

DOWN BEAT

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WHEN JOHNNY
COMES MARCHING
HOME



By Mike Levin

XXIX—"Jazz? (2)"

Last column after much bush-beating, we decided that you couldn't say that jazz was differentiated from classical because of the presence of ad lib solos or syncopation, it being pointed out that both forms had (or did have) enough of each to make them useless as distinction types.

We also found out that danceability, emotional color, and instrumental virtuosity are present in both jazz and classical—so you can't say that jazz is a different criterion on any of these scores. We did see that the ad lib tradition in classical has almost completely died out; that jazz has developed various instrumental and sectional techniques which classical has not; that it concentrates or rhythmicizes in a way that classical does not.

But we still haven't found any one thing that sets jazz off completely from classical—and I don't think that we will. In other words, to my humble way of thinking, there is no real dichotomy. Jazz and classical differ only in that they place varying emphases upon different sections of music.

What radically sets jazz off in its solo tradition (ad lib). Is there any reason to believe that some day the small jazz unit cannot be incorporated in and used as an intrinsic part of a larger orchestra to play a larger kind of music than we now do?

To go back to the four critics' theories we mentioned last time. 1. That jazz died with the "Golden Age" of soloists. Jazz didn't die, its fundamental emphasis started to change. Then, too, often these same great solo men could make no other contribution.

Argument 3. That jazz has provided a vast reservoir of young musicians and therefore will make huge strides in the next few years. True, dance bands have made more kids musically literate than ever before. But they are very confused; they are wrestling with the same thing that we are here: do you go in for the solo forensics of a Harry (Modulate to Page 5)

BLUE NOTES

By ROD REED

Carnegie Hall is getting so many jazz concerts it's expected the New York Philharmonic Society will have to book its next season's concerts in Kelly's Stable.

Ann Corio's singing original material in theater appearances. But what her fans really want from her is a take-off.

Clarinetists who can't play too well should be heartened by this. One of their number will get \$20,000 per week for a half hour radio program. His name is Fred Allen.

This is the season when many a maestro will forgive the trumpeter who hits clinkers—if he also hits home runs.

Hipsters hope Hitler's really dead, but they should remember that one of the greatest compliments swing music ever got was that Hitler hated it.

Glenn Miller Day Boosts Bond Sale

By FRANK STACY

New York—Even though Major Glenn Miller is listed officially as missing in action in U. S. Army Air Force files, he still goes on working in another way to help bring victory and peace to the world.

On June 5, in scores of theaters throughout the country, there will be an observance of "Glenn Miller Day" in conjunction with the sale of war bonds for the 7th War Loan Drive. Here in New York City, where the Miller band found its greatest triumphs, the Paramount Theater will be center of activities. At this writing, not all details for the Paramount's "Glenn Miller Day" are complete but admission to the theater will be through the purchase of war bonds (ranging from \$25 to \$10,000) where first a military pageant will be held to be followed up with performances by ace name bands and other entertainers from all the fields of stage, screen and radio. The Paramount will close its doors at 5:30 p.m. on June 5, to re-open at 8:15. Bands and performers already set to make appearances include Benny Goodman, Xavier Cugat, Count Basie, Guy Lombardo, Louis Prima, Gene Krupa, Cab Calloway, Marion Hutton and Perry Como, while a flock of others not yet determined will also do their bit.

PLAN DAY OF HOPE

"Glenn Miller Day" is not intended to be a day of sorrow—nor a day for elegies. The entire feeling throughout the tribute to Major Miller will be one of hope—hope that he is alive and well and that word may soon come of his safety. Since the day that the bandleader vanished while flying from England to Paris, there has been no official explanation of the mystery.

Those who knew him well when he was building his first band and fighting tough odds to climb to the top of the name band lists have the feeling that he must turn up. One close friend, now a well-known handleader who owes much of his success to Miller's help, said: "If you know Glenn very well, you just can't believe he's dead. Nothing could keep him down."

No other handleader has ever been given the tribute that Major Glenn Miller will receive on June 5. And, fittingly enough, no other handleader has been so truly representative in every way of the kind of man that America builds—his story is a literal rags-to-riches narrative.

Some records give Miller's birth-date as March 1, 1905; others say 1909 and 1911. His birthplace was Clarinda, Iowa, where his father, Lewis Miller, worked as a carpenter. When Glenn was five, his family, which included another son, moved to a farm in the Nebraska Dust Bowl. Here the Millers lived in a hut of sod with the grassy side of the earth turned outward to protect them against the wind and the rains. Life was hard. The people of this section were little more than pioneers battling nature to eke out a painful existence. During the cold months, Glenn's father worked in a town almost 40 miles away and, in summer, the Millers lived in constant dread of prairie fires which rose up periodically to destroy their homestead.

MOTHER INSPIRED HIM

Their nearest neighbor was four miles away and the family had to endure loneliness as well as the misery of poverty. Alone much of the time, Glenn spent his hours in dreams and a psychologist would probably say that it was out of these forsaken, formative years that there grew the later terrific drive which stamped him as a man who had to succeed. His mother, Mattie Lou, was his sole, loving companion and it was she who taught him simple melodies out of a hymnal and started him on an early musical education. In later life, Glenn told an interviewer that it was his mother who encouraged him in his attempts to master the language of music. "I almost drove my father nuts practicing trombone," he said.

After five years of hardship, Glenn's father was ready to give up wresting a living from the earth and brought his family to North Platte, Nebraska, where he returned to his old trade of carpentry. Other children were born here and it became necessary for Glenn, though still a youngster, to help out. "My first job was milking a cow at \$2 per week," Miller recollected once.

The Millers moved once more before Glenn began studying trombone. This time it was to Grant City, Missouri, where he worked as a butcher's helper. Oddly enough, it was through this job that he first found an instrument and took

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Early Miller Band Pictures



(Above)—Other band leaders visited the Paramount theater in New York during the first engagement of Glenn Miller and his orchestra on that stage. You can find, left to right, Tommy Dorsey, Gene Krupa, Glenn himself, Dick Stabile and Charlie Barnet in this shot.

(Below)—This photo was taken during one of the early engagements of the Miller band at the Hotel Pennsylvania in Manhattan. The maestro is seen with his tram, Marion Hutton is taking a vocal, and you can spot Hal McJintyre in the saxes.

Miller AEF Band Carries On For GI's

By 1st LT. HERB CAEN

Paris—Major Glenn Miller is still listed as "missing," but the powerhouse rhythm machine he built for the U. S. Army goes on cutting murderous grooves nightly for thousands of combat troops on leave in this area. The 40-odd G. I. instru-

mentalists, now billed as "Major Glenn Miller's American Band of the A.E.F.," keep the rear area jerms jumping to the obvious delight of the fightin' doughs who, for the most part, make up the audiences. From a pure morale standpoint, the outfit has paid for its stripes many times over. From a pure jazz viewpoint, the results are at least highly acceptable, all things (i.e.: army brass) considered.

Lt. Don Haynes and Warrant Officer Paul Dudley, who have been running the band since Miller's tragic disappearance, are anything but crusaders for le jazz hot. Oh, they'll confide to intimates that: "Between you and me, I'm strictly a jazz man, but"—always that BUT—"you know it doesn't pay off." As far as Haynes and Dudley are concerned, if you have to put on funny hats to roll 'em in the aisles, bring on the funny hats.

Considering this attitude, which is understandable from men whose job is to make money out of jazz, the American Band of the A.E.F. is surprisingly good. Full credit for that belongs to the outstanding jazzmen in the lineup—men like Mel Powell, Ray McKinley, Bernie Privin, Carmen Mastren, Trigger Alpert, Peanuts Hucko and, occasionally, Hank Freeman. Whenever they get a chance, they do a job.

Use 20 Strings

Structurally, the American Band is divided into three groups. The first is the "ensemble magnifique"—the complete works, and I do mean complete. Five trumpets, four trombones, a French horn, six saxes, four rhythm and 20 count 'em. 20 strings. "Twenty goddam strings," as one of the jazzmen in the band has occasionally put it. Add

(Modulate to Page 3)

Discuss Miller Music Institute

Los Angeles—In the event that Major Glenn Miller, reported missing in action over the European front for several months, fails to return, a group of musicians and leaders in music business are planning to establish a "living memorial" to the bandleader here in Hollywood.

The plan is to found a "Miller Music Institute," a training center for young musicians consisting of rehearsal halls, practice studios, and teachers who will aid young and promising musicians to get ahead in the music field with "Miller scholarships."

Sullivan Travels

Los Angeles—Joe Sullivan closes his long stand as solo piano feature at the Cafe American here latter part of this month to head for New York, where the Morris agency has lined up a new solo spot for him.

Glenn Miller On The Cover

Major Glenn Miller, to whom this issue of Down Beat respectfully is dedicated, is our cover subject. The editors selected this particular pose of the popular band leader, rather than one in his army uniform, as symbolic of the hopes of his many friends and his countless fans that they will know him this way again—in civilian garb, smoking a cigarette that satisfies, leading his own great band.

Scenes From The Career Of Major Glenn Miller As Bandleader



Other band leaders always have had wholesome respect and genuine friendship for Glenn Miller, seen here chatting at a table with Woody Herman.



Glenn, with his vocalist, Marion Hutton, and his manager, Don Haynes, is pictured here at a Red Cross benefit football game at Ebbets Field in Brooklyn.



Manager Haynes, who followed Glenn into uniform, poses here with his boss. He was a lieutenant at this time and the band leader was a captain.



First movie in which Glenn and his orchestra were featured was a musical starring Sonja Henie, with whom he is seated at this cafe table. His hand clicked on the screen, as well as on the air and on wax.



Here is a typical pose of Glenn Miller, who more frequently had a trombone than a baton in his hand on the stand.

Major Glenn Miller on Records

BY JAX

Because the motion picture industry has just announced that the nation's theatres will celebrate June 5 as Major Glenn Miller Day in conjunction with the Seventh War Loan Drive, and because I have had a number of requests to compile a discography of the popular maestro, I submit the following list for the perusal of Miller's many friends and countless fans.

I haven't included any platters made by Glenn before he organized his own first band, but it must be remembered that he played for years with some of the best orchestras in the country. With most of them, too, he cut discs—the Original Wolverines, Ben Pollack, Red McKenzie and the Mound City Blue Blowers, Red Nichols and the Five Pennies and the Louisiana Rhythm Kings, the Dorsey Brothers, Benny Goodman and the Charleston Chasers, and Frankie Trumbauer among others.

- DECCA
 - 1239 Moonlight Bay
 - 1284 How Am I To Know
 - 1342 Wistful And Blue
 - 1342 Anytime Anyday Anywhere
 - 1342 Peg O' My Heart
 - 1342 I'm Sitting On Top Of The World
- COLUMBIA
 - 3051 Blues Serenade
 - 35881 Moonlight On The Gangs
 - 35881 Sole Hop
 - 35881 In A Little Spanish Town
- OKEN
 - 4449 Remorseless
 - 5651 Sold American
 - 5651 I Got Rhythm
 - 5131 Sleepy Time Gal
 - 5131 Doin' The Jive
 - 5131 Dipper Mouth Blues
- BLUEBIRD
 - 7852 My Reverie
 - 7852 King Porter Stamp
 - 7870 By The Waters of Minnetonka
 - 10201 The Chestnut Tree
 - 10214 And The Angels Sing
 - 10214 Sammie Serenade
 - 10219 Moonlight Serenade
 - 10219 Three Little Fishes
 - 10229 Wishing Will Make It So
 - 10229 My Last Goodbye
 - 10229 The Lady's In Love With You

- 10269 Rannin' Wild
- 10276 But It Didn't Mean A Thing To You
- 10286 Stairway To The Stars
- 10286 Favinne
- 10290 Little Brown Jug
- 10299 Blue Evening
- 10299 The Lamp Is Low
- 10299 Back To Back
- 10303 I'm Sorry For Myself
- 10303 Cinderella
- 10317 Moon Love
- 10317 Slip Horn Jive
- 10352 Guess I'll Go Back Home
- 10352 Sold American
- 10358 Pagan Love Song
- 10358 The Man With The Mandolin
- 10358 The Little Man Who Wasn't There
- 10366 Baby Me
- 10372 Over The Rainbow
- 10372 Ding Dong The Witch Is Dead
- 10388 Blue Orchids
- 10388 Twilight Interlude
- 10388 Glen Island Special
- 10399 Wham
- 10404 My Isle Of Golden Dreams
- 10404 My Prayer
- 10416 Blue Moonlight
- 10416 In The Mood
- 10445 I Want To Be Happy
- 10445 Faithful Forever
- 10486 Bluebirds In The Moonlight
- 10486 Blue Rain
- 10495 Who's Sorry Now
- 10495 Farewell Blues
- 10495 Indian Summer
- 10507 Johnson Rag
- 10507 It Was Written In The Stars
- 10507 Ciri-Biri-Bia
- 10507 Oh Johnny Oh Johnny Oh
- 10520 Careless
- 10520 Vagabond Dreams
- 10520 This Changing World
- 10536 On A Little Street In Singapore
- 10536 Faithful To You
- 10553 It's A Blue World
- 10553 Starlit Hour
- 10570 In An Old Dutch Garden
- 10570 The Gaucho Serenade
- 10570 When You Wish Upon A Star
- 10570 Beautiful Ohio
- 10598 Missouri Waltz
- 10598 The Woodpecker Song
- 10612 Let's All Sing Together
- 10612 Danny Boy
- 10622 Taxedo Junction
- 10622 Say Si Si
- 10631 Imagination
- 10631 My My Say It



As everybody knows, there have been times when the feudin' of the Hatfields and the McCoy's was as the crooning of lovebirds compared to the way Tommy and Jimmy Dorsey got along. It was during one of these famous hassels that Gil Newsum, Spotlight Bands' announcer, was given his first assignment on that program. He was to introduce TD. So with a great flourish he stepped to the mike and intoned, "And now I present that sentimental gentleman of swing, Jimmy Dorsey!"

