

DOWN BEAT

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WHEN JOHNNY COMES MARCHING HOME



By Mike Levin

XXI—"Purely Piffle"

There comes a time in every columnist's life where he has to take things easy and stop huffing and puffing. That's for this week with me. It ain't that I've run fresh out of things to be mad about; nor it ain't that I ain't mad about 'em; it's just that to-day I'm the laziest columnist in town.

I could try to write a long column about Charlie Spivak's winning the sweet poll, and Duke Ellington copping the swing, just shading Woody Herman. This because I've bucked for Spivak from the beginning, thinking him a fine musician and a swell guy; and too, because I still think Duke peer of all he surveys, though I don't question for one minute that Woody Herman has the finest white swing band in town. (Modulate to Page 4)

The Bean Set West At Last

Los Angeles—Billy Berg, local nitery op, whose deal to bring Coleman Hawkins to the coast fell through when he lost lease on proposed new Beverly Blvd. spot, has leased a nitery location on Vine St. just south of Sunset.

New spot, to be known as "Billy Berg's", will be ready, Berg believes, by Feb. 1 and will be opened by Hawkins, as originally planned. It will accommodate about 300.

Lopez Collects On Chirp Name

New York—Payment of \$750 to bandleader Vincent Lopez has given chirp Karole Singer the right to use her professional name. A court decision earlier upheld the vocalist's right to break her five-year contract with Lopez but gave the leader use of the name. Karole is making vaudeville appearances as a single act, also forming a singing duo with Don Saxton to be called *Dotty and Don*. They've auditioned for NBC.

BLUE NOTES

By ROD REED

A union official in Troy was elected for his 45th term. The GOP's hope FDR doesn't hear about it—and get ideas.

With race tracks closed, many oldsmen are finding themselves in the awkward position of taking home full pay envelopes.

Karole Singer bought her name from Vincent Lopez for \$750.00. This is probably the largest price ever paid for a pun.

Icky Vicki wants to know how it can be the SOLID south when everything is strictly from Dixie.

An annual survey shows Bing to be head movie man at the box office. However, Frankie is still tops at the box office.

Duke's Concert And Mag's Bash Delight

BY FRANK STACY

New York—Duke Ellington's third concert here and *View* magazine's initial and fruitful attempt in the field of jazz concert promotion sparked the listening of jazzophiles here recently. Duke's program, lasting three hours, offered the best and most original music of our time played by the best and most original orchestra. *View's* galaxy of stars included: Barney Bigard; the Staff Smith trio; Red Norvo's combo and Pearl Bailey.

Besides playing a shortened version of *Black, Brown and Beige*, several new numbers were introduced including Blue network commissioned *Bluetopia*, which struck this scribe as being one of the few pretentious and stagey compositions that the Duke has ever written. The *Perfume Suite* and four new concert for Stewart, Hodges, Brown and Hamilton were of a different order—all pure Ellington and great music. Surprise of the latter group was the improved playing of clarinetist Hamilton. Only Hodges seemed gloomy and uninspired here.

A Bare 'Midriff'?

Altogether 14 numbers were played; far too many for detailed review, what with the space shortage. Other highlights, however, were Billy Strayhorn's sparkling *Midriff*, which must have made any big band arrangers in the audience wonder if they were using the right scale, some of Al Hibbler's singing, the amazingly high notes hit by new trumpeter William (Cat) Anderson. (Modulate to Page 12)

Krupa Misses Opening Nite

Los Angeles—Gene Krupa opened at the Palladium to a heavy turn-out despite fact that his band reached the big Hollywood nitery's bandstand two nights later than his advertised "opening", which had been set for Dec. 26.

Krupa and his entire band, en route to Los Angeles by an army plane from a training camp where they had played a radio broadcast, were grounded in Clovis, New Mexico, by weather conditions and had to make the rest of the trip by rail. Jan Garber substituted for two nights.

Johnny Marvin Dies On Coast

Los Angeles—Johnny Marvin, 47, singer, guitarist, songwriter who was one of the first of the western and hill billy performers to build a wide following in that field, died at his North Hollywood home here on Dec. 20 of a heart attack.

Marvin started recording wide-open-spaces music as early as 1920 and later became prominent in radio in San Francisco and Los Angeles. He left a wife and two children.

Monroe Comes Over Mountain

New York—Vaughn Monroe is cutting a *Moon* album for RCA Victor. Famous as the *Racing With the Moon* singer, the leader will wax that number plus seven with "moon" in the title, including *Blue Moon* and *Moonlight and Roses*. Monroe's band, which recently acquired Johnny Bond as featured trumpeter and vocalist, opens the Palladium February 6, returns to the Strand theater here in May.

Why, Sho'!

New York—The Duke pulled a sardonic fast one during his recent Victor disc date. Fully aware that there were a couple of jazz "authorities" lolling about the recording studio, Ellington called out to his musicians: "Don't play this next one too good, fellers. The critics won't think it's jazz!"

New Key Men In Horn's Band

Los Angeles—Three new key men appeared in the line-up of the Harry James band as the Horn prepared for his debut in the featured music spot on the new Danny Kaye airshow, scheduled to start on CBS Jan. 8.

Dave Coleman, onetime tubman for Freddie Slack and well known here for his work in small jazz combos such as those of Barney Bigard and Wingie Manone, replaced Carl Maus in the rhythm section.

Van Rasey took over the lead trumpet chair in the brass section. He first attracted attention as a member of the Stan Kenton band. Victor Hamann took over the 1st chair slip-horn spot, replacing Bill Granzow.

James is cutting his string section to five (3 violins, viola and cello) for his week-end dates at the Casa Manana, where he follows Jan Garber. On the air show he planned to augment the strings to 12 or 13.

Bondshu Death Defies Autopsy

San Francisco—An autopsy performed following the death of Nell Bondshu, bandleader, failed to solve certain puzzling circumstances of the tragedy as the report went into police files as "cause of death undetermined".

However, investigators were convinced that the musician took his own life in a fit of despondency. Bondshu, whose band has been playing the St. Francis hotel's Mural Room since November, was discovered on December 23, in a room at the Hotel Claremont in a dying condition. Attending doctors said they treated him for an overdose of a sedative drug, but that they were unable to identify the drug.

Bondshu's mother, sister and his wife, Vicki, who once was featured as vocalist with his band, were with him when he died. At writing the band was still at the St. Francis under the leadership of Dick LaSalle.

Time To Swoon

New York—The "swoon singer" list grows a little longer with the disc debut of Armen Camp, former WCAU vocalist, recently discharged from the coast guard. Under the management of Joe Davis, owner of Beacon records, Camp will be heard on four sides of a new "Joe Davis" label, backed by Archie Bleyer's ork. To even things up, the four tunes to be cut are published by Joe Davis.

When Glenn Met His 'Double'



England—This probably was one of the last photographs taken of Major Glenn Miller before he disappeared mysteriously last month on a flight from London to Paris (see adjoining columns for details). The occasion was a 100-mission party for American airmen, when Major Miller was introduced to a reputed "double", Captain J. C. Wilkinson, who is standing at Glenn's right. That's T/Sgt. Ray McKinley at the extreme left, who is conducting the Miller band during the leader's absence. At the right is Rudy Starita, whose all-girl band shared honors with the air force unit at the party, and the girls in the rear are members of Rudy's "Starlites". Photo by Stars and Stripes, Overseas.

Music World Waits Word About Miller

New York—A delayed war department report announcing the disappearance of Major Glenn Miller on a plane flight from England to Paris has shaken the entire music world. Details of the incident are still lacking, but the latest report

from the war department indicates that Major Miller made the channel crossing in a two-man fighter plane. Apparently it has yet to be determined whether the plane lost its way and landed in enemy territory, was shot down by enemy aircraft or, as has been suggested as a wildly remote possibility, was struck by a bomb.

Major Miller disbanded his civilian orchestra at the height of its popularity in September of 1942, enlisting in the Air Corps with the rank of captain. It was his job to organize all the Army Air Forces bands, as well as later to play a weekly network radio program with his own service band. While overseas, he put on air shows over both the AEF and BBC with the same band, which included such music stars as pianist Mel Powell, drummer Ray McKinley and arranger Jerry Gray, the latter also acting as assistant leader.

Started with Pollack

He began studying trombone when he was ten, and after attending the University of Colorado, entered name band circles with a chair in Ben Pollack's outfit. The leader figures on many early hot jazz discs and a dip into Delaunay's *Discography* finds his horn listed with groups like the Original Wolverines, the Mound City Blue Blowers and the Louisiana Rhythm Kings.

After the usual apprenticeship with name bands, he organized his own outfit in 1938 and a year later had reached a popularity peak unsurpassed by any other name bands, winning top honors in the "sweet" division of the annual *Down Beat* poll in both 1940 and 1941.

His Wife Optimistic

He was a remarkable arranger and it was this ability, plus a rare facility for getting the most out of his musicians, that made his band unparalleled for beautiful sax blends (with an unmistakable clarinet-over-saxophones trade-mark) and an unearthly precision that was the result of long, strenuous hours of rehearsal and the despair of other arrangers and leaders.

When Major Miller left for army duty overseas, he left a wife, Helen, and two adopted children behind him. Their home is in Tenafly, New Jersey. Friends of Mrs. Miller are heartened by her confidence that her husband is safe and will return.

Down Beat covers the music news from coast to coast.

Gray Leads

New York—Despite the unexplained disappearance of its leader, Major Glenn Miller's Air Force band went through with a short-wave broadcast from Paris on Christmas with arranger Jerry Gray wielding the baton. BBC relayed the show to this country where Mutual picked it up for full network.

It's reported that drummer Ray McKinley has been placed in charge of the Miller band.

McIntyre Grabs Air Commercial

New York—Hal McIntyre, currently at the Hotel Commodore here, is on the air with his first commercial show. Program, heard every Tuesday from 10:30 to 11:00 p.m. (EWT), is sponsored by the Eversharp company. Unusual angle is that the show features only the McIntyre band without any of the variety-guest routine used on most musical shows. Gimmick of the program consists of musical "salutes" to military activities of colleges throughout the country.

New Pressing Plant

Bridgeport, Conn.—Columbia label has purchased the King Mills plant of the Remington Arms company at King Mills, Ohio, for postwar use as a manufacturing plant to service middle west record shops. This Ohio pressing outlet will make possible overnight record delivery to the midwest.

Peggy Mann On The Cover

Making a place for herself in radio is glamorous Peggy Mann, whose new Blue Network show, *Set To Music*, will have its debut from 4 to 4:40 p.m. (EWT) on Sunday, January 31, and will be heard weekly thereafter. Peggy used to sing with Enoch Light, later with Teddy Powell, briefly with Gene Krupa's new band before she launched her career as a single. Peggy, who walks in beauty as well as in melody, probably will walk into Hollywood soon, by invitation.

Santa Barbara Band Is Army Born and Taylor-Made



Members of the AGF ASF redistribution center band at Santa Barbara watch Cpl. Les Rogers beat one out. Left to right: Pfc. George Paulsen (Art Jarrett and Alvino Rey), Pfc. Loren Holding (Jan Garber) and Pfc. Jerry Jackson (Lani McIntyre). This work is the nucleus of the one organized by Skinny Ennis at Santa Ana in June, 1943. He is back in civvie.



The present leader of the band, Sgt. Al Taylor, tootles the clarinet here as his boys swing out on C-Jam Blues. Left to right: (front row) Pfc. Jerry Jackson, Pfc. Skippy Martin, Pfc. Loren Holding; (back row) Cpl. Les Rogers, Sgt. Eddie Robertson, Pvt. Ray Gill and Sgt. Johnny Black. Sergeant Taylor played in movie studio orks and on several major radio shows in civilian life.



One of the best known members of the Santa Barbara band is Sgt. Chuck Peterson, who played trumpet for Artie Shaw, Woody Herman and other bands. Chuck is carving out a chorus of Stardust here. These photos and this information were supplied by Pvt. Bert C. Halperin.



