

DOWN BEAT

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WHEN JOHNNY COMES MARCHING HOME



By Mike Levin

XXV—"Once Again Lightly"

This is the close of the first year that this column has hung its hat on the *Beat's* first page. I've had some mail lately worrying about one of two things: what was being done here; and did I honestly think that two bits worth here was going to mean anything much in the long run—this last especially in regards to the series of three articles written some time ago on Jim Crow.

The purpose of this space is very simple. The world is at war. Therefore music is at war. Obviously musicians, wherever they find themselves, in or out of service, must be concerned with the war, the peace, and a better world afterwards.

This column believes that most musicians and musifans are not characters, concerned only with their own immediate kicks. It believes that like other self-respecting citizens of a democracy, they are capable of exerting their influence and making their voices heard when important matters which affect us all are being brought up for discussion. It is further assumed that there are some things an editorial column can't properly handle; that they are better suited to so-called "personal journalism".

Towards all of these things (Modulate to Page 5)

Rogers-Archer Duo Joins Wald Ork

New York—Gal trumpeter Billie Rogers, who set a precedent when she sat in Woody Herman's brass section, will try it again when she joins Jerry Wald's ork at the end of its Sherman Hotel date in Chicago sometime in May. The chick recently broke up her own band.

Making it a package deal, Billie's husband-manager, Jack Archer, has taken over as road manager with the Wald crew, replacing Ted Alabaster. The latter will handle Jimmy Dorsey's road affairs, while JD's manager, Dick Gabbe, locates here to handle Dorsey's biz.

BLUE NOTES

By ROD REED

Prohibitionists were not alone in pressuring for the midnight curfew. The early-to-bed edict was also sponsored by the mattress lobby.

Congress is taking so many pot-shots at Petrillo you'd almost think they'd got him confused with Henry Wallace.

Babe Hutton and Cary Grant got together, separated, got together, separated again. Cary's theme song of the moment: *Is You Is or Is You Ain't My Baby?*

Icky Vicki says the only book on jazz that she hasn't read is *Captain Horatio Hornblower*.

Bohmir Kryl used femme members of his band for allegedly spreading nasty rumors about him. Suggested future billings: "B. K. and His All-Gossip Orchestra."

Django A Brooklyn Bum?—Not That!

New York—"Django Reinhardt was born in Brooklyn, New York, and his real first name is not Django but Sonny Jim!" This startling bit of news comes from Captain Pierre de Caillaux, musician-conductor now living in this city and described as one of the leading French impresarios before the war.

"Here's how I learned the true story of Django's birth," de Caillaux said in an exclusive *Down Beat* interview. "In 1937, I was working with producer Clifford Fischer in Paris. At the time, we were trying to bring Gene Krupa over from the States and put him in front of a band which would use the Hot Club of France, with Django, Stephane Grappelly and the others, as a nucleus. As you may know, in Europe, things are not done so easily as here. There is always the red tape to go through. All involved in a deal must have the passport, the birth certificate and so forth. Before going ahead, we asked to see the Hot Club's legal papers. When we came to Django, the gypsy everyone had always believed came from Hungary or somewhere similar, he produced a certificate of attestation which gave his birthplace as Brooklyn, New York!

"It seemed so strange at first but then not so strange when you remember that around the time when Django was born, the gypsies were shuttling between Europe and America in great numbers. (Modulate to Page 12)

Strings, Chirp Get Paxton Axe

New York—George Paxton's band, playing at the Hotel Lincoln here, is feeling the curfew. The bandleader has released both his string quartet and gal singer, Virginia Maxey, in order to pare expenses and to hold over at the Blue Room without losing money on the booking.

The loss of the strings will only be temporary, according to the bandleader, who says that he'll bring them back, plus five more fiddles, when he moves into the Capitol theater here for a scheduled April 28 or May 3 date. An earlier theater date, set for the Paramount, has been cancelled out.

Drummer Irving Cottler joined the Paxton ork which opens the Hotel Pennsylvania June 4 under Frederick Brothers aegis.

Pollack Heads New Disc Firm

Los Angeles—Ben Pollack, former bandleader now heading a talent agency here, is organizing a new recording firm which will press its own platters on a newly developed automatic press designed by the Papsworth Engineering Co. of Culver City. Inventor claims new pressing machine will have an output greatly in excess of present equipment and that it requires little skill to operate.

Now Basie Comes On With String Section!

New York—K.C. fans may be surprised to learn that Count Basie's band has some disc sides coming out on Columbia featuring twelve strings. Made up of symphony fiddlers, the section pitched in with the regular Basie crew on two sides (*This Heart of Mine* and *That Old Feeling*) with Lynne Sherman vocals. Chirp is the wife of Milt Ebbins, Basie manager.

Fueling People

New York—Tim Marks, publicist and gagman, sums up the reason for the midnight curfew thus: "You can fuel some of the people some of the time but you can't fuel night clubs all the time."

New York Biz Dying, 52nd St. May Fold Quick

New York—The town is still in a state of confusion following the recent curfew ruling which threatens to strangle the music biz here. Most name night clubs are trying to weather the storm by opening earlier (the Copacabana was the only major club to announce folding) but there's more than an undertone of despair in statements of the big spot owners.

On 52nd Street, where the midnight-closing edict hit hardest, pessimists are giving the clubs another week to run before shutting, while the optimists say they can go on for two weeks.

Name bands in theaters aren't particularly affected, except that they're saved the trouble of playing midnight shows, while bands in dance halls like Roseland easily adjusted themselves by (Modulate to Page 11)

Dorseys Unite To Cut V-Discs

New York—V-Discs, recording the best in pop and jazz music for distribution among overseas troops, is planning to cut some sides featuring the combined bands of Tommy and Jimmy Dorsey, with the brothers double-fronting as in the old Scranton Siren days. Sy Oliver arrangements will be used.

JD and TD have been seen in each other's musical company quite a bit of late. Besides making with the gag of attending each other's openings (at the Penn and the 400 Club here) and sitting in for a couple of numbers, the leaders did a date together recently on one of Eddie Condon's Blue Network shows.

Palladium Beef On ASCAP Fee

Los Angeles—Maurice Cohen, manager of the Hollywood Palladium, has filed a protest with the American Society of Composers, Authors and Publishers charging that the music licensing society's annual fee at the Palladium is discriminatory.

Cohen says that when he signed his current contract with ASCAP, which went into effect last September and calls for \$3,000 yearly, he was told that he was paying same price as Chicago's Aragon and Trianon, which he understood to be in same classification as the Palladium. Since then he said he has learned that the two Chicago spots pay a total of \$2,200.

Bill And Bride Receive Congrats



Las Vegas—Bill Burton gives Helen Forrest a brief hug while Dick Haymes congratulates the new Mrs. Burton, nee Hope McKenzie. Pic was taken in the office of the justice-of-the-peace immediately after the ceremony.

Ellington Concert Sell-out In Chicago

Chicago—The first of the series of jazz concerts which *Down Beat* plans to sponsor at the Civic Opera here, presenting Duke Ellington and his famous orchestra on March 25, looked like a sell-out at press time. Seats were still available at all price scales (\$1.20 to \$3.60) at the box-office, but the supply was dwindling fast.

Trophies as winners in the 1944 annual *Down Beat* band poll will be presented during the concert to Ellington, whose ork was selected as the best swing band of the year, and to three of his musicians who were chosen for the mythical all-star jazz band because of their individual musicianship. They are Johnny Hodges, alto sax; Harry Carney, baritone sax, and Lawrence Brown, trombone.

The final half hour of the concert (10:30 to 11 p.m. CWT) will be broadcast from coast to coast via the Blue Network, and the trophy presentations will be made during this period.

Following is the complete concert program, listing the numbers to be played and the individuals featured in each:

NATIONAL ANTHEM

1. BLUTOPIA Duke Ellington
2. MURDER Billy Strayhorn
3. CREOLE LOVE CALL Duke Ellington (Harry Carney, clarinet; Ray Nance, trumpet; Kay Davis, vocal)
4. SUDDENLY IT JUMPED Duke Ellington (Taft Jordan, trumpet)
5. FRUSTRATION Duke Ellington (Harry Carney, baritone sax)
6. IT DON'T MEAN A THING IF IT AIN'T GOT THAT SWING Duke Ellington (Vocal—Taft Jordan, trumpet; Ray Nance, violin; Joseph Nanton, trombone; Al Sears, tenor sax)
7. Joya Sherrill: A. I'M BEGINNING TO SEE THE LIGHT Harry James, Don George, Johnny Hodges, Duke Ellington
- B. I DIDN'T KNOW ABOUT YOU Bob Russell, Duke Ellington
8. Excerpts from BLACK, BROWN AND BEIGE Duke Ellington
- A. WORK SONG Strayhorn-Ellington (Joseph Nanton, trombone; Harry Carney, baritone sax)
- B. THE BLUES (Al Sears, tenor sax; Marie, vocal)
- C. THREE DANCES (West Indian Dance Creamy Brown Emancipation Celebration)
- D. COME SUNDAY (Development of Work Song and Spiritual themes)

INTERMISSION

9. THINGS AIN'T WHAT THEY USED TO BE Mercer Ellington (Johnny Hodges, Alto Sax; Taft Jordan, Trumpet; Lawrence Brown, Trombone)
10. PERFUME SUITE: A. SONATA Billy Strayhorn (Johnny Hodges, Alto Sax)
- B. STRANGE FEELING ASCAP (Albert Ribbler, Vocal; Harry Carney, Sam Clarinet)
- C. DANCERS IN LOVE Duke Ellington (Duke Ellington, Piano)
- D. COLORATURA Strayhorn-Ellington (William Anderson, Trumpet)
11. PIANO SOLO (Medley of Award Winning Compositions) (Duke Ellington, Piano)
12. MOOD TO BE WOODED

Goodman Airs New Band

New York—Benny Goodman will take his new band on the road for two weeks starting tonight, March 15, with a Spotlight Band shot from Camp Kilmer before going into the Paramount here March 28.

Band had debuted on a Fitch Bandwagon half hour on a Sunday, March 11. Another Spotlight shot will follow, on the 20th, from Lakehurst, N. J. All dates will be close to NYC.

BG was still in rehearsal at the Columbia recording studios here, at press time, and had added vocalist Bob Hayden. Gal vocals will be handled by Jane Harvey. The BG sextet, with Wilson, Norvo, Stewart, Bryan and Feld, will be featured at the Paramount.

Twins Start Again

New York—The McFarland Twins, who've been doubling defense work and one-nighters with pick-up bands, are organizing a new crew for full-time bookings. They've secured releases from Joe Glaser and MCA, will book under GAC banner.

13. BLUE CELLOPHANE Duke Ellington (Johnny Hodges, Alto Sax)
14. AIR-CONDITIONED JUNGLE Duke Ellington (Lawrence Brown, Trombone)
15. FRANTIC FANTASY Duke Ellington (Jimmy Hamilton, Clarinet)
16. Albert Ribbler: A. MY LITTLE BROWN BOOK Billy Strayhorn
- B. DON'T YOU KNOW I CARE Mack David-Duke Ellington
17. BLUE SKIES Irving Berlin (Jimmy Hamilton, Clarinet; Taft Jordan, Trumpet; Al Sears, Tenor Sax; William Anderson, Trumpet)

Duke Ellington On The Cover

Composer, conductor, arranger and musician, Duke Ellington occupies the cover of this issue not only because he and his orchestra will be presented by *Down Beat* in concert at the Civic Opera in Chicago on Sunday night, March 25, but because Duke has the unique distinction currently of having three songs simultaneously in public favor, *I'm Beginning To See The Light*, *I Didn't Know About You* and *Don't You Know I Care?* Yes, he will play all three at the concert. *Charlie Mihn Photo*

New Les Elgart Band Frolics At Pelham Heath Inn



This could be called, *Serenade To Boots*, but it isn't, Boots being the mascot of Pelham Heath Inn. There was no obvious reason at all for this shot except to mention, left to right: Larry Elgart, Boots, Joe DiMaggio and leaderman Les Elgart.



With the shortage of help, these cats double between sets on kitchen police. Vocalist Rita Williams, who did the unusual and is using her own name after being known as Kay Carleton, shows some more caps at Larry while Les wonders if he is doing okay as a dishwasher.



Kay—we mean Rita—listens to Joe DiMaggio (he doesn't play baseball and isn't related to anyone who ever did) and Larry and his soprano sax while Les wonders what it's all about. These names get confusing—there's even a John Dillinger in the band. (No relation, either.) Only relations are Les and Larry—they're brothers. Band bills as Les Elgart's, Larry's soprano gets featured spot.



We knew this shot was coming! DiMaggio's at bat, for no good reason, Larry catches and Les is all set to pitch. In the background, a full house is breathlessly awaiting the homer that will win for dear old Elgart. What are we talking about! These press agent gags get us batty after a while.

Elgart Aims At Fame On Good Sweet Kick

New York—Here's another new band for unemployed hobby-soxers to latch on to. Fronted by Les Elgart, trumpeter formerly with Raymond Scott among others, the ork is debuting at the Pelham Inn, established breaking-in spot for young maestri.

Band is aiming at popular success by slanting its music on a sweeter (not sweet like snicker-moose) kick. Its book is loaded with extremely well-arranged ballads and smooth standards written by somebody who very clearly has listened to the Glenn Miller band more than once. In fact, the lovely tone achieved by the famous Miller reeds is heightened in one sense here by the use of soprano sax (played by the leader's brother, Larry) instead of clarinet lead. The sax section is a good one, but has some distance to go before touching Miller's unison reed perfection.

