WHEN JOHNNY COMES MARCHING

> **By Mike Levin** -"Johnny One Tone"

With the attention of music-tom brutally focussed on Glenn miler and all he has done, due to the disappearance of an army masport flying him Paris-ward, music things stick out in your memory from which practically the entire trade can learn. Miler had the reputation of being a wonderful guy to work for, a shrewd business man, and a sharp appraiser of talent in other musicians. These things he had to be to rem make a start at the tremen-tous popularity that still lingers m, even though he hadn't been

even though he hadn't been ving "commercial" dates for

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## Fed the Cats

**Fed the Cats** New York—The food shortage hit with a peculiar twist at one of the bigger nearby spois re-cently. The management, want-ing to conserve what-to-cat for the cash customers, refused to feed the band after the boys had been rehearsing all afternoon and had just time to grab a bite before the evening show. Near multiny resulted—a couple of the buskier sidemena actually roughed up the owner slightly, at which point he mumbled something like, "just a gag, felles" and fed them. "If he hadn't, we'd have eaten him," asserted one hungry tootler.

# In Near-Tragedies

aying "commercial" dates for most three years. But there were certain other ings as well that trademarked erything Miller and his alum-Charlie Spivak, Claude Thorn-II, and Hal McIntyre did. New York-Music men figured in two near-tragedies here re-cently. Chick who gave her name as Deanne Bond tried to dive out of a fourth-floor hotel window as Deanne Bond tried to dive out of a fourth-floor hotel window because she said her love for Buddy DeFranco was unre-quited. The TD clarinetist was chatting with Dodo Marmarosa. Artie Shaw's planist, when the girl came in. When she refused to leave, he called a couple of hotel officials and as they en-tered she crashed through the window. Buddy and the others grabbed her and she was sent to a hospital for observation. The blonde said she had come up from Dayton, Ohio, to see Buddy. The other near-fatality in-In the first place, none of these bands was built around a soloist. True, Miller did play trombone, as did Spivak trumpet, Thornahill plane, and McIntyre sax. But none piano, and McInityre asx. But none of these bands were built exclusive-ground them, a mistake that other bands have certainly made. Thornhill used Fazola's clarinet, Gozzo's trumpet, and numbers of other crack sidement so for that matter, did all the other three.

Miller was probably one of the first bigtime leaders to carry sec-tion coaches as part of his en-tourage to make absolutely cer-tain that his music, as he saw it, as up to aruff. from Dayton, Onio, to see Buddy. The other near-fatality in-volved the family of maestro Don McGrane. Mrs. McGrane, estranged from the leader, and her two children. were saved from asphyxiation when a build-ing superintendent, smelling gas, discovered one jet of the kitchen range open but unlighted Kay. ain that his music, as he saw it, was up to snuff. But most important of all, each of these bands founded its commercial success not on solo ability, not on arrangements, and not on showmanship, but on tone. It certainly is true that Mil-ler's reed voicing in Sunrise Sere-ade was the result of arrang-ing; and that Thornhill's light planistics in all his records make (Modulate to Page 4) range open but unlighted. Key-hole of the apartment door had been plugged with soap. Mrs. McGrane said she had plugged it to keep Don out.

# **Musicians Figure**

# **Apple Jumps With** Tatum, Webster Back

Los Angeles—First trophies in the 1944 Down Beat band poll were awarded on the stage of the Orpheum theater here on January 15. The winners receiving awards were Anita O'Day, selected as best band vocalist, and members of the Pied Pipers, best vocal combo. Georgia Gibbs, with the assistance of Stan Kenton, made the presentations. Left to right: Anita O'Day, Hal Hopper, Clark Yocum, Georgia Gibbs, Chuek Lowry and June Hutton.

**Poll Winners Receive Trophies** 

New York-The Street Scene shows two top names back on hand, Art Tatum and Ben Webster. plus a new outfit to set the tongues wagging. Dick Vance, ex-Heywood trumpeter, has

organized a six-piecer, including Israel Crosby on bass, for the Three Deuces. Joining the Slam Stewart quartet and Gene Rodgers, pianist. Slam's tearing up the Street with a super-production of Play, Piddle, Play. backed by piano rave Erroll Garner, gitman Mike Bryan, and drummer Hal West. New York — Trombonist Miff

Loumell Morgan trio, in from the West Coast, share the Down-beat stand with Tatum and Ben-ny Morton's band from Cafe Society. Art is getting his record figure to date, \$1,150 per week.

Webster's soulful tenor is heard with Stuff Smith's mad threesome at the Onyx. where Willie Dukes and the Caboliers, ex-Calloway group, complete the bill.

bill. The Spotlite Club has the Leonard Ware trio, back to 52 from the Village Vanguard, along with the Nat Jaffe-Charlie Shavers-Don Byas quintet, Betty Jerome. and Ann Robinson. Art Hodes replaced Ware at the Van-guard. with Mezz Mezzrow tak-ing over at Jimmy Ryan's. Cafe Downtown hose graphed

ing over at Jimmy Ryan's. Cafe Downtown has grabbed some WNEW airtime, which, in spite of a poor script, presents Mary Lou Williams, Phil Moor's fine group, and Josh White to the best advantage. Broadcast angle has other operators eyeing the possibilities of radio promo-tion for their spots, as the re-ception has been terrif. The Vance avit from the Hey-

The Vance exit from the Hey-wood band caused two last-min-ute shifts, Trumpeter Emmett Berry went with the "Beguiner," and Bill Coleman replaced him with the John Kirby krew.

#### **Basie Nizes Ella To** Sign New Chirp

New York—Maxine Johnson is the new singer with Count Basie's band at the Hotel Lincoln, replacing Thelma Car-penter, now singing at the Ruban Bleu club here. A deal which would have had Ella Fitzgerald taking over vocals was nixed taking over vocals was nixed because the name chirp wanted a piece of the band.

Rumor says that both Lester Young and Jo Jones are coming out of service but Basie manager Milt Ebbins says it's not true.

# **BG** Sets Band. **Quintet For** Para In March

New York-Benny Goodman is getting tired of playing the same tunes over and over again in the Seven Lively Arts. He'll leave the

tunes over and over again in the Seven Lively Arts. He'll leave the Billy Rose production early in March to open with a big band at the Paramount Theater here on either March 21 or 28. Benny set the theater deal himself with Paramount man-ager Bob Weitman over the lunch table. The clarinetist has been tiffing with his bookers, Music Corporation of America, since last March at which time he said in a Down Beat inter-view that the agency was labor-ing under the impression that he was working for them when the opposite was true. MCA pre-sumably will draw down a com-mission on the Paramount date but that's about all they'll have to do with it. Benny will retain his present

Benny will retain his present azz quintet (Norvo, Wilson, Benny will retain his present jazz quintet (Norvo, Wilson, Weiss and Feid) and will feature it in the show. The band will probably follow through with more theater dates after the Paramount (a minimum four week booking) and will also re-cord for Columbia.

#### **Esky And Goffin** In Legal Spat

New York—Esquire magazine is in for another legal tangle but with jazz overtones this time. Hot critic Robert Goffin, author of Jazz, is instituting suit against of Jazz, is instituting suit against the mag for a quarter of a mill-ion dollars claiming that it was he who gave Esquire the ideas for its annual Jazz Book, for its jazz concert recently held in Los Angeles and for the exploitation tie-up between Esquire and the National Jazz Foundation in New Orleans. The critic holds that he was eased out of linan-cial and publicity benefits he should rightfully have received for these suggestions. for these suggestions.

#### **Hal Winters Replaces On New TD Switch**

New York—Tommy Dorsey has changed his male singer again, bringing in newcomer Hal Win-ters to replace Freddle Stewart. Stewart claims that the band-leader wanted him to sing like a baritone though he was hired on the atrength of his lyric tenor voice, adding that he and TD are still good friends despite this hassel.

Winters is a local discovery making his name-band debut after playing several night club engagements here in town. His voice is described as "baritone-tenor." tenor.

The Dorsey band, after wind-ing up a Meadowbrook date, opens sometime in February at the east-side 400 Club with a weekly guarantee reported around six grand, a new high.

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

#### **Jack and Louie** On the Cover

On the cover Now that New Orleans has switched the official name of that famous thoroughfare from Saratogs back to Basin Street, the two well-known musicians on the cover of this issue are very happy. Jack Teagarden is glad, because Basin Street is his theme song, and Louis Armstrong is pleased because he was born and reared in the Crescent City. The trombonist and the trumpeter got together for a reunion re-cently at the Zanzibar in New York, where Armstrong and his band are featured. Photo by Sam centily at the Zansıbar .... York, where Armstrong and his band are featured. Photo by Sam

#### **McIntyre May** Go Overseas

New York—It looks like Hal McIntyre's band will be the first name crew to take an overseas hop. Military secrecy demands that details of the trip abroad be withheld but McIntyre's con-tracts new contain the stipulabe withheld but McIntyre's con-tracts now contain the stipula-tion that he may cancel bookings on instant notice. The McIntyre band may be switched from Bluebird to the more expensive Victor label. Band opens the Hotel Sherman in Chicago Pebruary 2 for 4 weeks and at tress time was set to play the President's Birthday Ball at the Hotel Statler in Washington, D. C., January 30. C., January 30.



Tibbett's the new Voice, of screaming "Frank-e-swooners holler, "Hey, it instead of screaming "Fi be!" his swooners holler, garo!" . . .

An early liquor curfew may put ght clubs out of business. You n't have to have liquor to listen 'em, but sometimes it helps.

One music company paid a lead-\$3,000 for ten imaginary song-be masstro leader turned out to be traly silent partner.

leky Vicki says when her brother o n a date his theme song is Dance With a Dolly."

Petrillo has dismissed his body-mards. He fears neither man nor mut nor the WLB.

Lester Young Gets Carved

Los Angeles — Lester Young, former Count Basie sax star who former Count Basie sax star who book the No. 1 tenor sax spot in the recently concluded annual *Down Beat* poll, and who is now a private in combat training at Camp McClellan, Alabama, was in the hospital there for a seri-ous operation as this was writ-ten. ten

The news was received here by Young's wife in a wire. No de-tails were given. Mrs. Young did not know nature of the aliment.

#### Don Haynes to **Staff of Beat**

Chicago-Don C. Haynes of Cleveland has joined the Down Beat staff here as assistant edi-tor, replacing Johnny Sippel, who has started work as night club and theater reporter for Billboard in Chicago.

The Beat's Cleveland corres-pondent for several years, Hay-nes, was active in booking and publicity work in that city and was president and one of the original founders of the Hot Club of Cleveland. He comes to the Chicago office after serving for two years as a flying officer in the AAF.

#### Harold Oxley In LA

Los Angeles — Harold Oxley. manager of Jimmie Lunceford and other ork attractions, is so-journing here on combination vacation and biz trip. He's mak-ing his headquarters at Reg Marshall Agency, his coast rep.



New York — Trombonist Miff Mole, stricken with a severe stomach disorder, was seriously ill in the Roosevelt Hospital here at press time. After collapsing on the stand at Nick's, where he was first taken to his home. later re-moved to the hospital. At last report, he was awaiting a blood transfusion, to be followed by an operation. Another member of the band at Nick's, bassist Bob Casey, was recently confined to St. Vincent's Hospital after he fell and suf-fered a head concussion.

#### **Bothwell May** Leave Raeburn

Donna Dae

**Directs Discs** 

here.

**On Honeymoon** 

New York—Donna Dae, lovely singing star of Fred Waring's band, became the bride of Colonel William (Wild Bill)

Colonel William (Wild Bill) Cummings, an army filer, on January 16 at Mitchel Field here. Couple were heading for Col-orado Springs for their honey-moon, after which the bride will return here for an engagement at the Copacabana.

St. Louis-Russ David musical director for radio station KSD,

now serves in the same capacity for Premier Records, located

New York-When Boyd Rae-burn moves into the Hotel New burn moves into the Hotel New Yorker the latter part of March he may be missing star altoist Johnny Bothwell. At press time Bothwell was reported torn be-tween building his own band under William Morris aegis, join-ing Artie Shaw's ork, or remain-ing with Raeburn where his horn is featured in the book.

#### NEWS

## Hal McIntyre's Band Cuts First V-Discs Made Before An Audience



While S/Sgt. Tony Janak plays engineer. Li. Col. Howard C. Bronson. Li. Joseph Parrett and Capt. Robert Vincent watch the cutting of the first V-Discs ever miade before an audience. It was at the Mason General Hospital in Long Island.

It was the music of Hal Mo-Intyre and his band, simultane-ously entertaining wounded war veterans at the hospital, heing recorded. Here's Hal himself, with vocalist Al Nobel standing ready to put words to the melody.

