

Donahue Reunion In England



England—Before returning to the States, Sam Donahue and his navy band entertained Eighth Air Force personnel in one of their many GI shows. Sam meets Cpl. Louis Ampolsk, an old friend, known as Lester Trent on the Broadway stage, and Capt. Robert Edwards, of the Special Service section. The Donahue band recently returned to this country. *Official U.S. Army Photo*

Donahue Band Found GI's Were Jive-Hungry

New York—Sam Donahue's navy band, after more than a year's absence, is back from its second trip overseas. Recently returned to the States from the Mediterranean area where his job crew played for swing-starved servicemen, Donahue will probably remain in this country, fronting his band at some naval center locally.

"It was a real kick playing for those kids overseas," Donahue told *Down Beat* shortly after hitting Manhattan. "Most of them hadn't heard a swing band since they left this country and they really got a boot out of digging live jump tunes again. I wish some of the civilian leaders here could understand how much it would mean to overseas GIs if name bands would make USO tours abroad."

English Go For It

Asked about the reaction of English jitter-bugs to American live, Donahue said: "They go for it, all right. It knocks them out. But somehow they don't get with it the way boys and girls do here in the States. Maybe it's because the music isn't quite natural to the English. After all, swing started here and it's part of our blood. For example, English kids have already picked up swing words like 'solid' and 'send me' and all the rest but the slang seems unnatural coming from them."

"We got a chance to hear some of the English bands while we were there," Donahue continued, "and I'd make the same complaint about them. They play a lot of swing but it all sounds as though they'd just finished listening to a Glenn Miller or a Benny Goodman record and were trying to make a literal copy. Something's missing, in other words. They can approximate the beat and the tone but, whatever the intangible thing is that makes swing swing, the Europeans just don't have it, that's all."

While abroad, Donahue's band

BLUE NOTES

By ROD REED

Night spot owners object to being fingerprinted as if they were ordinary burglars. They claim those high tabs only seem like robbery.

The Astor refuses to give Harry James a bonus for playing there. If he needs extra money he'll just have to take in washings.

Clyde McCoy's getting out of the Navy just in time to learn that the housewife's current No. 1 song is *No-Sugar Blues*.

leky Vicki's buying bonds for two reasons: She hates the Japs and she hates getting her stockings out of a bottle.

Congressmen object to standby musicians. They can't see why anybody should be paid for loafing—except their own relatives.

Old Staff

New York—Benny Goodman, who winds up the season at the 400 Restaurant here, has a line-up of arrangers working for him that smack of the old days. Eddie Sauter, Edgar Sampson and Alec Wilder are doing scores, the latter writing some specialties for BG's clarinet.

was based outside of London and played chiefly at Navy hospitals throughout England, though also moving into London for occasional concerts and radio programs over the AFN.

Before making the European jaunt, Donahue and the other members of the band played in the Artie Shaw navy crew, known then as the Rangers, which made an extended tour of the South Pacific. —drc

Release Rare Django Discs

New York—The release of two rare Django Reinhardt recordings is especially interesting, right now, in view of the excitement recently stirred up when word came through from Paris that the legendary guitarist is alive.

Made with the Rex Stewart Big Four (Bigard, bassist Billy Taylor, Django and Stewart), the two sides, *Django's Jump* and *Low Cotton* were written by Stewart during Duke Ellington's band tour of Europe and were recorded in Paris. Sides are being issued on the Hot Record Society label, which has resumed production after an absence of 4 years from the hot recording scene.

Les Elgart Opens Glen Island Casino Season

New York—Les Elgart, trumpet-playing leader who broke in his band at the Pelham Heath Inn here, is working out his first big-time booking currently at the Glen Island Casino, where he starts the summer season. Booked in for two weeks, beginning yesterday, May 31, Elgart is scheduled to get a CBS wire. Patti Dugan, ex-Long chair, holds down the vocal spot.

New York—Bill McCune's band is back in town or just outside of town, playing currently at the Pelham Heath Inn. Band is set to hold over for the entire summer season and features Norma Jeanne and Tiny Morris on vocals.

DOWN BEAT

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Gillespie Bash Drags As Cats Fail To Show

New York—Dizzy Gillespie's recent concert at Town hall here, first in a scheduled series of New Jazz Foundation concerts, was, sad to relate, something of a drag.

The bash fell apart as far as most of the customers were concerned when many of the guest stars who were advertised and programed to appear forgot to show up. Included were such eminent gentlemen as Count Basie, Teddy Wilson and George Auld, to pick the most outstanding names out of a dozen heralded stars who just never got there.

To say that Dizzy was embarrassed would be to understate. The Diz spent more time looking anxiously into the wings for his promised guests than he did working at his horn. And part of the audience was just as embarrassed as well; though another, more articulate, section in the upper balcony simply yelled: "Hey, what's this . . . a phoney? Where's Basie? I want my dough back!" and similar expressions guaranteed not to bring a smile to the face of the artist performing on stage, nor to the concert promoter either.

Provocative and Great

Excepting this sad angle, Dizzy's first more-or-less formal showing was provocative and, part of the time, great.

It was this for the first few numbers that the Gillespie five piece crew dished out. Certainly, no one with an ear for the main currents in American jazz can dispute that Gillespie is bringing in the most original breath of fresh air that the jazz world has known since Benny Goodman started an entire generation jumping back in the mid-thirties.

However, even the fantastic choruses and unison riffs that the Gillespie band dished out began to falter in interest when they went on and on for literal hours and fewer and fewer guests came in to introduce a badly-needed change of pace.

Slam and Stuff

Slam Stewart got there and Dinah Washington and the Stuff Smith Trio, and all did their respective tricks. Slam's still wonderful but making more of a grandstand play these days than is really necessary; Dinah singing well but not sure of her blues material; and Stuff making with his usual humor and wonderful music.

Everyone hopes that the New Jazz Foundation concerts will continue (there are enough eager listeners to run one a week) but much more thought should go into their production. It would be a shame if the concert stage were ruined for jazz merely because of inept promotion. —drc

Former Buddy Tate 88er Dies In Calcutta

Chicago—Teddy Weatherford, pianist, formerly featured with the once-popular Erskine Tate and his orchestra here, passed away in Calcutta, India, April 25. He was leading his own band in the Grand Hotel there at the time of his death, resulting from an attack of cholera.

Weatherford was born in Bluefield, West Virginia in 1902. Before going to India, he directed a band in Shanghai and the Far East. Prior to his engagement in Calcutta, where he has been since 1941, he played three years at the Taj Mahal Hotel in Bombay.

'Professor' Condon Gets Out Of World!

By ROD REED

New York—Little Old Gotham, the Crescent City of the North, is the new headquarters of the old jazz. It is here in the famed Storeyville red-and-green district on the banks of the Father-of-Waters (opp. Palisades Park) that the real, native American music is being played by Jelly Roll Worthing and Bunk Condon.

New Band



New York—Dizzy Gillespie, that mad trumpet-man whose frantic horn has been the talk of the big town, will front a new 18-piece band and take to the road next month for an extended tour of the south and west. June Eckstine will chirp with the band. Included in the show, set by WMA and tagged *Hephestions of 1945* will be the Nicholas Brothers and comedy duo of Patterson and Jackson.

At least, this is approximately the idea that promoter Ernie Anderson essayed to put forth on the occasion of the recent "Americondon" concert in Batch LaGuardia's City Center.

Basically the idea has merit. New York, because of its size, sooner or later attracts virtually all the good musicians, all the well-known musicians, swingsters, swayers, sweeters and swooners. It has men of all varieties—two-beat, four-beat and no-beat.

However, the product offered at City Center definitely was not from the top drawer. Perhaps the players were overawed by the greatness of what they were doing. Maybe a jazzman is better when he doesn't realize he's making what *Reader's Digest* called "America's major contribution to the cultural progress of the world."

Whatever the cause, this Condon concert was one of the least inspired of the whole series. And there were enough clinkers to make a furnace-tender cut his throat.

One hint of the deficiency might be found in the list of guys advertised who didn't show up. Among the missing were Cozy Cole, Miff Mole, Sidney Bechet, Lips Page, Muggsy Spanier, Jess Stacy and Joe Bushkin.

Bright spots were brief solo bits by Buck Clayton, Lou McGarrity, Sid Catlett, James P. Johnson and Joe Marsala.

Just to make the City Center debut official, Sam Price composed and played, right before everybody's eyes and ears, an original boogie-woogie entitled *La Guardia Jumps*. It was not stolen from Tschalkowsky.

McCoy Civilian, Fronts New Ork

Chicago—Clyde McCoy returned here late last month to organize a new 17-piece orchestra. He was discharged from the Navy May 11 and spent two weeks resting in San Antonio, Texas.

McCoy and his original band were the first civilian band to be inducted as an intact unit, which included the four Bennett Sisters. The band enlisted in Cincinnati during an engagement there and was inducted in Norfolk September 18, 1942. They were assigned to a naval aviation base near Memphis. Most of the personnel is still in the navy.

The Bennett Sisters will not be featured in McCoy's new band. He will use a boy and girl vocalist, and will open at a major hotel spot here around the first of September.

Peggy Lee On the Cover

Peggy Lee, who has called Hollywood her home since she left the Benny Goodman band and became the wife of Dave Barbour, guitarist, decorates the cover this issue. Peggy has made several discs for the Capitol label and her latest, *You Was Right, Baby*, with backing by hubby Dave's band, is getting a lot of attention.

Musicians Heroes of Franklin Saga

New York—When the story of the heroic USS Franklin was released recently, the music world felt more than proud of the gallant musicians on the ship who took part in what may turn out to be the greatest naval saga of World War II. Musician 1/c Saxie Dowell and his men, according to a United Press account, dropped their music to fight the fires which threatened to destroy the ship, helped to care for the wounded, and then went back to their regular job of dishing out jive to spur morale on the stricken Big Ben.

While other crew members went on with the seemingly hopeless task of getting the giant carrier back into action, Saxie and his band broke into *Don't Fence Me In*, which contains the line: "Give me land, lots of land."

Says Dowell now, "When we reached that part of the lyric, I don't have to tell you that the entire ship's company joined in."

Before joining the navy three years ago, Dowell became known as featured saxophonist with Hal Kemp's band. Later, he built his own outfit and wrote the novelty hit, *Three Little Fishes*. Prior to being assigned to duty on the Franklin, Dowell served as bandmaster at Norfolk, Va.

Harris In Kyser Spot

Los Angeles—Phil Harris will take over Kay Kyser's spot on his "College of Musical Knowledge" show when Kyser takes his summer lay-off starting July 4. Harris also held the replacement stint last year. There will be no change in the orchestra set-up.

Kenton Vocalist June Christy Previews New Summer Beach Wear



A hint of spring in Chicago reminds June Christy, Stan Kenton's blonde thrush, of their Miami Frolics engagement. So thinking, June dons a spring outfit to shop for beach togs.



While window shopping along the many smart shops on Michigan Blvd., June oops some eye-arresting midriffs—just right for Florida sunshine and afternoon relaxation on a sandy Miami beach.



Somewhat weary from it all, and laden with the results of her shopping expedition, June talks boss-man Kenton into a cool drink at the Sherman Hotel fountain.



Jane suggests that Stan join her for a preview of her new purchases. He seems little impressed with the fashion parade and June, getting little reaction, wanders if her selections lack that certain oomph.



Kenton refuses any comment but to wonder how the suit fits. June obligingly models and Stan, beginning to take interest in things, finally nods his approval. Looks all right to us, too!

Band Rehearses On Own Time And Dough!