With this emphasis on danceable-listenable music, there's not much jazz to be heard. When the hot numbers do come up, it's tenor-man Frank Stuto who walks off with top honors, trailed by Dick Smith from the trumpet section.

Elgart's own horn is a very fine one, though he still seems conscious of being in front of a band and keeps too tight a rein on it.

Rita Williams (used to be Kay Carleton) sings well, looks nice but is given far too many songs for one gal to handle. A band like this, avoiding a swing accent and concentrating on the pops, should have at least two singers.

Summary: the arrangements alone should get this band plenty of listeners. With the replace-

ment of several pretty ordinary sidemen (especially in the rhythm section), it should develop into a good booking bet.

Sherock Sets Ork For Opener

Los Angeles — Shorty Sherock, trumpet player recently featured by Horace Heidt who launches his own band with a week-end date at Mission Beach ballroom March 23-24-25 opens a four-week stand at San Diego's Trianon starting March 27.

"I'm receiving no financial backing from Horace Heidt," said Sherock, "only his good will. I have bought some of his arrangements and may use some former members of Heidt's band. Otherwise there is no connection."

Sherock (a simplified spelling of his name that he has adopted for professional purposes) will have, according to his present plans, a band set-up of three trumpets (not counting himself), three trombones, five saxes, four rhythm and two featured singers.

Bookings are being handled by General Amusement Corp.



Tony Pastor had a weird, noisy comedy fanfare written for the band, but after one rehearsal it was put away.

Later, when Tony had forgotten about it, he got word that a high government dignitary was about to make an entrance to the club where he was playing. Pastor hastily hissed, "fanfare!" The lads dug out the piece so labeled, and the bigwig made his entrance to the loudest, crashest bedlam this side of Olsen and Johnson.

Krupa Rumors Are Just That

New York—Periodically, rumors buzz around that some big name band is breaking up. This issue Gene Krupa's band is "it." The supposed Krupa break-up, say gossipers, stemmed from a fight that the drummer had with one of his tram sidemen.

Krupa fans can stop worrying, according to the drummer's representatives, who insist that rather than busting up, Gene is hot as a pistol and will embark around April 1 on a nationwide series of one-nighter concert dates. Band will also return to the Capitol theater here for a June date.

TD Sets Names For Coast Spot

Los Angeles — Tommy Dorsey plans to re-open his beach ballroom property here, the Casino Gardens at Ocean Park, early in May on a full-time basis with a series of name bands, including his own.

Bands understood to be lined up for summer engagements at the beach spot, which is currently operating Saturday nights only under the management of its former owner, Birney Cohen, include Artie Shaw, Tommy Dorsey, Benny Goodman, Jimmy Dorsey and Casa Loma.

Chester Settles

Los Angeles—Bob Chester has deposited his union card with the AFM's Local 47 here with aim of attaining full membership and locating his music activities here permanently.

'Rum' Tune In A Copyright Tangle

New York—After successfully winning a fight to have *Rum and Coca-Cola* played on the Hit Parade, the writers Morey Amsterdam, Paul Baron and Jeri Sullivan now find themselves faced with a lawsuit brought by calypso singer Rupert Grant, who flew here from Trinidad to charge that the song was stolen from him.

Grant, a West Indian native and one of the outstanding calypso artists in Trinidad under the name of Lord Invader, told *Down Beat* through his manager, Cedric C. H. Espinet, that he wrote *Rum and Coca-Cola* and placed it under copyright in Trinidad in 1943.

Explaining how the song was born, Grant said that it was written shortly after American soldiers were stationed in Trinidad. Before that time, although rum was a popular drink on the island, it was rarely mixed with Coca-Cola until American soldiers established the practice there. At the same time, attracted by the free-spending GI's, Trinidad women began prostituting themselves for the "Yawnkee dollair," as the song puts it. This situation became known to Grant, and prompted him to set down his song-complaint.

Grant also said that he first introduced the song and that it was recognized as his sole property by other calypso singers. (The calypso pattern allows the composer to draw on four or five standardized melodies for his creation but no calypsoist is allowed to chant the lyric of another.) He stated that he performed the song many times and had printed copies of its lyric distributed and sold at a "tent party" (comparable to an American jam session, where the artists try to "cut" each other).

The calypso-composer told the *Beat* that he had no idea how Morey Amsterdam claimed ownership of the tune. He said that he had heard since Feist published the tune that Amsterdam had been to Trinidad and "brought the tune back" but, Grant claims, he has never seen Amsterdam, nor had any business dealings with him.

Santa Ana Ork May Move to Hollywood

Los Angeles — The service ork headed by Lt. Col. Eddie Dunderstedter at the Santa Ana Air Force Training Base, and attached to Radio Unit maintained there, will be moved into Hollywood shortly, according to well-founded but unofficial reports. It's expected administration offices will be located at Culver City's 1st Photographic Unit and the orchestra headquarters at the old Warner Brothers studios.

Talking Shop At The Penn



New York—Getting together at Jimmy Dorsey's Hotel Pennsylvania opening, and undoubtedly talking of bands and music—and the female sex, were these bandleaders; left to right, Georgie Auld, Woody Herman, Les Elgart, Tommy Dorsey, Johnny Long, Jimmy, Frankie Carle, Art Mooney, Jimmy Palmer, Bobby Sherwood and Sonny Dunham.

Texas Beauty



New York — Beautacious 20-year old Myrtle Allen from the Lone Star state has her eyes set on a Hollywood singing career, and not without cause, judging from this sharp shot.

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Many Claim Calls, Few Are Chosen

New York—Every bandleader in town without a disc contract is rumored signing with the newly-organized Majestic firm, which trade dope insists will develop into plenty opposition for the "big three" record firms. According to Eli Oberstein, the man who runs the new platter company, however, you can regard most of these stories with a raised eye-brow.

Says Oberstein: "The only band we've signed and recorded is Jerry Wald's. Those rumors are just that. We have other artists under contract carried over from the Hit label like Cootie Williams, Louis Prima and the Three Suns, but we're biding time on any more new ones. I'll make an exception in the case of Connie Boswell, whom we'll probably record."

Oberstein's own Classic labels (Hit & Elite) recently merged with Majestic. Oberstein will control waxing in the new set-up, while ex-Mayor of New York, Jimmy Walker, holds down the front office.

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Herman Herd On New Creative Kick

By FRANK STACY

(Second of a series on the Herman Herd)

New York—It wasn't until 1943 that Woody Herman began to hit his real musical stride, even though his band had found considerable success before then and had played considerable music of merit. With the beginning of World War II, Woody suffered the same losses and gained the same sense of insecurity that was affecting not only all bandleaders but everyone in every field. Undoubtedly, had an interviewer shortly after Pearl Harbor asked Woody what his plans were for the immediate future, he would have answered: "Are you kiddin'?"

Yet, oddly enough, if war can ever be held responsible for doing good, it exercised a benign influence in the case of the Herman Herd. With the draft and other war-time problems, Woody started losing his best men; the musicians he hired at first either couldn't play the old "blues" book well enough or they didn't like it enough to play it with feeling. Bookings became more of a problem and a thousand other restrictions arose to plague the bandleader. Like most leaders at the same time, Woody was forced to look for talent among younger, lesser-known musicians to replace sidemen who had become established stars in his band, but who now were either playing to a martial beat or hoisting a Garand.

It was this gradual influx of new talent that brought out latent possibilities as a musician and leader in Woody. It was the exciting contact with the "new right idea" that allowed him to let himself and his band go free musically. And it was the happy coincidence of sixteen or seventeen young talented musicians meeting in one band that led to the development of a big, white band where music was created and not merely played.

The fact that the Herman Herd is one of the few white bands now creating music not only seems to me undeniable but has brought me to the extreme conclusion that the Herd stands as one of the last exponents of what can only be called "good" swing music as approved to the watered-down, dull and repetitious routine of alternate "sweet and swing" numbers with which most name bands are giving out currently.

Use Head Arrangements

Watching the Herman band in rehearsal and on the stand, I get the impression that here perhaps is the only ofay band in the business working in great part along the Ellington method of music creation. Many of the best numbers in Woody's book (like *Apple Honey*, *Perdido*, *Flying Home*) are "head" arrangements, which means that they were not completely notated originally but grew up within the band by means of spontaneous contributions from different sidemen to form perfect solo and ensemble wholes. In effect, this is what the Ellington band does and the same kind of spontaneity in a white orchestra is not only precedent-making but gives Woody's band most of the interest it holds for anyone concerned with swing

music phenomena. There's little doubt but that most bands today are content to play mediocre arrangements of mediocre melodies in a mediocre fashion just so long as they earn a little money at it and see chances of earning a little more. That jazz or swing music is an art form rapidly being debauched by commercial expediency apparently is beside the point as far as most bandleaders are concerned, and no amount of crusading or adverse criticism from jazz writers seems able to change this situation.

Jump Tunes Trite

The so-called "jump" tune with its simple "A B A" musical formula and its development to an inevitable crescendo has been worn threadbare and is already almost as obsolete for many listeners as the rags and two-steps which were popular around the time of the first World War. Jazz enthusiasts today, if they'll listen to a rag at all, scoff at its limitations but appear not to realize that they'll soon find most name band music even more trite because, at its current low level, it has far less intrinsic merit than the early jazz pieces.

Now I'm not going to pretend in the interest of my thesis that Woody Herman or any of the men in his band feel either that they're the last hope of a dying art form or the pioneers in a new art-music field. In the first place, to be blunt about it, most musicians aren't that conscious of what they're doing and, even if they were aware of their aims and articulate enough to express them, they have a tendency to hold themselves in, as though it might be regarded as corny or square to be found expressing a serious jazz esthetic.

Interest in New Ideas

At the same time, I am convinced that they're thoroughly fed up with the great mass of popular swing music ground out over remote wires from one stretch of the country to the other every night in the week. They show it by their extreme interest in the work of composers like Eddie Sauter and Alec Wilder; in anything Duke Ellington does; in the bizarre but fascinating trumpet style of Dizzy Gillespie; in the eccentricities of Trummy Young's trombone. They show it by their complete absorption in any kind of music, longhair or jazz, which strikes them as being advanced and original, which points out possible extensions for the use of the solo instruments, or trio and quartet combinations, or full band ensembles.

Most of all, though, the guys in Woody Herman's band show their distaste for the assembly-line productions of most bands by playing the kind of music they like themselves in an inspired

Woody Cuts For Columbia



New York—Woody Herman and his boys cut their first sides for Columbia records here recently. Inset shows Woody taking a vocal. No announcement was made as to the sides recorded.



manner, with guts and artistry. That they have a leader who enjoys and plays the same kind of music is a wonderful break. That the crowd happens to like the music is little more than a happy coincidence.

(Next issue: *The Guys in the Band*)

Yerxa Airs New Coast Jazz Pitch

Los Angeles — Ted Yerxa launched his new weekly radio jazz sessions from Billy Berg's Supper Club with a group consisting of Coleman Hawkins, Joe Sullivan, Oscar Pettiford, Zutty Singleton, Vic Dickerson and Bruce Hudson. The latter, a trumpet player remembered from the old Ben Bernie band, who has been more or less buried in radio and picture work here, was something of a discovery to many local jazz fans.

Yerxa's pitch is something new in radio. Berg pays the line and other mechanical charges and in this case paid Hawkins, Pettiford and Zutty, who are working in his Club. He also paid Hudson. Sullivan was paid via the Cafe American and Dickerson by Shep's Playhouse, where he has been playing with Eddie Heywood. Scale for the half-hour is \$10.

The cooperatively-financed show is for sale by Yerxa as a package deal to an over-all sponsor. It is released Sunday afternoons (2:00-2:30) via KPAS, a Coast station with a north-south directional beam. Its understood price is \$300 per week. He's had several offers but is holding out for bankroller who will make it an institutional program, with booklets on jazz music and musicians mailed out to listeners, etc.

Show is transcribed by the Army for broadcast overseas via shortwave.

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CHICAGO BAND BRIEFS

Curfew or no, Chicagoans turned out en masse to welcome two Chicago favorites, Earl Hines and Boyd Raeburn. The El Grotto in the Pershing Hotel, one of the best spots to open here in some time, is an ideal setting for the fine music of the Earl's band. Playing his first location date here in several years, Hines, who is still tops at the keyboard, left nothing to be desired by his many Chicago fans, and the El Grotto, the Panther Room of the south side, should beat the curfew during his engagement. The Ray Scott Trio is the intermission combo. Broadcasts emanating from the spot are aired over WIND . . . Boyd Raeburn has gone places and made many changes since the Randolph Street Band Box days but his current band with an almost entire new personnel, is one of the

He Knew Her When—



Chicago—Ted Weems entertains his protege and former band vocalist, Marilyn Maxwell at the Stevens Hotel. Ted and Marilyn talked of former times with Al Turner, hotel advertising director, and Pvt. McCombs, of the WASPS.

best to play the Panther Room. Johnny Bothwell is still the star alto man. Raeburn, who opened March 2 for two weeks, could play a much longer engagement

for his Chicago followers, despite the fact that Woody Herman opens with his exciting band tomorrow night (16). Les Brown opens in the College Inn June 6 for two weeks, (the time originally set for the Ray Bauduc-Gil Rodin band) instead of July 20 for four weeks.

Hal McIntyre closed the Oriental theater March 8 and pulled out for a string of one nighters enroute to New York to play the Commodore. Before leaving, McIntyre hired Chicago vocalist Johnny Allen to replace Al Nobel. Johnny Vohs replaced Fred Austin in the trumpet section. Austin will work around Chicago. McIntyre's band, definitely set to entertain the boys overseas, have completed all preliminaries and are ready to shove off as soon as they get the go sign. Trumpeter Joe Weidman leaves McIntyre at that time and will remain in the States.