Here, with exception of Chuck Peterson, who is not shown, is Sergeant Taylor's jam combo within the band. Left to right: Pfc. Skippy Martin, alto sax; T/S Pete Lofthouse, trombone; Sgt. Eddie Robertson, bass, and Sgt. Johnny Black, piano. Arranger for the band is Pfc. Harold Mooney, who played piano for the late Hal Kemp. Yes, it's army born and Taylor-made!

Delaunay Revises 'Hot Discography'

BY CWOJG ROBERT SALES

Somewhere in Germany—After searching for six months through French and Belgian record and book shops, I finally found a copy of the latest revision of Charles Delaunay's *Hot Discography* in Liege. Working under almost impossible conditions, the French research expert has made numerous vital corrections in the completely revised and rewritten *Hot Discography* 1943.

I first learned of the new edition of the popular record work when, entering Paris late in August, 1944, I was shown a copy in a disc shop. The book is printed on pulp and bound in paper, with a format identical to the preceding 1936 and 1938 editions. Consisting of 538 pages, it sold for 250 Belgian francs (about \$5.70). The edition was limited to 500 copies, each copy being numbered.

Preface by Panassie

The work opens with a preface by Hugues Panassie, followed by *Situation Du Jazz* by Henri Bernard, and an Introduction and Plan of the Discography, with a "genealogical chart," by the author. The similarity in thought between the new edition and Panassie's *The Real Jazz* is at once apparent—Delaunay has divided his "plan" into two principal sections: Black Musicians and White Musicians.

Following these is a section of miscellaneous white and black bands, listed alphabetically; a

chapter of piano solos; and, in conclusion, a new section—Europe—divided into countries (France, Belgium, Holland, England, Germany, Denmark, Sweden and Norway.) A promise is made to devote a later edition or supplement to a discography of Swiss recordings, which was not possible at this time, due to wartime conditions. In the back will be found the usual alphabetical index to orchestras and musicians. An innovation in this edition is the inclusion of a brief historical and biographical sketch of the more important bands and musicians—somewhat after the fashion of Paul Eduard Miller's *Yearbook of Swing*.

Quite properly, Delaunay commences this section on Negro musicians with King Oliver, of whose recordings the author says: "Although the discs of The Original Dixieland Jazz Band and The New Orleans Rhythm Kings were their chronological predecessors, those of King Oliver constitute documents whose authenticity is infinitely greater in that which concerns the true character of the original jazz."



The fellow with the red face is Andy Russell, singer. An interview with Andy was recently staged by WAAT here, with a group of adoring bobby-soxers doing the interviewing. The show followed immediately after Elton (Star Spangled Banner Waving Somewhere) Britt's cowboy song session, a major WAAT feature, six days a week.

So one of the schoolgirls quizzed, "Mr. Russell, what do you think of Elton Britt?" Said Andy, "Who's Elton Britt?"

Next come the listings of Kid Ory's Sunshine Orchestra, Cook's Dreamland Orchestra, the Delta Album by Kid Rena, special discographies of Johnny Dodds, Sidney Bechet, Jelly Roll Morton, Jimmy Noone, Tommy Ladnier and Louis Armstrong. A considerably enlarged listing of Ma Rainey issues, and the already complete Bessie Smith section follow—albeit other Rainey recordings are to be found under Ladnier and Fletcher Henderson.

Big Bands Included
In a chapter headed, "The Large Black Orchestras," are included Fletcher Henderson, Duke Ellington, McKinney's Cotton Pickers, Jimmie Lunceford, and Count Basie. Henderson's Orchestra is divided into periods, as in the preceding editions: Primitive Epoch, Louis Armstrong Period, Golden Age, and Modern Epoch. The Ellington discography includes all the small recording groups which were previously scattered throughout the Miscellaneous section. The final division is termed "Studio Or-

Freed French

New York—Further news about Charles Delaunay, author of *Hot Discography*, comes from Cpl. Nat Shapiro. While in Paris, Shapiro met Lieut. Paul Nourry, now of the U. S. army and previously an FFI member. Nourry reports that Delaunay began work on a liberation issue of the *Hot Club* magazine while imprisoned by the Germans for his activities as a member of the French underground. The famous Belgian jazz authority, Hugues Panassie, is reportedly living in a small town in southern France, Nourry said.

Strong Men Seeking Winter Wonderland

Norfolk, Va.—Bob Strong's band missed the coke show broadcast of Dec. 12, slated for Richmond, Va., but the maestro turned up with an ironclad excuse. The freak blizzard and accompanying sub-zero temperature which stranded

the Strong motorcade at a mountain inn was adequate reason for the Strong men becoming the first band ever to miss a coke air show. chestras," and includes: Fats Waller, Benny Carter, Coleman Hawkins, Teddy Wilson, and Lionel Hampton. This section is prefaced by a short apology, and I attempt a rough translation of an excerpt: "The role of the white musician in the evolution of jazz music is very modest, compared to the work and the supremacy that is always manifested by the blacks." Delaunay then lists the Original Dixieland Jazz Band, the New Orleans Rhythm Kings, Bucktown Five, and Bix Beiderbecke; followed by chapters on Chicago Style (Teschemacher, Condon, and McKenzie), The New Yorkers (Red Nichols, Charleston Chasers, Miff Mole, The Cotton Pickers, etc.), and a section of "Some Large White Orchestras," including Ben Pollack and the Whoopee Makers, Benny Goodman, and Bob Crosby. The remainder of the book consists of the miscellaneous, piano solo, and foreign sections heretofore noted.

Throughout the book corrections and additions may be noted which Delaunay owes to George Hoefer's *Hot Box* column in *Down Beat*, Eugene Williams' late *Jazz Information*, Miller's *Yearbook of Swing*, and other collecting sources. In particular, a Clarence Williams discography and a chapter on Washboard Bands, as well as a lengthy list of Mamie Smith and her Jazz Hounds (found under Johnny Dunn) have been added.

Jazz is Universal
The new section on European recordings serves to emphasize a fact that collectors in the states too often forget: jazz is universal, and not hemmed in by boundary lines. We are much too apt to think of jazz as wholly American. I can testify that the work of the lesser-known Leo Chauliac, Pierre Fouad, Charles Hary, Claude Laurence and Christian Wagner of France; Gus DeLoof, Fud Candrix, Jean Omer, Jeff De Boeck and Gus Clark of Belgium; Ernst Van T Hoff and The Ramblers, of Holland; as well as the more famous Stephane Grappelly and Django Reinhardt, Andre Ekyan, Noel Chiboust, Alix Combelle, Michel Warlop, Hubert Rostaing, and the other members of the Hot Club de France, is comparable in spontaneity and quality to that of present-day American jazz men.

There are numerous corrections and additions which could be made by any number of collectors in the United States and England. We are all in Delaunay's debt through his unremitting research and efforts to advance the cause of jazz. We can repay this debt by sending any authentic information to him at 14 Rue Chaptal, Paris 9^e, France, so that he may further revise *Hot Discography* for an even bigger and better edition than this, the best thus far.

By seven the next morning, the band cars pulled into Washington, Pa., where they remained till noon making repairs. As it was impossible to make the coke show on time, the plan was to make for Cumberland, Va. About 30 miles from Cumberland, one of the cars slid into a huge drift and Strong remained with the casualty while the other autos continued. When Strong reached Grantsville, 30 miles from Cumberland, he learned that the intervening highway to Cumberland was impassable. Strong was informed that the cars which had gone ahead were in no immediate danger, as there were frequent farm houses along the way.

Wednesday morning Strong started for Cumberland and was hailed by a driver, who told him the remainder of the band was stopping at a mountain inn back on the road. When Strong arrived, he learned that the first part of the motorcade had been stranded and only the arrival of a mountaineer had saved them all from being frostbitten while huddled in the halted cars, waiting the arrival of snow plows. The mountaineer had guided the group to a nearby mountain inn where they rested a full day. After extricating the cars, the motorcade made for the Palomar at Norfolk, arriving Friday morning and opening two days late.

Next he was

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Ted Greets Pretty Protege



Hollywood—When Ted Fio Rito opened with his band at the Trianon ballroom in Southgate last month, a beautiful movie star was on hand with particularly warm wishes. It was gorgeous June Haver, who began her professional career as Ted's vocalist just a few years ago.

Eddie Still Toots His Horn—But Figuratively

By ROD REED

New York—"Low Brown and Ray Henderson have written more hit songs than even Irving Berlin! *Sonny Boy* sold three million. *Together* sold a million the first time out and is now going strong as a revival, *It All Depends on You* went over a million and Brown's *Beer Barrel Polka* went over the million mark. But that's just a fraction. With the paper shortage you couldn't even start to list all their hits. And now their latest, *Turn Off the Rain* looks like a real sock!"

Does it sound like a song-plugger talking? It should because it is. He's Eddie Richmond, a fugitive from the trumpet who was recently appointed general professional manager for Brown & Henderson, Inc. Richmond really rocketed to this top post for he has been song-plugging only a year and a half, was in the insurance business before that and was tooting a horn way before that.

Started At Hull House
Eddie's musical history is sprinkled with names very important in the orchestra field—names such as Goodman, James, Miller, Pollack, Bix. He began his career as a school boy in the Hull House band in Chicago, alongside trombonist Caesar Petrillo about 30 years ago. (Benny Goodman was later a member of the Hull House band.) At that time, Jimray Petrillo also was a practicing musician in the Daily News band of the Windy City. In addition to playing dances, the Hull Housers also got plenty of bandwagon jobs and Italian funerals and Eddie developed a good lip and plenty of wind.

His own first band was a five-piece for a summer resort job at Benton Harbor, Mich. and the payoff was \$3 a week and "all the milk you could drink." He then was hired by Fanchon & Marco, the dancers, to tour the Orpheum circuit with a unit whose members included Rudy Wiedoff on C-Melody sax, Arnold Johnson and later Freddy Rich on piano and tram-man Paul Van Loan. Next he was one of Sophie Tucker's

Fast Team

New York—Low Brown and Ray Henderson, like the St. Louis Cardinals, are a fast team. A radio idea, now being peddled by their professional manager, Eddie Richmond, would require them to write a song in one minute flat from any title proposed by the studio audience. As a stunt, Brown and Henderson actually have been able to throw together simple words and music in less than 60 seconds.

er's "Five Kings of Syncopation" playing at Reisenwebers and in a couple of Schubert shows. Other "kings" were Gus Arnheim and Jules (Thanks for the Buggy Ride) Buffano.

Dick Climbed Trees

"At Reisenwebers they had trees for decorations," Richmond recalls. "One evening our violinist was missing but we could hear him playing. He had climbed into one of the trees. His name was—and is—Dick Himber!"

Richmond was a pioneer in brass experimentation, believes he was the first man to use a beer can and a kazoo as mutes. These, together with a small megaphone (borrowed from singer-banjoist Frankie Masters) and a felt hat were the only kinds of mutes used in those days.

He left Miss Tucker just before she set out on a European tour, formed a band for the Edgewater Beach hotel, Chicago, and later moved into the Moulin Rouge Cafe. Drummer Herb Quigley, and clarinetist Izzy Friedman, both later with Pops Whitman, were with him as was Masters, who was induced by Richmond to try singing for the first time.

Couldn't Stay Out

"I was having fun and meeting some fine musicians," says Eddie, "but I decided to get married and settle down in a more stable business. So I got out of music and into insurance, but I couldn't stay out of music altogether. It wasn't long before I had agreed to manage Ben Pollack's band."