- 10636 Sierra Sue
- 10636 Moments In The Moonlight
- 10637 Polka Dots And Moonbeams
- 10645 What's The Matter With Me
- 10645 Star Dust
- 10645 My Melancholy Baby
- 10673 The Rumba Jumps
- 10673 I'll Never Smile Again
- 10684 Starlight And Music
- 10684 Hear My Song Violetta
- 10689 Boogie Woogie
- 10689 Shake Down The Stars
- 10694 April Played The Fiddle
- 10694 I Haven't Time To Be A Millionaire
- 10701 Wonderful One
- 10717 Alice Blue Gown
- 10717 Devil May Care
- 10728 I'm Stepping Out With A Memory Tonight
- 10728 Foolin' Rush In
- 10728 Years In My Heart Alone
- 10740 Slow Freight
- 10745 Bugle Call Rag
- 10745 Mister Meadowlark
- 10754 The Nearness Of You
- 10754 Reg Catter's Swing
- 10768 Pennsylvania Six Five Thousand
- 10768 Blueberry Hill
- 10776 A Million Dreams Ago
- 10776 A Cabana In Havana
- 10796 When The Swallows Come Back To Capistrano
- 10796 Be Happy
- 10832 Angel Child
- 10832 Crosstown
- 10845 What's Your Story Morning Glory
- 10845 Our Love Affair
- 10845 The Call Of The Canyon
- 10845 Fifth Avenue
- 10876 I Wouldn't Take A Million
- 10876 Falling Leaves
- 10893 Beat Me Daddy Eight To The Bar
- 10893 Yesterthoughts
- 10900 A Handful Of Stars
- 10900 Five O'Clock Whistle
- 10900 Shadows On The Sand
- 10900 I'd Know You Anywhere
- 10913 You've Got Me This Way
- 10913 Old Black Joe
- 10931 Make Believe Ballroom Time
- 10931 Goodbye Little Darlin' Goodbye
- 10931 A Nightingale Sang In Berkeley Square
- 10936 Do You Know Why
- 10936 Isn't That Just Like Love
- 10959 Somewhere
- 10959 Fresh As A Daisy
- 10982 Anvil Chorus
- 10994 French
- 10970 My Blue Heaven
- 10970 Along The Santa Fe Trail
- 11011 Yes My Darling Daughter
- 11011 Prairieland Lullaby
- 11020 The Memory Of A Rose
- 11020 I Do Do You
- 11020 You Are The One
- 11020 Chapel In The Valley
- 11042 Song Of The Volga Boatman
- 11042 Ring Telephone Ring
- 11043 You Stepped Out Of A Dream
- 11043 I Dream I Dwell In Harlem
- 11069 A Stone's Throw From Heaven
- 11069 A Little Old Church In England

- When That Man Is Dead And Gone
- 11079 It's Always You
- 11095 Ida Sweet As Apple Cider
- 11095 Perdida
- 11110 Spring Will Be So Sad
- 11110 The One I Love
- 11135 Sun Valley Jump
- 11135 The Spirit Is Willing
- 11143 The Air Minded Executive
- 11143 Boulder Bluff
- 11143 The Boogie Woogie Piggy
- 11143 Don't Cry Cherie
- 11143 Sweeter Than The Sweetest
- 11143 Take The A Train
- 11143 I Guess I'll Have To Dream The Rest
- 11200 Cradle Song
- 11215 Peckaboo To You
- 11215 You And I
- 11219 The Angels Came Thru
- 11219 Adios
- 11220 Under Blue Canadian Skies
- 11220 I Know Why
- 11220 Chattanooga Choo Choo
- 11225 Below The Equator
- 11243 The Cowboy Serenade
- 11243 The Kiss Polka
- 11274 It Happened In Sun Valley
- 11274 Delish
- 11287 Elmer's Tano
- 11287 I'm Thrilled
- 11287 From One Love To Another
- 11289 Ma-Ma Maria
- 11315 The Man In The Moon
- 11315 Says Who Says You Says I
- 11326 This Time The Dream's On Me
- 11326 Dear Arabella
- 11342 Orange Blossom Lane
- 11342 Dreamville Ohio
- 11353 Jingle Bells
- 11382 Santa Claus Is Comin' To Town
- 11382 Day Dreaming
- 11438 A String Of Pearls
- 11442 Always In My Heart
- 11442 When The Roses Bloom Again
- 11442 Skylark
- 11474 The Story Of A Starry Night
- 11474 The Lamplighter's Serenade
- 11493 Don't Sit Under The Apple Tree
- 11493 She'll Always Remember
- 11493 Shh, It's A Military Secret

- VICTOR
 - 27873 American Patrol
 - 27873 Soldier Let Me Read Your Letter
 - 27879 Sleep Song
 - 27894 Sweet Eloise
 - 27894 Knit One Purl Two
 - 27933 Lullaby Of The Rain
 - 27933 The Humming Bird
 - 27934 Yesterday's Gardenias
 - 27934 At Last
 - 27934 Kalamazoo
 - 27935 That's Sabotage
 - 27943 Serenade In Blue
 - 27943 Long Tall Mama
 - 27943 Conchita Marquita Lolita Pepita
 - 27943 Rosita Juanita Lopez
 - 27953 Dearly Beloved
 - 27953 I'm Old Fashioned
 - 27953 Sleepy Town Train
 - 27953 Juke Box Saturday Night
 - 27953 Moonlight Mood
 - 27953 Moonlight Becomes You

Longhair Movie Trend on Upbeat

Los Angeles—The swing to symphonic stuff in musical pictures, touched off by box-office pull of Columbia's Chopin work-over, *A Song to Remember*, continues to grow.

Newest entry, and the second on this studio's schedule, is Republic's *The Immortal*. Republic also has an opus entitled *Concerto* in production, which will stress "serious" music.

Walter Scharf, Republic's music chief, is selecting and adapting works of Mozart for the score of *The Immortal*. He plans to use *Requiem in D-Minor*, the C-Minor Piano Concerto, excerpts from *Figaro*, *Don Giovanni*, the Prague Symphony, *The Magic Flute*, *Eine Kleine Nachtmusic* and other Mozart works.

Other pictures emphasizing classical music scheduled for early production are a Tschalkowski biofilm to be produced by Hal Wallis for Paramount release and a George Wagner production at Universal which will combine material from the lives of Beethoven and Schubert. An independent company is re-reading *Hollywood Bowl*, which will feature Leopold Stokowski and other concert figures.

- 20-1523 That Old Black Magic
- 20-1523 A Pink Cocktail For A Blue Lady
- 20-1529 Rhapsody In Blue
- 20-1546 Along The Santa Fe Trail
- 20-1546 Rainbow Rhapsody
- 20-1546 It Must Be Jelly 'Cause Jam
- 20-1546 Don't Shake Like That
- 20-1543 Here We Go Again
- 20-1543 Long Time No See Baby
- 20-1585 Basket Weaver
- 20-1600 On A Little Street In Singapore
- 20-1600 Helpless
- 20-1600 When Johnny Comes Marching Home

(NOTE: Victor has released three albums recently containing one or more Glenn Miller reissues—P-148, Lip Swing; P-147, Smoke Rings; P-148, Glenn Miller.)

Diane and Buddy Guest Star



Through Diane Courtney, honorary Colonel in the Vermont State Guard, and Pvt. Buddy Mareno, ex Harry James vocalist, were the singing stars of recent New York State Guard recruiting programs on WHN.

Marian Gange Trio on USO Tour



Marian Gange's girl trio were on a USO tour and playing for convalescent service men at an army hospital when this pic was taken. Trio includes Marian on guitar, Barbara Coppersmith on piano and Carmen Balcom on bass. Vocalist is Elinor Sherry, New York radio singer. Marian was guitarist on the recent "Hip Chicks" recording date for the Black and White label.

Miller Carr

(Jumped from all this vocal Cream?) Desmond man singing tea it. What comes of little music and ment, mainly, there's in the the nauseating trombone section horns by the sl section weaving as cute as a bug slap your forehead whenever this throat stuff goes into paroxysms light. At such m find the Messrs. ley looking my your heads sag. Just as the d covering from diller, the ban Jukebox Saturday quintet sings, a brass section James, and the the Stinkpots, a dutifully falls over again. The delivered by the J. Desmond, sau hair and all t Alone, and the the bodies out.

Incidentally, sagacious drum-sieur Dudley, th is getting a repu tra in these her Frankie, of cou almost as flat a can blow smok his vibrato. How guy and will p million dollars line recedes eve According to Du babes scream (which sounds ably is) and g whenever they sing. What the ful about that would do the sa The big band such old Millie Chattanooga Chat the Volga Boat Junction in per and the string fiddles—get the like Holiday for and Poinciana, cial production all screaming a real soft and singing loud a soft, with the same thing. Its moosic, suh. Al Kostelanetz, but Jerry Gray

As long as we gers, there's Chie Gray and his three. Uncle Jer some nice arra day and in his these instrumen well, you sort of sion that he dro over each new a maniacal ligh while a candle streams: "Strir of 'em! Trumpe Whereupon he after handful of bubbling cauldrou goulash out on p Oranges and l phonic arrange English jingle, March, both of hours and split section lips with Otherwise, they question: "How Just let me o chorus, will you Which brings part of the Amer A.E.F.—the "Sw Ray McKinley things start lo Swing Shift is minus the str words, the more tional dance bar trumpets. four

Miller AEF Band Carries On For GI's

(Jumped from Page One)

to all this Vocalist Johnny ("Le Cremair") Desmond and a five-man singing team and you have it.

What comes out of all this? A little music and lot of entertainment, mainly. For instance, there's *In the Mood*, featuring the nauseating business of the trombone section throwing up its horns by the slides and the sax section weaving back and forth, as cute as a bug's rear. However, slap your forehead over this: whenever this finger-down-the-throat stuff goes on, the G.I.'s go into paroxysms of frenzied delight. At such moments, I always find the Messrs. Haynes and Dudley looking my way and nodding their heads sagely.

Just as the doughfeet are recovering from this unthriller-diller, the band lumbers into *Jukebox Saturday Night*, and the quintet sings, and a guy in the brass section imitates Harry James, and the quintet imitates the Stinkpots, and the audience dutifully falls on the floor all over again. The coup de grace is delivered by the aforementioned J. Desmond, sauntering out, long hair and all, to groan *I Walk Alone*, and they start dragging the bodies out.

Desmond Build-Up

Incidentally, thanks to some sagacious drum-beating by Monsieur Dudley, this Desmond fella is getting a reputation a la Sinatra in these here parts. He's no Frankie, of course, but he sings almost as flat at times, and you can blow smoke rings between his vibrato. However, he's a nice guy and will probably make a million dollars before his hair-line recedes even half an inch. According to Dudley, the French babes scream "Le Cremair!" (which sounds dirty and probably is) and gnash their teeth whenever they hear Desmond sing. What the hell's so wonderful about that? Olin Downes would do the same thing.

The big band also grinds out such old Miller standards as *Chattanooga Choo Choo*, *Song of the Volga Boatmen* and *Tuxedo Junction* in perfunctory fashion, and the strings—oh yes, those fiddles—get their chance in stuff like *Holiday for Strings*, of course, and *Poinciana*, a super commercial production with the vocalists all screaming and then singing real soft and purty and then singing loud and then singing soft, with the brass doing the same thing. Its sho' respectabul moosic, suh. Allee samee Andre Kostelanetz, but with uniforms.

Jerry Gray Arrangements

As long as we're pointing fingers, there's Chief Arranger Jerry Gray and his mighty staff of three. Uncle Jer has turned out some nice arrangements in his day and in his way, but with all these instruments to work with—well, you sort of get the impression that he drools at the mouth over each new arrangement, gets a maniacal light in his eyes and, while a candle glows fitfully, screams: "Strings—MILLIONS of 'em! Trumpets! Trombones!" Whereupon he flings handful after handful of notes into the bubbling cauldron and pours the goulash out on paper and presto: *Oranges and Lemons*, a symphonic arrangement of an old English jingle, and *Red Cavalry March*, both of which go on for hours and split ears and brass section lips with equal abandon. Otherwise, they merely pose the question: "How far can you go?" Just let me off at the 82nd chorus, will you please?

Which brings us to the second part of the American Band of the A.E.F.—the "Swing Shift," with Ray McKinley in control. Here things start looking up. The Swing Shift is merely the band minus the strings—in other words, the more or less conventional dance band combo of five trumpets, four trumps, six saxes

and four rhythm. Of course, that's slightly larger than convention dictates, but what the hell, the army has beaucoup musicians.

Swing Shift

The Swing Shift doesn't always rock the joint—occasionally it gets bogged down under impossibilities like *Little Brown Jug*—but it contains one of the finest brass sections ever heard by mortal tin ear. Zeke Zarchy, Bob Nichols, Whitey Thomas, Bernie Privin and Jack Steele in the trumpet bank, and Jimmy Priddy, John Halliburton, Larry Hall and Nat Peck in the trom department couldn't play closer if they were the Bobbsey Twins, and I have it on good authority that they aren't.