Since the closing of Tab Smith in the Parisien Room of Cafe de

Society early this month, the room is open weekends only, with local combos on the stand. At press time Sam Wilcox was working on a deal to bring in Singer Ann Cornell as featured attraction. Bar is open nightly. Smith and his combo, with Trevor Bacon on vocals, are playing theaters and one-nighters . . . Mel Henke is playing his piano at Helsing's in the loop . . . Tommy Stovall is doing likewise at the Zanzibar at this writing but the curfew may hit this spot . . . Eddie Wiggins ends his long stay at the Brass Rail March 24. The management is dickering for a name combo.

The Oriental theater jumps for the next two weeks, with Stan Kenton March 16 for a week and Les Brown March 23 for a week . . . It's Basie at the Regal March 23 . . . Dottie Dotson, Del Courtney vocalist, made guest appearances on the Breakfast Club March 5 and 6 . . . Art Kassel trades places with Henry King March 17, for two weeks, when Kassel moves to the Aragon and King plays the Trionon. King returns to the Aragon March 31 to remain until April 15 and Lawrence Welk comes back to the Trionon on the same date for five weeks. Local boy Tony Vincent, recently discharged from the army, is the new vocalist with Henry King . . . Buddy Clark, stationed at Vaughan General Hospital, is a sergeant now . . . John Steiner has opened a recording studio at 1229 N. LaSalle.

Walter Page With Nat Towles Outfit

Pensacola, Fla.—Walter Page, ex-Basie bass, turned up here recently with the new Nat Towles' band, appearing in a battle of swing with Ray Shep, the town's fave jump band for several years.

Twentieth Century Tavern, town's fave dance emporium recently burned to the ground, is being rebuilt, this time with fire proof tile.

Lowry Leaves USO Camp Post

Los Angeles—Ed Lowry, former bandleader-emcee of stage presentation days who has headed the western division of USO's Camp Shows since organization was founded, has resigned from his position, which goes to his assistant Roy Mack.

Lowry said he had experienced one break-down due to overwork on the job and didn't want another.

Pretty Patty



Glenview, Ill. — Vocalist on NBC's Sky High program from the U. S. Naval Air Station here is pretty Patty Willis. She sings with the Avengers, station band.

Manie Sacks, who of Columbia's pop and is a buddy of Sinatra, has been the disc firm w presidency . . . Patti ceded Anita O'Day Kenton, who will weeks exclusively in Texas army camp March 29 . . . Dean book through Will and has a law suit around.

Buddy Clarke, cu the N. Y. Latin Quas band business for the mess . . . That Bird v son for Patti Palm when she does . . . Bi like the sound of the Coxy Cole's combo fe Arto, so the drumm the trumpet of Dizzy

Winchell says thar ler supposedly was Allied ack-ack, but disappearance has plained and frier hopeful he's a prisr race Henderson is great small band of Lena Horne at the ter on Broadway, g lett, Al Casey and Bob Thiele may wa: Monica Lewis, on i

Messrow signed fo Ryan time on 52nd Jimmy has a new east pianist Frank Froebe It's supposed to be Sister Rosetta Tharpe the Sweethearts of . . . Hollywood cois Marden's Riviera ac from Manhattan int room . . . Eldridge Artie Shaw yet, bu dragged.

Francy Lane is the chick singing Long, in case I forg . . . Curfew cha Rich's mind and h TD . . . That Scri pressing plant will eryone but Capitol they say, which w flock of small disc Castle wants to c GAC, may switch Have Helen O'Con husband agreed to

What's this staff Vanderbilt backing i the tune of 25 gran works now, that muc get a band into the E a WINS wire that e York . . . Bored amusing themselves Tavern with a game ships." It would take plain it, so let's leave Ann Cornell sub Washington for a nel Hampton's C . . . Paul Whitem play concerts this Bob Astor, still ill i ptial, plans a new as he gets on his f

SITTIN' IN



SMALL WO He shines their sho He reads their mail Does band boy Har

And if his hair wa: He could also front

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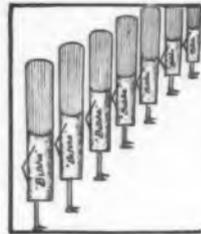


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DRY

et office in Chicago, y at Milwaukee, Wis.



Manie Sacks, who signed most of Columbia's popular artists and is a buddy of James and Sinatra, has been rewarded by the disc firm with a vice-presidency . . . Patti Dugan succeeded Anita O'Day with Stan Kenton, who will play four weeks exclusively in Kansas and Texas army camps, starting March 29 . . . Dean Hudson may book through William Morris, and has a law suit following him around.

Buddy Clarke, curfewed out of the N. Y. Latin Quarter, will quit band business for the clothing business . . . That Bird will be the reason for Patti Palmer leaving JD, when she does . . . Billy Rose didn't like the sound of the tenor horn in Cory Cole's combo for *Seven Lively Arts*, so the drummer substituted the trumpet of Dizzy Gillespie.

Winchell says that Major Miller supposedly was shot down by Allied ack-ack, but officially his disappearance has yet to be explained and friends still are hopeful he's a prisoner . . . Horace Henderson is fronting a great small band of jazzmen for Lena Horne at the Capitol theater on Broadway, guys like Catlett, Al Casey and Ed Hall . . . Bob Thiele may wax his best gal, Monica Lewis, on *Signature*.

Messrow signed for more Jimmy Ryan time on *52nd Street*, while Jimmy has a new east side spot with pianist Frank Froeba featured . . . It's supposed to be a secret, but Sister Rosetta Tharpe is taking over the *Sweethearts of Rhythm* band . . . Hollywood coin may turn Ben Marden's Riviera across the river from Manhattan into a huge ballroom . . . Eldridge isn't leaving Arie Shaw yet, but he's getting dragged.

Francy Lane is the name of the chick singing with Johnny Long, in case I forgot to tell you . . . Curfew changed Buddy Rich's mind and he'll stick with TD . . . That Scranton platter pressing plant will shut off everyone but Capitol on April 1, they say, which will curl up a flock of small disc firms . . . Lee Castle wants to cut out from GAC, may switch to MCA . . . Have Helen O'Connell and her husband agreed to disagree?

What's this stuff about Gloria Vanderbilt backing a new band to the tune of 25 grand? The way it works now, that much gold wouldn't get a band into the Dixie hotel with a WINS wire that didn't hit New York . . . Bored musicians are amusing themselves at Charlie's Tavern with a game called "Battle-ships." It would take an hour to explain it, so let's leave it at that.

Ann Cornell subbed for Dinah Washington for a week of Lionel Hampton's Canadian tour . . . Paul Whiteman wants to play concerts this summer . . . Bob Astor, still ill in a vets' hospital, plans a new band as soon as he gets on his feet.

SITTIN' IN



SMALL WONDER

He shines their shoes.
He reads their mail,
Does band boy Harvey Plork.

And if his hair was curly
He could also front the ork.

—bel

Victor Plans Jazz Albums

New York—Good news says that Victor isn't going to give up re-issuing hard-to-get jazz discs, despite its heavy plunge back into the pop disc field, since lifting of Petrillo's ban. As part of a new Hot Jazz Educational Series, firm will shortly release six albums of hot stuff. Benny Goodman, Louis Armstrong, Lionel Hampton, McKinney's Cotton Pickers, Jelly Roll Morton and the Quintette of the Hot Club of France are the artists chosen to be released again on the new green Educational label which will market for a slightly higher price than most Victor jazz waxings; probably about four bucks for an album of four 10" sides.

Each album includes a booklet written by jazz authority Charles Edward Smith.

When Johnny Comes Marching Home

(Jumped from Page One)

does Johnny march. Most of all does he march towards the idea that men, good men, can't be allowed to die unrequited simply because the rest of us are too lazy to climb off our ends and make their deaths count for something useful in the long run. Therefore whenever you may find this column bitter, whenever you may find it angry, remember that it is written with this in mind: men, thousands of men are dying all over the world so that this may be printed. Music and musicians can and must play a part in the world to come, whether they were servicemen, USO entertainers, or kids just starting out.

If we go through this whole deal again or anything like it, we will have only ourselves to blame. For the united protest of a democratic people can check any force in the world, no matter what that force be—and that goes for bad unionism as well as Hitlerism.

Musicians can play an enormous part in this. Frank Sinatra showed this in the recent election battle. Whatever people may think of his political capacity, whatever some may say that all he could influence would be bobby-soxers, there is no doubt that his very evident sincerity had a compelling effect.

It doesn't matter whether or not Sinatra swung vote one to the President. What does matter is that he was exerting his right and duty to take a stand on national issues.

To this, you get the reply that musicians are musicians, that by definition they know nothing about politics, that they should keep their mouths closed. To this, I can only reply that if they don't know anything about politics, they had better learn. From the standpoint of their own livelihood, their own bread and butter in the next decade, as well as their duties as citizens, they must know something about the one field that concerns us all: politics. There is no reason to believe that a musician can't be as expert a politician as a banker—or are musicians supposed to be intrinsically dumb!

For point two, how much good can this column hope to accomplish: all I can do is write it—the rest is up to you. The matters discussed will be brought up as cogently as I know how. Further than that, it's up to us both as human beings to do what we can.

I grant that even great columns written by topnotch newspaper men don't accomplish too much good in the long run. But you gotta start somewhere. The so-called liberals have been dithering around for too many years moaning about how hard it is to get anything done. If nothing else, you can say that you too were at a Bunker Hill.

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Fun Leading A Dog's Life



New York — Johnny Long serenades Lorraine Rogman's pooch, Inky, during their recent personal appearance at the Paramount. Lorraine is featured in the new *Salute For Three* pic.

Pipers In Chaps

Los Angeles—The Pied Pipers will go Western temporarily for featured musical role in Colum-

bia's *Rhythm Round-Up*, in which they will share footage with Bob Wills ("And his Texas Playboy") and the Hoosier Hot Shots.

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Whiteman Re-Makes His First Records

Los Angeles—Time turned in its tracks and marched backward almost 25 years as Paul Whiteman assembled former members of his band and re-made what he believes was his first phonograph record—*Wang Wang Blues*. On the date, staged at Radio Recorders studios by Capitol Records recently, were Ferde Grofe, piano; Gus Maeller, clarinet; Buster Johnson, trombone; Tommy Gott, trumpet; Hal McDonald, drums; Hank Stern, tuba; Mike Pingatore, banjo. They used an arrangement taken from the original recording.

For jazz collectors the session was notable because it revealed that Mueller, who has a legitimate claim to having been the first jazz clarinet player to come north from New Orleans, has been in business here for years and still plays occasionally, with hill billy bands. Mueller came up from the Crescent City in 1915, opened at the Lamb's Cafe in Chicago with "Tom Brown's Band from Dixieland," a forerunner of the "Original Dixieland Jazz Band."

Buster Johnson turned in a surprisingly good performance on trombone for a musician who hadn't touched his instrument for five years except for a few hours practice on three days preceding the session. Johnson and Mueller were the writers of *Wang Wang Blues*.

On the same date Whiteman re-made *Sax*, with a larger band using full sections and featuring Matty Malneck on fiddle, in a style similar to that of his original recording of the number, first made about 1925.

Sam Steifle Buys Big Share In Andy Russell

Los Angeles — Sam Steifle, understood to be chief owner of Mickey Rooney, Inc. (a corporation not too active at the moment due to fact its chief asset is in the Army), has purchased a large interest in Andy Russell, former skin pouter much better known at present as rapidly advancing rival to Sinatra, Haymes, et al. Whether purchase included Blue Net's financial interest in Russell was not revealed. Some sources had it Steifle had purchased piece of Russell formerly held by George "Bullets" Durgom.

In another property shuffle Bill Burton's interest in the Pied Pipers, acquired recently from Durgom, passed to William Morris.

LOS ANGELES BAND BRIEFS

Openings-of-interest: Benny Carter, the King Cole Trio, Savannah Churchill, et al., at the Trocadero March 22 at a reported price of \$5600 per week for the package. The Trio will play in the "King Cole Room" (re-named in their honor) and do two shows nightly in the main room. . . . Frankie Carle, making his first local appearance as a bandleader, at the Palladium March 20, following Vaughn Monroe.

About-bands-and-bandsmen: Horace Heidt, despite a beef with MCA that forced him to scrap his own band, continues to buy MCA bands for his nitery, the Trianon, in Southgate, Calif. Jan Garber was slated to follow the Heidt Brigade's last stand (until further notice) . . . Ivan Scott's ultra-ultra society band in the featured music spot again at Ciro's with departure of the Duke, and postponement of Carmen Cavallaro engagement . . . Bob Chester's deal for Sopsy Maxie's faded as Leighton Noble combo was held over for third time.

Don Trimmer readying a new combo for opening latter part of this month at "Jerry's Hollywood Joint"—formerly the Clover Club. He's using five strings, two trumpets, three rhythm, harp, fronts the unusual unit on sax and clarinet. He's also supervising the installation of special lighting effects, designed by himself, to showcase the band and its soloists. Nitely program at "Jerry's Hollywood Joint" calls for concert from 7:30 to 9 or thereabouts, with dancing till curfew time.

Jive Jottings

Zutty Singleton has joined up with the Slim Gaillard unit at Billy Berg's, which makes that little outfit, already good, just about tops. . . . Barney Bigard back in L.A. and heading a combo at the Rendezvous, at San Pedro & 1st street.