Veterans recuperating at the Ma-son hospital were delighted with the sax appeal of McIntyre and the sex appeal of Ruth Gaylor, girl vocalist with the band. Cpl. Jack Hurdle of the army special services is adjusting the mike for better balance.

Cpl. Harvey Stone of army special services makes like a P-38 here, to the musement of the boys in the McIntyre band as well as the convalescent vets in the audience. Officers in charge of V-Discs were pleased with the experiment and will repeat it with other bands, they

Here McIntyre forsake his sax for his famous clarinet with the gold keys. Hal said it was easier to cat platters while working to an audience. Renick Photos

The Rodin be under I will be book now set to o Rainbow Ra City followin in dates on Rodin and teen or fifts six brass, fiv alx brass, hv four rhythm the novelty numbers and torchy, balla parture fro under whic have been pu stuff. Rod

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Los Angel Ray Bauduc Bob Crosby was owned b men heade isunching a nth. Rodin and ntly discl

Rodin and cently discl than two yes coast artille at first to en ness, but ha in favor of with Bauduc est of the I He has just viting offer f

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Rodin will and handle start but lat of the line-t self wholly Rehearsals Rehearsals way here la ary. Idea v playing uni men if possi No attemp create the L create the L the old Cre Bauduc will of his own

#### Horne Te In LA Pr

Los Angele Actors' Labo an all-Negro Shakespeare' Shrew with role of Katl Negro actors gram. Nina included in gram. Ni included in included in HAL people would be no of the classi presented "st

# **Platter Plugs Terrif Boost For 'Rum' Tune**

New York-This article assumes that you've heard the calypso tune Rum and Coca-Cola. If you haven't, how do you do it

With an initial order of 300,000 sheet music copies (Mairsy

With an initial order of 300,0 Doots began with only 100,000 which may give you an idea of what you're in for), the song looks like a record-buster, even though it's been barred by four major radio networks and turned down by film studios. Oddly enough, objections to the tane limit themselves to use of the word "rum" (for moral remon) and the word "Coca Cola" (because it's a free plug). It doem's seem to bother anybody just how "both mawthar and daw-tar" are working for the "Yawnkee dollair."

dollair." Morey Amsterdam, emcee on Gloom Dodgers over station WHN here, heard the tune in Trinidad while playing with a USO show. Back in the States, he rewrote it with a musical as-sist from bandleader Paul Baron. Vocalist Jeri Sullavan introduced it at the Versailles Club and later on the stage of the Paramount Theater where it broke up every show. show

show. The singer is given a composer credit on the tune and since her association with it has been swamped with offers, including a bid from Hollywood. Estimates for the eventual sale of the Andrews Sisters' disc version of the song run well over a million platters. Tune was brought out by Feist, part of the Big Three Music Corporation, under whose banner Mairzy Doats was also published.

**Holds Leaders Liable For Tax** 

Des Moines—In a test case rul-ing that was expected to set a precedent on the question, a fed-eral court ruled that band leadprecedent on the question, a red-eral court ruled that band lead-ers are independent contractors and must pay federal unemploy-ment and social security taxes. The judge ruled that the lead-ers were independent contractors and sidemen their employees within the meaning of the in-ternal revenue statutes. The suit was started by owners of an Iowa ballroom and was contested by the AFL, who con-tended that leaders, by virtue of a union contract adopted in 1941, were not responsible.

#### Casa Loma To Add **Ex-Hallett Canary**

**EX-figurett Candry** New York — Casa Loma will add singer Betty George to its line-up sometime in March, pos-sibly before that, to replace Eugenie Baird, who moved to the Bing Crosby radio show. The new chirp once sang with Mal Hallett. Glen Gray is also planning to let Bobby Hackett make records with his own pick-up band.

Following his recent dis-marker from the army, Harry from the army, Mills Brothers and their Mills Brothers and their Mills Brothers and their his brothers and their his brothers and their his brothers agent to the stage of the 125th Street Apollo theater, har entire day rehearsing, so that he could familiarize marker Georgia Brown, with which Harry long has been dentified. The first show at the Apollo went off very monthy—until the cats in the audience shouted for some Georgia. Harry could not remember it!

red

#### Ink Spots Settle **Out Of Court**

New York-A legal tangle that New York—A legai tangle that caused dischord in the harmony of the Ink Spots has been settled out of court. Under the new deal Deke Watson, one of the original Spots, withdraws from the unit to form his own singing group, as yet unnamed. He will continue to get a slice of the Ink Spots earnings, how-ever, as will Charles Fuqua, now in the army. Billy Kenny, who had been on

Billy Kenny, who had been on the other side of the hassel with the other side of the hassel with Watson, continues as leader of the Spots. He has dropped his threatened court action against Moe Gale demanding an ac-counting and Gale continues as booker-inanager under a con-tract that expires in 4½ years. Satilement of the dispute

tract that expires in 4½ years. Settlement of the dispute makes possible a Paramount booking that had been canceled earlier when it seemed possible the vocal group might break up. They'D go into the theater with Ella Fitzgerald and Cootie Will-iams' band this month.



Los Angeles—Leopold Stokow-ski is planning to direct the pro-duction of an opera by William Grant Still entitled Troubled Island in March, according to word received here by Still, gen-erally regarded as America's foremost Negro composer. Opera deals with the revolt of the slaves on the island of Haiti under the Emperor Dessalines.

# Light Up Gates, Report Finds 'Tea' A Good Kick

New York-Marijuana is not the insidious menace that common belief holds it to be, according to a new report on the drug released here by a committee of experts. Sponsored by Mayor LaGuardia and financed by several scientific socie **Even a Dummy** 

by Mayor LaGuardia and finan-ties, the investigation covered four years of clinical experiments using 77 subjects as guinea pigs. According to the report, mari-juana is not habit-forming; it has no demonstrable effect on the crime rate; there is no proof of organized dealing in "tea" among school children; and the drug has no erotic effect. The in-vestigators also declare that mariuana users are able to stop smoking the weed abruptly with-out suffering the mental and bodily ill-effects that accompany breaking off from drugs like morphine, heroin and cocaine. Says the report: "Though some subjects become restless and talkative under marijuana influence, a mental state char-acterized by a sense of well-be-ing, relaxation and unaware-ness of surroundings, followed by a drowsiness, was present in most instances when the subject

a drowsiness, was present in most instances when the subject was left undisturbed. Generally was left undisturbed. Generally there was difficulty in focusing and sustaining mental attention. "In company, the subjects were lively and given to talka-tiveness. fits of laughter and good-natured joking."

#### **Blue Grooms Russell** For Top Bracket

For 10p Bracker Los Angeles — Blue Network, which owns major interest in Andy Russell, is putting its entire resources behind drive to boost the onetime drummer (Alvino Rey and other bands) into the top bracket as a vocal attraction. First move was creation of a new sustainer starring Russell, which went on the Bluenet for weekly release starting Saturday, Jan. 20. Russell is backed by 21-piece ork under Lou Bring, Connie Haines, Mel Torme and vocal group. group.

#### **Reichman Union Nick Cut To Half Grand**

Los Angeles — A \$1,000 union fine charged to Bandleader Joe Reichman by Local 47's Trial Board was reduced to \$500 by the union's board of directors on re-view of case requested by Reich-man, now at Biltmore hotel's Bowl here. Reichman, as well as union officials declined to discuss case, but it was indicated trouble case, but it was indicated trouble grew out of use of restricted musicians on commercial air sh Reichman had a while back. show

# New York-Demonstration of how hep the average citizen has become to conditions in the music world was the laugh gar-nered by Edgar Bergen and Don Ameche in a recent broadcast. Ameche was playing a music teacher hired to teach Charlie McCarthy. The dialogue went something like this: AMECHE: If there's loud music, that's fortissimo. If there's soft music, that's planissimo. And if there's no music-McCARTHY: I know-that's

**Knows Jimmy** 

McCARTHY: I know-that's Petrillol

## **Ten Years Ago** This Month February, 1935

February, 1935 Lonie Armstrong r et u en ed from Europe while Ina Ray Hat-tom and her all-girl band made jountries. . . Phil Harrie re-organized his band, with Floyd O'Brien and Ward Silloway on tombone, and began a theater tour. . . The Onyx Club burned to the ground just as The Second Just as The Second Just as The Armon Boor opened directly across 52nd street. Red Nichols and Jack and Gharlis Teagarden were broad-any Strand took over the di-frection of Red's band during to his wife, Eleanor Holm, opened the College Inn, Chicago. . . . . Freddy Martin followed Ted were into the Palmer Home, . . Freddy Martin followed Ted the College Inn, Chicago. . . . Martin the maisting to the form the Martin followed Ted the



New Jersey-Sammy Kaye poses with his two nifty vocalists at Frank Dailey's Meadowbrook Inn, operating again after a long period of closed doors. Lefs to right: Swing and Sway himself, Sally Stewart, Bob Bright and Nancy Norman. Bright is a disc jockey from station WPAT.

uary 1, 1945

Chicago, February 1, 1945

#### NEWS

# N. Y. Finds New **Dixielanders Are Stickin'**

Los Angeles—The band of kids while back under one Sherry Dacey calling themselves the "Hollywood Canteen Kids" is a mystery band to Canteen offi-clais here, who report that they know nothing of the outfit and never gave any authority for use of the name "Hollywood Canteen". Kids," which was originally at-tached to juve band sponsored by the Hollywood service men's Center.

center. Original "Hollywood Canteen Kids" band is "temporarily dis-solved" it was said while young Karl Kiffe, who became nominal leader after Chuck Falkner en-tered navy, plays a turn as a single at the El Capitan theater here in the "Blackouts" stage revue.

MCA's Jules Stein, who per-sonally supervised affairs of Canteen Kids, preferred to make no comment on the band that had bobbed up in New York un-til he checked with his New York office.

vocal student at Curtis when he was a violin student there. They have a daughter, Anita, almost a year old. In November, 1942, Paul enlisted in the navy and directed the dance band of the U.S. Navy Band at Washington, D.C. He was discharged on July 24, last year, and the following day played the Hit Parade with Mark Warnow. He was doing radio work at the time Gene Krupa appeared at the Capitol theater in New York last sum-mer and approached him to work with his fiddles. Usen Strings Correctly

**Switch Capitol** 

Sound Studies Los Angeles—Capitol Records, which has used the facilities of the C. P. MacGregor sound stud-ios here exclusively for recording purposes and for a time had a firm's commercial phonograph facilities were available only to capitol, has "split" with Mac-Gregor for unrevealed reasons. Spokesman for MacGregor said the Capitol work had comprised only a relatively small portion of their business, despite reports to contracts for army and navy work, plus radio transcription business, was keeping them busy. "A hours a day." Topitol exect delined to com-ment but didn't deny there had break. For the present they have been using sound equipment and studios at Paramount for recording. Records are pressed in the east. Capitol plans to set up a complete plant here as soon asted.

GUITAR

DIGEST

By HY WHITE

NEW!

UNIQUE! DIFFERENT!

# TwoCrosbyites, Rodin, Bauduc, Form New Ork

Los Angeles-Gil Rodin and Ray Bauduc, top men in the old Bob Crosby co-op band, which was owned by a group of bands-men headed by Rodin, are isunching a new band here this

men headed by Rodin, are launching a new band here this month. Rodin and Bauduc were re-cently discharged after more than two years of service in the coast artillery. Rodin planned at first to enter the agency busi-ness, but has chanzed his plans in favor of a band partnership with Bauduc, regarded as great-est of the Dixieland drummers. He has just turned down an in-viting offer from Tommy Dorsey. February Spot Set The Rodin-Bauduc's name. It will be booked by MCA and is now set to open Feb. 16 at the Rainbow Randevu in Salt Lake City following a series of break-in dates on the coast. Rodin and Bauduc plan a four-teen or fifteen plece combo of sur rhythm with male singer of the novelty style to do bright numbers and a girl singer of the borchy, ballad type. This is a de-parture from present trend, under which the boy singers have been pushed for the drippy stuff. Rodin Will Toot Rodin will play baritone sax

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#### s Ago onth 1935

returned Ina Ray Hut-band made of several l band made of several il Harris ro-l, with Floyd Silloway on tan a theater Club burned nat as The smed directly

d Jack and were broad-black's band over the di-and during a t Jarrett and lolm, opened Chicago

Chicago ... as drawing a vaude iour followed Ted almer House. tel and cafe ician's union a battle over charges. The o nab \$3 per iner. awing critical io broadcasts as "Toots" "man. Johnny pivak, "Peo lenn Miller, laude Thorn-aplan as side-



Hollywood—Pals during their Ben Pollack and Bob Crosby days and pals during their two years together in the coast artillery, Ray Basdue and Gil Rodin, tubman and saxist, are still together in the formation of their new civilian band, which Baudue will front and Rodin will manage. Read the details in the adjoining column. Charlie Mihn Photo

## Strings Are Thing, **Krupa Fiddler Says** By EVELYN EHRLICH

Muggsy Spanier, World's Greatest Cornetist

"Before using Blessing instruments, I used to 'blow out' and

ruin a cornet in about six months. My Blessings last several

years. In fact, the Blessing I am now playing was purchased

by me before Pearl Harbor, and I am still getting the same

quick response and beautiful tone that I like so much in a Blessing. Besides, I have never had any valve trouble like

I've experienced with some other makes."

a Blessing!