The good Dr. Privin takes most of the choruses, and I don't know about you, Jack, but he kills me. He spatters an occasional high one, but his middle register stuff is fine and mellow, in the Satchmo tradition, and his ideas bring that happy, semi-idiotic smile to the lips of sympatico listeners. He's only a sergeant, but in my army, this Privin is a full colonel at least.

The trombone section hasn't got a hot man worthy of the name, but whaddya want—T. Dorsey or Lou McGarrity? Miller apparently wanted T.D., and he got four of 'em, as far as blend is concerned, and it certainly is.

The saxes, on the other hand, blend about as well as six strangers all talking different languages at the same time, but maybe six saxes just don't blend. Hank Freeman plays lead alto, takes a fairish chorus now and then, and the tenor "stars" just don't twinkle. That's because the best tenor man, Peanuts Hucko, is also the best clarinet man and devotes all of his ad lib time to the instrument made famous by B. Goodman. Which leads up to the observation that Hucko plays like Goodman, and enough like him to scare the average listener (but not Goodman). As clarinets go these days, though, he's exceptionally good.

Ray and Mel Star

But the band's two iron men are McKinley and Mel Powell. Big Mac is cracking rims in very thrilling style indeed; in fact, I would say that he's at his peak right now. His taste is as palatable as it ever was, his technique is no less than brilliant and his drive—which, in my mind, was always 50-50—carries you and the band along, sky-high, wide and handsome. The nice thing about Mac is that he seems to have the same enthusiasm for his work as he had in the olden, golden days of the Dorsey Bros. And if it's just an act, count me among the suckers.

All of which doesn't leave many superlatives for brother Powell, but he rates all of 'em in the jazz book. So maybe it would be better to say something bad about him, like, for instance: the kid's just too good. He's perfect, in the same class of technical flawlessness as B.G. I've listened hard at him over and over, and he's so sure of himself and his flying fingers that it hurts a numb-fumbler like myself who can't even type three words without fouling.

This Powell Lad

Besides all that, Mel has developed a versatility that is probably unique. In one chorus, he can give you Teddy, Stacy, the Count and a mess of hot potage that is very much Powell in its brilliance and conception. Besides, he's young, reasonable looking and seems to know what the crowd wants, without appearing to care. If that doesn't add up to a topflight bandleader in the post-war era, then I'm Carmen Lombardo. Of course, I'm not counting Mel's personal fol-

Mel Powell Modestly Tells of 'Down Beat' Victory



France—On a Montmartre sidewalk Mel Powell anags (left to right) Steve Steck, Jack Ferrier and Peanuts Hucko of Glenn Miller's Band of the A.E.F. and in no uncertain terms points to the final vote tally that shows Mel the *Down Beat* piano department poll winner. Steve says, "So what?" and Peanuts' unimpressed "What a square!" is self-evident. But Jack seems impressed.

Jack Ferrier shines Mel's shoes, with what looks like deep reverence, while Mel raves on to the blasé Steve and Peanuts, who maintain "Is he kidding?" with accompanying gestures. A little disgusted with the respect shown a musician of his genius, Mel and subjugated Ferrier cut out to seek appreciation elsewhere.

They try explaining to some hip French kids that Mel is "boss-man" in the *Beat's* piano department. The perturbed little gal exclaims, "How come Teddy Wilson didn't win?" and her brother inquires "Can I get a picture of Jess Stacy?" All of which explains the decided frown on Mel's pan. Jack and Mel finally gave it up and sought out the nearest saloon!

bles, if any, but he's a smart enough guy, for all his youth, to know that a fortune flickers under his fingertips.

That brings us to the third part of the band, which is simply a Goodmansque trio involving

Hucko, Powell and McKinley. They do very well, too, thank you.

Taken all in all, the band is a good thing from every standpoint. I think it satisfies, at times and in its own ways, just about

every musical taste represented in the army over here—which is to say it pleases everybody, cats included. And for these small favors, we are duly grateful. Things could have been oh, so much worse.



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Movie Upbeat

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CHICAGO BAND BRIEFS

Louis Jordan, currently at the Chicago theater, got his start at the Capitol Lounge across the alley from the Chicago theater. Back in those days, Jordan used to stand in front of the Capitol and look at the marquee of the Chicago theater and say "Think I'll ever make it?" At the close of his engagement at the Chicago theater, May 17, the Jordan combo will vacation for a month while the maestro has his tonals removed. On June 20, Jordan returns to the Paramount in New York, the fastest repeat in the history of that theater.

The summer swing parade in the Hotel Sherman's College Inn has been set through August 17. Jimmy Dorsey, who opened May 11, will be followed by Les Brown from June 8 through June 21. Vaughn Monroe opens June 22 and Charlie Spivak takes over July 20 for four weeks. Duke Ellington returns to

Chicago May 25 for a week at the Regal theater. Connie Boswell comes into the Oriental May 25. Arthur Lee Simpkins, who once did his warbling at Elmer's on State Street, is sharing billing with Sophie Tucker at the Chez Paree.

Walter Fuller is back at the Garrick, where Red Allen—J. C. Higginbotham are the perennial favorites. Dallas Bartley, after completing a big week at the Apollo in New York, made soundies and also recorded for National Records while in Manhattan. Bartley returned to Joe's DeLuxe last night (14) to complete his contract there before continuing his tour. Accordionist Alice Hall and her four-piece combo returned to the Preview, alternating with Stanley Jason (sax-clarinets) and his four-piece.

Harry Cool, a local hit, should pack them in at the Blackhawk when he brings his own fifteen-piece band into that spot July 11. Speaking of popular vocalists in the windy city, Skip Farrell cut his first sides for Capitol Records May 8, with the rapidly climbing Dinning Sisters. The Dinning Sisters, who appeared on the Chesterfield Supper Club recently, also disc'd an album

Lovely Dottie



Chicago—Lovely Dottie Dodson is currently doing those nice vocals with Del Courtney's band. They are now at the Blackhawk restaurant here.

for Capitol. Art Kassel holds over at the Aragon until June 17, but Benny Strong replaces Lawrence Welk at the Trianon May 29.

Freddie Williamson (Central Booking Office) has signed Jack Staulep, leader of a busy Southern Illinois territory band that many years before leaving Chicago, Earl Hines added vocalist "Lord" Essex to his personnel. John Comise, owner of the Club DeLisa, was recently indicted for assaulting a 17 year old boy. Fracas began when Comise attempted to learn from the youth the whereabouts of his own 17 year old son who ran away from home early last month.

Only an ill-mannered person, such as that local radio announcer, would air a Frank Sinatra platter (All Or Nothing At All) and have oral swoon fits at the same time, as if he was blowing his sky-piece, which is probably all he has left! Sinatra is due in Chicago soon to speak to the younger set against racial and religious intolerance.

Rozelle Gayle Heads For Future Stardom

Chicago—Rozelle Gayle, following a familiar path but with a new approach, is fast becoming a Chicago piano personality. Joining the Windy City procession started by Maurice Rocco and kept active by Dorothy Donegan, Robert Crum and Mel

Henke, this personable lad has a different and unbeatable approach to stardom—that of an unlimited versatility and an exceptional talent. A fine pianist, he is a brilliant satirist and possesses a powerful and well-trained baritone voice. Plus six feet four of likable personality and you dig why Rozelle is definitely the boy to watch.

Gayle's repertoire ranges from straight piano to boogie, interspersed with sometimes subtle, sometimes broad characterizations of well known entertainers. His conception of the Ink Spot's *If I Didn't Care* is a classic.

At his present location, the Normandy Lounge in uptown Chicago, he works into the floor show as a vocal solo. His voice and mannerisms, not to mention his build, are somewhat like Paul Robeson. He does such standards as *Old Man River* and *Night And Day* very effectively.

Former Eldridge 88er. Formerly pianist with Roy Eldridge, he exhibits a keen technique and listenable style in his solo moments or while accompanying his vocals. Roz particularly shines on *Body And Soul*, *The Man I Love* and *Tea For*

Philadelphia—The Robin Hood Dell seven-week concert series is scheduled to open June 18 and close August 8. Dimitri Mitropoulos will be the principal conductor for the outdoor concert series. Dinah Shore and Jeanette MacDonald are announced as two soloists to appear in this Summer's series. It will be Miss Shore's first appearance on a Dell program.

Two, which he calls *Gauge For Deuce*.

An original number that should appeal to students of old time jazz is *Old Fashioned Boogie*. Here Rozelle depicts vocally with boogie accompaniment a house rent party of the early twenties built around a boogie pianist named "One-Key" Smith. Either this number will make Gayle famous or Gayle will make "One-Key" famous, for this is certainly terrific showmanship with the easy-to-digest addition of a rare talent.

Fine Showman
Gayle's showmanship is not the least of his assets. Really just beginning his career as a solo, time and work will smooth out the few rough spots that would inevitably be in his work at this time. He uses, incidentally, the Rocco trick of standing while playing, but in such moderation that the effect is much better than Rocco obtained. Rocco wasn't six feet four, either.

Gayle was born and educated in Chicago; started piano seriously at 15. He gigged with various south side outfits and, when Roy Eldridge opened at the Preview here, Gayle was his pianist. He worked with Roy until the unit broke up in early 1944. Rozelle thereupon returned here and started solo work. He still continues piano and voice study at the American Conservatory here.

The coming months should find this exceptional entertainer and musician receiving the acclaim his talent so obviously deserves. —hoe and don

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Max Schall Spivak, but that he will for Jerry Waldon is on a the ABC radio show from 5 to 6 (E for the summer treasury department from the he is appearing was elected ASCAP again.

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Max Schall has left Charlie Spivak, but denies the rumor that he will become manager for Jerry Wald. . . Duke Ellington is on a theater tour, but his ABC radio show on Saturdays from 5 to 6 (EWT) will continue for the summer. . . Deems Taylor was elected president of the ASCAP again.

Dolly Dawn goes into the La-Conga in Manhattan on May 16. . . Grady Watts takes up the managerial reins for the Les Elgart band, which has signed with GAC and has replaced chirp Rita Williams with Patti Dugan. . . One of the violinists in the Glenn Miller GI band is named Robert Ripley, believe it or not. . . Bob Haggart didn't join Ray Bauduc's new ork, but one of his tunes did, *My Inspiration*, as a theme song.

Mary Lou Williams subbed for Hazel Scott at the piano for a couple of Roxy shows in New York. That's like calling in Babe Ruth to pinch hit for Leo Durocher. . . Jane Harvey, Goodman's thrush, has signed with GAC. . . Toots Camarata is reported going to England to write the musical score for a movie there. . . Caroline Grey is the new canary with Shorty Sherock's band on the coast.

Jean Goldkette has a new band show over the Mutual net. . . Herb Henderson's girl friend, Betty Jane Bonney, cut two sides for Victor to be released only in a local area. . . Dick Rhodes, ace arranger, fronts his own combo at the Martinique in Gotham. . . Raymond Scott took his whole band to a country club for a vacation. . . Erskine Hawkins opened at the Hotel Lincoln in New York on May 2.

They gave Cab Calloway a script in Portuguese for a short-waver to that country. But it didn't faze him, because he's been scating for years. . . Gene Krupa opens at Dailey's Terrace

Singing Debut



New York—She has had one of the most famous voices in radio for the past ten years, playing Peggy in "Pepper Young's Family"; and now she makes her singing debut at the Village Vanguard. That's the story of this curvaceous young thrush—lovely Betty Wragge.

SITTIN' IN
BAR

SONG CELLARS

Tin Pan Alley
Ain't no alley—
It's a door
To the bar
The boys were in
The night before.

hel

Room in Newark on May 31, at the Astor on July 20, and at the 400 club (sorry, we meant restaurant) on September 6. Looks like neither Anita O'Day nor Dodo Marmarosa will join him, but Buddy De Franco may. . . Phil Moore, one of our favorites, has taken his crew into Uptown Cafe Society.

The International Sweethearts of Rhythm will go overseas for USO later this month and will stay until the middle of November. . . Rumor that Lester Young was in Leavenworth was a vicious untruth, according to his wife and coast friends. The former Basie star is forming a band at Camp Gordon in Georgia at present. . . Sgt. Eddie Roman (ex-Beat staffer Eddie Beaumont), who has been editing the post newspaper at the army air base in Pueblo, Colorado, has gone overseas.

Eddie Condon and his gang are laying off for the summer after the May 14 concert. . . Frankie Carle goes east the first of October to play the Meadowbrook in New Jersey for two weeks, then into Manhattan's Hotel Pennsy. . . Louis Prima takes his band to the Strand stage in NYC on June 15, following Shep Fields there. . . Palisades Park in New Jersey may hire name bands for four week stints this summer.

Lips Page is breaking up his big band for an *Onyx* date on Swing Lane. . . Is Jack Archer going to manage the Herman Herd again? . . . Linda Keene is set for a domestic USO tour. . . George Paxton closes at the Capitol theater the end of this month and opens at the Hotel Pennsylvania on June 4. He has added two French horns and dropped vocalist Dottie Reid. . . Pee Wee Russell is back at Nick's.

More rumors about Johnny Bothwell leaving Boyd Raeburn—but unconfirmed. GAC wants him to head his own ork, but he hasn't accepted. He will cut two more dates for Bob Thiele on Signature and his first four sides on the label are due late this month. . . Si Zentner is tramping in Art Farar's new combo on the coast. . . George Moffett interviewed a trumpet man while rounding up musicians for Hal McIntyre's overseas trek. "Can I take my doggie with me?" asked the horn player. He didn't get the job!