The band was really in its prime with, in addition to Glenn Miller and Benny Goodman, such men as Harry James, Dave Mathews and Freddie Slack. And it was Pollack who, a year and a half ago, suggested that I get into song-plugging. He and Russ Morgan recommended me to Campbell, Loft and Porgie where I worked six months before Abe Lyman lined me up as midwestern manager of Bregman-Vocco-Conn, in charge of Triangle,

Ella Mae Visits Songwriters



New York—Ella Mae Morse tries out the latest hit with its writers, Ray Henderson and Lew Brown, on a piano once owned by King Carol of Roumania. Read the story in the adjoining column about this songwriting team and the new director of their publishing firm, Eddie Richmond. Warren Rothchild Photo

where I stayed about a year before coming here." Ironically the one song Richmond has to his credit—*Flag That Train*—is catalogued by a rival publisher, Witmark! He's not planning to write any more, figuring that plugging will keep him busy. Brown and Henderson, who once had five shows and a movie on Broadway simultaneously, are starting to cast their new show, *Good Will Gertie* which will have lots of new tunes and they're toying with the idea of making a musical of Mae West's old play, *Diamond Lil*. When Eddie isn't working—

Duke's Concert Rates Sell-Out

Los Angeles—Advance interest in *Esquire* magazine's annual jazz concert, scheduled for the Los Angeles Philharmonic Auditorium on the night of Jan. 17, indicated a complete sell-out for the affair despite top prices charged, which ran up to \$5.50 a seat. Proceeds go to the Volunteer Army Canteen Service, which supplies entertainment and other morale services to wounded soldiers in army and navy hospitals.

Program for the event was built around Duke Ellington and members of his orchestra. Others announced to appear were Billie Holiday, Art Tatum, Al Casey, Sid Catlett, Willie Smith and Anita O'Day.

A radio tie-up in connection with the concert was to pipe in, from New York, Benny Goodman, Mildred Bailey, Red Norvo, Teddy Wilson; and, from New Orleans, Louis Armstrong, J. C. Higginbotham, plus a group of old-time jazz greats still residing in the Crescent City.

which is seldom—he likes to play with his three children and listen to his rare record collection. He has about 1000 discs—but not a one of those he himself made as a trumpeter!

Down Beat covers the music news from coast to coast.

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SITTIN' IN



BIGHEAD-LINER

The band is swell, but what the hell— They're not big-name, But just a frame To set him off—for He is "boff."

"I was having fun and meeting some fine musicians," says Eddie, "but I decided to get married and settle down in a more stable business. So I got out of music and into insurance, but I couldn't stay out of music altogether. It wasn't long before I had agreed to manage Ben Pollack's band."

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"LADDIE, IF YE KEN HOW I CAN GET ONE OF THOSE GOLDENTONE PLASTIC REEDS THAT LAST SAE LANG I'LL GIE YE MA KILT"

Goldentone

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Address correspondence to 8747 N. Cicero Avenue Chicago, Ill.

CHICAGO BAND BRIEFS

Tommy Tucker terminates a ten-week engagement at the Stevens Hotel January 25 and Ted Weems, returning to Chicago after a long absence, opens in the Boulevard Room on January 26 . . . George DeCarl begins his second year at the Capitol Lounge the end of this month . . . Carol Bruce is singing at the Blackstone Hotel and Skip Farrell is doing likewise at the Drake . . . Carmen Cavallaro, who has been at the Palmer House since last September, opens at the Chicago theater January 28 for two weeks. He will be replaced at the Palmer House by Bob Grant, who comes in with Hildegard on January 28.

Tab Smith is at Cafe De Society with Trevor Bacon featured on vocals. They air nightly on WIND (11:45 CWT) . . . Bob Merrill, blues-shouting trumpeter, left Dallas Bartley to form his own combo . . . Jimmie Lunceford, who appeared at the Regal less than two months ago, will open at the Downtown January 19 for a week . . . The new El Grotto, featuring Tiny Bradshaw, opened a few days

Joy To Jan



Ocean Park, Cal.—Elaine Glynne, who used to sing with Jimmy Joy, joined Jan Garber as vocalist during his engagement at the Casino Gardens here.

late, due to difficulties with city authorities.

Mario Serritello, out of Harry James band, is blowing his trumpet with Frankie Masters at the Latin Quarter. Dave Baumgarten, manager of Frankie Masters'

band, married Fay Vosatka last month, with Frankie Masters and his vocalist, Phyllis Myles, as attendants . . . Dorothy Claire, still pleasing patrons at the Latin Quarter, is doing a series of weekly air shots over the Blue and is set for Hollywood and the movies in the near future . . . Charlie Agnew closed at the LaSalle Hotel and headed east for a date at Bill Green's Casino in Pittsburgh. Violinist Florian ZaBach and his orchestra is the new attraction at the LaSalle.

Eddie Howard closes at the Aragon January 18 and opens at the Oriental theater the next day for a week. Henry King begins his eight-week engagement at the Aragon on January 19 . . . The Brown Derby reopened with the Music Makers and Mary Jane Dodd as the vocal attraction . . . The Dukes and Duchess are in their third year at the Officers Club in the Knickerbocker Hotel . . . Johnny Hynda is the 88'er at the Hollywood Lounge.

The Major and Minors are at the Bar O' Music . . . The 1111 Club features the Three Beats of Rhythm . . . The Cat's N' Jammers and Laura Rucker are at the 3 Deuces . . . Blind pianist Lennie Tristano at the Zanzibar is getting raves . . . And The Cradle (of Swing) is rocking with Cab Calloway for the rest of this month!

Down Beat covers the music news from coast to coast—and is read around the world.

'At's No Onion!



Bermuda—This is a peach on the beach, not one of the onions for which Bermuda is famous. It's lovely Kim Kimberly, former vocalist for Chico Marx and Ben Pollack. And now she's back in Hollywood, singing at the Moon Mullins club.

Condon Expects Beat Winners

New York—Eddie Condon's Carnegie Hall concert of Jan. 20 probably will present several of the musicians who have won top spots in Down Beat's All-American band poll, though just who they'll be depends on who shows up—such is the studied informality of the Condon concerts. Pee Wee Russell is a virtual certainty but, as for the rest, you pay your money and takes your chance.

A rare and unusual feature of the preceding concert Christmas Day was the appearance of music stands in front of some of Condon's barefoot boys. Bobby Hackett wrote backgrounds for two solos by Lee Wiley—Someones to Watch Over Me and The Man I Love. Four brass, bary and three rhythm played beautiful patterns behind the gal's husky singing and this formal note-reading turned out to be one of the highlights of the otherwise informal (sometimes an euphemism for disorganized) concert.

The two tunes, with the same backing, have been recorded and are due for release early next month.

Jam In Village

New York—The Pled Piper, in Greenwich Village here, has inaugurated a new series of Tuesday night jam sessions organized by tram-jam Wilbur de Paris. Admission is one buck. Spot is angling for local air-time to feature James P. Johnson's band, its regular nightly attraction.

When Johnny Comes Marching Home

(Jumped from Page One)
the country, and one of the best I've ever heard. But I'm much too lazy to do this.

Then again I could have myself a ball with that columnist for a fan magazine who said that Red Norvo and Benny Goodman playing together in the new Billy Rose show was just a sensational deal, because they think so much alike musically. Ummm. I know Norvo. I also know Goodman. I also ain't saying nothing about that—just cause I'm too lazy.

There is a new army deal that should be raved about too, USAFI—that's the Wisconsin outfit that publishes all the textbook courses for the army's correspondence courses—has a new one entitled "How To Sing and Read Music" with illustrations by Charles Addams. Addams is the cookie who draws the cartoons for New Yorker of the weird witches and the classic one of the dame whose ski tracks went around on either side of a large tree. But in addition to the rampant humor, the book is perhaps the first really topnotch attempt to show a guy who doesn't want to know from nothing about manuscript how to get along with barbershop boys at 3 a.m. in the beer joints.

The book's wonderful—but let's talk of other things. For example, the report that Major Glenn Miller is missing. I'm not too lazy to write about that—I'm too sick at heart about it. Why do so many of the really wonderful guys seem to get it and a lot of the characters go on forever and a day? Glenn Miller has always meant

not only solid musicianship to me, but real ability in the handling of people and the consideration of their rights as human beings. He is one of the few men to prove that you can be a good musician and not a screwball, be an excellent leader, and not a rat. I suppose I'll have to write more on this later—I don't want to—I'd like to file the whole story under "Inaccurate Rumors" and forget about it.

Then there is Rum and Coca Cola by the Andrews Sisters. I heard this the first time and shuddered—cause I knew what was coming. If that thing isn't driving the country whacky by the time this hits print, I'll eat my shirt. De tree dames have definitely done it again—only now watch us get buried with calypso tunes as a result of it. Uiff—I'm too lazy to even want to think of this.

Then there is the whole deal of the war and music—what do we have to do to plan for our share in the peace when it comes—however far away that may be. That's something that everybody could stand to do some writing about—for me it isn't laziness, I just don't know yet.

Most of all, we gotta make up our minds as to whether music in this country is just for the private backroom kicks of a few of us, or whether it really represents something that the whole country can stand for and be proud of. The turning of the ways is rapidly coming. Either jazz is going to develop as an art or die as a business. Who's lazy now?

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THE SQUARE

Casa Loma is in the market for an unknown girl singer to build. They did okay with Eugenie Baird, now chirping with Bing . . . George Paxton goes into the N. Y. Paramount in March, with the Hotel Pennys a later possibility . . . Rosemary Calvin of Detroit is chirping with Vaughn Monroe, replacing Marilyn Duke, who presented the leader with a black eye as she retired to become a housewife.

Milt Deutch, advance man with Woody Herman, and Dorothy Stuart, road manager with the Herd, both wed, but not to each other. Marion Daniels, dancer, is Milt's secret bride, while Dorothy's mate is Eddie Greene, trumpeter-manager for Bobby Sherwood . . . Marie Carroll is Bob Strong's new vocalist . . . Life reports they're wearing zoot suits in Paris, now.

Georgie Auld got his release from William Morris, but his future is a confused picture. Frederick Brothers say they have no contract with him yet and Jack Robbins, original backer, seems disinterested . . . Hazel Scott will marry the Rev. Clayton Powell, Jr., when his divorce is granted . . . Entire show for the Zanzibar goes into the Roxy in Manhattan, including Louis Armstrong, Claude Hopkins, Delta Rhythm Boys, Bill Robinson and Maurice Rocco.

Johnny Bothwell, who scored fourth in the poll on alto saxes, will cut out from Boyd Raeburn to build a band for William Morris. Raeburn plays the 125th Street Apollo in New York starting January 19, with Trummie Young joining for the engagement . . . Louis Jordan has slated weekly guest spots over the Chesterfield Supper Club show with Perry Como during his run at the N. Y. Paramount in February . . . National Records have signed Maurice Rocco and Skip Farrell.

Fred Waring comes on at 10 p.m. (EWT) on Thursday now, instead of 7, because new time is clear on all 181 Blue Network stations. Fred's Donna Dae follows Jane Froman into Manhattan's Copacabana on January 26

. . . Shedd McWilliams, tenor, has returned to the jazz chair in the Sonny Dunham band, replacing Tony Bastien . . . Ammons and Johnson are on a theater tour with Joe Turner . . . Jean Starr, who had her own combo, joined Benny Carter's trumpet section and does vocals, too.

Come V-Day, Bill Coleman plans a return trek to Europe, with either Paris or his old stamping grounds in Cairo as destination . . . Milt Herth Trio now on CBS, Mondays through Fridays, at 5 p.m. (EWT) . . . Chirk Lind has the air waves jumping around Denver with his after midnight jazz disc show from KMYR . . . Benny Goodman, who already cut for Columbia with his small combo and vocals by Peggy Mann and Jane Harvey, will wax with a big band soon.

Jack (The Bear) Parker took over the stand at the 51 Club on Swing Lane, which was on a square kick until now . . . Jo Stafford goes into the Martinique in Gotham . . . Chubby Jackson, who plays a five string bass, is sporting a beard with the Herman band at the Paramount . . . Kay Allen joined the Jerry Wald ork at the New Yorker hotel.

Fazola Meets Old Friends



New Orleans—Irving Fazola (left) visits with Mr. and Mrs. Bill Black at the Club Plaza, where he is playing with Leon Prima's Dixie combo. Black, now a transportation agent in the coast guard, was assistant to Gil Rodin when Fas played with the Bob Crosby band, later was manager for Ted Weems.