Says: "The Used My Blessing

Cornet for Years"

<text><text><text><text><text><text><text><text><text><text><text>



piled when Hy White was with WOODY HERMAN and His Orchestra. It contains a wealth of richly-styled and different solo material giving new interest and vigor to the guitarist's repertoire The styles represented in GUITAR DIGEST range from classical adaptation, as in "Elise" from Beethoven's charming "Fur Elise," to jump blues, slow blues, and boogie woogie. A Mexican folk song. "Las Chiapanecas," and a traditional gypsy melody, contrast with modern nov-elties and up-to-the-minute swing. There are several originals by Hy White. Each of the solos in GUITAR DIGEST is prefaced by inval

vable technical and interpre-tative suggestions from the expert pen of Hy White Here is the best in modern guitar li**s**erature<sup>1</sup>

#### CHARLING MUSIC CORPORATION 1619 Breadway, New York 19, N.Y. Enclosed find S.....for which copies of please send GUITAR DIGEST. NAME ADDRESS CITY STATE.

Signed, Mugger Spanier

never was and never will be a finer made than the Blessing Super Ar-hand-fashioned by America's most

The NEW Blessing is worth waiting for

E. K. Slessing BAND INSTRUMENT MEG. CO. ELKHART. INDIANA EXCLUSIVE DISTRIBUTORS CARL FISCHER MUSICAL INSTRUMENT CO ELKHART, INDIANA

#### CHICAGO NEWS

Informal Shot CHICAGO

-BAND B

Cab Calloway and his orches-tra, solid in the Panther Room for the past five weeks, closes tonight (1) and moves out to the Regal for the week beginning February 2. Roger Jones, trum-peter, honorably discharged from the army, returned to the Callo-way band in the Panther Room, from where he departed just a

way band in the Panther Room, from where he departed just a year ago. Hal McIntyre moves from the Commodore hotel in New York to the Sherman. Open-ing February 2 for four weeks, this will be McIntyre's first en-gagement in the Panther Room of the College Inn. The ownth side is larging. Tab

**Marching Home** 

(Jumped from Page One)

Chicago. Fel

IN THE S

Carolyn Gr Dunham bant to the coast. make another nection, but i don't be surp Downey was il from his over: (The Hipster) another albu with Charlie the date. If Artie SI scowl at jitter a national ma

## Satchmo Back On Decca Wax

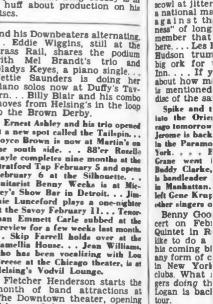
New York—Louis Armstrongs first records since 1942 are being released by Decca. Louis cut two sides, I Wonder and Joady Man,

released by Decca. Louis cut two sides, I Wonder and Joady Man, with five saxes, plus Billy Butter-field on trumpet; Dave Bowman plano; Bob Haggart, bass; Carl Kress, guitar; and Johnny Blow-ers, drums. Both sides come equipped with vocals. Jazz fans have long been won-dering when Decca would cut some more Armstrong sides. In fact, there's a strong feeling generally in the music business that the disc company is slight-ing jazz in favor of items like albums of Broadway show scores. At the same time, at least two of Decca's most important name bandleaders are griping about the limited number of their re-leases and have been seen talk-ing to other record firms. Rumor says also that Bing Crosby is in a huff about production on his discs.

and his Downbeaters alternating. . Eddie Wiggins, still at the Brass Rail, shares the podium with Mel Brandt's trio and Gladys Keyes, a piano single... Nettie Saunders is doing her piano solos now at Duffy's Tav-ern... Billy Blair and his combo moves from Helsing's in the loop to the Brown Derby. Ernet Asher and his trio opend

The source of the second state of the second s

The average band-looker-on is no musician; he can't understand the complexities that may or may not please the musician. Furthermore even when he likes something, half the time five minutes later he can't remember what he liked. Miller after years of dance and radio work was well aware of this. Therefore the Miller band was predicated on one idea—sell a tone—something that would be a characteristic trade-mark to sell Miller whenever it was heard. A style so simple that it could be easily remembered, but differ-ent and esthetic enough to be that even if it is simple enough to be copied, once it has made for the band that started it. Granted none of these ideas are complicated. But they are worth remembering in these days of people trying to clean up with frantic ideas and frantic bands.



Helsing's Vodvil Lounge. Fletcher Henderson starts the month of band attractions at The Downtown theater, opening February 2 for a week, followed by Noble Sissle, February 9, who shares the bill with the champ's wife, Marva Louis. The Sweet-hearts of Rhythm open on the 18th and Lionel Hampton plays a re-turn engagement on the 23rd... Spike Jones and his City Slickers will be at the Oriental February 2 for a week... Carmen Caval-laro set at the Chicago theater until February 8 may hold over another week. Lawrence Welk closes at the



tour. Virginia M Norrow as the Paston when h Lincoln in Ge Brooks finally under GAC ac mond, who sar and Cavallaro, Traveingtions

transcriptions. playing the Cl more. may wa m a CBS radi

Lee Castle g Maria Krame: scuffe and do he ever will in Washingto cians, especi really getting shortage of Slack broke 

Raves

New York Froman is light with a after recove matained tw Clipper eras raves from nves blike. ke. The all the Copac

**Villa-Lobos Boosts** Jazz, Scores Snobs -"Jazz! C'est magnifique!" Heitor Villa-Lobos, New Yorkoutstanding South American composer, makes no bones about his attitude towards hot jazz. Freely translated, he says: "It's great, Jack!" Now in the United States, Villa-Lobos is here to

Inevitably asked if he felt that jazz made delinquents out of young people, Villa-Lobos turned up his expressive eye-brows in up his dismay

dismay. "Pouf! Ridiculous. In my own country, Brazil, where I'm direc-tor of musical education for two million school children, I en-forms of music, including jazz. To me, there are the two kinds of music, the natural, spontane-ous that is jazz and what I must

great, Jack !" Now in the United States, Villa-Lohos is here to conduct several concerts of his own music, much of which draws its in piration from the "choros" of Brazil, which are a kind of folk music counter-part of our own jazz. "What amazes me about so many of the people here in the United States," said the fiery, their cultural snoblishness. They have regard only for European or so-called "classical" music, completely ignoring their own great musical heritage, the truly wonderful, vital jazz. I can't un-derstand this." Inevitably asked if he felt that

#### **Leigh Harline Batons New Bracken Airer**

Allentown, Pa.—The Allentown Band, organized in 1828, uldest concert band in the country, will present its regular series of win-ter concerts during February and March. The band has an instru-mentation of 75.



"SHHI HE'S STILL TRYING TO FIGURE OUT HOW GOLDENTONE REEDS CAN BE GUARANTEED A FULL YEARI"

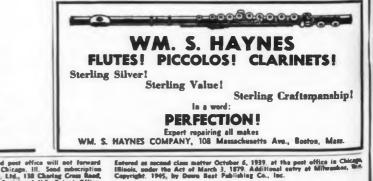
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**Product of Selmer** 









New York — Heitor Villa-Lo-bos. South American composer, loathes stiff, formal photographs, posed eagerly at the piano for this informal shot with Fred Ramsey, jazz authority and co-editor of Jazsmen. Read Frank Stacy's story about Villa-Lobos in adjoining columns.

#### ury 1, 1945 Chicago, February 1, 1945

by THE SQUARE

## ack Wax

Armstronge H2 are being ouis cut two Joady Man Billy Butter-ave Bowman t, bass; Car ohnny Blow

S. 1g been won-3 would cut ong sides. In rong feeling usic business iny is slight-of items like 'show scores. t least two of ortant name Carolyn Grey left the Sonny punham band and has returned to the coast. She says she will make another name band con-nection, but if she gets maried, don't be surprised.... Morton powney was ill when he returned from his overseas tour.... Harry (The Hipster) Gibson is cutting another album for Musicraft, with Charlie Shavers playing on the date. the date. Crosby is in

s alternating still at the the podium 's trio and tho single... s doing her Duffy's Tav-nd his combo 's in the loop y.

y. his tric opened be Tailopin... at Martin's on 88'er Rozelle months at the ry 5 and opens Silhouette... sks in at Mic-teroit... Jim-a one-nighter y 11... Tenos-subbed at the cks last month. Is over at the Jean Williams, zing with Lou o theater, is at ange.

on starts the ittractions at ater, opening veek, followed bruary 9, who the champ's The Sweet-sen on the 16th on on the 18th on plays a re-on the 23rd... s City Slickers ntal February armen Caval-icago theater tay hold over

closes at the closes at the 'ebruary 4 and evelt Hotel in y Bishop re-on February 6 run. . Gay er at the Ches lating matri-t Margie Stu-ms, the Louis s pater to a m Lee, former Breese during ys, pinchitted with Frankie atin Quarter ned .. Alan

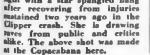
atin Quarter ned . Alan ider of a 14-i, currently at a one-nighter iana recently. mer orchestra ihe Rhumboo-course at the kchool on post-he arts. he arts.

100

**IETS!** 

temanship!

oston, Mass et office in Chicage.



well as a theater engagement in Manhattan. Instead of tossing a brawl for Chicago newspapermen, Cab Callo-favorite charity, to which he sent a check in the name of each.... The AFM officially refuted charges of the AGVA that Earl Hines stranded vocalist Jesse Perry in Los Angeles. ... Mitchell Parish, who penned Ster Dust, was the first guest on the AGVA that Earl Hines stranded to song writers (NBC Saturdays). Nick Stuart was elected honor-ary mayor of El Rancho Vegas in Nevada.... Irene Woeste, organ-ist in Burlington, Wils. amazed horse and the members of the con-gregation by arriving at church on a recent Sunday with two hats on her head.... Have Gene and Ethel Krupa re-martied? ... Only word on Major Glenn Miller's Band of the AEF.

Down Beat covers the music news from coast to coast



NEWS

McKeesport, Pa.—Mal Hallett has been piloting a dance band for two decades and many fa-mous musicians are alumni of his organisation. Mal, (*left*) poses here at the Voguo Terrace during a recent engagement with his girl bass player and vocalist, Mary Conlon of Worcester, Mass. and Jack Colling. his pinn. Mary Conlon of Worcester, Mass., and Jack Collins, his pian-

#### **Chirp Nixes Pix** For Cugat Ork

Los Angeles — Xavier Cugat, who has had plenty of trouble finding a gal singer sufficiently exotic to fill the slipper of Lina Romay, now on her own in the movies, thinks he has found her in Elena Verdugo, who took over the featured vocal spot with Cu-gat's opening Jan. 18 at the Tro-cadero. cadero

cadero. In taking the vocal assignment Elena, a native Californian hail-ing from an old Spanish family (it says in her publicity stories and could well be true) is revers-ing the recent trend under which band canaries have been desert-ing the bandstands for the movie sets. Elena was off to a promis-ing movie career on strength of role of native girl in the George Sanders starrer The Moon and Sizpence. She says she'll go back to pix after a filing at warbling.



Buddy Rich-

And his Slingerlands

WIN AGAIN

AGAIN THE MUSICIANS OF AMERICA HAVE VOTED BUDDY RICH TO BE 1944's leading sideman drummer in *Down Best's* nationwide popularity poll. See and hear that drum slapping, rip tapping sensationally thrilling star's stupendous technique, plus a natural lifting beat. Starring with Tommy Dorsey, Buddy plays the famous SLINGERLAND RADIO KING DRUMS. See and try these wonder drums at your dealer.



