker signed the annual AFM contract early in November. Hocker explained that the early agreement will provide additional time for Dimitri Mitropoulos, music director and chief conductor, to develop the program for next summer.

The new AFM pact calls for five rehearsals and four concerts a week, with the minimum salary set at \$87 weekly, highest scale since the Dell concerts began in 1930.

Bartha Setting Sights On Broadway Stand

Atlantic City, N. J.—Alex Bartha, who kept the dance music continuous at Steel Pier's Marine ballroom for many summers alternating with the visiting name bands, aims to step out in the name class on his own. Inked a seven-year binder for a major builder-upper with Jolly Joyce, Philadelphia theatrical agent, and Edward E. Mesorole, ballroom and theater operator in New York. Band being prepped for one of Mesorole's ballroom stands on Broadway.

Send Birthday Greetings to:

- Dec. 1—Jimmy Lytell
- Dec. 2—Eddie Sauter
- Dec. 4—Les Belgeb, Eddie Heywood
- Dec. 8—Cleo Brown
- Dec. 9—Freddy Martin, Gil Rodia
- Dec. 10—Morton Gould, Ray Nance
- Dec. 12—Hal Dickinson, Dodo Marmorosa, Frank Sinatra, Don Stovall
- Dec. 13—Betty Bradley, Sonny Greer
- Dec. 14—Chuck Gentry, Sam Rubinowitch
- Dec. 15—Buddy Cole, Joe Vernon

City-Owned Ballroom Rented In San Diego

San Diego—The new lease on the Mission Beach ballroom, which is owned by the city of San Diego, will go to Lurry Finley, operator of Ratliff Ballroom here. Current lease on the big beach dancery, held by Wayne Dailard, expires Dec. 31. Finley got the spot on competitive bidding before the city council with an offer of \$20,000 a year for three years and 2 per cent of the gross receipts. He will use name bands, operating week-ends during the winter season and full time during the summer.

Heidt Airevue Staged In LA Movie Theater

Los Angeles—Due to the shortage of studio space, the soft drink commercial, headlined by Horace Heidt's troupe, is originating from stage of the Hollywood Pantages theater, a first-run movie house. Show goes on twice on Monday, 4 p.m. (PWT), for the east and 7:30 p.m. (PWT), for the west. The radio show becomes part of the regular theater program on that day at no extra charge to the patrons. Pantages hasn't had a live show on the stage for several years.

Vice Prexy Expected To Take Local Lead

Philadelphia — Romeo Cella, vice-pres of the local AFM union, is expected to move up into the big chief's seat a second time. Union prexy 10 years ago, Cella will take over the helm again before the year runs out when Frank P. Luzzi turns in his resignation, although it was only a few months back that he was re-elected to serve as president for two more years.

Luzzi's resignation resulted from a fat offer on the west coast that will return him to the music. He won't talk about it just yet, but it looked good enough for Luzzi to sell his home here already.

Garber Gets With The Jive

Seattle—Jan Garber, who recently played a friendly battle of music with his newly swing-lined band against the ock of his pal, Cootie Stark, at the Trianon ballroom here, borrowed Carl's deep-voiced vocalist, Trudy Tyler, to demonstrate a couple of rumba steps on the stand.

Voice Claims Nothing New Has Been Added

Los Angeles — Attorneys for Frank Sinatra have filed an answer to the \$100,000 plagiarism suit entered against "The Voice" here by Jack Trizio and Chuck Bennett, who claim that Sinatra was a party (along with RKO studio songwriters) to the as-

serted lifting of their material for use in the song which later became *The Music Stopped* in the picture *Higher and Higher*. With rare frankness the answer states: "If plaintiffs wrote *You're Mine to Love* (song from which *Music Stopped* was allegedly swiped) it was not original. . . it incorporates melodies etc. which have been frequently used and published by many composers."

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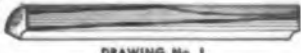
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