

WHEN JOHNNY COMES MARCHING HOME



By Mike Levin

XXIV—"South American Spaghetti"

There are times when I wonder why some of our patient brethren from the South don't rise to boot us but good in the teeth. I refer of course to the dainty atrocities we grind out every day in dance halls and over the air in the name of Good Neighborliness.

Americans have the fond idea that they have a corner on world rhythm—that while Europe may have unfortunately beaten us to the punch on the development of the 3 Bs, when it comes to the footshaking stuff, we are just the cat's pajamas, in a league of our own, and pass the pretzels kindly. This is the malarkey.

American bands have for years creaked and groaned over waltz music in a way to make the average Viennese shudder and dive for his coffee. We are of the quaint belief that since most of us two-step to waltz music anyway, the dickens with playing it the way it should be, and let us have our own style.

This is very fine—but it ain't waltzes.

Much the same holds true when we fool around with Russian folk music or an occasional polka or two. But when we get into that South American kick of ours is when things really get bad. Charmed by Carmen Miranda and others into thinking that this torso shaking stuff is easy, we go waddling around the landscape while the bands go mucking up the manuscript.

Twenty-five years ago, when Leo Reisman was the big dance-band in the east, the Argentinian tango achieved its first popularity. (Modulate to Page 3)

Band Bookers Eye Horizons

New York—It may sound a little premature, but a lot of the big brains in the music business are already angling tours of Europe, Russia, the Near East, Australia, etc. for big bands and name acts in the post-war period.

Consensus of opinion among music big-wigs seems to be that the war-time development of air travel will make it a snap in a few years for a name band to play a series of one nighters in Minsk, Pinsk and Moscow, then scoot over to Melbourne for a dance hall date.

BLUE NOTES

By ROD REED

The union has forbidden bands to appear in television. Papa Petillo evidently believes his children should be heard but not seen.

Sinatra's army exam got all the femmies in a dither. The civilian bobby-soxers were afraid he'd be drafted and the WACs feared he wouldn't.

Traveling bandmen gripe about surliness of porters, waiters, cabbies, hotel clerks, etc. The wartime motto apparently is "Service With a Snarl."

Icky Vicki was amazed to learn that Tommy Dorsey played a concert in Stokowski's orchestra. "I thought," says she, "that he made a comfortable living as a leader without having to take side jobs."

It's reported the Russians enjoy Eddie Condon's broadcasts. Their favorite number is "Vodka Mill Blues."

DOWN BEAT

CHICAGO, MARCH 1, 1945 VOL. 12—No. 5
(Copyright, 1945, Down Beat Publishing Co.)

BG Nabs Jazz Stars for Band, Ready to Swing

New York—The new Benny Goodman band is shaping up. BG, his clarinet and band have been in rehearsal the last few weeks, plan to be ready for a Paramount theater opening here March 28 and may play other dates prior to that.

Personnel of the new outfit wasn't entirely set at press time, but at least a couple of 52nd St. jazz stars, guitarist Mike Bryan and trombonist Trummie Young, were in the line-up. New too was "Slam" Stewart, bassist, who joined Benny's small group (now a sextet with guitarist Bryan sitting in) in time to play BG's recent concert in Rochester. Another bass player, Clyde Lombardi, who worked with Red Norvo, has taken over Sid Weiss' spot with the full ork. It also seems fairly certain that Jane Harvey, and not Martha Tilton as rumored elsewhere, will chirp with the new band. She used to sing at Cafe Society.

Benny's first newly-cut Columbia sides are available, or should be any minute. One, *Body and Soul* features the trio (Benny, Teddy and Morey Feld); the second side, *After You've Gone*, is played by the sextet.

A last minute report says that "Popsie" is coming back to take on bandboy duties. He's been working for Woody Herman since BG broke up.

Bobby-Soxers Get Air Show

New York—The bobby-sox brigade has been maligned long enough. Station WNEW here is giving the youngsters a chance to show their better side with the advent of a new show called *The Bobbysocks Canteen*. Heard every Saturday from 4:45 to 5:15 pm (EWT), the program offers twenty outstanding young entertainers, including a jazz septet. A rule says that everyone on the show must be under twenty.

WNEW held auditions locally for the show, getting talent from music schools mainly, and is serious about establishing a real teen-age canteen as the program develops. Hope is that the show will inspire patrons to set up some kind of entertainment spot to combat the highly-publicized delinquency problem here. *Canteen* is produced and emceed by Johnny Swing.

Auld Cuts Four With Star Men

New York—Georgie Auld has started off his latest bandleading venture with an all-star recording date. Cutting on the Guild label, Auld waxed four sides with a band that included Erroll Garner, piano; Chubby Jackson, bass; Mike Bryan, guitar; Trummie Young, trombone; and Billy Butterfield, Dizzy Gillespie and Al Killian, trumpets. Rest of the crew was made up of regular Auld band members, the stars listed above merely sitting in for the platter date. Patti Powers and Gordon Drake sang on the session.

Auld's first booking with his new crew was set at press time to take place at the Howard theater, Washington, February 22.

Bing and Duke Discuss It



Hollywood—A guest on Bing Crosby's Music Hall broadcast during his visit here. Duke Ellington tells Bing about his forthcoming concert at the Civic Opera in Chicago on Sunday, March 25. A half hour of the concert (10:30 to 11 p.m. CWT) will be broadcast from coast to coast via the Blue Network. Duke will receive his award on this occasion as winner of the *Down Beat* swing band poll for 1944, and three of his men will be similarly honored, Johnny Hodges, Harry Carney and Lawrence Brown.

Kent-Johnson TD Losing Two; Show to WOR Rich, De Franco

New York—Confirming a *Down Beat* scoop, the all-night recorded program, *Say It With Music*, has left station WJZ, Blue Network outlet here. The favorite mid-night-to-dawn disc show among music circles was set to resume again over station WOR (Mutual outlet) at press time.

As usual, the show will have a minimum of talk, time signals and commercials being sung and played by hep vocalists and swing musicians to lyrics and music by Alan Kent and Ginger Johnson, show's producers-writers. Jimmy Lytell, jazz clarinet, will front the new *Say It With Music* disc band, the Andy Love group will handle harmony vocals; singer Dick Byron, the male solo vocalizing, while arrangements are under way to have Ella Fitzgerald wax some jingles for the program.

Paxton Opens on Good Deal

New York—George Paxton, after some wrestling with the Hotel Lincoln and the AFM over his contract terms, took his band into the hotel's Green Room two weeks ago. Set for a 10 week stay, Paxton sets a precedent as one of the first on-the-way-up maestri to book the Lincoln without losing money on the deal, due to the AFM's supervision of financial details.

Paxton has a date coming up at the Paramount, but exact time is not set yet. He brings his band into the Hotel Pennsylvania here in early June.

Teddy To Play Harpsichord

New York—Pianist Teddy Wilson is no stranger to Carnegie Hall. On April 7, he'll renew acquaintance with the hallowed spot when he plays harpsichord in a Variety Programs concert which co-stars long-hair harpsichordist Yella Pessl. Backed by strings, the two artists will play the *Bach Concerto for Two Harpsichords* and also perform selections which will have Miss Pessl playing a legit style, while Teddy interpolates jazz phrases.

The jazz pianist was married to non-pro Janice Caranté in Newark on January 4.

New York—Tommy Dorsey may be drawing down plenty of gold during his stay at the 400 Club here (\$6,000 per) but he's got his headaches as well. Not only is the problem of a permanent male singer for the band not settled, but featured drummer Buddy Rich is pulling out to build his own ork and clarinetist Buddy De Franco, a TD mainstay, has also given notice.

Newcomer Frank Lester held down the vocal spot on the 400 Club opening night but a story persists that he'll be farmed out temporarily to acquire more vocal poise.

Rich, who has been wavering in his decision to front an ork, has made up his mind to take the plunge and is waiting only for his contract to run out on May 20 before taking up a baton. He'll work under the MCA banner, and told *Down Beat* that he's not going to be content with just pushing his drums but wants a musically-rich outfit as well.

De Franco, waiting only for TD to find a suitable replacement, has no plans beyond going home to Philadelphia.

Other TD news of the moment finds that vocalist Bonnie Lou Williams married ex-Dorsey trombonist Walter Benson on January 20 in Newark. Two weeks later, Benson was drafted and he's now stationed at Fort Knox, Kentucky. Dorsey acted as best-man at the wedding.

New Spot Open in Manhattan

New York—The town has a new name band spot. Called the Carnival Room, it's located in the Capitol Hotel on Eighth Avenue at 51st Street. Art Mooney, described by his press agent as "the Sweet-Swinging Gentleman from the Woolly West," broke in the new bandstand.

Mooney, recently discharged from the army, built his latest crew under William Morris aegis for his first eastern booking. Featured singers with the band are Reathia Stevens and Russ Grant, plus novelty-vocalist Dick Wise and the Four Lovable Lyricists.

New York—Sara Vaughn, Billy Eckstine's canary, turned down a very lucrative offer from Count Basie to remain with the "Sepia Sinatra."

Musicians Hit By Curfew Rule, Pacts In Doubt

Order issued by James Byrne in Washington closing all places of entertainment at midnight beginning February 26 threw the entire music industry into a state of confusion.

Estimates of the number of musicians who will be thrown out of jobs, especially in the smaller clubs employing small combinations, ranged to as high as 75 to 90 percent.

Cases Handled Singly

Greatest headaches were caused by existing contracts for music, and operators and musicians from coast to coast were waiting for union rulings, which in most cases were to be made locally. No statement of any character had been made by national headquarters of the AFM, as *Down Beat* went to press.

In New York, William Feinberg, secretary, and Sam Suber, business manager, of Local 802, said that no blanket ruling could be made, but that each situation would require individual attention, and that employers and musicians would have to get together in each case.

Plan Early Openings

In some spots a change in the schedule of hours, with clubs opening earlier, was expected to be the answer. At the Hickory House on 52nd Street in Manhattan, where Joe Marsala's pact permitted immediate cancellation, he and his band were put on notice at once by the owners.

At the *Downbeat* club on the same street, however, where Art Tatum was receiving \$1,150 a week under a long contract, the operators were expected to turn to the union for adjudication, claiming they cannot pay this high salary under diminished income.

Coast Contracts Hold

In Los Angeles, the musicians' union stated that it would resist any salary cuts on account of short hours, and would not permit cancellation of contracts. No statement was forthcoming from the Chicago local.

Night clubs were hardest hit by the curfew, although hotels and ballrooms were affected. Loudest squawks against the ruling came from Philadelphia and Los Angeles. New York operators, for the most part, agreed to immediate compliance, while Chicago cafe men, recently organized, planned an appeal to Washington for permission to open until 2 a.m., but to close entirely one night a week.

Trumpet Player Cut With Knife

Los Angeles—Stewart Grow, 34-year-old trumpet player employed until recently at the Earl Carroll theater, is in critical condition as result of a knife wound assertedly received in a quarrel with a woman companion in his Hollywood apartment. Larita Bentley was charged by police with assault with a deadly weapon. She claimed the musician fell on the knife.

Fair Frances On The Cover

Most of the servicemen at camps and training centers in this country and many of them overseas have been thrilled by the sight and the sound of luscious Frances Langford, who constantly is on the trek with the Bob Hope radio show. Those who haven't been lucky enough to glimpse her lovely charms in person have heard the little Florida singer on the broadcast. It is for the latter group, in particular, that we present her pin-up photo on the cover. Now you know, boys!

Jimmy Dorsey and His Band Play a One-Nighter in South Carolina



En route from Florida to the Hotel Pennsylvania in New York, Jimmy Dorsey and his boys played a one-nighter in Columbia, S. C. Here the maestro signs some autographs.



Here's one of the saxmen and a shot of Buddy Schuts taking those tube apart during a typical JD killer-diller. All photos are by A. Wesley Gould, a Boston musician now in the marines.



Patti Palmer, the enticing vocalist with the Dorsey crew, does her share of autograph signing, too. Pat sang with Ted Fio Rito before she joined JD. She's a honey of a singer and a honey of a looker.



Leader Jimmy breaks out the clarinet in this passage. He and the band are currently at the Penny in Manhattan, one of their regular stands, for an indefinite stay.



Patti Palmer's voice caresses the mike, while her charms caress the eyes of the patrons, and Jimmy caresses his famous saxophone. Practically every band leader in New York, including brother Tommy, attended the Penny opening.

Calypso Fan Burned By Networks Banning

By RUTH REINHARDT

The Jones-Wallace feud did not bother me. The Flying Bull Mastiff did not bother me. But when the four major networks banned *Rum and Coca-Cola* I got furious! Banned because of the free advertising; and because the mention of rum might corrupt the youth of America. The first reason smells of competitive cola companies' jealousy. The second reason is ridiculous.