New York—Call it a defense mechanism, escapism, fatalism or fanaticism—but sixteen CBS men are plunking down their very own Petrillo-plucked pesos these days—to rehearse!

Brick Fleagle is the man in front of the band behind the wonderful idea whereby these top side-men may chip in to play the kind of music they want to play at least once a week, and Brick has a chance to hear those wonderful arrangements he's turning out these nights. And it's gotten so good to these mad lads that when one of them can't show up to toot—he'll shoot in a "sub" with loot to boot!

Stewie MacKay, Vic Engle, Francis Palmer, Bill Vitale, Harry Walters, Bob Spretal, Irving Sharp, Frankie de Martino, Jack Lambert, Chuck Evans, Eddie Lichtenstein, Tee Lanoue, Ralph Tressell, Sam Lamble, Doc Clifford and Eddie Anderson get their kicks previewing licks our enterprising Brick puts down for Duke Ellington, Jimmie Lunceford, Benny Carter, Paul Baron and a flock of others.

Well-known to jazz fans are the Fleagle-arranged Rex Stewart Big Eight sides, with Barney Bigard, Lawrence Brown, Harry Carney and Ben Webster.

Waiting for release is a Fleagle date with Johnny Hodges. Carney, Emmett Berry and Cozy Cole. Billy Strayhorn lists Brick Fleagle among his favorite arrangers and that's enough.

Fleagle Writes



New York—Pen in hand, Brick Fleagle, provides some licks for licks for his rehearsal band that pays to play for no hay. Could be you'll be hearing Fleagle's ten HRS Music Library sides as they have been made available to radio stations.

brother!

Thanks to Brick's resourcefulness, this all-star "rehearsal" band turned out ten sparkling numbers recently on HRS Music Library's initial transcription date . . . and the "hot licks for kicks" lads got some of their mad money back! Annette Warren's sultry chirping on *Night Wind*, *Shufflin' Shoes*, *Frost On The Moon* and *Swamp Mist* . . . the Dukish appeal of *The Fried Piper* and *When The Mice Are Away* have the cats playing like mad. *Helena's Dream* (written by Rex Stewart and dedicated to his baby daughter) K. C. Caboose, *So Blue Love* and *Brick's Boogie* have the all-star band playing the gamut from sweet to hot!

Back in '37 Brick's rehearsal-band idea had him hustling to keep a band together. As fast as he'd get one organized along would come Isham Jones, Johnny Green or some band-leader on the make and he'd have to start all over again. However, 1945 is another story and judging by the quality of his current work, Brick Fleagle is now on his own and will be a name way up on top of the star-musician polls in the near future.

—Timmie Rosenkrantz

Friscobans Mixed Recording Date

San Francisco—The right of white and Negro musicians to record together was forbidden here recently by the local musicians' union. Huddy "Lead Belly" Ledbetter, famed Negro folk singer, was denied the use of three white musicians on a recording session by Local 6 officials.

The Frisco union's edict was backed by James Petrillo, according to a syndicate story by columnist Drew Pearson. Musicians who were to have accompanied Ledbetter were Ellis Horne, Squire Girsbach and Paul Lingle.

The union here has long banned mixed bands in public spots. Once before, in the case of Bunk Johnson, veteran jazz trumpeter from New Orleans, they banned a mixed recording date. Efforts of jazz fans to organize special sessions with Negro and white musicians have always been stymied by union rule in the Bay City.

Ten Years Ago This Month

June, 1935

Tommy and Jimmy Dorsey parted company, with Jimmy taking over the band and Tommy taking his trombone to New York and innumerable radio shows . . . Government's anti-trust suit against ASCAP was postponed until fall. . . Wilber Schwietenberg joined Ray Noble on trombone. Wilber is better known now as Will Bradley.

Satchelmo' and band were breaking records on tour in the south while Cab Calloway was a sell-out on his midwestern tour. . . Benny Goodman brought in Bunny Berigan on trumpet for *Blue Skies* and *Dear Old Southland*, two of his greatest records.

Zutty Singleton was packing the musicians into the Three Deuces in Chi and Boyd Raeburn was directing the band at the South Shore Country Club.

Cole Trio With Kirk Ork Plan Theater Tour

Los Angeles—The King Cole Trio, currently at the Trocadero here, will make a summer theater tour with the Andy Kirk band and June Richmond. Set-up is similar to that in which the Trio worked theaters with Benny Carter and Savannah Churchill last year.

Wald Gang



Newark—This confab outside the Adams theater here found Jerry Wald and some members of his band ready and willing to pose for the camera. They are: Jerry, Dick Merrick and Jack Archer, standing; Kay Allen and Billie Rogers, below. The Wald band is now at the Paramount in New York City.

'Stranger in Town' Latest Song 'Sleeper'

New York—Two recordings of a new tune, *A Stranger in Town*, written by Mel Torme, have local music trade observers wondering if another "sleeper" has come along. And, in case you're not certain what a "sleeper" is, it's a song which attracts little attention when first published, coasts along sometimes for years, then suddenly emerges as a hit.

Talking around the after-hours restaurant tables these nights, the publishing boys consider Torme's *A Stranger in Town* a possible "sleeper" for two reasons. First, its melodic line and lyric are exceptionally bright and refreshing, the lyric especially having an adult appeal; second, both record versions (one by Torme and his Mel-Tones on Decca, the other by Martha Tilton on Capitol) are highly imaginative and far removed from the standardized presentation of a ballad.

Many publishers, songwriters and pluggers explain "sleepers" by saying that they're too good for public taste when first brought out and must wait for the public to sharpen its awareness of music before coming into their own. Whether this somewhat snobbish theory will hold water or not, it's certainly a fact that many tunes are popular for great stretches of time among hip singers and musicians before emerging as *Hit Parade* material.

Good current example of this is *I'll Remember April*, over which hipsters were knocked out as early as 1942. It wasn't until the present season that the tune received any general attention. Or, for another case in point, take *September Song*, which was heard originally on Broadway in the show *Knickerbocker Holiday*, then faded into obscurity, to be heard only in the repertoire of smart night club singers. Now it's being plugged again, is one side of Artie Shaw's latest Victor release, and will probably make a lot of money for its publishers this year.

Mel Torme, composer of the tune attracting so much attention, is a former name band singer who also plays drums, sings, and has a seven year acting contract with Warner Brothers. He brought out *Stranger* under the House of Melody banner.

Expect Eberle 4-F

Los Angeles—Ray Eberle, who has been headlining Dave Matthews and his band with Kay Starr and Meade "Lux" Lewis, reported to Ft. MacArthur May 15 for induction into Army. Singer has been turned down several times before on physical grounds. Friends believed he might be released following another check-up.

Congress Sniping At Pet Petrillo Projects

Washington—Just because other matters have been more pressing recently, it doesn't follow that Congress has forgotten about James C. Petrillo. The House Interstate Commerce committee has been working up a bill to outlaw certain of the AFM's pet projects such as broadcast standby fees, broadcast transcription royalties, union rulings on the number of men to be hired for a specific job and employment of union pancake flippers.

Jelly Roll's Career Magazine Feature

New York—Jelly Roll Morton's career, from bawdy-house pianist to a legend of jazz, gets a summing up in the current *Tomorrow* magazine. In sketching a biography of Morton, authors Arna Bontemps and Jack Conroy also touch upon the careers of Louis Armstrong, Buddy Bolden and other New Orleans jazzmen.

The article is planned as one chapter of a forthcoming (as yet untitled) book dealing with Negro achievement in America, with particular attention to music.



Blues chirper Kay Saunders, visiting the Cafe America in Hollywood, asked pianist Joe Sullivan to play *Sentimental Journey*. Joe obligingly went to work, but it came out as *I'm Growing Sentimental*. When Kay interrupted to explain that she wanted Les Brown's song, the No. 3 on the *Hit Parade*, the tomato-faced 88-er faked around for a moment, then confessed that he never had listened to the *Hit Parade* and hadn't heard the number played anywhere else.

It's a Hot a Hot

YOU figure you aren't interested in Heifetz. The little bum tunes to change, real jazz, barred. You know you hear it and know the musician didn't you buy Me summer at Nick's six-bits or even at for every biscuit y is tremendous. Let

First come the sense renting a can find which them all. And who do you want, New Chicago clique? ern" combo? men? You go to Mu meet you," he says recall that drink summer. Make r pends," he says. date?"

Running Y You rattle of rhythm section. stinks," says Spa he concludes th can't do it. I jus tract with Super To heck with y you decide. Why Tatum, Hawkins, and a half-dozen for a bonafide a Cram ten titans t make the old Met discs sound like Sally sextet!

On 52nd St. th front of the Th you that Tatum, Los Angeles, that and in no shape You learn Hawk seen in a couple knows where he vises you that Ho able because he's to a big company is in the army. Y

So you chang Why not a rousin a mixed group of Wee Russell, mayb Cozy Cole, Jack T ny Carter, Red you're flipping yo clement—Benny say, Teddy Wilson for the Steinway That's the idea. musicians have ne mixed! Create when the plates That'll mean add ty; the trade rag guments. Yeah, a will buy because big name guys Booted Character too, out of curios miss!

But Pee Wee l He's been tired doesn't feel he's p "I'd louse up the s gloomily. A couple too much money ices. Union scal three-hour sessio

SITTIN' IN



Tunesmith Joe Z Sat in a hammoc Penning a hit pa Along came his His aunt and his The other four nicee.

It's a Cinch to Cut a Hot Platter, But—!

By DAVE DEXTER, Jr.

YOU figure you can do better yourself. The big companies aren't interested in jazz and they don't know Hawkins from Heifetz. The little companies record the wrong musicians and bum tunes to boot. You want to make good records for a

change, real jazz, with no holds barred. You know good jazz when you hear it and maybe you even know the musicians themselves—didn't you buy Muggsy a drink last summer at Nick's bar? Figuring six-bits or even an ace in the till for every biscuit you sell, the take is tremendous. Let's cut wax!

First come the musicians. No sense renting a studio until you can find which time is best for them all. And what kind of jazz do you want, New Orleans? The Chicago clique? A mixed "modern" combo? Ofay Dixieland men?

You go to Muggsy. "Glad to meet you," he says. No, he doesn't recall that drink at Nick's last summer. Make records? "It depends," he says. "Who's on the date?"

Running 'Em Down

You rattle off a mythical rhythm section. "The drummer stinks," says Spanier. "Besides," he concludes the interview, "I can't do it. I just signed a contract with Supertone."

To heck with a Chicago date, you decide. Why not round up Tatum, Hawkins, Catlett, Hodges and a half-dozen other top cats for a bonafide all-star session? Cram ten titans together. You'll make the old *Metronome* all-star discs sound like a street corner Sally sextet!

On 52nd St. the doorman in front of the Three Deuces hips you that Tatum just cut out for Los Angeles, that Catlett is sick and in no shape to thump tubs. You learn Hawkins hasn't been seen in a couple of days; no one knows where he is. Someone advises you that Hodges is unavailable because he's under contract to a big company. Buck Clayton is in the army. You forgot that.

On Another Kick

So you change plans again. Why not a rousing jam date with a mixed group of satellites? Pee Wee Russell, maybe, and guys like Cozy Cole, Jack Teagarden, Benny Carter, Red Allen—by now you're flipping your wig with excitement—Benny Webster and, say, Teddy Wilson or Jess Stacy for the Steinway-stroking slot. That's the idea. Mix 'em up as musicians have never before been mixed! Create a controversy when the plates are released! That'll mean additional publicity; the trade rags thrive on arguments. Yeah, and the squares will buy because of the mess of big name guys involved. The Booted Characters will purchase, too, out of curiosity. You can't miss!

