

WHEN JOHNNY COMES MARCHING HOME



By Mike Levin

XXVI—"The Brass With the Blare"

Below is reprinted a letter this column received recently:

"Dear Johnny:
"I've been in the army for about three years now, and frankly I've thought everything I had ever heard or read about army music was a lot of baloney. A lot of the GI bands I heard were pretty punk, and at best they seemed kind of useless institutions to me: not really good musical units nor really well-trained errand boys.

"I gotta admit I was wrong. A short while ago, I embarked for as a member of a certain fighting unit. Though a musician myself, I was in an outfit that had nothing to do with the band, very seldom even saw it as a matter of fact.

"Probably don't have to tell you that embarkation is not one of the pleasantest things in the world. The rumble of the gangplank becomes a lot more than just a gag—that piece of wood moving slowly away represents the last material tie with everything that you have lived by for twenty, thirty, or even forty years.

"I don't mind telling you that standing there waiting to go up, I was not the happiest guy in the world. Despite the fact that I understand everything that we are fighting for, and despite the fact that I wanted to go, there was still a kind of cold, clammy realization that this was the start of 'the big journey that sorts the men from the boys.'

"At this point, somebody's band started playing Miller's arrangement of *American Patrol*. It wasn't too well done; the reeds were weak and out of tune, but there was a terrific trombone section, and best of all, a wonderful beat that really swung.

"It's hard to explain the complete transition of feeling it caused in me. Even though, as a musician, I'm used to hearing bands of every description, even that rare thing, a band that swings well, it had a tremendous influence on me.

"Somehow the morning seemed less cold, the world a little easier to face, and most of all that gangplank less lonesome to face. The fact that some samples of men were reacting the same way you were, swinging their arms, and yelling and whistling to the beat, made you feel a more organic part of them than you ever had before.

"I've heard all the brass hats talk gravely about music as a morale-factor—have even shot (Modulate to Page 5)

BLUE NOTES

By ROD REED

Mayor LaGuardia leaped the New York curfew from midnight to an hour later. This is currently the most popular version of *One O'clock Jump*.

The headline, DUKE RESIGNS, filled the jazz world with alarm. Luckily it turned out to be only an ex-king of England.

A theme song for Gravel Gertie: *A Little on the Homely Side*.

Icky Vicki put a stick of dynamite in her brother's drum as an April Fool gag. So he came on like Gang Busters and went Out of This World.

It was no surprise to the teenagers that Bing should win an Oscar for acting. They've long contended that he's the best actor since Frankie.

DOWN BEAT

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Dream Is Kicks!

Philadelphia—Jacsha Brodsky, fiddler with Clarence Fahrman's ork at KYW, is limping around with two broken toes on his right foot, as a result of "A-Dream A-Walking." It so happens that Brodsky retired after a particularly strenuous day and dreamed that he was teaching a class in violin. He thought he detected one of his pupils "off key." As a warning, Brodsky elected to nudge the pupil with his foot. Brodsky woke up in the act of kicking the wall of his room and it was his two toes that were "off key" instead of the pupil's violin.

Sherock Debuts Band in San Diego

Los Angeles—Shorty Sherock's new band opened at San Diego's Mission Beach ballroom weekend of March 24, moved into the San Diego Trianon for four week-end dates. Latter part of April band moves into the Trianon here, following Jan Garber.

Sherock is using only four members from the Heidt band. Heidt disbanded at the close of his recent engagement at the Trianon, stating he was dissatisfied with his MCA contract and that he would play no more engagements as a bandleader until it was adjusted or abrogated.

Line-up of the new band at opening was: trumpets—Roy Davis, Bob Jensen, Ralph Fantagello; trombones—Wally Wells, Ernie Kolstad, Charlie Fite, George Plumstead; sax—Tony Johnson, Jack Baker, Allen Eager, G. Maxwell, Johnny Klym; rhythm—Don Beansley, piano, Art Yows, drums, Gus Van Camp, bass. Vocals are handled by Gene Walsh and Dorothy Rae.

Engagement of Sherock band into the La Trianon, supposedly owned by Heidt and previously tied up by MCA, marks entry of General Amusement Corp. to the account.

Dick Haymes and Wife Call Off Separation

Los Angeles—Singer Dick Haymes and his wife, known professionally as Joan Marshall when she was a dancer, readied divorce proceedings here last month and then called it all off, issuing a joint statement to the effect that they had resolved "never again to let professional success interfere with domestic happiness." During their brief separation Mrs. Haymes had announced that she wished to have a "career of her own."

They were married in 1941, have two children, a boy almost 3 and girl, 11 months.

King Sisters Leave MCA For Morris

Los Angeles—The King Sisters, after many years of association with MCA have split to sign a long term pact with the Wm. Morris Agency.

The girls declined to comment on the switch, saying only that they had "nothing against MCA but thought a change of booking agencies would be advantageous." Morris office has a radio deal in the offing for them.

New Oxley Office

Los Angeles—Harold Oxley, personal manager to Jimmie Lunceford, is opening offices on Hollywood's "Sunset Strip" from which he will conduct his west coast business activities. Lunceford will open his regular summer tour of the coast with a date at the Orpheum theater here starting May 22.

'Sweetest Trumpet' Gets Award



New York—Vocal fave Jo Stafford did the honors recently at the Century Room of the Hotel Commodore here to present Charlie Spivak and band their *Down Beat* trophy as outstanding sweet band of 1944. And both look very happy about the whole thing. Warren Rothchild photo.

Bunk's Horn Knocks Out Cats At Ryan's

By RALPH J. GLEASON

New York—There's no doubt about it, Bunk Johnson plays terrific trumpet. He plays with power and tone and feeling and with perfect taste. If you doubt it, ask the guys who were at Jimmy Ryan's Sunday afternoon jam session, March 10.

The biggest thrill I have ever gotten out of jazz, Bunk gave me that afternoon when he stood up on the bandstand, grey-haired, hands gnarled and calloused from rice field labor, and "drove down the blues."

Playing right after a set that featured Pete Brown's interminable bleating and using the trumpet a small group of eastern collectors bought him in 1940, Bunk showed New York where Louie got it. He played *Confessin'* and, except for the fact that his weak lip (he hadn't played regularly for several months) acted as a sort of governor and prevented his going after Louis' high notes, he sounded so much like Armstrong that the audience gasped.

Plays Band Trumpet

Bunk likes to play with a clarinet and trombone that can take care of themselves, and with a good rhythm section, but despite the weakness of the group at Ryan's Bunk played band trumpet, led the ensemble and took his solos with taste and perfection. Sydney Bechet, playing his first job with Bunk in over 30 years, played soprano sax and Pops Foster, who hasn't even seen Bunk in a couple of decades, played bass. Kaiser Marshall was on drums, Sandy Williams on trombone and Hank Duncan on piano.

Aside from *Confessin'*, there were three top spots in the sets Bunk played. One was his rendition of *Bunk's Blues* and it brought down the house. In this number, Bunk gave the audience a sample of the wonderful blues he plays on the Jazzman and Jazz Information records which the poor recording hides.

I was standing back at the bar when Bunk started *Weary Blues* and it almost took the hair off my head! I've never heard a band in New York get such swing as that group did. Bunk really gets a band swinging.

The third highlight was the closing number, *Bugle Call*, with (Modulate to Page 4)

Clyde Hart Dies Suddenly in N. Y.

New York—Pianist Clyde Hart died here March 19 after suffering from tubercular hemorrhage. Well-known in jazz circles, Hart was a favorite musician among musicians.

Hart recorded with many names and was often the one called when anyone got up a recording date. He worked practically all 52nd Street spots, had worked with John Kirby through 1942 and 1943. He was also well-known as an arranger, recently did a score for Tommy Dorsey and previously had arranged for the Paul Baron CBS band.

Pettiford Recovers From Hand Infection

Los Angeles—Oscar Pettiford, bass man with Coleman Hawkins' crew at Billy Berg's Supper Club, was out for almost two weeks last month with a serious infection. Starting from a skin break on finger it worked its way into his hand and lower arm before responding to treatment. At one time doctors feared amputation might be necessary.

Pettiford is back on job now though his hand was still in bandages.

Dolly Dawn On Air

New York—Dolly Dawn is back on the air-waves as featured singer on the CBS Bob Hawk show (Mondays, 7:30 P.M. EWT). Well-known for her vocals on the George Hall band discs, as well as with her own recording ork, Dolly had been doing theater dates as a single until the new CBS spot. Peter Van Steeden's orch accompanies.

Down Beat covers the music news from coast to coast.

Duke's Second Coast Concert Smash Sell-Out

Los Angeles—Duke Ellington's second concert appearance here, staged at the Philharmonic Auditorium on Monday evening, March 5, under sponsorship of Norman Granz, was another sell-out. Prices ranged from \$1.25 to \$3.00, plus tax.

It was generally agreed that this affair was far superior to Ellington's *Esquire* magazine concert, in form, presentation and performance. He did many of the numbers from his *Esquire* concert program but enlivened the musical fare with some numbers in a more popular vein. The audience particularly favored a medley of his own composition played by Ellington as a piano solo.

Curious feature about the affair was nature of the audience, which was made up of a more subdued group of patrons than is attracted by regular "jam session" style concerts presented monthly by Granz. The Ellington fans took their music more seriously, with less shouting and cheering, but probably with equal if not more enjoyment.

Granz has four concerts scheduled this month—April 9 and 23 at the Philharmonic, with two concerts, for which dates were still to be set, scheduled for San Diego and San Francisco respectively.

Dorseys Starred In Life Story Pic

Los Angeles—Charles R. Rogers, indie film producer, is planning to co-star Jimmy and Tommy Dorsey, with their orchestras, in picture based on the life stories of country's best known band-leading brothers.

Dorsey Brothers' picture will trace the careers of the two musicians from the days when they were kids playing together in their father's town band. Story will tell of the well-known rivalry that has existed between them, including their numerous public quarrels.

Musical numbers will consist largely of the big selling record hits identified with the Dorseys.

Two Chicks In JD Vocal Slot

New York—Not one, but two chicks are being brought in by the Jimmy Dorsey band, currently at the Hotel Pennsylvania here, to replace blessed-evening vocalist Patti Palmer. Jean Cromwell, from Memphis and new to name bands, will handle regular gal warbling, while Nita Rosa has been assigned for special Spanish tunes, according to JD management.

The Dorsey male vocalist, Teddy Walters, makes news copy this issue for his collaboration on the increasingly popular tune called (*Yip, Yip de Hootie*) *My Baby Said Yes*. Walters, who wrote the number with Sid Robin doing a lyric assist, reports that it has already been waxed by Bing and Louis Jordan on Decca, Spivak and Phil Moore on Victor, and Basie and singer Pearl Bailey on Columbia.

Monica Lewis On the Cover

Lovely vocalist making her mark in radio is Monica Lewis, who has come from dance band ranks to featured singing spot on CBS' *Music That Satisfies* program. Needless to add, radio execs are giving the 19-year-old beauty an all-out buildup and Hollywood has cast an interesting ear—and eye.

George Paxton Shows Trials And Tribulations Of A Band Leader



Bandleader George Paxton isn't taking any chances that this luscious chirp gets away from him. So Virginia Maxey signs on the dotted line as the Paxton band vocalist.

Disguised (it says here) with a beard, Paxton digs a rival bandleader's tenor man. This guy is probably I-A anyway, but George has to have somebody to take the hot tenor choruses.

Just when the band was finally set, and the outfit had stayed intact through one entire rehearsal, some square comes in with a message from the President for three of the boys. George isn't too happy and is wondering where he put that disguise.

Somehow, everything turned out okay. The leader man is happy, Virginia dishes it out for the guys and gals, and once again there's a full band on the stand at the Hotel Lincoln. Warren Rothchild Photos.

Django, In Paris, Hopes To Come Here

By WILL ROLAND

Paris—Django Reinhardt's six-piece band was featured in one of the recent USO camp shows here. There's nothing outstanding in his unit except his own work—but he intelligently features that all the time.

Despite my rather laboured French, I was able to talk to him and learned that he had a very hectic time of it during the occupation. He's living in an apartment in the Montmartre and since he was far from being a collaborator he apparently did not accumulate the fabulous amount of francs that seems to be the criterion of people who did traffic with the Germans. Consequently his apartment is a cold, clammy, uncomfortable place. But in it is found the spirit of all good Parisians who create their own peculiar type of warmth.

His one burning desire is to get to America and he apparently has had some offers from film people—I hope for his sake they're legitimate.

