

DOWN BEAT

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WHEN JOHNNY COMES MARCHING HOME



By Mike Levin

XXIII—"Robot, Robot A Bee Gesund!"

There is one marvelous thing about the American press—you can always count on the Sunday supplements to come up with either a glowing prediction of things to come or else a deep dank dour essay on the horriific things we have in store for us. Exaggeration at one or the other ends of the pool is something that we as a nation simply enjoy too much to let go of.

That applies to some of the wild tales that have been flying around about what the end of the war (and when do the chery boys think that will be now) will mean to music; how it will revolutionize bands completely. Trumpet players won't even have to blow their own noses anymore. A patented plastic whose-it with (Modulate to Page 9)

Bookings Set Brooks Band

New York—Randy Brooks, ace trumpeter who recently left Les Brown to build his own band, is off to a good booking start. Currently at the Howard theater in Washington, D. C., Brooks follows up with two-weeks at the Raymor in Boston, then moves to the Palomar in Norfolk. Singers with the new crew are Phil Michele (last with Dean Hudson) and Loretta Vale, ex-Reggie Childs chirp. Book was written by Johnny Brooks. Band is under GAC aegis.

Ray Scott for BG Show Slot

New York—Raymond Scott is the best bet to replace Benny Goodman in *The Seven Lively Arts* when BG pulls out to front his big band sometime in March. Though papers weren't signed, both Scott and producer Billy Rose were in accord for the booking and were settling financial details. Deal will be handled through William Morris.

BLUE NOTES

By ROD REED

Due to wartime paper shortages, sheet music is scarce. If the situation gets any worse, publishers will have to start hiring un-pluggers.

With his insistence on vegetarian days in Manhattan restaurants, Mayor LaGuardia seems to be re-writing that song to *No Meat Ball*.

A maestro has been appointed assistant D. A. in Detroit because of his sway and swing. He's supposed to sway the jury and swing the murderer.

Icky Vicki, who has trouble with rationing, sings, *My Dreams are Getting Butter All the Time*.

Rum etc. has become Lime on' Coca-Cola for network use. This should entitle Ella Boole to writer credit.

Woody Steals Hamp's Stuff, Yells Glaser

New York—"Woody Herman has no right to win any polls as the top bandleader of the year! He took all his ideas from Lionel Hampton and without giving Hampton any credit either!"

That's not only a Lionel Hampton fan talking, that's Joe Glaser, the man who books the Hampton band. And he's not kidding.

"Woody Herman's band is a copy of the Hampton band," Glaser yelled in an interview with *Down Beat*. "Herman took *Flying Home* from Lionel, he took *Mop Mop* and he took *Boogie Woogie*. His tenor man Joe 'Flip' Phillips never used to play the way he's playing now, he got that from Arnett Cobb, Hampton's tenor-man. And Woody has even gone so far as to get a girl in the band to play vibes. It's an outrageous copy of the whole Hampton band idea."

Idea Ridiculous

In refutation, "Chubby" Goldfarb, manager of the Herman Herd, gave this statement to *Down Beat*:

"The whole idea is ridiculous. In the first place, *Flying Home* is one of those tunes that can be used by anyone who likes it well enough to want to play it. In fact, Benny Goodman plays it, Red Norvo plays it and so do hundreds of other jazz musicians. Are they all stealing it from Hampton? As far as the other two tunes mentioned, Woody Herman doesn't play either of them and I don't know what gave Glaser that idea. As for 'Flip' imitating one of Hampton's men, I only know that he has been the

envy of other saxists, both before he worked with Woody and since he's been with him. And if hiring a girl to play vibes means that the band is stealing something from somebody, since when has there existed a monopoly on instruments? Does it bother Benny Goodman because Artie Shaw and Woody Herman 'stole' his idea of playing clarinet?"

Bandleader Herman, confronted with Glaser's charge, was amazed at the whole idea and said that, to the best of his knowledge, he and Hampton were good friends and the notion of one stealing from the other had never entered into their conversations. Woody added that he thought Lionel's band was a great one but that his ork didn't imitate it or any other band, for that matter.

"It's taken us a long time to get what success we have now," Woody said. "And we did it the hard way, the same hard way that everybody has to do it."

At press time, *Down Beat* was trying to reach Lionel Hampton for his quote on the controversy.

Red Rodney In Philly

Philadelphia—Red Rodney, the kid trumpeter who recently left Tommy Dorsey because of illness, has joined Elliott Lawrence's new WCAU band.

Down Beat Plans Ellington Concert

Duke Ellington and his orchestra will be presented by *Down Beat* in a concert at the Civic Opera in Chicago on Sunday night, March 25. There will be no guest artists and the entire program will be played by the

Pee Wee Hunt in Merchant Marine

Los Angeles—Pee Wee Hunt, long-time featured singer and sliphorn man with the Casa Loma band, who has been living here for the past two years, entered the merchant marine Feb. 4, reporting to band at the Catalina Island training station under direction of Carl Fischer, CPO.

Hunt's last civilian engagement was with Freddie Fisher band at the Radio Room.

Billie Rogers Junks Band

New York—Gal trumpeter Billie Rogers, who tore away from Woody Herman last year to front her own big band, broke up the ork two weeks ago. The bust-up is based on a squabble with GAC, her booking agency and the chick leader is looking for her release from that firm. Rumor says she'll take a seat with a male name band, but, according to Jack Archer, manager of the band, that's incorrect. He says she'll reorganize, has a contract with Musicraft for a couple of disc dates, but may take a small band into a 52nd St. spot for a short time.

Down Beat Awards Presented To Poll Winners



Top—Miss Lee Wiley, also known as Mrs. Jess Stacy, presenting Pee Wee Russell with his trophy as top clarinetist. Earl "Father" Hines beams proudly and Eddie Condon looks like he wishes it was his. Occasion was during one of Condon's jazz concerts.

Above Left—J. C. Higginbotham, with a firm hold on his famous trombone, being presented his award by Don Haynes, new assistant editor of the *Beat*. Lt. Howard Christensen of Gardiner General Hospital looks on.

Above Right—Cpl. Bob Eberly, chosen top

singer with a band, with Carol Bruce and Col. O. W. Sicks, Bob's commanding officer at Gardiner.

Ellington band, following the pattern of previous Ellington concerts at Carnegie Hall in New York and the one in Chicago a year ago.

First of a series of jazz and swing concerts which *Down Beat* plans to sponsor at the Civic Opera, Duke Ellington was selected as the initial attraction because he was the winner in the swing band division of the 1944 annual *Down Beat* band poll and because three of his musicians were selected for chairs in the mythical all-star band.

Duke's trophy as jazz king will be presented to him during the concert in Chicago and similar awards also will be made to Johnny Hodges, alto sax; Harry Carney, baritone sax, and Lawrence Brown, trombone.

Although the exact time has not been set, a half hour of the concert will be broadcast from coast to coast via the Blue Network. Details concerning this and the program of works which Duke Ellington will select for the concert will be published in subsequent issues of the *Beat*.

Tickets for the concert will be scaled from \$1.20 to \$3.60 and will be available only at the Civic Opera box-office, Madison and Wacker Drive, Chicago. Mail orders will be accepted, but no telephone reservations will be made.

Carolyn Grey Set for Pics

Los Angeles—Carolyn Grey, who left Sonny Dunham band last month, is back in Hollywood for picture commitments. She's in town latter part of January for a two-weeks' vacation, signed Mary Ann, recently with Dale Jones, as a replacement. His band is scheduled for New York's Capitol Feb. 22.

Kenton Capitol Date Nixed

New York—Stan Kenton's scheduled date with the Capitol Theater here has struck a booking snag. Instead, it's a good bet that Kenton's crew will play at the Meadowbrook before heading back to the west coast. One definite eastern booking for the band's fans to catch will be the Earle Theater in Philly, February 23.

Freddie Slack Tries It Again

New York—Building bands is getting to be a habit with Freddie Slack. He broke up his last few after booking hassels but is currently planning another under new agency direction, after securing his release from William Morris. The boogie-woogie maestro is cutting four sides for Capitol here and later will record a Capitol album featuring his piano, backed with three rhythm.

Spike Spiked On the Cover

Spike Jones, the redoubtable maestro of the City Slickers band, tosses off a batch of that Valentino stuff for the cover of the current issue. His titian-haired vocalist, Judie Manners, caresses him lightly, while shapely tap-dancer, Mavis Mims, transfixes his heart with an arrow. Spike, his band—and his girls are touring theaters. The act is a ma-a-a-d one, even more frantic than this cover photo!

Jimmie Lunceford And His Boys Hit That Road Again



Omer Simeon takes off on a chorus while boss-man Jimmie Lunceford holds the mike to let the cash customers dig it.



This time tenor man Joe Thomas rides high, with Jimmie heaving his approval. The cats also liked it, according to the box office receipts of the Lunceford crew's current eastern road tour.



Trombonist Russell Boles decides these one-nighters aren't too bad after all. Though an occasional rest between sets helps.



Earl "Jock" Carruthers and his baritone sax get set for another night's work. But is it work with an outfit like Lunceford's?



Cliff Tremier takes a vocal. Brother Claude was missing at the moment, but as they are twins it didn't matter much. That's Omer Simeon, neatly blocked out behind Cliff, with Truck Parnham, bass, Jimmie, and alto man Ernie Parce. Bob Kreider Photos

Erroll Garner, New 88er, Draws Raves

New York—"The only two-handed piano player since Fats Waller!" That's the way one hip 52nd St. character describes Erroll Garner, featured with the Slam Stewart quartet at the Three Deuces here. But don't misunderstand, the remark doesn't imply that most 88ers are suffering from physical handicaps. It refers to the fact that the majority of pianists concentrate attack on the upper side of the ivories where it's much easier to employ nimble jazz phrases.

Garner, on the other hand, (the left one), really builds his bass figures and at all times each of his hands knows what the other one is doing.

Garner is brand-new to the local jazz scene and unknown outside of New York at present. He's young, only 23, and comes from Pittsburgh where he never learned to read music. This fall, if it is one, puts him in the same category as jazz critics, most of whom, according to a current survey, can't tell a dotted eighth from a rest note either. However, it doesn't seem to affect Garner's solid piano work nor his popularity with other jazz artists, who regard him as the greatest thing to hit 52nd St. in years.

Debussy Kick

For me, Garner's best aspect is his dreamy improvising in what might be called "modern" moods, smacking of Debussy and others of the French school. He says himself that his biggest influence has not been the work of



New York—Erroll Garner, sensational young Pittsburgh pianist now on 52nd St., whose brilliant 88 fingerings Frank Stacy tells about in the adjoining column.

other jazz pianists but rather musical scores from films. He's an avid movie fan, goes to the pictures as often as four or five times a day and it's Hollywood atmosphere music like the kind used as a background in *Laura*, *To Have and Have Not* and *Wuthering Heights* that strikes a responsive chord in his make-up.

He plays big, fat chords with a strong bass moving around constantly, his right hand improvising slow, ethereal and somewhat fragmentary ideas at one time, then darting from phrase to phrase with Tatum-like speed and accuracy at another.

Garner Style Dazzles

The latter dazzling style is the one Garner uses most at the Deuces where he plays with bassist Stewart, whose work with the bow grows more incredibly wonderful daily, guitarist Mike Bryan, now showing a new facet with his fine single-string performances, and drummer Hal West, already famous here for his pure beat and taste, though he has yet to receive proper national recognition.

Garner has composer ambitions but needs to master music theory and technique before putting down on paper the beautiful

themes that come out of his finger-tips. He has made two recording dates so far; one, 10 sides for Rex records and exemplifying much of his "moody" quality, isn't getting any production, the other, four sides for Black and White discs, will be on the market shortly. —*lee*

Small Wax Firms Under 802 Eye

New York—Local 802 is reported to be conducting an investigation of the promiscuous jazz recording being done by several of the "small" wax firms that popped into existence during the Petrillo disc-ban. Complaints have been registered that some of the firms involved are paying "below scale" prices to hot-men on the dates and are also printing false composer credits on labels and not paying off on composer royalties.

The union is also griped at musicians who wax for these firms in defiance of certain union regulations and recently there have been several cases of jazzsters being fined for taking part in platter dates. Reference here is to men "on transfer" who are allowed to do only a certain amount of work until they become members in full standing.

Wife Divorces Masters in LA

Los Angeles—Barbara Masterman, wife of Bandleader Frankie Masters (Masterman) was granted a divorce here on grounds of desertion. The musician was ordered to pay alimony of \$85 per week. Couple had been separated for almost two years.



Benny Goodman had crimson jowls the night he in New York, Duke Ellington in Los Angeles and Louis Armstrong in New Orleans were featured in a three-way radio jam session. Benny heard Louis play a "mop, mop" on his horn, and answered him on his clarinet again and again and again. After the broadcast, BG discovered that Louis only "mop-mopped" once—the others he heard through his earphones were his own, after traveling all the way to the coast and back!

WLB Digs Petrillo—All In Fun, Or Is It?

Washington—The WLB got its revenge on Petrillo! The union chief, who figuratively thumbed his nose at War Labor Board orders in the record ban controversy, got a song dedicated to himself at a recent "gridiron dinner" in celebration of WLB's third birthday. The song, to the tune of *Battle Hymn of the Republic*, was sung by a quartet of board lawyers. It goes like this:

*Foosy, foosy to Petrillo!
Cauliflowers to Petrillo!
Thumbs-to-noses for Petrillo
Who made life tough for us!
He made us look like monkeys and
Our fair name he did taint
And in fact he did enough to try
The patience of a saint.
Please don't think it ain't been
charming—as
A matter of fact, it ain't—
So nuts to Jim-mee P. !!!*

At press time hardly any band-leaders were reported adding the number to their libraries of standards.