But Pee Wee isn't interested. He's been tired lately and he doesn't feel he's playing his best. "I'd louse up the session," he says gloomily. A couple of others want too much money for their services. Union scale is \$30 for a three-hour session but few will

undertake a recording assignment unless persuaded via extra loot. "I always get a C-note a side," one of them declares. "That's my price."

Can't Pay The Price

Nuts to it, you say. You can't pay a guy a hundred skins for every tune he cuts. You have to

get in four tunes on a three-hour session and if you go into overtime Jimmy Petrillo's sidekicks and the Local 802 Intelligence Corps demand \$10 a man for every additional 30-minute period. It ain't worth the financial gamble.

But somehow you get a tentative personnel set for the date. Monday afternoon is best for the drummer and pianist. No, you learn that the bass player has a lesson every Monday. Tuesday is satisfactory with him but that's the day the pianist visits his sister in Passaic. Wednesday afternoon is okay with him. But that's strictly n. g. as far as the drummer is concerned. He stays home with the baby Wednesday afternoons so his wife can meet with her bridge club.

Saturday looks pretty good for the entire bunch. A fast 'phone call to the studio comes next. "Let's see," they say, thumbing the appointment pad. "No, sorry, the army is recording dramatic

skits every Saturday for the duration." Everyone these days is poking his nose into the wax-works.

Date Finally Arranged

The date finally comes off at 3 a. m. Sunday while Manhattan sleeps. Everyone but the sax man and the guitar player is present. The engineer sits at his dials, sleepy, bored. You watch the clock. Some of the boys are blowing their horns; the din is terrific. Others sneak quick nips from their jugs. The sax player enters. "Anybody got a reed?" he asks. No one can help him, the shops are closed outside. He pares a spare with a razor.

"Where in hell is the guitar?" you yell. No one knows. You make a fast 'phone call—another one—and the guy's wife tells you she hasn't seen him since Friday.

Finally he arrives. The band sets up. The musicians wear hats. You ask them to run through a blues to get a balance. The engineer spins a dial, plugs a line

into the floor socket. He raises a microphone, pushes the bass player forward, shoves the drums back and mumbles that the set-up is socko.

What Tunes?

What tunes to record? You ask the guys. One wants to make *Honeysuckle*. "I can cut Hawk's chorus on that," he boasts. Another yells "slow blues in E-Flat." The sax player just composed a tune of his own which he insists is a killer. "It'll sell a million records," he assures you. So you decide to wax a jam version of *Stardust*.

The first playback just can't be! Sounds like an empty warehouse. Can't hear the guitar and bass. Clarinet off-mike. Drums too loud. Jeez, what goes with that sleepy engineer? You figure you need another mike. You rearrange the rhythm section. And so you make a second take on *Stardust*.

The playback is better this (Modulate to Page 11)



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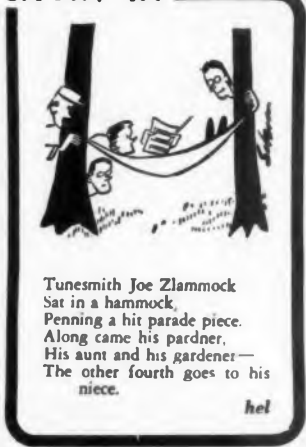
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SITTIN' IN



Tunesmith Joe Zlammock Sat in a hammock, Penning a hit parade piece. Along came his pardner, His aunt and his gardener— The other fourth goes to his niece.

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comment but suit fits. June and Stan, be-erest in things, oval. Looks all

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Stranger in nde observers And, in case ng which at-

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red faces

Kay Saund- Cafe Amer- od. asked van to play rrey. Joe o work, but m Growing sea Kay in- ain that she own's song. Hit Parade. 88-er faked oment, then e never had Hit Parade d the num- ere else.

Kenton Almost Hit Top With First Band

BY EVELYN EHRLICH

Back in the summer of 1941, Stan Kenton and a group of youthful musicians caused a mild sensation on the west coast. Without the aid of an angel or management to back him, Kenton assembled this organization because of his own determination and desire to present something new and different in the way of modern music. The band played the entire summer at the Rendezvous in Balboa Beach, California, and shortly after opening there was hailed as the hottest band on the coast.

Things happened fast after that. Carlos Gastel became personal manager and agencies began bidding for a band, which apparently had already arrived among the name outfits. GAC won out, and with the business end settled, it looked like clear sailing from there. Transcriptions were made and a Decca recording contract signed. Then came the Hollywood Palladium at that time the one spot on the coast every band leader desired.

New York Failure

After all that, how could they lose? A more enthusiastic and confident bunch never ventured into strange territory than the one led by Stan Kenton. Booked into the Roseland in New York, they were ready to receive the praise and admiration they were given in California. But it didn't happen that way. It was a heart-breaking failure. Seemed incredible but it was true. Disheartened but still determined to stick to his own distinctive style, rather than forsake something he so strongly believed in, Kenton refused to accept defeat.

A lot has happened since the Roseland days. Kenton has shot a lot of angles, has had his share of good and bad breaks, but has never disbanded. Next Wednesday, June 6, marks the beginning of five years for him as a band leader. Because he is a realist and believes in looking facts in the face, he realized after a few years of trying so desperately to make the public like his own original ideas that he would have to make a few concessions or lose his chances of eventually proving what he so strongly believes in. He has confidence in the things he has done and is still striving to attain, and thinks that now he knows his way.

Kenton added pop tunes to his book of powerhouse arrangements. "Ballads," he stated, "give

contrast if done with an air of freshness, but I still think there should be character in music." He is very pleased because his Capitol disc, *Eager Beaver* is his best selling record and his most requested number.

Kenton feels that his year on the Bob Hope show did nothing to exploit his band. His contract with Paramount Studios proved to be a hindrance too. Subject to call from the studio, brought difficulties in bookings. The contract was finally settled without the band ever appearing in a picture.

Has Fall Penn Date

Currently at the Frolics in Miami, he opens at Eastwood Gardens in Detroit June 8 for a week, other bookings have the Paramount in New York, June 27, and a September date at the Pennsylvania Hotel in Gotham.

He is well satisfied with his present band. Now, said Kenton, "I have the greatest rhythm section I ever had." There's Bob Varney on drums. He's been with the band four months, was formerly with Norvo, Byrne, Powell and Dunham. Bob, who has a Boston accent, is 26, and married. Guitarist Bob Ahern has been with the band over two years, his first name band, Max Wayne, formerly with Osborne and Hutton, has been playing bass with Kenton's band for three months. He is 28 and his wife, Helen, also plays bass. Thinks Jimmy Blanton was the greatest. Kenton, of course, plays piano, completing the rhythm section. He's 33 and a father.

Five Trumpets

In the trumpet section, there's eighteen-year old Marlon "Buddy" Childers. He's been with the band 2½ years, joining when he was 16, but spent six months in the service. John Carroll, 24 years old and single, has been in the band 32 months. He did stints with Hallett and Barnett. Johnny Anderson left Busse three months ago to join the Kenton trumpet section. Stan Fishelson, 19, just recently transferred his trumpet from Goodman to Kenton, has

CHICAGO BAND BRIEFS

With Chicago's night spots back on a pre-curfew basis, many of the smaller places have augmented their talent lineup, adding alternate combos. The Garrick has Red Allen-J. C. Higginbotham, who began their third year in the Downbeat Room May 22. Walter Fuller, Fulton Alexander, Aristocrats of Rhythm, the Three Gray Boys and Bill Shavers as a piano single.

Clarinetist Coco and his Trio, with Rudy Kerpays on piano and Bob Perry on drums, are at Elmer's. Billy Blair, at the Brass Rail, alternates with the Paul Leatherman Quartet, including Ruth Nelson, trumpet; Marty Ruby, piano; Marshall Reifman, drums; with Leatherman on tenor.

Management of the Rhamboogie extended Fletcher Henderson's engagement to eight weeks, three nights after he opened there. He will close July 5 and may be followed by Gerald Wilson, ex-Luncheonford trumpeter, and his new band, currently at the Randevu in Salt Lake City. T-Bone Walker holds over with Henderson.

The new and promising band of Sunny Thompson, who is outstanding for his 88'ing, will be at the El Grotto in the Pershing Hotel until Earl Hines returns late in the summer. Sunny features a trio within the band, ala King Cole.

Wayne King, who opened the outdoor season at the Edgewater Beach, begins his summer replacement series for the Jack Benny program June 3, featuring Skip Farrell. Vocalist Johnny Allen, unable to go overseas with the Hal McIntyre band, has returned to Chicago. Emile Petti will bring an augmented band

with Raeburn and Hutton. Trumpet Gene Roland has been with the band 11 months. He served in the armed forces 2½ years.

The trombones include Freddie Zito, Milton Kabak, Jimmy Simms and Bart Varsalona. Freddie Zito was formerly with Meroff and Hutton, has been with Stan 10 months. Milton Kabak, 20, a married man, is from the Bronx. With Kenton 10 months, he has been with Prima and Wald. Jimmy Simms is another new member in the band. Formerly with Brown, Chester,

into the Bismarck Hotel June 8, replacing Buddy Franklin.

Mary Lee gave up Hollywood and motion pictures and is singing again with her former boss, Ted Weems. Weems closes at the Stevens Hotel June 13 and opens at the Oriental theater June 15 for a week.

Jimmy Dorsey celebrated his tenth year as a band leader May 30, with a surprise party in the Panther Room. Nita Rosa, Latin singer, left the J.D. band to take the step. Moe Zudicoff, trombonist, changed his name to Muni Morrow, and is being featured. Joe Weidman, here a few months ago with Hal McIntyre, is now in the trumpet section. The Dining Sisters are on the Panther Room show. Les Brown opens at the College Inn June 8 for two weeks.

Ray Pearl has been discharged from the army and is scouting for a new band. Allen Reed, and his all-girl orchestra, are at the Club Silhouette. Florian ZaBach, maestro at the LaSalle Hotel, has been screen-tested. Del Courtney will hold over at the Blackhawk until Harry Cool opens, July 11.

Blind pianist Lenny Tristano is doing the arranging for Emmett Carle's new band, now in rehearsal. Sammy Kaye opens at the Chicago theater June 15 for two weeks. Marva Louis and the Brown Dots head a package show at the Regal the week of June 8.

Gene Krupa was a Chicago visitor last month. Ditto Estelita (Mrs. Bud) Freeman. She returned to New York to await Bud's return to the states, due in any day. He's been over 22 months. Harriette Smith, professional manager of Bourne Music in Chicago, will marry Lee Savin, now with Muscraft in New York, June 3. The couple met while he was a lieutenant stationed at Camp Ellis. They will live in New York. Ruthie Robbins joined her husband, Gus Bivona, here last month when the Tommy Dorsey band played a one-nighter at the Aragon, to entrain for the west coast.

Gray and Heldt, he is thirty years old and married. Bart Varsalona, 26, is a veteran of 2½ years. He was once with Donahue and Osborne.

Al Anthony, "Boots" Mussilli, Dave Madden, Joe Magro and Bob Glaga comprise the sax section. Al Anthony (alto) just joined the band. Has been with Donahue and Powell. Henry "Boots" Mussilli (alto), prior to joining Kenton nine months ago, was with Hallett and Powell. He is 29 and the father of three children. Dave Madden (tenor) joined Kenton six months ago.

Davey Tough Is Seriously Ill

Chicago—Davey Tough was stricken seriously ill recently and is now convalescing in a New York sanitarium, where he had been rushed by his wife. The Woody Herman drummer left that band in Minneapolis, during a theater show, when, near collapse, he had to be helped from the stand.