In general the music condition over here isn't too good. The recent ban on dancing in Paris has cut out a great many bands. Any real creative efforts here are still in a very hectic stage, what with living conditions almost impossible, due to the almost complete lack of heat and food. There are literally scores of tiny little clubs that look like some of our east

side clubs and once in awhile you run into a fairly good instrumentalist but mostly they are pretty dreary attempts to sound like what they think they should sound like.

Hawk Cuts 12 Sides on Capitol

Los Angeles—Capitol records put another important jazz star under exclusive contract with signing of Coleman Hawkins, currently doing a stint at Billy Berg's Supper Club here. The Hawk's first chore under his new label was a batch of 12 sides turned out in three all-night sessions. Selections included five originals by Hawkins.

The ace tenor man was supported by the members of his own band, Howard McGhee, trumpet; Oscar Pettiford, bass; Charlie Thompson, piano; Denzil Best, drums; plus Allan Reuss, *Down Beat* poll-winner (guitar). Vic Dickenson, slip horn man, guest-soloed on two sides.

Ten Years Ago This Month

April, 1935

John Hammond gave the "inside" story of why Goodman's mixed band fell through after bookings had been arranged for a European tour . . . Louie Armstrong refused to blow a note on his famous horn since his return to this country because of contract difficulties with his manager. Rumor had it that his lip was shot . . . Horace Heidt's Brigadiers invaded Chicago's North Side after a successful run on the west coast.

Kay Kyser, at Chi's Blackhawk, was a bit put-out about other hands stealing his idea of singing song titles . . . Buddy Baer, kid brother of the champ, was taking vocal lessons with the hope of becoming a "swooner," though they didn't call them that in those days, thank heaven!

Richard Himber was nicked by Local 802 for a cool grand for cutting scale on broadcast shots . . . Boswell Sisters signed for a European tour in the summer . . . Radio shows set for summer runs included the Camel siren with Casa Loma and "Let's Dance" show with BG and Cugat . . . Walter Winchell and Ben Bernie were in the midst of their famous "feed," as the old maestro was staging a spirited comeback as a band fave . . . Art Hodes was at the 88 at Harry's New York Bar.

Jerome Comes Up With Fine New Crew

New York—Let's register another complaint with the booking offices. Why does a band have to sneak away in a corner and work for peanuts if it plays good music? Naturally, the booking offices, as quick as their gin-rummy paced minds allow them, will answer back: "What do you mean by good music and where is it?"

At the moment, good music is Henry Jerome's band, playing at the Child's Paramount restaurant in Times Square.

Several times in the past, I've listened to bands fronted by Henry Jerome and I've yet to hear a bad one or even an ordinary one. To put it more positively, they've all been good ones. At the same time, I've also noticed that Henry Jerome is always breaking up bands to build new bands and then breaking up the new bands.

Figuring that there must be some reason for this, I went to Jerome's various bookers at various times and asked what is the story with Henry Jerome that he keeps building and breaking up good swing bands.

Bookers Got Critical "Oh, that fellow," the bookers would say, spreading a three-card meld. "He's a bad front-man. No personality — and his trumpet isn't so hot either."

I thought this over and decided that Jerome isn't the Victor Mature of the Selmer, but without straining my cerebrum, I could think of a lot of bandleaders who act like trained seal acts on the bandstand and still get along nicely. Furthermore, come to think of it, there are plenty of leaders who can't even play the scale on a kazoo but still make a living.

So I went back to the bookers and said: "Listen, granted that Jerome doesn't make like Grover Whalen opening the World's Fair and that Harry James could cut him to ribbons, how about the fact that the guy does have a good band and people enjoy listening to it? What does this signify?"

"Kid," the bookers said, "there's a Shnider lurking somewhere in this deck. Why don't you come back tomorrow when we're not so busy?"

Enthusiastic Band I haven't gone back but I have gone down to hear Henry Jerome's band.

Tea's Own Platters

Los Angeles—Jack Teagarden plans to set up his own platter company here for purpose of "perpetuating American jazz". Teagarden, who is doing a series of transcriptions for Standard, plans to do one session on each transcription date which will supply a master for his jazz releases for his own company. Expects to have pressing facilities available within two months.

Sings on Bing's Show



Hollywood—The lovely little gal who left dance band singing with Casa Loma for featured spot on the Bing Crosby show is Eugenie Baird, who obviously makes with the looks as well as voice.

'Meat Ball' Doesn't Spoil With Age

New York—It looks like the tune *One Meat Ball* isn't quite kosher. According to investigators, the popular song of the proletariat is a ringer for a number called *One Fish-Ball* which came out only about a century ago. The original tune was penned by one George Martin Lane, a Harvard professor, who brought it out April 1, 1843 B.E. V.C. (Before Bregman, Vocco and Conn).

Hy Zaret and Lou Singer, writers of *One Meat Ball*, deny that they stole it from any other number and their publisher, Leeds, adds that *One Fish-Ball* is Public Domain.

One Fish-Ball isn't the first tune to find itself under new management. In recent years, several of the big hit tunes were taken from old and sometimes familiar melodies. *Mairzy Doats* was a nursery tune; *Dance With the Dolly* is a first cousin to *Buffalo Gal*; *The Hut-Sut Song* was based on a Mississippi river-boat tune; and currently, there's a suit coming up which claims that *Rum and Coca-Cola* is a steal from a Trinidad calypso.

Duke Into 400 Club

New York—Duke Ellington follows Tommy Dorsey into the 400 Club here April 3. Duke's contract, like TD's, guarantees \$3,500 weekly, plus first 3 G's in covers and a fifty-fifty split thereafter.

Despite the curfew, TD's biz at the 400 was very good, though he had other problems in sideman switches while at the spot. Trumpeter Charlie Shavers took over a chair; clarinetist Gus Bivona, just out of service, replaced Buddy De Franco; and Stuart Foster, from Ina Ray Hutton's band, came in for Frank Lesser.

Latin Chirp



New York — Saltry Monica Boyar is the Dominican Republic's latest gift to the American music world. Monica chirps at the chic Le Ruban Bleu.

Key M Set He

(Third and final) New York—O join Woody Her for me the band's young trumpet p was also one of the influences on the o stands today, even Woody a few months greener, if somewhat held in Hollywood.

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Key Men, New Ideas Set Herman Style

By FRANK STACY

(Third and final installment of a series on the Herman Herd)

New York—One of the first "new school" musicians to join Woody Herman's band, and the one who best personifies for me the band's interest in advanced musical forms, was a young trumpet player named Neal Hefti. To my mind, Hefti was also one of the most important influences on the ork's style as it stands today, even though he left Woody a few months ago to seek greener, if somewhat more cropped, fields in Hollywood.

Hefti is one of those guys other jazzmen actually refer to as "a frantic cat." And really, no better description of him could be found. Literally nervous as a cat, his music comes out in exactly the manner the slang phrase suggests: staccato, penetrating, exciting. As an instrumentalist, Hefti's contribution to the Herd was great; as an arranger, a prompter of "head stuff" or improvised phrases to fit into arrangements, his contribution was and still is incalculable.

Hefti's musical theories were well-formulated and might be taken as indicative of the way other Herd members feel about music. He showed a certain reluctance to discuss the work of other jazzmen with me because I represented a trade paper. This wary attitude, incidentally, is annoyingly frequent among musicians, although relatively rare in any other art field.

However, Hefti was fascinated by the experiments made on 52nd Street, like Coleman Hawkins' ingenious riffs played by a blend of two tenor horns, trumpet and three rhythm. He liked Dizzy Gillespie's work; the Duke; Ravel, Debussy, and, I think, Shostakovich; and, again, almost any music which struck him as searching for new ways of harmonic and rhythmic expression.

Dislikes Two-Beaters

Beyond this, Hefti (like others in the Herman band) was vehement in his dislike of what he calls "two-beat" music, though it's necessary to understand that this isn't to be taken literally as applying to all two-beat music but rather to what you might hear at Nick's or on special Commodore discs or on one of Eddie Condon's radio shows.

On the other hand, when I questioned Hefti and others in Woody's band, I found that most of them have a liking for Miff Mole's work, Max Kaminsky's, George Brunis', or Muggsy Spanier's, to use just a few exam-

ples, even though these excellent musicians are closely associated in the public's mind with the so-called "two-beat school" and play at Nick's, on Commodore, and on Condon's shows.

All Admire Tough

What it boils down to is that the younger jazzmen have no fight with good musicianship but do feel remote from what seems to them the rudimentary harmony, the unvaried tempo, the constant forte, and the limited repertoire which characterize most "two-beat" music. Herd members, like their leader, are more interested in the complexities of a modern big band or a small, jumping riff combo.

That Hefti and the others really have no fight with "Chicago" musicians (these tags are inaccurate geographically, mean nothing musically and should be thrown out the window) becomes apparent when you note that one of the greatest "Chicago" jazzmen, drummer Dave Tough, is the rock-line foundation of the Herman Herd and its most admired member.

If a musician, spinning daydreams, conjured up a perfect drummer, the vision undoubtedly would look very much like Dave Tough.

Others Can Show Off

Drummers, for the most part, have been lowly-regarded by other musicians and, at one time, there was a gag which described a band as being made up of "fourteen musicians and a drummer." Few hide-beaters, with the exception of Tough and (only some of the time) Sid Catlett, Cozy Cole and Jo Jones, have done anything to disprove the gag. Most musicians loathe extended drum solos, but most drummers use them to show off—with the feeble excuse that the crowd demands displays of technique.

Dave Tough doesn't show off but there's more to his popularity among other musicians than that. What he does do is provide the core of the best beat that a band could ever be blessed with: clean, unrelenting, discriminating and solid without ostenta-



Woody Herman

tion. But if Tough is a great drummer, his greatness has been shown to better advantage because of the wonderful support he found in the other three-quarters of the Herd rhythm section.

Burns Scores Well

Ralph Burns, a shy prodigy, both arranged and played piano until recently, when he was relieved of the keyboard post to concentrate on writing. The switch carried no critical connotation, but was right in that it will help develop one of the greatest natural arranging talents of the day. Almost all the written Herman music you're hearing at present is Burns' product and he's especially noted for the lovely backgrounds he supplies Woody and Frances Wayne for their ballads.

Bassist "Chubby" Jackson is something of an enigma. I can't dispute his ability to make a crowd laugh at his vaudeville antics (though I don't especially like them) and it's likely that someday he'll make a successful bandleader with his "life-of-the-party" routine. His real worth emerges, however, when he forgets the clown act and plays smooth, powerful bass, collaborating with Tough, Burns and Billy Bauer's excellent rhythm guitar in the creation of a great band beat.

Reed Section Great

It's Joe "Flip" Phillips who warrants most attention in the reed section, though nobody should fluff off the A-plus work of alto-lead Sam Marowitz, Pete Mondello's tenor and "Skipper" De Sair's bary. "Flip" first came to general attention on 52nd Street, despite an earlier but brief berth with BO. On the Street, he showed tremendous command of instrument, powerful tone and an endless variety of ideas. His work with the Herd has improved, if anything, until now he's undisputed headman

among new tenor stars. Dig out a Russ Morgan Decca recording of *Goodnight, Wherever You Are* to see what "Flip" can do to improve an ordinary band.

Trumpets, like the trombones, present a problem to the reviewer who simply can't find space enough to say nice things about all the instrumentalists deserving them. At any rate, Pete Condon rates signaling out for his mad high notes and sheer power, Ray Wetzel for his exactly-right conception of lead trumpet plus a good hot talent, and young Condi Condi for the promise he shows as a jazz trumpeter.

Harris Tram Fine

Bill Harris, Ralph Pffner and Ed Kiefer hold down trombone chairs and make up the best trio of tram-men playing currently with an ofay name band. Harris, another BO alumnus, has the fine burry tone that marks a good jazz trombonist, plus a first-rate ability to knock off intricate phrases on a difficult instrument. In a word, he's great.

When you add the amazing individual musicianship in Woody's band, it's not surprising to find that ensemble passages are entirely free of stereotyped harmonic patterns, nor that the band finds a fresh, jazz approach to any number in the book. If it's a jumper, the reeds may accentuate the main melodic line, while the trumpets punch out a Hefti-ish riff, the trombones blast a counter-figure, and the steady-driving rhythm forges ahead with so clear-cut a beat that the square of square toes are set to tapping. If it's a "blues" novelty, Woody's throaty vocal with the help of soaring solos by almost anyone in the band will lend an exciting aspect to what would otherwise be fairly uninteresting music. And if it's a ballad, there probably will be a suggestion of Ellington reeds, with Pffner, perhaps, building a tasteful, dreamy tram figure behind the vocal.