Awards Made To Poll Winners

New York—*Down Beat* poll awards for 1944 are gracing the mantels of several of the country's outstanding musicians. At the Capitol theater here, Tommy Dorsey handled presentation honors for his ace drummer, Buddy Rich, who walked away with the number one hide-beating spot in the DB All-Star Band. Lovely Lee Wiley (vocalist-wife of pianist Jess Stacy) gave clarystar Pee Wee Russell his statue trophy during a recent Condon Jazz Concert broadcast over the Blue Network, while the *Beat's* N.Y. editor, Frank Stacy, handed arranger Sy Oliver his award for copping best arranger spot at a performance of the army's *Port Parade* show over station WNEW. At press time, plans were under way for long-hair Jose Iturbi to present "Sweet Band King" Charlie Spivak with the symbol of his victory on a coast-to-coast radio hook-up from the Hotel Commodore, where the Spivak band is playing currently.

Have to Toot Trumpet To Play Here!

New York—The Pelham Heath Inn here, name band spot, seems to have a penchant for trumpet-playing maestri. Latest young man with a horn to play the spot is Les Elgart, former sideman with the bands of Bunny Berigan, Charlie Spivak, Woody Herman and Dean Hudson. Previously, and in succession, Henry Jerome, Billie Rogers, Sandy Spear, Lee Castle and Bernie Mann worked from the Pelham bandstand.

Auld Rehearses For Horne Tour

New York—George Auld's new band is in rehearsal stage here and will book under Frederick Brothers aegis, the tenor-man having cut away from the William Morris Agency when he built this new crew. First dates were still indefinite at press time, but Auld said that he would probably join singer Lena Horne on a series of theater bookings after she closes the Capitol theater here sometime in March. Auld made a big hit earlier on a similar tour with the movie-star chimp.

Capitol Stars O'Day

Los Angeles—Anita O'Day, who took first place in girl band vocalist division in *Down Beat's* 1944 poll, will draw star billing on series of Capitol platters to be released soon. Singer was backed by group of men from the Kenton band on number of sides made recently.

Phil Digs Venus



Washington, D.C.—Phil Brito doesn't seem to mind the disruption of his keyboard caperings by one Venus Ramey, who would! Chick is Miss America of 1944 and comes from this city. Two were caught back-stage at the Capitol theater between shows. Brito has a twice-weekly Mutual shot for Kreaml, Tuesdays and Thursdays at 1:30.

Valentine Kick



Hollywood—The only way Stan Kenton can interpret this affectionate conclave is that it's the best way to observe Valentine's Day. Peggy Lee, Martha Tilton and Jo Stafford pose prettily at the Capitol studios. *Charlie Mihn photo*

BG, D Lost,

New York—[concert] opened playing with the into thinking h in spite of great popular success, neither."

With the above contest for the "mark of 1945" co but stunning close the man who made Benny is a m named Rudi Blesh self was part of a cent Blue Network Esquire jazz bash, Herald-Tribune, v post the nose of so haps helpless is t editor.

Space limitat printing Blesh's nauseous entire but, take my w piece is saturated personalized sarc that it gives the portions of a m As musical critic is inexplicable. examples of wha Mildred Bailey woman who imit Negro singers." bother to point ones are the r which the wrong.

Duke's R "The effect of red section was logged saxophon weller of sound later: "a trite

SITTIN' IN

Advertisement for guitar lessons featuring a picture of a guitar and the text 'SPELLING C-is for his necktie. A-is for arrange are those T-is for the last Tu -to the mighty'.

Advertisement for 'red faces' guitar lessons featuring a picture of a guitar and the text 'TEACHING SPANISH GUITAR MODERN'.

VOLKV

B.G. Duke & Bailey Lost, Moans Blesh

By FRANK STACY

New York—"The New York portion [of the Esquire jazz concert] opened by the Benny Goodman Quintet, B. G. playing with the flashy virtuosity which has fooled so many into thinking him a great player and a creative personality. In spite of great commercial and popular success, he is, of course, neither."

With the above statement, the contest for the "Most Amine Remark of 1945" comes to an early but stunning close. The winner and the man who made the crack about Benny is a musical bottleneck named Rudi Blesh. The remark itself was part of a "review" of the recent Blue Network broadcast of the Esquire jazz bash, printed in the NY Herald-Tribune, where it sneaked past the nose of some hapless (perhaps helpless is the better word) editor.

Space limitations forbid reprinting Blesh's article in its nauseous entirety, fortunately, but, take my word for it, the piece is saturated with a vicious, personalized sarcasm so extreme that it gives the essay the proportions of a musical vendetta. As musical criticism, the article is inexplicable. Here are more examples of what I mean:

Mildred Bailey is "the white woman who imitated the wrong Negro singers." Blesh doesn't bother to point out just which ones are the right ones; nor which the wrong, for that matter.

Duke's Reeds Snore
"The effect of Duke Ellington's reed section was that of water-logged saxophones snoring in a wailer of sound effects." And later: "a trite Ellington tune

dished out in successive choruses by the Duke in a turgid turmoil." Ellington fans may make up their own comments on that one.

Anita O'Day is a "canary who sings in American *bel canto*, a style requiring honeyed, languishing tones and a streamlined chassis rounded in the right places." I know that Blesh means to be insulting here but he'd better look up *bel canto* in that musical dictionary again. Literally, from the Italian, it means "beautiful song" and is applied to good singing. This gets Anita by with the A plus she deserves, even though it's accidental on Blesh's part.

J. C. Higginbotham's solo is "a cross between sentimental ballad and phony grand opera, executed on a most coloratura trombone." How the hell did Puccini get in here?

By now, gentle reader, you get the drift and probably don't feel gentle any more. However, it becomes necessary at this point to get to the real meat of Blesh's article; in other words, what he thinks is good music and what should have been featured on the Esquire program.

Where Was Bunk?

Says Blesh: "It's a pity, that the truly great music of our day wasn't represented on this program." Where was the band featuring "the peerless Bunk Johnson"—"the great clarinet George Lewis"—? Where was Kid Ory? Mutt Carey? That's what Blesh wants to know.

Now you want to know: who are Bunk Johnson, George Lewis, Kid Ory and Mutt Carey? These musicians, and I don't intend to depreciate their work because, like most of you, I'm not familiar enough with it to make any comment, are representative of what has come to be called "the old school of jazz." Bunk, at least, was great in his day. The others have rarely, if ever, been heard by any of our generation. They most certainly do not stand for the kind of music that we know and love as jazz.

No Jazz Since N. O.

Blesh, like many other die-hard, has confined his music-listening to the early days of New Orleans jazz. With the rabid bigotry of a fanatic, he insists that there has been no jazz since that time, with the exception of

Join Andy Russell Show



Hollywood—Providing the melodic vocal backgrounds on the new Andy Russell show are lovely Connie Haines and Mel Torme's Mel-tones. The group, left to right, are: Bernie Parks Betty Beovridge, Mel Torme, Connie Haines, Ginny O'Connor and Les Baxter.

the few notes that Bunk has played since Blesh and some like-minded friends chipped in and bought the old-time cornet star a new set of false teeth.

If Blesh would say merely that there should be more of the old jazz, he might find someone to agree with him. But when he uses New Orleans jazz as a springboard from which to attack anything new, progressive or ad-

vanced, he becomes intolerable. And when he manages to have his absurd notions printed in the N.Y. Herald-Tribune, the time has come for action.

My suggestion is that Blesh should be confined to a small dark room on Perdido Street, where he will be allowed to go on polishing his 1905 recording cylinders, crooning the while over out-of-print Gennett labels.

Names Change But Street Still Jumps

New York—52nd Street has a few jazz additions and subtractions this issue. Beginning at the west-side end of Swing Alley, Joe Marsala holds over at the Hickory House, while Kelly's Stable is offering a new show starring the Eddie South Trio, vocalist Bon Bon, pianist-singer Vicki Zimmer and the Vivian Garry Trio. Moving along, the Three Deuces has brought in boogie-woogie pianist Dorothy Donegan as ace part of a show featuring the two bands fronted by Don Byas and Slam Stewart, latter group including pianist Erroll Garner.

At the Downbeat Club, where the big band experiment tried out with Jay McShann failed badly, show policy reverts to the usual small combo set-up with Art Tatum's piano on top, plus tram-man Benny Morton's band and the Loumell Morgan Trio.

The Onyx finds Barney Bigard's crew missing but Ben Webster holds down the bandstand with a foursome while both Dizzy Gillespie and Una Mae Carlisle are skedded for appearances.

Milt Mezzrow's Trio continues at Jimmy Ryan's and Tondaleyo's has the Tiny Grimes Trio, Billy Daniels and Rubberlegs Williams, blues-singer attracting hep attention lately.

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

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nearses a Tour

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Venus



C.—Phil Brito ind the disrupt- ard caperings Ramey. Who illes America of from this city. back-stage at ater between a twice-weekly Kremi. Tues- re at 1:30.

SITTIN' IN



CATN

SPELLING BREEZE
C—is for his collar sans a necktie.
A—is for arrangements (what are those?)
T—is for the tram he hocked last Tuesday.
—to the jazzophile he's mighty lak' a rose.
—hel



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CHICAGO BAND BRIEFS

A delay enroute from New York to Chicago by several hours caused Hal McIntyre and his orchestra to miss the early Panther Room proceedings on their opening night, February 2. Cab Calloway and his orchestra, who closed the previous night and opened at the south side's Regal theater February 2, did some fast shuffling to play the early show in the Panther Room and back to the Regal. McIntyre took it from there and in spite of the delay, established himself and his band, including vocalists Al Nobel and Ruth Gaylor, as Panther Room favorites. . . . The College Inn presents Boyd Raeburn, following McIntyre, March 2 for two weeks; Woody Herman, March 16; Tony Pastor, April 13; Stan Kenton, April 27 and Jimmy Dorsey May 11.

ent their first Columbia recordings January 23, following their late show in the Sherman Hotel. . . . Sid Catlett, who has been subbing for Sonny Greer with Duke Ellington, opens tonight (15) with his own combo in the Downbeat Room of the Garrick Lounge. . . . Late patrons at Cafe de Society were sent one night last month when Art Tatum, enroute from Hollywood to New York, sat in with Tab Smith's solid group. . . . Earl Hines, who opens at the El Grotto March 2, will be followed in April by Count Basie for two weeks. . . . Dallas Bartley is still at Joe's DeLuxe and Red Saunders goes on and on at the DeLisa.

Del Courtney replaces Chuck Foster in the Blackhawk February 21. . . . Frankie Masters, at the Latin Quarter for nearly three months, closes tonight (15) and Bernie Cummins takes over. Mario Serritello, trumpeter, leaves Masters to remain in Chicago with Lou Breesse's Chicago theater band. Recently divorced Frankie Masters may wed his vocalist, Phyllis Myles, but not for a year. . . . Dorothy Claire, doing a repeat at the Latin Quarter, will be heard on the Breakfast Club while Marion

College Inn's Marimba Coeds



Chicago—Quartette of campus queens from Northwestern U.'s school of music who made their debut at the Hotel Sherman's College Inn, the Marimba Coeds make with the boogie and sweet music. Left to right are: "Tommy" Obermyer, Christine Austell, Dorothy Carroll and Norma Jean Liu. Maurice Seymour pic

Howard Uses Pickup Band for Broadcasts

Chicago—Eddy Howard, who disbanded after closing a week at the Oriental theater here last month, continues on the Raleigh program, using a band organized just for the broadcast, with pianists and arrangers Gil Radtke and Buddy and Billy Baer of the original band remaining.

Program, which emanated from Chicago for several weeks, switched back to New York for the February 7 broadcast. Reason for the breakup was due to traveling conditions and the work or fight order, with several of the men lining up defense jobs. Howard's present plans for reorganizing are indefinite.

Las Vegas—Jimmy Joy band opened at Hotel Last Frontier here Jan. 19 for 16-weeks run. Jules & Webb, guitar-violin duo, holding down the intermission stint.

She Knits, Too



Chicago—Julia Louise Herrmann, Oklahoma City girl, was featured with madman Spike Jones during the City Slickers' Oriental theater date here recently. Julia, who plays a very fine harp, spent most of her time on stage knitting. It's a Spike Jones routine that's used on theater tours. With that outfit, anything can happen—and always does!

Mann vacations. . . . Dick LaSalle, directing the late Nell Bondshu's orchestra, will open at the Blackstone Hotel March 2. . . . Buddy Franklin replaced Art Kassel at the Bismarck, when Kassel, who has played the spot many years, had a tiff with the management on billing and pulled out suddenly.

Glen Gray and the Merry Maes open at the Chicago theater February 16 for a week. . . . Downtown presents the International Sweethearts of Rhythm the same week and the Five Red Caps and Jean Parks' all-girl band will hold forth at the Regal. . . . Henry Busse will be at the Oriental February 23 for a week and Lionel Hampton, who played the Downtown last November returns there February 23. . . . Joan Mowery is the new Lawrence Welk vocalist and Jayne Walton has an eye for radio. Roy Bast, former Eddy Howard vocalist, replaces army-bound Bobby Beers with Welk. . . . Jean Eldridge, former Charlie Barnett vocalist, is doing a single at the Paddock Club in Calumet City. . . . Chet Robles has been at Helsing's Voodie Lounge three years.

The Four Riffs, piano, drums, bass and guitar, are at the 3 Deuces. . . . Sepia pianist, Freddy Russell, is at the 885 Club on Rush Street. . . . Bea Mazur and

her orchestra, and Don Strahl, intermission pianist, are at the Normandy Theater Lounge. . . . Jimmy Jackson and his orchestra, featuring vocalists Jane Carroll and Allan DeWitt, are doing business at the Band Box. . . . Hey Hey Humphries, drummer with Eddie Wiggins at the Brass Rail, has played 88 weeks with various outfits in clubs operated by the Brass Rail management. Eddie and Mrs Wiggins expect an infant in the fall. . . . 88'er Floyd Bean leaves the Eddie Stone band to return to Chicago.

Florian ZaBach, his violin and his orchestra, are making a hit in the Pan American room of the LaSalle Hotel. . . . Vibraharpist Tay Voy, a bass and guitar, at the Hollywood Lounge, as well as pianist Gladys Keyes. . . . Dick Becker's three-piece combo alternates at the Capitol with George DeCarle. . . . The Fun For Your Money show, featuring Gloria Van, moves from the 5100 Club to the Trocadero in Henderson, Kentucky. . . . Walter Hyde is with Chicago's William Morris cocktail department. . . . Phil Shelley departed for the west coast, selling 25 of his attractions to the William Morris Agency on a seven-year percentage deal, retaining Arthur Lee Simpkins, Maurice Rocco, Three Bits O' Rhythm, et al.