Tough's condition, it is understood, is still serious. His collapse was caused by a badly run-down condition plus t.b. complications. It is not known when or if he will be able to rejoin the band—understanding is that he will stay out until he completely recovers, which may be a matter of several months.

Loss of Davey was a terrific blow to the morale of the band, which had already been at low ebb due to a series of bad breaks and a brutal midwestern corn-country tour.

Davey had to be helped from the stage by bassist Chubby Jackson as he sat dazed and near collapse at his drums. Tenorman Filip Phillips filled in for the remainder of the show. The theater standby drummer played shows until Stan Levey, who was with the Dizzy Gillespie combo on 52nd St., flew in to take over.

The Herman band is currently on a month's vacation, ending the middle of this month. Band will then reform, with several changes in personnel, in Detroit for a date at the Eastwood Gardens. Rumor is that Neal Heftli, trumpet man, will return; also that Filip Phillips may leave to open on 52nd St. with a small combo. Ralph Burns, pianist, arranger and musical director of the band, will not go back to his piano post and members of the band are currently trying to find a suitable replacement.

If Tough does not return to the band shortly, which is probable, Shadow Wilson, now with Count Basie, may join the band. Shadow subbed for Tough recently in Chicago, and members of the band consider him second only to Dave.

He's from Los Angeles, has played with Teagarden and Baker, is especially fond of Ellington. He's 21 and married. Joe Magro (tenor) is from New York City. Before joining Kenton, about a month ago, he was with Hutton, Raeburn, Auld and Reisman. Bob Glaga (baritone) is the only remaining original member of the band. He takes care of many business details of the band. Pre-Kenton days, he was with Hoagland, Halstead and Stoll.

Pleased with Vocalists

Kenton has much to say for his two vocalists, Gene Howard and June Christy. Besides singing a good ballad, Gene, 24, arranges most of them. "He has a natural talent for arranging and improves by leaps and bounds," Kenton stated. Howard has been with the band a year, has sung with Craig, Chester and Krupa. His chief interest is arranging and he admires Axel Stordahl.

As for June Christy, Kenton feels that no other vocalist is as capable of filling the spot left vacant a few months ago by Anita O'Day. She can and likes to sing the jump tunes. June, whose real name is Sharon Luster, is 19, single and from Decatur, Ill. She joined Kenton three months ago, sang with Raeburn for a short period.

Style Has Changed

Stan Kenton may have changed his style to some extent since the Balboa Beach era, and he may be more subdued, but he still has ideas, inspiration, ambition and determination. He is sincere in his efforts to contribute something more than just average music to his listeners.

A genial, likeable personality, one cannot feel, after talking with him, that he could ever fail to reach his goal. Anyone who believes in something with as much faith as he believes in his music must some day win proper recognition.



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That romance Kramer, pitched Louis Browns, Dottie Dotson, Del Courtney hawk restaurant reached the series started in New O band leaders ad but Stan Kenton He added just over 20, of Joliet.

Trammie Young sax section gave Goodman . . . Bi has switched from trombone, misse theater weeks b trouble and has Sara Vaughn . . . left Hampton to l for himself.

Andy Russell and married D sings too, accord columnist . . . J opened Fallsade Jersey on May 26 lowed by Enoch two weekly Mu Lou Zito replace manager of the ork.

Woody Herman his vacation (if grab him first) is dens in Detroit or

Old Nit

New York—S fore Billie Hold at the Downbe open an engage cement posted canopy for all 3 by to see. Measu feet long, the si foot-high letter HOLIDAY." In a hand corner of and measuring six inches, another "Opening Tues. you had very go strong pair of h could read this l distance of two f Business was Downbeat Club weeks that preced Holiday opening of squares wanted Billie was but can

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That romance between Jack Kramer, pitcher for the St. Louis Browns, and delightful Dottie Dotson, singer with the Del Courtney band at the Blackhawk restaurant in Chicago, has reached the serious stage. It all started in New Orleans! . . . Other band leaders add fiddle sections, but Stan Kenton is conservative. He added just one, Harold Otvos, 20, of Joliet.

Trummie Young and part of the sax section gave notice to Benny Goodman . . . Billy Eckstine, who has switched from trumpet to valve trombone, missed a couple of theater weeks because of throat trouble and has dropped singer Sara Vaughn . . . Rubel Blakely has left Hampton to build a small band for himself.

Andy Russell went to Mexico and married Della Norell, who sings too, according to a Gotham columnist . . . Johnny Richards opened Pallsades Park in New Jersey on May 26, and will be followed by Enoch Light, both with two weekly Mutual wires . . . Lou Zito replaced Max Schall as manager of the Charlie Spivak ork.

Woody Herman's first date after his vacation (if the movies don't grab him first) is at Eastwood Gardens in Detroit on June 15. Looks

Old Nitery Gag

New York—Several weeks before Billie Holiday was expected at the Downbeat Club here to open an engagement, the management posted a sign above its canopy for all 52nd St. passers-by to see. Measuring perhaps 15 feet long, the sign screamed in foot-high letters: "BILLIE HOLIDAY." In the upper right-hand corner of the billboard, and measuring approximately 6 inches, another sign read: "Opening Tues. May 22nd." If you had very good eyes and a strong pair of field glasses, you could read this lettering from a distance of two feet.

Business was good at the Downbeat Club for the several weeks that preceded the planned Holiday opening. Of course a lot of squares wanted to know where Billie was but can't they read?

Comes Out Here, Like This--



New York—Charlie Spivak shows Sgt. Johnny Grant the intricacies of playing the sweetest trumpet in the world on a *Strictly GI* program, heard daily on WINS. Show is done by Grant on his off-duty time. Young lady in the pic is Jackie Waite, Spivak press agent.



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Pretty Patti



New York—Pretty Patti Dugan, who once chirped for Johnny Long and retired for married life, is back on the dance band scene again. With hubby overseas, Patti recently joined the new and rising Les Elgart band. They're currently at Glen Island Casino.

like most of the Herd will be back with him, despite all those rumors in the Gateway . . . Five of the 15 men in the Saxie Dowell band lost their lives on the carrier Franklin.

Krupa's bookings, plans and draft status all are confused. If he doesn't go into the army, he may play a USO tour abroad, but is set tentatively for the Capitol theater and the Astor Roof in Manhattan, and the Steel Pier in Atlantic City . . . Betty Jo Dazee, the former Miss New York, will start chirping with George Paxton at the Pennsy in New York. Paxton has added two French horns and is set for the Sherman in Chicago on August 24.

Somebody ought to record Norman Ebron and his Swingmasters, now playing at the Pink Pig in Milwaukee. Norman plays all 88, with George Lott on trumpet and Leroy Dixon on bass . . . Wallace Jones, formerly in the Ellington trumpet section, has been discharged from the army . . . Spike Jones drew another 4-F in Baltimore, which seems funny for a guy who has been over there and in there.

Popsie Randolph, BG's fabulous band boy, and his wife are waiting for that bird . . . Allan Jeffries joined Boyd Raeburn . . . Jimmy Savu celebrated his second anniversary at uptown Cafe Society (NYC) the other night, and Red Allen and his band started the third year at Uncle Joe Sherman's Garrick Lounge in Chicago . . . Mary Lou Williams has a broken nose. Car crash, she says.

Signature Threat to Big Disc Firms

New York—Bob Thiele's Signature label is spreading the proportions of a threat to the big disc firms. Until recently, the Signature company was strictly small time, releasing a few jazz discs with limited production. Now, with plans already under way for his own pressing plant (to be located in Manhattan), Thiele expects to produce platters in considerable quantity within a short time.

For the first time, Signature will release big band waxings. They'll be issued on a blue, 75

cent label and bands already set for this series include Johnny Bothwell's (using the Boyd Raeburn crew) and trumpeter Yank Lawson's crack studio outfit. Later, Thiele will record Monica Lewis, star of the Chesterfield air show, with a string-production orchestra.

Another Signature label, black, selling for one buck and called the American Jazz series will feature artists like Coleman Hawkins, Barney Bigard and Joe "Flip" Phillips, the latter fronting a small band made up chiefly of Woody Herman band members.

Still another Signature venture will be the release of 12" jazz platters in album form, the first of these offering Eddie Heywood and a band with men like Johnny

Hodges and Ray Nance in the line-up.

Signature plans to have its first discs under this new set-up in the wax shops by late June.

Jarvis Aired Sold

Los Angeles—Parker Watch Co. has bought the Al Jarvis-KFWB airshow, "Can You Tie That?", a Saturday afternoon session in which "board of experts" of prominent musical personages criticize new platter releases. Regular on the show is Dave Dexter of Capitol records. Jarvis functions as "moderator" in the round-table talks. Show started couple of years ago as "Disk-cussions" but was dropped for a time due to disc shortage.

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LOS ANGELES BAND BRIEFS

Red Nichols was slated to play his first Hollywood engagement with his 1945 version of the "Five Pennies", starting May 28 at the Morocco, Vine St. spot. We hear Red is getting \$1,000 per week on this stand, which is mighty nice money for a small combo . . . Andy Kirk installed at the Plantation and doing nicely . . . Hawkins headed East as King Perry combo, reputedly from Chicago, took over the stand at Snepp's Playhouse . . . Johnny D'Varga (billed simply as "D'Varga at the Piano") made such a hit as solo piano feature at the Clover Club that he was assigned to organize a band for the spot built around his own piano stylings . . . It's Les Brown July 21 at the Palladium, following Tommy Tucker, who replaces T. Pastor June 12.

Some key-spottings: Charlie Barnet at the Trianon, Tommy Dorsey at the Casino Gardens (with brother Jimmy to follow in July), Carmen Cavallaro (he really opened this time) at Ciro's, Carlos Molina (held over again) at the Trocadero, Emil Coleman at the Mocambo, Dave Matthews at the Casa Manana, Denny Beckner & Bob Mohr at the Aragon, Johnny Otis at the Club Alabama (with Fletcher Henderson due in July), Eddie Heywood at Billy Berg's (where he will stay

all summer if Berg can keep him).

Notings Today

Jimmie Campbell, long-time 1st-chair trumpet man with Harry James reported for army induction latter part of May. No permanent replacement at writing . . . Horace Heidt's new eatery, formerly "Eaton's," officially launched with appropriate fanfare and Horace himself present as a genial host (who wouldn't be genial with ready access to those steaks?) . . .

Chris Cross and Anson Weeks bands set by Frederick Bros. to open season at California mountain resort spots, Stillwell's, and Navajo Inn, at Big Bear Lake . . . St Burch of Western Music Corp. in confabs with Bobbie Bennett, mgr. of the new Deuce Spriggins cowboy crew . . . Jack McElroy, former manager of Bob Wills, has leased the Rendezvous Ballroom in Santa Monica from George Kennedy.

Spike Jones back in town with a new arranger, Howard Gibbing, who is doing special material for Spike's summer radio stint . . . Lena Horne and Jimmie Lunceford shared a record-breaking stand at the Orpheum theater here latter part of May . . . Good words reach us of the Chuck Travis band, currently at the El Cortijo in Santa Barbara. Chuck features a solid little chick, Violet Trent, on piano and a clarinet player of rare ability in Vince Cattolica, a youngster who has been blind since birth . . . Jack Riley band is back on those Lockhead swing-shift dances at Burbank Civic Aud. restored by lifting of the midnight curfew.

Toland New James Drummer



Hollywood—New drummer for the Harry James crew, due to open early this month at the Astor Roof, New York, is Roy Toland. The Horn doesn't intend to let anything go to Ray's head—for Toland comes 6' 5 1/2" high and 245 pounds heavy!