Nether should it surprise anyone that the Herd is one of the few bands to boast a chirp with a real voice. Frances Wayne not only has a real voice but, since she's been with Woody, has shown signs of developing into a superior jazz singer. It's unfortunate that, like most band singers, she has to waste so much time learning and unlearning transient and banal songs. But I've heard her sing the "blues" on one-acter dates and she does well by them. Her voice is warm, rich; she has good breath control; good phrasing; and very often reveals a jazz tone and sense not unlike that of the Duke's Ivie Anderson.

This is the last of three arti-

Davenport Hall Doing Top Biz

Davenport, Iowa—Music's a-poppin' around the Tri-Cities and despite the new 12 p.m. curfew, everybody's happy!

The Coliseum, Iowa's largest ballroom, still doing capacity business with the Hal Wiese and Maurie Bruckmann orks alternating as house bands.

The Jimmy O'Dette Foursome has replaced the fine little Arlie Meyers' strolling combo at the American Legion's Snug Harbor.

The Glen Findley Trio is at Leo Frazer's 220 Club... Sue Rogers, a N. Y. importation, is spotlighted at the Novachord at the popular Sportsman's Grille... The Dale Meyer's combo enjoying a long stay at the Moline Moose Club... Pianist Joe Stroehle and valvist Dave Orwitz share the spotlight in the small live combo at the Horseshoe in Rock Island, Ill... The Licata Trio is making with the licks at the Buvette Club in Rock Island, though it looks like brother Paul will soon trade his tux for the olive drab... The Les Franey Trio holds down the bandstand at the Palms.

—Joe Pitt

London—Service bandmen stationed in Britain reportedly have found a bonanza in penning scores in their spare time for English bands, some of whom are gladly forking out as high as \$200 for "Yankee jazz arrangements."

cles on Woody Herman and his orchestra. Having tried to convince readers not only that the band is offering something good but also to show the reasons for its superiority, only one last, but most important suggestion is left to be made: dig the Herman Herd yourself and make your own estimate.

(Since these articles on Woody Herman's band were written, several changes have been made in the band personnel. Newcomers not mentioned above include alto-saxist John La Porta, trumpets Charles Frankhauser, Bobby Guyer and Sonny Berman.)

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CHICAGO BAND BRIEFS

There's a reason for that six to midnight nightly mob in the College Inn. It's Herman at the Sherman! Playing his seventh successful engagement in the College Inn. Woody will keep things jumping there until April 12. The mob can follow the Herman Herd to the Oriental when they open there the following day (13) for a week. Bobby Guyer returned to the Herman trumpet section when Ray Wetzel left. Wetzel is currently at home in Parkersburg, West Virginia. . . . Tony Pastor opens at the Sherman April 13 for two weeks. The Les Brown date was changed from four weeks in July to two weeks in June so Brown could keep a date at the Hollywood Palladium.

Earl Hines holds over at the El Grotto until May. . . . Count Basie will play a one-nighter at the Savoy April 8. . . . Ditto Tony Pastor at the Pershing April 12. . . . Ann Cornell is causing a stir at Cafe de Society. . . . Mel Henke is at the Capitol Lounge. . . . Louis Prima opens at the Regal theater April 6 for a week. . . . Latin Quarter has dropped its name-band policy and Irv Kostal di-

rects the house band. Dorothy Donegan, who doubled for the Regal to the Latin Quarter for a week last month, remains at the Latin Quarter for an indefinite engagement. . . . Bob Weems leaves Frederick Bros. to replace his brother Art when the latter switches from General Amusement's Chicago office to the New York office. . . . Donna Dae is being seen and heard at the Ches Paroo. Operators of the Ches Paroo are shopping for a new location because the present site has been sold and the new owners won't renew.

Wayne King's new band will be the one currently fronted by Emil Vandas at the Edgewater Beach hotel. King will open the Edgewater's outdoor season June 2, with Vandas remaining in the band as musical director. . . . Billy Blair's combo replaced Eddie Wiggins at the Brass Rail. . . . Trumpeter Ozzie Osburn and his combo, including Eddie Sears, accordion and piano, Roy Porto, guitar and vocals and Ewing Nix, fiddle and bass, are at the Preview. . . . General Morgan completed a long run at the Airliner and headed for an engagement at the Times Lounge in Rockford. . . . Emmett Carle is organizing his own band. . . . Pat "Lucky" O'Connor, recently discharged, is professional manager of the Chicago branch of Campbell, Porgie, Inc. O'Connor is studying for a master degree in music at Sherwood conservatory. . . . Hank Markbreit is with T. B. Harms Chicago office.

Todd Crew Keeps KC Tradition Alive

Kansas City—Curfew closing regulations didn't bother this cradle of 4/4 jazz particularly, as a municipal order requiring a 1:30 close has been in effect since those fabulous days of Twelfth Street and 18th and Vine, which saw the rise of the Basie and Kirk bands. Affected principally were the "county spots," which had operated up until five.

That Basie-Kirk tradition is in good hands these days in the person of Oliver Todd and his fine 8-piece at the College Inn, downtown on 12th street. Four rhythm, three sax, and the leader's trumpet and vocals provide subtle jump that ranks with the best. Outstanding is the rhythm section, including a mad piano man, George Salisbury, a rock-like bass-guitar duo, Chester White and Roy Johnson, and Jay's cousin, Pete McShann, on hides. Leader's trumpet is strictly in the righteous tradition, and a fine lead alto man, Cleo Berry, sparks a reed group including Raymond Ice, tenor and clary, and Granville Harris, hot alto. It's fine jazz—all the way!

Joe Sanders sports a nice jump crew at the Muehlebach, with Bobby Meeker coming in, and Hal Wasson has moved into the President, replacing much-held-over Jack Wendover. Charlie Wright's society group is at El Casbah in the Belleview, town's swank showspot.

Vaughn Busey, clarinetist, has given up his band for a KMBC staff job. Red Welch is holding forth at the Jungle Club while plethora of Hammond organ exponents seem to be in control elsewhere.

Glen Gray scored a real success in a one-nighter at the Plamor. "Spike" very proud of his trio of new men from the defunct Slack band, hot tramman Jay Kelliher, who had his own band here during KC's heyday, tram and trumpet doubler Walter Robertson, and Steve Jordan. Et.

18th and Vine and vicinity has its usual quota of excellent small combos, including Baby Lovett, Julia Lee, and Little Dog. It ain't what it used to be—but it's still Kaysee! —bee

Lane for Long



Chick chick with the Johnny Long band is eye-appealing Frances Lane, Johnny's new vocal discovery. Band is currently on midwestern tour.

Bunk's Horn Knocks Out Cats

(Jumped from Page 1)

Wetting on drums. Bunk sat up there alongside two of the best trumpet players in New York, Bobby Stark and Louis Metcalf, and when they want any bugle calls blown from now on, they know the old man is the guy to blow them.

There was a lot of expectation in the house when Bunk was introduced. Some had heard him in a brief spot on Eddie Condon's Blue network show the previous day when he was presented to the radio audience but did not play. And the audience was definitely sympathetic. They had a brief glimpse of Bunk early in the afternoon when he warmed up back by the bar, playing with a mute. The bar patrons got a real kick out of that!

Bunk not only scored as a trumpet player, he scored as a conversationalist, too! When Jack Crystal introduced him, Bunk grabbed the mike and said "Don't expect me to play like my boy Louie. . . 'cause when

Jazz Lecturer Traces History of Music

Chicago—The austere Arts Club housed American jazz on St. Patrick's morning. Occasion was a lecture by Prof. S. I. Hayakawa entitled *Reflections On The History of Jazz*. The lecturer, an erudite jazz student, approached the subject through social influences and gave an enlightening discourse on where and how jazz came about. Live talent was used to illustrate the points and the almost exclusively dowager audience seemed to rock with the music.

The Richard Jones Trio played several New Orleans tunes. Jimmy Yancey played boogie and Mama Yancey sang the blues accompaniment and then wound up with James P. Johnson's *Yamacraw*, a Negro rhapsody, played by Oro Tuf Soper on piano with Elizabeth Jeffries singing words that had been supplied over the telephone by Johnson himself. It all added up to an educational and enjoyable session. At the end the Richard Jones Trio, made up of Jones-piano, Darnell Howard-clarinet and Tommy Taylor-drums came back to almost turn the affair into a regular jam session. Affair was sponsored by Poetry magazine. —Aoe

Louie goes up—I goes down! The house roared.

Cats All Like Him

Audience comment was high in Bunk's favor.

Bunk caused such a commotion that four days later they were still talking about him in the Commodore and it seemed like half of New York was planning to go to Boston for the weekend to hear the band.

Wetting, Metcalf, Ed Barnes and Timme Rosencranz all thought he was wonderful. Myself, I think it's the best jazz I have heard in New York, bar none. It's so wonderful to hear a band that doesn't feature technicians, goosey solos and interminable riffs. Bunk plays with a band and gets them playing with him. He never participated in anything quite like a Ryan's Sunday afternoon bash before, and Kaiser Marshall's double endings threw him for a loss the first time out, and Bunk caught on right quick and from then on had the house in hysterics as he counted out Kaiser's beats by waving his hand!

Given a couple of weeks in Boston to get together, to get Bunk's lip in real shape, it's obvious that the Sidney Bechet band is going to be sensational. Sidney says that now he's got a trumpet player he can trust, he can go back to playing clarinet again.

That's what we've been waiting for!

Carnegie Hall Sets Tatum On Pop Series

New York—Beginning in June, Carnegie Hall ushers in a new series of summer Pop Concerts which will attempt to embrace all kinds of music, literally from Bach to boogie-woogie. The nightly programs, which will run until September, besides offering the usual longhair fare of the typical Pop Concert (like the Arthur Fiedler-Boston Symphony programs), will also present all varieties of folk music, so-called "light" classical tunes and jam sessions featuring top jazz stars.

A press release for the new series mentions only one hot expert, Art Tatum, as set for the shows but implies that other representative jazz artists will take part. Conductor Mark Warnow is musical director of the programs.

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by Fred Green
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STRICTLY AD

by THE SQUA

Blam Stewart had gel mixing his Three tract to play with man's Sextet. . . . star colored trump Kenton for the Cou section. . . . It's gett the least important Sunday Fitch Band is the band.

Erskine Hawkins day fill-in period at between the TD and I ings. Also linked for Krupa and BG. . . . G pleasing band gets boldover at the Hote Leab Jordan repeats New York Paramount breaking things up Kenton will share the as Richards has broke and left MCA.

Dizdelle Gillespie d Cozy Cole combo at man Don Byas final the Seven Lively A Guitarist Billy Mc for Savoy, using full tion and four string Jerome gets a Mutu from his Child's bandstand. . . . Al writing wonderful at Goodman's clarinet what we could call

Bobby Hackett's L new Decca sides with vocals is out of the w Keye in New York. had to be piped in a cost for the last two shows. . . . Ward is the will record one of neglected trumpet m Joe Thomas. . . . John coming in on John band at Camp Shank

Charlie Shavers the road with th strings and all. Tommy cut sides re out his strings. Jus critics? . . . Jack Sch with Les Brown for while drummer Dic was recuperating fro tion. . . . Gordon George Auld after Les Brown vocal sl

Lionel Hampton c York's Zanzibar in five weeks, to be fol Calloway in late Ma Krupa has a Capitol ing coming up in ca

SITTIN' IN



MANAGE Nobody knows the seem; His migraine's a spe For he is the brain face In front of your fa

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er Traces Music

ustere Arts Club jazz on St. Pat. Occasion was a S. I. Hayakawa... On The His- tory, an au- tics and an cru- approached the social influences... lightning dia- and how jazz talent was used points and the y dowager audi- rock with the

ones Trio played ans tunes, Jim- red boogie and the blues ac- and then wound... Johnson's Ye- gro rhapsody, Soper on piano Jeffries singing been supplied ne by Johnson dded up to an enjoyable ses- d the Richard e up of Jones- oward-clarinet or-drums came turn the affair in session. Af- red by Poetry

I goes down!"... like Him... ent was high in

uch a commo- lays later they about him in and it seemed York was plan- Boston for the the band. alf, Ed Barnes osencranz all wonderful. My- the best jazz I New York, bar nderful to hear 't feature tech- olos and inter- nk plays with a m playing with participated in like a Ryan's n bash before, rshall's double m for a loss the d Bunk caught d from then on hysteric as he iser's beats by e of weeks in together, to get l shape, it's ob- Sidney Bechet be sensational. now he's got a e can trust, he playing clarinet ve been waiting

all Sets Pop Series

ginning in June, shers in a new r Pop Concerts apt to embrace e, literally from e-woogle. The , which will run besides offering air fare of the cert (like the ston Symphony also present all music, so-called tunes and jam y top jazz stars. e for the new only one hot ex- as set for the that other rep- artists will take Mark Warnow or of the pro-



Skani Stewart had quite a has- sel nixing his Three Deuces con- tract to play with Benny Good- man's Sextet. . . . Karl George, star colored trumpet, left Stan Kenton for the Count Basie brass section. . . . It's getting so that the least important thing on the Sunday Fitch Bandwagon show is the band.