Miami, Fla.—It took Adolf Hitler to stop Mannie Gates and his orchestra from going to the dogs. No gag! Manule's band this year was in its eleventh season at the Flagler Kennel club, dog track here. The Byrnes order closing all tracks left the Gates band without a canine to toot at. Up to that point Gates, vocalists Wanda Dawson and Tony Felici and side-men Earl Leslie. Bill Woods, George Jones, Clayton Sherer, Glenn Burchett, Bob Davis, Rod-ney Gott, Howard Horton and Bob Schumacher had been wont to soothe the savage bettors be-tween races.

**Band Loses Job** 

To Racing Ban

The Gates orchestra was one of the few casualties of the no-racing decision — most tracks that have any music at all make it with platters and a p. a. system.

STRICTLY an Lib

sides come

riping about riping about of their re-in seen talk-firms, Rumor iction on his

the date. If Artie Shaw, who used to scowl at jitter-bugs, comes out in a national magazine with a blast against the "narrow-minded-ness" of longhair musicians, re-member that you saw this item here....Les Elgart, former Dean Hudson trumpet, is building a big ork for the Pelham Heath Inn....If you've been arguing about how many times Angelina is mentioned on Louis Prima's disc of the same name, it's 31. Spike and the Jones Boys move

disc of the same name, it's 31. Spike and the Jones Boys move into the Oriental theater in Chi-cago tomorrow (Feb. 2)... Henry Jerome is back at Childs Rectaurant in the Paramount building in New York.... Bandleader Don Me-Grane went into the army and Buddy Clarke, just out of service, is bandleader at the Latin Quarter is Manhattan... Ginnie Powell left Gene Krupa. Reason: too many other singers on the band. Benny Goodman plays a con-

eller singers on the band. Benny Goodman plays a con-cert on February 18 with his Quintet in Rochester, N.Y. He'd like to do a concert series with his coming big band....Gin or any form of card playing banned in New York cafes and night clubs. What are the song plug-gers doing these days?...Ella Logan is back from a European tour. Vour. Virginia Maxey replaces Lisa Norrow as the chirp with George Paston when he opens at the Hotel Lincoln in Gotham. Randy Brooks finally is building that bond, ander GAC aegis. Mike Ray-mond, who sang with Johany Long md Casallaro, waxed for Casalcade transcriptions. Linda Keene, playing the Club Charles in Balti-berg may work with Paul Baron tonr

transcriptions. Linda Keene, playing the Club Charles in Balti-more, may work with Paul Baron on a CBS radio show. on a CBS radio show. Lee Castle got mixed up in that Maria Kramer-AFM-Tony Pastor scuffe and doesn't know whether he ever will play the Roosevelt in Washington, D.C. . . Musi-cians, especially saxmen, are really getting worried about the ahortage of horns. . . Freddie Slack broke up his band again. What goes? . . . Stan Kenton may get a New Yorker hotel date, as

**Raves For Jane** 



New York — Beautiful Jane Froman is back in the spot-light with a star spangled bang after recovering from injuries mutained two years ago in the Clipper crash. She is drawing raves from public and critics alike. The above shot was made at the Copacabana here.

CHICAGO, ILLINOIS

#### LOS ANGELES NEWS

Chicago, February 1, 1945

**Coast Esquire** 

**Bash Misses On** 



Charlie Barnet (with his name spelled "Barnett" on billboards) due at Casa Manna Feb 16 fol-lowing Harry James. Zucca Bros. dickering for the Duke to follow Barnet. Dale Cross band, longtime attraction at Biltmore's Rendezvous, off to a brisk open-ing Jan. 16 at Hollywood's new-est spot, the Morocco, despite little publicity. Birney Cohen-back as manager of Casino Gar-dens (publicised as owned by the Dorsey Brothers) as this column predicted. Spot shuttered following New Year's Eve except for Saturday night swing-shift-ers' dances; Eddle Miller band inaugurated new policy, sharing stand with Hal Howard band. Horace Heidt returned to

set re-opening date at this writ-ing but figured on using Don Trimmer band. Jive Joltings The new Bob Parrish ba nd (Bill

THE TOMORROW WE ARE FIGHTING FOR TODAY

**Jiving At Latin Quarter** 

Chicago—This is one of the few photos ever submitted by a band manager without showing the leader or the girl vocalist. It comes from Dave Baumgarten of the Frankie Masters ork. Jackie Cooper is sitting at the drums and Joe Bushkin at the piano, while the boys from the Masters band are Carly Broyles, trumpet; Jimmy Nash, elary, and Eddie Edell, tenor. stand with Hal Howard band. Horace Heidt returned to Sunday fam sessions (3 to 7) in-negurated at Club Alabam Jan. 28 by boys like Willie Smith, Corky. Red Callender, Mickey Scrime, Cugat at the Troc, Phil Ohman and Emil Coleman combos back at Mocambo. Clover Club hadn't dium on Monday nights, is still

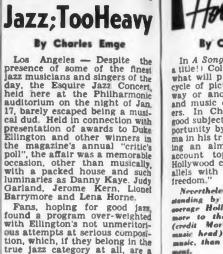
of the stand, may not even wave a baton. Hope we won't get him into trouble by noting that we caught him calling out a tune the other night and slyla "beat-ing off" the band with his little

finger. Horace Henderson drew staff as signment as arranger (civilian status) with Major Meredith Willstatus) with Major Meredith Will-on's armed forces radio music mit here. . Vocalite Billy Ryan now fronting up-and coming Charlie Nash band (at Toppy's prior to Nichols) as (harlie donned khaki. . . Steve ("Jolly Irishman") Cady joined staff at Art & Edna Whiting office, specializing in shows for club prances. Reporter and photog from Time mag at Jazzman Record shop for story on Marili Morden and the veteran Crescent City musicians featured on her "Cres-cent" platters. Behind the Bandstand Bullets Durgom, whose \$400,-

shall Tiny and FB office here over Hill booking at Mission

#### Wingy Set For Mardi Gras Bash

Mardi Gras Bash Los Angeles — Frederick Bros. agency has sold a package deal to the St. Charles theater in New Orleans for the week of Feb. 22 (Mardi Gras week) which in-cludes Wingy Mannone, one of the famous white jazz stars hailing from the birthplace of jazz. Wingy is to head a band specially organized for the occa-sion, including such well known New Orleans musicians as Eddie Miller, Nappy Lamare, Matty Matlock now in Hollywood; and others of same school from other parts of the country. The unit will also include June Preisser, movie dancer and actress, and other Hollywood names with a name singer.



Chicago, F

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The plance pear to be pl ias a much and Stephei were, as fir *Beat* several Jose Iturbi. Inow an implights he rece it and has r by the Col partment, **W** trying to m matter and res to the 'came an acc

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called "legit Wilde, by the under g ceed in givin tation of a brief shots al and hands of those shots the hands ar-kassky (pian er in *Foice in* music is still Iturbl's so

Iturbi's so the picture shooting an piano, whic

shooting an piano, whic Columbia so casion. The solo passage lett but sol noted in qui believe it w pheric char eral days It

Gene Kru are whippin and organ) White's Scar has the feat they don't Trio (Gena Teddy Napo around the Part Coch

Paul Carle Fio Rito at

Burglo

Home

Fars, hoping for good jaz, found a program over-weighted with Ellington's not unmeritori-ous attempts at serious composi-tion, which, if they belong in the true jazz category at all, are a type of jazz that Ellington's firm-est admirers like to take in smaller doses. What was wanted was the Ellington of In My Soli-tude, A Train and such.

tude, A Train and such. There were a few good mo-ments during the evening. Al Sears, Duke's tenor man, broke loose on one of the few jump numbers. The rest of the boy seemed not to have time enough to fall into the right groove. Anita O'Day and Billie Holi-day made the same error as the Duke by skipping old favorites for new material, though Billie did encore with I Cover The Wa-terfront. Anita did her best to spark a jam session, or the near-

terfront. Anita did her best to spark a jam session, or the near-est thing to such heard on the show, on 1 Can't Believe That You're in Love With Me. Art Tatum chose a couple of stand-ards to give the crowd some sat-isfaction.

Coleman Hawkins, expected here for the occasion, and who would have raised the affair sev-eral notches, did not get into town, for reasons not determined at press time.

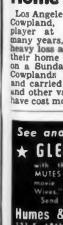
## Sully Mason **Builds Band**

Los Angeles — Sully Mason, longtime featured vocalist and saxman (baritone) with Kay Kyser, has left outfit to head his own crew under management of General Amusement Corpora-tion. He breaks in with series of one-nighters starting at Pasa-dena Civic Auditorium Jan. 29. Other changes in the Kyer

Other changes in the Kyser setup: George Duning, for many years arranger and music di-rector of the unit, entered the rector of the unit, entered the navy, and was replaced by Jerry Feldman, 22; Johnny Martel joined the trumpet section, re-placing Merwin Bogue ("Ish Kabibble"), who gives up tooling after 16 years with the Kyser band to work solely with the band as a comedy man. as a comedy man.

#### Lucky Millinder Nabs West Coast Singer

June Preisser, movie dancer and actress, and other Hollywood names with a name singer Los Angeles — Mrs. Florence Tenney was granted divorce re-cently from State Senator Jack B. Tenney, former president of judge "He just changed from being a wonderful husband." They had been married 23 years.



dreams, the justification of all you've done to enrich the life of your son with the ageless beauty of music. Yes, there will be many moments like this in America after the war...and they will be made even more memorable by the almost unbelievable RESERVED FOR YOU

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## quire ses On Heavy

Emge

Despite the of the finest singers of the Jazz Concert, Philharmonic night of Jan being a musi-nnection with ards to Duke er winners in nual a memorable an musically, use and such by Kaye. Judy Kern, Lionel aa Horne.

na Horne. rr good jaz, over-weighted it unmeritori-ious composi-belong in the at all, are a ington's firm-to take is it was wanted if in My Soli-such.

ew good mo-evening. Al r man, broke he few jump ; of the boys ; time enough the groove

ht groove. ht groove. i Billie Holl-è error as the old favorites though Billie over The Wa-l her best to , or the near-heard on the Believe That ith Me. Art ple of stand-wd some sat-

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## ISON and

Sully Mason. vocalist and with Kay t to head his

inagement of nt Corpora-i with series ting at Pasa-um Jan. 29. n the Kyser ng, for many d music di-entered the iced by Jerry inny Martel section. re-Bogue ("Ish es un topting" es up tooting h the Kyser vith the band

### ler Nabs linger

ky Millinder, on Club here, oore, young in attracting Ernie Fields abam, to re-vocal head-join Millin-mening Jan. pper in San

11 advantage asking fo eulevard nois 157

The piano recordings that ap-pear to be played by Cornel Wilde (as a much too-robust Chopin) and Stephen Bekasy (as Liszt) were, as first revealed in *Down Beat* several months ago, done by Jose Iturbi. Although Iturbi's is now an important name in movie unbits be receives no screen cred.

freedom.

Chicago, February 1, 1945

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ON THE BEAL

By Charles Emge

Irrectorn." Nevertheless the picture is out-tanding by comparison with the overage Hollywood output, thanks more to the intelligent selection (credit Morria Stoloß, Columbia music head) and use of Chopin's music, than to any other one ele-

Jose Iturbi. Although Iturbi's is now an important name in movie lights he receives no screen cred-it and has never been mentioned by the Columbia publicity de-partment, which still insists on trying to make a secret of the matter and sends out absurd sto-ries to the effect that Wilde be-came an accomplished planist in three months' time to make the picture (some of this tripe was even printed in one of the so-called "legitimate" music mags). Wilde, by means of hard prac-tice under good coaching, did suc-cered in giving a very passable indi-tation of a planist in some shots, brief shots showing Wilde, his arms and hands at the keyboard. But in those shots that show hands only the hands are those of Shura Cher-tes in Foice in the Wind) though the masic is still Iturbi's. Iturbi's solos were done before the picture went into actual

manic is still lturbi's. Iturbi's solos were done before the picture went into actual shooting and on his own private piano, which was moved to the Columbia sound stage for the oc-casion. The recording of these solo passages is generally excel-leit, but some variation will be noted in quality. The technicians believe it was caused by atmos-pheric changes during the sev-eral days Iturbi spent at the job.