Twins Organize

New York — The McFarland Twins are organizing a new band under Joe Glaser aegis. The

Twins left band work for defense work but recently have been playing one-niter dates locally with pick-up groups. Ann Vincent will chirp with the new ork.

Ex-Spanier Tubber Dies In Rockford

Rockford, Ill.—Russ Winslow, popular local bandleader and ex-Muggsy Spanier drummer, died here December 21, following an operation. He had been suffering from a serious stomach ailment for the past three years and had given up his band a little over a year ago. Russ was well-known in Chicago jazz circles. During the days when the Off-Beat Club was the center of hot music in Chicago, he sparked the rhythm sections of bands there under the leadership of Wingy Mannone and Jimmy McPartland. When Muggsy Spanier organized his Ragtimers and introduced dixieland jazz to the Hotel Sherman, Russ was his drummer. He left Spanier in 1941 to lead his own band at the Lafayette Hotel in Rockford.

—Bob Fossum.

Down Beat covers the music news from coast to coast.



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Granz Bash Clicks Again

Los Angeles—Despite efforts of a rival promoter, Eddie Laguna, who dropped some \$700 with a jazz concert at the Philharmonic Auditorium here on Dec. 10, Norman Granz came back on Dec. 18 with his regular monthly jam session at the sympho hall and netted a nice profit with an attendance of close to 2,200.

It was Granz' fifth successful concert. He featured, among others, Willie Smith, Corky Corcoran, Flip Phillips, Sid Catlett, T-Bone Walker and the entire Woody Herman rhythm section sparked by Dave Tough. Smith broke up the session, but was trailed closely by "Slim and Bam" (Slim Gaillard and Tiny Brown) and T-Bone Walker.

Granz planned his sixth jazz concert on Jan. 8, unconcerned by possible competition with, or from, the Esquire jazz concert scheduled at the Philharmonic for Jan. 17 with Duke Ellington's orchestra, Mildred Bailey and other nationally known jazz stars.

Sues Succeeds



Hollywood — It has taken Leonard Sues about 18 years to get to the top—but then he started at the age of 4. Now he conducts a major coast-to-coast radio show on the NBC network, making him one of the youngest leaders in the country, at the age of 22. The trumpet player was born in Texas, played featured roles in musical comedy and on the screen before he clicked in radio.

LOS ANGELES BAND BRIEFS

A new-comer to the Hollywood music scene is Eddie Holt, who took over the stand at the ever-so-ultra Clover Club, following Nilo Menendez, with a 12-piece ork that is mainly strings. Nilo dropped the baton and is now doing a solo piano stint in the Clover Club's cocktail lounge.

Dale Cross (remembered as Maury Cross of the old Sammy Kaye Krew), who has held the bandstand so ably at the Biltmore Hotel's Rendezvous (afternoon dancing) for two or three years (it seems) leaves about the middle of this month, probably for Hollywood's new Morocco, which is to be opened at the site of the old "Sugar Hill" on Vine St. . . . Al Gayle combo gets Dale's spot at the Biltmore . . . Mike Riley now holds forth in his own spot (on Cahuenga, north of Yucca St.) known as "Mike's Madhouse"—and you can bet it is!

The Zucca Brothers ended up by tossing a show into their Hollywood Casino starting Dec. 30—one of those "Gay Nineties" reviews—and re-naming it the Hollywood "Bowery". . . . Future policy at Casino Gardens still a mystery as Skinnay Ennis played New Year's Eve and vacated spot. . . . Trianon and Trocadero mentioned as possible location spots for Ellington during his visit here—but no deals set at writing.

Jive Jottings

Plantation has Billy Eckstine and his new ork definitely set to follow Lucky Millinder Feb. 1. . . . Four Blazes set for "Front Room" at the Swing Club with Illinois Jacquet, whose band is now unquestionably Hollywood's No. 1 jump attraction, still going strong in the main room. . . . Sid Catlett pulled out of Streets of Paris with his trio to punch it out at the new Down Beat Room on Central Ave. . . . Red Callender Trio moved south to bob up

Can Cook, Too!



Hollywood—Jo Stafford sings for her supper—then prepares it herself. The pretty vocalist is clicking as a single and has two Capitol platters, *I Promise You* and *Let's Take The Long Way Home*, in the best-seller lists. Jo went east this month for personal appearances.

at the Club Royale.

Although agencies here booking club dates all had terrific month in December calls for bands for New Year's Eve parties dropped off sharply as end of year approached, with many cancellations. Possible reason: adverse war news at time most people would have been planning their celebrations.

Leonard Vannerson, husband of Martha Tilton and onetime side to Tommy Dorsey, on completion of Navy training in San Diego was transferred to Honolulu where he will assist Navy Bandleader Claude Thornhill, now a CPO . . . William Friml, second son of Composer

Union Keeps Pledge On Fee

Los Angeles—Two concerts for service men were provided by "stand-by" fee collected from the Los Angeles Times, local daily, by Local 47, musicians' union, in connection with the appearance at the Times' Carrier's Christmas Party of a service band.

Newspaper agreed to pay the "stand-by" fee on condition money was used to give concerts for hospitalized service men. The concerts were given by an ork under Jimmy DeMichele at Pasadena Station Hospital and by Phil Ohman's Mocambo ork at Long Beach Naval Hospital.

Rudolph Friml, discovered playing piano in small combo at Beverly Hills Tropics, and very good piano, too, with a Wilson-like touch. Older brother, Rudl, Jr., also a pianist, is in charge of casting visual orks at Warner Brothers.

There were some swell pre-Christmas parties staged in Hollywood this year, but it's our guess that the favorite with the music business was the good-cheer session tossed by Capitol Records. EVERYBODY turned up for that one—and went away happy. . . . Rumor heard that Jack Teagarden has scrapped his band and is returning to Hollywood for radio, picture and recording work. . . . Kay Swingle moved up from her spot in the "Solidaires", vocal group, to featured chirp with Ted Flo Rito. . . . Pierre Cartia unit doing intermission chores with Joe Reichman at Biltmore Bowl.

Behind the Bandstand

Two weeks before debut of new Danny Kaye airer for Pabst an extensive billboard campaign broke in Los Angeles (and elsewhere?) announcing the new show with heavy ballyhoo. Name of Harry James was conspicuously absent from any of the displays. Shouts—and threats of withdrawal—from the James camp brought apologies from ad agency and promise that strips carrying James name would be pasted up on the fancy posters—if possible.

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By Charles Emge

Moved solely by curiosity as to how Louis Armstrong and Paul Whiteman made out in Republic's *Atlantic City*, we searched our village for a showing of the opus, finally discovering it as the "companion feature" (in very small type) to an "A-picture" at the Hollywood Paramount.

Of *Atlantic City* we can only say that Hollywood has turned out so many of these "Cavalades of Show Business" that when we have to see one nowadays it is with the feeling that we are just seeing cutting room scraps from all the others. Still, it does have its moments of not unpleasant memories of old songs, old entertainers, almost forgotten names.

But the Armstrong sequence is a tragedy. Louie, accompanied by a studio orchestra (although the musicians seen in the picture are from his own band) gets through one of his best vocals on *Ain't Misbehavin'*. But as he goes into his trumpet chorus they switch to some dialogue drivel to which the Armstrong horn provides some faint background music. After that kind of business it's hardly important to point out that the Armstrong episode in *Atlantic City's* "story" occurs prior to World War I whereas Louie was still with Fate Marable on the *Dixie Belle* in 1919 and later. Ho hum!

There wasn't too much they could do with, or to, Paul Whiteman. On his first appearance he is backed by a visual orchestra that was intended to be a replica of his first band, and there's a bit of sound track in which an effort was made to reproduce something of the early musical manner. Later PW is shown with one of those glorified "side-line" orchestras (with trumpets at least 50 yards from the trombones) but there is no further attempt to musically document Whiteman—and it's probably just as well.

Constance Moore did her own vocal recording. So did Charles Marsh as Schenck (now dead) in the team of Van & Schenck, and Jack Kenny as Al Shean (likewise) in the team of Gallagher & Shean.

Lot Lingo

Frank Sinatra, who is said to be losing his bobby socks following to Van Johnson, has more to worry about now. Johnson, who

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CORNEYSEWER
A phoney prophet of things hot,
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clicked strictly as an actor, adds singing to his bag of tricks in MGM's *Week-end at the Waldorf*. . . Dennis Morgan tagged to enact role of Vincent Youmans in Warners' picture, *Sometimes I'm Happy*, suggested by composer's life and music.

Bing Crosby will appear in finale of Paramount's *Duffy's Tavern* with other members of cast singing *Swinging on a Star*, used previously in *Going My Way*. . . *Theresa Harris*, one of our good Negro singers, signed with *Universal* for a specialty in *Blonde Ransom*. . . Sinatra's next flicker opus will be *Bar of Music for RKO*, a musical-murder picture in which he will play role of nitery owner. . . Gene Rodgers moves to *Universal* for a piano specialty in *I'll Tell the World*.

Andy Russell due at Paramount studio this month for exhaustive screen tests with possible assignment to leading role in *Stork Club*, next Betty Hutton starrer. . . Ethel Smith, organ specialist who made her picture debut in MGM's *Bathing Beauty*, draws two solo sequences in same studio's *Twice Blessed*. . . Yehudi Menuhin bringing his fiddle to Hollywood this month to fill a spot in *Duffy's Tavern*. . . Deanna Durbin pre-scoring her songs for her next picture, *Lady on a Train*, recorded *Night and*

Warm Deal



New York—Radio and night club singer Dale Belmont, her press agent says, has started a fad among vocalists of wearing sweater tops with their evening gowns! With the fuel shortage—and some of those strapless jobs, we can see that it is a warm deal.

Day, *Danny Boy*, *I Love Life* and a samba.

Plays Drum; Stays Mum

New York—Though other reports say that drummer Buddy Rich will cut out from Tommy Dorsey's band in May to build his own crew, the hide-beater insists that his plans aren't that definite. Rich's contract with TD runs out in May but has a two-year option attached which may or may not be taken up. If the drummer does organize his own ork, he says it will be string-less and under the MCA banner.

Two Former Band Chirps Are Brides

Los Angeles—It's wedding bells for two former band singers who have made the grade as movie stars. Gloria De Haven, who is hitting a hot pace at MGM, was married on Dec. 28 to John Payne, also of the movies. Vivian Blaine, ex-chirper who landed in the big time in *Greenwich Village*, planned to marry her manager, Manuel George Frank, on Jan. 10.

McShann Band To Swing Lane

New York—Jay McShann, K.C. bandleader, is bringing back big-band policy to 52nd St. here with a date at the Downbeat Club. Set by GAC's Mort Davis, the booking is the first big name band deal on the Street since Count Basie, Charlie Barnet, Teddy Powell and Woody Herman worked at the Famous Door. Following McShann's eight-week stay, the club will return to single attractions with Art Tatum's piano featured, but if McShann's booking pays off, will revert to further big ork dates.

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merits of this neglected classic and waxed his version some time back.

Bunny Berigan, Victor 26113 (also included in Victor's album of Berigan reissues); Jelly-Roll Morton, Gennett 5552 (piano solo); Jelly-Roll Morton, Victor 20405, Bluebird 10255 (jazzband); Lu Watters, Jazz Man 107-108.

Bill Darnell Waxes With Lunceford Ork

New York—Singer Bill Darnell, just out of the army, renewed his career with a twist. An okay, his first disc releases will be with Jimmie Lunceford's band on Decca. Darnell may do some more waxing with Lunceford later, meanwhile is reported in line for a network commercial.

Down Under They're High For Solid Jive

New York—The New York Times, in an article describing the creation of an armed service network in the S. Pacific, reports that when AES Auckland, New Zealand, went on the air with its first network jazz show, its switchboard was deluged with phone calls for repeats.

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There are no Hot Jazz sides this time, nothing comparable to the Crescent platters by Kid Ory, and Novelty numbers are also scarce.