Erskine Hawkins plays the five day fill-in period at the 400 Club between the TD and Ellington book- ings. Also inked for this spot are Kraps and BC. . . . George Paxton's pleasing band gets a seven week holdover at the Hotel Lincoln. . . . Louis Jordan repeats in June at the New York Paramount, after really breaking things up recently. Stan Kenton will share the bill. . . . John- ny Richards has broken up his band and left MCA.

Dizzie Gillespie didn't join the Cozy Cole combo after all, tenor man Don Byas finally going into the Seven Lively Arts show. . . . Guitalist Billy Moore cut discs for Savoy, using full rhythm sec- tion and four strings. . . . Henry Jerome gets a Mutual wire break from his Child's Paramount bandstand. . . . Alex Wilder is writing wonderful stuff for Benny Goodman's clarinet, which is what we would call a good deal!

Bobby Hackett's horn on those new Decca sides with Lee Wiley on vocals is out of the world. . . . With Kaye in New York, Harry James had to be piped in from the west coast for the last two Danny Kaye shows. . . . Word is that Rex records will record one of the great but neglected trumpet men of the day, Joe Thomas. . . . Wonderful reports coming in on Johnny Messner's band at Camp Shanks.

Charlie Shavers has gone on the road with the TD band, strings and all. Incidentally, Tommy cut sides recently with- out his strings. Just to please the critics? . . . Jack Schneider toured with Les Brown for a few weeks while drummer Dick Shanahan was recuperating from an opera- tion. . . . Gordon Drake joined Georgie Auld after leaving the Les Brown vocal slot.

Lionel Hampton opens at New York's Zanzibar in mid-April for five weeks, to be followed by Cab Calloway in late May. . . . Gene Krupa has a Capitol theater book- ing coming up in early June. . . .

SITTIN' IN

Advertisement for 'SITTIN' IN' featuring a cartoon of a man with a headache and the text: 'MANAGER Nobody knows the trouble Joe's seen; His migraine's a special brand— For he is the brain behind the face In front of your favorite band! —hel'

Advertisement for Glenn Miller with the text: 'See and hear . . . ★ GLENN MILLER with the new STONE-LINED MUTES in the 20th Century Fox movie production "Orchestra Wives." Send for Descriptive Folder Humes & Berg Mfg. Co. 121 E. 49th St. CHICAGO'

Bill Stegmaler has a fine octet ready for MCA bookings and some Signa- ture waxings. Art Tatum's contract is up for renewal at Decca, but he's hold- ing out for heaps more gold. The 88er is still burning at the disc firm for holding him to his last contract without giving him any shellac, which isn't the way Decca has it. . . . Patti Dugan, who was only pinch-hitting, left the Kenton crew when Jean La Salle came in from Clyde Lucas. . . . And Bob Merrill is Cootie Wil- liams' new male vocalist.

Everybody's getting into the act! . . . Two others now claim to have penned the Rum and Coca Cola tune, Lord Inosador (Rupert Grant), the original claimant, will was the tune for Guild records. . . . Morye Amsterdam, who did write it, has penned a new calypso and is writing his autobiography. . . . Bunk John- son, whom Ralph Gleason writes about elsewhere in this issue, cut four sides for Blue Note.

Dorsey Brothers cut a couple of V-Disca recently but the "Voice,"

scheduled for the show, forgot to show up. . . . Cal Gilford moved from the Statler in Washington to same in St. Louis. . . . Shep Fields opened at the Carnival Room in the Hotel Capitol for a month's engagement. . . . Frank Loesser's folk-like song Rodger Young looks like a sure hit.

Ernie Caceres will front the Joe Marsala band at the Hickory House while Joe and wife Adele Girard take time off for minor operations. . . . Blues singer "Rub- berlegs" Williams joined the new Skippy Williams band. Skippy was once Duke's tenor man. . . . And the Duke's recent Victor re- lease of Carnegie Blues is from his Black, Brown and Beige suite. Norm Ebron trio, with George Lott's excellent trumpet and Le- roy Dixon on bass, provides pleas- ant listening for Denny Holland's Town House patrons, out Mil- waukee way. . . . Grady Watts left Sonny Dunham's band to en- ter band management field. He's sharing Warren Pearl's office at the moment.

When Johnny Comes Marching Home

(Jumped from Page One) the hokey about it myself—but this is the first time I ever had it affect me so tremendously. I can certainly give that band a testi- monial that they made my per- sonal embarkation a lot easier for me.

"The same thing happened during the trip across too. It was kind of rough, and a lot of the guys were sea-sick, feeling too wretched to even crawl out of their bunks. Somehow the band along pulled itself together and started playing 'mid decks. It wasn't fifteen minutes before the place was jammed with cheering, clapping soldiers, and there is no question that it broke up the prevalent gloom of seasickness. "I guess I was wrong about music being strictly a dress-

Curfew Cuts LA Spot, Kirby In Weekends

Los Angeles — The Plantation, Joe Morris' nitery located in the far-south suburbs of the city, is now operating on a two-nights a week basis (Saturday-Sunday), cut in schedule being caused by loss of business with advent of midnight curfew.

The Plantation is the only lo- cal spot which has suffered to that extent. Morris points to fact that his place is located so far from town that it was always a "late crowd" that he drew, much of his patronage coming for the after-night period.

John Kirby, with a six piece combo, who has been playing in San Francisco, came in March 17 to play the week-end dates.

parade factor in the army. Now I just wish that there was more and better of it wherever we are." The defense rests, gentlemen.

Tops with the Sergeant



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

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LOS ANGELES BAND BRIEFS

By HAL HOLLY

About - bands - and - bands - men: Phil Ohman's crew, long-time fixture at Mocambo, moved over to Ciro's, adjacent Sunset Strip deluxer, as Mocambo eliminated two-band policy as result of midnight curfew. Ohman left Emil Coleman as sole dancing attraction at Mocambo. . . . Josh White, who was scheduled to open at Ciro's with Libby Holman, his singing partner, March 28, is fighting off an infected tonsil with penicillin, fearing operation will harm his voice.

Cow-country combos getting heavy play at the beaches for first time. In addition to the County Barn Dances at Venice Pier, Bob Wills holds forth for six week-ends at Casino Gardens; and George Kennedy is substituting barnyard-band for Leo Saddy's unit on Friday nights at his Rendezvous ballroom.

Eddie Heywood and band, who were joined recently by Bassman John Simmons, take over at Billy Berg's Vine St. club April

16, following Coleman Hawkins. . . . Howard McGhee, 25-year-old trumpet player of the Hawkins unit, figures he is ready to step out at head of his own unit and will probably leave Hawkins at close of his present engagement.

Notings Today

Anita O'Day, who left Stan Kenton last month to return to Hollywood, seen talking business with Art Whiting. . . . Ziggy Talent, who left Vaughn Monroe a year or so ago to work as a single, re-joined Monroe shortly before Monroe closed at Palladium (making way for Frankie Carle).

La. Roy Dillon, former member (sax) of Mickey Gillette's radio ork, back in Hollywood for short furlough after long stint as fighter pilot on India-Barma-China front. During his visit Roy lived with Mickey, at whose home he met the bride (Edna Best) he married just before he returned to the front.

Ira Cook's KFAC air-show, one of the popular nightly platter programs, now originates at Hollywood's Music City. . . . And a fanfare to Lou Marcelle, who on March 19 celebrated six years on the air for the same sponsor with his early - morning "Maytime" record revue (KFWB).

Jottings

Art Kahn, veteran bandleader, has opened a vocal coaching and

Cole Trio Receive Their 'Oscar'



Hollywood—While at Loew's State Theatre here bandleader Benny Carter presented Nat "King" Cole, guitarist Oscar Moore and bassman Johnny Miller with their well-deserved Down Beat trophy, as winners in the Beat's small combo division. Carter and the Cole Trio are now at the Troc here after an extensive cross country tour of one-nighters and theaters. Art Macaulay photo.

arranging studio in Hollywood. . . . Carl Fischer, who as a C.P.O. organized and directed the maritime service band at the Catalina

Island base, back in Hollywood with honorable discharge. First act was to introduce his latest song, (he chalked up *Who Wouldn't Love You* and other hits), *We'll Be Together Again*.

Alex Hyde, another H.D., (he was band director at Santa Ana AAF base) has assigned all royalties from his American Wings Band Book to the AAF Aid Society. . . . Tony Romano, guitarist and singer who accompanied Bob Hope on all of his over-seas trips, has signed to record 18 sides for American Records, Inc. Many of the songs will be zesty favorites of the fighting men Tony met during the tours.

Behind the Bandstand

Operator of two big west coast ballroom properties is readying anti-trust suit against one of the major band-booking agencies, which, the operator will charge, has refused to sell talent to him because of "special deal" with the operator's chief competitor. Attorneys are gathering evidence to support suit, including affidavits of some prominent bandleaders, who, it seems, have their own grievances against the agency, and have indicated enthusiastic willingness to testify for the ballroom operator.

Farrar Goes West

Los Angeles—Art Farrar, well-known east coast bandleader who recently concluded a stand at Revere Beach near Boston, is playing one-nighters in this territory preparatory to making L. A.'s Local 47 his "home local." Farrar brought nucleus of his band with him, reorganizing here with coast men.

Bing Wins, But 'Blues' Fluffed

Los Angeles—For the first time in history, the winning of the Motion Picture Academy's acting award made news in the music business as the "Oscar" for best performance by an actor for the year 1944 went to Bing Crosby for his characterization of the young priest in the picture *Going My Way*.

The *Going My Way* role was Bing's first serious bid for attention as an actor after almost 15 years of success on the screen gained by singing his way through light comedy parts.

Last year he also won *Down Beat's* award, based on its yearly world-wide poll—as America's No. 1 singer of popular songs.

Other Music Awards

Biggest disappointment—and a bewildering one—to jazz fans was the failure of the Academy voters to bestow a first prize in the shorts division upon the Warner short, *Jammin' the Blues*. The winning two-reeler was *I Won't Play*, a trite musical vignette about a G.I. musician.

Jimmy Van Heusen (music) and Johnny Burke (lyrics) won the "best original song" award for *Swinging on a Star*.

The musical picture scoring award went to Columbia's *Cover Girl*. The dramatic picture scoring award went to Selznick's *Since You Went Away*, for which Max Steiner, one of the handiest of screen music concoctors, worked up a score that pointed up every sentimental moment.

Winning one-reeler was MGM's cartoon comedy, *Mouse Trouble*, musical scoring of which (by Oscar Bradley) is considered to have been one of the most important contributions, though the musician was not specifically mentioned in the ward. The score was about 65 percent original and the balance an adaptation of copyrighted songs owned by MGM.

McIntyre Waiting for Overseas Call

New York—Official censorship makes it difficult to get confirmation on plans of name bands to take overseas jaunts. What's clear is that the troops abroad want the bands, that the bands want to go.

First on the overseas list is Hal McIntyre's band, ready to hop off for the past few months and now waiting merely for red tape to unravel. As it stands, the McIntyre crew will go intact with singers and manager making the journey with Hal and the sidemen.

Word from the USO says that jazz-star Snub Moseley is in the S. Pacific fronting a company of six entertainers. Singer Ida James and alto-saxist Georgie James head another jazz combo set to embark on an overseas USO tour.

Candy Candido Out Of Fio Rito Band

San Francisco—Candy Candido, featured entertainer and bass-player who rejoined Ted Fio Rito ork recently when he was released from the Army, left band March 22. Candido declined to reveal future plans.

Fio Rito, using a temporary replacement, left on a tour of the southwest after signing a new girl singer, Madeleine Mahoney of Portland, who, the ork leader believes, is one of most important "vocal discoveries" on west coast in recent years.



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By Charles
In Music for Millie Joe Pasternak unique that heretofore picture makers have tried with—that of music instead of the usual procedure. Several times in the best example in which Jose U. all-girl orchestra to the climax of the film as the ne through the orchestra to musicia their fellow-member lyson as a girl baby just had her baby hospital.