Chicago, February 15, 1944

Tax H

New York—No can make any pr hand by Adele G Ashworth and a p field Supper club 7 p.m. (EWT).

STRIC AD

THE SQU

They say that man is quitting T ly Arts because I playing the same show. Can't und cause I never gett ning his platter We Say Goodbye, ing clary. Red No world vibe bac Peggy Mann's lu Eddie Vinson, ul or with Cootie drafted and Warren place on vocals. . . . first concert will b Conn., on April 1 ham will go into ater in Manhattan birthday with hi Marianne Rider an dell.

Lionel Hampton the concert field will be at Carneg

THANK YOU, CRITICS. . . . for voting "HOLIDAY FOR STRINGS" the musical composition of 1944.

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es Pickup Broadcasts

Howard, who closing a week at theater here last on the Raleigh a band organized dcast, with pian- gers Gil Radtke Billy Baer of the emaining. hich emanated or several weeks, o New York for broadcast. Reason was due to trav- and the work of h several of the tense jobs. How- ans for reorgan- nite.

Jimmy Joy band el Last Frontier or 16-weeks run. guitar-violin duo, the intermission

hits, Too



na Louise Her- wa City girl, was madman Spike he City Slickers' e date here re- who plays a very most of her time ng. It's a Spike that's used on With that outfit, happen—and al-

AN ON'S AT S

ne Z" Y.

post office in Chicago, nty of Milwaukee, Wis.

Tax Hassel Perturbs Perry



New York—Nobody but a press agent could see how Perry Como can make any progress with his income tax report, soothed on one hand by Adele Girard and her harp, disturbed on the other by Mary Ashworth and a provocative knee. All three are heard on the Chesterfield Supper club show nightly (Monday to Friday) over NBC at 7 p.m. (EWT).



They say that Benny Goodman is quitting *The Seven Lively Arts* because he got tired of playing the same tunes in the show. Can't understand it, because I never get tired of spinning his platter of *Everytime We Say Goodbye*, with his amazing clary, Red Norvo's out of the world vibe backgrounds and Peggy Mann's lush vocal.

Eddie Vinson, alto sax and singer with Cootie Williams, was drafted and Warren Evans will replace on vocals. . . Eddie Condon's first concert will be in Bridgeport, Conn., on April 1. . . Sonny Dunham will go into the Capitol theater in Manhattan on Washington's birthday with his new singers, Marianne Rider and Tommy Randall.

Lionel Hampton is going into the concert field, too. His first will be at Carnegie Hall on April

Casual Frankie

New York—Talk around town says that Frank Sinatra's casual mistreatment of Don't Fence Me In on a Hit Parade broadcast was the straw that broke the Lucky Strike's neck for the show's sponsor and brought Lawrence Tibbett in as vocalist. Stopping halfway through the number during one of his last broadcasts, Sinatra said over the air that the tune had: "too many words." Other stories insist, however, that the voice and his sponsor had agreed long before this incident that they could get along without each other very well.

15, with Philadelphia and Washington to follow. . . Herbie Fields, now tooting with the Hamp, will build another band in May, he says. . . Miff Mole, seriously ill, is improving. . . Wayne King and his band may be the Jack Benny replacement for the summer.

Dave Lambert, one of Krupa's G-Noters, married Hortense Geist, while Buddy Stewart took Geraldine Cole, Bullets Durgom's ex-wife, as his bride. . . Jane Froman really is on that come-back trail, opens at the N. Y. Capitol after her Copacabana engagement. . . Jimmy Petrillo eyes the newsreels, not included in his pact with the movies.

Johnny (Paradiddle) Morris has a new one on the fire, called Tom-Tom Tommy. . . Looks like Lee Castle will join TD, while Jan Savitt, up for another physical, has broken up his band. . . Jane Harvey probably will chirp for BG, who prefers concerts to theater work hereafter. . . Sgt. Tony Martin is in China.

Louis Prima clicked so well at the Terrace Room in Newark that Frank Dailey is bringing him back on February 20. . . Jimmy Dorsey will re-open the redecorated Steel Pier in Atlantic City on April 1. . . Barney Bigard closed at the Onyx in Swing Lane and headed for that climate in California, where, as Gary Moore reported, a chap stepped off his porch and they had to drag the dew for his body.

Sam Donahue's band is broadcasting on the American Eagle show, heard over Mutual. . . Gloria Hart, pert chirp with Art Kassel, paused for an appendectomy, but rejoins the band tomorrow (Feb. 16) in Detroit. . . Marie Hawkins and Kathrine Davis are singing with Duke Ellington, while his ex-canary, Betty Roche, joined John Kirby. . . Bill Coleman is playing that fine horn with Kirby, too.

Chick Kardale, Randolph Street's "Tabby the Cat", walks in to see his plugs and puts down two cigars with the lead sheet of his tune, *A Story of Two Cigarettes* (with two t's, yet). Shortages being what they are, Chickson cuts a king size in half to make two. . . Clyde (Newlywed) McCoy of the Memphis NATTC and Tex Benke of the

Oklahoma NATTC (with the bands) exchange posts for five days.

Dick Jergens is now an ensign, stationed at San Diego. . . Kenny Sargent (ex-Casa Loma) is doing war work in the daytime and leading his own band at night in Memphis. . . Harry James is bidding for the Casa Manana on the west coast, because he wants to develop a business other than just fronting a band. Gonna settle down with Betty Grable, no doubt. Is that bad?

Atlantic City, N. J.—Brighton Hotel, class Boardwalk hostelry, has finally gotten in step with the times and for the first time in its 64 years of existence, there is dancing for diners.

Riots Close Culver City Niteries

Los Angeles—Efforts of Culver City police department to close the Casa Manana and Old Plantation because of "zoot suit" riots at the Casa Manana were blocked by an injunction issued in superior court here, with Feb. 5 set as date for hearing.

A police order suspending licenses of both spots was issued following what Culver City Police Chief D. H. Postal said was a "near race riot," which occurred early on the morning of Jan. 21 at the Casa Manana, during the swing-shift session played by

Lew Gray's band. Harry James' crew, which was then playing week-end dates at the Casa, left the stand at 12:30.

Musicians present at the time described the incident as "just a fight—somebody poked someone in the nose. A service man punched a 'pacheco' (zoot suiter) kid, or maybe it was the other way around, and friends rushed to his assistance."

The Old Plantation (not to be confused with the New Plantation Club currently playing Billy Eckstine) was included in the suspension order, the chief of police said, simply because it "would have looked like discrimination to have let it continue to operate with the Casa Manana closed!"

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(D) COW-COW BOOGIE
(E) I'M GONNA MOVE TO THE OUTSKIRTS OF TOWN
(F) KNOCK ME A KISS
(G) MISTER FIVE BY FIVE
(H) PICCOLO PETE
(I) RIDE ON
(J) UNDECIDED
(K) WELL ALL RIGHT!
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Steve Broadus MUSICAL RESEARCH

Cugat Hits That Jackpot With His Headaches

Los Angeles—Conflicting bookings, loss of men, and difficulties with Dolores, dancer and singer whose career as a bandleader he once sponsored, were making headaches for Xavier Cugat here.

H. D. Hover, operator of Ciro's, de luxe Hollywood nitery where Cugat had appeared, said that when Cugat closed there to fill studio commitments he, Hover, was persuaded to take the new band fronted by Dolores on the condition that Cugat would bring his own band back when he concluded the studio chore.

Opened At Troc

Instead, Cugat opened at the Trocadero, Hover's chief competitor. "And that affair," Mr. Hover told *Down Beat*, "I am placing in the hands of my attorneys for appropriate action."

The trouble really started before Dolores and her band, which was organized and directed by Charlie Gonzales, opened at

Ciro's. Cugat, it seems, agreed to supply arrangements, advice, and the use of his name for certain monetary considerations. While the band was still in rehearsal Cugat and Dolores disagreed on the amount of said considerations and Cugat withdrew.

Cugie Stuck

But Mr. Hover, who had bought the band solely because of the Cugat tie-up said, "Oh, no you don't. It's in the contract that I can bill this band as 'Xavier Cugat Presents', and that's the way it's going to be."

Meantime, it was reported that Cugat found he had promised to play simultaneously, when he leaves here this month, at New York's Waldorf (his "home" location) the Copacabana, and a Florida spot. About this time he learned that some eight or nine of his musicians will not leave Hollywood. "It's enough," said the maestro, "to make a guy lose his Spanish accent."

Los Angeles—Kay Kyser troupe left here latter part of January on tour of 18 army posts and hospitals. Unit, which included singers Georgia Carroll, Dolly Mitchell, Don Leslie and the Town Criers, returns to Pacific coast for Feb. 28 broadcast from marine base at San Diego.

LOS ANGELES BAND BRIEFS

By HAL HOLLY

Palladium has Tony Pastor lined up to follow Frankie Carle (opening March 20). . . . Pastor comes in around May 1 for a six-weeks' stand, after which Mgr. Maurice Cohen says he figures on a string of bands new to the coast.

Harry James at Long Beach's Municipal Auditorium for a series of four Saturday night dates starting Feb. 17, with Charlie Barnet taking over the week-end stands at the Casa Manana starting Feb. 16. . . . Bob Chester at the Casino Gardens for the Saturday-Sunday of Feb. 23. . . . Al Donahue does another four-week hold-over at the Aragon. . . . Nilo Menendez, fronting a portion of band fronted briefly at Ciro's by Dolores is doing alternate stint with Isan Scott's unit.

Duke Ellington due at Ciro's for a two-week stand starting Feb. 16, with Mgr. Hover dickering for Carmen Cavallaro for near future. . . . Lew Salter, back from Eastern jaunt, took over bandstand at Pirate's Den. . . . Jack Teagarden returned to coast with nucleus of his band, is resting up at his Long Beach home and doing one-nighters. . . . Leighton Noble a hold-over at Slapsie's.

Jive Jottings

Harlan Leonard band followed Gerald Wilson at Shepp's Playhouse, Wilson heading for San Diego's Silver Slipper. . . . Bob Parrish-Bill Grey band heading for eastern theater dates at close of Club Alabam run.

Sister Tharp's engagement at New Plantation Club, originally set to coincide with that of Billy Eckstine (starting Feb. 1), postponed to start with that of Buddy Johnson band, which opens March 1. . . . Slim Gaillard, who alternates with Coleman Hawkins at Billy Berg's, has augmented his duo into a trio.

Eddie Heywood combo a bit of a sensation at Shepp's Playhouse—the line-up: Eddie, piano; Lem Davis, alto; Emmett Berry, trum-

McHugh, Cantor Bid Mills Music

Los Angeles—Deal is currently under way in which Irving Mills will sell out his entire publishing interests to Jimmy McHugh, songwriter, and Eddie Cantor.

McHugh personally confirmed reports, saying that he and Cantor had made an offer of \$1,500,000 for the Mills music holdings and that he was in conference with Mills' attorney, Samuel Buzzell, for purpose of "ironing out details." He stated that he was confident deal would go through. Mills could not be reached for comment.

McHugh, a veteran songwriter with an impressive string of hits to his credit and still one of Hollywood's leading tunesmiths, said he wanted the Mills catalogue for "sentimental as well as financial reasons" because it contained many of his own songs, including the perennial *I Can't Give You Anything but Love*.

pet; Keg Purnell, drums; Vic Dickerson, trombone; Al Lucas, bass. . . . Billie Holiday's doing a practically unpublicised two-week stint at New Plantation at this writing—something wrong somewhere.

Notings Today

Nick Fatool sat in at the tubs with the Harry James band for recent four-side record session at Columbia. . . . Our apologies to Jimmy Campbell of the James crew for news story which neglected to state that he is, and has been, the 1st-chair, No. 1, lead-trumpet man of that outfit. . . . Johnny Robinson, former band-leader and recently operator of San Bernardino ballroom, will be in charge of San Francisco office of Reg. D. Marshall ("Write-Wire-Phone") Agency.

Fred Kiffe, violinist and father of Karl Kiffe, L.A.'s 17-year-old drumming flash, is playing with pit orchestra at the El Capitan theater where Karl is currently appearing as featured solo act with the "Blackouts" stage show. Young Kiffe, due for military service at 18, is still turning down

Liquor Curfew Lifts on Coast

Los Angeles—Musicians, who have been getting to bed early since the Board of Equalization, state liquor control body, in the opening days of the war put a midnight shutter law on the sale of drinks, will be hitting the hay (we mean for sleeping purposes) in those wee small hours again.

Superior Judge Emmet H. Wilson, in an action brought by a Sunset Blvd. club (one of several handed 15-day license suspensions last month), ruled that the state body had no legal authority to limit sale of liquor to hours other than those set in the state law—which permits liquor sales to both civilians and service people anytime after 6:00 a.m. and up to 2:00 a.m.

Since the midnight liquor curfew was installed most niteries employing musicians have been closing at midnight. Many moved the starting time of their music units up to as early as 6:00 p.m., since the union refused to cut the scale. With lifting of the midnight liquor curfew these spots are expected to put their bands back on the pre-war shift of around 8:00 p.m. to 2:00 a.m.

three-figure offers from name bands. He says the most tempting was from Lionel Hampton.

Remember - when - item: Remember when Wendell Miles, co-star of the new root beer airshow, was bandleader at the Olympic Hotel in Seattle?

Behind the Bandstand

Horace Heidt's opening night at the Trianon was highlighted by a jam session staged by Jack Teagarden, Les Paul, Sid Catlett, and Heidt-men Hugh Hudgins, Joe Rushton, Abe Aarons, Shorty Cheroch and Mel Henke. Heidt thought it was a swell idea and decided to make it a weekly feature—but cancelled the idea in high dudgeon when he discovered that one of his assistants, who staged the bash, had paid out extra money for the visiting guests, including \$25 for Teagarden!

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In *Tonight* the latest RKO Columbia has something rather interesting, and oldest film "backstage drama" a good one, don't theater show during even though sometimes bombs back s went on out

The weakest is the unfortunate music never moments in treatment by A couldn't make of songs by J. Cahn except the the-Hollywood

Rita Hayworth thing—except this picture, that of Mart fine combin who plays a Hayworth, do She drew a ture, as would tress tossed i tion with Ri

Musical via drummer who with Lambert(er) is Vic Be called by jazz the drummer on those early ters.