Lot Lingo Gene Krupa and Ethel Smith are whipping up a duet (drums and organ) for RKO's George White's Scandals, in which Krupa has the featured band spot. Hope they don't overlook the Krupa Trio (Gene, Charlle Venturo, Teddy Napoleon) when they pass around the specialties. Paul Carles, former limmy Dor-

Paul Carley, former Jimmy Dor-tey singer, doing a short with Ted Fio Rito at Universal. . . . Yehudi

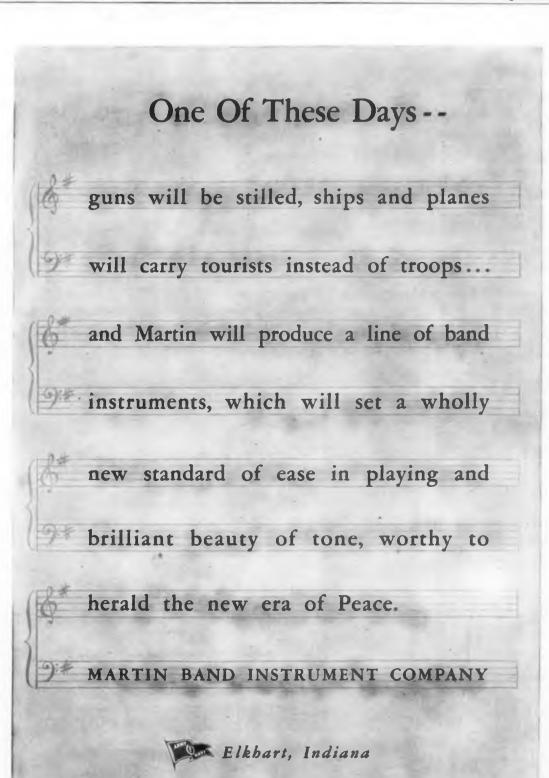
#### **Burglars Loot** Home of Tram

Los Angeles—Charles ("Chick") Cowpland, contract trombone player at Warner studios for many years, and his wife took a heavy loss as burglars broke into their home in West Los Angeles on a Sunday evening while the Cowplands were out at dinner and carried off jewelry, clothing and other valuables estimated to have cost more than \$60,000.

See and hear . . . \star GLENN MILLER with the new STONE-LINED MUTES in the 20th Century For production Send for Descriptive Folder Humes & Berg Mfg. Co.

<text><text><text><text><text><text><text><text><text> By Charles Emgc In A Song to Remember (what a title!) Columbia comes up with what will probably inaugurate a cycle of pictures dealing, in one way or another, with the lives and music of "serious" compos-ers. In Chopin they picked a good subject but fumbled the op-portunity by neglecting the dra-ma in his true story and present-ing an almost wholly fictional account top-heavy with what Hollywood calls "significant par-allels with today's struggle for freedom."

HOLLYWOOD NEWS



TINE

Already the major record firms have begun once more to sacri-fice hot jazz, and even swing, in favor of here-today-and-gone-tomorrow dance and vocal discs.

Swing

BENNY MORTON

Liza Once In A While

Keynote 1309

William Moore, Junior, ar-ranged both sides for the Morton trombone choir, an ensemble group in some ways more excit-ing than the Hawkins sax outfit

ing than the Hawkins sax outfit and in many ways more inspir-ing than the Eldridge trumpet crew. Of course the rhythm backing, by planist Guarnieri and bassist Hall and drummer Catlett, isn't so dusty. The Gershwin opus is played as a jump, while the Green-Edwards ballad receives the expected mood treatment. Four great

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Coast-to-Coast! \*\* VICTOR\* \*\*\*\*\*\* TWO LEAVE THE DISHES IN 530

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Lena Horne with Horace Hand

\* \* COMMODORE \* \* \* \*

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\* \* BLUE NOTE \* \* \* \* \*

12-in. No. B-N 38-SHE'S \$1.59

\* \* KEYNOTE \*\*\*\*\*\*

Diz-ia. No. K-1305 -- LIZA; \$1.10 OHCE IN A WHILE... Benny Morton Trombone Chair Diz-ia. No. K-1302-LESTER LEAPS AGAIN; AFTER THEATER JUMP.... Karnas City Five Peaturing Lester Young

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ALTH JAK

#### RECORD REVIEWS



I Didn't Know About You I Ain't Got Nothin' But The Blue Victor 20-1623

Lena Horne's disc of the first Lena Horne's disc of the first tune, an Ellington original, pre-ceded this version to the mar-ket, but the Duke's performance easily catches up and passes the gorgeous Horne's. Joya Sherrill sings the lyrics and Lawrence Brown follows with a tram solo. Al Hibbler shouts the reverse, another bit of Ellingtonia as another bit of Ellingtonia, as Kay Davis adds an obbligato. Ellington has done much better before, and will again!

#### WOODY HERMAN

Saturday Night I Didn't Knou About You Decca 18641

Frances Wayne chants the Night number, a sure-fire Hit Parade favorite, while Woodrow himself handles the vocal on the Ellington side. Woody can sing, of course, and his orchestra still sounds better than any of its current white competitors. The Ellington groove certainly suits this latest Herman Herd!



#### **Muskat Ramble**

ACTIE SHAW
Jumpin' On The Merry-Co-Round Ac-Cent-Tcha. Ate The Positive Lady Day Let's Take The Long Way Home Lady Day Let's Take The Long Way Home Vietor 20-1612 & 20-1620
The new Shaw aggregation sounds ne better than his other bands, but no worse. The en-semble work, for the most part, is cleanly executed if rather un-fortunately conceived. The solo-ists, and Shaw has a number, is cleanly executed if rather un-fortunately conceived. The solo-ists, and Shaw has a number, is cleanly executed if rather un-fortunately conceived. The solo-ists, and Shaw has a number, is cleanly executed if rather un-fortunately conceived. The solo-ists, and Shaw has a number, is unity to reveal what his band an the high-fast tradition Maybe that sort of thing appeals to you. I pass. Jumpin' is an in-strumental, a Ray Conniff origi-nal. Artie solos. so do others. Long Way Home, another of the Mercer-Arlen n u m ber's from Here Come The Waves, brings



The Groaner's still tops, as these cuttings amply prove! John Scott Trotter provides, as almost always, the right backgrounds. Crosby is America's finest popu-lar singer, or I'm way off the beam. Even tunes like these don't get him down!

Muskat Ramble This is one of the most popu-lar Dixleland numbers of all time, if indeed not the most popular of all. Kid Ory com-posed it many, many years ago. Often this title has been listed as Muskrat rather than Muskat. but today most firms label it correctly. Those men who can't swing on this tune, can't swing at all! Louis Armstrong, Okeh 8300, Columbia 36153; Sidney Bechet, Victor 27302; Bob Crosby, Decca 825, Decca 3338; Eddie DeLange, Bluebird 10035; Bud Freeman. Columbia 35855; Benny Good-man, Brunswick (Decca) 80028; Lionel Hampton, Victor 26017; George Hartman, Keynote 602; Mound City Blue Blowers, Decca 1274; Lu Watters, Jazz Man 106-112.

lc-Cent-Tchu-Ate The Positiv There's A Fellow Waiting In Pottghkeepsis Here's one of those Decca Spe-cials, Crosby and the Sisters and Vic Schoen all knocking them-selves out on two certain best-sellers! Crosby's work is swell, and Schoen backs everything up nicely, but those girls. Oh, those girls! Give me back the Bos-wells! Kind Treatment Ac-Cent-Tchu-Ate The Position

Novelties are right down the King girls' line, so they emerge from Positive with no loss of standing whatsoever. In fact, they sell the nonsense about as well as anyone else. Alberta Hunter wrote *Treatment*. She ought to have waxed it herself! Others Dinah Shore, backed by Albert Sack and the Sportsmen Quartet, sings Auld Lang Syne and I Carit Tell You Why But I Do from Belle Of The Yukon on Victor 20-1611. Martha Stewart offers a new hit, There Goes That Song Again from Carolina Blues, and My Heart Sings from An-chors Aweigh on Bluebird 30-0632. Kate Smith, backed by Jack Miller, also sings There Goes That Song Again as well as Don't Fence Me In from Holly-wood Canteen on Columbia 36759. Hildegarde, with backgrounds by (Modulate to Page 9)



Vocal

BING CROSBY

Sleigh Ride In July Like Someone In Love

Decca 18640

**BING CROSBY-ANDREWS** 

SISTERS

Decca 23379

KING SISTERS

Victor 20-1631

Others

MILTON G. WOLF

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MILTON G. WOLF

The String Master 1220A KIMBALL BLDC. CHICAGO 4, ILL.

#### Digg Discs (Jump

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National 1 tle Witch Hank D'Am Lost by Wai numbe ton clarinet and trombone of nie Davis slu That Jive W Trio, while ัพ Fields' Quin

Los Ange made a br at Ciro's re-front, has enterprise t in Mexico ci was organiz Charlie Gor







C-31. BESSIE SMITH ..... \$2.65 C-51. DORSE / BROTHERS \$2.65 C-57. LOUIS ARMSTRONG AND HIS NOT FIVE ORDER NOW!



trombonists take part in this session: Claude Jones, Vic Dick-enson, Bill Harris, and Morton himself. Take your pick, they're all wonderful. As for me, give me Vici GGIN'-

#### BENNY GOODMAN

Flesta In Blue I Can't Give You Anything But Love Baby Columbia 36755

Columbia 36755 This is an old platter, and a good one, but it has never been issued before. Fiesta features the superb horn of Cootie Wil-liams, playing throughout the same passages in which Basie so effectively used Buck Clayton. Good as Buck's work was, how-ever, Cootie cuts him all the way. On the reverse the old Goodman Sextet really finds the perfect groove, with every man soloing at his best. Cootie's trumpet shares the spotlight here with Auld's tenor. Benny's clarinet, Christian's guitar. and Kersey's

Auld's tenor. Benny's clarinet, Christian's guitar. and Kersey's piano. Bernstein's bass and Jae-ger's drums fill in a solid back-

ground. Great swing, this was BG at the summit!

TY 1. 1945

The Boys, the first y Norman

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#### Chicago, February 1, 1945

### **Diggin' The** Discs-Jax (Jamped from Page 8)

Harry Sosnik, chants Who Are We To Say and Evry Time We Say Goodbye from Seven Lively Arts on Decca 23378.

Novelty LOUIS JORDAN

#### Mop Mop You Can'i Get That No More Decca 8668

Jordan's version of the popular Mop saga ranks with the best, as Louis sings and his Tympani Five back him up. No More, a timely tune, is also sung wittily the thot Iordan man by that Jordan man.

#### **SEPIA TONES** Bóogie No. 1 Sophisticated Blues

## Juke Box 100

The United Record Company of Los Angeles has issued two different couplings for the Boo-gie title, the other being When He Comes Home To Me from You Belong To Me with vocal by Mata Roy. The Sepia Tones fea-ture soloists on Hammond organ, piano, clarinet, tenor, etc.

#### FRED WARING

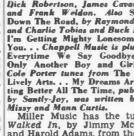
#### Strange Music Walts In C Sharp Minor Decca 23377

Gorden Goodman and Jane Wilson are supported by the Glee Club on the Grieg opus, while planist Harry Simeone takes over on the Chopin number. Waring's crew is versatile if nothing else!

#### **OTHERS**

National 9004 couples Shy Lit-tle Witch From Greenwich by Hank D'Amico's Sextet with I'm Lost by Warren Evans, the New-ton number featuring Hank's clarinet and the Rene side the trombone of Benny Morton. Bon-mie Davis sings I Don't Stand For Thia Jive with the Bunny Banks Trio, while Pvt. Lloyd Thompson sings I Wonder with Herbie Fields' Quintette on Savoy 5512.

Los Angeles — Dolores, who made a brief appearance here at Ciro's recently as a gal band front, has abardoned her ork ork deal enterprise to accept a movie deal in Mexico city. Her band at Ciro's was organized and directed by Charlie Gonzales.



Cyde Bass of Cincinnali, Ohio. AAF Photo from Aeme Have Not, written by Hoagy Car-Advance Music is currently working on A Little On The Lonely Side, by Santha by Allan Roberts and Dor-Dick Robertson, James Cavanaugh is Fisher called Good, Good, and Frank Weiden. Also Singin Down The Road, by Raymond Scott and Charlie Tobias and Buck Ram's Firm Getting Mighty Lonesome For You... Cheppell Music is plugging Everytime We Say Goodbye and Only Another Boy and Girl, the Cole Porter tunes from The Seven Lively Arts... My Breams Are Get-Lively Arts... My Breams Are Get-Hing Better All The Time, published by Santhy-Joy, was written by Yic Miller Music has the tune, J Walked In, by Jimmy McHugh Nob Hill... Home, written by Pe-ter Yan Steeden and Harry and Jeff Clarkson is being revived by Pease's Chick-A-Biddy Boogle.