Except for its moments, *Music* good screen entertainment "family type" and to convince any person that "class" its original form objectionable. Pa careful to pick n been pretty well portions of Grieg's to, Dvorak's "New phony, Debussy's (a Larry Adler has the usual familiar Tschalkowsky, B. (and, for once, stratum nor any of Rhapsodies! Eur

In our opinion, *Music* harmed *Music* for officially or otherwise introduced a bit of can jazz. The only weak, are a highly session" and a treatment of the aldon song, *At S edly sung by Mar*

June Allyson danced her way it drew her first "s *Music for Millie* as the girl bass the fact that n was made to sh pretend to play Marie Wilson (th player) became su lywood via a stage she displays aln except talent as flutters through ably.

All recording fo done by the MCM under *Georgie St* unfortunately, has n self directing an as does *Joe Iturb Music for Millie* the actresses is a musician—Helen the cello player, l lent cello player entry into the stu ing musician an higher earnings t



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ins, But Fluffed

for the first time winning of the academy's acting oscar" for best actor for the Bing Crosby for on of the young picture *Going My*

Way role was a bid for attention after almost 15 on the screen being his way med parts.

also won *Down* on its yearly —as America's popular songs.

Award Awards

ment—and a to jazz fans was Academy voters prize in the on the Warner *the Blues*. The er was *I Won't* musical vignette

causen (music) ke (lyrics) won al song" award *Star*.

picture scoring lumbia's *Cover* ic picture scor- to Selznick's *Way*, for which of the handi- usic concocters, e that pointed tal moment.

eler was MGM's *Mouse Trouble*, of which (by s considered to the most im- ons, though the ot specifically ward. The score nt original and adaptation of gs owned by

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By Charles Emge

In *Music for Millions* Producer Joe Pasternak utilizes a technique that heretofore motion picture makers have only dabbled with—that of adapting action to music instead of the reverse procedure. The idea is used several times in the picture, but the best example is the sequence in which Jose Utrubi leads his all-girl orchestra and chorus into the climax of Handel's *Messiah* as the news is passed through the orchestra from musician to musician that one of their fellow-members (June Allyson as a girl bass-player) has just had her baby in a near-by hospital.

Except for its more mawkish moments, *Music for Millions* is good screen entertainment of the "family type" and ought to go far to convince any open-minded person that "classical" music in its original form isn't downright objectionable. Pasternak was careful to pick music that has been pretty well popularized—portions of Grieg's piano concerto, Dvorak's "New World" symphony, Debussy's *Clair de Lune* (a Larry Adler harmonica solo), the usual familiar fragments of Tschalkowsky, Beethoven, Liszt (and, for once, neither *Liebestraum* nor any of the Hungarian Rhapsodies! Eureka!)

In our opinion, it wouldn't have harmed *Music for Millions*, box-officially or otherwise, to have introduced a bit of good, hot American jazz. The only attempts, both weak, are a highly synthetic "jam session" and an incidental vocal treatment of the old Walter Donaldson song, *At Sundown*, supposedly sung by Marsha Hunt.

June Allyson, who sang and danced her way into pictures and drew her first "straight" role in *Music for Millions*, is very fine as the girl bass-player, despite the fact that no special effort was made to show her how to pretend to play the instrument. Marie Wilson (the girl clarinet-player) became successful in Hollywood via a stage revue in which she displays almost everything except talent as an actress. She flutters through this role quite ably.

All recording for the picture was done by the MGM studio orchestra under Georgie Stoll, who, perhaps fortunately, has never found himself directing an all-girl orchestra, as does Jose Utrubi in the finale of *Music for Millions*. But one of the actresses is also a bona fide musician—Helen Gilbert, seen as the cello player, is in fact an excellent cello player who made her entry into the studios as a recording musician and probably had higher earnings as such (\$30 to



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\$50 per day) than she has now as an actress.

Lot Lingo

Finale to RKO's *George White's Scandals* will feature Gene Krupa performing on six tympani, and it's not faked as Krupa actually recorded the passage that way. . . . Paramount, which made much of proposed sequence featuring Yehudi Menuhin in *Duffy's Tavern*, now makes little of fact Yehudi failed to fulfill the commitment. Universal's *Serenade for Murder*, characters of which are members of an operetta troupe, will bring to the screen the music of Gilbert & Sullivan's *Pinafore*, *Pirates of Penzance*, in fact a flock of G. & S. songs. Spade Cooley, who heads the West Coast's favorite barnyard band, is making a documentary short for Warner Brothers tracing the evolution of rustic rhythm from pioneer songs to "modern Western swing". Rudy Vallee's only vocal stint in his next movie, RKO's *Man Alive*, is a sequence in which he portrays a singer with a bad voice. . . . At a re-showing of *Hallelujah*, one of earliest musicals (released 1929) we spotted Lawrence Brown playing his trombone with Curtis Mosby's "Kansas City Blue Blowers". Checked with Mosby, now operator of Club Alabam here, and he said his band also recorded all of the picture's sound-track. . . . That's Imogene Lynn's voice singing *Put Your Arms Around Me* in technicolor cartoon comedy *Shooting of Dan McGoo*.

Shaw Signs For Dorsey Dancery

Los Angeles — Artie Shaw has been signed to inaugurate the summer season at the Dorsey Brothers' Casino Gardens ballroom at Ocean Park, L.A. beach resort. Shaw will play series of six week-end dates (Friday, Saturday, Sunday) starting May 11. Shaw will follow Bob Wills, who took the spot over for a series of Saturday-Sunday dates starting Mar. 31.

Indication of some booking tangle in Shaw's engagements was seen in fact that Casa Manana's Joe Zucca had been advertising Shaw to play his Culver City spot starting the same date, May 11. Zucca said Shaw's commitment there had been cancelled with his consent. Shaw had seven new men in his band when he arrived here from his cross-country tour. He said he'd lost some to draft calls and had had to make some changes to attain certain musical results.

New men are: Lou Prissy, Rudy Panza, altos; Paul Cohen, Bernie Glow, trumpets; Bob Swift, Ollie Wilson, Gus Dixon, trombones.

Los Angeles — Hoagy Carmichael, songwriter, movie actor and radio entertainer, issued an emphatic denial here to trade paper story originating in New York to effect he is planning to become a bandleader and is organizing an orchestra here.



Hollywood—BRIGHT LIGHTS: Some fine "after curfew jive" has been lilted thru the air lately but from WHERE has been a deep mystery. Search showed Bill Haller, Paul Kronbach and several cronies had found themselves a quiet nook behind a skylight on the Gilbert Hotel roof and—stocked with a pitcher of gin an' towel wrapped horns, were havin' themselves a quiet ball. . . . Connie Haines won't chirp with Andy Russell on his ailer anymore 'cause he won't give her equal billing. . . . The Russell sprout and Rudy Vallee judged the rodeo events in the Coliseum and hosted several hundred orphans to the rodeo-circus. . . . Billy Eckstine's deal with National Records calls for \$2500 per four-side sess against five and one-half cents per wax. Libby Holman and Josh White were so wonderful in their concert we almost fell apart. They'll open soon at Ciro's. . . . Lionel Barrymore's "Dear Johnny" ballad was introduced by Igor Gorin at the Philharmonic. . . . Vaughn Monroe's first nite in his new hilltop home was sleepless and hysterical—wired, haunting hoots scared the sex off him until a couple Owls were discovered in the belfry. . . .

Artie Shaw is displayin' that hincy disposition 'cause he'd really like to dump the band bias and be a movie star. . . . Have you read Earl Wilson's scream "I Am Gazing Into My 8-Ball"? . . .

ARC LIGHTS: Johnny "The One" Clark really started that gag (that others are gettin' laffs with) when he passed out bizzness cards reading "Johnny Clark, Hunt Stromberg's newest singing sensation—now on lay-off." . . . June Haver and Dick Haymes will be co-starred again in "The Gift of the Magi". . . . Metro's "When You Wish on a Load of Hay" from the "Harvey Girls" pic is their answer to all the pop hits. . . . Frankie-boy will play "Honey-boy Evans" in "As The Clouds Roll By" at Metro unless RKO snags him first for a role there. . . . Ethel Smith and her organ are workin' at Disney's so Jerry Fairbanks will shoot his Short-pic on Sunday so Ethel can do "Speaking of Organs". . . . Ernest Gill, Blue network musical director, has signed to score and conduct music for Para trailers. . . .

Pedro Armendaris "The Clark Gable of Mexico" and his loopy wife Carmen, holdin' hands after six years of wedded bliss. . . . Virginia Weidler would rather have Leonard Sues than anybody. . . . Gloria Vanderbilt is taking Stokowski to jamsessions. . . .

Deanna Durbin and Felix Jackson together again. . . . Don McGuire is beawing Helen Forrest.

Down Beat covers the music news from coast to coast.

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DIGGIN' THE DISCS WITH JAZZ

Best news of the moment, by far, concerns Victor's campaign to reissue a number of albums of hot jazz. Columbia started a similar undertaking long before the war, and succeeded in producing many fine sets. There's no reason why Victor shouldn't be able to do so likewise, and continue to do so for a long time to come. Let's hope so, anyway.

Hot Jazz

LOUIS ARMSTRONG

Hot Jazz No. 1

Victor 40-0102, 40-0103, 40-0104, 40-0105

This album represents the cream of the Armstrong crop as cut by Victor over a decade ago. *I Hate To Leave You Now* and *There's A Cabin In The Pines*,

while inferior to the rest of the sides here, rank far ahead of most of the stuff Decca's had the King wax since he joined the blue-plate fold. The other six platters included in this set rate with the best Satchmo's ever done. *That's My Home* is one of Panassie's special favorites, and one of mine. *I Gotta Right To Sing The Blues*, *St. Louis Blues*, and *Basin St. Blues* are all in the great Armstrong tradition. Hoagy Carmichael couldn't ask for anything finer than the manner in which Louis handled his *Snowball*. *When It's Sleepy Time Down South*, Louis' theme, is great of course. This group of eight sides finds the Number One Jazz Musician of All Time playing and singing his heart out. This is Louis Armstrong! Additional kicks are provided by some of the most fearless, lyrical trombone Keg Johnson ever recorded. There's a man who's really deserving of better treatment from critics who seem to have forgotten him and from bandleaders who don't bother to remember!

BENNY GOODMAN

Hot Jazz No. 2

Victor 40-0106, 40-0107, 40-0108, 40-0109

There are four sides in this set by the original Goodman Trio, Benny and Teddy Wilson and Gene Krupa, and four by the Goodman Quartet with Hampton on vibes. I prefer the trio sides, personally, but even today the quartet numbers sound plenty good. *Body and Soul* spots some gorgeous Wilson piano, *Tiger Rag* some excellent Krupa drumming, *After You've Gone*

BG's New Band Records



New York—First pics of Benny Goodman's new band, recently debuted at the Paramount theater here, shown cutting their first batch of records for the Columbia label. Top shot shows most of full band, other tells story of Benny's clarinet and his ever-faithful band-boy, "Popsie", who left Woody Herman to rejoin Benny.

some superb Goodman clarinet, while all three take *Lady Be Good* on down. Quartet platters include *Dinah*, *Vibraphone Blues*, *Runnin' Wild*, and *Stompin' At The Savoy*.

JELLY-ROLL MORTON

Hot Jazz No. 5

Victor 40-0118, 40-0119, 40-0120, 40-0121

This is the album I've been waiting for, eight Morton sides never reissued by Victor. Every one bears Jelly-Roll's own stamp, both in composition and in direction. Jelly got an atmosphere no other jazzman has ever been able to achieve. I swear! Here's ample proof. *Sidewalk Blues* and *Dead Man Blues* were made in 1926, *Deep Creek Blues* and *Red Hot Pepper Stomp* in 1928, *Pretty Lil* and *Burnin' The Iceberg* in 1929, *Little Lawrence* and *Pon-*

chartrain Blues in 1930. Featured are trumpeters Mitchell, Collins, Anderson, Swayzee, Miley, Pinkett, Briscoe, and Draper; trombonists Ory, Cato, Irvis, and De Paris; clarinetists Baquet, Simoleon, Bigard, Howard, and Barefield; saxmen Procope, Garland, Barnes, Joe Thomas, and Walter Thomas; banjo-guitarists St. Cyr, Blair, and Addison; bassmen Lindsay, Hill, Moore, and Bill Benford; drummers Hilaire,

Blind Tenor Gets Raves

Bridgeport, Conn.—Fine tenor man drawing raves from local cats is Hal Logan, 26-year-old blind musician working in one of the town's smaller spots at present. Lad deserves much better, would fit well into any small unit.