Joe Morris switched bookings at

Pops Assembles Old Timers



Hollywood—"Pops" Whiteman assembles some former members of his band for a reunion recording session for Capitol. Spike Wallace, president of AFM 47, turned down an offer from PW to play tuba. Hank Stern, who isn't seen here, got out of a sick bed to play on the date. Left to right: Wallace, Buster Johnson, Tommy Gott, Whiteman, Gus Mueller (sitting), Ferde Grofe, Mike Pingatore and Hal McDonald. *Charlie Mithn Photo.*

the Plantation, bringing in Gerald Wilson for a one-week stand starting March 1, instead of the Buddy Johnson-Sister Tarpe bill . . . Discovered Bud Scott, veteran guitarist and jazz notable, with his own outfit at the Zombie Club, near Alvarado & 7th street.

Johnny Moore's "Three Blazes," who kicked it out in many local spots, reported doing okay at the "Back Stage" in San Francisco. . . . Ellis Walsh (drums) and his "Aces of Swing"—L. Z. Cooper, piano; Arnold Booker, sax; Fred Mason, trumpet—set for new Copper Room, opening March 12.

Notings Today

Singer Tudy Williams, who joined the Heidt band not long before it dissolved here and made just one platter with the band, is getting plenty of notice from talent scouts on strength of that one disc—*More and More*.

A certain refreshment firm is going to get some free advertising out of one of the forthcoming Jump label discs—*Royal Reserve Blues*, waxed by Charlie La Vere, Floyd O'Brien, Art Shapiro, Nick Fatool, George Van Eps, Matty Matlock, Charlie Mackey and Joe Rushton.

Muzzy Marcellino, laid up by an accident a while back, returns to the bandstand with a date at Pasadena Civic auditorium March 30-31. . . . Allien Lair, gal pianist with the Jack Riley band working out of the A. Whiting office, draws cheers when she gives out with the boogie woogie.

An independent booker, who has pioneered the coast setting

Al Jarvis Aired Sets Jazz Group

Los Angeles—Now a permanent feature on the Al Jarvis "Make Believe Ballroom" program, Frankie Laine and a four-piece mixed hot group are drawing acclaim after 14 weeks on the popular west coast Saturday night airer.

Featured are Laine's fine blues vocals and the 88ling of Winl Beatty, "Slim" Gaillard's guitar, Billy Hadnott's bass and Ray Hutton's drums.

Despite their excellent air shots the group has found difficulty in club bookings because of the racial angle involved in the mixed group. Setup includes two colored and three oafs, and it will be interesting to find if this group can break through the Jim Crowism so strong out here.

profitable tours for attractions owned by eastern operators, is burned because these operators, now that pickings are easy in dance band booking, are setting up their own offices here, cutting the coast agent out of profits from attractions he introduced here when they were unknown. Says the pioneering coast agent: "Instead of building a business for myself it turns out I've been running a school for agents."

Down Beat covers the music news from coast to coast.

Curfew Hits Coast Lightly, Casuals Boom

Los Angeles — Despite groanings of a few operators who claim they "can't make their nut" the midnight curfew on entertainment went into effect here with no evidence of earth-shaking consequences. Earnings of musicians have suffered very little as most of the city spots have moved their starting times up an hour to an hour-and-a-half and are paying the same salaries as formerly. For example, the Palladium now has dancing from 7:00 pm. instead of 8:00, the former starting time. The same general action was taken at all the supper dance and show spots. Dancing at the Florentine Gardens now starts at 6:00 pm.; at the Biltmore Bowl the musicians report at 6:30.

Casa Manana, which has been operating on a week-end-only policy, (Friday, Saturday, Sunday) with the swing-shifters' session from 1:30 to 5:30 am. Sunday mornings, unquestionably is taking a loss with elimination of the early-morning dances. Zucca Brothers, who took on a heavy budget by carrying both the Charlie Barnet and Duke Ellington bands for week-ends of March 2-4 and March 16-18, added extra dance time on Sundays by eliminating the recently inaugurated jazz concerts and putting the starting time at 4:00 pm.

Boom in Casuals Predicted

Art Whiting, whose office books more bands on casuals than any other local firm, reported a big increase in demands for bands for private parties. There is no restriction on events held in private homes and there may be quite a bit of extra money for musicians working such affairs, especially since the after-midnight Local 47 scale on casuals is \$4 per hour. Heavy buying of packaged liquor bore out belief that there would be a boom in house parties.

Jazz Concerts Rock The Coast

Los Angeles—Month of March saw jazz in its various aspects rearing its bobbing head on concert stages as never before in this city. Norman Granz planned to stage his regular monthly concert at the Philharmonic March 5 with such headliners as Gene Krupa, Willie Smith, Billie Holiday, Illinois Jacquet, et al, and, undaunted by his own competition, engaged Duke Ellington and his orchestra for a concert at the auditorium the following week (March 12).

But highlight of the month's musical fare promised to be the "Spirituals to Swing" concert scheduled by the Musicians' Congress for Hollywood High School Auditorium Sunday afternoon, March 18. In addition to spirituals and early work songs by choral groups and such performers as Huddle ("Leadbelly") Ledbetter, evolution of jazz and/or swing was to be traced by group expected to include Barney Bigard, Zutty Singleton, Fred Washington, Bud Scott, Eddie Miller, Nappy Lamare, Matty Matlock, Red Nichols, Irving Veret, Nick Fatool, Joe Sullivan, Jack Teagarden, "T-Bone" Walker and many others.

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ON THE HOLLYWOOD

By Charlie
A few words, in general requests, about background music. The topic is much with adequately, our command, by ment may be into

The common music critics in movie music is that concert music—its own sake. The score is the most of all music. It is one purpose—that dramatic value, if play. Composers with wood with the important symphonic tare music always

The men who successful writers ture scores—those in and year out a (\$50,000 to \$75,000) become so by virt shrewd craftsmen. knowledge of the business. Occasione gets off some gusion picture score a "serious achieve realm of composi is that no music picture has prov important intrinsic when it was disso picture.

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By Charles Emge

A few words, in answer to several requests, about underscoring—background music—in movies. The topic is much too big to deal with adequately in the space at our command, but some comment may be interesting.

The common error made by music critics in connection with movie music is that of treating it as concert music—music written for its own sake. The motion picture score is the most purely functional of all music. It is written for only one purpose—that of increasing the dramatic value, if any, of a movie play. Composers who come to Hollywood with the idea of creating important symphonic works for picture music always depart in rage.

The men who have become successful writers of motion picture scores—those who do it year in and year out at high salaries (\$50,000 to \$75,000 per year) have become so by virtue of a certain shrewd craftsmanship and their knowledge of the motion picture business. Occasionally someone gets off some gush about a motion picture score, treating it as a "serious achievement in the realm of composition". The fact is that no music written for a picture has proved to have any important intrinsic musical value when it was dissociated from the picture.

Most motion picture scores, heard apart from the pictures they are supposed to supplement, are pretty obviously adaptations of the methods, if not the actual music, of established composers.

Picture scoring is mainly a collaborative enterprise. The "composer" turns out a rough sketch, which may not even indicate instrumentation. This goes to the "arranger", who lays out a more complete sketch, including suggested instrumentation. Then the job is taken over by an "orchestrator" (in the studios there is considerable distinction between "orchestrator" and "arranger", with the latter regarded as much more important as a creative worker). By the time the individual parts have been extracted and doctored up a bit by the copyists, and the sound engineers have subdued or increased the intensity of certain portions of the music, it is hard to tell just who, if anyone, should get credit for the job. Add that to the fact that the official screen credit will probably go to some one who had practically nothing to do with it and you can see why the Motion Picture Academy's music awards aren't taken too seriously by movie musicians.

Nevertheless, some really commendable work is turned out occasionally by movie music men—musical effects that show not only ingenuity but real artistry. Much of it passes unnoticed because the average listener is too absorbed in the picture—which is as it should be. If it is good movie music it shouldn't distract attention from the picture. One example we recall offhand of excellent musical treatment in a picture of the past year was the terrific intensity of that scene in *The Canterville Ghost* in which the Commandos ambushed the German motorcycle patrol. Composer George Bassman (who many years ago also wrote Tommy Dorsey's theme song: *Getting Sentimental*) "made" that scene with one big, steadily growing chord. Another was the sequence in *Laura* where Dana Andrews drifted off into a nap in Laura's apartment. At that

point the dramatic action came to a dead halt, but, thanks to Dave Raskin's music, you knew that something really big and important was about to happen and you moved right up to the edge of your seat with excitement. Anyway, that's the way it affected us.

But *Laura* would have been a great picture without any music at all. A real stinkeroo that was almost saved by its musical score was *Frenchman's Creek*, for which Victor Young made such good use of Debussy that some of the most trite and corny melodrama of recent years was accepted by many people as class-A screen entertainment.

And now, if Victor Young wins the Academy's music award for his scoring of *Frenchman's Creek*, don't scream that the award should have gone to Debussy (who didn't even get screen credit), for the Academy voters figure the credit should go to the man who can secure—no matter the source—and put into a picture the kind of music that pays off.

Los Angeles—Organist Ethel Smith will be heavily featured in sound track of forthcoming Disney full-length fantasy tentatively titled *Carnival*.

Good Neighbors



Hollywood—Xavier Cugat and Carmen Miranda enjoying each other's company and life in general at the Trocadero. Occasion was Cugat's opening night. He is now at the Capitol theater, New York. Acme Photo.



Hollywood—BRIGHT LIGHTS: Ted Yexxa, "The Lamplighter" lit up the lamps at Billy Berg's with a jam sess that jived the grape-Vine street solid. Charlie-me-boy Emge and Dave Dexter lent morale support and the whole mess was as Slim Gaillard sez—veery grooveyreamy. Yeah!... Awfully funny parody dreamed up by Ralph Bellamy for Johnny Clark to sing at Hunt Stromberg's gala-gala at the BevHills Hotel. Ditty ribbed Bernie Williams and Marie ("The Body, misquoted—ahem—by Earl Wilson") McDonald.

Connie Haines is answering to the name of "Jeep Sweetheart"... Evelyn Keyes' new tune *When Love Walks In* is gettin' some close attention from several music houses... Ruth (*I'll Never Smile Again*) Lowe will be smilin' come next spring when her expected visit from That Bird occurs... Virginia Weidler's brother Warner has the band at the

Cricket Club. Ann Marsh, Cugat's heart, is mullin' Broadway offers and Cugie doesn't pay Hedy LaMarr rent anymore—he bought her house... Rudy Vallee remodeled his house (formerly owned by Ann Harding) and found six cases of pre-war hooch... Organist Ethel Smith is the first gal to receive the American Music Society award.

ARC LIGHTS: *The Pied Pipers* and *Bob Wills and his Texas Playboys* are checked in at Col. for *Rhythm Round-up*... *Judy Garland's sister Jimmie* will duet with *Judy* for the first time in *Metro's The Harvey Girls*. *The Atchison, Topeka and Sante Fe* number in this picture took two weeks to film.

LOVE LIGHTS: Hey Deanna Durbin! Felix Jackson got his final decree last week... Diana Lynn and Bob Walker continue... Joy Barlowe is makin' believe with Cully Richards, who'd rather just sit and sigh over Annie Sheridan... Rena Morgan, daughter of the late Helen Morgan, will wed Bill Lundigan.

Carmen Miranda is still rollin' those hep hips at Ary Barroso... If Andy Russell marries Gail Russell, then he won't have to go to court to change his name to Russell.

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OFFICE OF THE UNDER SECRETARY
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15 January 1945

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- Maple Leaf Rag
Yellow Dog Blues
She's Crying For Me
Slow 'Em Down Blues
Doctor Jazz
Shoe Shine's Drag
Clark And Randolph
There'll Be Some Changes Made
Blue Note 505, 506, 507, 508

Best white jazz waxed since the Bluebirds of Muggsy's Ragtime Band! Every one of these sides is on a par with the great Davison-Brunis platters on Commodore, and that's a plenty! Art's group is hand-picked, Max on trumpet, Ray Coniff on trombone, Rod Cless on clarinet, Jack Bland on guitar, Haggart on bass, Alvin on drums. If you think Ray's out of place, spin these

again. Tunes are well-chosen too, a Joplin rag, a Handy blues, a Pecora number, an Oliver stomp, a Morton drag, a standard Chicago favorite, and two by Art himself. Discs are paired beautifully as well, one slow side and one fast in each case. Each one's a special masterpiece in itself. Can't seem to pick the finest here, but Yellow Dog finds its way back to my turntable every free hour or so. Here's a case history of jazz, real jazz, on four truly wonderful records. Max leads with strength, Coniff surprises by forgetting his Shavian associations for the moment, the late Cless drives each separate crystal note home for all it's worth. Hodes plays his heart out, Bland and Haggart are there at all times, and Alvin's something a bit more than just right. Art and Rod star as soloists. Hodes is great here, I think. Cless is great, here and anywhere, I know. Thanks for leaving these behind, Rod. No one will forget, now. Move over, Johnny Dodds and Jimmy Noone, Frank Tesch and Leon Rapp, you've got company up there! I've played these eight sides over and over, but they'll wear out before they pall on me. Absolutely stupendous all the way around, the choicest tunes by the most inspired musicians readily available on wax today! This, then, is jazz.

MEADE LUX LEWIS

Blues and Boogie Woogie Asch Set No. 353

Three ten-inch discs, six sides of blues and boogie, played by Lux and supervised by C. E. Smith. Notes, and good, by Smith. Superlative piano music, the very best Lewis has done in a good decade. Shades of Yancey and Pinetop, of course, and also of Cow Cow and Cripple Clarence. Most of all, though, it's Meade himself. Yancey's Pride is a splendid tribute. The Boogie Tidal is all of that. Glendale Glide is perfectly conceived as regards tempo. Denapas Parade moves along, Randini's Boogie comes on and on, Lux's Boogie take: it out appropriately. Titles don't mean much, perhaps, but the music certainly does. This is the answer to those who claim that boogie is too monotonous.