Many people mount, after would be ab better for B humdrum m Here Come th couldn't, tho be justified criting gal

But even so and Johnny t this one fr screen ente they rang up You, Let's T Home and Positive, the novelty as a for Bing and recalls that shakes as a n fore he went

Betty Hutt role. We like one Betty is ture. Only i Come the W the Sinat swooners. Agents of

SITTIN'



"I wish y Cried Litt While de head. "I'd much With Osc It's me an dead."

See and ★ GLEN

with the MUTES in movie p Wives." Send fo

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Curfew on Coast

—Musicians, who setting to bed early of Equalization, control body, in the of the war put a after law on the sale be hitting the hay sleeping purposes) small hours again.

dge Emmet H. Wil- ction brought by a club (one of several ay license suspen-) ruled that the d no legal authority of liquor to hours ose set in the state permits liquor sales ns and service pen- after 8:00 a.m. and n.

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- when - item: Re- Wendell Niles, co- w root beer airshow, der at the Olympic tie?

the Bandstand dtd's opening night on was highlighted sion staged by Jack es Paul, Sid Catlett, en Hugh Hudgins, Abe Aarons, Shorty Mel Henke, Heidt as a swell idea and ke it a weekly fea- ncelled the idea in when he discovered his assistants, who ash, had paid out for the visiting ding \$25 for Tea-



By Charles Emge

In *Tonight and Every Night*, the latest Rita Hayworth starrer, Columbia has managed to catch something rare—effective combination of musical and dramatic interest, and despite Hollywood's oldest film musical formula, the "backstage drama". This time it's a good one, the story of a London theater that never missed a show during the peak of the blitz, even though members of the cast sometimes fought incendiary bombs back stage while the show went on out front.

The weakest part of the picture is the unfortunate fact that the music never measures up to the big moments in the picture. Excellent treatment by Arranger Marlin Skiles couldn't make anything of a new set of songs by Julie Styne and Sammy Cahn except that they are—sun-of-the-Hollywood-music-mill pops.

Rita Hayworth can do everything—except sing. Her voice in this picture, as in *Cover Girl*, is that of Martha Mears, a mighty fine combination. Janet Blair, who plays a subordinate role to Hayworth, does her own singing. She drew a bad deal in this picture, as would any Hollywood actress tossed into direct competition with Rita.

Musical sidelight: the pit ork drummer who does the comedy bit with Lambert (the xylophone player) is Vic Berton, who will be recalled by jazz record collectors as the drummer who played tympani on those early "Five Pennies" platters.

Many people wondered if Paramount, after *Going My Way*, would be able to find nothing better for Bing Crosby than a humdrum musical. To judge by *Here Come the Waves* Paramount couldn't, though the picture may be justified for its value in recruiting gal sailors.

But even songs by Harold Arlen and Johnny Mercer couldn't save this one from mediocrity as screen entertainment, though they rang up hits in *I Promise You*, *Let's Take the Long Way Home* and *Ac-cent-chuate the Positive*, the latter providing a novelty as a black-face routine for Bing and Sonny Tufts, which recalls that Sonny was some shakes as a nitery entertainer before he went to Hollywood.

Betty Hutton appears in a dual role. We like Betty—but we think one Betty is enough for any picture. Only fresh slant in *Here Come the Waves* is a swell satire on the Sinatra-inspired crooner swooners.

Agents of Artie Shaw, who is

due back in Hollywood next month, have half-a-dozen studio bids for Artie, but he has turned them all down, so far, because none of them involves what Artie calls "realistic treatment of jazz".

Kurt Weill, who did music for Broadway production *One Touch of Venus*, signed to do new score for the Pickford-Coslow screen production. . . . Ray Sinatra, recently at Universal, moved over to MGM music dept. as conductor-composer. . . . Julie London, who used to sing with dance bands hereabouts (Matty Malneck and others) signed for movie role in Walter Wanger production, *Night in Paradise*.

Now that it seems dead certain that *Jammin the Blues* will win the Academy Award as best musical short of 1944 several movie mills are after Norman Granz to try another similar subject. . . . Spade ("King of Western Swing") Cooley and his boys do more movie work than any other local band, and, because they do both visual and recording work, make more money.

Frederick Bros. Books LA Spot

Los Angeles—Frederick Bros. Agency, which has been booming into west coast spots during the past year that were long held by MCA, Wm. Morris or GAC, has cracked its first big local account by spotting Carlos Molina, with a unit of 18 persons, to follow Xavier Cugat at the Trocadero Feb. 22.

FB also has Molina set for a picture deal with PRC and is dickering with Disney for stint in one of Disney's new productions combining live and cartoon characters.

Billy McDonald, who left Frederick Bros. while back to manage ballroom interests for Larry Finley, has returned to share local band-selling activities with Tom Kettering.

Down Beat covers the music news from coast to coast

Sharples, Coast Radio Pioneer, Dead at 58

Los Angeles—The entire radio industry honors the memory of "Uncle Bill" Sharples, who recently died here at the age of 58, still close to the heart strings of the entertainment field to which he introduced such musical figures as Judy Garland, Eddie Peabody, Clarence Muse, and the King's Men.

Sharples' association with radio as a program director and talent scout started in the days of ear phones. Later he headed the "Bill Sharples and His Gang" show, specializing in presenting new talent to radio.

Among those who made their first radio appearances under his sponsorship was Bob Hope. Sharples thought Hope showed a lot of promise and hired him as a regular. But Naylor Rogers, then KNX station manager, didn't think much of Hope and fired him.

Herbert Clarke Dies in LA

Los Angeles—Herbert L. Clarke, musical hero and inspiration to thousands of America's young bandsmen of a generation ago, and, in his day, regarded by many as the "world's greatest cornet soloist", died at a hospital here on Jan. 31 at the age of 77. Clarke was featured soloist with virtually all of the leading military (or brass) bands, including Sousa's, in the day when the music of such organizations was the favorite of most Americans.

Clarke developed the showy, "coloratura" style of cornet (and trumpet playing) to its highest peak. He also developed methods of teaching the fundamentals of the instrument that are still used by many of today's best teachers. Clarke became leader of the Long Beach Municipal Band in 1922. He retired two years ago.

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Cried Little Miss Moppet
While clearing her partner's
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"I'd much rather polka
With Oscar Homolka,
It's me and not swing who is
dead."
—bel

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of ALL Jux

Brothers' names with Morton's on Wolverine, but it's Roll who did the work on a tune that almost equal a small band or except for Mar... listed here is out of your way possible, to pur...

with special vehemence. Artie Dunn and squeeze box!

Puts on Spot

Keith Hetherington's chatter merrily in a tough weekly show in Pacific coast's 10 words. The disc spot was on the station as at on the major offered free dancery to first in correct title received 119 copies next morning. on Beat reader was the Annum and Coca-

Adds Names to Roster

Helen Forrest's names have been added to the roster of electrical trans-acting stations. Jack Standard's production pact was which will bring company under budget, increased for 1944's.

in Takes a Camp

cats are going cats at Frankington grounds in id. Buck's formation has been taken atic Industries ion of phono-ant is expected e a capacity of day, plus re-New motto at will be, "Bring

MP

ago Loopers

ng CK—clarinet mpel obone RE—piano S—guitar —bass —drums y o refoage Very B 'N Boogie released Sunday; Subdivided Please Come Home like mad! have these records from The Yurabala, tion, Hollywood 38,

Pastor Suit May Make With Gold for Young Orks

New York—After Tony Pastor's recent success in forcing the Hotel Roosevelt in Washington, D. C. to raise his weekly price, music circles here are waiting for other name leaders playing locations at prices below their payroll to start crying for more gold. The AFM has announced that it won't be looking for trouble on this count but will take action for any maestro who feels that he's working under an inequitable contract.

The practice of bandleaders playing locations spots (dance halls, hotels) at "in the red" prices grew out of new stick-wavers' desire to work a name spot, even if losing money, for the prestige and or airtime gained. Location spot owners taking advantage of this situation, would sign new orks only on condition that the bands would play return dates at the same low prices. Often a leader would go on to success, as in Pastor's case, then find himself faced with the problem of playing dates at prices that wouldn't take care of half his payroll.

In Pastor's specific case, he owed Mrs. Maria Kramer (owner of the Roosevelt) 12 weeks of work at \$1,500 per week, which meant that he'd lose the same sum every week he played the spot, having a three grand payroll. Pastor brought the puzzle to the union and, after negotiations, his price was hiked to an amount which will allow him to break even.

It's already understood that at least one new leader will benefit from the location clean-up. George Paxton, booked into the Hotel Lincoln here, allegedly won't lose any money on the deal.

When Johnny Comes Marching Home

large Iridium handles will do the job in a much more pleasing key. FM, "pig-whistle" radio, tape recording, wire recording, television—brother, you can stagger on for ages—and that's about what it will be, too. Nobody denies that tremendous technological changes will come from the war—nor that tremendous strides haven't been made in the sciences of sound, reproduction, and all the other allied trades with which musickers have to do.

But don't forget the automobile came into virtually a virgin market, as did the radio, and all the rest of the 20th century's gadgets. There is tremendous difference between the horse and the car; there is much, much less between FM and AM radio—to the average person. Don't forget the radio was go-

ing to wipe records off the face of the earth—practically succeeded for over ten years too. Now however the phonograph industry treats 100,000,000 sales years as just average, and figures on almost twice that much after the war. Radio didn't supersede wax, it merely caused its improvement and expanded its possibilities.

Much the same holds true for the developments going on in related fields today. Already the large radio chains are scrapping bitterly about what point in television research shall be selected for a freeze to permit commercial development, before new discoveries completely out of mode present-day equipment—thus the spectacle of CBS and NBC representatives from France cabling contradictory stories as to whether 1,000 line television is now feasible.

Both companies know the public doesn't want something that isn't good. Both should have sense enough to know that if they make television available in a sketchy form, only to cause the junking of a lot of expensive sets within a short time by developments which are now foreseeable, they will harvest a lot of bad feeling.

Every technological development these days causes the scrapping of much expensive equipment, belonging both to the factory and to you. Therefore new inventions, new trends have to defend themselves not only on their own merit, but also on their ability to be sifted in gradually without too much resultant upheaval.

Thus both from the public and the manufacturer's point of view, things are probably going to go a little more slowly after the war than you might expect. Certainly there will be wire recording, but not whoop, bango over-night—so hang onto your waxings of Bix to Prokofeff—they haven't lost all their value yet.

Philadelphia—For the eleventh consecutive year three ex-wand wavers were re-elected as officers of Local 274, AFM, local Negro musicians' union. George (Doc) Hyder as prexy, Harry Monroe as v.p., and Frankie Fairfax as secretary. All three gave up their band batoning careers when they first began to guide the destinies of the union.

Your Dealer Can Supply Dur-A-Glo and Lektro-Magnetic Flat-Wire-Wound Strings and these guitarists' specials Duet Arrangement of G Minor Spin — Swoon of a Coon . . . per copy \$1.00 Exactly as played by George Barnes and Ernie Varner on Milton G. Wolf Record No. 1219. Foreword by Barnes. Record No. 1219. . . . \$1.50 Quirk of a Dirk—Varner Guitar Solo. . . . per copy \$1.00 Lektro Guitar Picks. . . 7 for \$1.00 Add 10c for postage and handling. Add 25c on record orders, 35c west of Rocky Mts. All prices retail. No C.O.D.'s.

MILTON G WOLF The String Master 12208 Kimball Bldg., Chicago 4, Ill.



Starlight Music, the Nick and Charles Kenny firm, has been admitted to ASCAP. Nick Kenny's first attempt on the jump side is On Basie Street, written in collaboration with Charles Kenny and Abner Silver. Tune, introduced by Kate Smith and featured by the Count, has been included in the books of Woody Herman and Louis Armstrong as a tribute to maestro Basie. Jack Perrin is the new contact man for Lincoln and Starlight Music on the west coast and the Chicago branch of these firms is handled by Jack Howard. Otto (Make That Riff Staccato) is Tempo's latest release. Penned by Milt Orent and Si Schwartz, tune was introduced and is being featured by Les Brown. Sentimental Journey, on the Edwin H. Morris list, was recorded by Les Brown on Columbia and written by the maestro, Bud Green and Ben Homer.

The Story of Two Cigarettes is heading the list at Martin Block's firm. Tune was composed by Mickey (I Guess I'll Have To Dream The Rest) Stoner, Leonard K. Marker and Fred Jay. Jerry Breitman has been added to Martin Block's staff in New York and Chick Kardale, formerly of T. B. Harms, is the new member of the Chicago staff. I'm In A Jam With Baby, by Ted Kohler, M. K. Jerome and Kay Heindorf, is new on the Remick list. Tune has been recorded by the Andrews Sisters on Decca and by Hal McIntyre on Bluebird. Witmark has the Leonard Bernstein score from the show On The Town, including Lucky To Be Me, Some Other Time, Lonely Town and I Can Cook Too (banned from the networks because of slightly suggestive lyrics). Two numbers were contributed by Adolph Green and

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John Luellen & Co. 17034 Page Avenue Hazelcrest, Illinois

Betty Comden, New York, New York and You Got Me . . . Latest tune from the new Irving Berlin firm in All Of My Life, written by Berlin.

Burke and Van Heusen are currently working on the score from Bing Crosby's UA pic, The Great John L. Tunes, written by Johnny Burke and Jimmy Van Heusen, are He Was A Perfect Gentleman and A Friend of Yours. Capitol Music is pushing Dream, the new Johnny Mercer ballad, and Moonlight in Vermont, by Karl Suessbors and John Blackburn. Billy Butterfield recorded the latter on Capitol. . . . Singer Don Reid, Jack Kirkwood and Henry Tobias; are responsible for Share The Meat, sung in the Paramount pic People Are Funny and published by Robbins Music. . . . Counting The Days, by Hy Zaret and Alex Kramer, and introduced by Johnnie Johnston, is on the Santly-Joy list. Firm is also reviving Bell-Bottom Trousers with recently modified lyrics by Moe Jaffe.