BEST TUNES of ALL by JAZZ

I Wish I Could Shimmy Like My Sister Kate

This great standard, composed by Louis Armstrong but credited to Armand J. Piron, has remained a perennial favorite with hot jazzmen. Earl Hines recorded the finest Negro version on Victor 22683. The Original Memphis Five, Miff Mole and cohorts, waxed it three times. None of these discs—Grey Gull 1140, Paramount 20161, and Perfect 14051—is available today. Neither is that by the Cotton Pickers, Brunswick 2338. A Chicago interpretation, made years ago under the direction of Charles Pierce, can be obtained on U. H. C. A. 71 or Columbia 35950. The two best platters of *Sister Kate* are, nevertheless, the one by George Wettling on Decca 18044 and the one by Muggsy Spanier on Bluebird 10506. Both can still be had! The Wettling rendition, extraordinarily played in drag tempo, exemplifies Chicago Jazz at its best. Spanier's, taken as a stomp, typifies the relentless drive that is Dixieland. George Brunis, otherwise known as George Brunies, sings the lyrics on Spanier's side in a fashion that he has equalled only on his own *Ugly Child!*

Johnson, Alexander, and Tommy Benford. Morton plays plenty of Storyville piano, as taught by Professor Tony Jackson. Jelly's always been my boy, so these eight great sides make me very happy indeed!

QUINTET OF THE HOT CLUB OF FRANCE

Hot Jazz No. 6

Victor 40-0122, 40-0123, 40-0124, 40-0125

Grappelly plays hot fiddle on these, but it's Django Reinhardt on guitar who makes them worthy of being reissued in a set of this sort. The eccentric gypsy genius really cuts loose on all eight sides, *Solitude*, *Sweet Chorus*, *Ain't Misbehavin'*, *Runnin' Wild*, *I Can't Give You Anything But Love Baby*, *When Day Is Done*, *Mystery Pacific*, and *Miss Annabelle Lee*. (Modulate to Page 9)

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Diggin' Discs—Jazz

(Jumped from)

Swing

COZY CO

Look Here! Don't Stand A Chance With You Take It On Willow Weep F. Continental 600

Known heretofore as polka label, Continental with four swing sides are pretty good and are even better. Crew consists of Shuco, Hawkins, Foots, Grimes, Stewart and self. On the first original by Cole and Hart, Slam distinguishes with some more of the bowed bass. One man picks up where Berry left off and blows tenor. Take It, and Cole and Thomas and Shavers blowing Willow allows Hank fair clarinet. They prompt me to pose again, questions that puzzling me for a k One, what's happen Hawk? Two, why is ning every poll in

RED NO

Russian Lu Subtle Sess

Keynote 1

Joe Thomas shimm on Lullaby, as D'Arson join Norvo in Stewart's on bass, on drums. Why F Vic Dickenson blow

SITTIN' IN



OLD STU

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Diggin' The Discs—Jax

(Jumped from Page 8)

Swing

COZY COLE

Look Here I Don't Stand A Ghost Of A Chance With You
Take It On Back Willow Weep For Me
Continental 6000, 6001

Known heretofore largely as a polka label, Continental busts free with four swing sides that are pretty good and should have been even better. Cozy's pick-up crew consists of Shavers, D'Amico, Hawkins, Foots Thomas, Hart, Grimes, Stewart and Cole himself. On the first number, an original by Cole and Thomas and Hart, Slam distinguishes himself with some more of his sensational bowed bass. On *Ghost* Coleman picks up where the late Chu Berry left off and blows some nice tenor. *Take It*, another tune by Cole and Thomas and Hart, finds Shavers blowing his head off. *Willow* allows Hank to play some fair clarinet. These four sides prompt me to pose two questions again, questions that have been puzzling me for a long time now. One, what's happened to the Hawk? Two, why isn't Slam winning every poll in sight?

RED NORVO

Russian Lullaby
Subtila Sextology
Keynote 1310

Joe Thomas shines on trumpet on *Lullaby*, as D'Amico and Wilson join Norvo in solo spots. Stewart on bass, Specs Powell on drums. Why Red didn't let Vic Dickenson blow at least one

SITTIN' IN



OLD STUFF

Juvenile delinquency
Isn't in its infancy—
Gramp deplored the turkey-trot
Back when SIN-atra was not! —hel

'Hip Chicks' Record Six 12-in. Jazz Sides

New York—One sure way to make recording news is to wax a "first." The Black and White label purports to have done this with an announcement that it has cut the "first all girl jam session in recording history."

The femme hot group, known as the Hip Chicks, are not a regular band unit but got together for the one date with a personnel including Majorie Hyams, vibraharp expert with Woody Herman, trumpeter Jean Starr, former Carter star, chick tenor saxist and full rhythm. The ladies waxed six 12 inch sides, scheduled for early release.

trombone chorus I'll never know, except perhaps that whatever Vic blew would surely have topped the rest of the platter by a considerable margin. Slam walks off with *Sextology*, as clarinetist Sachs and pianist Wilson and guitarist Palmieri come along for the ride. Red's own work leaves me no less cold than Hampton's this time, while drummer Eddie Dell is felt rather than heard.

ERSKINE HAWKINS

Remember Tiffin' In
Victor 20-1639

Harvey Smith wrote the *Tiffin'* opus, already a big seller as riff tunes go. Nothing much happens on this side, or on the Berlin number as far as that goes. Our modern Gabriel could take plenty of lessons from some of his less celestial fellows. Guess I'll play that Armstrong album again!

ART SHAW

'S Wonderful
I'll Never Be The Same
Victor 20-1638

Artie's right about modern jazz when he says that it's going to the dogs, but here he does very little to correct the situation. If this is progress, and I assume Shaw considers it as such, I don't care for some. Give me the good old days, give me New Orleans and Basin Street and the Blues and the Bunk. Let me spin those Louis discs again!

Dance

LOUIS ARMSTRONG
I Wonder
Jodie Man
Decca 18652

Cecil Gant and Raymond Leveen combined to compose the first tune, Allan Roberts and Doris Fisher the second. Louis sings them and plays them, getting much more out of them than their authors put in. Yet even

the King is only human, and there's only so much you can do with nothing. This is Armstrong's first Decca platter in a long long time, and far from his best. His horn's good, his singing's good, even his band's good. The material Decca gives him is lamentable, however, a crying shame for a jazzman of Louis' calibre. Over a period of years now Decca has been doing this to my man Satchmo, and why? Armstrong's just the best there is or ever was. While he's still in possession of all his vast and mighty talents, why not record them for the future? They'll sell today, too, and don't think not!

TEDDY WILSON

This Heart Of Mine
Ev'ry Time We Say Goodbye
Musicraft 317

Shavers on trumpet, Norvo on vibes, Wilson on piano, Hall on bass, and Powell on drums combine to bring us two very commercial numbers of very little interest. Some of the stuff's pretty enough, but none of it of a lasting nature. Let's have more jazz of an abiding value!

Vocal

BILLIE HOLIDAY

Lovey Man
That Ole Devil Called Love
Decca 23391

Billie really sings these tunes for all they're worth, which unfortunately isn't very much. Toots supplies the background, such as it is. David and Sherman and Ramirez conspired together on the first. Allan Roberts and Doris Fisher, already represented this month by *Jodie Man*, bumped their heads together to produce the other. La Holiday alone can be commended here. The material is sad, and the orchestra far less than exciting.

Toots' Trophy



Fort Devens, Mass. — Sgt. "Toots" Mondello, winner in the *Beat's* alto-sax division, was about to receive his 'oscar' from bandleader Bobby Sherwood as this shot was taken. Toots is stationed with the 320th Army Band, Personnel Center, Fort Devens, under command of Col. Winfield O. Shram. — Official U. S. Army Photo.

Peggy Lee Catches Choice Russell Show

Los Angeles—Peggy Lee, catching her first major radio assignment, was signed as a regular feature on the Blue Network's "Andy Russell Show" starting with broadcast of March 25.

Heavy budget musical show, bankrolled by the network as a build-up for Andy Russell, is headlined by Russell, who is supported now by Peggy Lee, The Pled Pipers, the Les Paul Trio and orchestra under Lou Brigg. Three commercial sponsors were dickering for show intact at writing with strong possibility it would be sold within next two or three weeks.

Kids Cut Four Sides For Jass Society

Boston—Jass fans soon may have a chance to hear on wax one of the few modern bands featuring youngsters on a contractual small band kick. A date was held here recently which saw the waxing of a group called the Charlie Vinal Rhythm Kings, the band being named in honor of a young jass enthusiast who died last year. Prominent on the date (instrumentation was 2 cornets, trombone, clarinet, piano, bass, drums and banjo) was NY cornetist Johnny Windhurst, a teenager who is credited with playing like Bobby Hackett and has appeared at Condon jass concerts.

The session was supervised by John Berger, Boston fan and publisher of the Jass Society mag. Four sides were cut; release date unknown.

Cellist Seeks Divorce

Los Angeles—Helen Gilbert, former studio cellist who was picked from a recording orchestra at MGM and launched on her career as an actress, has filed suit for divorce against her husband, Attorney Seymour Chotiner.

HARD TO GET RECORDS

- New Re-issue of Louis Armstrong Records: *I Hate to Leave You Now*; *That's My Home*; *I Got a Right to Sing the Blues*; *There's a Cabin in the Pines*; *When It's Sleepy Time Down South*; *Basin Street Blues*; *Snowball*; *St. Louis Blues*—Victor Green Label Album HJ-1—\$4.20
- New Re-issue of E. Goodman Records: *Runnin' Wild*; *Stompin' at the Savoy*; *Dinah*; *Vibraphone Blues*; *After You've Gone*; *Oh, Lady Be Good*; *Tiger Rag*; *Body and Soul*—Victor Green Label Album HJ-2—\$4.20
- New Re-issue of L. Hampton Records: *Buzin' Round With the Bee*; *Shoe Shiner's Drag*; *Don't Be That Way*; *On the Sunny Side of the Street*; *Rhythm Rhythm*; *Ring Down Bells*; *China Stomp*; *Stomping*—Victor Green Label Album HJ-3—\$4.20
- New Re-issue of R. McKinley Cotton Pickers Records, featuring: *Shim-Me-Sha-Wabble*; *Cherry*; *Plain Dirt*; *Zanky*; *Blues Sure Have Got Me*; *Baby, Won't You Please Come Home*; *Rocky Road*; *New Swat*—Victor Green Label Album HJ-4—\$4.20
- New Re-issue of Jelly Roll Morton Records: *Sidewalk Blues*; *Dead Man Blues*; *Deep Creek*; *Red Hot Pepper*; *Burnin' the Iceberg*; *Fratty Lin*; *Little Lawrence*; *Pancharain*—Victor Green Label Album HJ-5—\$4.20
- New Re-issue of the Hot Club of France Quintet: *I Can't Give You Anything But Love, Baby*; *Sweet Chorus*; *When Day is Done*; *Ain't Misbehavin'*; *Runnin' Wild*; *Saltitude*; *Miss Annabella Lee*; *Mystery Pacific*—Victor Green Label Album HJ-6—\$4.20
- Subtila Sextology; *Russian Lullaby*—Red Norvo, T. Wilson & All Stars—12—\$1.05
- *Wherever There is Love*; *When Your Lover Has Gone*—J. Taogarden, B. Hackett, Eddie Condon, etc.—75c
- *Concerto for Clarinet*—12—79c
- *Carnegie Blues*—Duke Ellington—52c
- *Hence, It Don't Make Sense*—Tony Pastor—52c
- *Begin the Beguine*; *Lover Man*—Eddie Heywood & All Stars—79c
- *Froggy Bottom*; *The Minute Man*—Mary Lou Williams, Bill Coleman, Josh White, etc.—\$1.25
- *Panama*; *Sweet Substitute*—Jelly Roll Morton Seven with Red Allen & All Stars—\$1.05
- John Kirby's New Album on Asch Records—\$3.68
- *Willow Weep for Me*; *Take It On Back*—C. Cole, C. Hawkins, H. D'Amico, C. Shavers, etc.—79c
- *Cecil's Boogie*; *I Wonder*—Pvt. Cecil Gant—\$1.25
- *Oh, Rob Roy*; *Get On Board Little Chillin'*—Freddie Slack—52c
- *This and That*; *Song in My Soul*—Mary Lou Williams, C. Hawkins and All Stars—12—\$1.58
- *Byas'd Opinion*; *Deep Blue Dream*—The Emmett Berry Five Stars—\$1.05
- *Canteen Wench*; *Tank Boogie*—Pat Flowers—79c
- *Boogie Woogie Ball*; *Loose Avonoe Jump*—The Five Red Caps—79c
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Curfew Will Miss Intended Purpose

As Ernest Byfield, owner of Chicago's Hotel Sherman, remarked at the beginning of the curfew, most calamities are not quite as serious as they seem while they are impending. Hotel and club operators feared the "brown-out," but it only affected business for the first couple of nights.