Rebuilds Band For Eastern Tour

Los Angeles—Shorty Sherock disbanded his new ork here at conclusion of his stand at the Trianon in Southgate May 20 and headed for New York with some key men from his present band. He will re-organize in the east for an opening June 14 at Glen Island Casino.

Bandleader, former Heidt trumpeter, stated that under present conditions of war-time travel and other problems it was easier to re-organize in New York than to transport a band across the country. He said he could have remained on coast but believes east offers better opportunities for build-up of a new band.

Casa Manana Signs Basie And Lunceford

Los Angeles—With advent of musical package comprised of the new Dave Matthews band featuring Kay Starr, and Meade "Lux" Lewis, which opened May 18, the Zucca Brothers hyped their Culver City nitery, the Casa Manana, by putting it back on a six-nites-a-week schedule and reducing admission.

Jimmie Lunceford, currently touring coast theaters, opens at the Casa Manana June 20, with Count Basie signed to follow Lunceford July 3.

This should give some real competition to Tommy Dorsey, due to open at his Casino Gardens Ballroom May 29.

Down Beat covers the music news from coast to coast.

Cooley Band Splits, Form New Outfit

Los Angeles—The boys who purvey that bucolic bounce seem to take it seriously enough to quarrel over its finer points, if such there be, even as do their happier if less hardy brothers in the swing or hot jazz league.

Following what was guardedly referred to as "a difference of opinion over musical matters," Deuce Spriggins, bass-player and featured entertainer with the Spade (King of Western Swing) Cooley band, departed from the rustic rhythm unit to head his own combo, taking with him about half of Cooley's top hands and his vocal star, the gingham-gowned warbler of prairie ditties, Carolina Cotton.

Also with Spriggins (or was it vice versa?) went Bobbie Bennett, the girl band manager who has been with Cooley since he broke into the big money here (and don't think he didn't) and who is credited with having had plenty to do with the cowboy bandsman's crashing of the big-time. He had a network radio show last season and does plenty of picture studio work on top of his nightly stint at Riverside Rancho. Members of his band have often hit as high as \$250 per week.

The new Spriggins band will follow same format as Cooley's—a 12-piece unit consisting of three guitars ("take-off," Hawaiian-steel and Spanish with amplifiers), three fiddles, two string bass, accordion, drums, and piano.

Finley TD Date Injects New Angle On Suit

San Diego—Larry Finley, who is battling away at MCA via an anti-trust suit on charge that the agency has refused to sell bands to him on an equitable basis, has apparently tossed a monkey wrench into the works of his own case by signing Tommy Dorsey, an old-line MCA bandsman, to play at his Mission Beach dancery this summer.

However, a different viewpoint was expressed by a spokesman close to Finley who stated that Finley had negotiated directly with Dorsey and had had no dealings with the booking agency since he filed his anti-trust suit. Finley insists the Dorsey deal will have no bearing on the suit.

MCA would still receive its rake-off on the Tommy Dorsey engagement regardless of whether the deal was set by MCA or not.

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AT DEALERS EVERYWHERE

Chicago, June 1, 1945

ON THE HOLLYWOOD

By Chan

The Clock is ticking picture to Hollywood in recent weeks. Judy Garland's her without some arguments the other, among the musicians, is who benefited or lost ordinary emphasis music.

No one can see not be conscious underscoring music which is contradictory. One reviewer who such music, have give it attention (May 14) was of porting: "The reduces . . . the over-sweetened

Young George Kostelanetz arranged the Let's Dance (Goodman), who took the attack "He just doesn't Bassman jazz music (and jazz good symphony, the songs of the box, the radio, of the average American. A straggly Judy and E have dinner together time lingers in that point as it the remembrance couple. A passage the Inkspots w document a pas "love-scene music for 40 strings (winds) is tender mawkish.

He held down instinct to write provided music the tional even in the sequence, in which action is sustained music alone.

Let's

A correction: Three Caballeros corded solely by staff ork, as a referred, but by from all of the Hollywood. For example the solos were recorded Larand and Sylva 20th Century-Fox who did which) sequences for Tary (formerly K pet Talk). Universal music thriller, which hand-picked group Nick Cochrane, Cochrane share

Musica

Hollywood—B this pert little music, Diana prominent in h though she has ceas interfere w ambitions.

Split, Outfit

the boys who bounce seem energetic enough to get points, if not as do their brothers in jazz league.

was guardedly difference of local matters." Bass-player and er with the (estern Swing) ted from the to head his with him y's top hands the gingham-prairie ditties.

ins (or was it Bobbie Ben-amogian who oley since he money here e didn't) and h having had the cowboy ng of the big-network radio and does plenty ork on top of at Riverside of his band high as \$250

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y Finley, who MCA via an arge that the to sell bands able basis. has a monkey rks of his own unny Dorsey, bandsman, to Beach danc-

rent viewpoint a spokesman o stated that ated directly had had no ooking agency anti-trust suit. orsey deal will the suit. eceive its rake-y Dorsey en-as of whether y MCA or not.

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ans, lubricates and longer.
T DEALERS EVERYWHERE



By Charles Emge

The Clock is the most interesting picture to come out of Hollywood in recent years. Whether Judy Garland's fans will accept her without songs is only one of the arguments it has started. Another, among picture-makers and musicians, is whether the picture benefited or lost by the extraordinary emphasis on "background music."

No one can see *The Clock* and not be consciously aware of the underscoring most of the time, which is contrary to movie precedent. One result is that picture reviewers who ordinarily ignore such music, have been forced to give it attention. One (in *Time*, May 14) was openly hostile, reporting: "The background music reduces . . . the story-telling to over-sweetened mush."

Young George Bassman, ex-Kostelanetz arranger (he also did the *Let's Dance* theme song arrangement still played by Benny Goodman), who scored *The Clock*, took the attack casually, saying: "He just doesn't like music."

Bassman knows good popular music (and jazz) as he knows a good symphony. He knows what the songs of the day, the juke box, the radio, mean in the life of the average young and old American. A strain from the melody Judy and Bob hear as they have dinner together for the first time lingers in the score from that point as it would linger in the remembrance of such a couple. A passable imitation of the Inkspots was contrived to document a passage. Bassman's "love-scene music" (orchestrated for 40 strings and five woodwinds) is tender without being mawkish.

He held down his composer's instinct to write symphonically and provided music that is mainly functional even in the *Song of the City* sequence, in which four minutes of action is sustained almost wholly by music alone.

Loi Lingo

A correction: The score of *The Three Caballeros* was not recorded solely by the Warner Bros. staff ork, as a recent column inferred, but by musicians drawn from all of the Hollywood studios. For example those excellent flute solos were recorded by Paul McLarand and Sylvia Ruderman of 20th Century-Fox (don't ask us who did which) . . . Jazz band sequences for *The Crimson Canary* (formerly *Hear That Trumpet Talk*), Universal's murder and music thriller, were recorded by a hand-picked group assembled by Nick Cochrane, music advisor. Cochrane shared the trumpet

Musical Diana



Hollywood—Bach or boogie, this pert little miss, Diana Lynn, is always ready to make lovely music. Diana has been quite prominent in pictures of late though she hasn't let picture success interfere with her musical ambitions.

solos with Eddie Parkes, heading a band consisting of Stan Wrightsman, piano; Mel Torne, drums (before he signed his WB acting-singing contract); King Guion, tenor; Barney Bigard, clarinet; Dale Nichols, trombone; Budd Hatch, bass. They will not be seen in the picture.

Annabel Ross, formerly of Columbia Pictures music staff, is business manager of new music department set up by Hunt Stromberg Productions. Carmen Dragon, of radio rep, was set as general music director. . . . To Dave Elliott of Fullerton: No recordings available of Franz Waxman's music for *Objective Burma*. As far as we know, it was all original music by Waxman.

Andy Russell, making his screen debut in *The Stork Club* at Paramount, will do a specialty on drums (to the music of *China Boy*) to prove that he really was a drummer—and a good one—in those days with Gus Arnheim and Alvin Roy orchestras . . . Louis Jordan and Will Osborne will share the bandleader honors in



Hollywood—BRIGHT LIGHTS: Helen Forrest and Dick Haymes are set for an extended camp tour. . . . Xavier Cugat is writing and caricaturing a book for Pan-American Airways promotion. . . . Dale Evans has her bid up for a 300-acre ranch in San Diego County where she'll raise trick movie horses. . . . Gale Robbins bought a house as a surprise for her returning husband, Lt. Bob Olson. . . . Gloria Vanderbilt is studying piano, but not from

Swing Parade, starting next month at Monogram. Connee Boswell also set in picture, which will be Monogram's most ambitious musical to date.

Pops Stokowski. . . . Beautiful Susan Freeman, the Susie with the hi-IQ is being tested by Paramount. She can out-accordion Phil Baker.

ARC LIGHTS: Hunt Stromberg, who changed the *Johnny* Clark moniker to *John*, 'cause he didn't want him to sound like a singer-band-leader, has just set him for a role in *Young Widow* as *Johnny*—a singing-band-leader! . . . Mary Martin may not do Mary Pickford's *One Touch of Venus* as she's expectin' That Bird. . . . Jon Hall taught Robert Clarke how to "make love" to Frances Langford on the RKO set of *Radio Stars on Parade*.

Alice Faye back to work at 20th and will chirp one tune in her new drama, *Fallen Angel*. . . . Andy Russell is now incorporated along with his family. . . . Crosby might direct Eugene Baird's test at Para and if she clicks she'll get *One Grand* a week.

LOVE LIGHTS: Edith Gwynn, the Hollywood Reporter, wed Lt. James Murray. . . . Ginny Weidler is ripping around with Mel Tor-

Marital Mix-up Jails

Los Angeles—William Hinshaw, studio musician (French horn) was hauled into Beverly Hills police court on assault and battery charges by his former wife, the daughter of the late Senator McAdoo, who complained that he broke into her home and choked and beat her. Bail was set at \$100.

me. . . . Cugat's new chirp. Hilda Ramos, is heart-beating with millionaire Jack Guinie. . . . Andy Russell and Della Norrell say they'll be One around Oct. 18th. . . . Claire James is suing for a divorce and while she's waitin' she tears around with Leonard Sues.

Phyllis Pablos who "went steady" with Jimmy McHugh until she married some other guy—is back with McHugh again. . . . Deanna Durbin is still Felix Jackson's girl. . . . The ex-Missus Rudy Vallee, Bettejane Greer, goes steady with Seymour Chotiner.



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The recording scene is a more interesting one this month with the release, from large and small recording firms alike, of some excellent swing sides. Of particular note are sides by Woody Herman, Duke Ellington, Artie Shaw and Barney Bigard. There's also a Krupa release and Peggy Lee's appearance on Capitol with hubby Dave Barbour's band. Sounds good? It is! And it's good to know that there are a few bands and artists not completely lost in the morass of commercialism and pop tunes.

Swing

WOODY HERMAN

Apple Honey
Out Of This World
Columbia 36803

There is no band today that can top this Herman Herd. Woody's six sides for Columbia, released within the last six weeks, amply prove this point. And they also prove, I believe, just how far



Phil Flirts With Fame

New York—Success at Cafe Society Uptown, where he has been held over for an indefinite run, and on Victor recordings, where his platters are hot sellers, has proved to Phil Moore the wisdom of his decision to turn from band arranging to work with his Quartet. Phil once did the scoring for Lena Horne but now writes only for himself. And Phil hasn't done badly with his song hits, *Shoo-Shoo Baby* and others.

and to what advantage, swing music has advanced since its immortal founders started playing around with the idea a half century ago. Or, for that matter, how far it has progressed since Benny Goodman brought big band swing upon the scene almost ten years ago.