Distributors of the Finest Musical Instruments

#### DOWN BEAT

#### New Disc Firms In **Recording Splurge**

Recording Splurge New York-New and small re-cording firms are branching out into the big band disc field, fol-lowing the example set by Savoy label, currently releasing Billy Eckstine discs. Boyd Raeburn made a date for the new Guild label, which will also issue rec-ords by trumpeter Dizzy Gilles-ple fronting a band, singer Dick Brown and pianist Maurice Rocco. Odd angle to this firm is its shellac-less discs which re-tail for seventy-five cents. Johnny Bothwell, Raeburn's featured altoist, cut four sides for Signature, while bassist Oscar Pettiford cut with an all-star band for Manor records. Herbie Fields, using three reeds, did a date for Savoy with 8 side-men, most of them drawn from Lionel Hampton's band. Artists who fronted smaller groups on platter dates here re-cently include Teddy Wilson for Musicraft; Coleman Hawkins for Asch; Joe Marsala (Linda Keene vocals) and Barney Bigard for Black and White; and bassist Chubby Jackson, from Woody Herman's band, for Keynote.

Down Beat covers the music news from coast to coast



Liza: Once in a While-Benny Merten's All Stare-12"-81.05 All Stars-12"-41.05 Tops: Satt Windo-Art Tatum Trio-Jazz Band Ball; Farwett Bloos-Art Nodes Guintet-41.05 Bed Rock Bloos: Yea'rs Get to Sive Me Beme-Art Nedes-61.05 Lumaid: Wink Later Stars at the Brans

D East of the Sun; Botumon the Dovil and the Deep Blue Sea-The Mant D'Amice Dustat-11 05 Cole Heat, Warm Fest; Over the Rain-bow-The Hank D'Amice Quartet-\$1.03

- C I'm Beginning in See the Light-Duke Ellington-620
- Ellington-520 Control Ave. Breakdown; Jack the Bell-boy-L. Hampton-52e Beogle Weegle on St. Louis Blues-E. Mine-32e

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ory—220 Sugarbol Stemp—8. Goodman—520 I Cover the Waterfront; Marinelia—A. Shaw—52: 

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- Gloomy Sunday; Don't Fall Asleep-Artie Shaw-520
- Artie Baau-22 Bentimental Lady-Ouhe Etilingtos-22 A Jam Beselen at Victor-Mist. All Star Band-22 I've Found a New Enky; Swingtime is the Roches-B, Goodman-22 And the Angels Sing; Sent for Yeu Vastanday-Zigay Elama wikh B. Chen
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MUSIC NEWS

**Costume Note For Canaries** 

Central Pacific—The charming girl vocalist with an AAF aviation engineers' band offers a new and daring style in canary costumes—a sarong fashioned from a G.I. bath towel. Her name is a mystery, but she really sings! Her voice is supplied through a microphone by T/S Clyde Bass of Cincinnati, Ohio. AAF Photo from Acme



This is an editorial elegy. On Friday night, February 9, at 11:30 p.m. (EWT), one of the finest jazz shows over heard over a network goes on the air for the last time.

Mildred Bailey and Company has been a CBS sustaining program since last June. Jazz listeners may be accused of bias when they describe it as a high-watermark in radio entertain-ment, but it would be hard to deny from any viewpoint that it has been a consistently lively, professional show.

During its life-time, the show featured such artists as Art Tatum, Benny Goodman, Coleman Hawkins, Stuff Smith, Count Basic, and Woody Herman, to mention just a few from a list that includes almost all of present-day jazz stars and name band leaders.

The presiding artist, Mildred Bailey, is a singer without peer and made a charming emcee as well. The full orchestra, under the expert direction of Paul Baron, was composed of sidemen like trombonist Trummie Young, trumpeter Charlie Shavers, baritone saxist Frain Cacres, pianist Teddy Wilson; in other words, the very best musicians possible. Regular features of the program included the Red Norvo Sextet, bet-ter known as the last word in modern jazs, and a solo performance by a star guest performer.

Though most emphasis was placed on hot music, the orches-tra also performed new works by young and ambitious sym-phonic composers. Thus the creations of men like Alee Wilder, Eddie Sauter, Walter Mourant and Phil Moore, among others, was given a hearing which it might never have received otherwise, so difficult is it for new, original voices to make themselves heard in the American music mart.

It's hard to understand why this program wasn't sold to a sponsor and kept on the air. There are those who claim that jazz doesn't have a large enough audience to warrant a spon-sor and it's a fact that there isn't a single commercial jazz show regularly on the networks. Yet the country supports a a premium and, day by day, the jazz art form gains more and more boosters.

In music circles, the general impression is that jars does have enough fans to make it profitable for some product to invest money in a hot music show but that the big ad agencies, which act as middlemen between radio and sponsor, were alraid of the mixed band angle to this show. Once before, which act as miastemen between ratio and sponsor, were afraid of the mixed band angle to this show. Once before, when Mildred Bailey and Company auditioned for sponsor-ship, the race question was raised and it's commonly believed that it was because the band was mixed that the show was rejected.

Mildred Bailey and CBS deserve credit for using a mixed band and not giving way to financial pressure. More than that, they rate fervent thanks for having put on eight months of superb radio entertainment. Someday the ground-work they've done to improve radio jazz and racial relations will undoubtedly bear fruit.

#### Palladium Ops Start the Chain

### Yerxa Gets Hot With Radio Jazz

Start the Chain manager of Hollywood Palladium im, left here Jan. 5 on tour of major cities in which he will con-fer with backers of proposed chain of dine & dance spots simi-iar to the successful Palladium. Cohen revealed that sites in the cities under consideration had already been surveyed by Maraden T. Perrine, industrial negineer. They are located in New York, Boston, Philadelphia, Baltimore and Washington, D. C. Cohen evid conference of a consisting of ace swing-sters drawn from local niteries. The guesters on each session are paid by the niteries in which they dilconfer with business men in Chicago, Detroit, Buffalo, Cleveland and St. Louis on plans to set up similar enterprises.

Scotland—Rex Downing's pals will know better, but he says here he is in Angus R. McDown-ing, "high in the Scottish low-lands." Anyhow, he's probably half right.

High, He Says!



New York-Chubby Jackson of the Woody Herman Herd al-ways takes his new beard to bed with him, but seldom his bass fiddle. This aesthetic shot was made backstage at the Para-mount theater, during the Herd's recent engagement.

#### Losses Forced Voice to Quit



"Of course I can keep a secret, I tell this square, —it's the chicks I tell 'em to that keep spreading the jive!"

## Esquire's 1945 Jazz Book

90 pages, pub. A.S. Barnes & Co. 1.00 per copy New York City

90 pages, pub. A.S. Barnes & Ca. 100 per copy New York City Esquire's second annual Jazz Book is dedicated to the birth-place of jazz-New Orleans. In-troduced by Esquire's editor, Arnold Gingrich, and again edited by the same magazine's jazz critic and historian. Paul Eduard Miller, this second edi-tion is even more interesting than the 1944 Jazz Book. Miller with the help of Richard Jones, New Orleans planist, has drawn up the first published map of the famous Storyville district where so many of the jazz ploneers first performed. There are seven chapters and four copious pic-ture sections. Among which the reader will find: a history of New Orleans music by Miller, Survey of Jazz Today by Leonard Feather, Wartime Hints to Col-lectors by George Hoefer, and a section devoted to the reasons the twenty-two judges made their various selections for the Esquire All-American Band, plus pictures of early New Orleans bands and musicians' Bio-Dis-cographies. Chapter Three, The Main Current's of Jazz Today written by Paul Miller & James Crenshaw, offers subject matter from which controversies bloom. So get in the melee.

#### WHERE IS?

EOWARD STRATTON, trombonist, formerly with Bob Strong LEW PALMER, drummer, formerly with Jan Garber DOUGLAS ROE, planist, formerly with

Weens BERNIE ROCKENSTIEN, drummer, formerly with the late Ben Bernie JIMMY PRIDDY, trembonist, formerly with Glenn Miller

WE FOUND

WE FOUND ABE STEGEL, new Pfc., c/e This B The Arroy, A.P.O. 5244, c/e Pesimae-let, San Francisco, Cal. STAN GET., still with Stan Eenton JERRY BURKE, now Sgt. Gerald T. Burke, Sörd Army Band, Vancouw EMRRY BABBITT, new S 2/C. U.S. N.A.S. Welfare Dept., San Diego 35, Cal.

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# TIME MARCHESON Tells. **NEW NUMBERS**

TREDURG OTCHERT LEADER. TELEDURG OTCHERT LEADER. MARCOT-BENNETT-Clyde McCoy, form-re rivilian bandleader, now directing band in the any, to Maxine Bennett. former member of Bennett Sisters, vocal group, catured with Clyde McCoy's orchestra, an. 20, in San Antonio, Texa. WALER-BENNETT-W. L. "Duby Waler, muacian with Clyde McCoy's band, to Charle Beil Bannett, former member of Bennett Sisters, vocal group featured with Clyde McCoy's orchestra, Jan. 20, in San Antonio, Texas. CUMMIBILIO Comments, army flier, do Marcia Coy's orchestra, Jan. 20, in San Antonio, Texas. CUMMIBILIO Contents, Jan. 21, San Antonio, Texas. CUMMIBILIO Contents, Jan. 16, Mile Bridd M. Walling vocalist, Jan. 16, Mile Bridd M. Walling vocalist, Jan. 16, Mile Fridd N. Walling vocalist, Jan. 16, Mile Bridd M. Jos Sander's orchestra, 10, Mile Wile Sander's orchestra, 10, Mile Mannet, Poc. 28, in F. Waxnet, Ind. CUMHBERTSON-KRAFT - Jack Cuthy Bridd M. Bridd K. Market, Jan. 20, Mile Sanmy Kaye's orchestra, 10, S. Nayo Bridd M. Market, Jan. 20, Nayo Bridd M. Market, Jan. 20, Nayo Mile Sanmy Kaye's orchestra, 10, S. Nayo Mile Sanmy Kaye's orchestra,

LUDWIG -- Flight Officer William E. adwig. 22 former drummer with Brad unt's orchestra, killed on a bombing mis-on over Europe aurip in lecember. Widow as Patti Gene, former Al Kavelin vocal-

Bader in Cincinnati thestars, and an incinnati, WHITE-Lieut. James Whita, former Wichta adio and band vocalist, Jan. 5, at Pitusimmona U.S. General Resoltal Denver. Colo., as a result of an infection. LONG-T/5 L. L. (Shorty) Long, former planias with Wit Thoma's orchestra, killed in action on Leyte. Nov. 18.

ing in Hollywood for picture work and was mutually agree-able to both parties as Sinatra has been doing his "Lucky Strike" cut-in: from here at a

Los Angeles — Split between Frank Sinatra and George Wash-ington Hill, tobacco tycoon who personally bosses his "Hit Pa-rade" airshow, was due largely to the singer's necessity for remain-\$5,000 per week.

REW NUMBERS EEEN-A 7% 1b. daughter to S 1/0 and Mrs. Sid Xeen, Dec. 17, in Atlantic City. Father is former vocalist with Alax Bartha's band. MULLER-A son. Michael Carl, to Mr. and Mrs. Fex Muller, Jan. 5, in Toledo. Father plays tenor max and slags with Warney Rul's orchestra. YATES-A son to Mr. and Mrs. Billy Yates, Jan. 3, in Pittaburgh. Father is Pittaburgh orchestra leader. **TIED NOTES** 

FINAL BAR

r. TSCHUDI — Rudolph Tschudi, 62, pit ader in Cincinnati theaters, Jan. 12. in

# with Jan Garber DOUGLAS ROE, planist, formerly with Jan H. M. Start, formerly with Jan H. M. Start, formerly with Article Sanay with Los Sanay BELEN DELL, vocalist, formerly with Earle Madriguers BOB ALLEN, vocalist, formerly with Larry Clinica JOHNNY BOCH, drammer, formerly with Stan Kenton AL WILSON, tener saxist, formerly WILS Stan Kenton JOHNNY BOCH, drammer, formerly WILS Stan Kenton Start Kenton DINA Kenton Start Kenton Start Kenton DUNA Kenton Start Kenton DINA Kenton Start Kenton DINA Kenton Start Kenton DINA Kenton Start Kenton BOB Kenton Start Kent

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#### Chicago. February 1, 1945

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#### HOT BOX-NEWS

vate concerts, etc. In other words when a member of the Founda-tion visits New Orleans he will have the key to the city in the form of his membership card. We are all for it. Jazz Concerts Set On Coast Los Angeles — Norman G whose jazz concerts at the

NAPPY LAMARE, former Bob Grosby Bobcat guiturist, and one of America's outstanding instrumentalists, uses and recommends MAPES Musical Strings. He is the author of the recently published best-seller. "Blues for Guitar."