Effects of the curfew are not as drastic as first imagined, although it has thrown large numbers of musicians and entertainers out of work temporarily and has cost government, local, state and federal, plenty in taxes, a revenue that is doubly important because of fabulous war expenditures.

We think that the curfew is silly: Not because of either of the above reasons, but because the talk on the street is that the purpose was not to conserve fuel and power, as propagandized, but as a salutary measure, a restriction designed to remind the American people that we are at war!

Despite talk that we are not taking the war seriously enough, we do not believe that the American people need such a reminder. Few families today do not have some relative in the armed services, most of them overseas. Mounting casualty lists bring the relentless visage of war into all communities more effectively than any curfew restrictions.

While Americans may not have the "stout fella" and "carry on" spirit of their British cousins, we do have our own peculiar traditions of patriotism and self-sacrificing service. One of these is the gripe and another is a natural light-heartedness that enables us to laugh and sing in the face of trouble.

Americans like to gripe. Whether in uniform or as civilians, we like to squawk about this restriction and that regulation. But we usually wind up in conformity. The services regard the gripe as an essential morale adjunct, sort of an escape mechanism. It is no less effective in civilian life, whether we are beefing about rationing or the curfew.

On the other point, we hold with the radio commentator who pointed out that we are more efficient when we are getting our kicks. This doesn't mean that staying up all night and getting stinko improves production on the following day. But it does mean that we produce better when we are happy, and that we function to greater advantage when we have music and laughter, than we possibly could if forced to tackle the job under an environment of somber reality.

The curfew affects a minority of the populace directly. So maybe they get to bed earlier and that's a benefit. But it does affect a majority of the population indirectly, and to no possible benefit! And anyone who thinks that it will con the Americans into forgetting dance music and an occasional good gag, and into contemplating the war job as the grim proposition that it really is—is nuts!

New York—Cafe Society news at press time found singer Georgia Gibbs on her way back to the Uptown spot and Josh White out of Downtown to tour with Libby Holman. Downtown's jazz pianist, Mary Lou Williams,

Jimmy Weds



Somewhere in Germany—Yes, it's Jimmy—Pvt. James B. McPartland, of the legendary Austin High crowd, of the famous jazz trumpet. Jimmy became the first G.I. to be married in Germany as, on February 3, he and Marian Page, English pianist touring with USO Camp Shows unit, had the knot tied in or near Aachen by an army chaplain. The newly-weds then jammed until the small hours with a group of Jimmy's buddies from his Special Service company. McPartland has been contacted by Belgian Decca officials who want him to cut sides with G.I.'s and Belgian hot men. Jimmy plans his own band after the war, with the Mrs. at the 88.

Calypso Man



New York — Rupert Grant, calypso singer and composer, looks at the music sheet copy of *Rum and Coca-Cola*, and the first printed lyric of his *Rum*, contained in a collection of calypso tunes published in Trinidad in 1943.

G.I. Stardusters



Guadalcanal — G.I. vocal group on Guadalcanal is the Stardusters, with Buddy Grover, Ed Scatena, Glen Galyon (former member of Charlie Spivak's one time Stardusters vocal group) and Dick Bitler. Quartet has been touring the Pacific Islands for past year and a half, was recently with Martha O'Driscoll troupe. Cart Purnell, another former member of the Stardusters, is in the army somewhere in Italy and couldn't get over to be included in this pic.

FB Office Changes

Los Angeles — Julie Dale, formerly attached to Chicago offices of Frederick Brothers agency, has moved here to take charge of the cocktail combo department of FB's local branch.



"Folks — here's another different record show! We play three recordings simultaneously and to the first lucky listener correctly identifying each number . . . we give away the band!"

CHORDS AND DISCORDS

Great Shavers

Pitchburg, Mass.

To the Editors: I am writing this letter mainly for the purpose of praising the colored trumpet player that I consider to be the greatest of his race. That musician is Charlie Shavers. I never fully appreciated Charlie's playing until I saw him one night sitting in with Tommy Dorsey's band. His solos were terrific! Having heard Roy, Louie and Dizzy, reputed to be three of the greatest Negro trumpeters, I'll take Charlie any day of the week. I'm sure that if more of your readers saw Charlie, they'd become rabid fans of him also.

I also think that T.D. has the best band he has had in a long time. Sparked by himself along with the two Buddys and Jess, it really jumps. Keep it up, Charlie and Tommy!

Sincerely,
Alan Salny

Raeburn Fine

Hastings, Penn.

To the Editors: Ouch, man! Caught the Boyd Raeburn crew recently and through the medium of your columns let me inform you of the finest of jazz crew in the biz, plus the most underrated band of the day. If jazz like this isn't appreciated, then it's no wonder why we have so many "mickey" bands.

Joseph P. Mancuso.

WHERE IS?

ARCHIE FREEMAN, drummer, formerly with Johnny Long
BOB MATTHEWS, vocalist, formerly with Horace Heidt
BOB DOWET, vocalist, formerly with Johnny Long
BILL STOKER, vocalist, formerly with Freddy Martin
LEW PALMER, drummer, formerly Jan Garber
PAT CONTARDI, formerly with Spike Jones
HARRY BROOKS, trombonist, formerly with Teddy Powell

WE FOUND

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RAGTIME MARCHES ON

NEW NUMBERS

DE JAGER—A 7 1/2 lb. son, Gerrit Arthur, to Sgt. and Mrs. Pierson DeJager, Feb. 25, in Jackson, Miss. Father is former Russ Morgan trumpeter, now in the 394th ASF Band.
KENTON—An 8 lb.-4 oz. son, Michael Leo, to Mr. and Mrs. Rajon Kenyon, March 8, in Chicago. Father plays and arranges for Buddy Franklin.
FIELING—A daughter, Lynn Elizabeth, to Mr. and Mrs. James Fieling, Jan. 30, in Buffalo, N. Y. Father is arranger with David Cheskin's Columbia Network orchestra.
SHROFF—A 7 lb.-4 oz. daughter, Cynthia Ann, to Mr. and Mrs. Brodie Schroff, Feb. 1, in Hollywood, Cal. Father is trumpeter.
STURGIS—A 6 lb.-13 oz. son, Thomas Eugene, to Mr. and Mrs. Earl Sturgis, Jan. 15, in Hollywood, Cal. Father is pianist with Skinny Ennis.
MOFFETT—A son to Mr. and Mrs. George Moffett, March 4, in Jackson Heights, N. Y. Father is manager of Hal McIntyre's orchestra.
LUCAS—A daughter, Barbara Lee, to Mr. and Mrs. Joe Lucas, recently in Detroit. Father is trumpeter with Benny Reah orchestra.
GOULD—A son, Eric Franklin, to Mr. and Mrs. Morton Gould, recently in New York. Father is composer and music director.

TIED NOTES

BRANSON-CLARK—Bruce Branson, saxist with Tommy Dorsey, to Mary Clark, member of the Sentimentalists, Tommy Dorsey vocal group, recently in New York.
KABAK-WAYNE—Milton Kabak, trombonist with Stan Kenton, to Terri Wayne, March 14, in Cleveland.
DAVIS-MITCHELL—Pvt. Howard Davis to Dolly Mitchell, former Stan Kenton vocalist, now on the Kay Kyser show, recently in Hollywood, Cal.
WOOD-HIGHTOWER—Kirk Wood, leader of Blue Barron's orchestra, to Marilyn Hightower, Feb. 19, in Detroit.
McELDOWNEY-MARTIN—Sam McEldowney to Nancy Martin, radio singer, March 20, in Martinsville, W. Va.

FINAL BAR

HART—Clyde Hart, pianist, formerly with John Kirby, known also for his recordings with several name leaders and all-star groups, March 19, in New York City.
RAYE—Buddy Raye, nee Douglas Reed, 28, guitarist brother of Martha Raye, March 16, in Los Angeles.
BALCOFF—Edith Balcoff, mother of vocalist Meredith Blake, March 5, in New York City.
RUTZEN—Gil Rutzen, drummer and vocalist with various bands and one-time leader of his own orchestra, Feb. 27, in Milwaukee.
STEPHENSON—W. A. Stephenson, Saskatchewan musician who taught many men playing in leading Canadian bands, recently, in Saskatchewan.

Down Beat covers the music news from coast to coast.

A COLUMN FOR RECORD COLLECTORS

THE RECORD

By GEORGE

Movie moguls Esquire it's "Esquire New York color chids," so now tutes the award. The first "Boxer" ferred upon Will his undying faith keeping alive Amic in its basic music that was pl being played in t all began; "goo leans" as Louis A. Tangible eviden sell's activities i on his own reco Records — apl American Musi pressed on Vinyl such set of reco this material—the Jimmy & Mama 1 sion) and record leans. The band son's band and th entic jazz tune come classics. The ologist today wh hearing the real j cent City during person. On they and his cohorts picture of what t ed like, and in forth with a mod surprisingly vital are jazz in its or they are good mu couple of deuces v against New Ori nothing more th sale of the reco action we are ap

The band on th together recently a Club where the at New Orleans is p listening to the re help feeling nostalg that he had been ness the days whe one were playing every day at one other. For at one ken music was bel nica, dances, church and funerals or m of a hat. Now, as d tional occasion, a n has to be organ out the oddtime together to record students like Russ llama, Marill Mor and Dave Stuart a service in the fel

To the recor American Music Blues (211) & W Go Marching In (melodic line of t evergreen the bar by Bunk Johnson die register play I've yet heard him ing clarinet can dling from the st very fine clarinet same man who ca than the great The rhythm sect leans and those easily be identifi one Warren Dod City trombone by is apparent in There is no plan style but a ba Marrero) and a Slow Drag Favag the rhythm. Thi sion of St. Louis as one of my f the numerous re tune. Highlight o solo by Lewis w Fazole is the only today who can p register with a to



A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOEFER, Jr.

Movie moguls award "Oscars," Esquire it's "Eskys," and a square New York columnist his "Orchids," so now the Hot Box institutes the awarding of "Boxers." The first "Boxer" is hereby conferred upon William Russell for his undying faith and energy in keeping alive American jazz music in its basic form. The jazz music that was played and is still being played in the city where it all began; "good old New Orleans" as Louis Armstrong sings.

Tangible evidence of Bill Russell's activities is now available on his own record label — AM Records — aptly standing for American Music. Four sides pressed on Vinylite (the second such set of records pressed on this material—the first being the Jimmy & Mama Yanceys on Session) and recorded in New Orleans. The band is Bunk Johnson's band and the tunes are authentic jazz tunes that have become classics. There isn't a jazzologist today who can boast of hearing the real jazz of the Crescent City during its inception in person. On these records Bunk and his cohorts paint a lively picture of what that jazz sounded like, and in addition give forth with a modern drive that is surprisingly vital. These records are jazz in its original state and they are good music in spite of a couple of deuces whose campaign against New Orleans music does nothing more than enhance the sale of the records, for which action we are appreciative.

The band on these sides played together recently at the San Jacinto Club where the atmosphere of old New Orleans is prevalent. When listening to the records one cannot help feeling nostalgic and wishing that he had been privileged to witness the days when bands like this one were playing around the town every day at one function or another. For at one time this American music was being played at picnics, dances, church socials, parades and funerals or merely at the drop of a hat. Now, aside from an exceptional occasion, a New Orleans band has to be organized by searching out the oldtimers and getting them together to record. Therefore, jazz students like Russell, Eugene Williams, Marill Mordan, John Red and Dave Stuart are doing a great service in the field of Americans.

To the records themselves: American Music V-252 *St. Louis Blues* (211) & *When the Saints Go Marching In* (402). Using the melodic line of the W. C. Handy evergreen the band comes on led by Bunk Johnson's horn in middle register playing cleaner than I've yet heard him play. A weaving clarinet can be heard nodding from the start and then a very fine clarinet solo by the same man who can be none other than the great George Lewis. The rhythm section is solid Orleans and those drum licks will easily be identified as being by one Warren Dodds. A Crescent City trombone by Jim Robinson is apparent in various spots. There is no piano in true early style but a banjo (Lawrence Marrero) and a bass (Alcide Slow Drag Pavageau) round out the rhythm. This ensemble version of *St. Louis* takes its place as one of my favorites among the numerous recordings of this tune. Highlight of the side is the solo by Lewis who along with Fazola is the only clarinet player today who can play in the high register with a tone as beautiful

as the one the late Leon Rappolo was able to accomplish. Bunk plays beautifully on *When the Saints*, as do both Lewis and the tall gate man Robinson. This side is rollicking parade music emanating all the color of a Zulu parade at Mardi Gras and combining carnival spirit with a marching song to give an authentic picture.