Apple Honey is great all around—from brilliant brass, soloists, driving rhythm to the frantic, completely gone ending. Flip Phillips, tenor; Bill Harris, trombone; Marjorie Hyams, vibes; and Woody, clarinet, all solo—all are fine. Woody plays greater than is usual; Flip is wonderful, as always; Marjorie really plays—not for a gal, but as a musician, and a good one. Then there's Bill Harris, who will one day be immortal for the great stuff his horn has played. This might not be his most inspired solo—but, great as it is, it cuts anything that any other tram man could put down today. And there still

DUKE ELLINGTON

Mood To Be Wood
Kissing Bug
Victor 20-1670

Mood is all Johnny Hodges' mood, and he does with it as he pleases. The band's backgrounds are only as Edward Kennedy could write, and the melody itself is gorgeous. All the rest is the Rabbits, and he never falls, never falters. Not the greatest Hodges on wax, this will nonetheless measure up with the many brilliant things he has done. And there is not another alto like his and possibly not another as fine. *Bug* is an unpretentious, nice bouncy little tune with cute lyrics evidently written as well as sung by Joya Sherrill. Al Sears, on tenor, and Jimmy Hamilton, on clarinet, have their moments, brief but interesting. Strayhorn, Sherrill and Stewart receive composer credit on this one.

ARTIE SHAW

Little Jazz
September Song
Victor 20-1668

Little Jazz exhibits Roy Eldridge to fine advantage, and Roy puts down, with open and muted trumpet, some of the best he has recorded in some time. Band gets a good beat here; the Buster Harding original is an exceptionally well-done score—there's some un-Shaw like stuff in the arrangement (possibly a Gillespie influence even here?) and at times the tune is melodic, even cute. There's no screaming, exhibitionistic horn here, either. *September Song*, an unusually attractive melody from *Knickerbocker Holiday*, receives nice Shaw treatment, band and clarinet. Arrangement is subdued and wisely draws much from the melody. There's a nice, if brief, baritone sax and guitar interlude. These sides are as good, if not better, than any Shaw's new band has cut.

GENE KRUPA

Dark Eyes
Leave Us Leap
Columbia 36802

Leap leaps with the entire band; *Eyes* has only the trio—Ventura, tenor; Napoleon, piano; and Krupa. Both sides show a good amount of Gene's drums and he is at his best. The band, with the strings very nicely deep in the background, sounds alive and like the guys were enjoying things for a change. Trombonist tops other soloists by a wide margin. *Leap*, an original by one Finckel, is excellent material. *Dark Eyes* proves not as interesting. Gene's drums cut the other two. Neither Ventura nor Napoleon play anything exceptional.

BARNEY BIGARD SEXTET

Sweet Marijuana Brown
Blues For Art's Sake
Black & White 13

Blues, a Bigard-Tatum idea, exhibits excellent and sincere Tatum 88ing. Barney is on clarinet, Joe Thomas on tenor and, strangely enough, Joe Thomas on trumpet. Rhythm has Tatum, Stan Levey, drums, and Billy Taylor, bass. Solos are all excellent. Ensemble intro and ending is weird with the tempo a slow drag. *Marijuana* is an original by Leonard Feather. Vocal to the clever lyrics is by tenorman Thomas. Tatum's piano is again great, no one else plays anything. It's all Thomas vocal and Tatum piano. Two better than average sides—definitely!

Dance

TOMMY DORSEY

Out Of This World
June Comes Around Every Year
Victor 20-1669

Two Johnny Mercer-Harold Arlen tunes from the pic, *Out Of This World*, that receive excellent dance treatment from Tommy. Arrangements are brilliant, strings and all. Rhythmic clary background to *World* is unusual and refreshing contrast behind Stuart Foster's vocal. Both sides are mainly vocals, both by Foster, both done well. *World* has brief Dorsey trombone.

JERRY WALD

Clarinet High Jinks
A Friend Of Yours
Clarinet Boogie Blues
Can't You Read Between The Lines
Majestic 7137, 7138

Two clarinet concertos with plenty of the Wald brand of clarinet. Neither proves exceptional, nor is Wald. Doubt that Jerry's stick deserves all that wax. Billy Rogers comes in for a knocked-out vocal on the *Blues* that sounds more so than most knocked-out race releases. Backsides are average pops. Vocal on *Friend* by Dick Merrick is listenable. All in all, rather uninteresting stuff.

Vocal

PEGGY LEE

You Was Right, Baby
What More Can A Woman Do?
Capitol 197

Getting excellent backing from hubby Dave Barbour's guitar and band, songstress Peggy Lee takes two clever tunes written by Dave and herself and makes of them very enjoyable listening. *What More* will pack most appeal—it fits Peggy's intimate voice to perfection. (Modulate to Page 9)

Ja Jiv

Bill Russell has more great discs Music label—E band playing *Love Yes Yes In You Ice Cream* by band and *Burgundy* by George Lewis. All four sides are City, pure and simple.

The average who cut these three, the oldest and the youngest, most all of the veterans with years of professional years of professional. Most of them at of jazz in New 1895, and every around before had half elapsed. These music Willie "Bunk" Johnson Jim Robinson George Lewis, big Marrero, bassist "Drag" Pavageau Warren "Baby" never given their duction performance never gone Holly never sold out to although Dodds Windy City late name for longer remember. They guilty of commu own sake—the learned what it can mean, in fact exists. They have from the origin hottest of hot ja genuine of all ja sequestered lives, easily satisfied have never know Baby reached C and Bunk arrive this year, but the back home and have never ven New Orleans, a shows it. They probably don't, t artists. Their st is sincere, it is one, am grateful did chance to her

Bunk's Cl The first co Bunk at his class is just that, the times savage and Johnson plays w feeling, both dur throughout the ages. His drag s does just a frac beat, serves to dominant mood satisfaction and His trumpet sou and longing. B personification of tal blues. He exp plifies all the facti onal genre. Ha he set a standar Today, he is still all aspirants will learn.

Lowdown Blues fect example of and phrasing, hi tation of the blu the other hand, s a master of ston work here is ind often as humor Louis himself. T however, Bunk tu to drive the ens glory road. This spirit, as deft o verse is mournful group playing is way through bot march-dance m Gras.

Village

New York—G is hip. The othe of platter fanati discs mad and k dow across the st up and a guy sta "Hey," he yel ing those James ords over there."

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Jazz Jive by JAX

Bill Russell has released two more great discs on his American Music label—Bunk Johnson's band playing *Lowdown Blues* and *Yes Yes In Your Eyes* on V-253, *Ice Cream* by Jim Robinson's band and *Burgundy Street Blues* by George Lewis' Trio on V-254. All four sides are strictly Crescent City, pure and simple, good!

The average age of the men who cut these platters is fifty-three, the oldest being sixty-six and the youngest forty-five. Almost all of the participants are veterans with more than thirty years of professional experience. Most of them attended the birth of jazz in New Orleans about 1895, and every last one was around before another decade had half elapsed.

These musicians—trumpeter Willie "Bunk" Johnson, trombonist Jim Robinson, clarinetist George Lewis, banjoist Lawrence Marrero, bassist Alcide "Slow Drag" Pavageau, and drummer Warren "Baby" Dodds—have never given themselves up to production performance. They have never gone Hollywood. They have never sold out to Tin Pan Alley, although Dodds sold out at a Windy City late spot of the same name for longer than he cares to remember. They have never been guilty of commercialism for its own sake—they have never learned what it is and what it can mean, in fact, or even that it exists. They have never departed from the original ragtime, the hottest of hot jazz and the most genuine of all jazz. Due to their sequestered lives, because of their easily satisfied ambitions, they have never known anything else. Baby reached Chicago in 1920 and Bunk arrived in New York this year, but the others are still back home and glad of it. They have never ventured far from New Orleans, and their music shows it. They may not realize, probably don't, that they are real artists. Their stuff is earnest, it is sincere, it is righteous. I, for one, am grateful for this splendid chance to hear it.

Bank's Classic Beat

The first coupling presents Bunk at his classic best. *Lowdown Blues* is just that, the true blues, sometimes savage and sometimes sad. Johnson plays with very evident feeling, both during his solos and throughout the ensemble passages. His drag style, falling as it does just a fraction behind the beat, serves to emphasize the dominant mood of abstract dissatisfaction and nameless desire. His trumpet sounds of languor and longing. Bunk is the very personification of the instrumental blues. He expresses, then amplifies all the facets of this traditional genre. Half a century ago he set a standard blues pattern. Today, he is still passing it on to all aspirants willing to listen and learn.

Lowdown Blues furnishes a perfect example of Bunk's attack and phrasing, his ideal interpretation of the blues. *Yes Yes*, on the other hand, shows Bunk to be a master of stomps as well. His work here is indescribably light, often as humorous as that of Louis himself. Toward the close, however, Bunk turns on the power to drive the ensemble down the glory road. This is as jubilant in spirit, as deft of touch, as its reverse is mournful and heavy. The group playing is superb all the way through both numbers, the march-dance music of Mardi Gras.

Tailgate Giant

Ice Cream is Robinson's treat, the first platter to feature the last

Village Tale

New York—Greenwich Village is hip. The other night a bunch of platter fanatics were whirling discs mad and loud when a window across the street was thrown up and a guy stuck his head out. "Hey," he yelled. "Stop playing those James P. Johnson records over there."

of the New Orleans tailgate giants. Today Jim is Ory's only active rival, and it's doubtful if even the Kid could improve upon Robinson's strong, forthright lead on this particular waxing.

Dodds is recorded here far better than ever before, so that his work will be a downright revelation to those who've never caught him in person and who've been wondering why so much has been made of him.

Lewis Shines

On *Burgundy Street* both Marrero and Pavageau are heard to good advantage, but it's Lewis who really shines. I consider George the leading New Orleans clarinetist alive and playing today. Lewis, too, adheres to the traditions of the original hot music instead of nourishing idiosyncrasies of his own. He has superb invention, of course, but he also has extraordinary restraint and perfect taste and admirable respect for the pattern and spirit of classic jazz. This happens to be my favorite clarinet record, twelve inches of genuine jazz!

Los Angeles—Charles Lind, a member of the coast guard currently appearing as a singer with the *Tars and Spars* stage review, has signed a contract with Paramount which goes into effect after Lind is discharged.

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BEST TUNES of ALL by Jax

That's A Plenty

The earliest disc of this wonderful Williams-Creamer jazz stomp was that by the New Orleans Rhythm Kings, recorded on Gennett 5105 and reissued on U. H. C. A. 87. Two New York units followed this with outstanding versions of their own, the Louisiana Rhythm Kings on Vocalion 15784 and Miff Mole on Okeh 41232. By far the best interpretation, however, is Wild Bill Davison's on Commodore 1511—one of the greatest platters ever waxed by a white group! Ted Lewis featured several real jazzmen on his rendition. Columbia 21131; but Ray Miller's on Brunswick 4224 with Muggsy Spanier on cornet, and Tommy Dorsey's on Victor 25363 with Max Kaminsky, remain the two finest by big white bands. The treatment by Bechet-Spanier on H. R. S. 2002 still leads all efforts by small outfits consisting largely of Negro musicians, while that by Earl Hines on Decca 182 stands as the only worthy attempt by a large colored organization.

Diggin' the Discs—Don

(Jumped from Page 8)

fection, and a fine tune to boot. Barbour's arrangements are excellent accompaniments and his guitar comes through nicely in brief bits. It's quite an impressive debut for this new Capitol combination.