Others

I hate to say it, but James P. Johnson's Asch album of New York Jazz leaves me cold except for the piano solo, Euphonic Sounds. Set 551, three twelve-inch platters, featuring trumpeter Newton and guitarist Casey and bassist Foster and drummer Dougherty. The Dream, Hot Harlem, and Four O'clock Groove

aren't much. Handy's Hesitation Blues and Johnson's own Boogie Dream are somewhat better. Cliff Jackson's Weary Blues and If I Could Be With You, Black & White 4, showcase superb Russell clarinet. Cliff on piano moves urgently, backed by bassist Casey and drummer Parker. Willie Smith, the Lion himself, ruins Black & White 6 with two of the worst vocals of the century on Let's Mop It and How Could You Put Me Down. Kaminsky, Cless, and Orchard are there. So are bassman Lesberg and traplist McGrath. Not enough piano, too much voice. No Cless to speak of, and very little Orchard. Max leads like a ram!

Swing

MARY LOU WILLIAMS

Asch Set No. 351

Berlin's Blue Skies and Russian Lullaby are added to Persian Rug, Night And Day, You Know Baby and I Found A New Baby to make up a very desirable album. Mary Lou's work is consistently pleasant, bassist Hall is a mighty man, and trumpeter Coleman has some exceedingly fine moments.

STUFF SMITH

Adventure In Feeling Asch Set No. 353

Inez Cavanaugh and Timme Rosenkrantz, who do the notes here, are unreservedly in favor of this trio's music. It's fascinating, at that. Bassist Levy's another powerhouse, who makes Pettiford pale in comparison. Pianist Jones furnishes a perfect keyboard complement to Stuff's mad fiddle. That Smith man has ideas to burn, and some of them are pretty thoroughly ignited right on these discs. Titles include Midway, Look At Me, Skip It, Don't You Think, Desert Sands, Stop-Look. Stuff sings the last, possibly a mistake. Advanced, this swing!

Others

Art Tatum's trio also has an Asch album, 452, including Boogie (Modulate to Page 9)

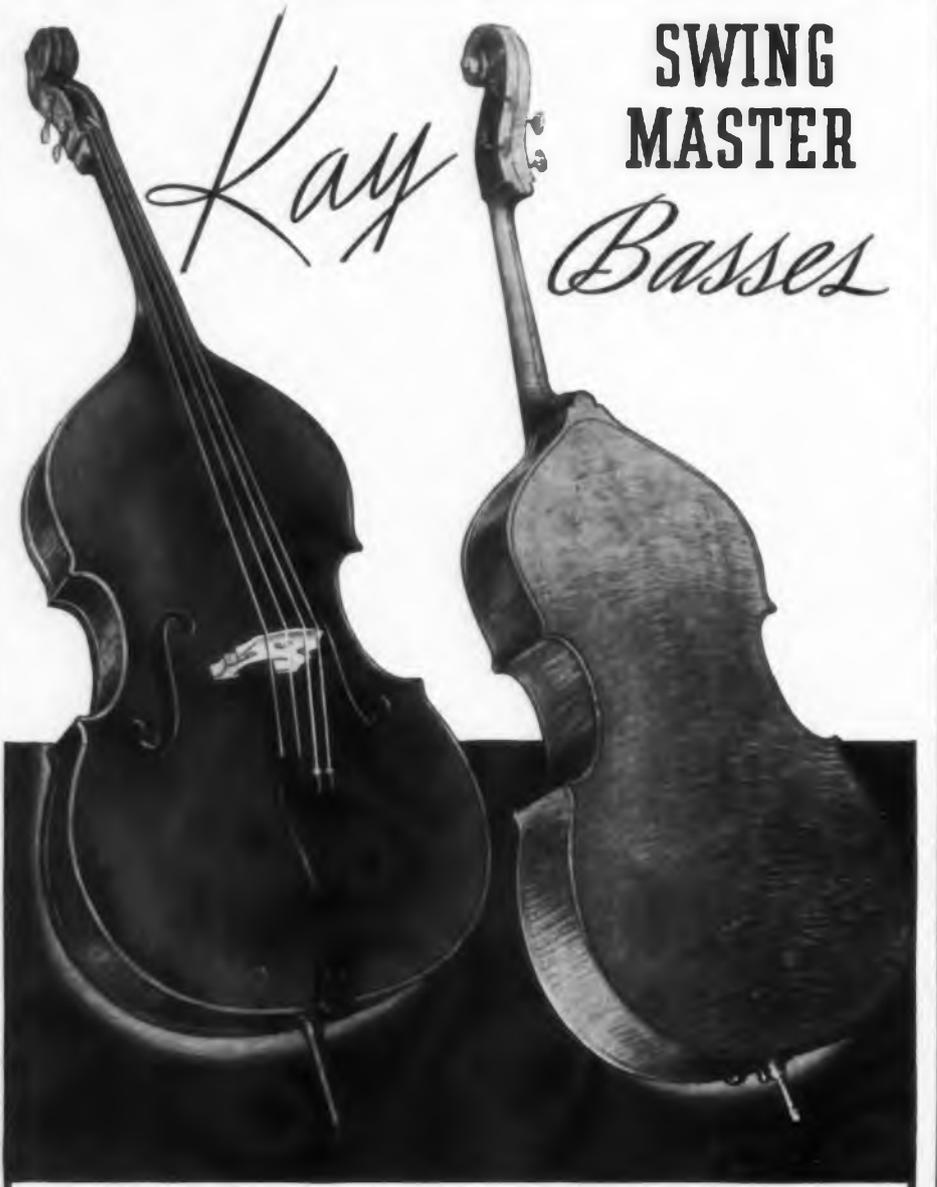


Wild Man Blues

This great blues number, composed jointly by Jelly-Roll Morton and Louis Armstrong, has been interpreted and recorded only by the very finest Negro jazzmen from New Orleans. It is perfect for both trumpet and clarinet. Johnny Dodds, whose work on Wild Man surpasses anything else he ever did, waxed the tune at least five times. His solo choruses are to be heard on Brunswick 3567, on Keith Prowse K 103, on Decca 2111, all under his own name; on Okeh 8474, with Louis Armstrong; and on Bluebird 10256, with Jelly-Roll Morton. Sidney Bechet almost matches Dodds in his version, Victor 26640, on which Sidney De Paris likewise contributes a remarkable solo. In fact, I consider this particular passage by De Paris the closest approximation of Armstrong that he has ever cut. It takes a Crescent City musician, however, to play this blues just as it should be played!

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Wald U Tune A

New York—More attention for more produce a hit in front of Jerry Wald first when he was knocked hearing it at the Roxy. He liked it enough wire getting a waxing, then had its main mangled as his hand the only after cutting away a few weeks ago, Wald Majestic, whose first Wald—Laura. It didn't take long bandleaders to hop of wagon. On the west James rushed into studio and put Laura only to learn later that had already assigned Woody Herman his Sacks, Columbia did has ruled that the I sion will be issued, scrapped. Laura was written Raskin, now under 20th Century-Fox, v being added later Mercer. Robbins pub

Diggin' Discs—Ja

(Jumped from l... gic, If I Had You, Winds, etc. Tatum Orimes shine in the best examples yet of work. Joe Marsala mance and Zero Ho & White 1201, Unlu & Blues In The Sto & White 1203, twelv both. Adele stars c Marsala and Thomas er and Wayne and Christian on the se Keene on the thir Feather on the fourt ter of fact, Leonard probably the most thing on these disc who've heard Marsa was playing the kind should never have de can Feather extol H scoff at Hodes, the blues like this? Ike 6 his own Blue Harlem specialty, Tiny's Eren Note 37. Roger the piano, Hinton on ba drums. Not outstan least. Roy Eldridge Market and Twiligh Decca 23383, no voc

Dance LOUIS PR

I Winder I Want To Go T What's The Mat Hissum-Kissum-Ban Rum And Coc I Wanna Got M Hit 7123, 7124

Louis sings Wonde Marie, Lilyann Caro and Married. They o Eat-Ivy number to ma's always Prima, he's got a brother Le Fas on clarinet and Gumbo and Poor Boy way down yonder. what to do and how like Wingy, sometim and sells out to wh cause that old regis merrily. Here he fo

Hal Wa AND HIS BA

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Wald Uses 'Laura' Tune As New 'Theme'

New York—Music from the movies is getting more and more attention from bands and fans. Latest flicker score to produce a hit is from the melodrama *Laura*.

Jerry Wald first brought the tune into special prominence when he was knocked out after hearing it at the Roxy Theater here. He liked it enough to burn the wires getting a waxing of the score, then had its main melodic line arranged as his band theme. Immediately after cutting away from Decca a few weeks ago, Wald signed with Majestic, whose first release is Wald's *Laura*.

It didn't take long for other bandleaders to hop on the bandwagon. On the west coast, Harry James rushed into a recording studio and put *Laura* on wax, only to learn later that Columbia had already assigned the song to Woody Herman here. Marle Sacks, Columbia disc director, has ruled that the Herman version will be issued, the Horn's scrapped.

Laura was written by Davis Raskin, now under contract to 20th Century-Fox, with a lyric being added later by Johnny Mercer. Robbins published.

JIMMY DORSEY

More And More
Don't You Know I Care

Decca 18647

Teddy Walters gives us *More* due to *Can't Help Singing*, while Patti Palmer mouths the elegant bit of Ellingtonia. J. D. plays, and oh how the money rolls in!

Others

Les Brown plays *Robin Hood* and *Sleigh Ride In July* on Columbia 36763. Kay Kyser features Georgia Carroll on *If You Are But A Dream* and Sully Mason on *I'm Gonna See My Baby*, Columbia 36757. Russ Morgan plays *Midsummer's Eve*, a waltz with vocal by Marjorie Lee, and sings *A Wonderful Winter* himself on Decca 18648.

Vocal PERRY COMO

I'm Confessin'
I Dream Of You

Victor 20-1629

Confessin' still belongs to King Louis, whose various platters of the tune ought to have been revived for the boom the number is having right now. Como belongs to a host of fans. Satisfied?

THREE SUNS

All Of My Life
Shuga Shuga Shuffle

Hit 7126

Tired Of It All

New York—Jimmy Jemall, the *News* inquiring photographer, focused on Milt Deutch, Woody Herman's manager, with the question, "Do you ever get tired of having people tell you that you are handsome?"

Deutch was quoted: "Yes, it's very annoying, especially in a crowded subway when women jump up and offer me a seat as soon as they see me."

Artie Dunn sings the Berlin ballad, a sure hit. *Shuffle* is an instrumental.

Novelty PAT FLOWERS

Original Blues
Ain't Misbehavin'
But Not For Me
Chopin E Minor Waltz
Back Prelude And Fugue
Canine Honky Tonk Boogie
Blue Danube
Eight Mile Boogie

Hit 1010, 1011, 1012, 1013

Pat gets some help from a bass and guitar except on the Bach and Chopin sides, where the bass discreetly gives up entirely. The blues and the two boogies are originals. Gershwin, George and Ira, composed the lovely *But Not For Me*, number. Improvisations and variations are supplied on the Strauss number as well as on those by Chopin and Bach. Pat Flowers, in case you're interested, plays piano.

ROOSEVELT SYKES

I Wonder
Mellow Queen

Bluebird 34-0721

I Wonder!

Yeah, But How Many Can Orchestrate 'Em?

New York—People in the music biz often wonder where amateur songwriters get the patience and energy to persist with their tunes. Here's one explanation: The other night a young soldier button-holed Frank Nichols, George Paxton's manager.

"I got a tune here, Mr. Nichols, and I wonder if Mr. Paxton would like to..."

Instantly Nichols waltzed into the polite, firm fluff-off which all band managers are forced to use, but the GI was faster and whipped out a complete orchestration of his tune. This impressed Nichols because most hopeful tunesmiths don't even bother to write out their melodies in charcoal on an old paper bag, much less orchestrate them.

Nichols ran his eyes over the number and it looked pretty good. He brought it to Paxton, the band played it at rehearsal and the tune knocked out everybody in the band!

Title of the opus is *Stormy Crossing*. Robbins will publish it, several bands are recording it and already it's the most requested song in Paxton's book. The

writer, Pvt. Sidney Saltzberg, is an M.P. stationed at West Point. He's been trying to land a tune for four years.

Moral? It only happens to one in hundreds or thousands but it happens.

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Diggin' The Discs-Jax

(Jumped from Page 8)

gie, If I Had You, Topsy, Soft Winds, etc. Tatum, Stewart, Grimes shine in that order. The best examples yet of this crew's work. Joe Marsala plays *Romance* and *Zero Hour* on Black & White 1201, *Unlucky Woman* and *Blues In The Storm* on Black & White 1203, twelve-inch discs both. Adele stars on the first, Marsala and Thomas and Queener and Wayne and Lang and Christian on the second, Linda Keene on the third, Leonard Feather on the fourth. As a matter of fact, Leonard's piano is probably the most interesting thing on these discs for those who've heard Marsala when he was playing the kind of music he should never have deserted. How can Feather extol Heywood and scoff at Hodes, then play the blues like this? Ike Quebec plays his own *Blue Harlem* and Grimes' specialty, *Tiny's Exercise*, on Blue Note 37. Roger the Ram is on piano, Hinton on bass, Heard on drums. Not outstanding, in the least. Roy Eldridge offers *Fish Market* and *Twilight Time* on Decca 23383, no vocals.