American Music V-251 *See See Rider* (415) & *Tiger Rag* (213). The former is slow blues again led off by Bunk Johnson in a style showing that the playing he has done in the last year has improved his musical prowess. This is the blues immortalized by Ma Rainey and Louis, again performed in grand manner. The latter side I have left until the last. Ordinarily, I dislike *Tiger Rag*, it is the tune always used for burlesque. That is, when a musician wants to make people laugh by playing corny a la Ted Lewis, he takes off on *Tiger Rag* and most versions of the tune actually sound as though that was the idea. Here, however, it is played in true Dixieland fashion with plean-

New Orleans Jazz Greats



New Orleans—This historic New Orleans gathering of jazz personalities is shown in front of Dr. Leonard Bechet's dentist office. Men shown are, left to right: "Big Eye" Louis Nelson, George "Pop" Foster, Paul Barbarin, Sidney Bechet, Albert Glenny and Alphonse Picon. Pic. taken in June, 1944, is by John Reid.

ty of verve sans the unmusical rans. Everybody in the band takes off superbly to give a picture of one or the other famous New Orleans Halls on the night of the big dance. It is indeed a treat to hear Dodds

Digs Jive Lyrics For Sermon Text

New York—The verse of *Accent-chu-ate the Positive* has the line, "feel a sermon comin' on me" but writer Johnny Mercer probably never expected anyone to take it literally. However, a New York clergyman in a recent Sunday broadcast used lines from the song as a text. He said his flock must accentuate the positive, which was marriage, and eliminate the negative—divorce.

drumming with a New Orleans combination after some of the groups he has had to work with at various sessions in Chicago. He does a terrific job on all four of these sides. It is the opinion of the Hot Box that this set is the best of the Bunk Johnson records to date. They are to be sold by mail order only and will cost \$1.75 each with all charges included. They may be ordered direct from AM Records, 647 Means Avenue, Pittsburgh 2, Pa.

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New Hollywood Spot Planned

Los Angeles—Glenn Billingsley is negotiating with the Zucca Brothers to take over the old Hollywood Casino and re-open it as a deluxe dance spot on a policy similar to the nearby Palladium. Billingsley, nephew of Stork Club's Sherman Billingsley, recently sold the Hollywood Tropics.

Associated with Billingsley in the enterprise is at least one, and possibly three or four, bandleaders. Bandleader now participating is Charlie Barnett, whose band will open the spot, renamed the Hollywood Terrace if the deal goes through, on May 4.

Almost every bandleader in the business has been rumored to have "bought in" but those whose names have been bobbing up most persistently, in addition to Barnett who seemed to be definitely "in," were the Dorsey Brothers, Lionel Hampton (via his agent, Joe Glaser) and Duke Ellington. The Duke flatly denies that he has or will take any financial part in the venture, but he indicates he has agreed to play an engagement there.

One thing certain about the contemplated deluxe dance spot (\$60,000 will be spent on improvements and extension to handle 3,000 people) is that top-rank Negro orchestras, barred by the Palladium, will for the first time have a Class-A Hollywood spot to play.

Pluggers Lost

New York—It's grim humor but nevertheless funny to watch the aimless clumps of songpluggers gathered outside the Brill Building here after midnight these nights. In normal times, a good pluggger was just hitting his stride around twelve and the midnight curfew has left the professional managers as uneasy and out-of-sorts as a musician who discovers that he's lost his horn.

Looking at it seriously, the problem of the pluggers may become a headachy one with air-time out of local spots fast becoming a thing-of-the-past. At present time, no music firm has announced mass dismissals but they were far from remote possibilities.

Music Activity Same Despite Movie Strike

Los Angeles — Movie strike, which threatened to halt motion picture production at first, had not affected musical activity in the studios after first week.

Production was hampered but there were no shut-downs. Strike was caused by a jurisdictional dispute between two rival, AFL motion picture groups.

Check-up of studios found little cancellations of recordings. The local AFM, per policy, was taking no sides in the jurisdictional strike.

Frankie Carle Started Band Work At Nine

By Sharon A. Pease

For the eighth of our series of repeat columns we have chosen Frankie Carle. His original column appeared in *Down Beat*, Oct. 1, 1942. A condensed biographical sketch appears below.

Born and reared in Providence, R. I. . . . Began the study of music at the age of 6 under the guidance of his mother's brother, Nicolas Colangelo, who had studied extensively in Europe and was graduated from the Conservatories of Milan, Paris and Berlin . . . Frankie studied solfeggio for a year, as is customary in European methods, before he was allowed to touch the piano keyboard . . . Three lessons a week was the usual schedule and eventually included harmony, theory and composition . . . Colangelo operated the Columbus Ballroom in Providence and conducted the dance orchestra there.

At 9 Frankie became the pianist with this orchestra and held the job throughout the next four years . . . At 13 made a trip to New York trying to sell a song he had composed . . . While there he was heard by dancer Pat Rooney who offered him a job with his act . . . Unable to secure parental permission he returned to Providence where he continued his musical studies and organized a band for local jobs . . . At 15 he took the band into vaudeville as part of an act featuring May Yohl . . . After three years on the

Keith Circuit he joined Ed McEnelly's band, one of the best known New England orchestras and the first from that district to record for Victor . . . Next he worked for Mal Hallett . . . Other side men in that organization included Gene Krupa, Jack Jenny, Jack Teagarden, Spud Murphy and Toots Mondello.

Joined Heidt in 1939

Frankie had formed his own band and was working around New England when he joined Horace Heidt in 1939 . . . With Heidt he was given feature billing and took over musical direction of the group . . . Left Heidt early in 1944 to organize his own orchestra which opened at the Hotel Pennsylvania, New York . . . The band was a smash success from the start . . . His compositions include *Sunrise Serenade*, *Lovers Lullaby*, *Falling Leaves* and *Carle Boogie* . . . The latter, which he recorded for Columbia, rates among the current best selling discs.

Frankie spent the early part of this year in the east where he played a return engagement at Hotel Pennsylvania. He has been working west during the past month, and March 20 opened at the Hollywood Palladium. After

completing this assignment he will remain on the west coast for other bookings.

Frankie has chosen to illustrate his piano style on the simple twelve-bar blues theme. The example is characteristic of the lilted rhythmic effects that have made him a top favorite. The rhythmic fundamentals that form the basis for enjoyable dancing are products of the ragtime era, which were further developed during the jazz period and modified for swing. These include the dotted eighth and sixteenth, eighth — quarter — eighth, and triplet usually on the fourth count.

Frankie applies these rhythmic principles with a true accent in the treble against a solid bass with lilted accent on counts two and four. Melodic content of the right hand, with single tones and thirds predominating, embodies the variation technique of a jam chorus. However, Frankie's sophisticated treatment reflects his rich musical background and fine musicianship. The result is less of the concerto style and more real dance music.

(Editor's Note: Mail for Sharon Pease should be sent direct to his teaching studio, Suite 715, Lyon & Healy Bldg., Chicago, Ill.)

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Ray Anthony and the Dolphins



Honolulu—Dubbed by service personnel as the "hottest band in the Pacific" is the Dolphin, led by Ray Anthony, ex-Miller and JD trumpeter. Band uses ten brass, four trams, five trumpets, French horn. They are now stationed at Convalescent Hospital here, this particular shot shows band at recent "Pacific Swing Festival."



Top service bands of the Pacific area took over the USO Victory Club in downtown Honolulu recently and staged a day-long "Pacific Swing Festival", which gave service men and women one of the greatest musical treats they have enjoyed since they hit that part of the world.

Some dozen bands made up the program, featuring GI's who during civilian days were hitting the circuits with top name bands. Some of the better known names, who played for over 28,000 guys and gals in uniform during the festival, were: Ray Anthony, (ex-Miller and JD trumpet), Warren Brown, (brother of Les Brown), Thurman "Red" Cooper, (Ellington), Russ Granger and Jack Tucker, (Kenton), Lonnie Simmons, (Ella Fitzgerald), Nick Brodeur, (Barnet), Pee Wee Jackson, (Lunceford), Vernon Smith, (Henderson), Bob Plant, (Berigan), and Dave Young, (Millinder).

Highlight of the program was the battle of swing between Ray Anthony and the Dolphins and the Naval Air Station Hellcats. The Dolphins is the resident orchestra at the Royal Hawaiian Hotel, now a rest and rehabilitation center for Navy personnel. The Hellcats band is composed of musicians from several of the island's top bands. Judges, incidentally, couldn't make a decision on this battle of swing and the audience had enjoyed the whole thing too much to care one way or another.

Bill Mustard, well-known trombonist formerly with such outfits as Spivak, Herman, Heidt and Powell, is now an army private attached to special services at Camp Sibert, Alabama. . . T/Sgt. Charles Shirley, former arranger with San Donahue's civilian band, is a cryptographer with the Signal Corps in England. . . Sgt. Charlie Flsk, who many will remember as making a name for himself with his band and trumpet in the middle west, is now deep in the heart of Texas, with Sgt. Phil Rommel's dance band at San Marcos A.A.F. . . S/Sgt. Sid Feldstein, former Artie Shaw manager, is at Camp Shelby, Miss., having recently returned to the states after two and a half years with an infantry division in

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the southwest Pacific. S/Sgt. Clifton Sproul, trumpet, and Bob Carnahan, drummer, are Wichita, Kansas, boys with the "I Sustain The Wings" Army Air Forces radio show. . . Pfc. Charles Brown, former leader of the "Brown Buddies," active in upper New York state, writes from France to tell of his activities in blocking the recent Nazi counter-offensive.

Towards the end of 1942, when American servicemen were first beginning to pour into the British Isles, a young civil engineer from New Orleans formed a dance band from personnel then working at Central Base H. Q., the first service band in the ETO. Now a Chief Warrant Officer, Frank Rosato and his band have kept plenty active playing for most every type of show and dance. Band was overshadowed some what by Glenn Miller's arrival, but by broadcasts and being featured in British films, they have stepped back into the limelight.

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Boys in the band are: Pfc. George Kleffer, (New Orleans), S/Sgt. "Butch" Krolow, (Oshkosh), S/Sgt. Nick Gagliano, Sgt. John Stoll and Sgt. Sammie Anzelmo, (all of New Orleans), sax section; Cpl. Nick Moore, (Philly), Pfc. Romeo Liuzzi, (Nutley, N. J.), Pfc. Dennis Toomey, (Albany, N. Y.), CWO Rosato, trumpets; Sgt. Emile Oulliber and Sgt. Joe Retlis, (New Orleans), and Pfc. Jack Fairbent, (Detroit); Sgt. Frank Vicari, (New Orleans), drums; Pfc. Roland Lambert, (New Orleans), piano; and Cpl. Joe Bruce, (Long Island), bass. Pfc. Jimmy Tomasselli and Sgt. Joe Rotis handle the vocals.
Trio from the band have their

own radio spot, called the "Bad Sack Trio" with Bruce, Lambert and Vicari.
Judged by outstanding professionals, from BG to Deems Taylor, the nationwide contest to determine the champion soldier's musical organizations in the U.S. was brought to a close recently with the announcement of the 344th ASF Band, Fort Sheridan, Illinois, as the winning dance band. Second was the Greensboro, N. C., ORD orchestra, and playing third was the 371st ASF Band, Camp Myles Standish, Mass.
Joe Leavitt, with the 669th AAF Band, New York, reports about the percussion section of the band, Sgt. Don Cornell, ex-Kaye guitar, is on bass drum;

White Wants Krupa
 Los Angeles—George White, who is readying a revival of his stage review, *George White's Scandals*, now subject of picture treatment at RKO, is in confabs with Gene Krupa on idea of using Krupa and his band in the new stage venture, which will probably open in San Francisco. Krupa and his band are the chief musical feature of the RKO picture.
 Lew Raymond, ex-TD arranger, is on cymbals; George Brown, former Pitt Symphony viola, is on bell-lyra; and Floyd Sullivan, ex-Kemp and Long drummer, is Joe's side kick on snare drums.

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Los Angeles—Another gold star was added to service flag of AFM's Local 47 as news was received here of the death in action of Thornton C. Chamberlain, flute player and formerly director of the Pasadena Junior Symphony Orchestra...
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