Phil Moore's I'm Gonna See My Baby has been recorded by Johnny Mercer on Capitol, Jimmie Lunceford on Decca, Johnny Richards on Musicraft, Kay Kyser on Columbia, Hal McIntyre and the new Phil Moore combo on Victor. . . Samuel C. Klores is the new publicity director for the Big Three Music Corp.

RECORDS BY MAIL FROM EMERALD
Gem Baby, I Realize Now—The King Cole Trio—53c
Solitude—Duke Serrano—Duke Ellington—53c
Royal Garden Blues—Joda—Tommy Dorsey—53c
St. Louis Blues—Clarinet Marmalade Benny Goodman—53c
Jam Session—Somebody Loves Me—Benny Goodman—53c
Shoe Shiner Drag—In the Mood for Swing—Lionel Hampton—53c
627 Stomp, Piney Brown Blues—Pete Johnson—53c
Just Kidding Around—Sometimes I Feel Like A Motherless Child—Artie Shaw—53c
Frenesi—Adios Marquita Linda—Artie Shaw—53c
Swing Guitar—Stompology—Lionel Hampton—53c
I Stay in the Mood for You, Good Jolly Blues—Billy Eckstine—\$1.05
Cocktails for Two—Leave the Dishes in the Sink Ma—Spiko Jones—53c
Jealous Heart—We Live in Two Different Worlds—Tex Ritter—53c
Angelina—Oh Maria—L. Prima—53c
White Cliffs of Dover—Very Chandy of You—Louis Prima—53c
Thou—I'm Gonna See My Baby—Johnny Mercer—Jo Stafford—53c
I Wonder, Pvt Cecil Cant Featuring Warren Evans—\$1.05
Robin Hood—Sleigh Ride in July—Artie Shaw—53c
Let's Take the Long Way Home—I Promise You—Jo Stafford—53c
There Goes That Song Again—Moonlight in Vermont—Billy Butterfield—53c
Saturday Night—Dream of You—Frank Sinatra—53c
Boogie Woogie in Blue, Harry the Hipster Gibson—\$3.68 4-Record Album
I Wanna Get Married—Corrado Niesen—79c
Dancing in the Dark—Traffic Jam—Artie Shaw—53c
Moon Glow—Serenade to a Savage—Artie Shaw—53c
China Stomp—Rhythm, Rhythm—Lionel Hampton—53c
Goin' Out to Back Way Now—Passion Flower—Johnny Hodges—37c
Rainbow Blues, Gift of My Dreams—Jerry Jerome and His Cats—79c
Evelina—Eagle and Me—Jack Smith—53c
Stomp Me Mr. Henry Lee—Yesterday—Eddie Miller—53c
Red Bank Boogie—I Didn't Know About You—Count Basie—53c
Rum and Coco Cola—Since You—Abe Lyman—53c
Coke Heat Warm Feet—Cozy Cole with Sextet—\$1.05
East of the Sun, Cozy Cole with Sextet—\$1.05
Cuban Sugar Mill—(Boogie Woogie)—Freddie Slack—53c
I'm Beginning to See the Light—Low Low—Harry James—53c
Boogie No. 1 to Sophisticated Record Sapia Yones—\$1.05
Meet Me in St. Louis, Louis—Guy Lombardo—53c
Drum Stomp—Confessing—Lionel Hampton—53c
Always—Trolley Song—Guy Lombardo—53c
Symposium of Swing—Coodman, Waller, Berigan, Dorsey—\$1.68
Accentuate the Positive, Bing Crosby and Andrew Sisters—79c
New Fidelity Master Noodle, Plays 7,000 Records—\$1.50
No charge for packing materials on orders of \$3.00 or more. A charge of 25c for all orders less than \$3.00. Prices above plus transportation charges.
Emerald Record Shoppe 1581 MILWAUKEE AVE. CHICAGO (22), ILL.

Ex-GI's Featured in Bauduc Band

Los Angeles—Featured solo men in the new band formed here by Ray Bauduc and Gili Rodin, former headmen of the old Bob Crosby band recently discharged from the coast artillery, are mainly newcomers to the spotlight who developed their musical ability while members of service organizations.

Top men in the new outfit are: Bob Kuhn, clarinet; Joe Lenza, alto sax; Jimmie Knepper, trombone; Art Borden, trumpet; Hal Dean, piano; Neal Ely, tenor. Singer with the band is Deeda Patrick, who has attracted attention singing with several local bands.

The band, which is a partnership property of the two former "Dixielanders," with Bauduc billed as leader, was scheduled to open at the Randevu in Salt Lake City Feb. 18. MCA is handling bookings.

Another associate of the old Bob Crosby crew joined the unit as Ted Jahns, who was manager of Crosby band, checked in to assist Rodin in a managerial capacity.

HARD TO GET RECORDS
Boogie: If I Had You—Art Tatum Trio—12"—\$1.00
After Hours: Song of the Wanderer—Erskine Hawkins—37c
Luz's Boogie: Bandini's Boogie—Meads "Luz" Lewis—\$1.00
Bells the Bells: Indian Love Call—Artie Shaw—57c
Red Bank Boogie—Count Basie—52c
Glendale Glide: Danapa Parade—Meads "Luz" Lewis—\$1.00
Things Ain't What They Used to Be: Beauty Best—Johnny Hodges—47c
It's Only a Paper Moon: Soda Pop—Milt Page Trio—55c
Star Dust: Melancholy Baby—Gloria Miller—37c
Realize: Lover Come Back to Me—Artie Shaw—57c
Blues in Room 202: Blue Blues—Old Catlett—\$1.05
Reddin Rhumba: Southern Fried—Charlie Barnet—37c
Look Out, Jack: Every Man for Himself—Walter Thomas—\$1.05
Haunted Town: Good for Nothing!—Joe Charlie Barnet—37c
Let's Pitch a Boogie Woogie: Blith's Boogie—Hal Mitchell—85c
Help Me—Abe Lyman—37c
One O'Clock Jump: Don't Be That Way—Benny Goodman—52c
Boogie Woogie Stride: Impressions—James P. Johnson—12"—\$1.50
Summit Ridge Drive: Cross Your Heart—Artie Shaw—42c
Crazy Rhythm: Honeysuckle Rose—Carmen Hawkins—52c
Jivin' the Vibes: Stomp—Lionel Hampton—52c
China Stomp: Rhythm Rhythm—Lionel Hampton—52c
Who's Dippy Doodle—Tommy Dorsey—52c
Wilkins Street Blues—Booked Red—75c
State Street Jive—Cow Cow Danceport—75c
Mary's Boogie: Roll 'Em—Mary Lou Williams—12"—\$1.00.
Reverts: Beautiful Air—Charlie Shavers' Quartet—12"—\$1.05
St. Louis Blues: Lullaby of the Leaves—Mary Lou Williams—12"—\$1.05
Blues in the Air: The Mooche—Sidney Bechet—52c

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Lionel Hampton's Album—\$4.20
Gloria Miller's Album—\$2.63
Smoke Rings Album (Goodman, Shaw, Ellington, Miller, etc.)—\$2.63
Hot Jazz Classic Album (Duke Ellington)—\$2.63
Stiff Smith Trio Album, \$2.00
Boogie Woogie Album (Meads "Luz" Lewis)—\$2.63
Thome Sings Album (8 leading bands)—\$2.63
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NEW YORK OFFICE
 Executive Editor—ROD REED
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 Assistant—DOROTHY BROWN
 2415 RKO Bldg., Rockefeller Center • Circle 7-4131

Research Editor—JOHN LUCAS
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Concert Series Will Honor Best Bands

On the front page of this issue is an announcement of the first of a series of jazz and swing concerts which *Down Beat* plans to present at the Civic Opera in Chicago. At least three or four times a year this newspaper will sponsor a concert by some band selected by the critics and editors of *Down Beat*.

During the first decade of its existence the *Beat* did much to further public acceptance of jazz and swing music. It was the first periodical to campaign for this music as a definite form of American art. During the same period *Down Beat* contributed materially to the early recognition of bands headed by Benny Goodman, Jimmy Dorsey, Bob Crosby, Woody Herman and many others who subsequently became name leaders.

The editors of *Down Beat* feel that sponsorship of such a concert series will be an additional, effective contribution on the part of this newspaper to the interests of jazz and swing. As pointed out in the page one story, it is fitting that the first band presented should be that of Duke Ellington, not only because he was the 1944 band poll winner, but because his genius as a composer, arranger, musician and leader is unique and undeniable.

Down Beat neither has nor will have any financial interest in these concerts. To free the entire enterprise of any taint of commercialism, this newspaper will neither invest funds nor share in the proceeds. Contracts in each instance will be directly between the attraction involved and the operators of the Civic Opera.

The critics and editors of *Down Beat* will select the bands which they believe are deserving of the distinction, will act as intermediaries in setting up the dates, will contribute their time and talent to the promotional and advertising campaign, will advise on details of production and presentation.

In most instances, as is the case with Duke Ellington, only a single attraction will be presented, drawing upon its own ranks for soloists, etc. On other occasions individual guest artists may be presented with the honored band, perhaps newly discovered singers or instrumentalists who deserve a break.

Too many so-called jazz concerts and jam sessions have been flops because misguided promoters do not realize that a haphazard assembling of star instrumentalists seldom results in anything resembling integrated music. The editors of this newspaper do not intend to make this mistake. Foundation of each concert will rest upon the performance of an established, recognized dance band, presented as a unit.

Chicago was selected as the site for this concert series, not only because it is the birthplace and home of *Down Beat*, but because it is a city which has given to the world of modern music such names as Benny Goodman, Bud Freeman, Ben Pollack, Frank Teschemacher, Bix Beiderbecke, Earl Hines and Gene Krupa, to name a few.

Bands and musicians migrate naturally to New York, because it is The Apple. The National Jazz Foundation is busy establishing New Orleans as The Cradle of Jazz and the birthplace of many fine musicians. Lucrative studio work and climate are the magnets in Los Angeles. Chicago deserves her place in the jazz sun and the editors of the *Beat* hope that these concerts will help perpetuate that place.

Songwriter Cleared On Check Charges

Los Angeles—Songwriter Walter Donaldson, arrested here last month on charge of passing bad checks at a Beverly Hills eatery, was cleared of charge by Superior Judge W. R. McKay, who held the tunesmith was not guilty of any attempt to defraud. Donaldson said that a royalty check due him, which would have supported his checks, failed to arrive due to a delay in airmail delivery.

New Manager

Brandon, Man.—Former orchestra leader Roy Brown is now managing the Imperial and Esquire ballrooms in Brandon in the absence of owner Jack Jewsbury, who is serving with the Canadian Army. Band in the Esquire this year is the Modernaires, a five piece outfit. Percy and Joe Brown who were in brother Roy's original band, are playing with the Modernaires.

—Isabell Goundry.

For The Emperor



Southwest Pacific—Robert E. Dugan, of Tacoma, Washington, says he's just showing due respect for the emperor. After 33 months overseas the burps he gives out with would soothe only a Jap.

Sisterly Hug



Clinton, Iowa—No kidding, it really is Henry Leasher's sister, Mary Louise, who interrupted his perusal of *This Paper* to demonstrate a little affection. Henry, former pianist with the Lee Williams band, is in the air corps now, serving overseas.

Before—After



Syracuse, N. Y.—Demonstrating that a hep puppy can get his stabs from a horn, "Down Beat", official mascot of Freddie Shaffer's all-girl band at the Hotel Syracuse, gives us a before and after pose with the trumpet of his mistress, Betty Ditters.

Cincinnati—Salary increase for 34 staff musicians at station WLW, amounting to \$15 weekly, was put through recently by Oscar Hild, AFM Local prexy. Increase was retroactive to the tune of \$510 each. Scale is now \$112.50 weekly with arrangers and leaders dragging \$125. Disk spinners and copyists expect to receive increases soon.



"She wouldn't be seen with a musician who's a wolf!"

CHORDS AND DISCORDS

Rates Redman

Chicago, Illinois

Dear Sirs:
 I recently heard Don Redman's new number, *My Girl Friday*, and wish to express a word through the medium of your column that Redman is probably the most underrated musician in the world. *My Girl Friday* definitely establishes him as second to none as a composer and arranger. W. H. Winter.

Boosts Bob

Redmond A.A.B., Oregon

Dear Sirs:
 Can't express the satisfaction I obtained from reading in your yearly *Down Beat* popularity poll the fact that Bob Eberly is number one vocalist with a band. It has always grieved me that people haven't recognized this vocal giant of ballad-making history. B. E. has been the most underrated vocalist of all time. JD's backgrounds are perfectly in tune with his deep, sonorous, vibrant baritone. My opinion is that no vocalist, with band or without, can approach Eberly. Of course, Helen O'Connell was his perfect singing partner. Due justice must be done to her also. She's tops!

Cpl. Fred Masciello

Liked Editorial

McCloskey General Hospital Temple, Texas

Gentlemen:
 I read with extreme interest the guest editorial by T/4 John Broome in the December 15 issue. Your editorials are always very good, and I think that having a guest writer every now and then helps stimulate more G.I. Joe's to read that column. We feel that he, being in the service of our great country also, feels the way the rest of us do about this thing called Music.

Cpl. Hal Wallis

Jazz In Canada

God's Country

Dear Editor:
 For the past ten months I have been out here in 'God's Country' where my thirst for jazz has

RAGTIME MARCHES ON

NEW NUMBERS

RODZINSKI—A son to Dr. and Mrs. Artur Rodzinski, Jan. 25, in New York. Father is conductor of the New York Philharmonic Orchestra.
 HERMAN—A 6 lb.-8 1/2 oz. son, Barry Alan, to Mr. and Mrs. Max Herman, Jan. 20, in Hollywood, Cal. Father is trumpeter, formerly with Bob Crosby's orchestra, now with Lt. Jimmie Grier's Coast Guard Band.

TIED NOTES

ALMACK-MARQUARDT—Pfc. Jack Almack, pianist with the Stardusters orchestra at San Marcos Army Air Field, Tex., to Marjorie Ruth Marquardt, Jan. 14, in McAllen, Tex.