Dance

LOUIS PRIMA

I Wonder
I Want To Go To Tokio

What's The Matter Marie
Hitsum-Kitsum-Bumpity-Itsum

Rum And Coca-Cola
I Wanna Get Married

Hit 7123, 7124, 7125

Louis sings *Wonder, Tokio*, and *Marie*. Lilyann Carol chirps *Rum and Married*. They do the *Kid'll-Saf-Ivy* number together. Prima's always Prima, and besides he's got a brother Leon, who's got Fats on clarinet and eats Creole Gumbo and Poor Boy Sandwiches way down yonder. Louis knows what to do and how to do it. Unlike Wingy, sometimes he forgets and sells out to whatever forces cause that old register to jingle merrily. Here he forgets!

Hal Wasson

AND HIS BAND

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New Group Pledges Repair Assurance

By now, musicians must be tired of being chumps. Remember the guy who "fixed your horn (or drum, or fiddle, or gibbon) worse?" Recall how he took 2 hours to make a minor adjustment that shouldn't have taken over 10 minutes—and then the instrument wouldn't play at all? Recollect that bicycle repairman, or plumber or radio man you rushed to in an emergency on a one-nighter—and how much it cost to repair the damage he did, and how funny it wasn't at the time? Nearly every traveling musician can relate tragic repair episodes. Jobs have been lost, horns ruined, because a musician has been gullible enough to trust his livelihood to a mechanical maniac.

Even during peace times, when skilled mechanics in other trades were plentiful, musical instrument repairmen with adequate knowledge of their trade were difficult to locate. Now, repairs are a necessity, and good shops are tired of "doing over" musical instruments which have just been completed by unskilled butchers.

RIGHT REPAIR, EVERYWHERE!

Often hidden away in small shops, professional musicians can find excellent repairmen—men who have spent their boyhoods as apprentices in European factories; men who were professional musicians themselves and are mechanically gifted; men who know and understand musical instruments because they love them. You probably have such a favorite repairman of your own. You recommend him, trust him, accept his advice, and even consult him when you select a new instrument. He knows his business, and must know it to survive!

The AAA, by changing tires, providing free tows and recommending hotels, removes travail from travel. Patronizing Duncan Hines' "Bluebook of Restaurants" prevents ptomaine. *Down Beat* isn't advising you, but here is a hint that may save you trouble and expense. Nine noted repairmen, scattered from coast to coast, have formed the nucleus of a musicians' repair association to protect you on the road.

AFFILIATED MUSICIANS SERVICE

The Affiliated Musicians Service wants only members who are recommended by professional musicians. Potential joiners must prove proper training and experience, and must be willing to underwrite and guarantee AMS workmanship. Wherever you go (within 30 days after an AMS overhaul or major repair) any other AMS member will give you a complete checkover and make sure you are fully satisfied.

They will also provide a clearing house for new ideas and up-to-date methods, and repairmen without the necessary "know how" will be helped by the advice and experience of established members.

Musical instrument factories are overloaded with amateur and professional work. Most of them are anxious to see this plan succeed. Good repairs protect them, as good repairs protect you.

TO MAKE CONTACT

It is believed that musicians and repairmen will avail themselves of this musical instrument protection, and that fine repairmen everywhere will seek admittance to this group.

Full particulars can be obtained from the following charter members: Nick Engelman of N. Y. C.; Harry Jones of L. A.; Bob Hart of New Orleans; Frank Ellisher of Pittsburgh; Bud Rowland of Frisco; Lawrence McLean of Kansas City; Al Utzinger of Miami; Ivan C. Kay of Detroit; and Leo Cooper of Chicago.

Cavallaro Tested

Los Angeles—Carmen Cavallaro, who scored for Warner Brothers with his music stint in *Hollywood Canteen*, is doing tests at same studio with probability he and his ork will get second assignment on that lot in *The Time, the Place and the Girl*, a technicolor musical.

Phil Harris Pic

Los Angeles—Phil Harris reports to Columbia studios April 1 for opus entitled *I Love a Band-leader* in which he will be co-featured with Eddie ("Rochester") Anderson.

Down Beat covers the music news from coast to coast.

Musicians Off The Record



Catalina Island — Pee Wee Hunt has donned a sailor-suit and is now M2/c in the band at the Maritime Service Training Station Avalon, U. S. Maritime Service Photo.

Bandleader M.P.



Germany—Well known in society band circles, T/Sgt. Dick Ballou now doubles between duty as an M.P. and directing a company military band. Dick has been commended for patrol duty action in German territory.

Hauls GI Band



Germany — The *Down Beat* has hauled an army band to over 250 dances on the continent of England. Cpl. Paul Selden, trombone and arranger, from the 15-piece dance band. Also shown are Mike DiLillo, tenor, and Bob Maher, piano and arranger.

WHERE IS?

IRVING ASHBY, guitarist, formerly with Lionel Hampton
CUTTY CUTSHALL, trombonist, formerly with Benny Goodman
LENNY GREEN, alto saxist, formerly with Ted Fio Rito
PHIL MICROLE, vocalist, formerly with Dean Hudson
BILL ROBBINS, trumpeter, formerly with Tony Pastor
JOHNNY AUSTIN, trumpeter, formerly with Jan Savitt
TOM DIBBLE, drummer, formerly with Lloyd LaBrie

WE FOUND

AL WILSON, U.S.M.S.T.S., Section 53, Avalon, Cal.
JOHNNY VOES, now with Hal McIntyre
RALPH MUZZILLO, now with Glen Gray



"But baby—what a nowhere band—it's so rotten it ain't even commercial!"

CHORDS AND DISCORDS

Jazz and Radio

New York City
Gentlemen:

This in regard to your editorial of February 1, "Radio Again Snubs The Righteous Jazz." Isn't it logical that any prospective sponsor would consult some sort of radio survey group before investing in an air shot? Maybe Mildred Bailey and company just didn't have enough of a following to make a sponsorship feasible.

It's generally agreed that jazz, especially the more advanced type, is "musicians' music". Then why not air a show of this type at a time when musicians can dig it, instead of late in the evening when at least 80 per cent of the cats are working?

The Raymond Scott show was one of my favorites, and I'm looking forward to its return. It would be great if Scott was given more air time and had guest soloists from time to time. Such a show, aired in the afternoon or early evening, would attract a tremendous audience of those who know and appreciate jazz.

Any show with a following should attract sponsors, and if it isn't loused up with comedians, swoon singers and schmaltzy ballads, the cats will keep on listening.

Sincerely,
Louis Masek, Jr.

Chicago Concerts

Winter General Hospital
Topeka, Kansas

Gentlemen: There are about eight other soldiers that read my issues of *Down Beat*, and we usually get into some pretty heated arguments over articles that we have read in it.

However, being from the mid-west, we all agreed with your editorial of February 15, about the series of jazz concerts which you plan to present at the Civic Opera House in Chicago. We all think that it's about time someone recognized the fact that there are some jazz enthusiasts in the Chicago area. Chicago at one time held a prominent place in the world of jazz, and we, as well as many others, would like to see that prominence return.

Due to circumstances beyond our control, we won't be able to attend your early concerts, but

RAGTIME MARCHES ON

NEW NUMBERS

WILLIAMS—A daughter to Lt. and Mrs. Griff Williams, recently in Chicago. Father is former orchestra leader, now in the navy at Great Lakes, Ill.
SINDONI—A 7 lb.-2 1/2 oz. son, Ronald Bruce, to Mr. and Mrs. Sam Sindoni, Feb. 9, in Culver City, Cal.
SIMS—A daughter to Mr. and Mrs. Joey Sims, Feb. 19, in Pittsburgh. Father is Pittsburgh orchestra leader.
DORIAS—A son to Mr. and Mrs. Leo Dorias, Feb. 15, in Camden, N. J. Father is trumpeter with Joe Fusetto's WIP orchestra in Philadelphia.
EDWARDS—A 7 lb.-9 oz. son to Mr. and Mrs. Jerry Edwards, Feb. 15, in Ann Arbor, Mich. Father is Ann Arbor orchestra leader.

TIED NOTES

MCPARTLAND — Jimmy, McPartland trumpeter, to Marian Page, pianist, Feb. 3, in Aachen, Germany.
KARDALE-LAFEUCH — Chick Kardale, with Chicago branch of Martin Block's music publishing firm, to Suzette LaFouch, Feb. 24, in Chicago.

FINAL BAR

SANDERS—Bob Sanders, 48, formerly associated with Joe Glaser and Frederick Bros. booking agencies and with the Moe Gale Agency at the time of his death, Feb. 19, in New York City.

we hope that they become regular. If they do, we shall certainly look forward to them after the war is over.

Sincerely,
Pfc. Hal Chalmers

Movie Music

West Lafayette, Indiana
Dear Charlie,

You're dead right about the picture *Atlantic City* that you wrote about in the January 15 issue. Especially about Louis Armstrong. To me that was one of the main reasons that I ever went to that particular movie. And then to see Louie get sliced off in the middle of his trumpet solo really irked me. I walked out in the middle of the show. I could tell from the groans around me that I wasn't the only one who didn't like it.

The sooner movie producers start reading columns like your "On The Beat In Hollywood," and listening to movie-music fans like me and a couple of million others, the better grade of musicals will be on our screens.

Respectfully yours,
Jack Waller

A COLUMN FOR RECORD COLLECTORS.....

THE HOT

By GEORGE

Flash from En McPartland has been from a combat unit service group and a small band entered in Aachen, Germany, married on February 15, 1948. Marian Page, a well-known pianist who has several British discs.

Discographical known New Orleans jazz band was John Bayou Stompers. Victor 20593 *Alligatin' Love Grand* gave the Hot Box personnel for the summer: Johnny F. et al leader; Howard Mexican pianist; Mare, guitar; Elynet; Charles H. bone, (one time band member and of the New Orleans finally Alvin G. harmonica.

John Reid of Chicago rare unlisted disc Wade Moulin Risc. It is on Puretone *Got Ways I'm* (1886), (Jim Will Long To You an (1848), (Lem Fow

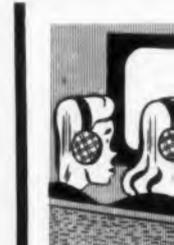
That vague list p. 137 to Victor 3 *Plenty and Mississipi* been cleared up appear in the 1943 ed Ben Pollack's band called Slim and His Reid advises that hired to make eight and the two jazz it thrown in for good unit was organized by Hilton "Slim" L Orleans guitarist is "Nappy."

Ralph Venables retracts the Arcadi write-up in the I as follows: the d as listed as a Ma the correct maste 9407 and therefore on the same Sterli as *Back Home in reverse Just A I carries the matrix*

Jazz Concerts—Tingill jazz session featured New Orleans participating were Riccardo; Preston Jac Punch Miller, tr Howard, clarinet; drums (he played companiment for Frank Melrose on P Jelly Roll Stomp and Ransom Knowl time Harlem Hamf afternoon was E Vancey singing H Long Blues.

Paul Miller of private session lat

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An Oscar for the The best in twen A pox upon the With cotton in th



A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOFFER, Jr.

Flash from England—Jimmy McPartland has been transferred from a combat unit to a special service group and is now leading a small band entertaining troops in Aachen, Germany. He was married on February 3rd to Marian Page, a well known British pianist who has played with several British dance bands.

Discographical Data—A little known New Orleans recording jazz band was Johnny Hyman's Bayou Stompers. They made on Victor 20593 *Alligator Blues* and *Ain't Love Grand*. Monk Hazel gave the Hot Box the following personnel for this group last summer: Johnny Hyman, trumpet and leader; Horace Diaz, the Mexican pianist; Nappy La Mare, guitar; Elyer Maser, clarinet; Charles Hartman, trombone, (one time Oliver Naylor band member and now President of the New Orleans local); and finally Alvin Geautreux, hot harmonica.

John Reid of Cincinnati has a rare unlisted disc by the Jimmy Wade Moulton Rouge Orchestra. It is on Puretone 11363, *You've Got Ways I'm Crazy About* (1888), (Jim Wilson), and *So Long To You and The Blues* (1846), (Lem Fowler).

That vague listing in Delaunay p. 137 to Victor 38044, *That's A Plenty* and *Mississippi Stomp*, has been cleared up and does not appear in the 1943 edition. It was not Ben Pollack's band but a group called Slim and His Hot Shots. John Reid advises that the group was hired to make eight hill billy sides and the two jazz tunes above were thrown in for good measure. The unit was organized and conducted by Hilton "Slim" La Mare, the New Orleans guitarist better known as "Nappy."

Ralph Venables rightly corrects the Arcadian Serenader write-up in the Box, October 1, as follows: the disc *The Co-Ed* was listed as a Mannone item but the correct master number was 9407 and therefore was recorded on the same Sterling Bose session as *Back Home in Illinois*. The reverse *Just A Little Bit Bad* carries the matrix number 9413.

Jazz Concerts—The first Featheringill jazz session at the Zansibar featured New Orleans music. Participating were Richard M. Jones, piano; Preston Jackson, trombone; Punch Miller, trumpet; Darnell Howard, clarinet; Tommy Taylor, drums (he played the suitcase accompaniment for *Kansas City Frank Melrose on Pass The Jug and Jelly Roll Stomp for Brunswick*), and Ransom Knowling, bass (one-time Harlem Hamfat). Highlight of afternoon was Estella "Mama" Yancey singing *How Long, How Long Blues*.