The youth of America is wonderful. Magnificent in that it is not being corrupted more by the tripe that is heard daily in every home in the country. Ironically, the Coca-Cola Co. missed the boat and owns no part of the ditty.

Years ago I was taught in school that rum, sugar cane, etc., were the chief exports of many of the islands in the West Indian group. I had to say 'rum', write 'rum' hundreds of times or fail in geography. I'm sure that children are still taught similarly today.

Ban Against Culture

Later, I visited all the islands. I drank Scotch and soda, not rum and coke. I dislike all cola drinks. I adore cream soda. I love Calypso music and have since 1936. In fact, Bill Matons, who has done more for Calypso music than any other person in this country, taught me Calypso dancing. He is called "The Calypso Kid". I prefer "The Lion and The Executor to Lord Invader. I don't collect The Andrew Sis-

ters. I collect Mildred Bailey. So I have only one reason to be gripped by the 4 m.n.

In being so commercial and so sanctimonious, they are banning one form of American culture. Calypso music is American folk music. Many people know little about it. But then, they are just discovering the blues and jazz.

We Need Some Spice

That song might become just as popular with our armed forces as *Mademoiselle from Armentieres* did in the last war. Our boys stationed in lend-lease territory need a war song. *Gertie From Bizerte* had a locale foreign to them. The 4 m.n. in attempting to stifle this song are only adding to its popularity. The sales from sheet music and records have proved that. It's an Utopian dream, of every songwriter, come true. If the lyrics are bawdy then something must be wrong with the copyright department. You can buy the sheet music; and I'm sure that The Andrews Sisters are ladies.

With the whole world out on a drunk and the impending hang-over that will be called Peace to

Uncle Nick

New York—The *Spring Tonic* show at the Martinique here, written by Hughie Prince and Dick Rogers, takes a poke at Nick Kenny, *Daily Mirror* columnist and songwriter, which is tickling local risibilities. One of the show girls, complaining how difficult it is to make the columns, sings:

"Nick Kenny gives out with praise, if you'll only sing his tunes. His songs are meant for saloons, but they wind up in saloons. I cannot tell a lie, I'd like to catch his eye. But who the heck can keep on singing GOLD MINE IN THE SKY?"

live through. I think that we should be allowed to hear one little, spicy song. It might make us more conscious of the West Indies, their location and (don't forget) lend-lease.

Another Horn In Bauduc Ork

Los Angeles—Brass section of the new Ray Bauduc-Gil Rodin band was augmented by bringing strength of trumpets from three to four following break-in dates played here prior to opening Feb. 16 at Randevu in Salt Lake City.

Complete line-up of the band, which is composed almost entirely of young, discharged service men, is as follows:

Bauduc, drums; Hal Dean, piano; James Simmons, bass; Ray Borden, Cambern Cottrell, Harry Plonsky, Harry Clewley, trumpets; Martin Smith, Jimmy Knepper, Wendell Lester, trombones; Joe Lenza, Bob Kuhn, Joe Rieseaman, Neal Ely, Rodin, saxes; Deda Patrick and Harry Taylor, vocals.

Capitol Waxes Plenty of Jazz

Los Angeles—Capitol Records is taking advantage of presence of numerous outstanding swingsters now located here to push heavy program of jazz waxings. Among musicians tagged by Supervisor Dave Dexter for sessions this month are Eddie Miller and Ray Bauduc (recording together for first time since break-up of the Crosby band), Nappy Lamare, Wingy Mannone, Rex Stewart and other members of the Ellington unit, Ulysses Livingston, Sid Catlett, Al Casey, Bumps Myers, Joe Guy, John Simmons, Horace Henderson, Joe Sullivan. Latter, now under exclusive contract to Capitol, is turning out eight solo sides.

The Ellington group label will be under Stewart's name, includes Tenorman Al Sears, Tram Lawrence Brown.

State of Confusion Exists About Artie

New York—Artie Shaw and/or his press agents are working over-time. During the past couple of weeks columnists and confidantes of the bandleader have reported that:

- 1—He's not seeing any girls.
- 2—He has proposed to Ava Gardner but is in love with Gloria Vanderbilt Di Cicco.
- 3—He has been psychoanalyzed recently and has straightened himself out with life.
- 4—He's brooding over the state of the world generally and music specifically.
- 5—He will hire girl musicians to play in his band.
- 6—He'll make up with jitterbugs and grant them stage-door interviews.
- 7—He's convinced that "jitterbugs are obsolete" but also that they've been replaced by the bobby-soxers, who are every bit as bad.
- 8—He denounced radio programs, publicists, fan magazines, and fan club promoters.
- 9—He called jazz a "dying duck."

Casa Manana Has Weekly Jam Bashes

Los Angeles—Harry Schooler, promotion man for the Zucca Brothers, inspired by profits of monthly jazz concerts at the Philharmonic Auditorium, has inaugurated similarly-styled affairs Sunday afternoons at the Casa Manana, Culver City's big niterly currently operating weekends only with Charlie Barnett's band.

Wax Studio Seeks Royalty On Discs

Los Angeles—C. P. MacGregor, head of the MacGregor Sound Studios, whose mechanical facilities are used by most of the better known independent recording companies here and who did all of Capitol's work until recently, has announced that, in addition to the charge for making a master, his company will also charge a royalty of one cent per side on each record sold.

MacGregor's service includes the entire commercial recording process up to, but not including, pressing. In making the announcement, which injects a new element in the economic structure of the recording industry, he stated:

"For fifteen years we have been developing not only mechanical facilities but also a knowledge of recording that we feel plays as much in the success of a phonograph record as any other factor. Therefore we feel that we are entitled to share in the commercial success of a phonograph record along with the composers, publishers, artists, and the American Federation of Musicians."

Down Beat covers the music news from coast to coast.

Carole Chats With Danny



New York—Carole Landis, the film star with the beautiful face and figure, meets Danny O'Neil, the CBS singer with the beautiful voice, at a Waldorf-Astoria luncheon.

Kings Are Queens at Home



Hollywood—The Four King Sisters demonstrate that they can have harmony in the home as well as on radio, screen and stage. Left to right: Yvonne and her daughter, Tina; Donna, with little Candy; Luise, who is Mrs. Alvino Rey; Alyce, with her son, Lex.

Action Feed

New York—A of him, "He do newspapermen, the papers didn't gray places the camp at Interlochen! He could also out of the papers his engagement to biting a dog.

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Possible Bo

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Actions of Petrillo Feed Hostile Press

By ROD REED

New York—An associate of James C. Petrillo recently said of him, "He doesn't particularly care to be interviewed by newspapermen. As a matter of fact, he'd be very happy if the papers didn't mention his name at all." So the AFM

places the National Music Camp at Interlochen on the unfair list! He could also keep his name out of the papers by announcing his engagement to Lauren Bacall or biting a dog.

The question that bothers many in the musical fraternity is whether Petrillo and his union are not going too far in teasing the lion. Recent rulings by the federation have been piling one on top of the other to give the anti-union press plenty of material for smearing the tootlers and their chief. And in some cases they've roused the wrath of press, politicians and public who are not basically anti-union but who feel that Petrillo is carrying his power to extremes.

Possible Boomerangs

Recent shots that could boomerang are these:

1. INTERLOCHEN—Placing of the Michigan music camp on the unfair list has aroused the ire of congressmen, particularly Senator Arthur H. Vandenberg, who introduced a bill forbidding interference with broadcasting by noncommercial educational groups specifically to take care of the Interlochen school, forced off the air in a previous season by Petrillo because of use of non-union (student) musicians.

2. TEMPEST—The Shakespeare comedy, playing the Alvin theater here, was ruled a musical, 16 musicians instead of 12 were ordered, scale was placed at \$92 instead of \$85. Some disagreement among federation officials as to whether or not it is a musical is shown by the fact that in Philly *The Tempest* was classed as drama. There's no singing in the show, music is claimed to be strictly incidental and managed.

ment also alleges that inasmuch as it's orchestrated for 12 musicians, the extra four are being feather-bedded. But the biggest howl from Norman Pincus, manager, is that two letters of protest to Petrillo were completely ignored.

Network Claims Threat

3. PLATTERS—Blue Network representatives alleged they had been threatened with wildcat strikes if the Blue recognized the National Association of Broadcast Engineers and Technicians as bargaining agent for platter turners instead of AFM. This was revealed in a report of NLRB trial examiner Howard Myers who recommended that the Blue and NBC do their collective bargaining for record-changers with NABET—not AFM.

4. TELEVISION—All AFM members have been banned from appearing on television shows until further notice. At press time no reason had been given but it was generally assumed a plan for a television wage scale is being formulated.

These items have all come along since Petrillo won his "victory" over President Roosevelt in the record ban controversy. Some observers, while believing Petrillo took the only course possible in the disc dilemma, think he should literally have made an effort to keep out of the papers for some time afterward. They point out that a hostile press, able to make great capital of the president's "pretty please, Petrillo," has been able to inflame considerable resentment among government officials and the public alike.

Reaction in Washington

They feel it's dangerous to risk a real explosion of public criticism for the sake of winning comparatively minor points.

Growing feeling in Washington against musicians and their union leaders is evidenced by recent proposals of Senate and House members that all musicians be drafted to entertain troops; that standby fees be eliminated entirely; that the union be forced to recognize decisions by NLRB.

Magician



New York—Joan Brandon not only beats tabs and directs her own 10-piece male band, but is an accomplished magician and does her act in the floor show. But can she pull a new sideman out of a hat when the army takes one of her musicians?

When Johnny Comes

Marching Home

(Jumped from Page One)

Naturally tamed down, since the real, native version, involves much too much uninhibited dancapation for even this jitter-bug nation, the tango as then danced and played wasn't too savagely different from what it had originally started out to be.

But now—any fifteen men with gourds, maracas, and anything else they can beat, whack, or otherwise slam is classified as a rumba band—while the tango is very seldom even attempted correctly.

The deterioration has even hit the so-called concert bands. Kotelanetz made an album of records for Brunswick about ten years ago that while not perfect certainly had some listenable and danceable spots. A couple of months ago, before he left to go over seas, I heard him play a rumba medley that sounded like the weirdest mixture of tin bells and swooping and swishing violins you've ever heard.

Don't ask why. Whether the

BANDS DUG BY THE Beat

N. Y. CITY SYMPHONY

(Reviewed at City Center, New York)

The biggest kick of this month was watching Tommy Dorsey play a trombone solo with the N. Y. City Symphony for a hallful of impressionable kids at the City Center here.

It's too bad that the music TD played wasn't as good as the way he played it, because he did a great job with what sounded to these ears like a tough hunk of slip-horning. Unfortunately, composer Nat Shilkret didn't bother to look any further than yesterday's "jazz idiom" when he composed a difficult concerto for TD and what came out sounded like a well-orchestrated, excellently-performed mélange of the Gershwin-Grofe school of pretentious music plus some of the rocking bass from Artie Shaw's disputed *Concerto For Clarinet*. But you can't blame Dorsey for that nor maestro Stokowski either, each of them having extracted whatever little musical

bands don't bother to listen to the original any more and just go their own way, or whether most of them simply don't realize what hash they are making out of what is often lovely music, I wouldn't know. It certainly must gravel South Americans as much to listen to it, as some of their bands playing our music does to us.

That's not to say that there aren't good South American-style bands in this country. There are—but far too few for the number of bands attempting the style.

If you want the definitive contrast, get some of the records that have been released in this country of some of the South American gourd bands—gourds of various pitches and nothing else—and pick yourself up some object lessons in soft, liquid-sounding harmonic rhythm.

juice there was from a pretty arid composition.

I hadn't attended any previous City Symphony concerts (though you can bet your last buck I'll be at more of them in the future) and so hadn't realized just how fine an orchestra it is and how much a Tommy Dorsey can do to further its splendid work.

The great blessing, of course, is that Stokowski is a truly open-minded conductor who has already expressed his keen interest in all forms of music and demonstrated especially how strong a jazz booster he is. As an intelligent man, he knows too that the best and easiest way to stimulate the interest of teen-agers in all good music is to start them off with what appeals to them naturally. Thus, Tommy Dorsey turns up with his trombone for a special performance and the City Center building is packed to the rafters with TD fans, who otherwise would never dream of listening voluntarily to a program of what they probably would call "that symphony stuff."

You don't have to be a great brain to figure out that once these same teen-agers are in the hall, they're going to listen with interest to the colorful, exciting rhythms of Albeniz' *Fete-Dieu a Seville*, to the brooding melancholy of Scriabin's *Prelude in C Sharp Minor*, to the ringing barbaric clash of Mussorgsky's *Boris Godunov* music, and to the sharply-delineated, delightful William Schuman description of a modern-day *Side Show*.