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have the key to the city in the form of his membership card. We are all for it. Norman Ackerman of Rock Creek, Ohio, wants to contact all collectors with whom he has been having record deals. On January 11th, 1945, Norm's in-surance office burned to the ground. In the back of this office were about two thousand rec-ords, all his correspondence and bipped out. He is unable to ad-vise those collectors with whom he had deals as the contents of the office were a total loss. Detroit COCCST Creek, Ohio, wants to contact all collectors with whom surance office burned to the shipped out. He is unable to ad-vise those collectors with whom he had deals as the contents of the office were a total loss. Detroit COCCST Los Angeles – Norman Granz, whose jazz concerts at the Phil-holday, Coleman Hawkins, Wil-lie Smith Jacquet, Red Callen-der Trio, Gene Krupa, Milt Ras-been having records ready to be shipped out. He is unable to ad-vise those collectors with whom he had deals as the contents of the office were a total loss.

ALL AMERICA SWINGS TO MAPES MUSICAL STRINGS

Willie Smith, Sid Catlett, Les Paul, Al Casey) to the other ci-ties and filling out program with local talent. His next local concert is sched-uled here for Feb. 12 with Billic Holiday, Coleman Hawkins, Wil-lie Smith, Jacquet, Red Callen-der Trio, Gene Krupa, Milt Ras-kin, Shorty Cherock and others.



Jazz Foundation Leaders

New Orleans—Here are Pat Spiess, secretary, and Scoop Kennedy, president of the National Jazz Foundation. Read George Hoefer's ac-count of the activities of this organization in the adjoining columns.

THE HOLDER

By GEORGE HOEFER, Jr.

Barnes & Co. New York City

vew York City annual Jazz to the birth-Orleans. In-ure's editor, and again e magazine's storian, Paul second edi-a interesting Book Miller ichard Jones, t, has drawn d map of the listrict where **pioneers** first are seven are seven copious pic-ng which the history of c by Miller, y by Leonard

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c by Miller, y by Leonard Hints to Col-loefer, and a the reasons udges made tions for the in Band. plus New Orleans ins' Bio-Dis-t Three. The Jazz Today Iler & James bject matter versies bloom.

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Brun .

The National Jazz Foundation, Inc., located at 610 Hibernia Building, New Orleans 12, Louis-lana, has shifted into high gear under the propelling hands of President Scoop Kennedy and Secretary Pat Spiess. The high-light of Esquire's nation wide jazz concert last month was the celebration of the "Golden An-niversary of Jazz" in New Or-leans.

At last, through the offices of NJF the Crescent City has given recognition to it's historic connection with jazz music. The NJF has been organized to preserve and develop the history of jazz, to immortalize its creators, to foster contemporary jazzmen and their music, and to establish in New Orleans a National Museum of Jazz. The the Foundation is a live and working organization has been address a stational Museum of Jazz. The the Foundation is a live and working organization has been advorted to the stabilish in New Orleans by the actions already accompliance. The first New Orleans jazz concert in October, 1944, piszed two nights to a packed musicantly on Congo Square. Featured

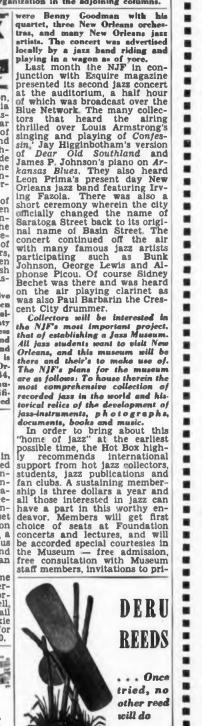
#### **Picture Names Bolster Bands**

Bolster Bands San Diego—Something new in hailroom fare is being introduced it Mission Beach by Larry Fin-ley, who acquired the entertain-ment center from former opera-tor, Wayne Daillard, on three-year lease starting Jan. 1. Fin-ley official grand opening, set of Feb. 3, will find combination bid on the stand consisting of a name band (Henry Busse), plus group of Hollywood picture and tones. Ella Mac Morse. Use of a medium-bracket name band, plus stellar individual per-formers (in line are Helen For-rest, Dick Haymes, Andy Russell, tintil opening May 11 of Frankle band spot week-ends will prevail

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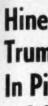
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#### SARJ SERVICE NEWS



Chicago,

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Earl Hin orchestra began a s at Chica Since leavi theater to ragements ggregatio union. On bros

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e Mise, is in Italy and spanding his spare time singing for the boys. Doubling from dance to mar-tial music and serving as pit band for several GI shows is the "Down Beats," with a Replace-ment Depot outfit in France. Led by Lt. Chris Koher, the band in-cludes: Johnny Brizzio, Don Hennemen, Gus Jiminez and Bill Martin, saxs; Cecil Stewart, Steve Muro and Bill Hodge trumpets: Joe DeLorenzo and Ed Moore, trombones; Max Orlof-sky, violin; Gus Heilbron, cello; Don Howard, plano; Al Sargent, guitar; Don Pankratz, bass; and Art Scopinski, drums.

**Hospital Vets Organize Band** 

Staunton, Va.-Jimmy Banks, vilian drummer-leader, has orcivilian sisting of servicemen at Wood-row Wilson government hospital here, featuring Sgt. Kenny Simms on piano. Banks plans to keep the group intact, playing dates in this vicinity for the duration, and augmenting to sixteen men after the war.

#### Ciro's Set 30-PC Rhumba Unit

Rhumba Unit Los Angeles—Ivan Scott, who has been handling the intermis-sion music chores at Ciro's for many months, was scheduled to take over the featured band spot Jan. 23 with a 30-piece instru-mental and vocal combo planned to be the super-deluxer of society music units. Scott is using eight violins, three trumpets, one trombone, four saxes doubling on various reads and woodwinds (including flute), plano, drums, bass, guitar, and two experts on Latin-Am-erican rhythm instruments of all types, who will be featured on rumbas, sambas, etc. The vocal division of the out-fit includes a vocal quintet (three male and two female voices) headed by Barbara Allen plus two additional solo singers, who were yet to be selected.





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Jay Digs His Own New Band

New York—Jay McShann, recently discharged from the army, runs his new band through a blue arrangement in reheared at the Downheat club on 52nd Street.

nolds band during their Hollywood tal convalescence working on an stint, then is set to rejoin Tucker original symphony. . . . M/Sgt. in New York. Gene spent his hospi-Johnny Clark, once of Six Hits and



The big names in the entertainment world will shine brighter than ever when the tensions of all-out war have ceased. And great new performers and great new instruments will take their place in the spotlight.

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Chicago, February 1, 1945

aggregation to every state in the union. On broadcasts Earl has used several opening themes including Deep Forest, Father Steps In and Cavernism. Regardless of the tune used, there was always a Hines solo during which the fa-miliar "Fatha Hines — Fatha Hines!" was shouted by some member of the band. Those words were a summons to Earl's large following. Hines has probably had a greater influence on other pian-ists over a longer period than any other pianist in American dance history. This influence started shortly after he moved to Chicago from Pittsburgh in 1923. In Pittsburgh his early musical

1923. In Pittsburgh his early musical education was guided by his father and mother who both played instruments. He started on trumpet under the tutelage of his father, later changing to the piano with his mother as teach-er. He continued study with other teachers for six years, ac-guiring a good background in the classics, harmony, and theo-

'Pat The Piano'

Scondoue, New Brunswick-Counterpart of Hipster Harry Gibson in the RCAF at the re-pair depot here is Flight Sri. Fred Patterson of Muncton, N. B., better known as "Pat the Piano". The sergeant piloted his own Dixle combo before joining the air force in 1940.

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#### Earl Hince

ry. In the meantime, he was busy developing a dance style while working with various bands around his home town. In Chicago Earl worked solo at Elite Number Two and The En-tertainers Cafe and did hitches with Carroll Dickerson and Jimmy Noone's orchestras. He also did numerous recording dates with Louie Armstrong-many of the records they made are today considered jazz mas-terpieces. The Hines influence on other planists constantly increased during this period reaching its peak in the three years from 1933 to 1935 when most every plano player in the country was striving to imitate him. Since that other influences have been felt—outably Bob Zurke. Teddy Wilson and Art Tatum. However, Earl is still rated among the best and his influence continues. As previously mentioned Earl's early musical education included a study of the trumpet. His study in this direction obviously influenced his preference for fast octaves, percussive single notes and unique phrasing, the three basic characteristics of the "trumpet style" plano for which he has become famous. The ac-companying chorus of My Mon-day Date, a Hines composition, was taken from a recording he made in 1928. It was originally issued on the Okeh label and re-cently reissued as part of a Co-lumbia Album. My donday Date is an excel-lent example of Hines' "trumpet style." Simple basic harmony, with the usual chromatic pro-gessions, is used in the left hand to maintain a constant, solid beat, quite like an orchestral rhythmic background for a solo "take-off". The right hand em-ploys the rhythmic staccato va-riation, characteristic of the "trumpet styles prior to the "tone bending" era.

Exclusive Photos!

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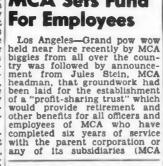
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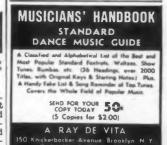
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Pittsburgh — The Del Lucas ork, which copped 20th place in the annual Down Beat poll, has established something of a pre-cedent here. Although this burgh has definitely been tabbed as a sweet town, Lucas, who kicks ter-rifically, totaled 60 votes, despite no sustaining air shots. Marty Gregor's 12-piece crew has moved into the Hotel William Penn, replacing Bob Rhodes, who

has moved into the Hotel William Penn, replacing Bob Rhodes, who goes into the Vogue Terrace. . Jimmy Pupa is still with Rhodes, despite rumors of his joining Artie Shaw... Sgt. Joe Clements, local boy, brings his trombone along with the "Winged Victory" show, opening Feb. 5 at the Nix-on theater. —Sinbad A. Condelaci

San Antonio, Texas — New ork catching their share of one-nighters and society jobs is Kocksie Gomez' "Swing-Phonic" orchestra. Lineup includes: Go-mez, Tommie Fielder and Bob Johnson, saxs; Theo Lira, violin; Fatz Gonzales, trumpet; Irving Block, plano; Tony Morales, elec-tric guitar; Bobby Overstreet, bass; and Joe Cortez, drums.





13

DOWN BEAT

#### **Del Lucas Ork Kicks In Pitt**

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Barnet, C. (Orpheum) L. A., Cal., 1/80-

Barnet, C. (Orpheum) L. A., Can, and 2/6, t. Basse, C. (Lincoln) NYC, Clang. 2/10, h. Benson, B. (Plaza) NYC, b. Bradahaw, T. (Perahing) Chicago, b. Bradahaw, T. (Perahing) Chicago, b. Bradahaw, A. (Ratlier) Wash., D. C., h. Brizoda, A. (Ratliffs) San Diego, Cal., Opng. 2/13, h. Brown, L. (Pennsylvania) NYC, Clang. 2/10, b.

Brown, L. (Pennsylvania, 2/10, h 2/10, h Busse, H. (Orpheum) Omaha, 2/9-15, t

C Calloway, C. (Regal) Chicago, 2/2-5, 1; (Orpheum) Minneapolia, 2/9-15, 1; Carle, F. (Capitol) NVC, Clana, 2/13, 1 Carter, B. (State) Hartford, 2/2-4, 1; (Earle) Philadelphia, 2/9-15, 1 Cavallaro, C. (Chicago) Chicago, Clang. 2/8

Z/8, t purtney, D. (Roosevelt, New Orleana, Clang, 2/7, h

Clang. 2/7, b Cross. B. (Schroader) Milwaukes, Clang. 2/11, b: (Club Madrid) Louisville. Opng. 2/12, c Cross. C. (Ralnbow) Denver, b Cugat, X. (Trocadero) Los Angeles, me Cummins, B. (Chase) St. Louis, h

D Ivavidson, C. (Rio Cabana) Chi., ne Ivonahue, Al (Aragon) Ocean Pk., Cal., b Ivorsey, J. (Frolics) Miami, Clang. 2/5, ne:

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(Pennsylvania) NYC, Opng. 2 /12, h Doresy, T. (Meadowbrook) Cedar Gro N. J., Ciang. 2/14, nc

Ecketine, B. (Plantation) Los Angeles, n Ellington, D. (Golden Gate) San Francisco Clang. 2/6, t: (Orpheum) Oakland, Cal. 2/8-14, t

2/8-14, t Pielda, S. (Circle) Indianapolia, 2/2-8, t. (Palace) Akron. O., 2/9-12, t. (Palace) Youngstown. O., 2/13-15, t Foster, C. (Blackhawk) Chi., F Fulchar, C. (Bonair) Augusta, Ga., b

G Garber, J. (Golden Gata) San Francisco. Opng. 2/14, t Gilbert, J. (Casa Loma) St. Louis, 2/9-16.