Swing

SHORTY ALLEN

- Savoy Riff
Have Yourself A Ball
Savoy 525

Both tunes were composed by Phillip Alleluia, jump stuff and not extraordinary in any way. Allen's quintet cuts the riffs well but with no great inspiration. Shorty himself taking over on vibes.

TINY GRIMES

- Tiny's Tempo
I'll Always Love You Just The Same
Savoy 526

Grimes, the guitarist with Art Tatum's trio, has charge of this session. All in all it comes off pretty well. Tiny himself gets plenty of opportunity to display his single-string technique, which is after all the main attraction on these sides. Tempo is perhaps the better number, at least insofar as Tiny's work is concerned.

JOHNNY GUARNIERI

- Gliss Me Again
Bowling Singing Slam
Savoy 530

Johnny gets this trio moving very nicely, playing some of the best piano he's recorded to date. Sam Weiss proves, once again, a very capable drummer. It's the bass work of Siam Stewart, especially on the second side, that really amuses and amazes yours truly.

FLENNY TRIO

- My Honey Chile
Hey Lady Mama
Melodie 101

Hey Lady, the Weaver-Easton opus, gets here still another new treatment. That tune's really coming on! Honey Chile, written by Eugene Phillips, scarcely deserves such a pairing. This trio is no worse than most of the rest, but less effective than either the Cole or the Tatum group.

Dance

TOMMY DORSEY

- Opus 1
I Dream Of You
More And More
You're Drivin' Me Crazy
Victor 20-1608 & 20-1614

Opus, composed and orchestrated by Sy Oliver, is the only side of the four that swings at all. Freddie Stewart sings the reverse. More comes from the prolific pens of Kern and Harburg, is featured in Can't Help Singing, spots the Dorsey string section and Bonnie Lou Williams on the lyrics. The Sentimentalists try to make another Marie or Who of Crazy, but the Dorsey aggregation no longer kicks as it once did.

LOUIS PRIMA

- Confessin'
This Heart Of Mine
A Little On The Lonely Side
Let's Take The Long Way Home
Hit 7117 & 7118

Confessin' certainly merits the revival it is currently enjoying, as Prima admirably demonstrates here, both with his horn and by means of his vocal chorus. Heart, from Ziegfeld Follies, features Lily Ann Carol on the lyrics. Lonely Side, a better than average pop, finds Louis himself singing the words. Long Way Home, from Here Come The Waves, marks the return of Miss Carol. Everything considered, the Prima band sounds better and better with each new batch of discs.

DUKE ELLINGTON

- Don't You Know I Care
I'm Beginning To See The Light
Victor 20-1618

Any new Ellington disc is something to be thankful for, but this one scarcely measures up to the Duke's own best efforts. Al Hibbler sings the first side, a slow ballad, while Joya Sherrill handles the vocal chores on the second, more of a jump number. Nothing much happens on either

HAL McINTYRE

- I'm Making Believe
I'm In A Jam With Baby
Bluebird 30-0831

Once the best of Ellington's white imitators, Hal has slipped considerably since he lost arranger-saxist Dave Matthews. Barnet is now the Duke's best copy among white swing bands. Believe comes from Sweet And Lowdown, but Baby is much the better number as far as I'm concerned. Let's hope Hal makes a musical comeback! His first platters were really right in there!

BILLY BUTTERFIELD

- Moonlight In Vermont
There Goes That Song Again
Capitol 182

Moonlight spots Billy's horn and Margaret Whiting's pipes, an excellent commercial combination. There Goes, from Carolina Blues, has more of the same. The ork cuts the score cleanly but without tremendous enthusiasm.

TONY PASTOR

- One Meat Ball
Robin Hood
Victor 20-1607

Tony sings these and sings them as one might expect, but he can't compare with Josh White on Meat Ball. His band moves along without sounding heavy, but there is little of lasting interest here.

Others

Vaughn Monroe offers This Heart Of Mine and The Love I Long For on Victor 20-1619, both vocals by the leader herself. Horace Heidt provides Don't Fence Me In with Gene Walsh and I Promise You with Bob Matthews on Columbia 38761, the Sweetwingsters and Glee Club helping with the backgrounds. Shep Fields furnishes Twilight Time and Sweet Dreams Sweetheart, the latter sung by Meredith Blake, on Bluebird 30-0833. Guy Lombardo adds Always and The Trolley Song, both with Stuart Foster on the vocals, on Decca 18634.

Vocal

HELEN HUMES

- Fortune Tellin' Man
I Would If I Could
Savoy 5513

With the assistance of Leonard Feather's Hiptet, Helen makes a successful return to wax. She's no Bessie Smith, but then, she (Modulate to Page 9)

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Diggin' The Discs—Jax

(Jumped from Page 8)

never claimed to be! Both of these numbers are pleasant enough, at least the first time through.

LENA HORNE

One For My Baby
I Didn't Know About You
Victor 20-1616

One For My Baby, from *The Sky's The Limit*, was composed by Mercer and Arlen. Lena sings it in drag tempo, revealing a marked improvement since her first records. *I Didn't Know* is an Ellington tune, once called *Sentimental Lady*. Lena does another good vocal job here, although I prefer the number still as an instrumental. Horace Henderson, no less, arranged and conducted her accompaniment.

ANDREWS SISTERS

One Meat Ball
Rum And Coca-Cola
Decca 18636

The three girls do no better with *Meat Ball* than Pastor, for Josh's version will always remain the best. *Rum* jumps after the Andrews fashion, getting nice backing from Vic Schoen.

Others

Bing Crosby, backed by Camarata, offers *Evelina* and *The Eagle And Me*, both from *Bloomer Girl*, on Decca 18635. Frank Sinatra gives us *Saturday Night* and *I Dream Of You*, orchestra directed by Axel Stordahl, on Columbia 38762. Jo Stafford, backed by Paul Weston, sings *I Promise You* and *Let's Take The Long Way Home* on Capitol 181, with Robert Barene in the role of violin accompanist on *Promise*. Paul Weston and the Pled Pipers



Sheer Stuff



New York—Milena Miller, vocalist on the Johnny Morgan show over CBS on Monday nights, gets a pair of wartime hose from the comedian himself. Don't forget to make a straight seam in the back, Johnny!

"Willie" . . . Krupa will ACT as well as su-wisssh those drumsticks in RKO's *George White's Scandals* . . . Dale Evans (whose real name is Fanny Butts, honest!) is scheduled for her ninth

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Roy Roger pic . . . The Horn is now happily blowin' away in the *Kitten On The Keys* pic at 20th. He wasn't too happy at Metro but then The Legs didn't work at Metro, she's at 20th too and "Diamond Horse-Shoe-ing" with Dick Haymes.

LOVE LIGHTS: Victor Mature has been dating Helen Forrest, but he still has a hot torch for his ex-wife and hopes to remarry her. The Forrest consoles herself—and enthusiastically—with Sidney Miller . . . Ork Leader Dolores is runnin' around with Al Barbee, the soft drink tycoon. Humph! Free chasers, huh?

Bettejane Greer Vallee and Rudy are spending their separation together . . . Deanna Durbin, getting blonder by the minute, is still fittin' around with Lana's ex-Steve Crane but if Felix Jackson's divorce ever reaches the finals we shall see, Jackson!

A 30-Day Rest

New York—After winding up a two-year hold-over on CBS, Raymond Scott called time out for a month's vacation here recently. The Scott band, booked through William Morris, is mulling over a theater tour and a location job, will record on the new Universal disc label when vacation's over.

No Hot Time In The Town Of New York

New York—New Year's Eve, normally a frantic money-maker for both big name orks and small combos, was a comparative dud this year. Reason offered by bookers at the big agencies was that musicians, expecting to reap a bigger harvest than ever on the holiday eve, hiked their prices too high. Promoters of dances and parties claimed that the tariff asked was so high as to exclude the possibility of their making a buck on deals. Add to this the fact that many Americans weren't in a real holiday mood because of the war and you'll know why many merry-making spots on the east coast were shuttered for the Big Night.

Down Beat covers the music news from coast to coast

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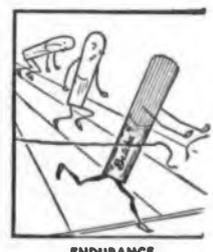
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- Georgia Rockin' Chair: Ain't Misbehavin'—Fats' Waller—37c
- Look Out, Jack: Every Man For Himself—Walter Thomas—31.08
- Take It, Jackson—Veeva Monroe—52c
- You're Gonna Be Sorry: Swingin' Them Jangle Balls—Fats' Waller—52c
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- The Man I Love: Dark Eyes—Art Tatum—31.58
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- Night and Day: The Lamplighter's Serenade—Frank Sinatra—52c
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- I've Found a New Baby: Swingtime in the Rockies—Benny Goodman—52c
- Dinah: Moonglow—Benny Goodman Quartet—52c
- I'm Getting Sentimental Over You—Tommy Dorsey (Theme)—52c
- Musket Ramble: Ring Dem Bells—Lionel Hampton—52c
- Crazy Rhythms—Coleman Hawkins and his all star Jam Band—52c
- Night and Day: Just One of Those Things—Eddy Duchin—52c
- Stumblin': Etchell—Frank Carter—52c
- Blue Skies: Russian Lullaby—Mary Lou Williams—79c
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- Blue Skies: Back Stage at the Ballet—Tommy Dorsey—52c
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- Piano Stamp: I Surrender Dear—Lionel Hampton—52c
- Cocktails For Two: Old Black Joe—Tommy Dorsey—52c
- Love Me Or Leave Me: Exactly Like You—Benny Goodman Trio—52c
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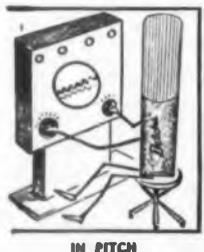
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Hurray For Horn! He Believes 'Beat'

Our hats are off to The Horn again, if it's true about those clauses in his contract for the Danny Kaye radio show under Pabst sponsorship, which made it bow on the CBS network on January 6. Unfortunately, we had not listened to that first airing when this issue of *Down Beat* went to press.

One contract clause, we understand, prohibits scribes for the radio show from inserting gags which ridicule Harry James or the musicians in his band! Another precludes any reference to The Horn's wife, Betty Grable, or to her *Legs*. These provisions were in anticipation of the fact, possibly, that the band leader was scheduled for a prominent spot in the script for these broadcasts.

We can hear the groans of disgust already from the writers for this program, and this does not include Sylvia Fine, wife of Danny Kaye, who never did the obvious things, anyhow, in preparing the hilarious material which has made him the hottest comedian of the year, as well as last year and next year, probably.

But imagine writing Harry James, band leader, into a script without at least one reference to the bums in his band, or some sly crack about the famous Grable game!

More than two years ago (June 1, 1942, issue of *Down Beat*) we blasted radio comedians for making stogoes out of their band leaders and snide remarks about the musicians in the band, in an editorial called, "Why Should Comedians Razz Band Leaders?". We said in part:

"Why must band leaders always be dizzy dopes in radio scripts? Why must musicians always be portrayed as uneducated bums and lugs, with no talent, no manners and no matching pants, much in the same way as the movies for years have misrepresented the lads of the working press as sloppily dressed, drunken stumble-bums?"

On the other point in question, may we refer you to an editorial, "As Mrs. Horn, Legs Belongs to Harry", in the August 15, 1944, issue of *Down Beat*?

We always hope that our editorials, particularly those defending the human rights of musicians and those urging racial and religious tolerance, are effective. Usually we never know whether they have reached their mark, although we receive seeds of letters from readers who agree with their precepts.

Even if it has taken two and one-half years for one of them to bear visible fruit (and this happens to be the first actual example to which we can point with pride), we are content—and indebted to Harry James!