MODERNAIRES WITH PAULA KELLY

You Belong To My Heart
There! I've Said It Again
Columbia 36800

Two better than average sides for a vocal team. Singing is clean, without affectations—and thoroughly listenable for very average pop tunes. Paula, in particular, shines—with her lead singing or with her solos. Mitch Ayres provides the backgrounds and in adequate fashion.

OTHERS

The Golden Gate Quartet jumps on Okey 6741 with *The General Jumped At Dawn* and *I Will Be Home Again*. Ginny Simms, with Edgar Fairchild and a chorus, does *Stardust* and *Cud-*

Mooney Drops Fiddles For Brass

New York—Art Mooney's trying out a new idea—he's got an adjustable band. The leader, with the first unit to repeat at the Carnival here, has dropped his string section and added more brass. According to Mooney, he conducted his own junior Gallup poll during his first stay at the nightery and decided the majority of customers and (important!) the management would prefer more brass and a stronger beat.

But he's keeping his string library with the idea that if he's booked into a spot where they want fiddles, he can add 'em.

Mooney was discharged from the army in February. He had conducted bands for the Army Air Forces at Miami Beach.

die Up A Little Closer, Columbia 38796. Johnnie Johnston, with Paul Baron and ork, does *Laura* and *There Must Be A Way* in nice style on Capitol 196. Martha Stewart, a recent cover girl, sings *There's No You* and *She's Funny That Way* on Victor 20-1671. The rising sister trio, Dinning by name, cut their first album—eight sides for Capitol, album A-7.

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Big Agencies Force Bands To Quit Biz

BY MIKE LEVIN

Once more another big band leader has dissolved his band because of announced difficulties with his booking agent. Horace Heidt has followed in the path of Goodman and others saying merely that there were unsolvable problems. Goodman had put it more bluntly: "Who's boss—me or them". . . "Am I paying them or they me."

It has become obvious that the middlemen in music, the huge booking offices that dominate the business have taken a far more conspicuous position than their likemates in other fields.

Some band leaders claim bitterly that the trade is frozen, that you can exist only by permission of MCA or the Morris office. The offices counter by saying that most band leaders are babes in the financial woods and that they must be led around by the nose for their own protection.

Right here I'm not arguing the relative merit of the two sides. What I am bringing up is the way men coming back from the services will take to this situation.

They been dealing with "channels" and red tape of a kind no booking office ever saw. And by and large most of them will be pretty well fed with it.

Therefore I suggest to the offices both as a patriotic gesture and something that in the long run will mean more dollars to them, that they abandon their traditional show-me attitude and really try to help rebuild the business.

With some notable exceptions, most music-executives have to be battered over the head with a band before they will try to do anything with it—unless the band happens to be one that they are building themselves for their own reasons—in which case everyone else often gets trampled to put this one band on top so that the particular exec can prove to his Lindy friends what a bright-haired boy he is, even without the hair. The union has already taken steps to prevent offices holding bands under contract and yet not giving them work sufficient to allow them to remain bands, and not frantic catch-as-catch-can units. However there are other ways in which an office's careless exercise of its power can hurt a band.

Take a young band which has worked hard and is just beginning to show results, both popularly and financially. The edges are rough and the outfit still needs experience. But the office has a hotel account and no band to fill it—and stands to lose its monopoly if it doesn't deliver something. So it talks the bandleader into taking the job—which isn't too hard since the leader thinks his band is swell.

The result—and it's happened to five big bands that I can think of in the past four years—too early display, the public doesn't like it, and one more outfit's chances shot—only because of an office's lacking the restraint to give better counsel to the leader.

Too often the offices are capricious in what they do with bands. They speak of them as "properties"—if you read the contract, that is actually a hot laugh—yet that's the attitude too many bookers have.

No one denies the fact that the intricate deals which go in the music business, its highly unstable character, and the risks involved don't demand a type of agent-employer relationship which you could have in more sane spheres. But on the other hand that is no excuse for riding rough-shod over men trying to get started.

Let the booking offices remember that after the war is over, young men will soon dominate the union and sooner or later there will be changes in public taste and musicdom's personnel that will necessitate more velvet and less steel.

Scott Ork, Pipers Set for Andy Russell Tour

Los Angeles—The Pied Pipers leave June 15 with Andy Russell and Raymond Scott and his orchestra for a 12-week personal

appearance tour set by the Wm. Morris Agency. They will open at the RKO theater in Boston June 28, then will play Cleveland, Columbus, Philadelphia and other spots. The Andy Russell radio show, on which the Pipers are featured, is off for summer hiatus, resuming in the fall.

Diggin' Discs



Camp Bradford—Digging records and the Beat's record reviews—comparing notes, they write—are three members of the camp band, left to right: Art Keys, arranger; Wayne Johnson, ballad arranger and second trumpet; and Hal Barnes, copyist and tenor man.

A Hep Cat!



Miami—Pianist Jean Jamerison and guitarist weren't trying a new arrangement of Kitten On The Keys for Jean's trio (including bass) was strictly jazz. Even the cat looks hep. Jean is now doing a single at the Esquire Club in Joliet, Ill.

WHERE IS?

KAY FOSTER, vocalist, formerly with Benny Goodman
BOB ALTON, vocalist, formerly with Billie Rogers
CHARLOTTE PAIGE, vocalist, formerly with Carmen Cavallaro
PEE WEE ERWIN, trumpeter
FRANKIE GASBARRO, trumpeter, formerly with Tommy Reynolds
VICKI BENRIETTA, pianist
FRANCIS QUINN, vocalist, formerly with Alvino Ray
TOMMY RYAN, vocalist, formerly with Sammy Kaye
DALLAS WILSON, vocalist, formerly with Jan Garber
BETTY MARTIN, vocalist, formerly with Bob Strong
THOMAS BRANKIN, former Chicago bandleader
JOE CONTURSI, trumpeter, formerly with Thomas Brankin
TOM PRIMM, pianist, formerly with Thomas Brankin
KAY TAYLOR, vocalist
LYNNE DAVIS, vocalist, formerly with Will Osborne
JOHNNY HESSLAR, formerly with Rod Williams

WE FOUND

TOM DIBBLE, now Technician 4th Grade, 67th Armored Regiment Band, APO 252. c/s Postmaster, New York, N. Y.
TED LEE, now with Glen Gray
CLIFF LEE, now with Jimmy Dorsey
HERB ELLIS, now with Jimmy Dorsey
LITTLE JACK LITTLE, now at the El Patio Club, Washington, D. C.

Square Talk

New York — Jimmy Ryan's Sunday jam sessions are over for the season, but during their height, two characters were overheard talking at the bar like this:

1st Character: "You know, Joe, these jam sessions are getting monotonous."

2nd Character: "I know what you mean . . . the same musicians all the time."

1st Character: "No, no, every week, music."



"Our chemist developed a post war platter batter. When the tune goes dead—your record becomes a matzo!"

CHORDS AND DISCORDS

Unheralded Lodice

F.P.O., New York

To the Editors: Why has the fine horn of Don Lodice been left unheralded by the Beat's critics? Let's give Don a break and recognize one of the all time greats.

Joe Shaw, C.M. 2/c

Kenton Tops

Warrensburg, Missouri

To the Editors: A few weeks ago I wrote wondering why Stan Kenton was going commercial? Since then I have heard a few of his recent Capitol releases, and I wish to take back my question. My apologies to Mr. Kenton. He will still be tops in 1945.

Pfc. James C. Zalza

Joyful Erskine

San Marcos, Texas

To the Editors: Tars and feathers for Jax, who says "The Twentieth Century Gabriel could take many lessons." Erskine Hawkins need take lessons from no one in the art of sincere enthusiasm and inspired high-octave trumpet solos.

The trumpet of Eldridge is excited, Spivak is sweet, Armstrong is classic, and James is insipid. But Hawkins is joyful.

Richard N. Mathis

Thornhill Impresses

South Pacific Area

To the Editors: I have just seen the Claude Thornhill band. It was a small band of nine pieces. The piano was out of tune, so the eagerly awaited piano work of the maestro never came.

Outstanding soloist of the evening was Ted Vesely, who played Body And Soul on trombone like it was a tenor sax.

I went away that evening feeling that something was still right with the world. That something I associated with the past was still the same, and was destined to improve through the years. I remembered the big band of old as I sat listening to Thornhill that night. When I am home again, and once more Snowfall drifts across the airplanes to me, I'll re-

RAGTIME MARCHES ON

NEW NUMBERS

FELD—A son, Jeffrey, to Mr. and Mrs. Morcy Feld, May 6, in New York. Father plays drums with Benny Goodman.
MARASCO—A 7 1/2 lb. daughter, Laura LaVaun, to Mr. and Mrs. Wido Marasco, May 4, in Denver, Colo. Father plays sax with Vaughn Monroe's orchestra.
RAPETTI—A daughter, Beverly, to Mr. and Mrs. Ray Rapetti, April 17, in New York. Father plays trumpet with Enoch Light's orchestra.
STEIN—A daughter, Stephanie Lee, to Sgt. and Mrs. Matt Stein, May 3, in Los Angeles. Father is former Milt Britton drummer.
STEWARTSON—A son to Mr. and Mrs. Jerome Stewartson, recently, in Los Angeles. Father is violinist, now in the armed forces in Germany, and son of Jerry Stewartson, manager of Freddy Martin's orchestra.
HINCKLE—A daughter to Mr. and Mrs. Charles Hinckle, April 24, in Philadelphia. Father plays trombone with Joe Frascetto's orchestra at Station WIP in Philadelphia.
WOOD—A daughter to Mr. and Mrs. Barry Wood, April 30, in New York. Father is singer, formerly on the Hit Parade.

TIED NOTES

DURANTE-GARDNER—Al Durante, assistant director of radio publicity with the J. Walter Thompson Agency, to Lynn Gardner, vocalist, May 12, in New York.
MORGAN-DRAPER—Sonny Morgan, tenor saxist and vocalist with Johnny "Scat" Davis, to Helen Draper, pianist, May 1, in Springfield, Ill.
SAVIN-SMITH—Lee Savin, recently discharged from the army and now with Musicraft in New York, to Harriette Smith, with Bourne Music in Chicago, to be married June 3, in Chicago.
RESH-WHITEFIELD—Pfc. John Resh, former Detroit band leader, to Dorcan Whitefield, of Liverpool, England, recently, in England.
GUY-HOLIDAY—Joe Guy, trumpeter with Coleman Hawkins, to Billie Holiday, singer, recently, in Los Angeles.

FINAL BAR

YOST—Arthur Lee Roy Yost, S 1/C, drummer, killed recently in the South Pacific while serving on a Destroyer Escort.
WEATHERFORD—Teddy Weatherford, 43, former Erskine Tate pianist, who, until the time of his death directed his own band at the Grand Hotel in Calcutta, India, April 25, in Calcutta.
MALOTTE—Mrs. Elmina Malotte, 41, wife of Albert Hay Malotte, composer and organist, by taking poison, May 12, in Los Angeles.
FELDMAN—Bert Feldman, 70, known as Britain's father of Tin Pan Alley, founder of the publishing firm Feldman & Co., and the first to introduce and exploit American hits in England, March 25, in London.
SHORE—Samuel Shore, 66, father of Dinah Shore, May 14, in Nashville, Tenn.

member that little band, and the way they played it "on the road to Tokyo."

Jack N. Wade, Ph.M. 2/c

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

A COLUMN FOR COLLECTORS . . .