When Johnny Comes Marching Home

(Jumped from Page One)

James, the pure horn of a Bix, or the section ability of a Butterfield? The answer to both these points of view is that a solo tradition such as we had in flower twenty years ago existed for a certain historic purpose. The instrumental phase which came in with Goodman contributed its share. The one mistake that we can make it seems to me is to attempt to go back to anything. Neither great soloists nor great instrumental combinations are enough.

Unless I am vastly mistaken, there is a tremendous field in the real synthesis of what we now call jazz and classical. Take something so simple as Dvorak's *New World Symphony*. Imagine what a Louis Armstrong muted

solo would do to enhance the large section, or what a Buster Bailey could contribute towards Prokofeff. It seems fantastic and balky now—that is simply because it never has been tried.

But it makes no sense to me to deprive jazz of classical music's tremendous heritage of learning. Nor does it make sense to me to deprive classical of jazz's great stretches of personal emotion and the technical things we have learned such as brass balance and utilization of reed choirs. When and if we achieve a real synthesis of the two—and not the sort of balderdash that Morton Gould tosses together, then you will have an enduring music of a quality that not only this

country can boast but also that practically no one else will be able to emulate because they don't have the tradition.

This country can dominate the world musically—and it is in some such cultural transfusion as this that I believe it must be done. That is why I think jazz is dead, alive, never existed, and the hope of music all in the same breath. Give symphony brass a chance to learn a personal vibrato rather than a "legitimate" one. Give jazz men the discipline and training that the classical heritage can offer and then look out for American music. Something like this is what I hope to see postwar in music. Next week, *East Lynn*.

Vido Musso to TD Reed Section

Los Angeles—Vido Musso, recently discharged from the Marine Corps after a year and a half of service with the "Halls of Montezuma" orchestra at San Diego, left here latter part of April to join Tommy Dorsey.

The tenor sax star, winner of the Down Beat poll for 1943, was to join Dorsey in Cleveland. The band returns here around June 1 for two picture commitments and a summer engagement at the Casino Gardens ballroom, beach spot in which Dorsey and brother Jimmy hold control.

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LOS ANGELES BAND BRIEFS

Joe Morris, Plantation boss, got his check book out of balance and John Kirby and band closed minus a week's salary. Joe is putting up an extensive new building on Central Avenue. However, at this writing he seemed to be getting matters straightened out satisfactorily and it appeared that Andy Kirk would open at the Plantation as scheduled on May 10. Meantime, Joe was keeping the spot running with a local band two nights a week.

Charlie Barnett, who appears to have made L.A. his permanent home, is slated to take over the stand at Horace Heidt's Trianon May 22, following Shorty Sherock. . . . Grady King combo at the Hotel Hayward's Rhythm Room, following Manny Prager unit. . . . Eddie Heywood and Coleman Hawkins rombos held over at Billy Berg's and Shepp's respectively.

Jerry's Joyn't on "the Strip," formerly the Clover Club, became the Clover Club again. It was decided the name "Jerry's Joyn't" just didn't fit in with that Sunset Blvd. atmosphere. A new vocal group, the "Ginger Snaps," a girl trio accompanied by piano, hailing from S.F.'s Stage Door, have been added to the entertainment program, which also

includes Don Trimmer's concert and dance ork, Johnny D'Varga's piano solo stints. . . . Howard McGhee, the former Hawkins trumpet man, was slated to bring his new band into the Downbeat Club (no relation), May 6.

Jive Jottings

Frankie Laine and his "Make-Believe-Ballroom Four," introduced to local radio audiences a while back by Al Jarvis on his Saturday show from KFWB, were signed to take over the feature spot at the Swing Club May 3, set by the recently formed Wald-Gervis Agency. Laine, who heads the group is a white singer with a good blues style. In his quartet are Winni Beatty, girl pianist (and fine); Gene Sargeant, guitarist; Ray Ramon, drums; Harlan Costa, bass.

Notings Today

Ople Cates, who heads the ork on the Judy Canova airshow and plays mighty nice clarinet himself, is playing dance dates on week-ends with a band of top-bracket radio musicians. They were set for Pasadena Civic May 25-26. . . . Joe Tick, saxman recently with Henry King (for whom he was local contractor) was picked to succeed Si Burch on Spike Wallace's staff of Local 47 trouble shooters.

Walter Koeppe resigned as manager of Morse M. Freeman's orchestra music department to take assignment as research expert in MGM Music Library. . . . Gerald Wilson, the former Lunceford ace who formed his own band here, opened April 20 at the Rainbow Rander

Neal Reid Jams In Pacific



Pacific Area—Pfc. Neal Reid, well known tram man formerly with Woody Herman, jams with Marine Corps buddies on an island somewhere in the Pacific. Pic suggests, with the dangarrea, hair cuts and all, a home talent production of "The Big House," but Neal writes that it really isn't so. Left to right: Pfc. Jack Shook (WSM, Nashville); Pfc. Frank Tennille (Bob Crosby); Pfc. Hugh Brannum (Warling); and Reid.

in Salt Lake City. . . . Sally Mason, the former Kyser man, who bowed in with a baton recently, bowed out in a hurry and is now doing theater dates as a single. . . . Louie Jordan said to be heading this way for picture date in June. . . . Reg Marshall to Chicago and New York early in May on a talent search.

Jimmy Higson's "Teen-Agers" from the Hoagy Carmichael show set to play the summer at Laguna Beach, but the "Teen-Ager" angle will be dropped in all billing from now on. The GAC office

figures, and rightly, that the band is too good to sell on school-kid appeal. . . . Helen Greco, who has chirped with some big names, is now doing the vocals with Ansell Hill's band at the Palladium on Monday nights.

Si Burch Heads Western Agency

Los Angeles—Claude "Si" Burch, assistant to Local 47's president Spike Wallace, has resigned to become general manager of newly-formed Western Music Corp. Outfit is backed by Foreman Phillips, who has had a fortune out of the "Country Barn Dances" operated in Culver City and in Baldwin Park.

As name indicates, western talent will be stock in trade. Burch is confident that the boom in popularity of this type music has not yet reached its peak and that Western can dominate the field here.

Among those on Western Music's talent roster are: Hank Penny's Radio Cowboys, Cliff Bruner's Texas Wanderers, Ted Daffan's Texans and several others, most of whom are doubling from dance dates into radio, picture and recording studios.

Musicraft Gets Coast Outlet

Los Angeles—Musicraft, one of the smaller recording companies that have forged ahead rapidly during the war-time period, is setting up program for expansion of activities on the west coast.

A distribution tie-up with Maestro, formed here by Freddy Martin last year, has been set up under which platters of both firms will be distributed by a new company known as California Record Supply, Inc., and headed by Harry Fox.

Bigard At Oakland Club With Ofay Crew

Oakland, Calif.—Barney Bigard, famous jazz clarinet virtuoso, opened here at the Biff Club May 2 with a 5 piece combo. Bigard organized his latest outfit in Los Angeles after he had been more or less free lancing at jazz concerts, studios and sitting in with various small combos.

Though Barney gained his rep with the Duke, his new orch consists of white musicians. Combo includes Clare Jones, trumpet; Frank Pachon, piano; Bobby Stone, bass; and Geo. Blinky, drums.

Anita Nixes Dates

Los Angeles—Anita O'Day and her husband, Lt. Carl Hoff, are preparing to move into a new ranch home in San Fernando Valley, which the couple purchased recently. Singer is taking vacation from professional work at present.

Shrine Aud For Granz Concerto

Los Angeles—Norman Granz, who has made history here by presenting 10 financially-successful jazz concerts at the Los Angeles Philharmonic Auditorium (and one flop at San Francisco's Curran theater on April 16) moves into the 6800-seat Shrine Auditorium for the first of his "summer concert series" the latter part of this month. Seating capacity of the Philharmonic is 2,600.

Actual date had not been set at this writing but it appeared that the first jazz concert to be staged in the big auditorium, where hitherto the only musical events have been grand opera productions, would be either May 22 or May 29, depending on which date could be worked in with the schedule of the King Cole Trio, which will headline the concert.

Others scheduled for feature spots on the program if available are Eddie Heywood, Coleman Hawkins, Billie Holiday, members of their bands and the Granz regulars—Illinois Jacquet, Willie Smith, Corky Corcoran, Red Callender, Slim Gaillard and Tiny Brown and Dave Barbour.

Granz' budgets for his Philharmonic concerts have been running around \$1,500 per concert. He will boost the budget for the Shrine concert but will not raise prices as he figures the added seating capacity will handle the extra out-lay. He pays musicians \$40 and up per man for the sessions.

Chester Marital Troubles Aired

Los Angeles—The marital troubles of bandleader Bob and Edna Chester were aired in court here again as Mrs. Chester told Judge William S. Baird that an attempted reconciliation had failed after a three months' try.

Mrs. Chester put the blame on the musician's asserted heavy drinking and association with Belita, the ice skating star.

Chester took the stand and testified that mother-in-law trouble had upset the marriage. He also stated that he had disbanded his orchestra and was unable to meet the separate maintenance payments awarded Mrs. Chester last year. He had been ordered to pay Mrs. Chester \$600 per month and \$2,000 attorneys' fees.

The Chesters have a 19-month-old baby.

Deny Race Ban Booking Angle

Los Angeles—Charge that a Jim Crow ban had been set up at the Wilshire-Ebell theater here was denied by Hal Pettijohn, theater manager.

Incident arose out of the cancelling of Muriel Rahn, Negro soprano and was printed in trade papers via a statement released by Dick Campbell, singer's husband and manager.

Pettijohn said no actual engagement for a concert here by Miss Rahn had been set, that it had merely been discussed and that "no good dates were available." He flatly denied that there had been any incident in connection with the recent appearance of Josh White and Libby Holman that might have caused him to issue the race ban.

Beat's Bums

Brooklyn—Two stellar athletes from Down Beat's staff here have been signed for a Red Cross benefit game in Ebbets Field May 21. A team of comedians from Broadway shows will battle a nine made up of columnists. On the latter club are Swanky Frankie Stacy at third base and Rod "Showboat" Reed in left field. Stacy hit .350 last year in the Epworth league and Reed is said to cover the outfield like a tent—a pup tent.

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ON THE HOLLY

By Char

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By Charles Emge

Music slants on new pictures: Seems to us Warner Brothers missed a chance to inject some interesting music into *The Horn Blows at Midnight*, a not-too-funny comedy in which Jack Benny plays the role of a musically frustrated trumpet player. There were many opportunities here for the logical introduction of musical sequences that would have bolstered the entertainment value of the picture.

However, some of the musical sequences are good for laughs. Hepsters will get a real chortle out of the scene in which Benny finds himself playing in a taxi-dance spot and is ordered to play a hot take-off solo. The corny solo Benny plays, a masterpiece of its kind, was recorded by Larry Sullivan, who actually plays a very fine horn and who must have knocked himself silly when he did this gag chorus.

The short clarinet solo heard in the above sequence was recorded by Archie Rosate, who has been doing musical bits of this kind in pictures for years but has never succeeded in getting a complete chorus past the cutting room.

Louis Fluffed Again

Looks like we are picking on Warner Brothers this time, but it's nothing to what they are going to hear when *From Pillow to Post* gets into circulation and the faithful followers of Louis Armstrong see what has been done to him in this one. Armstrong plays about four bars of music from some insignificant pop song and mugs his way through a vocal with Dorothy Dandridge. The use of Armstrong in the picture was a piece of bad judgment to begin with as there was no call for a name performer in this one little night club shot. Someone at Warner Brothers should stick his head under a pump for a while.

Lot Lingo

Apologies to Scott Bradley, who did the musical score of the Academy Award-winning short, *Mouse Trouble*, for confusing his name with that of Oscar Bradley, also a well known musician. . . . Frank De Vol, KHJ music director, draws his first major picture assignment as head music man on Universal's *On Stage Everybody*. . . . Watch for a revival of yesterday's song hit, *I'll Had You*, which George Bassman has ingeniously interpolated into his extraordinary score for *The Clock*, in which Judy Garland plays her first straight dramatic role, sans songs. (It will be the most talked-of picture of the year).

Richard Korb, 11-year-old pianist, is the most recent musical prodigy to draw a movie contract. He's doing a role in RKO's *Ding Dong*

Spitalny Thrush



Jeannie Park, new coloratura-singing discovery of Phil Spitalny, began singing with the All Girl Orchestra on the Hour of Charm recently. She's from Wichita, Kansas.

Williams and will play two solos—a portion of the Grieg Concerto and Chopin's Fantasy Impromptu. . . . Nick Cochrane, local bandsman who used to play trumpet with Ted Fio Rito, has been signed by Universal as technical advisor for the jam band sequences in *Hear That Trumpet Talk*, the jam band murder mystery which will bring Coleman Hawkins and Josh White to the screen.

Bing's vocal chores in *Bells of St. Mary's*, in which he co-stars with Ingrid Bergman and which is now almost completed except for under-scoring, consist of one chorus of the title song and two old hymns. Bing again plays the role of a Catholic priest. . . . Jolie Taps, longtime head of Shapiro-Bernstein publishing house, takes over as business manager of music department at Columbia studios this month. . . . Harry James and ork will build their main feature number in *Kitten on the Keys* around a new treatment of *St. Louis Blues*, arranged by Billy May.