Footlights For Jazz Notables

New York—Here's a trend that may be worth noting. Jazz virtuosi are becoming more and more common in legit Broadway shows, though of course 52nd St. is still far from deserted. Starred in the current Billy Rose *Seven Lively Arts* show are such names as Benny Goodman, Red Norvo

and Teddy Wilson; bassist "Slam" Stewart does a stint in the musical *Glad To See You*; while Cozy Cole's drum sequence in *Carmen Jones* has been one of the hits of the season. Trombonist Ford Leary, who came to fame while with Larry Clinton, has been a consistent success in Broadway productions in which he took acting parts as well as played horn, notably *Beat the Band* (comedy about a name orchestra to be filmed) and the current *Follow the Girls*.

Musicians Off the Record



New York—Jack Pural, guitarist, and Ziggy Kelly, jazz trumpeter and vocalist, both from George Paxton's band, mugged lightly for the camera. Ziggy now is heading his own five-piece in Florida.

Buddy's Boys



Columbus, Ga. — Buddy Vaughn and his boys, playing in the Chickasaw club here, were caught by the club photographer sharing a copy of your know-what. Left to right: Fon Lusater, Owen Zuck, Buddy and Billy Ewing.

Newlyweds



Washington, D. C.—Pete Donak and his bride, Veta, both of the Cal Gifford band at the Hotel Statler here, toast their newly wedded bliss. Jerome Lee Photo



NEW NUMBERS

THOMAS—A 7 lb.-9½ oz. daughter, Mary Elizabeth, to Mr. and Mrs. Tommy Thomas, Dec. 20, in Nashville, Tenn. Father is drummer.
GIFFORD—A son to Mr. and Mrs. Dave Gifford, Dec. 16, in Pittsburgh. Father is orchestra leader.
WEITZ—A daughter to Mr. and Mrs. Eddie Weitz, Dec. 13, in Pittsburgh. Father is orchestra leader. Mother is former Gerry Richards, vocalist.

TIED NOTES

GREENE-STUART—Eddie Greene, manager of Bobby Sherwood's orchestra, to Dorothy Stuart, road manager for Woody Herman, Nov. 16, in Pasadena, Cal.
DEUTSCH-DANIELS—Milt Deutsch, advance man for Woody Herman, to Marion Daniels, Dec. 14, in Los Angeles, Cal.
MASON-KEY—Bill Mason, former Charlie Barnett drummer, now a Sgt. at Fort Huachuca, Ariz., to Juanita Key, Nov. 11, in Bismarck, Ariz.
BAUMGARTEN-VOSATKA—Dave Baumgarten, manager of Frankie Masters' orchestra, to Fay Vosatka, Dec. 13, in Chicago.



"Am I livin'!... the Hereafter Hours club just booked us solid for 3,890,000 years!"

CHORDS AND DISCORDS

Django is Jumpin'

Paris, France

Dear Sirs, I would like to confirm the report that Django Reinhardt is definitely alive and fronting a 12-piece band at the Bal Tabarin here, featuring himself on amplified guitar. His lineup included: three trumpets, two trams, baritone sax, clarinet, piano, drums, bass and another guitar. His technique is just as amazing as ever and his sidemen appear to be as knocked out with his ideas as the jazz lovers present.

Sgt. Harry Curry

Bands Across the Sea

Briggs, Lincolnshire, Eng.

Dear *Down Beat*, I wonder if you Americans realize how indebted we are to you and your musicians and artists who come across here to give your troops a boost in morale. Not only do they entertain their own countrymen, but they give us British a chance to hear and see the artists in person. Especially do we admire the simply grand work done by Maj. Glenn Miller and his G.I. ork. Glenn does a broadcast once or twice a week and his ork is super.

We are also indebted to the American Forces' Network across here (especially to Sgt. Johnny Kerr from Akron, Ohio) for giving us our only chance to hear discs which are not released across here. We also hear some of your radio shows transcribed over this network.

John R. Lyon

I Wonder

Mitchell Field, N. Y.

Gentlemen, This fellow, Eddie Condon, has me very confused. For 10 years, I've followed the music biz very closely and have a fine collection of recorded gems to prove this has been a lush decade. How-

FINAL BAR

BONDSHU—Nell Bondsdu, 23, orchestra leader, Dec. 23, in Berkeley, Cal.
MARVIN—Johnny Marvin, 47, singer and songwriter, Dec. 20, in North Hollywood, Cal.
CARLE—Mother, 61, of Frankie Carle, orchestra leader, Dec. 11, in Providence, R.I.

ever, I feel I've missed the boat on one item as I've been bending backwards trying to find an excuse for Condon's name being mentioned among jazz greats. After catching all the Carnegie affairs, sessions in Gotham basements and lending an eager ear to his recorded work, I'm still waiting to hear the lad thump out a decent bit of music from his git-box—or is it merely a stage prop?

Lieut. Ray Briggs

Critics Sponsor Radio Guestars

New York — Station WHN's popular *Gloom Dodgers* show is bending an ear to the jazz beat. Show is inviting hot critics to do a shot on the air, introducing their favorite musicians of the year. Each hot expert will introduce his choice, tell why he selected him and the musician will then demonstrate his virtuosity, backed by the regular *Gloom Dodgers* ork. The jazz series will start sometime this month.

WHERE IS?

EDDIE EDWARDS, trombonist, formerly with Original Dixieland Jazz Band
BILL MUSTARD, trombonist, formerly with Charlie Spivak
EDDIE SAUTER, arranger
NEIL MARSHALL, drummer, formerly with Russ Morgan
LUCILLE LINWOOD, vocalist, formerly with Bobby Sherwood
CHARLIE BLACK, vocalist, formerly with Bobby Sherwood
BILL COVEY, also assist, formerly with Jimmy Bussey
SY SBAEFFER, trombonist, formerly with Bob Chester
JACK GUTHERIE
CARL NAPPI, trumpeter, formerly with Tommy Reynolds
LEONARD CORRIS, trumpeter, formerly with Jan Savitt
CARL FOX, saxist
JOE FARRELL, trombonist, formerly with Jack Teagarden
JACK DENTON, drummer, formerly with Bob Chester
BARBARA WOFFETT, vocalist
HERBIE HOLMES, former orchestra leader
IRWIN LEONARDO, violinist, formerly with Meyer Davis
LA FALCO ROBINSON, tenor saxist, formerly with the Southern Gentlemen
CANDY MORGAN, Philadelphia vocalist

WE FOUND

BILL KENNEDY, now at Toronto Theater, Toronto, Canada
"DOODLEY" BELL, with Blue Barron's orchestra
BUDDY FISHER, still directing band around Philadelphia and doing defense work
DAVE BARNETT, now with Chan Chandler in Columbia, S. C.
WALTER ROCK, now with Benny Ribbe, Wardman Park Hotel, Washington, D. C.
DANNY POLO, fronting combo at the Princess night club, Newport, Ky.
BUDDY BRENNAN, now Pvt., APO 37, c/o P.M., San Francisco, Cal.

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

The Jazz Record Book by Smith-Russell-Ramsey & Rogers lists a single piano side by Little Brother of Louisiana in the Blues & Boogie Woogie section. When walking into the Casablanca on Chicago's North Clark street last month, I noticed that a strange pianist was on the stand playing blues. Lee Collins, the Orleans trumpeter who has been a fixture at the spot, introduced the stranger as Little Brother Montgomery from New Orleans.



Eurreal Montgomery

Eurreal Montgomery was born in Kentwood, La. May 17, 1907 and was raised anywhere between New Orleans and Vicksburg, Miss. While in the Crescent City he lived on South Claiborne street. He ran away from home when he was 11 years old. He had learned to play the piano when he was six, so, after severing connections with his family, he took up piano playing for a living. His first job was in Holden, La. for 10 dollars a week plus his board which was good money in that location at the time. He finally landed in New Orleans playing at Do Do's Place on the corner of Callopo and Franklin streets. Later he was with Lee Collins at the Entertainers' Club following Udell Wilson, the Kansas City pianoman. By the time Little Brother reached 14, he was playing at the Princess theater in Vicksburg doubling at Jack Louis' Place for the balance of the night.

A few years later the pianist arrived in Jackson, Miss., with a drummer named Henry Ross. The two of them got a job paying 40 dollars a night for the team. Still later he led a 10-piece combination at the Red Castle night spot on Baylor Avenue in Jackson.

Around 1929 Montgomery left the south with the Clarence Desdune Orchestra ultimately land-

ing in Omaha where he quit to come to Chicago. It was at this time in 1929 that Little Brother started his recording career in Grafton, Wisconsin with the Paramount company. His first waxing consisted of two piano solos on Paramount 13008 *Vicksburg Blues* (L501) & *No Special Rider* (L502). Little Brother avers that the latter tune was stolen by another blues singer and recorded as *Mean Old Frisco Blues*. Next he made some sides accompanying blues singers. With Irene Scruggs he made *St. Louis Woman Blues*, *Borrowed Love Blues*, *Good Meat Grinder* and *I Got to Get Mine In Front*. In Chicago, he recorded two sides for Melotone *Louisiana Blues* & *Frisco High Ball*. The Hot Box would appreciate hearing from anyone who might have the record numbers on the above listed records.

Montgomery's largest record output has been his work for RCA on the Bluebird label. Following is the discographical listing: *Chinese Man Blues* & *Something Keeps A-Worrying Me*, B-6658; *Louisiana Blues* (Part 2) & *Vicksburg Blues* (Part 3), 6697; *Crescent City Blues* & *Shreveport Farewell*, 6733, 10953; *Tantalizing Blues* & *The First Time I Met You*, 6766; A & V

Railroad Blues & *Santa Fe Blues*, 6811; *Never Go Wrong Blues* and *Tampa Red Side*, 6825; *Farish Street Jive* and *Pinetop* and *Lindberg side*, 10177; *Farish Street Jive* and *Mack* and *Mack side*, 6984; *Vicksburg Blues* (No. 2) and *Leroy Carr side*, 7970; *Deceived Blues* and *Workhouse Blues*, 6788, on which he accompanied Annie Turner.

Most of the above sides have Little Brother playing the piano and doing the blues singing, however, his most famous recording, *Farish Street Jive*, is a piano solo. He also remembers making the following tunes for Bluebird on which the record numbers are not available to me at the moment: *West Texas Blues*, *Misled Blues*, *Out West Blues*, *I Love Mama But That Don't Mean Me No Good* and *Pleading Blues*.

NOTE: The column, consisting of miscellaneous items, will appear again in the February 15th issue.

Tubman Plans Ork

New York—Drummer Sammy Weiss, free-lance radio musician and 52nd St. gigger, is planning to build his own 17-piece band. Weiss plays vibes and chimes. In addition to holding down straight drumming chores. GAC is interested in the band.

Ina Ray Hutton Back On Stand

New York—Ina Ray Hutton returned to the band business with a date at the Oriental Theater in Chicago. The chick leader, after several month's lay-off, set up her new band on the west coast, taking over Bob Alexander's outfit. Vocals are handled by the Harris Trio, two girls and a boy, and Danny Ricardo. Frederick Brothers sent ex-Bob Chester manager Phil Kahl (Betty Bradley's hubby) to Chicago to handle the band's affairs and is working on possible dates at the Roxy Theater and the Copacabana nightery here.

Tab Smith Opens With Own Combo

New York—Altoist Tab Smith is set for a date at the Three Deuces here, his first appearance on 52nd St. with his own six-piece combo. Group features singing of Trevor Bacon. On the same bill at the Deuces, talk-of-the-town pianist Erroll Garner joins up with bassist Slam Stewart and drummer Harold West to form a new trio.

Newsreel Music Probed By AFM

Los Angeles—J. W. Gillette, AFM's international studio representative, has been informed by wire that James C. Petrillo has opened negotiations with eastern studio tops regarding the use of library sound track for newsreels.

During confabs on studio staff orchestras held here last year between the AFM and studio men, Petrillo brought up the matter of newsreel music and stated that he saw no reason why the ban on the use of library sound track for scoring pictures should not be extended to the newsreel field. Producers argued that to detain newsreels while scores were specially arranged and recorded would cause an undesirable delay in the release and a loss of news value.