FINAL BAR

CLARKE—Herbert L. Clarke, 77, cornetist who played solo horn for John Philip Sousa for more than 25 years, Jan. 31, in Long Beach, Cal.
 SHARPLES—William Sharples, 58, radio program director and talent scout, who discovered many stars, recently, in Los Angeles.
 LIPPMAN—Milton J. Lippman, 36, former assistant conductor and business manager for Ted Fio Rito; also formerly associated with MCA's Chicago office, director of bands and instructor at Drake University, Des Moines, at the time of his death, Jan. 23, in Des Moines, Ia.
 ABRAMSON—Lieut. Sidney Abramson, known as Sid Mason, former pianist and arranger with the Three Chords, killed in Mobile, Ala., recently, while on duty as a flight instructor. He had previously made 28 missions over Germany.

been quenched by intermittent records, and listening to Eddie Condon's Jazz Concert over the radio. Recently I went up to Vancouver, British Columbia, and up in the Serviceman's Center I again saw and heard real jazz, played by the hitherto thought "unhip" Canadians. These Canadians really blew.

Hilton Levy

WHERE IS?

BOB HOUSTON, vocalist, formerly with Johnny Long
 BLUE DRAKE, vocalist
 BOBBY GUY, trumpeter, formerly with Kay Kreeb
 BETTY BREWER, vocalist, formerly with Tommy Dorsey

WE FOUND

HOWARD COOK, now Cpl. Howard Cook, Jr., ASN 32269300, H&S Co., APO 758, c/o Postmaster, New York
 EDDIE EDWARDS, 5 West 63rd St., New York 23, N. Y.
 JACK DENTON, 142 W. 46th St., New York City
 LEONARD CORRIS, still with Jan Savitt
 ARCHIE THOMPSON, now 9 2/C, X-1 Div., Welfare Dept., U.S.N.A.S., Jacksonville, Fla.

A COLUMN FOR COLLECTORS...

THE NEW

By GEORGE

Jazz Publication's *Index To* published by Fairfax, Virginia. The various orchestras are all and the cutters from A to G. Gains a wealth of information on launay's Discography from various individual soloing all the bars they recorded. Also released Discography by and Carl Sarle. Needle. Feature and label add-cography following listing of the booklet one of re-issue recent releases.

The Chicago Quarterly is out, and Phil Mouscher, associate editor, has up an interesting feature with Feathering. Priscilla the JQ sold will into the famous Evanston, will taken during. Also informative titles by Kay Payne Rogers, and Tristano.

Bob Thiele appeared in its C. The January Band, record Rogers again, on Identification of Don Anderson Changer artist, and finally F miscellaneous taining to the Sharon Pe piano editor, lished another booklet. This *Fundamental* beginners are preparatory work in *Bo Styles No. 1* Forster Music Ave. Chicago, dollar a copy in Canada.

MISCELLANEOUS search, P.O. Sta., New York any company for one dollar record collectors of the five hundred throughout.

Dottie and mimeographer Sgt. George M. Ha, X Corps master—San ten from the well done.

John Steel the interest Records. Da

Fair



Chicago University City for f, has been dates and she arrived

A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOEFER, Jr.

Jazz Publications: Orin Blackstone's *Index To Jazz*, Vol. 1, published by the *Record Changer*, Fairfax, Virginia, is now available. The various musicians and orchestras are listed alphabetically and the current volume covers from A to G. The booklet contains a wealth of supplementary information and additions to DeLaunay's *Discography* accumulated from various sources. Many individual soloists are listed giving all the band titles on which they recorded.

Also released recently is *Jazz Discography* by Ken Penseoneault and Carl Sarles, published by the *Needle*. Featured are corrections and label additions to Hot *Discography* followed by an alphabetical listing of bands. The end of the booklet has two sections, one of re-issues and the other of recent releases.

The Chicago Jazz issue of *Jazz Quarterly* is out. Judy Downs, editor, and Phil Featheringill, Lester Mouscher, associates, have worked up an interesting number spiced with Featheringill's unique drawings. Priscilla Rushton returns to the *JQ* fold with an intimate insight into the famous Ashcraft sessions in Evanston, with several pictures taken during the fest. There are also informative and interesting articles by Kay Jacobson, Charles Payne Rogers, Tut Soper and Leonard Tristano.

Bob Thiele's *Jazz* has reappeared in its original format size. The January 15th issue contains a tribute to Art Hodes by Dale Curran, author of *Piano in The Band*, record reviews by C. P. Rogers again, Roger Pryor Dodge on *Identifications*, and a profile of Don Anderson, the *Record Changer* artist, by Bill Gottlieb, and finally Frederic Ramsey on miscellaneous publications pertaining to the subject—jazz.

Sharon Pease, *Down Beat's* piano editor, has just had published another *Boogie Woogie* booklet. This book, *Boogie Woogie Fundamentals*, is slanted towards beginners and makes excellent preparatory material for the work in *Boogie Woogie Piano Styles No. 1 & 2*. Published by Forster Music, 218 So. Wabash Ave. Chicago 4, Illinois for one dollar a copy, one and a quarter in Canada.

MISCELLANY: Hobbies Research, P.O. Box 160, Wall St. Sta., New York 5, N. Y., a subsidiary company to Phonograph Record Research. They are offering for one dollar a source list for record collectors. The list consists of the names and addresses of five hundred record dealers throughout the country.

Dottie and John B. Bergen have mimeographed two letters from M/ Sgt. George M. Avakian—32171331 Hq. X Corps, APO 310 c/o Postmaster—San Francisco, Calif., written from the Philippines and very well done.

John Steiner has bought out the interest of Hugh Davis in 8-D Records. Davis has other record

Tatum Talks On Radio Ramble



Philadelphia—Art Tatum took time out from his piano sessions at The Cove here to talk about swing and stuff with Bob Russell at station WCAU. Veterans from Valley Forge hospital, in the background, attended the broadcast as guests.

activities not conducive to his continuing with 8-D.

JAZZ RECORDS: Harry Avery of California reports a record on Odeon 36190 by the New York Syncopators playing *I Can't Realize You Love Me* (404802). He believes the side is a re-issue

of the Velvetone & Harmony Memphis Hot Shot recording of the tune, which, of course, is Duke Ellington.

Terrell Mexdorf of Chicago has a sample record by Duke Ellington & His Kentucky Club Orch. It has a typewritten label and the tunes are

TD In Whirl

New York — Tommy Dorsey certainly has trouble with his vocal department and you don't have to go all the way back to Frank Sinatra to find it. During the past few weeks, TD has used no less than four different male vocalists and, for all anyone knows, the end is not yet in sight. Freddie Stewart was replaced by Hal Winters, who was replaced by Charlie Karroll, who was replaced by someone as yet unidentified so fast did it all happen.

The Creeper (4323) and *Immigration Blues* (4321) and marked Vocalion 1077. The master numbers check with the regular Vocalion copy except on the *Creeper* side the number 24 is scratched in the wax. May be another master for Lt. Charlie Mitchell to worry about.

COLLECTOR'S CATALOGUE: The former Indianapolis collector of note Bruce Cameron is now Pfc. William B. Cameron, 15194266, APO 796, c/o Postmaster New York, and is a part time musician and part time railroad clerk.

P. H. Jameson, c/o Hall Brothers, Inc., 2505 Grand Ave., Kansas City, Mo. Armstrong, Noone, Bechet and Clarence Williams.

Eddie Jerome, 143 So. Main St., Florence, Mass. Collects guitar as well as playing the guitar. Is a member of the AFM.

Condon Sets Concert Tour

New York—Eddie Condon, having finished this season's series of Carnegie Hall Jazz Concerts, is preparing for a tour with his company of hot stars. Details are not yet complete but the Condon jazz troupe will play its first out-of-town dates on the east coast with Boston's Symphony Hall one of the first spots to be visited.

Meanwhile, the regular Saturday afternoon Condon hot program heard over the Blue Network (1:00 to 1:30 p.m.) continues for at least another 13 weeks. A recent Blue show featured the presentation of the *Down Beat* top clarinetist award to Pee Wee Russell.

Bob Crosby's Unit Returns to Honolulu

Los Angeles—Mrs. Bob Crosby, wife of Lt. Bob of the marine corps, has learned via letter from her husband that the band and troupe of front-line entertainers he heads are back in Honolulu after a 3,000 mile tour that covered Leyte, Guam and Saipan.

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BANDS DUG BY THE Beat

COOTIE WILLIAMS

(Reviewed at the Savoy Ballroom, New York)

As Captain Marvel might say: "Holy Moley, what a band!" Gents, this is it and if anybody in the audience thinks that Cootie Williams made a mistake when he left the Duke to build his own band, anybody can hop over to the N.Y. Paramount theater in a few days and change his mind.

The first obvious item of interest in this full-blooded band is the leader's amazing trumpet work. I don't want to malign either Harry James or Charlie Spivak but the bald truth is that Cootie can play their kind of pop tune and out-pure-tone them with several yards of sweet notes to spare.

But the sweet stuff, of course, is just a by-product; Cootie's real music coming in with the jazz beat. As far as I'm concerned, Cootie represents on trumpet what Benny Goodman stands for on clarinet: the unbeatable king of them all, whether you're talking about tone, phrasing, ideas or you name it. And when you add Cootie's unique growl style to his list of accomplishments, the contest be-

comes a walk-away.

Incredible in a band where the leader plays trumpet is the superlative trumpet section here which is dynamic and sharp in ensemble, raucous and mad when George Treadwell and Harold Johnson cut loose with their horns. To make things even better the three trombones get a wonderfully burry quality in their blends while hot solo tram work is splendidly looked after by Eddie Bert.

If this isn't enough, Cootie's band has one of the very best alto-men in the business, Eddie Vinson, whose jazzy vocals are great and two exceptional tenors in Sam Taylor and Lee Pope, plus fine bary-man Eddie De-Verteuil. If there's a fault in the saxes it creeps out in some of the section work but, even here, the reeds make up in power and attack what they may lack in finesse.

At review time, the rhythm section was in something of a turmoil with pianist Earl Powell with illness. Even so, drummer Sylvester Payne and bassist Carl Pruitt kept things rocking in fine style.

If you count yourself a jazz fan, it's your duty to dig this crew. If you can't hear it in person, beg, borrow or steal some of its Hit records and latch on to the ultimate in modern jazz.

ARTIE SHAW

(Reviewed at the Strand Theater, New York)

This is a difficult show to review because, while it had some good moments, it was disappointing on the whole. Anyway, it was disappointing to this reviewer who regards Shaw as one of the really creative musical minds of the day and has come to expect more from him than was on exhibit at the Strand. On the other hand, in all fairness, the audience at the show caught seemed plenty satisfied with what it heard and the lines at the box

office were still a mile long when I last saw them.

The band opened with a so-so flag-waver called *Bedford Drive*, followed by *Star Dust*, whose opening notes were greeted with great cries of recognition from the crowd. It wasn't until the program reached a terrific arrangement of Gershwin's *S Wonderful* (scored by trombonist Ray Conniff) that the band seemed to wake up. The muted brass writing on this piece was particularly striking.

Vocalist Imogene Lynn, one of the prettiest and best-dressed chirps I've ever seen, came out next and made little impression with her pipes. In fact, her *Ac-Cent-Tchu-Ate the Positive* was pretty dreary, though she did a little better with a Jo Stafford-ish *Can't Help Loving That Man*.

The new Gramercy Five brightened the atmosphere with a couple of well-played originals and while I missed Johnny Guarneri's harpsichord, Dodo Mar-marosa's piano work was great. He's an outstanding young musician and a guy you should hear a lot from.

Roy Eldridge's solo spot on the bill was a fine *Body and Soul*, after which the band broke into *Begin the Beguine*, which all the musicians must be heartily sick of playing. They certainly sounded that way.

Another jumper closed the show, offering a nice but short Barney Kessel guitar break, a few solo notes from the tenor saxes and brief choruses from Dodo. Roy and Shaw's matchless clarinet.

The show had some good moments, as I said, registered socko at the box office, and I suppose it's ridiculous on my part to ask for more than that. But, from Artie Shaw, I'm asking for more than that.

BOYD RAEBURN

(Reviewed at the Apollo Theater, New York)

Boyd Raeburn's band is one of the strangest in the business at this point. Not because it features a bizarre "gargle" style or a "bubble rhythm" or any of that nonsense, but simply because its been playing fine jazz music for the past couple of years and getting away with it.

As a matter of fact, I hate even to mention that Boyd's band is on a j-a-z-z kick because, you

never know, some big promoter might hear about it and ask Boyd why he doesn't use "bubble rhythm." Because "after all, Boyd, this jazz stuff is all right up in Harlem. I like to listen to it myself, you know, but we gotta think of the box office. A machine can't work without gasoline, Boyd. You gotta pay a little attention to that ole box office, Boyd. Give them some nice ballads, that's the ticket, Boyd."

Fortunately for all of us who like jazz, Boyd pays more attention to his music than to the box office because he has intelligence and taste and a firm belief in the basic validity of jazz and in the possibility of its eventual success.

This show at the Apollo offered an excellent representation of the Raeburn repertory, for the reason, mentioned here in other reviews, that the Apollo is the only theater in town that gives a swing band the chance to show off its best work.

Raeburn and his boys played a flock of tunes running from advanced jazz scorings like Dizzy Gillespie's *Night in Tunisia* (which the band has waxed on Guild, by the way), through other musically fat and intricate originals and standards that brought out the best in side-men like trumpeters Gillespie and Benny Harris, trombonist Trummie Young and alto-man Johnny Bothwell, to high quality ballads featuring Don D'Arcy's uptown-tinged vocals.

Raeburn has two big-time dates coming up shortly (the Hotel Sherman in Chicago and the Hotel New Yorker in NYC). He's got the band to make musical history; let's see if he can prove the bookers wrong and make a commercial hit with that wonderfully rare commodity: unadulterated big band jazz.

PORT PARADE ARMY BAND

(Reviewed from broadcast over Station WNEW, New York)

Why the Army's *Port Parade* show, heard here over local station WNEW isn't spotlighted on the networks is something I'd like to know the answer to, because it's musically miles ahead of most big air shows.