Hollywood—Proposed radio and pie deals didn't come-off so Johnny Clark, Hunt Stromberg's singing actor, has kissed his Selznick agency contract—good-by. . . . Jon Hall collects recordings of Frances Langford and has over 3,000 of 'em. They'll keep him company if and when they separate—which is a persistent rumor. . . . Ava Gardner is carrying a terrific torch for Artie Shaw. . . . Junie Haver is denying that George Jessel means more to her—than just another producer.

Walter Donaldson and Evelyn "Missus Lampighter" Yerxa have composed three ditties which will be

Decca'd. . . . Phil Ohman is a busy character doubling between *Ciro's* and *Universal*. . . . John Charles Thomas parties a group of service men every Sunday afternoon. . . . Craig Reynolds is using Ginny Simms' air-pony for one hundred grand for appropriating his original "idea". . . . Don Ameche is being physcated. . . . Oscar Levant signed a termor with Warner's and is set for a spot in the Marilyn Miller pic.

When you see 20th's *Kitten On The Keys* you'll notice Harry James billed as Barry Clayton. . . . Carmen Cavallaro finally found a house to rent—and has to give the landlord piano lessons as part of the agreement. . . . Deanna Durbin still goes steady with Felix Jackson who occasionally finds time for Barbara Reed. . . . Cugat and Carmen Miranda are putting a Mexican candy bar on the market called "Cugat Nougat."

Gene Tierney will go musical for *The Bandwagon*. . . . Monty Woolley is set for *Romance With Music*.

Torme Gets Pact

Los Angeles—Mel Torme, youngster who came to Hollywood as drummer and singer with the Chico Marx dance band, has signed a seven-year contract with Warner Brothers.

a story based on the life of Oscar Hammerstein. . . . The Horn and The Legs bought a baseball team. . . . Artie Shaw and his boys couldn't get rooms while playing at San Francisco's Golden Gate during the conference and had to commute daily from 25-miles away Berkeley.

Loren Tindall, who plays juvenile roles at Columbia, composed a concerto and is starting on another. Probably get his eviction notice any moment. . . . Diana Lynn dates John Nearney, brother of Ginny's Pat, but will wed Bob Walker very soon. . . . Helen Forrest's ex-romance, Eddie Hall, and his Pat have a new baby-gal. . . . When Judy Garland and Vincente Minnelli get married they'll do a three months tour thru Canada.

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KALAMAZOO, MICHIGAN

Diggin' the Discs with DON

With the present tightness of the wax supply the main recording firms have eyes at the moment only for the cash register, and the platters now being released are definitely slanted

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- Stumpin' at the Savoy, Vibraphone Blues—Benny Goodman Quartet—53c
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- Jamboree Jump, Pennies From Heaven—Cozy Cole All Stars—\$1.05
- Ya' Betcha, Captain Kidd—Ella Mae Morse—53c
- Mother's Prayer, Propaganda Papa—W. Fowler & His Clichoppers—53c
- Don't Love Me, Magma Coastside—Andy Russell—53c
- A Tiny Little Voice, Good Night Soldier—Judy Canova—79c
- My Lips Remember Your Kisses—King Cole Trio—\$1.05
- The Big Leg Mama's Fine, I Never Had a Dream to My Name—Mollywood's Four Blues—\$1.05
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- Watch That Jive, Blues—Turner & Johnson's All Stars—\$1.05
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- That's a Good Little Old Deal, Love Will Bloom in Paris—Mollywood's Four Blues—\$1.05
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- There I've Said It Again, Dream—Jimmy Dorsey—53c
- Hey Lawdy Mama, My Honey Chile—Flannery Trio—\$1.05
- Pennies From Heaven—Bing Crosby & Frances Langford—79c
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- What's the Matter Marie—Louis Prima—53c
- Caldonia Boogie—Louis Jordan—37c
- Loose Wig, Overtime—Hampton—53c
- Please No Squeezes de Banana—Louis Prima—53c
- Yah-Ta-Ta Yah-Ta-Ta, You've Got Me Where You Want Me—B. Crosby & J. Garland—79c
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toward a fast and profitable turnover. The big bands, such as Spivak, James, the Dorseys, etc., are turning out ballad after ballad, with a few obnoxious novelties thrown in, and little if any are worth the bother of a serious review. Most notable exception of late was the four wonderful sides Woody Herman released on Columbia. Even Duke Ellington hasn't been heard a great deal from of late, despite that Victor during the past year received an impressive array of Ellington originals — including excerpts from *Black, Brown and Beige*. Then, too, some of the smaller recording companies seem reluctant to part with review copies and an up-to-date and complete review of records becomes a rather formidable task. But amid all the corny tunes, stereotyped arrangements and vocal productions, a few worthy and interesting sides slip by into the weekly releases.

Swing

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Decca 18659

Charlie couples the old Louis Armstrong fave with an original by Dale Bennett and the results

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- I'm Sober Now; Jump Steady Blues—Fine Top Smith—79c
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- Wall St. Walk—Duke Ellington—79c
- Sweet Sue; I Know That You Know—J. Moore's Apex Club Orch.—79c
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are very satisfying. *West End Blues* showcases the Barnet alto, effectively if not sensationally, plus some interesting trumpet and muted trumpet work. *Skyliner* is excellent throughout; opening with a nice piano and more of that muted trumpet and Barnet's alto. These sides certainly won't do Barnet any harm—the material, the band and the soloists are all excellent.

LIONEL HAMPTON

Overtime
Loose Wig
Decca 18669

Overtime, a Hampton-Buckner jump, finds a tenor (probably Cobbs), electric guitar and Lionel soloing, the brass section blowing madly, and a fine beat. *Loose Wig*, a Hampton-Frank Davenport instrumental, will undoubtedly knock out Hamp's fans, who must be innumerable by now. There's a fine upper register trumpet ride—if you can stand upper register trumpets—and the leader-man takes a long and interesting vib solo. Cobbs and Buckner, on tenor and piano, also come in for their share of the solo work. All in all, it's typical Hampton, in his fine if frantic fashion.

MARY LOU WILLIAMS

Froggy Bottom
The Minute Man
Asch 2001

These sides were recorded with proceeds being donated in part to the National Service Fund of the Disabled American Veterans. Josh White and Mary Lou Williams are featured for the most part and there's the fine trumpet of Bill Coleman and some exceptional rhythm from Jimmy Butis on bass and Eddie Dougherty on drums. *Froggy Bottom*, a boogie number, should have had more Josh White; *Minute Man* is practically all vocal and Josh has a bout with the corny lyrics. Background, particularly Coleman's muted and subtle trumpet, makes the tune much more than

Dirty Disc?

New York—Anybody who works in a recording studio gets to see a lot of wacky characters as a matter of course. But Bob Hynd, chief engineer at G. Schirmer really ran into a topper. A man came in, said he wanted to make a record, paid his money, said no, he didn't need an accompanist and no, he didn't want to rehearse. A disc was put on, it started spinning, and the man neither spoke, sang nor played. The record ran its course and the man was asked if he wanted to start afresh with a new platter. "No," he said, "wrap that up and I'll take it home with me. I just wanted to record my thoughts."

it really is. Mary Lou takes most of *Froggy*, and it's fine boogie with some good ideas for a change, and there's also Jack and Bill, both very fine.

Dance

CHARLIE SPIVAK

There Must Be A Way
You Belong to My Heart
Victor 20-1663

These have little else than Charlie's trumpet and vocals by Jimmy Saunders. Tunes are two of the better current ballads. Spivak sounds a great deal like one Harry James here, though with a more palatable vibrato; and Saunders' vocals are quite listenable. Give this lad more time and experience and he may go places.

Vocal

LOUIS JORDAN

Caldonia
Somebody Done Changed The Lock
On My Door
Decca 8670
Two outstanding sides, featur-

ing Louis all the way—his voice, his horn and his wonderful sense of humor. His vocal on *Caldonia* cuts any other on this tune, though the side as a whole can't stack up against the Herman Herd's powerhouse arrangement. The Tympany Five sounds terrific, however, and like a much larger band than is actually there. *Somebody* showcases Louis' vocal again and he has an excellent and humorous set of lyrics to work with on this blues number. Again the band is great, the rhythm all that could be asked. Louis Jordan, in his inimitable manner, is superb! Let's not underrate this guy, nor take his fine talent too much for granted.

DICK HAYMES

Laura
The Night Is Young And You're So Beautiful
Decca 18666

Laura comes on fine, though the *Night* oldie didn't impress me too favorably. And Victor Young's backgrounds, though good, do not measure up to those of Paul Weston and Axel Stordahl.

BURL IVES

Foggy Foggy Dew
Rodger Young
Decca 23405

First tune, with no composer credit, is one he does in the play, *Sing Out, Sweet Land*. Ives, with his great voice, does the rather weird folk tune with feeling and simplicity. *Rodger Young* is the Frank Loesser tune that is supposed to have been adopted as the official infantry song. Ives version is as good as any other on records. In case the tune and lyrics don't impress you at first, play it over a few times.

Diane Is Back

Los Angeles—Diane Pendleton, who retired from the Kay Kyser radio troupe last year to greet the stork, has rejoined the show.

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THE MIGHTY

WAR LOAN

Ja Jiv

Except for one platter and one disc, this issue's devoted wholly small-band jazz, land. First and comes the finest white unit since sides on Blue M Blues and Royal C. George Brunis on C. This is ensemble why it's so good. the date—Davison sell, Schroeder, C and Wetling—exc work rather than admit it. When t as a group, it prod not excitement—fortunate that sages dominate Solo highlights include Russell's clarinet intro, hal trill and a wall; blues chorus on in with splendid sup on guitar and Bo George's classic op first on the origi the first New Or Kings and again another interpre last New Orleans under the direct Manone.

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Early to a New York—Dul a notorious late-r he's been oblig earlier than usual with a new music ing into the Gate the other afterno Duke stopped sho of several famili gers and writers g a table. "You don't me people are up to incredibly.



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Jazz Jive by Jax

Except for one excellent boogie platter and one mediocre swing disc, this issue's column will be devoted wholly to white jazz—small-band jazz, that is, Dixieland. First and easily foremost comes the finest hot record by a white unit since the last Hodes sides on Blue Note—*Tin Roof Blues* and *Royal Garden Blues* by Georg Brunis on Commodore 556. This is ensemble jazz, and that's why it's so good. Every man on the date—Davidson, Brunis, Russell, Schroeder, Condon, Casey, and Wettling—excels at ensemble work rather than as a soloist, and I think even Pee Wee would admit it. When this group plays as a group, it produces nothing if not excitement—so it's very fortunate that ensemble passages dominate both sides.

Solo highlights on *Tin Roof* include Russell's remarkable clarinet intro, halfway between a trill and a wall; Brunis' straight blues chorus on muted trombone, with splendid support from Eddie on guitar and Bob on bass; and Georg's classic open solo, heard first on the original version by the first New Orleans Rhythm Kings and again much later on another interpretation by the last New Orleans Rhythm Kings under the direction of Wingy Manone.

Ensemble Is Fine
The closing ensemble choruses really make *Tin Roof*, however—with George's superb drumming reflecting the inspiration of Baby Dodds, with Brunis playing tail-gate pedal tones one moment and restrained, nostalgic, deep blues the next.

Bill's trumpet and Gene's piano both come in for solo spots on *Royal Garden*, only to prove conclusively that their place is in the ensemble. Russell and Brunis fare better as soloists, as one

might expect, with Georg in particular furnishing some admirable ideas vigorously executed. The group work throughout is marked by great drive and freedom, with all the breaks in the right places and the few riffs at appropriate points. Davidson's lead is full of fire, while Brunis' tram possesses more assurance and authority than any other in the business. The one thing that can't fail to strike every listener is that all these jazzmen know exactly what they're doing and where they're going—an impression that doesn't need the substantiation which past performances could certainly supply!

Peg O' My Heart and Saint Louis Blues by Miff Mole on Commodore 1518 reveal both the flaws and the fine features of Dixieland as played at Nick's—the chief faults being the disproportionate concentration upon solos and the consequent neglect of ensembles, the main attractions being the fine invention shown by each performer and the obvious sincerity of all.

Borrow From Blues
Mole and Russell and Schroeder take successive choruses on *Peg*, as Bobby Hackett finishes out the final portion of Gene's contribution with a trumpet bit that is pretty enough but scarcely jazz—all four, however, complete their solos with phrases borrowed from the blues. The one chorus by the whole group seems just a little labored but offers a rather welcome relief nevertheless. Miff's break into double-time, his return to the established tempo, and his coda explain why he was idolized by all white jazzmen in the middle 1920's—also why he was practically forgotten by the early 1930's, after the arrival of a certain Texan by the name of Teagarden.

Saint Louis Blues is another matter, a considerable improvement, with equal parts of solo and ensemble. Bobby's lead is much stronger than usual, his solo genuine jazz and truly blue. Miff's chorus is typically New York—fast, fluent, yet sincere enough and bluer than one might expect. Pee Wee's shot of Chicago clarinet proves an effective hypodermic to the ensemble passages which follow immediately—an ensemble adhering closely to the traditional pattern, with Mole's smears providing the foundation and Russell's fantastic break acting as the major stimulus. With the last ensemble the boys really find the perfect groove, concluding the side with some free-and-easy jazz—Caceres, Condon, Casey, and Grauso all adding immeasurably to the rhythmic impetus!