Granted that a few incorrigible chatters in the audience behaved as though they were viewing the regular Saturday afternoon western at their local movie house, granted that some of them will undoubtedly skip the next Center concerts until Benny Goodman or Artie Shaw are slated for an appearance. There'll still be many who won't forget the fine music they heard, who'll never forget their first sight of a full symphonic orchestra with its rows of sweeping strings, nor ever forget the dynamic presence, the vividly projected personality of conductor Stokowski.

Viva, TD! Hail, maestro Stokowski! Bravo, N. Y. City Symphony! Let's have much more of the same!

lina



voice caresses the charms caress the tones, and Jimmy saxophone. Pre-leader in New York, Tommy, attended

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agents are work-weeks columnists wrote that:

udio Seeks On Discs

C. F. MacGregor, MacGregor Sound mechanical facility most of the bet-dependent recording re and who did all work until recently, and that, in addition for making a masonry will also charge cent per side on old.

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covers the music ast to coast.

Home



rate that they can screen and stage. Donna, with little a her son, Lex.

Our Error!

New York—The February 15 issue of *Down Beat* said mistakenly that pianist Erroll Garner's recordings on the Rex label aren't getting any production. Two sides (*Blues I Can't Forget* and *Boogie Woogie Boogie*) have already been released and will be followed up with eight others at later dates.

Something to Look Forward to...



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CHICAGO BAND BRIEFS

The big issue in the entertainment field at the moment is the midnight curfew. With too little time for definite plans on changes in policy and production, briefly, the Chicago scene at this time has operators busy making suitable arrangements to do business and still comply with the Byrnes edict. Large clubs with production shows, such as the Latin Quarter and the Ches Paroo, expect to have two shows a night in place of three, beginning at eight instead of nine.

A deal is contemplated with legitimate theaters to move curtain time to an earlier hour in order to allow patrons to catch a last show and a nightcap at the clubs. Ernest Byfield of the Sherman Hotel, pending word from the musicians' union, will begin festivities in the Panther Room at six, whereas at present, the band is on the stand at 7:30. Undoubtedly hotels, featuring bands and shows, will do likewise.

At the Garrick, one of the most popular Randolph Street spots, Joe Sherman will open the Downbeat Room at 5:15, with the Red Allen-J. C. Higginbotham combo featured, who usually started at ten, although the room was open at eight. Other Randolph Street spots will probably follow suit. Popular all-night restaurants and rib joints on the near north side serving liquor, hangouts for musicians and show people, were awaiting clarification of the edict on the possibility of closing bars at midnight but remaining open to serve food.

John Comise of the Club De Lisa, newly-elected president of the Cafe Owners Assn., said a delegation would be dispatched to Washington in an effort to secure a softening of the curfew.

Four openings are set for tomorrow night (2): Boyd Raeburn at the Sherman, Earl Hines at the El Grotto in the Pershing Hotel, Dick LaSalle at the Blackstone, and Donna Dae, former Fred Waring vocalist, now doing a single, in the Camella House of the Drake Hotel. Hal McIntyre, who recently switched from the Bluebird label to the Victor label, will take his fine band to the Oriental for the week of March 2. Trumpeter Joe Weidman was bedded with a bad throat for a week during the Panther Room engagement, and trumpeter Fred Austin, also of the McIntyre band, latched with Evelyn McNaughton here on February 12.

Tiny Bradshaw, who has been at the El Grotto since December, opens at the Riviera in St. Louis March 2 for two weeks. Benny Carter and the King Cole Trio will play a one-nighter at the Savoy Ballroom March 10. Woody Herman plays the septa Pershing Ballroom March 15, the night before opening at the Sherman. The Panther Room has the new Ray Bauduc and Gil Rodin orchestra penned in for two weeks, June 8-21, following Jimmy Dorsey, with Vaughn Monroe set for June 22 to July 19 and Les Brown for July 20 to August 16.

Art Kassel replaces Billy Bishop at the Trianon March 6. Bill Snyder, at the Blackstone Hotel since last July, opens at the Baker Hotel in Dallas March 15. Bob White completes a long run

at the Happy Hour in Minneapolis and moves to the Riptide in Calumet City March 8. Estelle Slavin and her orchestra begin an engagement at the Silhouette Club March 6. Russ Bothie is still at the Green Mill Ballroom. Dorothy Paul is the featured vocalist. George D'Anna, former Lou Breese drummer, is hammering the drums between pistol shots in Olsen and Johnson's Laffing Room Only. Eddie Richmond has returned to Chicago for T. B. Harms.

The Downtown theater, which has been featuring mainly name swing bands, didn't slip out of the groove when it booked the International Sweethearts of Rhythm for a week last month. The Sweethearts, sixteen of them, a mixed band batoned by Anna Mae Winburn, is the most solid femme band to hit Chicago and rates with many of the top swing bands heard here this season. Despite the fact that the Downtown has presented a string of name bands, plans for the house as this writing indicate a change of policy.

Winning Band Cuts Discs



Chicago—The army band from Fort Sheridan, winner in a recent national contest among service bands, cut a few V-Discs at the NBC studios here. Discussing the recording are (left to right): T/4 Wally Fohart, arranger; T/Sgt. Carmen Dello, leader, and Capt. L. E. Waters, music officer, chief of A & R, Sixth Service Command.

Agnew Held Over

New Orleans—Charlie Agnew, his band and his vocalist, Jeanne Carroll, have been held over four additional weeks at the Southland ballroom here, stretching the engagement to 10 weeks. They will close March 16 and will open March 20 at the Schroeder hotel in Milwaukee.

Wayne King, back in civilian life, will air a 21-piece band in June when he replaces the Jack Benny show for the summer. The show, emanating from Chicago, will feature vocalists Skip Farrell and Dolores Gray. Another ex-serviceman, Ted Weems, is doing a bang-up job at the Stevens Hotel. Bob Eberly has been upped to a sergeant. Mel Henke, departed from Horace Heidt, returns to Chicago for cocktail work. Shorty Cherock, also of the Horace Heidt band, will debut his own outfit on the west coast late this month. Phil Featheringill began a series of jam sessions February 25 at the Zanzibar on the near north side. Next session, March 4, from two P.M. to five P.M., will feature Bud Jacobson's Jungle Kings, including Bud on clarinet, Bill Stapleton, trumpet, Tut Soper, piano, Pat Pattison, bass, Bud Wilson, trombone, Volly DeFaut, tenor and clarinet, and Lew Finnerty, drums. Finnerty has been subbing for Hey Hey Humphries with the Eddie Wiggins combo at the Brass Rail. Humphries has a couple slashed hands.

with Lionel Hampton ending the month of February and nothing definitely set to follow. Count Basie, who has been advertised several weeks at the Downtown has been inked for the Regal the week of March 23. The Regal has Ernie Fields and local gal Dorothy Dorgan for the week of March 9.

Woody's shift in disc labels startled some of the trade, but it's been an open secret for several months that the Herd leader was dissatisfied with the treatment he was getting from Decca and planned to do something about it. His squawk was that Decca was releasing too few of his platters, including his band's best stuff on wax, cut with such guest stars as George Auld, Herbie Fields, Johnny Hodges and Ben Webster.

Minneapolis Has Session

Minneapolis—First of a series of jazz concerts was held here last month in the auditorium at station WCCO. Doc Evans conducted and John Lucas ("Jax" of Down Beat) was the emcee. The Hot Club of the University of Minnesota, of which Dick Sturrie and Hal Lockets are leaders, supported the session.

With Evans on cornet, others participating were: Harry Blons, clarinet and tenor; Vinnie Bastien, trombone; Earl Kennett, piano; Larry Wilson, bass; Eddie Talch, drums, and Audrey Hines, vocals. Harold Booker, pianist, was guest soloist. Future bashas are planned on alternate Sundays.

Columbia Gets Hot on Herman

New York—Woody Herman opens the Hotel Sherman March 16 and, on the same day, his first Columbia disc will be released, accompanied by a heavy exploitation campaign accenting his switch from the Decca to the Columbia label.

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Rogers Is Ready

New York—Pvt. Johnny Rogers, out of the army after three years, is back on Broadway warming up his pipes to get back in the band singing department. Rogers was with Harry Silvern and his orchestra at WINS before entering service. In khaki he was a member of an entertainment unit and also acted as an interpreter for Italian prisoners of war.

Out in Pacific



Southwest Pacific—Albert G. Kern, who used to play in the pit orchestra at the Oriental theater in Chicago, poses with a musician buddy, George Ramaby. Both are members of a navy music unit formerly headed by Commander Eddie Peabody, who has returned to civilian life.

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Cleveland Session

First of a series of sessions was held here at the auditorium at the University of Cleveland. Doc Evans conducted the session. Stan Kenton was the emcee. The session was the University of Cleveland which Dick Sturtevant is leaders, supervision.

on cornet, others were: Harry Blonsky; Vinnie Bastien; Al Kennett, piano; bass; Eddie Talck; Audrey Hines, vocals; pianist, was guest here bashes are alternate Sundays.

Columbia Gets Sherman

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Ready

Pvt. Johnny Rogers, after three years, hadway warming up at back in the band. Rogers was silver and his or-NS before entering. He was a mem-entertainment unit and an interpreter for ers of war.

Pacific



Pacific — Albert G. and to play in the pit the Oriental theater poses with a m-George Ramsey. members of a navy formerly headed by Eddie Peabody, who to civilian life.

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Cozy Cole, the drummer featured in *Carmen Jones*, will replace Benny Goodman in *Seven Lively Arts* with his sextette... Anita O'Day cut out from Stan Kenton in St. Louis and returned to Hollywood to become a single... Hal McIntyre returns to the Commodore Hotel in Manhattan on March 30, replacing Charlie Spivak, who goes into the N. Y. Paramount after BG, on April 18 or 25.

The William Morris Agency is scheming to bring Django Reinhardt to this country for a tour... Miff Mole is out of the hospital, and much improved... Leo Castle was to open February 28 at the Roosevelt in Washington, D. C., but GAC didn't set the booking... Winchell says that it won't be long now between TD and Pat Dane.

What press agent outsmarted himself by signing his own name, instead of his client's, to a telegram to a member of congress? It should have been a natural publicity break, but it fizzled badly... Teddy Walters didn't leave Jimmy Dorsey, but they say Patti Palmer won't be with the band much longer... Pianist Art Hodes and his wife have a new daughter, Karen Arthur.

That new disc company launched by Majestic, with Jimmy Walker as president and Eli Oberstein as general manager, will really be sumpin'... They bought the Classic and Hit firm from Eli... Guitarist Huey Long's trio is booked into Orsatti's Lounge in Philadelphia... Sonny Burke, arranger for JD, is lined up for the merchant marine... Jane Froman may hold over at the Copacabana in NYC for a couple more months.

Jan Savitt drew a fast 4-F and headed for the west coast to build another band... Phil Moore's fine band may move from downtown to uptown Cafe Society in April, curfew permitting... Fred Waring's ork will play a gratis concert at Carnegie on April 28 for the song-pluggers' annual fest... Plastic harmonicas, 18,000 of 'em, have been turned out at a factory in Phila-



Tommy Dorsey shot the red-face spotlight on a heckler at an eastern university prom. The dancer was one of those collegiate wise-guys who tracked up to the stand in tight-fitting evening clothes and, as the band stirred into *Stardust*, complained, "Why don'tcha get something new? Why do you play that old song?"

To which Dorsey replied, "It's not as old as your tux, Bub!"

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delphia for the boys overseas on army order... One Mexican bangtail is getting a terrific play from hepsters who can find a bookie. His name is *Swinggy Wingy*.

Joe Shribman, who handles Chuck Foster, is manager of the new Les Elgart band... And Dolly Frye, with Paul Moorhead at the Hotel Paxton in Omaha for the last two years, joined Chuck Foster as vocalist, replacing sister Gloria Foster, who is singing now with Carmen Cavallaro... Ina Ray Hutton disbanded February 22, after her engagement at the Earle in Philly, and returned to Hollywood.

Ace Brigode, a veteran of the one-night stands in the middle west, has retired... Ray Herbeck, who switched from Fredericks to MCA recently, opened February 27 at the St. Francis hotel in San Francisco... Paul Nero, who left Gene Krupa's fiddle section on account of ill health, has been added to the faculty at the Juilliard school in Gotham.

Jane Froman Puts Solon in His Place

New York—"Dogs and blues singers are being awarded the Purple Heart." This amazing charge by Rep. Marion T. Bennett, R., Mo., in Congress, rocked the entertainment world in general and Jane Froman in particular. Miss Froman had been

singled out for mention by Rep. Bennett in a declaration that she had received the Purple Heart for being injured in the Lisbon clipper crash, which put her in hospitals for nearly two years.