To begin with, the 44-piece band used is fronted by Sgt. Walter Gross, a fine pianist with consummate taste in arranging and presentation of music. Gross plays a solo number on each show and the last I caught (a

fragile, sensitive treatment of *Intermezzo*) was absolutely flawless.

The beat is egged on by drummer Jimmy Crawford, with Lunceford before entering service, and if you knew the Lunceford band when Jimmy was a member, there's nothing to add, except maybe that he's as great a hide-beater as ever. Space limitations forbid listing complete personnel but you should know that the brass is sparked by Buck Clayton's trumpet and what's more getting stiff competition from the other horn-men.

But that isn't all; arrangements for this crew (which, incidentally is the only mixed service band I have heard about) are penciled by Sy Oliver, Bill Finnegan, Gross, George Leeman (who did Kostelanetz arrangements) and Sidney Green, former writer for Victor. All these men do great work but Oliver's recent stuff for this band is really terrific.

Vocals are in the hands of Pfc. Buddy Moreno, who did pretty well with H. James, you'll remember, and a capable chick named Cpl. Adele Clark, once a network chirp, now a WAC.

At the present time, unfortunately, there's no way for audiences outside the greater New York-New Jersey area to catch this program—but can't you hear me calling, CBS? —tac

Bob Strong Sets New Detroit Name Policy

Detroit—Bob Strong, set on a tour of one-nighters across eastern Canada, inaugurated name band policy at Lee 'n Eddie's Supper Club here, recently. Idea, an innovation for Detroit, seems to click and Art Kassel and Frankie Masters are set for future dates.

Strong has revamped his band, cutting down to four brass and adding violins. Band will have much the same style, but softer and more intimate.

Marie Carroll, band chirp, was recently signed to an MGM movie contract and was due for a screen test in February.

Los Angeles—Ray Linn, one of the anchor men in trumpet section of the new Artie Shaw band, left Shaw in January and after brief visit to his home here joined Jimmy Dorsey in Miami, Fla. Linn is believed to be the first member of the "Million Dollar Band" assembled here by Artie to leave the unit.

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Chicago, February 15, 1944

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#11 Trumpet Me... #13 Trumpet Me... #15 Trumpet Me... #17 Cornet Me...
FOR S
W. H. B...

re treatment of absolutely flawless...
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 n time, unfort... no way for audi... e greater New... y area to catch... can't you hear... ?

Seabee's Brave All To Play Before GI's

"We've been rained on, often; but rained out, never!" The Navy Seabee 31st Special (Stevadore) swing band, which has been making a reputation for itself on a Pacific island, is proud of the truth of that declaration. The Seabee swing band is becoming known as the band that won't quit—come air raids or high water, plagues of insects, windstorms, or torrential rains.

"We tell our audience, when things start getting tough, 'If you can take it, so can we!'" said Charlie Gross, 37, S1/c, USN, from Oakland, California, leader and master of ceremonies of the musical aggregation. The Seabee music makers have performed before GI groups ranging in numbers from 75 men to 5,000, and under every sort of condition.

"The treatment we receive and the appreciation shown make it worth while to keep the show going no matter what happens," said Gross. Frequently, after a tortuous journey over rough jungle roads, the Seabees arrive at a remote military encampment to find that they must set up their own public address sound system and gasoline lantern lights. More than once they have had to contrive seats out of sandbags or empty boxes, using a bare stage, or even a cleared spot in the jungle, for their performance. Sudden gusts of wind that blow music off the stands and the stand off the platform, are the musicians' most persistent problem.

Vocalist Is Composer

Vocalist of the outfit is Bernard Knee, 21, S1/c, USN, from the Bronx, New York. He sings a variety of songs, including two numbers he wrote himself, *Wish You Were Here* and *That's When I Want You Most*.

The Seabee band is still unable to get copies of the late popular melodies from the states in time to meet the demands of GI audiences. This difficulty was solved by Ben Longtin, 44, M.M. 3/c, USNR, from Detroit, Michigan, who listens to the radio and then makes arrangements for the band by ear.

A quintet of Negro sailors from another part of the island has been singing with the Seabee group, offering spirituals and jump tunes. They have been received with tremendous enthusiasm all over the island.

Repairs Are Problem

One of the real troubles of the Seabee musicians is keeping their

instruments in functioning order. Deterioration sets in rapidly in the hot, humid climate. Metal parts rust overnight, and the humidity quickly softens glue on wooden instruments. Strings break constantly without warning. A partial solution, they found, is use of a dry box, fitted with electric light bulbs, in which to keep the instruments when not in use; this was built for them by a Seabee carpenter.

An interesting fact, especially in view of numerous official commendations forwarded for the swing band from commanding officers of other military units, is that every Seabee in the band has his own work detail in the battalion, and plays and rehearses after regular working hours.



Averaging five dance dates a week in the last 18 months, "The Gremlins", solid 15-piece ork of the 8th Air Force, have travelled 15,000 miles to play to 200,000 members of the armed forces. They were featured in a "Carnival of Music" show, which proved to be one of the last appearances of Major Glenn Miller.

"The Gremlins", originally starting with five men, now have six brass, five saxes, and four rhythms. Featured are Sgt. Ray Arias, of San Diego, the GI's Sinatra; Pvt. Joseph Ivey, 88er from Richmond, Va.; Pfc. John Kane, tenor-sax from New York; Sgt. Russell Newcomb, trombonist from New York; and Pfc. Lyman Wood, of Dunkirk, sax-clarinist leader, composer and arranger.

Sgt. Phil Rommel, former Miller, Spivak and Dunham arranger, fronts the new 13-piece 726th AAF dance band at San Marcos, Texas. . . Sgt. Milton Karle Dickler, ex-Johnny Long press agent, is now in an infan-

Ignoring An Air Raid



Philippine Islands—This group of musicians like their jazz so much that even a Jap air raid didn't interrupt their session. Attached to an Engineer's unit, the boys are: Harvey Spangler, Hollywood, pianist; Charlie Curry, Taylorville, Illinois, guitarist; Nick Kirikos, Boston, trumpet; Mel Garner, former Johnny Long sideman; and Johnny Anderson, Texas, trumpet. Their outfit has been in on seven invasions. All hold the rank of corporal.

try routine at Camp Gordon, Ga. . . Pvt. Ernie Heckscher, well known as a society maestro, finds things a little different piloting three various dance bands at Randolph Field, Texas. One of the outfits is a 14-piece jump aggregation. . . Lt. Walt Lackorn, who was known around Seattle, Wash., with his own crew, is piloting a B-24 in the Pacific.

"The Doctors of Rhythm", attached to a General Hospital Special Service Unit, have gained a fine reputation with their performances in England and the invaded countries. Lineup of the 11-piece outfit, under the leadership of Cpl. Isidro Dovali of El Paso, Texas, includes: Sylvester R. Koch, Baldwin, L. I., New York, Justin Sachs, New York City, Vernon Arant, St. Joseph, Mich., and Dovali, saxes; William High, Wilmington, Delaware, Ronald Wakins, Delta, Ohio, and Raymond Levasseur, New Bedford, Mass., trumpets; Hugh Swearinger, Washington, piano; Robert E. Lee, El Paso, Texas, guitar; Nick Zinni, Rochester, N. Y., bass and guitar; and Horace "Cab" Wolf, Wynnewood, Pa., drums.

Art Cutlip, fine 88er from Cleveland, Ohio, was with a small Dixieland outfit in England and was Jack Leonard's accompanist. Word comes through that he's now in France. Dick Cutlip, his younger brother, and well known bass and guitar man, is stationed in a Headquarters Company at Camp McClellan, Alabama. . . Al DeRose, arranger and alto

man formerly with Ina Ray Hutton, is leading a swing band and military unit for the 1226th SCBU at the U. S. Disciplinary Barracks, Green Haven, N. Y. His latest original, which the band features, is *Jumping at Retreat*. . . Correcting an error, it was Cpl. Harold Klein, and not Buddy Arnold, who wrote *Christmas Greetings, Happy New Year*, mentioned in a previous column, with Sgt. Jack Gould.

Probably more fighting men on the western front have tapped their

Tympanist Ian Kerr Killed In Action

Los Angeles—Spot for another gold star on the service flag of Local 47, AFM, was readied with the reported death in action of Ian Kerr, young (23) but nationally known tympani player. Kerr was selected some years ago to play in the All-American Youth Orchestra organized and directed by Leopold Stokowski.

mud-caked shoes to Sgt. Baron Elliott's band than any other musical organization in the E.T.O. Going over with the *Broadway in Khaki* show, first Special Service unit to entertain frontline invasion troops, the Elliott group toured all points on the front.

Most of the outfit is from Pittsburgh, Pa. Elliott was a former studio maestro there. Those in the group are: Art Beerman, Fred Nunemaker, and Alex Fanok, saxes; Bobby Sims and Joe Sust, (both ex-Bobby Sherwood), and Nathan Rueben, (Tommy Tucker), trumpets; Jim Bock, (Earl Mellon), and Chuck Mandra (Charlie Spivak), trombones; Frank Natale, guitar; Emile Brenkus (Ina Ray Hutton), bass; Larry Triguero, drums and vocals. Arranger and pianist of the band is Bob Barnes, ex-Freddie Fisher man.

To date the Elliott group have played more than 355 shows and an uncalculated number of dances for GI's. Only war mishap so far has been a shrapnel scar across the back of Emile Brenkus' bass.

Sets New Policy

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- A**
Allen, R. (Garrick) Chi., nc
Armstrong, L. (Zanzibar) NYC, nc
Arnheim, G. (Sherman's) San Diego, nc
Auld, G. (Howard) Wash., D.C., 2/23-3/1, t
- B**
Bardo, B. (Palomar) Norfolk, Va., b
Barnet, C. (Casa Manana) Culver City, Cal., b
Bassie, C. (Adams) Newark, N. J., 2/15-21, t
Beckner, D. (Aragon) Houston, Clang, 2/22, b
Benson, R. (Plaza) NYC, b
Eishon, B. (Trianon) Chi., b
Bradshaw, T. (Fishing) Chicago, b
Brandwynne, N. (Stetler) Wash., D.C., b
Britton, M. (Adams) Newark, N. J., 2/22-23, t
Brooks, Randy (Ray-Mor) Boston, Opng. 2/20, b
Brown, L. (Tune-Town) St. Louis, Clang, 2/26, b
Buse, H. (Orpheum) Minneapolis, 2/16-22, t; (Oriental) Chi., 2/23-3/1, t
- C**
Calloway, C. (Orpheum) St. Paul, 2/16-18, t; (Orpheum) Madison, Wis., 2/20-21, t; (Orpheum) Davenport, Ia., 2/23-25, t; (Orpheum) Cedar Rapids, Ia., 2/25-28, t
Carle, F. (Capitol) NYC, Clang, 2/21, t; (Temple) Rochester, N. Y., 2/22-25, t
Carter, B. (Loew's State) NYC, 2/22-28, t
Cavallaro, C. (Riverside) Milwaukee, 2/16-22, t
Courtney, D. (Blackhawk) Chi., Opng. 2/21, r
Cross, B. (Schroeder) Milwaukee, b
Cross, C. (Rainbow) Denver, b
Cummins, B. (Latin Quarter) Chi., nc
Cugat, X. (Trocadere) Los Angeles Clang, 2/21, nc
- D**
Davidson, C. (Rio Cabana) Chi., nc
Donahue, Al (Aragon) Ocean Pk., Cal., b
Dorsey, J. (Pennsylvania) NYC, b
Dunham, S. (400 Club) NYC, nc
Dunham, S. (Capitol) NYC, Opng. 2/22, t
- E**
Eckstine, B. (Plantation) Los Angeles, nc
Ellington, D. (Ciro's) Hollywood, nc
- F**
Fields, S. (Copacabana) NYC, Opng. 2/22, nc
Foster, C. (Blackhawk) Chi., Clang, 2/19, nc

- r:** (Club Madrid) Louisville, Ky., 2/26-3/4, nc
Franklin, B. (Bismarck) Chi., h
Fulcher, C. (Bonair) Augusta, Ga., h
- G**
Garber, J. (Golden Gate) San Francisco, Clang, 2/20, t
Gray, G. (Chicago) Chi., 2/16-22, t; (Orpheum) Omaha, 2/23-3/1, t
- H**
Hampton, L. (Downtown) Detroit, 2/16-22, t; (Downtown) Chicago, 2/23-3/1, t
Hauck, C. (Hal Tabarin) San Francisco, nc
Heidt, H. (Trianon) Southgate, Cal., nc
Henderson, F. (Apollo) NYC, 2/23-3/1, t
Herbeck, R. (Club Madrid) Louisville, Ky., Clang, 2/25, nc
Herman, W. (Meadowbrook) Cedar Grove, N. J., nc
Hill, T. (Trianon) San Diego, Clang, 2/24, b
Hoaglund, E. (Ciro's) Mexico City, nc
Hutton, I. R. (Earle) Philadelphia, 2/16-22, t; (Metropolitan) Providence, R. I., 2/23-24, t; (Plymouth) Worcester, Mass., 2/28-28, t
- I**
International Sweethearts of Rhythm (Downtown) Chicago, 2/16-22, t; (Paradise) Detroit, 2/23-3/1, t
- J**
Jones, S. (Palace) Columbia, O., 2/27-3/1, t
Jordan, L. (Paramount) NYC, t
Joy, J. (Last Frontier) Las Vegas, Nev., h
- K**
Kaye, S. (Frolic) Miami, Clang, 2/26, nc
Kenton, S. (Earle) Philadelphia, 2/23-3/1, t
King, H. (Aragon) Chicago, b
Kinney, R. (Orpheum) Wichita, Kan., 2/15-22, t
Krupa, G. (Orpheum) Los Angeles, 2/27-28, t
- L**
La Brie, L. (Music Box) Omaha, nc
Leonard, A. (Palomar) Seattle, Clang, 2/18, t; (Beacon) Vancouver, B. C., 2/19-24, t
Levant, P. (Casino) Quincy, Ill., Opng. 2/24, nc
Lombardo, G. (Roosevelt) NYC, h
Long, J. (Paramount) NYC, t
Lopez, V. (Tate) NYC, h
Lunceford, J. (Temple) Rochester, N. Y., 2/16-18, t; (State) Hartford, Conn., 2/23-25, t
- M**
Martin, F. (Ambassador) Los Angeles, h
Masters, F. (Tune-Town) St. Louis, Opng. 2/21, b
McCune, B. (Indiana Roof) Indianapolis, Ind., 2/21-3/4, b
McGrew, B. (Washington-Yorser) Shreveport, La., h
McIntire, L. (Kenmore) Albany, N. Y., b
McIntyre, H. (Sherman) Chicago, h
Monroe, V. (Palladium) Hollywood, Cal., L
Morgan, R. (Claremont) Berkeley, Cal., h
- O**
Oliver, E. (Palace) San Francisco, h
Olsen, G. (Copacabana) NYC, Clang, 2/21, nc
- P**
Palmer, J. (Roseland) NYC, b
Paxton, G. (Lincoln) NYC, h
Prima, L. (Terrace Room) Newark, N. J., Opng. 2/20, nc
- R**
Razon, R. (Commodore Perry) Toledo Raeburn, B. (Toppers) Cincy., 2/24-25, b
Ravazza, C. (LaMartiniere) NYC, nc
Ray, E. (Commodore Perry) Toledo, Opng. 2/19, h
Reid, D. (Claridge) Memphis, b
Reisman, L. (Waldorf-Astoria) NYC, h