Paul Miller of Esquire held a private session late last month at

the Bachman studios with Max Miller, piano; Bill Funkey, alto; Ken Smythe, drums; and Allen Klump, bass. Funkey is a fine saxist who plays music for a hobby aside from a regular job. He now has a small group at the Lake Hotel Lounge in Gary, Ind. including, beside himself and Klump, Milt Zeitlin, piano; Ed Lightfoot, drums; and Eddie Powers, accordion.

Duke Ellington at Chicago's Opera House in concert March 25. Jazz Publications: *The English Jazz Record* returns. The Jazz Appreciation Society announces monthly bulletins, the first since the middle of 1943. Write to *Jazz Record* c/o The Workers' Music Association Ltd., 9 Great Newport Street, Leicester Square, London W. C. 2 England.

Received from South America, a *Jazz Book*, entitled *Panorama De La Musica AfroAmericana* by Nestor R. Ortiz Odrerigo published by Editorial Claridad, Buenos Aires. Collector's Catalogue—Walter Heughan, Hatherleigh, Moorlands Ave., Dewsbury, Yorkshire, England. Wishes to contact collectors who share his interest in Spanier, Ellington, Noone, Jelly Roll and New Orleans music in general.

Rita Spano, 72 Tarrance Street, Rockville Centre, New York. Collects Gene Krupa records.

Robert Vreeland, 3117 Lafayette Blvd. Lincoln Park 25, Mich. Collects vocal records.

Jack Wood, 186 Bramall Lane, Sheffield 2, Yorkshire, England. Wants Jelly Roll, Lu Watters, Spanier, George Lewis and piano solos. Has to trade Hot Fives and Sevens, Goodman, and Mugsy Spanier records.

Curfew May Fold 52nd St.

(Jumped from Page 1) coming to work a little earlier and shutting off the music at the witching hour.

Hotels Cautious

Most of the name band hotel rooms are treading carefully, bringing bands on the stand earlier, but business has fallen off and several of the rooms are fluffing up bookings with full orks, replacing these small combos. The Edison has already done this and other spots are expected to follow suit. Another angle here is that most of the hotel rooms have lost their air-time (the inducement they offered a band to play their spot) because the networks are shifting wires to Chicago and the west coast to capitalize on the time differences.

Two weeks ago, entertainment world hopes were raised here when a report circulated that Mayor LaGuardia had succeeded in getting an extension of the curfew until one o'clock for this city. However, this was speedily denied in Washington and, shortly afterwards, local government voted in the midnight curfew for the duration.

This last fact has alarmed many spot owners who feel that they may be ham-strung with the ruling for good, while another feature of the edict which

bothers local promoters is that Chicago has interpreted it to mean that clubs serving food may remain open all night as long as the show and bar are shut off at midnight. In NYC, on the other hand, the Curfew Control Board holds that only spots which previously stayed open all night serving food are curfew-exempt.

Clubs Cut Heavily

The prediction made in last issue's *Down Beat* that small spots would be forced to cut out from 75 to 90 percent of musician employees is holding true. On 52nd Street, Kelly's Stable eliminated the band completely and has started featuring a chicken dinner; the Hickory House still has Joe Marsala on notice; the Onyx and the Three Deuces have released their name music stars, Una Mae Carlisle and Dorothy Donegan respectively, while the other jazz spots have made similar changes.

Only name dine-and-dance spot here already knocked off by the curfew is Meadowbrook but the others aren't expected to last long.

Petrillo Quiet

Biggest surprise to the trade was the calm way in which union chief James C. Petrillo bowed his head to the government ruling. Local 802 has been extremely fair in the matter of breaking contracts between musicians and money-losing employers, according to the latter.

An odd aspect to the midnight curfew came up when pianist Art Tatum tried to get out of his contract with the Downbeat Club

Bunk In Beantown With Bechet Band

Boston—Beantown has another controversy coming up—this one with a jazz twist. Bunk Johnson, old-time cornet star about whose work there's been so much argument lately, was set at press time to open at the Savoy night club here as a feature of Sidney Bechet's band. Besides Bunk the tune-up included Freddie Moore on drums, Hank Duncan on piano and "Pops" Foster, holding down the bass spot. Also set for the new show was alto-man Pete Brown with a quartet.

Sabby Lewis and his crew, after completing 10 straight months at the Savoy, have moved out for a series of one-nighters.

here. Most observers thought that the night club would leap at the chance to pull out from under a deal which has them paying Tatum \$1150 weekly (highest price ever paid for a single on the Street).

The Downbeat not only refused to let Tatum go but threatened to black-ball him if he should attempt to walk out on his contract. Angle is that they have no hope of surviving the curfew if big-attraction Tatum leaves, while they do have a ghost of a chance if he stays. Like other clubs, the Downbeat already has initiated jam sessions on Saturday or Sunday afternoons or both. One spot, the Three Deuces, has dubbed its matinee bashes "Byrnes' Jam Session."

Heidt Scraps Band In Dispute With MCA

Los Angeles — Horace Heidt, who has been feuding with MCA for many months, plays his trump card at the conclusion of his current engagement at the Trianon the latter part of this month when he dissolves his band pending action of the AFM on his contract dispute.

Heidt expects to wind up at the Trianon, which he is supposed to own, on March 18. The members of his band, which includes many top men, were given their notice on Feb. 26 and several had already lined up with other leaders. Some will go with Shorty Sherock, trumpet player featured by Heidt who launches his own new band at Mission Beach Ballroom March 23.

Heidt said his problems with MCA grew out of a number of differences and that the whole case could be summed up under what he called "improper representation." He said his complaint, now before the AFM's International Board, was 28 pages long. He said:

"When and if I ever return to the music business as a band-leader depends upon what action the AFM takes on my case. I have several business interests that demand my attention."

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This last fact has alarmed many spot owners who feel that they may be ham-strung with the ruling for good, while another feature of the edict which

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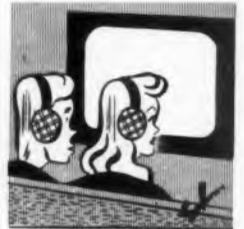
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TIPS FOR TUBMEN

By GEORGE WETTLING

Edgar J. Swain Jr., of Upper Darby, Pa., writes that he is working in a defense plant and finds it very difficult to go to a teacher and would like to know if it is possible to become a good drummer from studying from a drum book, and if so what book could he obtain? Well, first of all, it is better if one is able to study with a teacher, as there is nothing like first hand instruction. However, if this is not possible, the next best bet is a good drum method with pictures, reading material, etc. of which there are quite a few good ones.

This might be a good time to give my own book a plug. Called *America's Greatest Drum Stylists*, published by Capitol Songs, Inc. and just off the press. I have diagnosed here over twenty of the most popular drummers' styles of today and have them all in one book, including the thirteen rudiments. So if you want to know how your favorite drummer "does it," look it up in this book.

Herbie Brockstein, of Houston, Texas, writes that it is pretty sad going for a guy who needs drum accessories in Houston. He also admits he knows it is pretty sad elsewhere, for that matter, but Herbie says every now and then he sees an ad in the *Beat* offering to sell cymbals, drums, etc. but is a little on the doubtful side as to whether the dealer advertising these wares knows a good pair of high hats from a bad pair. Well, the only way is to order them with the idea of sending them back if they aren't what you want. Herbie also wants some info on the Frisco Heel Pedal. I can't do much there although I have been told it is a very fast pedal. The only drummer I ever knew to use one was Tommy Thomas, the Chicago drummer now with the coast guard.

I have a letter from Pvt. Marc Grant, of Camp Rucker, Alabama. He left Camp Sibert a year ago and hasn't heard of his two buddies that were there with him. So if any of you guys know the whereabouts of Kenny Clark and John Mosely, drop Marc a line. Calling Clark and Mosely.

Dick Patric, of Rochester, N. Y., picked up a recording I was on—made by the Freeman Trio in 1938. Dick says he enjoys the record but at the end of it there

Ziggy's Oscar



Long Beach — S/Sgt. Ziggy Elman admired his newly won Down Beat oscar with Captain Aubrey Laws of the ATC Ferrying Group at Long Beach. AAF Official Photo.

can be heard a couple of piano chords by Jess Stacy and then he hears a voice and can't quite dig what is said. Well, Dick, it is Jess saying, "We'll have to make another one" as we thought it was only a test. But our time for the date was up and we couldn't cut another. Milt Gabler who recorded it thought it was good enough to put out and did same. See you next month.

Zurke Tribute Climax To Twin City Concert

Minneapolis—Most of the local jazzmen who worked Mitch's at Mendota four years ago, when Bob Zurke was featured there and Mitch's was known as the Nick's of the West, were on hand February 25th to pay a fitting musical tribute to the late piano great. The occasion was the second Doc Evans Jazz Concert, held in WCCO's Auditorium Studio from 3 to 5 Sunday afternoon. Playing the blues for a full quarter hour, first at a drag tempo and then in stomp time, ex-Mitchites blew their hearts out in memory of their friend and fellow artist. The rest of the program showcased the Doc Evans Jazzband. Guest vocalist Audrey Hines, guest clarinetist Frankie Roberts, and guest drummer Bob Bass.

This concert somehow achieved the impossible by improving upon the first one. —jaz

ALONG MELODY ROW

The thirteen recordings of Irving Berlin's *All Of My Life* were recently released. Among those who recorded it were Bing Crosby, Harry James, Kate Smith, The Three Suns and Joe Reichman. The Irving Berlin Co. is currently plugging *I Was Here When You Left Me*, by Sammy Stept... Leeds current tune is *Yip, Yip, DeHootie (My Baby Said Yes)*, penned by Teddy Walters and Sid Roblin, with Victor recordings by Charlie Spivak and the Phil Moore Four and by Jan Garber on the American label... *The Juke Box Song* is new on Tin Pan Alley's list. Written by Jack Covais, tune will be featured on Rudolph Wurlitzer's 5500 phonograph boxes throughout the country.

Love, sung by Lena Horne in MGM's Ziegfeld Follies, is the new addition to Feist's list. Writers are Ralph Bland and Hugh Martin. Firm also has *Oh, My Achin' Back*, by Willie Shore, Fred Astaire and Morey Amsterdam. Feist's *Candy*, by Alex Kramer, Joan Whitney and Mack David, has sold over 2,000 copies... Barton is featuring *A Tender Word Will Mend It All*, by Doris Fisher and Alan Roberts, writers of *You Always Hurt The One You Love* and *Into Each Life Some Rain Must Fall*... *All For You* and *So Close To Paradise*, both by Charles Henderson and Lionel Newman, from 20th Century's *Hangover Square*, are the new releases on the Robbins' list. Firm is also plugging *Seventh Avenue* by Gordon Powell and Irene Higginbotham, and *Don't Spend A Dollar On Me*, by Joe Greene.

Remick has *Who Are We To Say* by Harry Sosnik and Charlie Tobias. Tune was waxed on Decca by Hildegarde... *Harm* is working on *Whatcha Say*, by Ted Koehler and Burton Lane... *A Kiss Goodnight*, by Freddie Slack, Floyd Mitchem and R. N. Herman, is being pushed by Miller... Paramount's latest is *I've Got A Locket In My Pocket*, by Art Kassel and Mack David. *Cocktails For Two*, by Arthur Johnson and Sam Coslow, is being revived by Paramount as a result of the Spike Jones' Victor recording of the tune... *He's Home For A Little While*, by Kermit Goell and Ted Shapiro,

Harry Barris Has New 14-Piece Band

Los Angeles — Latest entry among new bands launched here is a new unit headed by Harry Barris featuring Loyce Whitman (Mrs. Barris) on vocals. Combo is a 14-piece outfit, featuring Ralph Yaw arrangements. Barris is working one-nighters and week-end dates for major bookers.

Django Just A Brooklyn Bum?

(Jumped from Page 1)

I wish I could remember what date the certificate gave but I can't. (Ed. note: *Django was born circa 1903?*) I do know that the facts of Django's birth as I've given them to you are registered with the state department in this country. Check with them and you'll find I'm right.

At press time, *Down Beat* was checking with the state department and also getting further details on last issue's scoop item which said that the legendary guitarist will visit the United States under sponsorship of the William Morris Agency. That such a deal is planned has been confirmed and a recent letter to the *Beat* from Will Roland of USO Camp Shows abroad quotes Django as saying he's extremely anxious to bring his music here. War-time conditions are hampering the jaunt, but a tip says it may not be very long before the guitarist will be playing at a Manhattan spot.

Guitarists may be interested to learn that several reports say Reinhardt is using an amplified box currently.

and *You Moved Right In*, by Harold Adamson and Jimmy McHugh, are on the Famous list... Mutual is working on *Everytime I Look At You*, by Johnny Lung and Carl Fisher, and also Charlie Spivak's theme song, *Star Dream*, by Sonny Burke, Sylvia Dee and Charlie Spivak.

Johnny Green left Santly-Joy to take over as professional manager for the new ABC office in New York. Firm is plugging Gordon Jenkins' *Every Time*, with waxings coming up by Helen Forrest, Benny Goodman and Freddy Martin... Irvin Miles, recently with Harms, is with the revived Mario Music firm, which has *Guess I'll Hang My Tears Out to Dry*, by Jules Stein and Sammy Cahn. Tune is from Dave Wolper's musical comedy, *Glad To See You*, which died before hitting Broadway, and is probably the only song on record to achieve number one plugging despite its origin. It was introduced by Sinatra and will be waxed by Helen Forrest, Dinah Shore and Harry James... Charles Gunther, publicity director for Music Publishers, has been discharged from the armed forces and is reestablished with his old firm, currently working on *Who? It's Not You*, by Luis Aldana, Hilda Taylor and Charles Gunther.