Chicago Loopers
Six sides by LaVere's Chicago Loopers have been released, only

four of which I have heard—*Sunday* and *I'm Coming Virginia* on Jump 2, *Lazy River* and *Very 'N Boogie* on Jump 3. Matlock's clarinet is pleasing but nothing sensational on *Sunday*, Venuti's violin swings but remains a violin, LaVere's piano sounds like Stacy two-thirds of the time and like Sullivan one-third, May's horn is open but not very expansive, O'Brien's trombone is fine, and the few ensemble parts are almost great.

Virginia is supposed to be Joe's side, but—after a muted bit from Billy and a double-time break from Matty—it's Floyd again who steals the side with his squasy, highly individual trombone. *River* is regarded as Billy's side—why I don't know, since his solo is the least commendable of a poor lot. VanEps' guitar shows up well on both the intro and the coda, Matty comes through nicely on clarinet, Yuki's trombone is full of rich humor, and Fatool breaks into double-time on drums with real punch—the only time May plays outstanding jazz is during the final ensemble.

Well Played Side
Boogie is rightly considered Charlie's side, for it's LaVere's composition and LaVere's piano all the way—an interesting number at that, and extremely well played. Charlie's work is marred only by several ridiculous tempo changes—changes which leave me asking what the hell? May's muted horn comes on sounding like Butterfield trying to sound like Spanier, Matlock and Shapliro and Fatool play sensibly if not

BEST TUNES of ALL by Jax

Memphis Blues

This famous number, the first blues to attain tremendous nationwide popularity, was composed over thirty-five years ago by the man now known as the Father of the Blues. Handy wrote it originally as Mr. Crump, a campaign song for a certain Memphis politician who was running for mayor. When the tune scored a sensational local success, sweeping Crump into office, Handy decided to rewrite it for general consumption and to rename it *Memphis Blues*. The rest is history.

Three small white bands have recorded excellent versions—the Original Memphis Five on Vocalion 15805, the Six Hottentots on Regal 8335, and Muggsy Spanier on Commodore 1519. Among the discs by larger white orchestras, two are superior—Ben Pollack's on Victor 21184 and Harry James' on Columbia 38713. Fletcher Henderson's on Decca 158 is the finest orchestral interpretation by a Negro group, while Benny Carter's on H. M. V. X4698 remains the next best.

brilliantly, and Yuki's sense of humor is felt once again as Joe's trombone thoroughly fluffs off

Heidt Artists Set

Los Angeles—Fred Lowery and Dorothy Rae, featured by Horace Heidt until latter disbanded, were slated to embark on a theater tour starting May 10 at the Palace in Dallas, Lowery's home town. Duo will work east from there via other theater dates.

boogie in general. I'll conclude by saying that *The Fives* and *South End Boogie* by Cripple Clarence Lofton on Session 10-002 is the best boogie coupling by far since the Asch album by Meade Lux Lewis, also that *The Bottle's Empty* and *For Lovers Only* by Sir Walter Thomas on Joe Davis 8130 has even less to commend it than most riff platters—Shavers, Webster, Stewart and Cole playing nothing new; while Yaner, Thomas, Caceres, and Taylor play little better than nothing at all.

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10-in. No. 354—KANSAS CITY CABOOSE; SLEEPY BABOON \$1.05
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★ DECCA ★★★★★★
10-in. No. 18255—BLUE INTERLUDE; ONCE UPON A TIME 53c
Benny Carter's Chocolate Dandies
10-in. No. 18253—IT'S THE TALK OF THE TOWN; NAGASAKI 53c
Fletcher Henderson and His Orchestra

★ BLACK AND WHITE ★
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Barney Bigard and Orchestra, Featuring Georgia Auld, Sax

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12-in. No. 32—BIG CITY BLUES; STEAMIN' AND BEAMIN' \$1.59
Edmond Hall Sextet

★ COMMODORE ★★★★★★
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New York—Duke Ellington is a notorious late-riser. Recently, he's been obliged to get up earlier than usual in connection with a new music project. Walking into the Gateway restaurant the other afternoon at 3, the Duke stopped short at the sight of several familiar song pluggers and writers grouped around a table.
"You don't mean to say you people are up too?" he asked incredulously.



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Glenn Miller Day Boosts Bond Sale

(Jumped from Page One)

music lessons. The butcher had a beat trombone he no longer cared for. When Glenn discovered it one day and appeared fascinated by the strange sounds it produced, the boss gave it to him and offered to show him how to make it work. One other story says that Glenn later traded this horn for a new pair of shoes and subsequently earned enough money to buy a brand-new one. Meanwhile, he practiced as much as possible, played in local concerts and in his school bands.

SCHOOLED IN COLORADO

By the time Glenn was ready for high school, his family had migrated again—to Fort Morgan, Colorado, where he supported himself by working in a sugar beet factory and at various odd jobs. After graduation, he took his first berth with a band (name unknown) in Laramie, Wyoming. When the band broke up, he returned home and enrolled at the University of Colorado where he stayed for two years, met his future wife, Helen Dorothy Burger, and kept himself going by working with local bands, one of which was fronted by Boyd Senter and played at the Albany Hotel in Denver. Glenn had shown a love for football while in high school and, in college, he tried out for the team and developed into an All-State left end.

When he left college, Miller headed for the west coast and quickly found jobs with small outfits, eventually winding up in a chair with the Ben Pollack band. This was in 1926-27, and it was also about this time, according to Charles DeLaunay's *Hot Discography*, that Glenn made his first recordings, hot ones, with men like Pollack, Benny Goodman, and Jimmy McPartland. Some of the earliest discs on which Miller's name is mentioned are nine sides cut under the name of the *Original Wolverines*, although here DeLaunay is careful to say that the trombone is "probably Glenn Miller."

As is so often the case with celebrities in any field, a point in life development is reached where the chronology of incidents becomes extremely confused. This is true of Glenn Miller and the most patient of his biographers quickly finds himself snarled in a series of date knots requiring years to unravel. Whether this is due to forgetfulness on the part of the subject and his friends or to press agency, it's hard to say. Enough to say that from the time Glenn left Ben Pollack's band (1927-28, depending upon your authority) until comparatively recent days, there is sufficient contradictory evidence to make him three different persons, each of them in three different places at the same time.

WEDS COLLEGE SWEETHEART

However, it is fairly well determined that Miller left Pollack to join Paul Ash's N. Y. Paramount Theater pit band where he stayed through 1929. Later, he worked in the pit for musical plays (*Strike Up the Band* and *Girl Crazy*) with a Red Nichols' crew that included Benny Goodman, Jimmy Dorsey and Gene Krupa. From 1930 to 1934, Glenn gigged around Manhattan, doing disc dates and studio work (with bands fronted by Nichols, Victor Young, Jacques Renard and Freddy Rich, etc. etc.) and it was also during this period, on October 26, 1931, according to the records, that he married his college sweetheart, Helen Burger.

In 1935-36, Miller became the organizing genius behind the "all-leader" band which English leader Ray Noble came over here to front. This orchestra, for which Glenn arranged and which he assembled, remains remarkable today for its personnel. Playing ear-to-ear in Noble chairs, and undoubtedly making some fine music, were such sidemen as Miller, Will Bradley, Pee Wee Irwin, Claude Thornhill, Bud Freeman and Charlie Spivak, each of whom later was to make his own bid at waving a polished stick.

At about the same time, Miller did the only formal studying of his career, spending two years on the theories behind com-

(Modulate to Page 11)

Musicians Off the Record



Belgium—Pfc. Jack Williams of the 32nd Armed Regiment Band sends us this shot—probably meaning to depict a Belgium cat digging the *Beat*. The clothes, Jack explained, were the best he could find outside of those good old GI's.

Receives DFC



Italy—Capt. Norbert R. Batchelder of Seattle, Wash., formerly a member of the Sterling Young org., is congratulated by Gen. Upthegrove of the 15th Air Force, after receiving the Distinguished Flying Cross. Batchelder, pilot on a B-24 was given the award for bravery during flight over enemy territory.

Spunk!

Atlantic City—Pfc. George H. Mordaunt, a cheerful Negro boy of New York, used to play the piano for dance bands in night clubs around New York. That was before he joined the all-colored 92nd Division in Italy and lost his right hand when a phosphorus shell landed beside him and started him on the medical trek that ended when he became a patient at the Thomas M. England General Hospital here.

The other day, during a Red Cross show in the hospital's Recreation Hall, he resumed his piano playing—tossing off a waltz melody with his left hand and bringing down a house full of his fellow veterans.

Using his thumb to carry the theme song and with his other four fingers to embellish the melody, George obliged with such numbers as *Oh What a Beautiful Morning*, *Tea For Two*, and encores until his hand was tired.

WHERE IS?

EDDIE MEYERS, alto saxist, formerly with Stan Kenton
BARNEY ZALEK, pianist, formerly with Ina Ray Hutton
MANNY ALBAM, baritone saxist, formerly with Lee Castle
CHARLIE KENNEDY, tenor saxist, formerly with Louis Prima
LYNNE DAVIS, vocalist, formerly with Will Osborne
BURREAL MONTGOMERY, pianist

WE FOUND

FRANK SEGRIST, now Mem 2/C, U. S. Navy, Treasure Island, Cal.
BILL BANE, 5435 Newfield Ave., Cincinnati, Ohio
CUTTY CUTSHALL, now playing in 158th AGF band, Camp Croft, S. C.



"Gee, playing in the service so long—I'll bet the first three days he's home, I won't even recognize his style!"

CHORDS AND DISCORDS

Desmond Rave

Glasgow, Scotland

To the Editors:
Recently a *Down Beat* reader stated that Bob Eberly is the most underrated singer of all time. I agree wholeheartedly. But also taken for granted (in the States) is Sgt. Johnny Desmond, vocalist with Major Glenn Miller's Band of the A.E.F. Johnny's smooth and heart warming vocals have earned him countless raves and unlimited recognition in musical circles this side of the Atlantic. So here's hoping he gets due honors in this year's *Down Beat* poll.

Frank Hughes.

AMS Salute

Camp Rucker, Ala.

To the Editors:
Your editorial in the April 15 issue on Instrument Repair School has impressed on me the fact that the music world and *Down Beat* is "on the ball" for returning GI's. Myself and many others salute Leo Cooper and AMS members. Best of luck!
Sgt. Edwin Forrest Jr.

Concert Series

To the Editors:
Your plans to sponsor concerts featuring the top men in the popular music field will be the greatest series of events to occur in the "Windy City" in recent years.
By starting this series off with Duke Ellington's aggregation, it serves notice that on hand for the first concert was the man who stands head and shoulders above the rest in this particular field, be he writer, director or arranger.

Cpl. Charles White.

Orchestrations

Chicago, Ill.

To the Editors:
I wonder if something can't be done for the thousands of 3 and 4 piece orchestras playing all over the country? We are compelled to buy 18 piece arrangements for which we have no use and which costs us 75c.
Perhaps you could be influential in getting the publisher to print a small orchestration for

RAGTIME MARCHES ON

NEW NUMBERS

PASTOR—A son, Michael, to Mr. and Mrs. Tony Pastor, April 13, in East Hartford, Conn. Father is orchestra leader.
WILLS—A son to Mr. and Mrs. Bob Wills, April 16, in Santa Monica, Cal. Father is leader of the Texas Playboys.
GRANT—A daughter to Mr. and Mrs. Ray C. Grant Jr., April 15, in Chicago. Father is bassist and guitarist with The Vagabonds, featured on the Blue Network.
SMITH—A 6 lb.-9 oz. daughter to Mr. and Mrs. Gene Smith, March 4, in Baltimore. Father is Pittsburgh base player, now in the army in France.

TIED NOTES

PELL-SHERWOOD—Dave Pell, tenor saxist with Tony Pastor's orchestra, to Caroline Sherwood, sister of Bobby Sherwood and former member of the Skylarks, vocal group once featured with Sherwood's orchestra, April 2, in New York.
LEEDS-CRAWFORD—Mel Leeds, professional manager for Bourne Inc., music publishing firm, to Jessa Crawford, daughter of Jessa Crawford, organist, April 14, in Yonkers, N. Y.
TAYLOR-WATSON-LITTLE — Deems Taylor, composer and music critic, to Lucille Watson-Little, April 17, in Arlington, Va.
STOKOWSKI-VANDERBILT — Leopold Stokowski, conductor, to Gloria Vanderbilt, April 22, in Mexico.
CRAMPTON-CHAPMAN — Cpl. Lou Crampton, former Seattle *Beat* correspondent, to Dorothy Chapman, April 24, in Taylorville, Ill.
NOEL-JAMES—Del Noel, trumpet, formerly with Chan Chandler to Billie James of Joplin, Mo., on March 17.
JAMES-WATSON—Pfc. Jimmy James, trombonist, formerly with Tiny Hill, to Geneva Watson on April 6 at City Hall, New York City.
ENGLUND-MITTENDORF—Ernie Englund, former Lea Brown trumpet now fronting his own combo, to Charlotte Mitterdorf, non-pro, April 23, at Henderson, Kentucky.

LOST HARMONY

MORSE-SHOWALTER—Eli, Mae Morse, singer, from Dick Showalter, pianist, known as Dick Walters, now in the navy, April 13, in Los Angeles.

FINAL BAR

HOLMAN—Johnny Holman, 30, Philadelphia pianist, killed in action in Germany, April 6.

5 or 6 pieces. Straight melody, repeat chorus, with perhaps a 1/2 chorus on the end in a change of key.

This small orchestration could sell for 35 or 40 cents and would help uphold the copyright law as it would stop the copying of sheet music.

I believe it would increase the sale of tunes for the various publishers and at the same time be a big help to the small combos.
Thomas J. Sefl.