Key Spot Bands

- AMBASSADOR HOTEL, Los Angeles**—Freddy Martin
ARAGON, Chicago—Henry King
ARAGON, Ocean Park, Cal.—Al Donahue
BLACKHAWK RESTAURANT, Chicago—Chuck Foster; Feb. 21, Del Courtney
COMMODORE HOTEL, New York—Charlie Spivak
EDGEWATER BEACH HOTEL, Chicago—Emil Vandas
LINCOLN HOTEL, New York—George Paxton
MARK HOPKINS HOTEL, San Francisco—Ted Straeter
MEADOWBROOK, Cedar Grove, N. J.—Woody Herman
NEW YORKER HOTEL, New York—Jerry Wald
PALACE HOTEL, San Francisco—Eddie Oliver
PALLADIUM, Hollywood, Cal.—Vaughn Monroe
PALMER HOUSE, Chicago—Bob Grant
PENNSYLVANIA HOTEL, New York—Jimmy Dorsey
ROOSEVELT HOTEL, New York—Guy Lombardo
ROSELAND, New York—Jimmy Palmer
SAVOY, New York—Erskine Hawkins
SHERMAN HOTEL, Chicago—Hal McIntyre
STEVENS HOTEL, Chicago—Ted Weems
TERRACE ROOM, Newark, N. J.—Bobby Sherwood; Feb. 20, Louis Prima
TRIANON, Chicago—Billy Bishop
TRIANON, Southgate, Cal.—Horace Heidt
WALDORF-ASTORIA, New York—Leo Reisman

No Voice

Los Angeles—Studio music circles are chuckling over announcement, made by Columbia with much fanfare, that Larry Parks, on strength of his vocal accomplishments, especially his 'rendition' of *April Showers*, had been signed to enact role of Al Jolson in picture based on latter's life.
Reason for the chuckling is that Parks can't sing. His songs in his previous pictures have been done by vocal doubles (by Johnny Clark in *Stars on Parade*, *Hey Rookie*).

O'Neil's Airings; They Satisfy CBS

New York—Initial response to Danny O'Neil's new across-the-board song program has given CBS officials plenty of optimism—so confident are they of a big hit that they're reported to have given O'Neil a seven-year contract. (Seven year contracts usually have clauses that are not Santa Clauses, meaning that they may last as little as 13-weeks if all does not go well.)
O'Neil presents mostly ballads in his programs in a high Irish tenor. He gets backing from Ruby Newman's 20-piece orchestra. The show is aired Monday through Friday (11:15 p.m. EWT) a slot once graced by Der Bingle and later by Der Voice.
Danny's not a complete newcomer to the network. For a couple of years he was star soloist with the Blue Jacket Choir from the Great Lakes (Ill.) naval training base. He was the only civilian in this group, having received a medical discharge from the navy after being injured.

Bing in Another Straight Pix Role

Los Angeles—Bing Crosby, whose contract with Paramount permits him to make one outside picture a year, reports to Leo McCarey at RKO next month for a co-starring part with Ingrid Bergman in *Bells of St. Mary's*.
McCarey, who with Crosby and Barry Fitzgerald made 1944's "Picture of the Year" in *Going My Way*, and gave Bing his first opportunity to show his real stature, has not divulged specific nature of *Bells of St. Mary's* story. It is known that it is in the relatively serious vein of *Going My Way*. Ingrid Bergman is cast in the role of a nun.

James to Take Over Pabst Summer Aier

Los Angeles—Harry James, under contract already drawn up, takes over the feature spot on the Pabst-sponsored airshow now headlined by Danny Kaye starting June 9, with the comedian taking a summer lay-off. Understood this arrangement was agreed upon when James signed for music spot on the aier.
James' singer, Buddy De Vito, trained for New York last week of January at call of his draft board to take his third physical exam, with Jimmy Cook subbing on vocals. James himself will probably be called for another checkup in line with policy of re-examination of 4Fs.

Newton Jam Sessions On Charity Kick

New York—New series of jam sessions here at the Pied Piper is on a charitable kick. Trumpeter Frankie Newton is presenting a Sunday afternoon series of hot clam-bakes with 10 per cent of the proceeds going towards the purchase of instruments for underprivileged students at Greenwich House.



Hollywood—BRIGHT LIGHTS: Cugat and his ork team with Bing on two waxings. Bing is joined by his pal Bob Hope on several other recordings. . . . Judy Garland for the first time finds herself in No. 1 record-seller spot with her *Trolley Song* clanging past the 600,000 mark. . . . Kay Kyser's Georgia Carroll set it to retire—only a bad set of stage and mike fright-nerves.

Vaughn Monroe's Make It Pop! for *Two Is a S'posed to be a Threat to the Andrews' Rum and Coca-Cola*, who have to say "Lime and coke" on the air. *That hot, hot air!* . . . *Johnny Clark saw a sign over a rigaret counter which informed: "No lfs nor Butts" . . . Erskine Hawkins got himself a new chirp, 19 year old Carol Tucker and Effie Smith, his former canary, is singing. She'll warble with Eddie Heyworth.*

Leroy Smith, known to his clients as *Stuff an'* to his family as *Brother Hezikiah*, has waxed an album of 3-10 inchers for *Asch Recordings*. . . . *Barney Bigard* and ork recorded eight discs for *Black and White*.

ARC LIGHTS: Hoagy's Memphis in June from the *Johnny Angel* pic has the town whistling. . . . The Horn is s'posed to be getting \$166,000 for *ootin'* in 20th's *Kitten on the Keys*. . . . Betty Hutton broke everybody up at *Para* in a sequence calling for one of her famous gulps—the director asked her to repeat it. "Another swallow?" gulped la Hutton. "What is this? Capistrano?"

Bettejane Greer Vallee is spotted in *RKO's Scandals of '45*. . . . *Rudy* is back on the same lot for the first time in 15 years. . . . *Walt Disney* signed *Jimmy Basquette* to a seven year deal and will start him off as "Uncle Remus". . . . *Bing gets Ingrid Bergman* for his leading lady in *Bells of St. Mary's*.

Van Johnson will sing in *Metro's Early to Wed*. . . . *Frances Langford* starts her star spot in *PRC's Radio Stars on Parade* in March. . . . *Ginger Rogers* and her *Mom' Lela* will co-produce their own pics with release thru *RKO*. . . . *Bob Haymes* in *Col's Blonde from Brooklyn*. . . . *RKO's coxain'* *Krupa* for a two pix a year deal.

LOVE LIGHTS: Martha Stewart was gifted with a watch from *Joe E. Lewis* and you can hear it tickin' clear out here. Or is that her heart? . . . *Mel Torme* has *Ann Gillis* on his mind. . . . *Krupa's* singer *Buddy Stewart* eloped with *Geraldine Cole* after being old friends of a week. . . . *Judy Garland* and *Dave Rose* get their finals in June, then *Judy* and *Vincente Minnelli* will take each other for a sleigh ride in July.

Jerry Wayne and *Evelyn Knight* stay out nights together. . . . *Deanna Durbin* sings hi-C to *Alan Curtis* who usta be married to hi-C *Ilona Massey*. . . . *George Brent* finds *Dolores's* music soothing even when her ork isn't along. . . . *Ava Gardner* has been tearing around with *Peter Lawford* but plans a trip east to see *Artie Shaw*.

Helen Forrest finds *Fred Brady* lotsa fun. . . . *Neal Day*, the bashful engineer at *KMPC* sez jockey-twirler *Bob Gillan* picks those torch-records 'counta *Vivi Janis*, cute praise-agent of the *Town House*.

Pastor For Sepia Prom

Philadelphia—Reese DuPree, local race dance promoter still staging the proms at *Mercantile Hall*, grabbed off another ofay band for the sepia dancers when he offered *Tony Pastor* for a February 8 date. The only white bands attracting dancers at the race proms in the past six or eight years have been *Charlie Barnet* and *Georgie Auld*. *DuPree* figures that *Pastor's* music is designed for the appeal salvo enjoyed by *Barnet* and *Auld*. and if his guess is right, will promote other race proms with *Pastor* in other cities.

Chicago, February 15, 1945

New York—Ch Claude Thornhill his old job back. That job is leading coming orchestra composer-pianist in the navy since and under fire an portion of that tin-iless found time an plans.

"I've got some ideas for a post-war says. "I don't want em now for obvious I believe I've got click."

Coming from T may be regarded more than scuttling into service, band that was wic critics and widely the public. It was of *Glen Island Cas. Records* by highly regarded smooth beauty.

With *Shaw's* After donning trousers and a coa he was with the *Ranger* band as pi was organized in moved out to *Pear* When the *Ranger*

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Feb. 23—Eileen Slado
Feb. 26—Chauncey Houghton, Jerry Salome, Gene Williams
Feb. 28—Lee Castle
- Roberts, Bob (Manhattan) Sarasota, Fla., nc
Rogers, E. (Biltmore) NYC, h
Sanders, J. (Muehlebach) K.C., Mo., h
Saudier, S. (Washington) Indianapolis, h
Saunders, H. (St. Anthony's) San Antonio, h
Saunders, R. (DeLina) Chi., nc
Shaw, A. (Strand) NYC, t
Sherwood, B. (Terrace Room) Newark, N. J., Clang, 2/18, nc
Sisale, N. (Riviera) St. Louis, nc
Spivak, C. (Commodore) NYC, h
Straeter, T. (Mark Hopkins) San Francisco, h
Strong, Benny (Peabody) Memphis, Clang, 2/24, h
Stuart, N. (El Rancho Vegas) Las Vegas, nc
Sykes, C. (Trianon) Seattle, b
- Towne, G. (Brown) Louisville, h
Tucker, T. (Frolic) Miami, Opng, 2/27, b
- Van, G. (Stetler) Detroit, h
Vandas, Emil (Edgewater Beach) Chi., h
- Wald, J. (New Yorker) NYC, h
Weems, T. (Stevens) Chicago, h
Welk, L. (Roosevelt) New Orleans, h
Wilde, R. (Stetler) Boston, h
Williams, C. (Royal) Baltimore, 2/16-22, t

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Thornhill Lays Plans for New Post-War Band

BRIGHT LIGHTS: sork team with waxings. Bing is pal Bob Hope on recordings. . . . Judy re first time finds record-seller spot . . . Song clanging 10 mark. . . . Kay Carroll sez it's hat's askin' her to bad set of stage ht-nerves.

New York—Chief Musician Claude Thornhill expects to get his old job back after the war. That job is leading an up-and-coming orchestra. The young composer-pianist who has been in the navy since October 1942— and under fire an uncomfortable portion of that time—has nevertheless found time to make civilian plans.

"I've got some revolutionary ideas for a post-war band," he says. "I don't want to talk about them now for obvious reasons. But I believe I've got what'll really click."
Coming from Thornhill, this may be regarded as something more than scuttlebutt. Before going into service, Claude had a band that was widely praised by critics and widely accepted by the public. It was one in a string of Glen Island Casino "discoveries." Records by the group are highly regarded for their soft, smooth beauty.

With Shaw's Rangers
After donning bell-bottom trousers and a coat of navy blue, he was with the Artie Shaw Ranger band as pianist. This unit was organized in October 1942, moved out to Pearl Harbor later. When the Rangers were shifted

to the South Pacific, Thornhill was ordered to stay behind and form his own orchestra. This outfit later moved out in small craft to entertain men on the big battle wagons at sea and now and then concerts were broken up by air raids.

Recently Thornhill was sent back to the continental U. S. to organize, from navy personnel, an all-navy show, including a small band and other entertainers, to give shows for personnel in forward Pacific areas ashore and afloat. As this is printed, the unit may be off there somewhere in the Pacific war area, giving tired fighters a treat.

New Show Lineup
Headliners in the outfit include Dennis Day, Jack Benny's former vocalist; Tommy Riggs (and Betty Lou); Jackie Cooper, the Graziano Brothers and Morton Abrams.

His band includes Ted Vesely on trombone, formerly with BG; Rollie Morehouse, clarinet; Fred Greenwell, tenor; Irving Boysrud and Frank Laurie, trumpets; Harold "Smoky" Stover, drums; John Fritz, bass and Bob Harris, guitar. Leonard Vannerson is manager-producer-director.

Thornhill, who enlisted as an apprentice seaman, is well qualified for his move up to Chief Musician. He formerly played piano in the late Hal Kemp's band, then was arranger for Andre Kostelanetz, Ray Noble, Bing Crosby and others before forming his own orchestra.

This Is News

New York—If it's news when a man bites a dog, it's even more so when the cops round up a marijuana ring without dragging in the names of some jazzmen. A six-year Federal investigation here recently came to a smashing denouement when three men and two chicks were grabbed as operators of the "most extensive, complete and vicious ring of marijuana distributors operating in the U. S." Details of the tea traffic so far have failed to bring up the name of anybody who ever sat in on a jam session.

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