Petrillo accepted the situation at that time with the implication that he would get around to it later. Expectation is that he will demand employment of "stand by" musicians in compensation for use of stock sound track.

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Fitch It

New York—Mel Powell may be the champ pianist to the majority of *Down Beat's* readers who so voted him, but Popsie Randolph, the band boy, recognizes Mel as champ in another department. Popsie used to give shampoos to the guys in BG's band and, remembering Powell's bushy mane declares, "Mel was the champ dandruff-raiser of 'em all!"

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SAG And Movie Firm Named In Film Credit Case

Los Angeles—The strange story of the "Hollywood Canteen Kids" orchestra took a new twist as Mrs. Marie Falkner, mother of Chuck Falkner, onetime leader of the juve outfit and now in the navy, served papers on the Charles R. Rogers motion picture company and against the Screen Actors' Guild making them defendants in a law suit.

Mrs. Falkner's suit asks \$25,000 damages from the picture company on complaint that young Falkner was denied screen credit in the picture, *Song of the Open Road*. The SAG is charged with having failed to secure full payment of SAG rates for the kids, who were members of SAG as well as the musicians' union.

Defendants Reply

No legal answers had been filed to Mrs. Falkner's suit at this writing. However, an SAG official, queried by *Down Beat*, stated: "Our records show that the contract in the case called for minimum scales, according to the type of work performed. Our records also show that the kids were paid the regular rates—\$10.50 per day when they worked as 'extras' (atmosphere players), \$16.50 per day when they ap-

peared with instruments (the musicians' union rate at that time for such work) and \$25.00 per day when lines were spoken. Mrs. Falkner contends the kids were promised \$25.00 per day no matter what kind of work they did.

Charles R. Rogers, head of the picture company, was in New York when the suit was filed and was not available for comment. A spokesman at his office said the matter had been referred to their attorney, Henry Herzbrun. Herzbrun declined to comment until he had "time to study the complaint."

The "Hollywood Canteen Kids" was originally Chuck Falkner's orchestra in the sense that young Falkner, with the assistance of Mrs. Falkner, got a bunch of high-school kids together and formed a dance band. MCA's Jules Stein worked out a curious arrangement whereby the Hollywood Canteen (despite a pledge from the musicians' union that all music would be free) put up the money to "finance" the band (for instruments, union initiation fees, uniforms, etc.) and even paid the kids \$10.00 a week for playing there a part of the time.

MCA naturally got the "exclusive management" of the band on professional engagements. The Canteen was to be reimbursed from such engagements. What it actually amounted to was that the Canteen put up the money—with the understanding that Stein was underwriting it—to develop and promote a dance band property for MCA.

Internal strife, scraps between

the parents of the kids, scraps between Mrs. Falkner and the various "managerial influences" started as soon as Stein set the band on its first job—a 25-week run with the stage show, *Blackouts* of 1943.

By the time the band got to work on the Rogers production, *Song of the Open Road*, things had reached a point where Mrs. Falkner had been barred from the theater and her daughter, Barbara, had been fired as vocalist with the band, during the theater engagement. At the finish of the picture job, Falkner and his sister left the band which passed under the nominal leadership of Karl Kiffe, drummer, now working as a single in the *Blackouts*. The "original" Hollywood Canteen Kids ork is no more, though recently a bunch bobbed up in New York using the same name but with no apparent reason.

Duke And View Concerts Click

(Jumped from Page One)

son, and the Duke's adroit and amusing piano which I grow to like more and more, even though it's not considered fashionable to admire him as a pianist.

View magazine, described as an 'avant garde', or surrealist publication, began its jazz-sponsoring career in a very business-like and unsurrealist manner. The only unorthodoxy on view, in fact, was the weirdly colorful drapery which set off the musicians and this struck me as being in excellent taste.

Barney Bigard's band clicked best with the moving *Lull At Dawn*, which Barney recorded while with Ellington. In this slow, dreamy setting, the clarinetist can't be touched but on other tunes, his excessive trilling and running-scales are extremely tiresome. Trumpeter Joe Thomas, especially on the *Blues*, again established the fact that he's one of the great jazzmen of our day.

Pianist Erroll Garner, a newcomer from Pittsburgh, is already the rage among other hot musicians. Playing four interesting originals, he displayed a fine, unique piano style. Even more impressive is his ability to create lovely moods, clearly influenced by Debussy.

There was no lag when the Stuff Smith Trio appeared, though the concert's policy required that the irrepressible Stuff could neither

Twain Meet In Town Hall Jam

New York—Who said that never the twain shall meet? *Variety* Programs offered the first in a series of programs at Town Hall here recently with both jazz and longhair quartets starred on the bill. Art Hodes' group played modern improvisations while the Jaques Gordon String Quartet made with legit Mozart. Concert was built around composer Aaron Copland's comment that the problem today "is to familiarize the great body of listeners with the music of their own time as well as that of the past."

Pianist Hodes, at press time, was handing over the reins of his trio at Jimmy Ryan's on 52nd St. to clary Mezz Mezzrow. Hodes expected to open at the downtown Village Vanguard with a new group.

chatter nor sing but only play his fiddle. Stuff's version of *Perdido* must be heard to be believed and even then you're inclined to think that he does it with mirrors.

Pearl Bailey followed, and while she's certainly a fine singer and amusing to boot, she's on too much of an east-side, smart chanteuse kick for me. Excepting *St. Louis Blues*, even her material was somewhat questionable, consisting of current and transient novelty tunes. Bluntly, she was out of place.

It was an off-night for Don Byas, who just didn't register in a solo tenor spot, while piano-violin improvisations by Robert Crum and Stuff Smith were plain disconcerting. Granted that the two musicians were digging deep for some intangible musical quality, and occasionally exhibited a flash of it, most of the time they just sounded like a couple of guys making it up as they went along and not too well at that. It would help a lot if Crum could control his disturbing nervous mannerisms while on stage.

Red Norvo's band closed the show with a bang. Teddy Wilson, clarinetist Aaron Sachs, guitarist Remo Palmieri, bassist Clyde Lombardi and drummer Specs Powell in company with the Red's miraculous vibes were little short of colossal with their restrained, polished conception of the "right idea."

Jazz critic Barry Ulanov, who organized the concert, turned in an amusing, casual emcee job, holding the talk down to pertinent facts.



Happy New Year and may it be a prosperous one. I get a kick when I think how the drummer has come into his own these last few years. He's become a real asset to a band—drummers are being featured more than ever and arrangers are at last beginning to realize the importance of a drum in their orchestration. I remember not long ago when everybody in the band got a part but the drummer, but things are different now and improving all the time.

Doug Merriwether of Clarksburg, W. Va. would like to know if it is permissible to use a good Zildjian cymbal on top of a deep cup brass cymbal for his high hats. To really get a good tone from your high hats, they should be matched cymbals. Doug also has a snare drum with wooden rims on it and asks if it's possible to put metal rims on it. If a drum is of a standard size, metal rims could be put on it easily. Pfc. Leo Brown wants to know about joining the National Association of Rhythm Drummers. Get in touch with the nearest drummer you find who is a member and he'll make the connection.

Bailey, F. Kerr, S.I/c, writes he has been drumming a year but on account of being unable to read, could not get into one of the navy bands. He asks if there is a good correspondence course available, but I don't know of any. I'd suggest contacting a good teacher for personal instruction. I'm sorry I'm unable to help James Crabtree of Meridian, Miss., in locating good drum equipment, but even in New York, we can't obtain parts for our drums.

New York—Overseas GIs will soon be jumping to Snub Mosley's jazz combo. At press time, Mosley was readying for a six-month tour of war areas under USO Camp Show auspices.

Before jumping off, Mosley planned to set up a disc date for the Savoy label. The leader said that he broke relations with Decca because that firm limited his band to the "race" category which failed to give him proper national distribution.

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- A** Agnew, C. (Bill Green's Casino) Pittsburg, nc.
- Allen, R. (Garrick) Chi., nc.
- Armstrong, L. (Zanzibar) NYC, nc.
- Arnheim, G. (Sherman's) San Diego, nc.
- B** Barnett, C. (Orpheum) L. A., Cal., 1/30-2/5, t.
- Basie, C. (Lincoln) NYC, h.
- Benson, K. (Plaza) NYC, Opng. 1/18, h.
- Bishop, B. (Claridge) Memphis, 1/19-2/1, h.
- Bradshaw, T. (Pershing) Chicago, h.
- Brandwynne, N. (Statler) Wash., D. C., h.
- Brigode, A. (Rainbow Randevu) Salt Lake City, Clng. 1/30, b.
- Brown, L. (Pennsylvania) NYC, h.
- Busse, H. (Golden Gate) San Francisco, Clng. 1/23, t.
- C** Calloway, C. (Sherman) Chi., h.
- Carlo, F. (Orpheum) Omaha, 1/12-18, t; (Capitol) NYC, Opng. 1/25, t.
- Carter, B. (RKO) Boston, 1/18-24, t; (Capitol) Wash., D. C., 1/25-31, t.
- Cavallaro, C. (Palmer House) Chicago, Clng. 1/24, h; (Chicago) Chicago, 1/28-2/1, t.
- Cross, B. (Schroeder) Milwaukee, h.
- Cross, C. (Claridge) Memphis, Clng. 1/18, h; (Rainbow) Denver, Opng. 1/30, b.
- Courtney, D. (Roosevelt) New Orleans, h.
- D** Davidson, C. (Rio Cabana) Chi., nc.
- Donahue, Al (Aragon) Ocean Pk., Cal., h.
- Dorsey, J. (Frolica) Miami, h.
- Dorsey, T. (Capitol) NYC, Clng. 1/24, t.
- E** Ellington, D. (Golden Gate) San Francisco, 1/31-2/6, t.
- F** Fields, E. (Club Alabam) L. A., Cal., Clng. 1/26, nc.
- Fields, S. (Stanley) Utica, N. Y., 1/16-18, t; (Palace) Columbus, O., 1/23-26, t; (Palace) Cleveland, 1/26-2/1, t.
- Flo Rito, T. (Trianon) Southgate, Cal., Clng. 1/22, nc.
- Postar, C. (Blackhawk) Chi., r.
- G** Gilbert, J. (Casino) Quincy, Ill., nc.
- Gray, G. (Adams) Newark, N. J., 1/18-24, t; (Palace) Toledo, O., 1/26-28, t.
- H** Henderson, F. (Metropolitan) Cleveland, 1/19-25, t.
- Herman, W. (Paramount) NYC, t.
- Hoaglund, E. (Ciro's) Mexico City, nc.
- Howard, E. (Aragon) Chicago, Clng. 1/18, b; (Oriental) Chicago, 1/19-25, t.
- Hutton, I. E. (Palace) Cleveland, 1/19-25, t; (Earle) Phila., 1/26-2/1, t.
- J** Jordan, L. (Town Barn) Buffalo, N. Y., Opng. 1/22, nc.
- Joy, J. (Last Frontier) Las Vegas, Nev., h.
- K** Kassel, A. (Blamarc) Chi., h.
- Kaye, S. (Mendowbrook) Cedar Grove, N. J., Clng. 1/21, nc; (Fox) Atlanta, Ga., 1/24-30, t.
- Kenton, S. (Tune-Town) St. Louis, Opng. 1/23, h.
- King, H. (Aragon) Chicago, Opng. 1/19, b.
- Krupa, G. (Palladium) Hollywood, Cal., b.
- L** Leonard, A. (Ratiff's) San Diego, Clng. 1/29, h.
- Lewis, T. (Orpheum) L. A., Cal., 1/16-22, t; (Golden Gate) San Francisco, 1/24-30, t.
- Licht, E. (Biltmore) NYC, h.
- Lombardo, G. (Roosevelt) NYC, h.
- Lopez, V. (Taft) NYC, h.
- Lunceford, J. (Downtown) Chicago, 1/19-25, t; (Palace) Ft. Wayne, Ind., 1/26-28, t; (Palace) Columbus, O., 1/30-2/1, t.
- M** McIntire, L. (Kenmore) Albany, N. Y., Opng. 1/22, h.
- McIntyre, H. (Commodore) NYC, h.
- McShane, J. (Downbeat) NYC, nc.
- Martin, F. (Ambassador) Los Angeles, h.
- Maisters, F. (Latin Quarter) Chi., nc.
- Millinder, L. (Plantation Club) L. A., nc.
- Moffitt, D. (Troadero) Henderson, Ky., nc.
- Monroe, V. (Michigan) Detroit, 1/19-25, t.
- Morgan, E. (Claremont) Berkeley, Cal., h.
- O** Oliver, E. (Palace) San Francisco, h.
- Olsen, G. (Copacabana) NYC, nc.
- Osborne, W. (Capitol) Wash., D. C., 1/18-24, t.
- P** Pastor, T. (Roosevelt) Wash., D. C., h.
- Paxton, G. (Roseland) NYC, b.
- Prima, L. (Terrace Room) Newark, N. J., Clng. 1/21, nc; (RKO) Boston, 1/25-31, t.
- R** Raeburn, B. (Apollo) NYC, 1/19-25, t.
- Ragon, D. (Lanta's Merry-Go-Round) Dayton, O., b.
- Rapp, B. (Indiana Roof) Indianapolis, Clng. 1/21, b.
- Ravassa, C. (LaMartiniqne) NYC, nc.
- Ray, E. (Moonlight Gardens) Saginaw, Mich., b.
- Reichman, J. (Biltmore) L. A., Cal., h.
- Reid, D. (Blue Moon) Wichita, Kan., 1/19-2/1, b.
- Reisman, L. (Waldorf-Astoria) NYC, h.
- Rogers, B. (Hippodrome) Baltimore, 1/26-2/1, t.
- Ruhl, W. (Commodore Ferry) Toledo, h.
- S** Sandifer, S. (Washington) Indianapolis, h.
- Saunders, H. (St. Anthony's) San Antonio, h.
- Saunders, R. (DeLia) Chi., nc.
- Sherwood, B. (Tune-Town) St. Louis, Clng. 1/22, b; (Terrace Room) Newark, N. J., Opng. 1/23, nc.