Down Beat covers the music news from coast to coast.

Glenn Boost

(Jumped from posing and arranging liant Russian teach Schillinger. Schillinger ideas on the creative volving a mathema had made a strong many young compo and it was while wo that Glenn is suppo ten hi-famous and light *Serenade* them

DEVELOPS AS

It was while he band style for No apparently came to sions about his own a leader. Earlier, band (with stringe purpose only which and he knew also fr arrangements sold t than a competent native qualities of dustry and perseve assert themselves.

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But there was t a money-making ba and Miller was no pure music. Fortu wise, it took dolla a man in reeds an get the dollar bill had to have a cr heard band that n other band in any d

FIRST BAND

This was the kir Glenn Miller set t this is the band th eral years in buildi first Miller crew st at the Haven Stud with Charlie Spiva Mondello helping t bunch of high-sta pensive sidemen in

The first date, an of the General Am ration, took place Yorker one-nighter, loved but so did and low pay-off with the booking of became ill in the finally, after taking ible, Miller disban in January, 1938.

But though the a Glenn Miller orch to be a fluff, the le tention of stopping few months, he or group of musician pensive ones this t

Top Tunes for

An All-Time

LOST

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Music by

JIMMY M

Publishe

ROBB

Glenn Miller Day Boosts Bond Sale

(Jumped from Page 10)

posing and arranging with a brilliant Russian teacher named Joseph Schillinger. Schillinger had unique ideas on the creation of music involving a mathematical approach, had made a strong impression on many young composers of the day, and it was while working with him that Glenn is supposed to have written his famous and enduring *Moonlight Serenade* theme.

DEVELOPS AS ARRANGER

It was while he was creating a band style for Noble that Miller apparently came to some conclusions about his own possibilities as a leader. Earlier, he had built a band (with strings) for recording purposes only which came out well, and he knew also from the way his arrangements sold that he was more than a competent musician. His native qualities of intelligence, industry and perseverance began to assert themselves.

"I was tired of being pounded at," Miller is supposed to have said. "I was tired of arguing about arrangements, of having things come out different from the way I wrote them. I wanted to actually hear my ideas and I figured the only way I could was with my own band."

Further impetus came from his own creation *Moonlight Serenade*. Glenn was still with Noble when he composed it and, so the story goes, tried the melody out first in rehearsal with Noble's band. Some say that the clarinet top lead (which is the basis of the whole Miller reed mood) was written originally for trumpet but that PeeWee Irwin, scheduled to play the part, was ill and, for what seems an unaccountable reason, Miller switched the lead to clarinet. No matter how the reed innovation evolved, it not only looked well on paper, it worked out beautifully in practice and became the center-piece of Miller's eventually successful band.

But there was more to fronting a money-making band than artistry and Miller was not content with pure music. Fortunately or otherwise, it took dollar bills to keep a man in reeds and edibles and to get the dollar bills meant that you had to have a crack, smartly-rehearsed band that could cut any other band in any direction.

FIRST BAND ILL-FATED

This was the kind of band that Glenn Miller set out to get and this is the band that he spent several years in building. In 1937, the first Miller crew started rehearsing at the Haven Studios in New York, with Charlie Spivak and "Toots" Mondello helping Glenn to whip a bunch of high-stepping but expensive sidemen into shape.

The first date, under the auspices of the General Amusement Corporation, took place at a Hotel New Yorker one-nighter. Other dates followed but so did heavy expenses and low pay-offs and arguments with the booking office. Mrs. Miller became ill in the same year and finally, after taking as much as possible, Miller disbanded temporarily in January, 1938.

But though the first attempt of a Glenn Miller orchestra turned out to be a fluff, the leader had no intention of stopping there. Within a few months, he organized another group of musicians, but less expensive ones this time. It followed

that if they were less expensive, they probably all weren't as great as Harry James or Coleman Hawkins, and it was grueling work at first trying to make their music sound even fairly good.

One musician who worked with the band during its early stages later said: "We not only rehearsed arrangements, we rehearsed every bar at least a thousand times until the guys had to play it right."

HARD WORK PAYS OFF

The hard work paid off even though it won Glenn something of a name as a musical martinet, an over-zealous disciplinarian, among swing-men who liked a more leisurely kind of musical existence. Booker Cy Shribman, who brought bands up to Boston, became interested in Miller's band and gave it every break he possibly could. And there were others who saw its possibilities like Mike Nidorf, General Amusement booker, who took over the band's affairs, and friendly bandleader Tommy Dorsey, who gave it more than one helping hand.

Ray Eberle, who had sung in Glenn's first crew in company with Kathleen Lane, was back in the fold but this time shared vocal duties with an attractive youngster named Marion Hutton. In the band lineup, more and more promising musicians began to develop. There was "Tex" Beneke, tenor-man and vocalist; Hal McIntyre, alto-player later to make a big name for himself with his own outfit; and others, not so famous perhaps, but good musicians anxious to see their band click, like Al Klink, Wilbur Schwartz, Chummy MacGregor and Paul Tanner, to mention just a few.

The low point in the band's career came one night during a blizzard when they were making a long hop from a Cornell dance date to a New England one-nighter—when, although the band members couldn't know it, success, lasting fame and money were all just around the corner.

LUCK TURNS AT LAST

Making the jump to the New England territory, the cars were stalled in heavy snow drifts and the entire outfit was saved from freezing.

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Mrs. Glenn Miller

ing only by stumbling upon a farmhouse. They spent the rest of the night sitting around in the kitchen trying to get warm, while Glenn wondered whether he might not be wiser to chuck the whole band idea. He thought over the pros and cons and decided that he'd keep on for just a while longer and then, if nothing happened...

It was only a few weeks later that the band began to click. One of the first good breaks was a stay at the Paradise Restaurant in New York where the fans and even the hard-

to-please critics started flocking around, while the band's air-time attracted listeners throughout the country. The next step was an engagement at Meadowbrook, one of the choice band locations, where an even more formidable army of Miller boosters was won. By the time Glenn took his gang into Glen Island Casino, after making a short road trip, both the band and the public were ready. Miller's crew became an overnight sensation and more and more attractive booking offers from theaters and dine-and-dance spots poured in.

On December 27, 1939, Glenn Miller and his orchestra started a regular three-a-week radio program for Chesterfield cigarettes over the CBS network. And now they were really in—literally the "Sensation of the Nation."

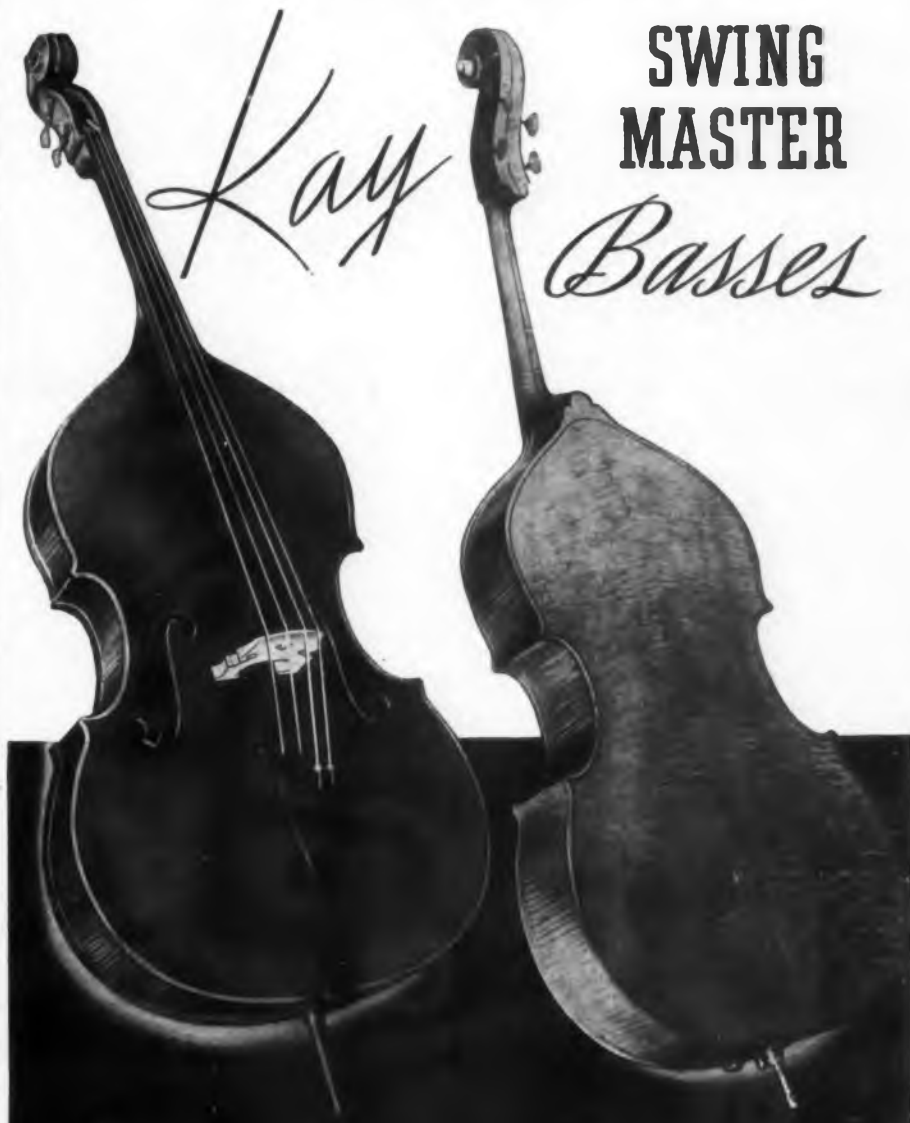
SUCCESS ON RECORDS

From that time on, from the Glen Island date, the Miller band continued to grow in popularity until its total votes in one *Down Beat* poll, for both swing and sweet categories, outnumbered that of any other band. It added more fan favorites like the Modernaires and trumpeter Bobby Hackett to swell its success. It made juke-box history by selling a million platters of one recording, *Chattanooga Choo*

Choo (for which triumph Miller was awarded a golden pressing of the tune by a grateful Victor company), and it has been estimated that, in 1940, when the jukes were hauling in \$150,000,000 yearly in nickels, one out of every three of those five cent pieces went to play a Miller disc.

It was natural, when Miller's band began to lead the way in numbers of discs sold, in radio programs played and box office records smashed, that Hollywood should beckon. Glenn's first film, *Sun Valley Serenade* for 20th Century-Fox, was made in 1941 and quickly established his popularity in another and valuable medium, even though Miller deprecated his acting ability. He liked the coast well enough to buy an orange ranch there, called *Tuxedo Junction* in memory of his hit recording. Again, in 1942, Miller traveled to the coast for another 20th Century-Fox film, *Orchestra Wives* which came close to satisfying dyed-in-the-wool swing fans, so far was it removed from Hollywood's usual routine musical efforts and so close to what the story of a swing band should be.

It was also in 1941 that Glenn set up a non-commercial show (played in addition to his regular Chesterfield broadcasts) on the Mutual network slanted at service- (Modulate to Page 14)



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NUMBERS

Michael, to Mr. and Mrs. J. H. Hart, Jr., in East Hartford, Conn., orchestra leader.
Mr. and Mrs. Bob Santa Monica, Cal., the Texas Playboys.
to Mr. and Mrs. April 15, in Chicago, guitarist with The Blue Network.
daughter to Mr. March 4, in Baltimore, bass player, France.

OTES
-Dave Pell, tenor saxophone, to the director of Bobby Sherwood's Skyline, New York.
-Mel Leeds, producer of Bourne Inc., music publisher, daughter, organist, April 14.

LITTLE — Deems music critic, to Lucretia, in Arlington, Va.
ERBILT — Leopoldo Gloria Vanderbilt.

AN — Cpl. Leo Best, cornet, in action in Germany, April 24, in action in Germany.
Nesel, trumpet, for Billie James, in action in Germany, April 17, in action in Germany.
fe. Jimmy James, with Tiny Hill, to City Hall.

ORF—Ernie East, now in the navy, to Charlotte Mitchell, at Henderson.

ARMONY
—Ella Mae Morse, Showalter, pianist, now in the navy.
BAR
Solman, 20, Philadelphia, in action in Germany.

straight melody, perhaps a 1/2 change in a change
stration could be made and would be a copyright law the copying of
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ers the music o coast.

A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOFFER, Jr.

Pvt. Fritz H. Oest of an engineers maintenance company was preparing for bed in a farmhouse in Holland when he heard the strains of Muggsy Spanier's *Livery Stable Blues* coming from upstairs. Hardly believing his ears, Oest investigated and found a Hollander in his room surrounded with American jazz records and a phonograph.

In honor of Jimmy McPartland's recent wedding, brother Dick McPartland sent a bottle of "juice" disguised as a fruit jar filled with honey to the groom. The jug was filled to full the contents wouldn't more when shaken. To complete the holiday package the jar was packed in the center of a box of nuts and

candy.

Jean Goldkette, who used to have the highest paid band in the country, was plagued with guys wanting to quit. Fuzzy Farrar wanted to quit because he was sitting between Bix Beiderbecke and Ray Ludwig in the trumpet section and felt he didn't have enough work. Jean raised his salary and gave him more parts. Two months later Farrar came again to Goldkette and wanted to quit because he had too much work.

Sidney Bechet has written music for *The 23rd Psalm* which has now been published by Warock.