Miss Froman replied with a blistering wire to the Missouri congressman in which she said, "The most striking example of reckless abandon involved in this issue is displayed by you with regard to truth and facts. I have never received the Purple Heart. No other performer who volunteered his services to entertain and may have been injured or

said he had read that she received the Purple Heart in a picture caption in the Jan. 15 issue of the *CIO News*. If she didn't receive it, she shouldn't have permitted the paper to say so, he declared.

This is not the first instance of entertainers getting a kick in the face for their voluntary efforts. Recently Marlene Dietrich, herself an overseas trouper, excoriated those who entertain overseas for only short periods, indicating she believed they should make it a full time job. Some months ago, the *CBI Roundup*, a GI publication in the China-Burma-India theater, sized at what it termed a brushoff by entertainers who hadn't visited that sector or who had not stayed long enough, in the editor's opinion. And nearly all male singers, musicians and entertainers, including Bob Hope, have run into the "why - aren't - you - in - uniform?" routine.

lost his life has ever received the Purple Heart. You may be interested to know I paid all my own hospital and doctor bills, I have never received any compensation, awards or rewards and I have never requested them.

"If your action in this instance is indicative of your legislative contribution to the war effort I dare say the contributions of the theatrical profession will make a brighter page in our history books than your record as a member of the House of Congress."

In rebuttal the representative

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Great artists are looking forward to the time when Buescher 400's will be back in the spotlight!

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Charge Prejudice Behind Club Drive

Los Angeles—The recently launched campaign of the Hollywood Chamber of Commerce to suspend licenses of 15 niteries in the Hollywood area is inspired, at least in part, by prejudice against the employment of Negro musicians and the belief that employment of the Negro bands encourages the fraternization of Negroes and whites.

The above charge was made by Edward Bailey, president of the Los Angeles Negro musicians' union, in issuing a warning to members of his union to be particularly careful of their behavior while on engagements in order that no possible excuses might be found for complaints.

John B. Kingsley, president of the Hollywood C. of C., said that he asked police authorities to investigate 15 niteries and suspend their licenses "if the evidence warrants." Kingsley denied that there were any race issues involved.

Coast Pianist Fined, Expelled

Los Angeles—Salvatore (Solly) Santaella, former concert pianist and for several years musical director of a small combination employed by radio station KMTR and its sister station KRKD, has been expelled from Local 47, the musicians' union, and fined \$3,500 in a curious case involving transfer of musicians in the KMTR-KRKD staff to "Solly's" Steak House, a restaurant operated by Santaella.

New music man for the stations is Oreste Tomasso. Inference was that Santaella had used some of the musicians' unoccupied—but paid for—radio time at his restaurant.

LOS ANGELES BAND BY HAL HOLLY BRIEFS

Billy Berg's new Vine St. spot, where Coleman Hawkins is making his first west coast appearance since he did a theater tour here some 20 years ago (with "Mamie Smith's Jazz Hounds"), opened on schedule despite the fact that workmen were still putting in the fixtures as the "Hawk" and his good men of music took the stand for their opening number. There was not, as yet, carpeting on the floor and the kitchen was still so incomplete that there was no attempt to serve food, but the bartenders were ready for action. Most opening-night visitors agreed that it would be a neat little showcase for Hawkins, with fair acoustics, and—thank goodness—no dance floor.

Hawkins is ably assisted by Howard McGhee, trumpet; Charlie Thompson, piano; Denny Best, trumpet; Oscar Pettiford, bass. Hawk doesn't hog the solos; he features the others as much as himself. Slim Gaillard Trio provides okay stuff as alternate combo but is handicapped by fact Berg's license doesn't permit them to do show stuff, though their pantomime of songs they are not permitted to sing audibly is a killer in itself.

Jive Jottings

Johnny Otis, formerly tubman to Harlan Leonard, launches his new band at the Club Alabam, where he follows Bob Parrish. Otis is backed by the Alabam's operator, Curtis Moseby. Red Callender Trio doing the intermission stint with Charlie Barnett band at the Casa Manana; also a feature of the Casa's Sunday afternoon jam sessions. Herb Jeffries, accompanied by Claire

Some Method!



Hollywood—Mickey Gillette, conductor on the Al Pearce radio show, is author of a book on saxophone method. If this shot illustrates the method, we like it! The Earl Carroll girls are (left to right) Beverly O'Brien, Marcia Sutton and Dardy Moffett.

Lewis, holding forth at the Swanee Inn.

Bits-about-bands: Carmen Cavallaro playing his first coast location date, following Duke Ellington March 1 at Ciro's. . . . Lew Gray, who has been doing the swing shift sessions at the Casa Manana, signed MCA pact; was slated for Casino Gardens pitch March 3-4. Lew is now featuring Drummer Mickey Serima, Singer Mary Ann McCall (which reminds us to apologize to Singer Marianna of the Sonny Dunham unit for misspelling her name in our previous issue).

Bob Chester seeking Carolyn Grey to vocal with his band when he opens shortly at Slapsy Maxie's.

Notings Today

King Gulon, ace tenor man, heading his own combo on a new airshow with Curt Massey on Mutual-Don Lee net, released locally at 11:15 p.m. Monday through Friday. . . . Nilo Mendez doing piano specialties with Tomasso's staff ork on KMTR-KRKD. . . . Ansell Hill, who has been blocked by union rules from fronting his own band in his Monday night stands at the

Trocadero Gets Carter, Cole Trio

Los Angeles—Benny Carter, the King Cole Trio and Savannah Churchill combination unit, which has been playing theaters as a package deal, opens intact at the Trocadero, high-priced Hollywood niterie located on the famed "Sunset Strip," on March 22.

Carter will be the second Negro bandsman to play the "Strip" (so-called because it is a narrow section of Los Angeles County which has never been incorporated with the city). The first was Duke Ellington, who concluded a two-weeks' run at Ciro's, chief rival to the Troc, Feb. 28.

Army Rejects Two Vocalists

Los Angeles—Buddy De Vito, Harry James singer who was called back to New York from here last month for his third medical exam by Selective Service medics, drew his third rejection.

Ray Eberle, who has been doing movie and radio work here, also drew a rejection on re-examination conducted here at order of draft board.

Minevitch Gets Gambling Rap

Sacramento—Borrah Minevitch, onetime head of an internationally known harmonica band and recently the co-owner of the Cafe Donevan here, has been charged by police with violating gambling laws at his new spot, which opened a month ago.

Palladium, will be cleared to take over the baton March 5.

Movieland mag staged a party for its five poll winners at Mocambo, but three were missing. Present were Harry James (swing band), Dinah Shore (girl singer), but Sinatra (male singer) was back east with his draft board, Spike Jones (corn band) was on tour, and Glenn Miller (sweet band) was—"missing in action". . . . Ralph Kitts, local pianist stricken with paralysis last year, is out of the sanitarium, believes he will be able to play again soon. He could handle job with trio or small combo; in case anyone knows of a spot for him please communicate with writer.

A fanfare to Phil Carter of Warner Bros. for staging that swell all Negro program at the Hollywood Canteen. . . . Arranger Cliff Fishback doing series of platters for American Records with band of local stars. He'll be billed on platters as Cliff Lang. . . . Marill Morden, whose Crescent records made up most of music section of TIME magazine's Feb. 5 issue, started her fourth year as proprietor of Jazz Man Record Shop Feb. 9.



Hollywood—BRIGHT LIGHTS: Doesn't the writing of one Milton Benny on that contemporary music sheet, read familiar-like? . . . Richard Himber's 4-month-old son is already gnashing two teeth. . . . Joe Reichman, who'll be a Pop in April, will keep the Biltmore Bowl dancing until June. . . . Sonny Dunham got five times his Palladium salary when he hit the Capitol theater. . . . Sully Mason, Kyser's former vocalist, debuted his own band at Long Beach. . . . Muzzy Marcellino's injured knee won't be fully okay before 18 months. . . . Bill Burton wants to do a Broadway show of Life of Helen Morgan with Helen Forrest playing "Helen".

That Cugat sketched a caricature of himself on a billboard across from the Troc—to tell the gapers watchin' him—where he'd be later. . . . Cawn't hardly believe Eileen Barton will snag 2-gran' a week on the Milton Berle airer. . . . Have you heard Carter and Moreland's rendition of Johnny Mercer's On the Aitchison, Topoka and Sante Fe? . . . Louella Parsons' publishers have coaxed her into writing a sequel to her wonderful The Gay Illiterate.

ARC LIGHTS: Nacio Herb Brown, active again after a long lay-off, is doin' the tunes for Metro's Kissin' Bandit. . . . Hoagy Carmichael's role in RKO's Johnny Angel will be that of a cab-driver who sings to his harassed customers. . . . Martha Stewart, former chip at N.Y.'s Copa, draws a spot in Three Little Girls in Blue. . . . Metro's troubles are over—they're found that one of the Wilde twins has a lapping-over front tooth, now all they have to find out is which one.

Spike Jones will go crazy in George Pal's Puppetoon Cocktails for Two Hic! . . . Helen Forrest will vocalize You Came Along in Hal Wallis pic of the same title.

LOVE LIGHTS: Georgia Gibbs and Harold Hecht are wondering how they ever existed before. . . . Leonard Sues is blowin' that trumpet in Virginia Weidler's ear. . . . Hm, another broken ear-drum, huh? . . . Martha Kemp is in a tussel with Charles Russell.

The Dick Powell-June Allyson thing has jumped slightly salty. . . . Mercedes Marlowe and Claude Thornhill are colder than a producer's eye, and she's tearing around with Hank Dunham. . . . Ginny Simms is simmering with Pat Nearey. . . . Ted Straeter has Jane Ball on the mind.

Connie Haines has Capt. Bob de Haven, Jules Berman and Tom Haines latched on. . . . We vowed we wouldn't mention Johnny Clark's name in this issue—and we aren't gonna!

Down Beat covers the music news from coast to coast.



By Char

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BRIGHT LIGHTS—writing of one Milton that contemporary read familiar-like? Himber's 4-month-ready gnashing two Reichman, who'll April, will keep the dancing until June inham got five times salary when he hit theater . . . Sully R's former vocalist, own band at Long jazy Marcellino's in-won't be fully okay nths . . . Bill Burton a Broadway show of Morgan with Helen ng "Helen".

sketched a caricature on a billboard the Troc—to tell the in' him—where he'd awn't hardly believe n will snag 2-gran' e Milton Berle airrer e heard Carter and endition of Johnny the Atchison, Top-e Fe? . . . Louella lishers have coaxed ing a sequel to her te Gay Mitterate.

HTS: Nacio Herb again after a long ain' the tunes for g Bandit . . . Hoagy ole in RKO's Johnny that of a cab-driver his harassed cas-rtha Stewart, former a Copa, draws a spot o Girls in Blue . . . es are over—they've e of the Wilde twins over front tooth, now to find out is which

s will go crazy in Puppatoon Cock-Hic! . . . Helen For-ize You Came Along pic of the same title. ITS: Georgia Gibbs echt are wondering r existed before . . . s is blowin' that rginia Weidler's ear-r broken ear-drum, rtha Kemp is in a haries Russel.

Powell-Juno Allyson ved slightly salty . . . rlose and Claude colder than a pro-l she's tearing around ham . . . Ginny Simms ith Pat Nearney . . . as Jane Ball on the

nes has Capt. Bob s Berman and Tom d on . . . We vowed mention Johnny in this issue—and na!

covers the music ast to coast.



By Charles Emgo

A visit with Gene Krupa on the set of *George White's Scandals* at RKO: we found Gene drumming away on an old box. "Practicing—as usual", we thought, and he was—but not as usual. He was sitting beside a play-back machine on which a studio worker was playing an acetate recording taken from the sound track of the picture. Gene was memorizing one of his own intricate drum solos. He had to have it down pat, so that when the sequence was filmed he would be able to do it exactly as he had done it during the recording.

Many times he said to the technician, "Once more, please." Finally, when satisfied that the last little beat was tucked away in his mind so that he could give an exact reproduction of the solo, he said, "That's it."

While waiting for the "take" we chatted about the picture. Gene is very pleased with the attention his band is getting. They are set for half-a-dozen numbers or more, including *Leave Us Leap*, from the Krupa library. He had a lot of fun, he said, doing the specialty with Ethel Smith (the Hammond people sent a special organ over to the studio for Ethel's recording) in which he plays samba drums with his hands. He's very pleased that the band has not been roped in on any phoney film stunts, credit for which goes to Director Felix Feist (son of Publisher Leo B.).

Finally the whistle blew and Gene and the boys reported to their places on the "night club bandstand" in the glare of the studio lights. It's a "boom shot," in which the camera will pick up Gene and the band from a distance, moving over the heads of the dancers, as the scene resolves into a close-up shot of Gene in his solo.