Gray, G. (Palace) Akron, O., 2/2-5. t (Palace) Columbus, O., 2/6-8. t; (Circle) Indianapolis, 2/9-15. t

Hamatoon, L. (Palace) Cleveland. 2/9-15, t Hauck, C. (Bal Tabarin) San Francisco, nc Hawkina. E. (Hippodrome) Baltimore, 3/2-8. t; (Apollo) NYC, 2/9-16, t Heidt, H. (Trianon) Southgata. Cal., nc Headerson, F. (Downtown) Chicago, 2/2-

8. t Rerman. W. (Paramount) NYC, Clang. 2/8. t: (Adama) Newark, 2/8-14. t (Meadowbrook) Cedar Grove, N. J. Opng. 2/15, nc Hines, E. (National) Louisville, 2/2-8, t Hoaglund E. (Circi) Mexico City, nc Hutton, I. E. (RKO) Boston, 2/8-14. t

International Sweethearts of Rhythm (Eiviera) St. Louis, ne

Viera) St. Louia, ne Jonen S. (Oriental) Chicago, 2/2-8, t: (Michigan) Detroit, 2/9-15, t Jordan, L. (Town Barn) Buffalo, Clans. 2/4, ne: (Paramount) NYC. Ong. 2/7, t Joy, J. (Last Frontier) Las Vegas, Nev., h

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MARK HOFKINS HUTEL, San Francisco-Ted Stracter MEADOWBROOK, Cedar Grove, N. J.-Tommy Dorsey; Feb. 15, Woody Herman NEW YORKER HOTEL, New

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PALMER HOUSE, Chicago-Bob Grant PENNSYLVANIA HOTEL, New York-Les Brown; Feb. 12, Jimmy Doreey ROOSEVELT HOTEL, New Or-leane-Del Courtney; Feb. 8, Lawrence Welk ROOSEVELT HOTEL, New York

--Guy Lombardo ROSELAND, New York--George Paxton: Feb. 5, Jimmy Palmer SAVOY, New York--Cootie Wil-

SHERMAN HOTEL, Chicago-

Ted Weems TERRACE ROOM, Newark, N. J.

-Bobby Sherwood TRIANON, Chicago - Lawrence Welk; Feb. 6, Billy Binhop T R I A N O N, Southgate, Cal.-

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Lopes, V. (Tafti NYC, h Luncsford, J. (Riversids) Milwaukee, 2/2-8, 1

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25 HOT CHORUSES

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Hal McIntyre STEVENS HOTEL, Chicago-

#### Chicago. February 1, 1945

Chicago.

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San Die ers, forme: mie Lune Henderson rick's cat jumps. Se nightly to ians. Hole eroup con

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Shaw ha ingness to jitter-bugs interviews run as pa program. H

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in fact, it smacks of the tricky, but it sure sells! Arthur Walker is a newcomer, featured on trumpet and vocals and good at both. His horn work

Tommy Dorsey's string section seems as pointless as ever, but his band has improved since last reviewed here. Tunes played at

his band has improved since last reviewed here. Tunes played at show caught were representative of TD: Well, Get It, Sunny Side of the Street. Boogie-Woogie, and a handful of pops.
Buddy Rich makes the most impression out of several new band members including clari-netist Buddy De Franco, planist Jess Stacy and singer Freddle Stewart. Rich's drumming is phenomenal, even if on the show-off side His speed with the stocks is amazing, not to mention his superb beat and complete mastery of every kind of drum break. Myself, I'll take Woody Herman's Dave Tough for using the hides the way they should be used: to push a band without ostentatious paradiddles on the side. But give Rich credit, he's one of the best hard-rocking, extroverted drummers. Buddy De Franco is a young clarinetist worth any jazz fans attention. Though not handed too much to do in a Capitol show, he's heard enough to establish himself as one of the coming

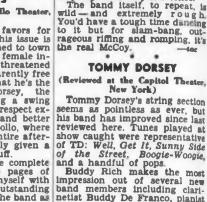
he's heard enough to establish himself as one of the coming clary stars. His choruses are neat and spirited and it would be a kick to hear him record with a small jazz group where his talents would be given some

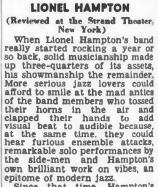
talents would be given some elbow room. Jess Stacy's sole contribution to the show was a boogie-woogie base to TD's version of Boogie-Woogie Freddie Stewart's vocals clearly went over well with the audience but his tenor tones were just an echo of the Morton Downey reign a few years back as far as I'm concerned. —tee

#### LIONEL HAMPTON

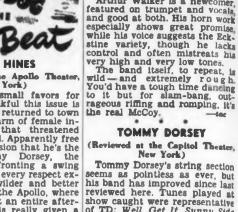
The side-men and rampton's own brilliant work on vibes, an epitome of modern jazz. Since that time, Hampton's band has tended more and more to forget about its music in favor of what I can only regard as a desperate, simulated en-thusiasm which drags in all kinds of ridiculous tricks that have nothing to do with music. This is done, of course, to cap-ture the fancy of the crowd, to create larger audiences and to make more money. Where before one side-man jumped up during a number. now all the side-men hop up and down throughout most of the music and at one point even (Modulate to Page 15)

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Cal., Opng. 2/6. b Morgan, R. (Claremont) Berkeley, Cal., h

Morgan, R. (Claremont) Berseley, com. -Oliver, E. (Palace) San Francisco, h Olaen, G. (Copucebana) NYC, ne Palmer, J. (Roseland) NYC, Orng. 2/5, h Paator, T. (Metropolitan) Providence, R. L. 2/3-11, t; (Empire) Fall River, Mass. 2/13-16, t Paxton, G. (Lincoln) NYC, Opng. 2/12, h Prima, L. (Earle) Philadelphia, 2/2-8, t

Prima, L. (Earle) Philadelphia, 2/2-8, t Ragon, D. (Commodore Perry) Toledo, Opng. 2/8 is Ravaza, C. (LaMartinique) NYC, ne Reichman, J. (Biltonre) L. A., Cal., is Reida, D. (Claridge) Memphia, is Reisman, L. (Waldorf-Astoria) NYC, is Rogers, B. (Capitol) Washington, D. C., 2/9-15, t Bogers, E. (Baltimore) NYC, is S

McCune, B. (Blue Moon) Wichita, Clane. 2/(4, b) McCune, B. (Blue Moon) Wichita, Clane. 2/(4, b) McGraw, B. (Waahington-Youree) Shreve-port, La, h McInitra, L. (Kenmore) Albany, N McInitra, H. (Sherman) China McInitra, H. (Sherman) China McInitra, L. (Paradian) port. La., h McIntires, L. (Kenmoir-) Albany, N. Y., h McIntyre, H. (Sherman) Chicago, h McShann, J. (Paradise) Detroit. 2/9-15, t Millinder, L. (Silver Silpper) San Diego. Clang. 2/18, nc Monroe, V. (Pacific Square Aud.) San Diego, 2/2-4, b; (Palladium) Hollywood.



52

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## (Reviewed at the Apollo Theater, New York)

New York) One of the small favors for which I'm thankful this issue is that Earl Hines returned to town without the swarm of female in-strumentalists that threatened to ruin his band. Apparently free now of the delusion that he's the uptown Tommy Dorsey, the piano-man is fronting a swing band normal in every respect ex-cept that it's wilder and better than most. At the Apollo, where stage shows last an entire after-noon, the ork is really given a

than most. At the Apollo, where stage shows last an entire after-noon, the ork is really given a chance to strut its stuff. A description of the complete show would take up pages of copy, so I'll content myself with a few comments on outstanding instrumentalists and the band as a whole. Clarinetist "Scoops" C a rey comes first to mind, possibly be-cause he's featured more than most of the side-men. He plays good, somewhat in the Shaw tradition but with less emphasis on technique and more jazz sense. Another reed-man, tenor Ker-mit Scott blows some frantic horn, sometimes too frantic, but the kind of music that sets feet to stomping and brings down the house. During one number, he sustains a tenor note for several minutes while the band builds around him. This may not be the purest kind of jazz creation.

Sandifer, S. (Washington) Indianapolis. h Saunders, H. (St. Anthony's) San Antonio. h

h Saundera, R. (DeLisa) Chi., Bc Shaw. A. (Strand) NYC, t Sherwood, B. (Terracs Room) Newark, N

Sherwood, B. (Terrace Room) Newark, N. J., nc Spivak, C. (Commodore) NYC, h Strater, T. (Mark Hopkins) San Fran-ciso, h Strong, Benny (Peshody) Memphis, h Stuart, N. (El Ranche Vegas) Las Vegas. Nev., h

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#### RSEY pitnl Theater,

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contribution oogie-woogie n of Boogie-wart's vocals rell with the tenor tones the Morton years back ned. —tec

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HERS! LONG THOUGHT w and Miny BLICATIONS TROL"

THM DEVELOPS THE ampton. Catlett STONE & SON.



(Jumped from Page 14)

San Diego, Cal.—Benny Wat-ers, former tenor man with Jim-mie Lunceford and Fletcher Henderson, has a combo at Pat-rick's cafe here that really jumps. Bervicemen jam the spot nightly to hear the Six Versatil-ians Holding over indefinitely, group consists of Benny Waters, tenoi: Ray Tuhele, alto; Paul jackson, trumpet; Lorraine Faulkner, plano; Bobby Beckett, guitar; George Duewson, drums (Jumped from Page 14) march Indian-file across the stage; planist Milton Buckner, under normal conditions a superb musician, positively writhes at his keyboard; Dinah Washington, one of the few great jazz vocalists of our day, does almost no singing; and Hampton, for a reason that will forever remain obscure to me, beats interminably with his sticks on the strings of a bass viol.

viol. Legitimate swing took a long time to arrive. Let's hope it does not bow out as an acrobatic act. viol

## HAL MCINTYRE

## (Reviewed on the Eversharp pro-gram heard over the Blue Network)

For Victor Again New York—Artie Shaw, now at the Strand Theater here for his first local date with his new band, has resurrected his Gra-mercy 5 for recording work. The hot combo (made up of leader on clarinet; Roy Eldridge, trum-pet; Dodo Marmarosa, piano; Barney Kessel, guitar: Morris Rayman, bass; and Lou Fromm, drums;) cut two sides for Vic-tor shortly before opening the strand. One change in the full band line-up is trumpeter Paul Cohen in for Ray Linn. Shaw has announced his willgram heard over the Blue Network) This show will be off the air by the time you read this, but even so rates a review because it was a rare example of a swing band being featured exclusively on a big-time air show. Most of the name orks on radio, as you well know, act only as musical inter-luders between some comic's gags. Shaw has announced his will-ingness to make friends with jitter-bugs and will grant them interviews during his theater run as part of a reconciliation program. He created a tremend-ous faror several years ago with a by-lined story in the Saturday Evening Post that blasted jitter-bugs for acting like jitter-bugs.

luders between some connect gags. Show came up when the spon-sor switched Milton Berle to CBS and had five empty weeks of air-time to fill. Some reckless producer (or possibly a hep one) gave swing fans a break by handing the spot over to Hal McIntyre.

As it developed, the program sounded like a good remote wire at an early hour. No attention was paid to the script except to dole out an occasional feeble

Los Angeles — Bernard Herr-mann, CBS musical director and mann, CBS musical director and composer who recently com-pleted scoring assignment on 20th-Fox picture Hangover Square, which included writing of original piano concerto, has signed new contract with 20th calling for two picture jobs per year. First assignment under new pact will probably be Anna and King of Siam. SONGWRITERS

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witticism to Hal or the an-nouncer between tunes and product plugs. The music was uniformly ex-cellent, although to be honeat with you, I don't think that this band has come near fulfilling its early promise. However, it did equally well with ballads and jumpers and showed a great rhythm section, courteay of bass-ist Eddie Safranski. Eingers Ruth Gaylor and Al Nobel are fine, especially the former, who puts average band chirps to shame with her often jazzy, always clear and warm vocals. Much more could have been done to improve the show but in this instance, as in so many inters, radio seemed content to treat swing with mild tolerance, as if it would do only until some-thing better came along. —tec

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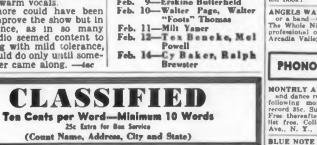
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