Two never issued masters at Victor are: A Fletcher Henderson version of *Shufflin' Sadies* (38160) of the 1927 period with Jimmy Harrison, and Ben's Bad Boys (Polack group) with Goodman doing *Shirt Tail Stomp* (49675) waxed January 22, 1929 at the same session with *Yellow Dog Blues* (49674) and *Wang Wang Blues* (49673). *Shirt Tail* was recorded intentionally very corny.

One of the last records Ensign Bill Love bid for on an auction before entering the navy was Louis' *Love Finds A Way*.

Sgt. and Mrs. Lyttleton M. Tough III announce a future hot jazz collector, Lyttleton Morgan Tough IV, born April 11, 1945.

Milton Orent's new tune *Otto* (Make That Riff Staccato) will be recorded by Duke Ellington.

Staff Sergeant George Avakian is now a postmaster on the island of Leyte in the Philippines.

Note to the New York recording outfits: Floyd Bean, the pianist with Eddie Stone's Band now at the Hotel Roosevelt, is worth recording with a small band.

JAZZ PUBLICATIONS: The National Jazz Foundation, 407 Cotton Exchange Building, New Orleans is putting out a four page monthly entitled *Basin Street*. It includes a very interesting historical column by *The Rambler*. April issue featured facts regarding the Harmony Jazz Band of 1917 to 1927, a little known white group. Scoop Ken-

Foresight

New York—Here's an all-hot dance orchestra, picked by George Frazier of LIFE:

- Clarinet.....Barney Bigard
- Alto Sax.....Johnny Hodges
- Tenor Sax.....Coleman Hawkins
- Baritone Sax.....Harry Carney
- 1st Trumpet.....Arty Whetzel
- Ride Trumpet.....Red Allen
- 1st Trombone.....Tommy Dorsey
- Ride Trombone.....Jack Teagarden
- Piano.....Freddy Wilson
- Guitar.....Dick McDonough
- Drums.....Gene Krupa
- String Bass.....Al Morgan

Did he pick that band today? Nope—the selections appeared eleven years ago in *The Melody News*. But most of the selections still stand up pretty well, don't they?

nedy is on leave from the Foundation to train for the position of field director for overseas duty with the Red Cross.

The Hot Box has just received the first two copies of *Le Bulletin Du Hot Club De France*. All in French, it is published by Panassic and Delaunay. It has a similar format to the old Hot Jazz.

Jazz Session magazine will feature Nicklesland in their May-June number. Also included is a poll taken from critics who were not on the Esquire Board. Jazz Session at 1041 N. Rush Street, Chicago 11, is now in the photography business. They have sets of photos taken at the Duke Ellington concert and The Bud Jacobson Jungle King jam session at the Zanzibar in March.

COLLECTOR'S CATALOGUE: Richard Leekley, 1641 So. California Blvd., Chicago 8, Ill. Interested in Noone, Dodds, and little known labels. Leekley is director of information for the Council for Cooperative Development.

Mrs. Robert H. Buckman, 212 Porte Cima Pas, Kansas City 8, Mo. New Orleans music.

Wallace T. Herrell, Jr. R.F.D. No. 14, Box 50, Richmond, Va. Louis Armstrong and jazz in general. Puts out Trade, Auction and Want lists.

Leonard Lee, A.S. V-12, Co. C, Sec. 7 NTS Purdue University, West Lafayette, Indiana. Features Benny Goodman and his collection.

Eddie Laguna, Sunmet Recording Co., 10527 Felton Avenue, Inglewood, Calif. President, General Manager, Shipping Clerk, Secretary, Office boy and Janitor of his own recording outfit. Most recent release in Charlie Ventura Sextette doing *Tea For Two* and *Ghost of a Chance*.

James To East Next Month

Los Angeles—Harry James moves east June 2 to open at the Astor hotel June 11 for six weeks. The James band moves into the feature spot on the Danny Kaye program with the broadcast of June 8, with understanding the show will originate wherever James happens to be playing during the 13-weeks series in which he is to be starred.

Pays ASCAP Fee Under Protest

Los Angeles—Maurice M. Cohen, manager of the Hollywood Palladium, let ASCAP take the first round in his scrap with the music licensing group by paying — "under protest" — the \$750 quarterly installment which Cohen had refused to pay until an adjustment was made in the rate charged the Palladium.

ASCAP reps had notified Cohen that the Palladium's license would be cancelled as of April 25.

SITTIN' IN



BANK NOTES

A scotch for the maestro
The chirp gets a mink.
A Finn for the song—
The lyrics stink!

Overseas Up 1st

The First Com organizations in musicians who fronts. Topflight soldiers in the army, strong—are now of country, presenting leading cities in beha sales and appearing ice hospitals and ca During their tour the band made 21 casts, some of the They've played to 8,000 persons in ances.

The band's prog versified, even native to the cov the bandsmen have latest hits as well and classical music in their repertoire.

Swing U A swing unit w inevitable with musical organizati formed by severa with dance and the experience in civil

Band master of Infantry Band is E. Whiting, who musicians for so Assistant is WO (Lewis, who began career in 1932 in

Featured singers don Myers, baritone Juilliard student, and Hyde, former Goodman vocalist. Weiner, violinist, featured soloists arranger. T/Sgt. Schmidt is the prog and has been with full 33 months th seas.

Band Mascot with the Skade, a mythical band publicity re who joined the b hates music. P Skade was an emigriat. A deep think top of the band's thoughts can ha room to wander. combination chap and first sergeant gremlin, he absorbs as affection. So, at members of the ba

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Incidentally, he brothers who are known in the wa They are Brig. G Craig, Col. William Navy Capt. Edward

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Overseas Vets Make Up 1st Infantry Band

The First Combat Infantry Band is unique among military organizations in that it is composed entirely of soldier-musicians who have seen action on our overseas fighting fronts. Topflight musicians in civilian life and battle-tested soldiers in the army, these men—56 strong—are now on tour in this country, presenting concerts in the leading cities in behalf of War Bond sales and appearing at various service hospitals and canteens.

During their tour of the states the band made 21 radio broadcasts, some of these nationally. They've played to as many as 8,000 persons in some appearances. The band's programs are diversified, even include songs native to the countries where the bandmen have served. The latest hits as well as marches and classical music are included in their repertoire.

Swing Unit Too

A swing unit within the band, inevitable with large military musical organizations, has been formed by several of the men with dance and theater orchestra experience in civilian life.

Band master of the 1st Combat Infantry Band is CWO Chester E. Whiting, who has led army musicians for some 16 years. Assistant is WO (JG) Robert C. Lewis, who began his army band career in 1932 in Panama.

Featured singers are Cpl. Gordon Myers, baritone and former Juilliard student, and Pfc. Richard Hyde, former Fio Rite and Goodman vocalist. T/5 Stanley Weiner, violinist, is one of the featured soloists as well as arranger. T/Sgt. Clayton E. Schmidt is the program arranger and has been with Whiting the full 33 months they were overseas.

Band Mascot

Mascot with the band is Doctor Skade, a mythical character the band publicity releases relate, who joined the band because he hates music. Previously Dr. Skade was an eminent psychologist. A deep thinker, he rides on top of the band's busses so his thoughts can have plenty of room to wander. He acts as combination chaplain, mother and first sergeant. The band's gremlin, he absorbs abuse as well as affection. So, at least, say the members of the band.

Craig's Career

Nashville, Tenn. — Francis Craig is beginning to wonder whether the job is permanent. Twenty years ago he went to work at WSM for a two-week hitch. He's still there, conducting the orchestra and doubling at Hotel Hermitage. He gets a good share of network air time and his work is pretty well known throughout the country.

During his regime he's had in his bands such worthies as James Melton, who played alto and clarinet and sang blues vocals, then moved on to operatic singing; Ray McKinley, who drums with the Glenn Miller GI band; vocalist Kitty Kallen; and Pee Wee Marquette, the singing mite who now introduces all Cafe Zanzibar shows in New York. Craig was also one of the first to conduct shows for Dinah Shore.

Incidentally, he's got three brothers who are pretty well known in the war department. They are Brig. Gen. Charles F. Craig, Col. William Craig and Navy Capt. Edward C. Craig.

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1st Combat Infantry Band Now on War Bond Tour



The First Combat Infantry Band, a ground forces musical organization composed of soldier-musicians from every one of our war theaters is pictured above. This colorful band is currently on tour of War Bond centers and service hospitals. Story of the band is in an adjoining column.

Danny Hurd Succeeds Schallen At Curtis Bay

Baltimore—Musician 3/c Danny Hurd, former arranger and pianist with Hal McIntyre, has been named leader of the Curtis Bay, Md., Coast Guard Training Station Dance Band. He succeeds Chief Musician - Bill Schallen, former trombonist-vocalist with Alvino Rey's crew.

Schallen has been transferred to duty afloat and will organize another band to play on shipboard for service personnel. He conducted the Curtis Bay band for more than two years playing for service events, veterans hospitals, etc. in the Baltimore-Washington area and doing numerous Blue network broadcasts.

Experiment With N.Y. Record Show Idea

New York—WNEW here is experimenting with a new airshow designed as a sales promotion job for records. Program, called *The Listening Booth*, previews newly released discs each week.

A tie-in with 1,400 record stores in the Metropolitan-Jersey area calls for patrons in these stores calling attention to the program.

Although the deal was arranged in co-operation with Bruno Inc., Victor distributes, WNEW officials assert that records "of all companies" will be previewed.

Pops are presented Thursdays, 9 p. m., EWT, and classicals on Sundays, 7 p. m., EWT. Show is

expected not only to promote sales but also to relieve strain on actual record booths in retail stores where shortage of both material and manpower is a real problem. It's hoped at least some of the customers will buy without hearing it first.



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East nth

Harry James to open at the 11 for six weeks, moves into the the Danny Kaye the broadcast of understanding the mate wherever to be playing weeks series in starred.

P Fee

Maurice M. Co the Hollywood SCAP take the scrap with the group by paying st — the \$750 ment which Co to pay until an made in the rateadium.

notified Cohen dium's license d as of April 23.



NOTES macro mink. song—

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Where the Bands are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; ac—night club; r—restaurant; t—theater; co—country club; CRA—Consolidated Radio Artists, 30 Rockefeller Plaza, NYC; FB—Frederick Bros. Music Corp., RKO Bldg., NYC; MG—Men Gals, 48 West 48th St., NYC; GAC—General Amusement Corp., RKO Bldg., NYC; JG—Joe Glass, 745 Fifth Ave., NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; HFO—Harold F. Oxley, 424 Madison Ave., NYC; SZA—Stanford Zucker Agency, 501 Madison Ave., NYC; WMA—William Morris Agency, RKO Bldg., NYC.

- A Agnew, C. (Aragon) Houston, Opng. 5/18, b.
Alton, R. (Garrick) Chi., nc
Arnheim, G. (Sherman's) San Diego, nc
Auld, G. (Royal) Baltimore, 5/25-31, t

Key Spot Bands

- AMBASSADOR HOTEL, Los Angeles—Fred Martin
ARAGON, Chicago—Art Kassel
ARAGON, Ocean Park, Cal.—Denny Beckner
ASTOR, New York—Sammy Kaye
BISMARCK, Chicago—Buddy Franklin
BLACKHAWK, Chicago—Del Courtney

Miller Day Boosts Sale

(Jumped from Page 11) men. Called Sunset Serenade, the program each week offered five tunes selected by members of the different armed forces as their favorites and donated recordings and a radio-phonograph to a service center.

ACCEPTS COMMISSION

But in September of 1942 an event took place that tore the hearts of a million young awing fans in the United States. Glenn Miller, though his position as a married man and the father of two adopted children placed him in a temporarily draft-exempt position, announced that he was accepting a captain's rank in the Army Air Corps.



Acme Photo Major Glenn Miller

tional public events have a touch of the unnatural, here was one that didn't, though it might seem so when reported in cold print.

BUILDS SERVICE BANDS

A few days later, Glenn reported for duty and, as Captain Glenn Miller, was sent eventually to Atlantic City, where he was given the job of building bands for the Army Air Force.

The I Sustain the Wings show maintained the same high standards that had marked the work of Miller's civilian outfits, even offered more with its unprecedented full string section and vocal groups.

In June, 1944, the Miller unit packed its duffel bags and horns for an overseas jaunt. Arriving in London, it knocked out GI cats who hadn't heard any live, big-time swing since they'd left the States.

DISAPPEARS ON FLIGHT

Finally, word came through from headquarters that the Miller band was to be sent across the Channel to entertain troops near the front lines and Glenn Miller (now a Major) took a trip over to France alone to lay plans for the subsequent arrival of his band.

The rest of the band, with drummer Ray McKinley acting as leader, went ahead by their orders and reached Paris in time to play a program beamed across the Atlantic to home on Christmas Day.

Mexican Ork Draws

Los Angeles—The Tipica orchestra, sponsored by the police department of Mexico City, opened its current U.S. tour with a Sunday afternoon concert at Hollywood Bowl April 29 that drew over 5,000 people.

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May 29 — Saxie... Stabli...
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Trio Heads Los Angeles—Following Sisters, following Orpheum theatre May 15, head estant at the Pa York for which he drawing \$20,000.

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Many thanks who have written new book. Glad great many have where they can suggest you try store. Cpl. E. J. Bar writes that he wo if I think he wo start drumming over and he get A big definite no really don't un always asking if to start learning. It's that old a never too old to with it, Corporal in learning whi chance. And speaking good friend Fred New York's most sion teachers drummers, laid beat on me and I'm passing it on to learn? Never



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