After another lengthy wait, the signal comes, the play-back (on a big, loud machine this time) starts, the boys start to "play"—silently—and the scene is shot.

It only took a few minutes to shoot the scene, though many,

many hours and dollars had been spent in preparation. When you see the picture it will probably be cut to a 15 to 20 second sequence. That's the way movies are made.

Lot Lingo

HJ's scoring staff, Arrangers Johnny Thompson, Billy May and Copyist Joe Petroni are busy preparing songs for the Horn's next picture assignment, *Kitten on the Keys*, at 20th. One of the features will be a "Robin Hood Dell jazz concert" . . . Gjon Mill, director of the jazz short, *Jammin' the Blues*, is back in Hollywood for confabs with Warners on a follow-up . . . Peggy Lee's voice, accompanied by a solid crew assembled and led by husband Dave Barbour, will be heard in the George Pal Puppatoon, *Jasper and the Bean Stalk*, singing *Ain't Goin' Nowhere*, one of Peggy's best platter songs. No screen credit for Peggy, we hear.

Cugat's next will be *Holiday in Mexico* for MGM . . . Pied Pipers recorded a sequence for the Walt

Disney music fantasy, *Swing Street* . . . *Swinging on a Star*, a Barke-Van Heusen hit from *Going My Way* which is to be repeated in the finale of *Duffy's Tensara*, will also be featured in a Paramount color cartoon . . . Izzy Friedman, a top man in the MGM music department, has turned in his resignation "to take a vacation!" says there is no connection between his departure and that of Nat Finston, who resigned his nine-year-old job as music head at MGM a while back.

A musical feature, after its own fashion, of Fred Allen's new picture, *It's in the Bag*, is a vocal quartet sung by Allen, Rudy Vallee, Don Ameche and Victor Moore . . . Helen Forrest, now a blond and several pounds lighter, gets her first bona fide screen role in the Hal Wallis production, *You Came Along*. She'll sing two songs, one of them the yesterday's hit, *Out of Nowhere*.

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

Juve Band Signed For Hoagy's Show

Los Angeles—A juve band under Jimmy Higson, an outfit of 'teen-age kids which first attracted attention here when fronted by Dick Allen, caught the musical assignment on the new Hoagy Carmichael airshow, which made its debut on NBC Feb. 26.

Band is a 16-piece combo including Higson and a girl singer, Jewel Hopkins. Higson was musical director and arranger when band was fronted by Allen. He is 19 years old, and as such the oldest member of the band, members of which range from 16 up. Van Tonkins manages, with GAC handling bookings.

Los Angeles—Nat Finston, former head of music department at MGM studios who resigned that post recently, will head a picture scoring division for the Selznick-Saphier agency.

Coast Leader Has Silver Leaf

Los Angeles—A former band leader and theater emcee who left here 11 years ago when stage presentations went out of style, returned to Hollywood last month as a lieutenant colonel in the U.S. Army. He is Lynn F. Cowan, who once headlined shows at most of the Fox-West Coast theaters here, and who went to Australia when the stage band policy was dropped. Cowan was a partner in a nitery in Singapore when the war started.

Cowan saw active service in the early days of the Pacific war. Later General MacArthur put him in charge of motion picture entertainment. Starting with five projectors borrowed in Sydney, he built up this branch of the service until over 500 machines were in operation at U.S.O. theaters, some often within range of enemy lines.

Tops with the Sergeant



"We have (mentioning four other standard makes of trumpets) in our band and I have played most of them . . . but go back to my Martin every time. It has held up in all conditions, and we really give a horn a beating! *The Martin is tops in my opinion.*"

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With hide so warm
Which never to a cat
Hath sworn:
"Vengeance!"

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Strange thing, Basie's the only colored bandleader on record this time! What's happened to Ellington, to Lunceford, to Kirk? Where are Armstrong and Calloway? Even newcomers such as Carter and Hampton are now getting the brush. Have the Big Four resumed the evil practice of discriminating against the black race? Hope not, such a deal's outmoded, almost too corny to be taken seriously. Negro jazzmen have proven themselves from the beginning. Their work demanded the recognition that can only come from discs, and got it! They'll get it again, surely.

Hot Jazz

BLACK AND WHITE QUARTET

Make Me A Pallet On The Floor

CLIFF JACKSON
It Had To Be You
Black and White 8

There are six good reasons why every jazz lover should make an effort to obtain that first side: 1. *Pallet* is a great blues number, the best Brooks ever composed, played here at a perfect drag tempo which brings out the deep-pulsed qualities of the tune. 2. James P. Johnson, the

dean of Harlem stylists, presides at the keyboard in typical fashion. 3. This disc marks the return to wax of pioneer bassman Pops Foster, who can still teach the youngsters a trick or two about beat and resonance. 4. It also marks the return of trumpeter Sterling Bose, one of the truly fine hornmen in the land and perhaps the most famous gypsy among jazz musicians, who plays here a growl chorus of savage intensity and then an open solo of restrained lyricism. 5. Rod Cless is on clarinet, maybe for the last time, and he's just wonderful. 6. It's an experimental pressing, twelve inches across and pliable to a point that scares one, which turns out more beautifully than many would be willing to believe. Cliff Jackson's first full-length piano solo makes up the reverse, if any is necessary, and Cliff's stuff comes off all right. Get this, especially if you like jazz, for that's just what *Pallet* is purely!

GENE SCHROEDER

Tea For Two
Sweet Georgia Brown
Black and White 5

With Bob Casey on bass and Joe Grauso on drums behind him, pianist Gene runs through *Tea* twice and turns to something better. His first chorus is simple, almost to the point of being plain, and his second not a great deal better. *Sweet Georgia* is another story, a fine jazz side with all three men getting excited about their music. Casey opens with Schroeder and Grauso backing him up, then Gene comes in with

SITTIN' IN



WAX-HAPPY
Dig the glassy eyes,
The frenzied gait,
The "World-is-mine"
Expression.
And know, small fries,
A priceless plate
Is now in his
Possession!

two sides. Guarneri has played better than he does here, but not much. Weiss is as good as ever.

COUNT BASIE

Red Bank Boogie
I Didn't Know About You
Columbia 36766

The first side, written by Buck Clayton and the Count, amounts to nothing more than another concerto for Basie's light boogie work. The Count sounds just a bit apathetic, and so consequently does his band. Still, it's better stuff than most white bands could furnish. The Basie trumpets and saxes alternate on the Ellington opus, with Thelma Carpenter's vocal sandwiched in the middle none too smoothly. There's much better Kansas City Jazz than this, somewhere in the Basie library!

Dance

HARRY JAMES

Confessin'
When Your Lover Has Gone
Columbia 36773

Just when I begin to give up on James entirely, he makes another disc that still holds out room for a little hope. Here's one. Both of these tunes were played by King Louis more than fifteen years ago, and played for keeps. James and his horn try, though. On *Confessin'* Harry actually contents himself with a quintet for a backdrop, and the result is a happy one. On *Lover* his band comes back. This is far and away the best James platter in many moons!

Swing

HANK D'AMICO

East Of The Sun
Between The Devil And The Deep
Blue Sea
Over The Rainbow
Cole Heat Warm Feet
National 9005, 9006

Hank is consistently disappointing on clarinet on all four sides, but rhythm men Guarneri and Weiss and Cole do very well. Brooks and Bowman composed the first, Koehler and Arlen the second, Harburg and Arlen the third, and the members of D'Amico's quartet the fourth. Cozy's fans will be especially taken with his drumming on both the last

BENNY GOODMAN

Ev'ry Time We Say Goodbye
Only Another Boy And Girl
Columbia 36767

This platter is the first cut by the new Goodman Quintet, quite an outfit! Red Norvo on vibes,

BEST TUNES of ALL by JAZZ

Ballin' The Jack

Chris Smith ranks with Jelly-Roll Morton, Clarence Williams, Richard M. Jones, and Spencer Williams, among the pioneer ragtime composers. This number, written in conjunction with the great Jim Europe, remains the best of all Smith's fine jazz tunes. It is particularly adaptable for New Orleans, Dixieland, and Chicago Jazz. There was once a dance that went with it, but now the music itself is enough.

Johnny Dodds, recording under the name of the Chicago Footwarmers, made the first outstanding Negro record of this song on Okeh 8533. Jelly-Roll Morton, backed by a galaxy of jazz giants, made the most recent on Bluebird 10450. Among discs by white outfits that by the Louisiana Rhythm Kings, featuring Red Nichols fronting a Chicago group, was the earliest important version. Originally on Vocalion 15828, it was later reissued by the Hot Record Society. The newest rendition by white jazzmen, conducted by Eddie Condon, can be found on Commodore 531. These four platters are all MUST items for any collector of the REAL jazz!

Teddy Wilson at the piano, Sid Weiss on bass, and Mory Fedat on the drums join B G in politely swinging two Cole Porter hits from *Seven Lively Arts*, the stage show in which Goodman is currently appearing. Peggy Mann sings the first side, infinitely the better of the two, and Jane Harvey sings the other. An intricate instrumental intro is the feature attraction, musically at least, of *Ev'ry Time*. I'm anxiously awaiting the first standard coupling cut by this group, sans vocalist. It should be a honey!

Others

Stan Kenton offers Gene Howard singing *Ev'ry Time We Say Goodbye* and Anita O'Day singing *Are You Livin' Old Man* on Capitol 187. Vaughn Monroe gets there a bit late with *Rum And Coca-Cola*, backed by *There I've Said It Again*, on Victor 20-1637. Ray Noble presents Larry Stewart (Modulate to Page 9)

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Hern O'fay

New York—band in the co-popularity contest about it. Out o' Herd their favor five in Down Beat, test, undoubtedly soxers) cast their cause they go for duroy jackets that the stand. Most picked Woody's e-over-all musicians-the-minute pres-vanced big band e-Woody's superior instrumentalist, sin-sock-waver, and, grasp of the right It's always been that a great b- great leader. TI-reptions to the Duke, Basie, Art-Woody Herman s-amples to prove

"Nothing B- One of my first Woody took plac-playing a networ-hired a new pre-plot it. It happ-sitting nearby-came up to ask V-on publicity. W-special angles to-life that he war-covered up?

Woody thought "No," he said f-nothing special. stick to the tru!

That answer l-freshing coming-the limelight, Woody's real ch-counts at second-integrity of his Shortly after spent a week on Woody's band, nighters in Nev-ending up with Steel Pier in Atla-overheard conver-Woody and his p-insight into th-character, days in trains, autos-rooms, one-arm-dance halls on-the conviction t-remarkably rare-genus big-time

Balanced! This is what I Herman is not a-ster. He's awar-musical capactit-he doesn't play th-net or alto in th-the best blues, bu-considerable talent-Neither is he a

Guest Asham apolog It's so him c ment, will pl Insist

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Herman's Is Finest Ofay Swing Band

by FRANK STACY

(First of a series on the Herman Herd)
New York—"Woody Herman has the greatest ofay swing band in the country—bar none!" That's what all the band popularity contests said this year and that's just the way I feel about it. Out of the 1,606 swing fans who named the Herman Herd their favorite dispenser of live in Down Beat's annual contest, undoubtedly some (the bobby-soxers) cast their votes that way because they go for the snappy cor-deuro jackets that Woody sports on the stand. Most fans, however, picked Woody's crew for its crack-over-all musicianship, for its up-to-the-minute presentation of advanced big band orchestrations, for Woody's superior talents as an instrumentalist, singer, showmanly stick-waver, and, above all, for his grasp of the right band idea.

It's always been my contention that a great band demands a great leader. There may be exceptions to the rule but BG, the Duke, Basie, Artie Shaw and now Woody Herman are plenty of examples to prove its validity.

"Nothing But Truth"

One of my first meetings with Woody took place when he was playing a network show and had hired a new press agent to exploit it. It happened that I was sitting nearby when the p.a. came up to ask Woody his slants on publicity. Were there any special angles to his bandleader life that he wanted stressed or covered up?

Woody thought a minute. "No," he said finally. "There's nothing special . . . just so you stick to the truth."

That answer is not only refreshing coming from a man in the limelight, it's a clue to Woody's real character and accounts at second remove for the integrity of his whole band.

Shortly after that meeting, I spent a week on the road with Woody's band, playing one-nighters in New England and ending up with a stay at the Steel Pier in Atlantic City. If the overheard conversation between Woody and his publicist gave me insight into the bandleader's character, days spent with him in trains, autos, hotel dining-rooms, one-arm lunches and dance halls only strengthened the conviction that here was a remarkably rare species of the genus big-time personality.