RAVING REVENGE

By "SARJ"

Lineup of the Cant band. Special Service the Burma theater in the February 1 "and pictured in a column, is as follows: picture), left to right: Jerry Donahue, Mexico; Harry Negal, lead alto and clarinet; soprano, Wichita, K. Bernie Keen, Philadelphia and clarinet; Don loo, Iowa, tenor. Second Adams, Detroit, trombone; Delaware, trumpet; Henry Youngstown, Ohio, Elio Hastings, Nebraska. Bottom row: Ph Cedar Rapids, Iowa, Honely, Indianapolis; Lloyd Perryman, Bu guitar and vocals; Harris, Columbus, arranger and leader.

In the case of miss hop on McClurkin's the boy who was go send in the pic and pictured with the gr Swanson, Chicago.

Sgt. Don Pablo, with talion, was hospitalized the Fort Wayne Sta injury, from a fall c as serious as first bel Williams, former vocalist, is now 42185639, Battery "Bn. Camp Maxey, T Kyle, John Kirby's fi is with an infantry Guinea.

1st Lt. David Sol Service office at Texas, makes a plea diicians in his camp dire need of instr ticularly: 2 E flat a flat tenor saxes, 4 trombones, 3 trum mutes), one set of bass, and a music li like a full order, bu to be of assistance Solomon. Boys dow certainly appreciate

S/Sgt. Jack Leona vocalist, has his own orchestra and is now France. Jack is re "better than ever," busy presenting re pening dance music.

Personnel of h cludes: Saxes: Joe Edward Saccu, Rus Owen Boyer, Trump Bill Dischert and Trombone: Oscar Rhythm: Vito drums; Joe Gatto, ranger; and Harry Lt. Sol Goldstein German prison cam swing band there. "detained" there f... Pvt. Irving Fie sical director for t work, has organizi crew in Camp Sib ham, Ala. Band bro ly... and Joel SH worked at the Stor York, has been appo director of the Linc Lincoln, Nebraska.

Playing for Office and several service Camp Gruber, Okl Cpl. Wendell Lindh his six piece "cockt stramentation inclu Svaren, tenor; Cpl. ler, alto; Pvt. John trumpet; Cpl. Creis Pvt. Frank Vaccaro, Landholm, piano.

Now in the Mar after seeing a lot Pacific are these N cats, all members o

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Lineup of the Canteen Caravan band. Special Service unit now in the Burma theater, mentioned in the February 1 "Sarj" column and pictured in an adjoining column, is as follows (as per the picture), left to right: Top row—Jerry Donahue, Mexico, Mo., tenor; Harry Negal, Philadelphia, lead alto and clarinet; Everett Ransopher, Wichita, Kansas, alto; Bernie Keen, Philadelphia, baritone and clarinet; Don Bing, Waterloo, Iowa, tenor. Second row: Ken Adams, Detroit, trombone; Floyd Butts, Delaware, trombone and trumpet; Henry DeAngles, Youngstown, Ohio, trumpet; Lee Elio, Hastings, Nebraska, trumpet. Bottom row: Phil McClurkin, Cedar Rapids, Iowa, drums; Don Honely, Indianapolis, piano; Lloyd Perryman, Burbank, Calif., guitar and vocals; and Dave Harris, Columbus, Ohio, bass, arranger and leader.

In the case of misspelling, boys, hop on McClurkin's neck. He's the boy who was good enough to send in the pic and names. Not pictured with the group was Dick Swanson, Chicago, 3rd trumpet. Sgt. Don Pablo, with an MP battalion, was hospitalized recently at the Fort Wayne Station Hospital. Injury from a fall on the ice, was as serious as first believed... Gene Williams, former Johnny Long vocalist, is now Pvt. Williams, 42165639, Battery "A", 526th F. A. Bn., Camp Maxey, Texas... Billy Kyle, John Kirby's fine piano man, is with an infantry band in New Guinea.

1st Lt. David Solomon, Special Service office at Camp Bowie, Texas, makes a plea for the musicians in his camp. They are in dire need of instruments, particularly: 2 E flat alto saxes, 2 B flat tenor saxes, 4 clarinets, 2 trombones, 3 trumpets, (with mutes), one set of drums, one bass, and a music library. Sounds like a full order, but anyone able to be of assistance contact Lt. Solomon. Boys down there would certainly appreciate it.

S/Sgt. Jack Leonard, former TD vocalist, has his own Special Service orchestra and is now somewhere in France. Jack is reported singing "better than ever," and keeping busy presenting revues and dispensing dance music.

Personnel of his band includes: Saxes: Joe Altieri, lead, Edward Saccu, Russell Geary and Owen Boyer. Trumpets: Al Brock, Bill Dischert and Vito Metro. Trombone: Oscar Hernandez. Rhythm: Vito De Novellis, drums; Joe Gatto, piano and arranger; and Harry Truscio, bass.

Lt. Sol Goldstein writes from a German prison camp of the fine swing band there. Sol has been "detained" there for 13 months... Pvt. Irving Fields, once musical director for the Blue Network, has organized a 30-piece crew in Camp Sibert, Birmingham, Ala. Band broadcasts locally... And Joel Shaw, 88er who worked at the Stork Club in New York, has been appointed musical director of the Lincoln AAF band, Lincoln, Nebraska.

Playing for Officer's Club dances and several service club parties at Camp Gruber, Oklahoma, keeps Cpl. Wendell Lundholm busy with his six piece "cocktail" combo. Instrumentation includes: Sgt. Carl Svaren, tenor; Cpl. Edmund Keller, alto; Pvt. John Urbanskovitch, trumpet; Cpl. Creia Feil, drums; Pvt. Frank Vaccaro, bass; and Cpl. Lundholm, piano.

Now in the Marianna Islands after seeing a lot of the broad Pacific are these Navy Squadron cats, all members of their squad-

Donahue Navy Band Due in States Soon

After completing almost two full years on foreign service, Sam Donahue and his touring all-star navy band are expected back in the States late this month, according to letters received here by friends of members of the band.

The Donahue crew, 21 strong, has been serving in the ETO since last April, touring army and navy bases and other allied military installations, as well as playing numerous servicemen's centers, canteens, shows and broadcasts throughout the United Kingdom and in other areas. Donahue's outfit will be replaced by another navy dance band for similar duties.

The band was originally organized in November, 1942, under the leadership of Artie Shaw, and was at Pearl Harbor for three months. Then followed the band's historic tour of naval bases and islands throughout the Southwest Pacific, which covered a total of 68,000 miles.

Returned to the States in December, 1943, for a rest, the band landed at San Francisco where Shaw was given a discharge by the navy, and Donahue was appointed official leader. After being stationed for three months at the Navy Receiving Station, Lido Beach, N. Y., and at the Anacostia Navy Yard, Va., where several changes were made in the band's personnel, including the exodus of Dave Tough and Max Kaminsky, the group was again assigned to foreign service, this

Burma Band



Burma — These boys in the Far-eastern theater are giving GI's a taste of good old American jazz. Read about the band and its personnel in the "Sarj" column.

time to the ETO, embarking in April. While the band's duties upon its return to the states are as yet indefinite, and of course subject to naval orders, in all probability Donahue and his bandmen will be sent out on a tour of military hospitals and naval bases throughout the country.

Donahue, who's 25 years old and hails from Detroit, had one of the fastest rising swing bands in the land when he joined the navy. Prior to organizing his own outfit, he played with Gene Krupa, Harry James and Benny Goodman, winning recognition as one of the finest tenor saxophonists in swingdom.

Three key men from Sam's civilian orchestra are in his pres-

Canteen Average Is Nine Bands Weekly

New York—Statistics issued by the Stage Door Canteen on its third anniversary this month give a tip as to what music has been doing to help entertain servicemen. The report shows that the canteen has featured no fewer than nine name bands a week.

ent navy crew, trombonists Tak Takovarian and Dick LeFave, and lead alto man Bill Nichol.

The band's present personnel is as follows:

Trumpets—Conrad Gozzo (lead), ex-Thornhill; Don Jacoby, ex-Brown; Johnny Best, ex-Shaw and Miller, and Frank Beach, ex-Savitt. Trombones—LeFave (lead), Takovarian, Tasso Harris, ex-Thornhill, and Gene Leetch, bass trombone. Saxes—Nichol (lead); Mack Pearce, Ralph Lapolla, Joe Aglora and Charley Wade; piano, Rocky Coluchio; drums, Buzz Sithens; guitar, Al Horesh; bass, Barney Spieler; accordion, Harold Wax.

Donahue, Dick Jones and Dave Rose are the band's scripters. Jones is also the band's musical director and in civilian life penned scores for TD and Glen Gray, while Rose had arranged for Dorsey, Chester and Monroe.

All members of the Donahue unit hold the navy ratings of musician first class, and are authorized to wear three campaign ribbons, namely the Asiatic-Pacific, ETO and American theater ribbons.

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Key Spot Bands

AMBASSADOR HOTEL, Los Angeles—Freddy Martin ARAGON, Chicago—Art Kassel; Mar. 31, Henry King ARAGON, Ocean Park, Cal.—Al Donahue BILTMORE, Los Angeles—Joe Reichman BLACKHAWK RESTAURANT, Chicago—Del Courtney COMMODORE HOTEL, New York—Charlie Spivak; Mar. 30, Hal McIntyre EDGEWATER BEACH HOTEL, Chicago—Emil Vandas 400 CLUB, New York—Tommy Dorsey NEW YORKER HOTEL, New York—Jerry Wald; Mar. 22, Boyd Raeburn PALLADIUM, Hollywood, Cal.—Vaughn Monroe; Mar. 20, Frankie Carle PALMER HOUSE, Chicago—Bob Grant PENNSYLVANIA HOTEL, New York—Jimmy Dorsey PERSHING HOTEL, Chicago—Earl Hines ROOSEVELT HOTEL, New Orleans—Lawrence Welk; Mar. 29, Chuck Foster ROSELAND, New York—Jimmy Palmer SAVOY, New York—Erskine Hawkins SHERMAN HOTEL, Chicago—Woody Herman STEVENS HOTEL, Chicago—Ted Weems TERRACE ROOM, Newark, N. J.—Louis Prima; Mar. 20, Sonny Dunham TRIANON, Chicago—Henry King; Mar. 31, Lawrence Welk TRIANON, Southgate, Cal.—Horace Heidt; Mar. 20, Jan Garber WALDORF-ASTORIA, New York—Leo Reisman

BANDS BY THE Beat

GEORGE PAXTON

(Reviewed at the Hotel Lincoln, New York) George Simon is right; this is a fine band and certainly one earmarked for early success. In fact, if George Paxton's name isn't high on the "Most Popular" lists when they're compiled for 1945, there isn't any justice left, nor musical appreciation either. Paxton is the young arranger (he doubles tenor and trombone fronting the band) who built the best band Ina Ray Hutton ever had. With his own first band, he's done an even better job and starts right off taking a place well in front of most name bands. Apparently Paxton spent plenty of time dreaming this band up before putting it into production because there isn't one aspect of popular modern music that's ignored. For example, a typical set opened with a lovely arrangement of Sentimental Journey, surprisingly well-sung by Virginia Maxey, followed up with a rich writing of Elegy which was neither corny nor over-done as so many "special arrangements" are but tasteful and full of music. Then Alan Dale, a good-looking youngster with a good voice, sang My Heart Sings, accompanied by one of the best-functioning string quartets I've heard with a big band. A jumper came next with tenor-man Boomie Richman really shining. He's a great talent and one of the most inspired guys in the band. However, clarinetist Romie Penque isn't far behind him in either the idea or execution departments. Andy Achers plays plenty of piano; Paul Nero's lead violin is just about the best in the business; trumpeter Charlie Gunduso takes off on some happy solos; and the entire band seems to be made up of sidemen who play well and work hard at their notes. The book is written by Rufus Smith and Freddie Weismantel, who can be proud of the job they're doing. As a final pleasant

surprise, the band's theme turned out to be Dana Suesse's Nocturne, a beautiful piece you should be humming quite regularly pretty soon.

JIMMY HILLIARD

(Reviewed from Station WBBM, Chicago)

This band has been drawing fine comment with the excellent music heard on their Tuesday night ahrs. Show is well written, music is good mixture of standards, originals and the usual pops. Band is 16-piece outfit fronted by clary Jimmy Hilliard, ex-Goldkette, Casa Loma sideman. Only complaint is that scoring for the ballads are unimaginative, often dull; the usual clarys and muted brass backing ballads of Patty Ford and Jack Fulton. Swing on the show is excellent. On show caught, band opened with oldie, plenty of solos and a punchy arrangement by Jimmy. Then a vocal, well done, by the Ford lass, with an excellent muted trombone bit by Ford Canfield. Pianist Sid Neirman went into Memories of You, then an excellent Hilliard original, Sixth Avenue Shuffle. Jimmy's clary featured, with Dean Schaefer's capable tenor and brilliant trumpet of Porky Panico. Porky is the outstanding soloist in the band, would be in any name outfit. When he's in there with his horn, there's good jazz and the band really rocks. On Air Mail Special again Jimmy, Dean and Porky featured, again a fine solo by Porky. A couple of ballads were mixed in, arrangements turned out strictly studio stuff, which is seldom audio mediocre. Band ended with Steamboat Rag, on a Dixie kick ably handled by Dick Cunliffe, clary, Canfield, tram, and Porky. Sections of the band work very well. Cunliffe leads a good sax quintet. Trumpets, with Rodey Casello, first, Porky and Louis Panico, are excellent, as is the trombone trio. Rhythm cuts through well enough. Band has been on Tuesday night spot for nearly two years. They are kept busy with a half dozen sustainers, couple of commercials. Show to catch, however, is this: comes on at 11:05 at present.

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