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McIntyre, H. (Commodore) NYC, h.

McShane, J. (Downbeat) NYC, nc.

Martin, F. (Ambassador) Los Angeles, h.

Maisters, F. (Latin Quarter) Chi., nc.

Millinder, L. (Plantation Club) L. A., nc.

Moffitt, D. (Troadero) Henderson, Ky., nc.

Monroe, V. (Michigan) Detroit, 1/19-25, t.

Morgan, E. (Claremont) Berkeley, Cal., h.

O Oliver, E. (Palace) San Francisco, h.

Olsen, G. (Copacabana) NYC, nc.

Osborne, W. (Capitol) Wash., D. C., 1/18-24, t.

P Pastor, T. (Roosevelt) Wash., D. C., h.

Paxton, G. (Roseland) NYC, b.

Prima, L. (Terrace Room) Newark, N. J., Clng. 1/21, nc; (RKO) Boston, 1/25-31, t.

R Raeburn, B. (Apollo) NYC, 1/19-25, t.

Ragon, D. (Lanta's Merry-Go-Round) Dayton, O., b.

Rapp, B. (Indiana Roof) Indianapolis, Clng. 1/21, b.

Ravassa, C. (LaMartiniqne) NYC, nc.

Ray, E. (Moonlight Gardens) Saginaw, Mich., b.

Reichman, J. (Biltmore) L. A., Cal., h.

Reid, D. (Blue Moon) Wichita, Kan., 1/19-2/1, b.

Reisman, L. (Waldorf-Astoria) NYC, h.

Rogers, B. (Hippodrome) Baltimore, 1/26-2/1, t.

Ruhl, W. (Commodore Ferry) Toledo, h.

S Sandifer, S. (Washington) Indianapolis, h.

Saunders, H. (St. Anthony's) San Antonio, h.

Saunders, R. (DeLia) Chi., nc.

Sherwood, B. (Tune-Town) St. Louis, Clng. 1/22, b; (Terrace Room) Newark, N. J., Opng. 1/23, nc.

Shivak, C. (Stanley) Utica, N. Y., 1/23-25, t; (Shea's) Buffalo, 1/26-2/1, t.

Stone, E. (Chase) St. Louis, h.

Strong, Benny (Fashbody) Memphis, h.

Strong, Bob (Adams) Newark, N. J., Clng. 1/17, t.

Sykes, C. (Rainbow) Denver, Clng. 1/29, h.

T Towne, G. (Brown) Louisville, h.

Tucker, T. (Stevens) Chicago, h, Clng. 1/25.

V Van, G. (Statler) Detroit, h.

Vandas, Emil (Edgewater Beach) Chi., h.

W Wald, J. (New Yorker) NYC, h.

Walk, L. (Trianon) Chi., h.

Wilke, R. (Statler) Boston, h.

Williams, C. (Savoy) NYC, Opng. 1/21, h.

Key Spot Bands

AMBASSADOR HOTEL, Los Angeles—Freddy Martin

ARAGON, Chicago—Eddy Howard; Jan. 19, Henry King

ARAGON, Ocean Park, Cal.—Al Donahue

BILTMORE HOTEL, Los Angeles—Joe Reichman

BLACKHAWK RESTAURANT, Chicago—Chuck Foster

COMMODORE HOTEL, New York—Hal McIntyre

EDGEWATER BEACH HOTEL, Chicago—Emil Vandas

LINCOLN HOTEL, New York—Count Basie

MEADOWBROOK, Cedar Grove, N. J.—Sammy Kaye, Clng. Jan. 21

NEW YORKER HOTEL, New York—Jerry Wald

PALACE HOTEL, San Francisco—Eddie Oliver

PALLADIUM, Hollywood, Cal.—Gene Krupa

PALMER HOUSE, Chicago—Carmen Cavallaro; Jan. 25, Bob Grant

PENNSYLVANIA HOTEL, New York—Les Brown

ROOSEVELT HOTEL, New Orleans—Del Courtney

ROOSEVELT HOTEL, New York—Guy Lombardo

ROOSEVELT HOTEL, Washington, D. C.—Tony Pastor

ROSELAND, New York—George Paxton

SHERMAN HOTEL, Chicago—Cab Calloway

STEVENS HOTEL, Chicago—Tommy Tucker; Jan. 6, Ted Weems

TERRACE ROOM, Newark, N. J.—Louis Prima; Jan. 23, Bobby Sherwood

TRIANON, Chicago—Lawrence Welk

TRIANON, Southgate, Cal.—Ted Flo Rito; Jan. 23, Horace Heidt

WALDORF-ASTORIA, New York—Leo Reisman

BAND

It was a... when Les Br... in the 1944... band division... last year and... proved consist... interval. Curru... sylvania, the... ing a crack... pares favorab... big ofay ban... Arrangeme... mite charges... Ben Homer, ... erally make... seems to be t... to adapt syc... swing-time... them in the... romping arri... can Hat Da... His Day, for... challenge to... lines into wh... have fallen... But if the... also difficult... these days t... pert enough... sis is on fin... ensembles th... ack. Both b... with master... reeds comin... time with a... early Miller... saxes tone q... that a Brown... a rigorous d... Toughest... falls to lead

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Washington... George

Chicago—... Chicago—

Jan. 6, Ted

work, N. J... 23, Bob

Lawrence

Cal... Horace

Chicago—... New York

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C. b

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BANDS DUG BY THE Beat

LES BROWN (Reviewed at the Hotel Pennsylvania, New York)

It was a sad surprise to me when Les Brown finished tenth in the 1944 Down Beat swing band division. He did better than last year and his band has improved considerably in the interval. Currently at the Pennsylvania, the Brown ork is playing a crack book which compares favorably with that of any big ofay band in the business.

Arrangements are like dynamite charges; the best ones by Ben Homer, whose scorings literally make the band. Homer seems to be the only writer able to adapt symphonic themes to swing-time without degrading them in the process. His full, romping arrangements of Mexican Hat Dance and Bizet Has His Day, for example, are a real challenge to the weary riff routines into which most arrangers have fallen.

But if the book is good, it's also difficult and Les is lucky these days to have sidemen expert enough to play it. Emphasis is on fine-cut and smashing ensembles that come on like ack-ack. Both brass and reeds play with masterful precision; the reeds coming up from time to time with a blend that cuts the early Miller band's clarinet-over-saxes tone quality. It's obvious that a Brown rehearsal must be a rigorous deal indeed.

Toughest chair in the band falls to lead trumpet which is

out front, soaring, all the way. On review night, substitute Sy Baker did well with skyscraper notes that had put two previous trumpeters on the "bum lip" list.

One fault is that hot solos are at a premium. Les could use a few more break-takers like Ted Nash, who dishes out some fine hunks of tenor horn.

Summing up, it's a temptation not to go oracle and predict great things for this crew. Its artistry is apparent. —tac.

COUNT BASIE (Reviewed at the Hotel Lincoln, New York)

If the Hotel Lincoln ever finds its name immortalized in the annals of jazz, it will undoubtedly be because the spot once served as a NYC roosting place for Count Basie's band. Except for the Lincoln, local hot fans would only be able to hear Basie on his far-too-rare one-nighter and theater visits here.

There've been a couple of important changes in the band since last reviewed in these pages: tenor-man "Lucky" Thompson is in for Lester Young and Shadow Wilson vice Jo Jones. Though neither of the new men has the talent of his predecessor, it's pleasant to be able to say that the substitutions don't rob the ork of its greatness.

"Lucky" blows a wild horn—a little too wild and undisciplined for my taste—but he's colorful and exciting and should develop to a point where ideas and tone won't be sacrificed to sheer fire and guts. Same is true of Wilson, who beats a helluva drum but lacks the wonderful taste and physical coordination that make Jo Jones one of the all-time great drummers and made the Basie rhythm section the jumpyest ever.

As always, the most exciting aspect of the band is its hypnotic development of a simple riff to a smashing climax. It's basically a simple formula but no other band has ever been able to duplicate the insistent drive to a repeated crescendo which is the Basie trademark.

Thelma Carpenter, one of this reviewer's favorites from a long way back gets prettier and sings better all the time. —tac.

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Billy Mills Gets New Hires Spot

Los Angeles—Billy Mills, who batons ork on the Fibber McGee & Molly show, has been signed to handle the music on the new Hires root beer aler, which replaces the Horace Heidt troupe Jan. 24. Gale Robbins is vocalist.

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Eddie Heywood Treks To Coast

New York—After breaking it up with a week's date at Loew's State theater here, Eddie Heywood's band is heading west for a two-month booking at Scheff's Playhouse in Los Angeles. Signature discs is releasing some new Heywood sides shortly and the band, which also has records on Commodore and Decca labels, is rumored set for an appearance in a new Lou Levy-produced flicker.

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'Coke' Shots Mean A Lot To Current Dance Bands



Remote broadcasts are becoming less important to dance bands these days, as indicated by the recent cancellation of wires from two major hotel spots in Manhattan. Leaders eagerly seek booking on the almost nightly Spotlight Band broadcasts sponsored by the Coca-Cola company, usually originating in a service camp or hospital. Photos above were taken during three recent "coke" shows. Above, at the left, is delightful Doris Day, vocalist with Les Brown, while on top, at the right, Les and

building basin. Both are Blue Network photos. Above, center, is the Freddie Slack band at the naval air training base at Pensacola, Florida. A tenor saxman was missing, and Gene Huddleston of Berea, Ky., a musician first class at the base, sat in with fine results. (Official U.S. Navy Photo). Just below is a shot of Dean Hudson, signing autographs at an army air field, while the bottom photo is the Hudson band on the same occasion. Left to right: Sel Dottore, alto sax; Ben Fuscell, alto sax; Herman Halwig, tenor; Dick Komenda, bass; Frances Cal-

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