Balanced Showman

This is what I learned: Woody Herman is not a musical trickster. He's aware of his own musical capacities, realizes that he doesn't play the greatest clarinet or alto in the world nor sing the best blues, but plays his considerable talents to the hilt. Neither is he a show-off on the

bandstand, though he has an expert conception of what sells, due perhaps to the fact that he spent his early, formative years as a vaudeville performer. He's a proud parent, a happy husband and a home lover. Most indicative of all, his sidemen not only respect him as a leader-musician, they like him as a friendly, amusing guy.

Beyond this, Woody gave me some candid opinions of what sells, due perhaps to the fact that he spent his early, formative years as a vaudeville performer. He's a proud parent, a happy husband and a home lover. Most indicative of all, his sidemen not only respect him as a leader-musician, they like him as a friendly, amusing guy.

Admires, Never Imitates

He likes the Duke obviously enough from the number of Ellington-inspired arrangements in his book. He is not, however, a sedulous imitator of the Duke nor of any other bandleader. The recent blast let loose by booker Joe Glaser which accused Woody of "stealing" ideas from Lionel Hampton was completely without basis. If Woody uses Dukish material it's only to give implicit credit and honor to Ellington and his matchless orchestra.

The man who leads the band that plays the blues was born, you may or may not know, in Milwaukee on May 16, 1915, which makes him twenty-nine years old. Like so many other jazzmen, he came from a musically-inclined family and started his own career at the usual early age of nine. Alto sax was his first instrument but when he was eleven, he started working on the clarinet as well.

After playing in vaudeville for a couple of years, Woody went to Marquette University, though he never completed college training. Out of school, he gave up his single act and began working with bands. His first name jobs were with Gus Arnheim, Harry Sosnick, Tom Gerun and finally Isham Jones, leader of one of the best outfits of his day. Woody sang with Jones' band, besides

playing the reeds, and, all in all, displayed the stuff of which bandleaders are made. When Jones broke up his ork in 1937, Woody and several of the other sidemen stepped out with a cooperative crew of their own.

Long, Hard Struggle

Inevitably they had troubles. For one thing, the style of the band (a semi-Dixieland-gutty blues pattern) was out of step with current band favorites and it was some time before the distinctive theme *Blue Flame* became anything like a musical household word. Careful attention to booking engagements and plenty of hard work finally paid off, however, and there came a time when *Blues Upstairs*, *Blues Downstairs*, *Blues on Parade*, *Fan It*, *Golden Wedding*, *Sorrento*, and *Woodchopper's Ball* were best sellers on Decca, the disc firm for which Woody did most of his recording until his recent switch to Columbia.

The band developed other personalities besides its leader, though the war has cut into their ranks until only one member (Joe Bishop) of the old Herman Herd remains and even he doesn't play in the band anymore but does arranging exclusively. Drummer Frankie Carlson, bassist Walter Yoder, trumpeter Chuck Peterson, trombonist Neil Reid and all the other excellent members of the original Herd have packed their name band instruments away for the duration. With the addition of newer, younger sidemen, coupled with Woody's musical maturity, a new, unconventional Herman Herd has emerged.

(Next issue: The New Band)

Lonely Side and Stuart Foster sings *My Heart Sings*, from *Anchors Aweigh*, with Guy Lombardo on Decca 18642.

Vocal

JOHNNY MERCER
Candy
I'm Gonna See My Baby
Capitol 183

Johnny sells out on both sides, with Paul Weston's expert orchestrations as a background. On *Candy*, Mercer gets additional assistance from Jo Stafford and the Pied Pipers. Hit Parade, here we come!

JOHNNIE JOHNSTON

My Heart Sings
What A Sweet Surprise
Capitol 186

Heart is already a big seller, so this platter is in from the start. Johnnie sings both tunes nicely, with Paul Baron supplying the accompaniment. Johnston is certainly the equal, at least, of most of the crooners who've come up within the last two or three years. All he needs, I think, is a break of some sort.

Others

Martha Tilton sings *Stranger In Town* and *I Should Care*, from *Thrill Of A Romance*, on Capitol 184. Ginny Simms contributes *I'm In A Jam With Baby*, backed by Lou Brigg, and *This Heart Of*

Mine, from *Ziegfeld Follies*, backed by Edgar Fairchild, on Columbia 36765. Gertrude Niesen offers *I Wanna Get Married* and *Twelve O'Clock And All Is Well*, both from *Follow The Girls*, with backgrounds by Sosnik, on Decca 23382.

Novelty

DICK ROBERTSON
Angelina
Gonna Build A Big Fence Around Texas
Decca 18643

The first number, all about the waitress at the Pizzeria, is sure-fire novelty material. The second will please lovers of cowboy ballads. How can such a disc miss, especially with Johnny Long's band providing the sound effects?

PIED PIPERS

Dream
Tabby The Cat
Capitol 185

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Diggin' The Discs—Jax

(Jumped from Page 8)

art singing *Sweet Dreams Sweetheart* and *How Bright Are The Stars*, the latter being Theme Number Two of Noble's *Indian Sutte*, on Columbia 36765. Jimmy Brown sings *A Little On The*

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Where Are Those Songs For Action?

(Guest Editorial)

By DAVID WEISMAN, Mus. 2/c

U.S.C.G. Band, Boston

A wise wag once said, "I care not who writes a nation's laws so long as I write its songs." And thereupon he indicts the people of Tin Pan Alley, and I don't mean the mere instrumentalists. The horns and the men who blow them are okay, tops for the whole world. But for ammunition, the weapon of songs referred to by the wise wag, we as a nation have fallen flat.

China came up with *Chee-Lai* to rouse the battered people of China; the White Brigade in Belgium, the Maquis in France, the E.A.M. in Greece, the Partisans in Yugoslavia, the Guerrillas in Bulgaria, Russia, Norway, started the trek to victory with solid rallying words and music. Spain still sings inspiringly for the freedom of Spain with its Songs of Democracy.

If songs can insure or hasten victory, then there are a lot of slackers somewhere in the music-making fraternity!

This morning our full-sized military band played for American boys leaving for the battle-fields of Europe. We played *I'll Walk Alone*, *St. Louis Blues*, *The Sunshine of Your Smile*, and *When Yuba Plays The Rhumba On The Tuba*. Also, *The Lord's Prayer*, and the customary service songs which were appropriate, but not to the credit of Tin Pan Alley.

We do a broadcast for the War Manpower Commission. The chairman makes a stirring appeal for manpower. The band follows with *Make Believe*. We have tangos and fandangoes but no bangos to rouse the manpower! We do several broadcasts for the Red Cross blood donor campaign. Did Tin Pan Alley use music as a weapon for health? Like heck it did! We played numbers like *Dance With A Dolly*, *The Trolley Song*, and *Night and Day*. For variety, we did *Cocacola Dance* and *Red Cavalry March*.

There are march numbers galore but nobody hums them, except for *Stars and Stripes* and your favorite branch of the service. We perform endlessly in public to inspire the civilians to greater effort. Our program starts with *Smoke Gets In Your Eyes*. It takes the people's minds off the appeal and away from the war. No one but the fighters and the wounded have a right to forget the war for one second—till complete victory. But what can we do? What else is there to play but *All The Things You Are* and *Trumpet Blues* and *Two O'Clock Jump* and the decaying medley of World War I songs?

And what do we have to greet our returning heroes? *My Hero* gets us a dirty glance. There are laws promising a better break for the veterans; but where are the songs that make the returning veteran's country sound grateful? *Parade Of The Wooden Soldiers* is hailed out as cute; *Poinciana* doesn't mean a thing; *Oklahoma*, *Mexican Hayride*, don't get a smile of pride from the vets we have seen on the platform. *Strike Up The Band* sounds like a boost for the band instead of the fighter.

I have found only two kinds of assignment where non-rar using music serves as a perfect tonic: on board troop-ships heading for a theater of war; at bobby-sox rallies for the collection of funds. But as far as rousing our citizenry to full support and understanding of the war against fascism, someone in the field of music is committing cultural sabotage.

December of 1944 found America in a blue mood. In Belgium our boys were losing ground and their lives. When these survivors come home, they will deserve their fill of escapist entertainment. But the people at home, what right have they to wait for a military setback before rushing to the blood bank? Why isn't there a rousing "Give-your-protector-blood-plasma" song? Where is the throbbing song to inspire the boys still in training here at home? Why do we never hear them rally, at home, to "Get the dirty fascists!" and by what rale of saving our lives do the song publishers actually prohibit the name of Hitler in the title of a war song?

Leland Stowe gives an eyewitness account of the utterly inconceivable sadism of the German people caught by surprise and forced to abandon a trainload of evidence showing the tortured human beings. Bashed heads, electrocuted old people, half-dead children paying tribute to the Nazi killers; the day's papers tell of 115 out of 130 American soldiers, already disarmed and out of official combat, shot down in cold blood by Germans.

On the same day (December 28) the Coca-Cola program of Spotlight Bands gets the attention of the nation at an Alabama airfield, where men must learn to hate and kill the killers of American men and democracy. Did I say hate? Pardon the nasty thought! Jack Teagarden opens up with the battle-rousing, world-saving, fascist-destroying hymn called *The Big Tea Jump*. Swell tunes follow, well-played. How does such a performance help to subdue a death defying enemy?

Guy Lombardo comes on with a super-duper stupid-stupor "specially broadcast to the men overseas" creating harmful nostalgia with *Come With Me, My Honey*. As if to spill salt on the heart-soreness of a lonely soldier, the Lombardos follow with *Time Waits For No One*, which is exactly what the boys are fearing will be the state of romance when they come home.

It's *Spring Again*, sings a slick songstress, even while it is snowing out in the street; and the newspapers show our boys in Europe lying in the snow. Back home civilian orks are asking if we'd like to swing on a star or grow up to be a fish. Hamilton Fish, could they mean? No wonder

Musicians Off the Record



Southwest Pacific—A broken wrist brought these two drummers together. Axel Jensen of California (left), member of a special service unit, had the injury. Earle T. Richards of Philadelphia, hospital corpsman, put a cast on the wrist. Both musicians were tubmen in civilian life.

Rascal Peels



Scott Field, Ill.—Messing with the spuds here is Pvt. Robert D. Heilmann, who used to be the fat boy in Borrah Mineevitch's *Harmonica Rascals*. Still plays his month harp. Official AAF Photo

WHERE IS?

DAVID SMALL, tenor saxist, formerly with the Carolina Cotton Pickers
FRED CLARA, tenor saxist, formerly with Stan Kenton
CARL MARTINOLI, bassist, formerly with Stan Kenton
AL LORRAINE, trombonist
EDDIE LUCAS, trombonist
HERB ELLIS, guitarist
FRANKIE BEGRIST, trumpeter, formerly with Paul Whiteman
MARIO TOSCARRELLI, drummer, formerly with Jan Garber
RONNIE PICKENS, tenor saxist, formerly with Carl Sykes
ZINN ARTHUR, formerly at the Roseland Ballroom in Brooklyn
BILL RANK

WE FOUND

HOWARD STRATTON, now with Jimmy Joy
JOHNNY BOCK, now with Bob Strong
PETE BIELMAN, doing radio work at CBS and NBC, Hollywood, Cal.
DOUGLAS ROE, now at Club Ray-Ott, Niagara Falls, N. Y.

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

the treacherous and hammy fishes get away with psychological sabotage. We swoon our people to a daze. Our boys die abroad, fascism grows at home, and a radio band greets a popularity award with *Sweet Dreams, Sweetheart*.

There appeared a hopeful sign on our latest broadcast. On a program dedicated to building the Boy Scouts of America, the four young Amory Brothers of Boston actually wowed the teen-agers by dedicating to Adolph Hitler (over the airwaves, too!) the song of the Big Bear, *Stalin Ain't Stalin*, (falling right in line with the news of the day and telling all about how Stalin called on the Yanks and the English to all crush the beast of Berlin. That's where youth is in the crisis!

Where are the men who wrote *Ballad for Americans* and *Stalin Ain't Stalin*? What happened to the industry that yesterday made America ask, *Brother, Can You Spare a Dime?*, and today fails to make America sing for the defeat of fascism? Now I ask you!



"Hey, fellas, this ad tells what we need—'Put your band over big! Send one dollar for fresh gags, funny hats, fright wigs and comic ideas!'"

RAGTIME MARCHES ON

NEW NUMBERS

TERRILL—A 7½ lb. son, Stephen Phillip, to Mr. and Mrs. Harry Terrill, Feb. 5, in Lakehurst, N. J. Father is former Mitchell Ayres alto saxist, now bandmaster at Lakehurst Naval Air Station.
KELLY—An 8½ lb. daughter, Joan Carlene, to Mr. and Mrs. Carl G. Kelly, Feb. 10, in Detroit. Father is drummer with Garwood Van's orchestra and mother is former Madeline Wayne who sang with Howard McCreery's orchestra.
DOYLE—A son, James L. Jr., to Mr. and Mrs. James L. Doyle, Feb. 1, in South Bend, Ind. Father is former Vaughn Monroe trumpeter.
BLOCK—A son to Mr. and Mrs. Martin Block, Feb. 1, in New York. Father is radio m.c. on Chesterfield Supper Club, disc jockey and song publisher.
SHRUM—A son to Mr. and Mrs. Cal Shrum, Feb. 6, in Los Angeles. Father is orchestra leader and mother was former Alta Lee, vocalist.

TIED NOTES

WILSON-CARANTE—Teddy Wilson, pianist, to Janice Carante, Jan. 4, in Newark, N. J.
BENSON-WILLIAMS—Walter Benson, former trombonist with Tommy Dorsey, now in the army, to Ronnie Lou Williams, vocalist with Tommy Dorsey, Jan. 20, in Newark, N. J.
AUSTIN-McNAUGHTON—Fred Austin, trumpeter with Hal McIntyre's orchestra, to Evelyn McNaughton, Feb. 12, in Chicago.
LUNDHOLM-WEBER—Cpl. Wendell R. Lundholm, former pianist with Sev Olson and Red Maddox, Minneapolis orchestra, to Maxine Lucille Weber, Jan. 4, in Tulsa, Okla.

LOST HARMONY

D'ARCY—Carolyn Fraser D'Arcy from Don D'Arcy, singer with Boyd Raeburn's orchestra, recently, in St. Louis.

FINAL BAR

DUBIN—Al Dubin, 54, songwriter, Feb. 11, in New York, after a brief illness.
MURRAY—Bob Murray, 55, director of public relations for ASCAP, Feb. 10, in Montreal, of a heart attack.

BANDS DUG BY THE Beat

TOMMY DORSEY

(Reviewed at the 400 Club, New York)

Tommy Dorsey's band was reviewed here two issues ago, so it may seem odd to run another TD critique this soon, especially in view of the space shortage. However, the difference in the band playing a really representative book at this spot and the band that played a couple of show-cased numbers recently at the Capitol theater is so striking that a few added comments are necessary.

If this reviewer was able to give the Dorsey band a good rating for what it did at the Capitol, it becomes impossible for him not to rave about its opening night performance at the 400.

The band was positively electric; each arrangement jumped out of the book as though it were on fire. The entire ork rates enthusiastic praise for walloping ensembles that rival anything TD has ever put on wax, including the extra-exciting *I'll Take Tallulah*. Sy Oliver's *Opus No. 1* was literally only one in a series of smashing jazz originals that made even the fashionable first-night crowd take the plugs out of its collective ears.

TD's last review here said that Buddy Rich was one of the best hard-rocking drummers, but after his brilliant work with the sticks at the 400, let's amend the line to read *the best hard-rocking drummer*. The guy's punch and precision are unbeatable.

Running neck-and-neck with Rich for top honors of the evening were clarinetist Buddy De Franco and trumpeter Sal La Perch. The former, given a little elbow room at last, showed that he's the cream of the current clarinet crop; the latter wasn't successful with all his tries but came through with an over-all A plus jazz score.

The Dorsey band will have four weekly air-shots during its six-week stay at the night club; two over CBS and two over Mutual. Check with your local paper for exact times and then dig some of the best big band music available at the moment.

Fec



New Orleans guitar, slugs & clarinetist, and jazz concert o

A COLUMN FOR COLLECTORS...

THEY By GEOR

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Right after... for the first... woodshedding... up at 6 in the... out C Minor S... same morning... George's apart... veloped Swoon... afternoon they... studio and mad... two tunes. The... that Wolf made... of the deal. M... nique is based... amplifier and... are far superi... gular recording

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Featured in Jazz Concert



New Orleans—Gorgeous Mary Osborne, who also plays a solid guitar, sings *Embraceable You*, accompanied by Irving Fasola, famous clarinetist, and Frederico de Leon Prima's band. Occasion was the jazz concert over WDSU and the Blue Network earlier this year.

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

This will be a column of special interest to these collectors who specialize in recordings by guitar soloists and in band discs featuring a guitar solo. The mail to the Hot Box has indicated that there are a great many of these specialists.

Milton G. Wolf, *The String Master*, needs no introductions to *Down Beat* readers as his services to guitar players have been listed therein for many years. His studio at 1220 Kimball Building in Chicago has been headquarters for guitarists from all over the United States. Milt is somewhat of a collector himself. He has a complete recording set-up in his studio and quite frequently makes records of various guitarists.

His most famous guitar record is on his own label and available to record buyers. It is Milton G. Wolf Record 1219 played by George Barnes and Ernest (Red) Varner consisting of two original numbers for two guitars—*Swoon of A Goon* and *G Minor Spin*, both men playing electric Spanish guitars. George Barnes, now in the service, will be remembered as the sensational young guitarist at the old Offbeat Club in the basement of the Three Deuces and later as a star performer on many NBC shows. Varner played in Ted Fio Rito's band for many years.

Right after Varner met Barnes for the first time they went out woodsheading. One day Barnes got up at 6 in the morning and worked out *G Minor Spin* and at 10 the same morning Varner came to George's apartment and they developed *Swoon of A Goon*. That afternoon they went down to Milt's studio and made a recording of the two tunes. The result was so good that Wolf made a commercial issue of the deal. Milt's recording technique is based on his placing of the amplifier and he gets results that are far superior to the ordinary guitar recording by commercial re-

Love That—

New York—If you've ever wondered which Victor swing record has been a best-seller for the longest period of time, stop wondering. Tommy Dorsey's version of *Boogie Woogie*, which was cut on September 16, 1938, is the platter to walk away with best-selling honors and Victor still can't press enough copies to satisfy demands of record shops. The disc number of TD's *Boogie Woogie* is Victor 26054. Now go out and try to find a copy.

ord companies. Wolf is always glad to play his recordings for visitors who drop in at his studio. He has quite a few miscellaneous sides. Recently he made some fine sides privately of Red Varner, who is now located in Dallas, Texas. These sides were made with a Dallas radio studio orchestra.

Milt Wolf has grown up with music in Chicago and started out as a fiddle player. He soon gave up active playing and went to work in violin supply house. Soon he was in business for himself servicing banjo players. His place was the center for banjo players up until the banjo gave way to the guitar around 1927-28.

Wolf corresponded frequently with the late Eddie Lang. He also knows well Marvin Saxbe, the guitarist, who made the Charles Pierce sides with Tesch and Muggsy. Milt states Saxbe was the first one to use the thumb position now generally favored while he was playing a long Tivoll theater engagement with Benny Meroff.

MISCELLANY: Stanley Dance of Little Bradfords, Braintree, Essex, England writes from the British Isles regarding an interesting Jimmie Lunceford record made the period *Sy Oliver* was arranging for Lunceford. The tune was *Shake Your Head* issued on English Brunswick 02815 master 38916. This side made on the same date that the Lunceford band recorded *Stomp It Off* Decca 712, but was never issued in the United States.

Year for Condon

New York—Eddie Condon's Blue Network jazz concerts will complete a year on the air in May. A recent contract renewal assures the show of remaining on the air until then. Program is heard Saturday at 1 p.m., EWT.

New York—The William Morris Agency may land Billy Eckstine's sky-rocketing young band in the Hotel Lincoln Blue Room this summer.



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Academy Prof Reviews Jazz

Andover, Mass.—Dr. Carl Pfatfelcher, director of music at Phillips Academy, recently reviewed the world of jazz for enthusiasts at the school. In his analysis of the harmonic structure of New Orleans style jazz, Dr. Pfatfelcher said: "The future of American music depends wholly on the basic figures set down by the originators of this radical mode of music." Louis Armstrong's *Lonesome Blues* is his favorite jazz record. Dr. Pfatfelcher is planning an extensive course in jazz at Phillips Academy for future years.

Should Swing

New York—Benny Goodman and Count Basie fans turn up in the most surprising places. A recent report from the French front by *Routers* said that many of the German prisoners being taken by the Allies were less interested in the war and the peace than in the possibility of hearing some good swing records by Goodman and Basie. These had been denied them in Germany under the Nazi regime on at least two counts: (a.) neither maestro is a blonde Aryan and (b.) swing is decadent, demoralizing.

O'Connor Adds Orks to Stable

New York—Johnny O'Connor, Fred Waring's manager, is branching out in the managerial field. Art Mooney, former territory leader now making his local debut at the Hotel Capitol Carnival Room, has put his name on the O'Connor dotted line, and the manager is also looking out for Johnny Long's affairs, though without drawing a commission for the latter job. Eddie Condon's Jazz Concerts are also booked through the O'Connor office. O'Connor told *Down Beat* that he intends to take on more bands in the future.

12 Tips for Tubmen!

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Hamp Adding Fred Waring Some Fiddles Raises Price

New York—Lionel Hampton's bouncing, brassy, smashing, crashing band is going to have a fiddle section. Thus gut makes further inroads on gutbucket.

However, Hampton has the excuse for strings that he's going to use them during a concert in Carnegie Hall, where it's deemed advisable to replace violence with violins.

The Hamp's Carnegie hall concert is scheduled April 15. A dozen violinists, symphony men all, will be added for four special numbers, not exactly longhair but far from crewcut. Herbie Field's tenor sax version of *Star Dust* and Milt Buckner's pianistic *Body and Soul* will be specialties. The Martins, a Spiritual group which gave Dinah Washington her start, will be heard. And, of course, there'll be such Hampton standards as *Flyin' Home*, *Chop Chop* and *The Hamp's Boogie-Woogie*.

Bostonians got a pre-hear of Hampton in concert form at a recent session in Symphony hall in Beantown.

Fred Waring Raises Price

New York—Two weeks ago, Fred Waring and his band returned to the bandleader's home town of Altoona, Pa. to play a two-hour concert for a solid \$10,000, expenses paid. Twenty-three years ago, Waring played a five hour program with his early band in the same town for forty bucks.

The concert date back home was one of Waring's first there in many years. The town invited him to help celebrate the winning of a Navy "E" by the John R. Wald Company, local defense plant. Poley McClintock, the only remaining member of the first Waring ork (called Fred Waring's Banjazztra and consisting of three banjos and a piano) was unable to attend the concert because of illness.

Another odd angle to the jaunt was the fact that Waring didn't have to pay the usual out-of-town band tax to the Altoona union local. He joined the Altoona local when a youngster and has kept his card there ever since.

Fletcher Went From Retorts To Piano Stool

By SHARON PEASE

For the seventh of our series of repeat columns we have chosen Fletcher Henderson. His original column appeared in *Down Beat*, March 1, 1939. A condensed biographical sketch appears below.

Born Cuthbert, Ga., December 18, 1898 . . . Began the study of piano when 6 and continued throughout the next seven years . . . Developed a dance style while in high school . . . Attended Atlanta University where he majored in chemistry . . . After receiving his degree in 1920 went to New York where he planned to resume study of the science . . . During the summer worked as a song demonstrator for Pace and Handy Publishing Company . . . Became interested in music as a profession and abandoned plans for further study of chemistry.

When Pace left Handy to head the Black Swan Recording Company he made Henderson recording manager . . . While acting in that capacity, Fletcher arranged a recording date for Ethel Waters, who was then singing in a small Harlem night club . . . It was numbers made during this session that started her on the road to success . . . Fletcher's fine work with the Black Swan Troubadors created an increased demand for his talents and in the two-year period from 1922 to 1924 he made records for Vocalion, Columbia, Victor, Brunswick, Emerson, Pathe, Perfect, Ajax and Paramount.

Formed his first dance band in 1924 for an engagement at Club Alabam . . . Six months later moved to the Roseland ballroom where he remained for seven years except for brief periods on the road . . . During one of these trips (1928) he worked the Congress hotel, Chicago . . . To Connie's Inn in 1931, then back to the Roseland a year later . . . In 1933 Fletcher's famous aggregation was disbanded and he began arranging for various band leaders including Benny Goodman . . . Made many important contributions to Goodman's library in-

cluding the arrangement Fletcher considers his best, *Sometimes I'm Happy*.

Reorganized band in 1934 and during the next five years worked the Roseland and several engagements at the Grand Terrace, Chicago . . . Disbanded again in 1939 and resumed work as Goodman's arranger . . . In July of that year, when Jess Stacy left Goodman, Fletcher took over the keyboard assignment in addition to arranging . . . Remained on piano until January, 1930, when John Guarneri took over.

During this period Fletcher's piano was featured on several Goodman records including *Henderson Stomp* and *Stealing Apples* by the full band, and *Rose Room* and *Soft Winds* by the small group . . . Remained with Goodman as arranger until July,

1940, when he underwent an operation on his left eye . . . Again reorganized his own group, June, 1941, and returned to the Roseland where he was featured in commemoration of the 17th anniversary of his initial opening . . . Currently touring theaters.

As a piano style example Fletcher has chosen to exemplify the modern harmonic treatment of a simple melodic theme. The illustration is based on an original titled *A Twilight Mood*. The four-measure introduction follows the popular style of smoothly progressing into the chorus through an invention designed to purposely screen the identity of the principal melody.

The chorus is an exceptionally fine illustration of modern harmony with logical voice progressions. Notice especially the smooth treble voicing throughout the final two-measure cadence. The fourth measure (second chord, second and third counts) employs dissonance quite like that used by South American modernists. The clash of dissonance D natural-E flat, A natural-A flat sounds logical when played without faltering because each hand follows its own correct sequence.

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Paris—Wh the Montmar maitre d'hotel gesture and a tonight You k these geniess pendable. But you can hear D lieve me, he is So you step der a brandy s some watered back on a st bandstand facti characters holc tars they mus crackerjack bu leaning on a b a long, tall jo glasses and a match.

One of the g ing a tuxedo th Simonized—ho shine like that sad sack suit nails, turns ou cousin—Jean and very fitti Just so they with something we—Collie Sm post and I—sh Honeysuckle? Djackpot of a ret's face ligh blackheads see he kicks the fr From then on in the grove o Having heard tarists from E guy who used t ational stink- the old Jan Gar to stagger to right out forti that this Ferre the first water. will just explai the first water tive—but leave Ferret plays as style is conc francs the kid l his own that T

Plus

New York— charged war ve hit parade in a ly—when he c tune he wanted tender, a polic box, smashing man had playe Louis twenty ti was ready for patrons and fected. It was swingin' on do squad subdued

An Evening In Paris Has Some Solid Kicks

by 1ST LIEUT. HERB CAEN
U. S. Army Air Corps

Paris—When you stroll into Django Reinhardt's jerm in the Montmartre these nights, Gino, the Italian-American maitre d'hotel is likely to spread his hands in a Henry Armetta gesture and apologize: "Ah no, my frand, Django is not here tonight You know how it is with these geniuses—they aren't dependable. But don't go. Tonight you can hear Django's cousin. Believe me, he is good, too."

So you step to the bar and order a brandy and water and get some watered brandy and settle back on a stool. On the tiny bandstand facing the bar sit two characters holding beat-up guitars they must have won in a crackerjack box. Behind them, leaning on a bass fiddle, stands a long, tall joker wearing thick glasses and an expression to match.

One of the gitbox gees is wearing a tuxedo that must have been blimonized—how else could it shine like that? The other, in a sad sack suit and dirty fingernails, turns out to be Django's cousin—Jean Ferret by name, and very fitting, too.

Just so they don't stomp off with something like *Estrellita*, we—Collie Small of the Satevpost and I—shout: "Howzabout Honeysuckle?" It was strictly a Djackpot of a request. The Ferret's face lights up—even the blackheads seemed to glow—and he kicks the floor four times.

From then on, the evening was in the groove and on the move.

Having heard most of the guitarists from Eddie Lang to the guy who used to play those sensational stink-finger breaks in the old Jan Garberchestra, I wish to stagger to my feet and say right out *fortissimo e sostenuto* that this Ferret is a guitarist of the first water. Now if somebody will just explain to me why "of the first water" means superlative—but leave us not digress.

Ferret plays a la Django as far as style is concerned, but for my francs the kid has a few tricks of his own that The Old Master has

yet to conceive. His technique is flawless and his staying powers are incredible. Twenty consecutive choruses of any standard tune are strictly par for this guy's course, and he was breaking par all night.

There isn't a position on the frets that M.-Ferret fails to negotiate. His long fingers race back and forth from the box to the keys in one, long black blur—and even with his dirty fingernails, he plays as clean as Goodman on the clarinet. His ideas are as innocent of cliches as a newborn baby whose first word is "Antedeluvian."

After four hours of solid giving, the Ferret finally gave up and went home to bathe his bleeding fingertips, while Gino explained to us that the kid—he's 25—has a bad heart and really should take it easier than Muggsy Spanier in a jam session with Henry Busse.

"But the kid, he's going to be great," Gino said, a little unnecessarily, considering that the customers were still lying flat on their faces under the tables and frothing slightly at the mouth. "And the good thing is, he practices day and night and doesn't drink or play around with women. His whole life is wrapped up in that guitar."

Incidentally, this Gino is something of a character, too. Seems he lived in the States before the last war, then came over here with the A.E.F. and stayed on. He knows his jazz as well as a bobby-soxer who's been reading *Down Beat* from birth, and as far as he's concerned the greatest night in Paris was not August 25, but Christmas eve, when:

"Ray McKinley, Mel Powell and some of the men from the American Army band came in—and what a jam session! The customers were stacked from the bandstand to the door for four solid hours. The music was sensational. Nobody bought a drink for four hours and I didn't even mind—that's how good it was." As you might imagine, Django's spot is the gathering place for every guitarist in Paris. In fact, on the night we dropped in, there were more string-pluckers in the house than you'll find at an Andre Segovia concert. They all took a whack at sitting in and giving out—but after M. Jean Ferret's performance, there was just nothing left to say on six strings.

Belgium Bands Bouncing



Belgium—Cpl. John T. Zajdel, member of a photo reconnaissance squadron, sent the *Beat* these pictures of two small Belgian combos which put out some fine stuff, he says. The group at the top is the Johnny Rene unit, playing at the Cafe Terminus in one city. Johnny plays trumpet, Mrs. Rene at the piano and the ork includes tenor, drums, guitar and bass, not all shown. The four-piece below is featured at the Black Cat, also in an unidentified city. Two girls play piano and drums, the accordion doubles on clary and the bass on trumpet.

Hot Licks Chow Call For Seebee Group

Philadelphia—Members of the 17th Special Seabees are summoned to their thrice-daily chow with plaintive tunes formerly heard on the "hot parade."

Featuring Bugler John Hamilton, Seaman, first class, on the trumpet, the tunes supplement the time-honored chow call of the serviceman. Each company has its own melody. Since companies of this battalion work and eat on different schedules each day, the system was adopted for practicability more than novelty.

"Hot Lips" Hamilton, as the young Philadelphian is known, knocks off a few licks of *Tea for Two* before blowing regular chow call, and headquarters company personnel know it's time for them to eat. *Wagon Wheels* was a natural for the newly-formed transportation company. Rounding out this chow call "Hit Parade" for the four companies are such old favorites as *Tuzedo Junction*, *Indian Love Call*, *Chiribiri-Bin* and *Short'nin' Bread*. "Hot Lips," featured with local bands for many years, is stationed at an advance base in the West Pacific.

Disc Jockey Seeks Free Mail for Vets

New York—Dick Gilbert, WHN vocalist and disc-jockey, is acting as a one-man pressure group to persuade congress to extend the free mail privilege to hospitalized vets. Gilbert, who has been campaigning 18 months for the franking privilege, has submitted letters and a proposed bill to all senators and representatives, pointing out that thousands of his radio listeners have expressed approval of the idea.

War Vets Prefer Classics To Swing

Philadelphia — Semi-classical music is more popular with convalescent war veterans than jitterbug numbers, Lieutenant Guy E. Marriner, music officer of the Army's Special Service Division, told the Contemporary Club, at a meeting in the Bellevue-Stratford Hotel.

His opinion was supported by Dr. W.F.G. Swann, director of the Bartol Research Foundation, also a speaker. Brahms' *Lullaby*, Lieutenant Marriner said, had always been more popular in concerts than modern swing songs. Both speakers said that music, was being studied as a treatment for battle shock, but had not been reduced to a practical medical science.

Marriner recently made a six-month survey of musical needs in army general hospitals and rehabilitation facilities, he said. As a result he was made officer-in-charge of music in hospitals and has set up programs in several institutions. He found music with calisthenics gives a "psychological boost"; it also has value as a post-operative exercise in orthopedic cases.

Even more than that, Marriner said, music is useful in rebuilding a healthy mind. "It conveys a spiritual discipline; it can help the men to open the doors of their own hearts."

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New York—A six-foot-two discharged war vet started his own hit parade in a bar here recently—when he couldn't have the tune he wanted, he hit the bartender, a policeman and a juke box, smashing all three. The man had played *Meet Me in St. Louis* twenty times in a row and was ready for more when other patrons and the barkeep objected. It was then he started swingin' on down until the riot squad subdued him.

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TERRACE ROOM, Newark, N. J.—Louis Prima

TRIANON, Chicago—Billy Bishop; Mar. 6, Art Kassel

TRIANON, Southgate, Cal.—Horace Heidt

WALDORF-ASTORIA, New York—Leo Reisman

SINGLE SLANTS

JO STAFFORD
(Reviewed at the Martinique, New York)

This is what I call night club chanteuse-ing. You can have your Hildegards; me, I'll take Jo Stafford's vocals and all of them that I can get.

If there was anything at all wrong with Jo's stint at the Martinique the other night, it was that she didn't sing more songs. On the other hand, five perfect renditions of five tunes is probably enough to tire any gal's larynx, even though at least one member of the audience could have listened to many more.

What's astounding about Jo Stafford's voice is its practically complete lack of vibrato, that quality whose over-emphasis is the bane of so many singers. Jo's tones have absolutely no quaver, no slight imperfection; each rounded note comes out so solidly and intact that you can almost see it as a circular, rainbow-colored quarter or whole note.

Tunes at the show caught consisted of *Ac-Cent-Tchu-Ate, Saturday Night, I Didn't Know About You, I Promise You*, and, as final encore, a beautiful *Embraceable You*. Of all these, the first two struck me as being not quite Jo's best material, though she does each of them far better than do most vocalists. But *I Didn't Know* and *I Promise* were even better heard in person than they are on the Capitol disc label, impossible as this may sound.

Incidentally, Carl Ravazza's band did a fair job of accompaniment but you miss the wonderfully lush backing provided by Paul Weston's band on the recordings.

Watch Runyon's Mail After This

New York—Flacks who break an arm trying to get into the Broadway columns got pop-eyed when they spotted this line in a pillar: "With this band was a girl singer (Marilyn Maxwell) that I thought was the greatest warbler of her type that I had heard in years." The column was Damon Runyon's.

Runyon doesn't usually go for name puffs and it's believed this one was done without benefit of press agent and came along as a matter of course after the columnist had caught Frankie Carle's band at the Capitol. After noting Miss Maxwell's general charm and talent, Runyon reminisced about the singing days of Mae West, Bee Palmer and Sophie Tucker.

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Dunham To Sell

New York—"of losing money my hand on a kick."

That's what Dunham told he was asked that he was to band.

"We're not funny hats," Dunham apparently I've commercial side band to click. I do a little single nothing too so don't think the kind of a voice try to entertain front. The new feature our regu anne, and the well."

Dunham's be close the Capit February 28, a leader planned new crew, then week date at the in Newark on booked for 11 Hotel New York May.

Bob Allen On That

Los Angeles—who left the Ton here for a crack received his arported to Ft. M production Feb. 13, chore was solo records made t Fishback for the Record Co. Fish on the label as a

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Dunham Plans To Sell a Little

New York—"I'm getting tired of losing money. I'm reorganizing my band on a more commercial kick."

That's what bandleader Sonny Dunham told *Down Beat* when he was asked to confirm a report that he was breaking up his band.

"We're not going to put on funny hats," Dunham said, "but apparently I've got to stress the commercial side if I want my band to click. For one thing, I'll do a little singing from now on; nothing too serious, because I don't think that I've got that kind of a voice, but enough to try to entertain the crowd out front. The new band will also feature our regular singer, Mari- anne, and the vocal quintette as well."

Dunham's band was set to close the Capitol theater here February 28, after which the leader planned to assemble his new crew, then open with a four-week date at the Terrace Room in Newark on March 20. He's booked for 11 weeks into the Hotel New Yorker sometime in May.

Bob Allen Puts On That Khaki

Los Angeles—Bob Allen, singer who left the Tommy Dorsey band here for a crack at picture work, received his army call and reported to Ft. MacArthur for induction Feb. 13. His last music chore was solo spot on series of records made by Arranger Cliff Fishback for the new American Record Co. Fishback will be billed on the label as Cliff Lang.

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Victor overlooked them until a late date in the mad rush to get the first disc to the counters.

Critics Get Tumble From Disc Makers

Camden, N. J.—The critical clan digging the discs, long getting left-handed treatment from the record firms, now rate major attention since the record field is flooded with product and the biggie waxworks have to make up lost ground covered by the indie firms during the Petrillo lapse.

For the first time, Victor here has set up a reviewers contact desk to heal the hurts of record reviewers. Post goes to Sara Dunn, who came up from Johnson City, Tenn., to apply her musical background to Victor's interests. Gal has already turned in yeoman public relations results in disarming the hostile needle critics pouting because

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