THE HOT

By GEORGE

"Man, there w remember that fire. King Ol Sweetheart." D ramed clarineti Dixie Syncopate John Steiner abo requesting John various Vocallio on which he ha with the King.

Darnell contin solo by Bart Cob low register cla caused a sensat know Joe (Olive Dodds with u corded to do the inet part." To that last senten sensation. Darn played the recor decided that Ho as did also the played the side o after receiving from John. It s not think Al Nic low register wel hired Johnny for ing to replace th tered Nicholas.

The side was in 1059 and Brunsw titles King Olive Syncopator- and Savannah Syncop and was waxed in

The Hot Box for further confi not only recalle presence of Dode that Oliver only p horn solos on the solo was by Bob second by Oliver. was on alto sax Delaunay's Hot I not list a trombo lion set of Olive has been believe did the trombo band on wax. Ju Darnell saw Fie South Side and t that Kid Ory p bone on the Oliv

While on the with John Stein rejected Johnny the Blythe Ch were also releas Bud Jacobson greeted the fra month May with on the campus of Chicago. The af by three studen by Judy Downs, columnist of the The sponsors we Vic Lowmes and it is hoped they is



A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOFER, Jr.

"Man, there was one record I remember that set the town on fire. King Oliver's *Someday Sweetheart*." Darnell Howard, famed clarinetist with Oliver's Dixie Syncopators, was telling John Steiner about the band and requesting John to play for him various Vocalions and Brunswick records on which he had played while with the King.

Darnell continued, "That bass solo by Bart Cobb's tuba and the low register clarinet solo really caused a sensation, and do you know Joe (Oliver) had Johnny Dodds with us that day we recorded to do the low register clarinet part." To record collectors that last sentence quotation is a sensation. Darnell and John played the record over and John decided that Howard was right, as did also the Hot Box who played the side over several times after receiving the information from John. It seems Oliver did not think Al Nicholas played the low register well enough so he hired Johnny for the one recording to replace the medium registered Nicholas.

The side was issued on Vocalion 1059 and Brunswick 3373 under the titles King Oliver and His Dixie Syncopators and King Oliver's Savannah Syncopators, respectively, and was waxed in 1927 in Chicago.

The Hot Box phoned Howard for further confirmation and he not only recalled definitely the presence of Dodds but he added that Oliver only played one of the horn solos on the record. The first solo was by Bob Shoffner and the second by Oliver. Darnell himself was on alto sax during the date. DeLaunay's Hot Discography does not list a trombone for the Vocalion set of Oliver records but it has been believed George Fields did the tromboning with the band on wax. Just the other day Darnell saw Fields on Chicago's South Side and they both agreed that Kid Ory played the trombone on the Oliver record dates.

While on the record session with John Steiner, Howard also rejected Johnny Dodds on any of the Blythe Champions which were also released on Decca.

Bud Jacobson's *Jungle Kings* greeted the first warm day of the month May with a hot jam session on the campus of the University of Chicago. The affair was sponsored by three students aided and abetted by Judy Downs, Servin. It Hot columnist of the *Chicago Maroon*. The sponsors were Dan Gerould, Vic Lowens and Phil Molnar and it is hoped they will find it possible

to make sessions available more regularly.

The Jungle Kings, playing in Burton Court Lounge, were made up of Bud Jacobson-clarinet and alto sax, Oro "Tut" Soper-piano, Claude "Hey-Hey" Humphreys-drums, Jack Goss-guitar, Voltaire "Volly" De Faut-clarinet, Johnny Mendell-trumpet, and Warren Smith-trombone. The academic surroundings kept the boys under cover for only the first number or two after which they shed their coats and got down to business on such classics as *Da Da Strain*, *F.O.B. Blues* (an original tune written some years ago by Johnny Mendell and Floyd O'Brien), *Nobody's Sweetheart* (featuring a fine Tesch-like clarinet solo by Jacobson) among others. A highlight was Mendell's version of *Black and Blue*. The session opened as a jazz concert and wound up as a down to earth jam session.

W.O.J.G., Robert B. Sales has forwarded from Belgium a copy of a new book published by Les Presses De Belgique entitled *Apologie Du Jazz* written by Edmond Bernhard et Jacques De Vergnies. The paper bound volume dated 1945 is written along the lines of Panassié with individual discussions of the soloists, small bands, large orchestras both here and abroad. There is also a list of some of the finest records of all time plus a listing of Belgian jazz releases.

A Cinch To Cut Platter, But—!

(Jumped from Page 3) time. The balance is pretty darn good, in fact. You relax a little. With the trumpet back farther and the guitar closer it's gonna be okay-dokay. You're sweating. You need a drink. Then the green warning light again. And now the red light. The boys beat it off. Sounds good. Man, what a solo! That'll kill the critics when they review it. And here comes the last chorus—what a solid beat! What improvising! The last sixteen bars coming up—great stuff. The last eight now—better as it goes along. The last four—WHAT happened? It can't be. No, Lord, it didn't happen. The trumpet player, dang him, knocked over a chair as he moved in on the coda. He looks sorry. The musicians laugh. Well, what the—try again.

And how about that clock?

New York—The Aquarium has switched its musical fare from funny hats to Dixieland. New Orleans' George Hartman is in, following Al Trace with a combo including the leader on trumpet; George Lugg, trombone; Bob Hemmings, piano; Leonard Sentobice, clarinet; Earl Wiley, drums, and Francis Palmer, bass.

Who moved it up? An hour gone already. You haven't even made one finished master.

The inevitable clinkers, spoiling an otherwise perfect master; the accidental dropping of a mute in the middle of a take, the humming of the pianist, and him unaware that it sounds like a surface scratch on the processed record; a finished master which runs too long and cannot be used. These are pitfalls you encounter during the frantic, exciting hours you spend cutting jazz waxings.

On the fourth tune, with victory in sight and only an hour into overtime, the bass player abruptly loses his beat, his coordination, his senses. His jug has caught up with him. You shove him back, away from the mike, and flash the green light. The boys are tired. The studio is smoke-filled. Whatever kicks the musicians got jamming together earlier have long since worn off. They want to get out. It's work now. You pray they hold together for one more take. But there's the light, then the piano intro and into the first solo. The trumpet follows the melodic line. The beat is uneven; everyone in the rhythm section is pulling differently. The bassist stops cold. He looks around disinterestedly, weaving. The sax solo is okay—no, there's a reed squeak. Maybe it wasn't too noticeable. The cymbals are too loud. And now what's the guitarist doing? He's sitting there staring at his Gibson. Nuts, the guy's busted a string. This is it. They can't go on. The pianist gets up, reaches for his coat. "I've had enough," he mumbles. "When do we get paid?"

You have the men fill out federal withholding tax forms. The leader also signs a union contract in duplicate. Well, you've gotten

three sides made even if the fourth died at birth.

Expenses Add Up

You thank the engineer, he's been a good Joe, he's whipped and he's probably a sucker for Frankie Carle anyway. You calculate the cost of the session—your session—as the musicians leave you alone in the stilled room. With overtime, and paying five of the men double scale or more, it comes to \$890. Studio costs are \$200 plus overtime. You'll have to pay the music pubs a 3- or 4-cent royalty on every platter you sell, too. It's cold outside and no cabs are handy. The street is quiet. It's dark and New York still sleeps. Someday New Yorkers and the whole world will hear your records in jukeboxes and on the radio and musicians will discuss them and hall the precious masters under your arm as the finest in all jazz history.

A week later you listen carefully to the tests. Minor flaws on the date have become vivid and unmistakable errors now as you play them in private. You wish you had made just one more master on *Stardust*, and that old Footh had moved in closer to the mike on *Solitude*. The trombone is out of tune a mile wide on *Honeysuckle* and someone was humming or snoring or chewing or snorting during the piano intro on one of the sides.

But the ordeal is over, you decide. All you have to do now is ship the masters to a processing plant and await finished copies. Of course there aren't any pressing plants accepting new orders these days but maybe you will

obtain an "in" with someone who has access to a pressing machine or three. You'll have to have labels designed and printed and start dopping out some system to get your discs distributed in stores and to juke operators and radio jockeys whenever you line up a pressing plant to turn out a sizeable supply of your prized and precious product.

Best Friends Criticize

You play the tests for your friends. They offer criticisms you never expected; they carp about balance and solos and technical angles you never noticed before. But they're only envious. The musicians pester you for free copies and their checks. Word gets out in *Down Beat* that you have cut wax and the mail nows in—not cash orders as you had anticipated, but requests for gratis "review" copies, ranging from the music editor of the *New York Sun* to the amusements columnist of the *P. S. 108* school paper in the Bronx.

Your friends are not impressed with your results, the musicians are telling other musicians it was a clambake and the critics will certainly pick them to pieces. By now even you are beginning to wonder if the music is, perhaps, a shade less than sensational. So you go to your best pal, your ever-lovin' Mother, for much-needed encouragement at a dark hour. She takes the tests and listens to them carefully.

"Listen, Bub," she says in the middle of the second side, "you don't know Hodges from Horowitz. I myself can make better records."

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SGT. WM. G. THOMPSON

Writes:
Algiers, North Africa
April 23, 1945

Dear Mill:
I just returned from quite a long trip. I can't say where, of course, but while I was browsing around, I met up with a G. I. carrying a guitar. Well, there are no strange soldiers overseas, so I stopped him and asked about a jam session. In the course of the discussion (I already had his guitar) . . . practicing naturally! I asked him what kind of strings he used. "Oh," he said, "those are M. G. Wolf strings!" Over 5,000 miles from New York, and I hear that casual remark! I brag about them every chance I get, but they really don't need any boasting.

Sincerely,
SGT. WM. G. THOMPSON, 39606472
1259th AAF Base Unit, MFD-ATC
APO 497, New York City, N. Y.

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Kenton Uses Ork As Medium For His Unique Ideas

By Sharon A. Pease

Stan Kenton, talented pianist and arranger, has definite and unique ideas about music. The desire for a medium to express these ideas inspired him to form his own orchestra. The enthusiasm with which his *Artistry in Rhythm* has been commended by both the public and fellow musicians is a fitting tribute to his musical theories.

Kenton was born in Wichita, Kansas in 1912. Six weeks later his parents took him to San Louis Valley, Colorado, where they lived for five years before moving to Los Angeles. Stan's mother, who taught piano, wanted him to study music. "I was about 10 when I became interested in dance music and began experimenting at the keyboard," says Stan.

When 14, he realized that a classical foundation would be helpful, and studied seriously throughout the next six years. In the meantime, when 15, he began arranging and started playing solo piano in hamburger joints around Los Angeles. Later he worked with various small combinations. In recalling this period Stan says, "Everything else became secondary to music. I read all the trade journals, hung around outside the union offices, got a big thrill from just seeing



Stan Kenton

a musician and would miss a meal to get to talk to one."

With Gus Arnheim

Stan wanted to be an all-around pianist and secured a job in radio. He soon discovered that he did not care for this type of work and returned to dance bands, eventually landing with Gus Arnheim in 1936. After a year and a half with Arnheim, Stan realized that his theory had developed beyond his ability at the keyboard so returned to Hollywood where he studied and practiced for a year. Then he went on staff at NBC. Later he played piano and acted as assistant conductor with the orchestra at Earl Carroll's Theater Restaurant.

All of this time Stan had con-

tinued to arrange and his ambition was to eventually have his own orchestra as an instrument for his arranging ideas. This ambition was achieved in the summer of 1941.

Used As Reed Theme

As a piano style example Stan has chosen to illustrate his keyboard treatment of an original, *Opus In Pastels*, which he composed as a theme for the five saxophones of his reed section. As indicated by the time signature it should be played with the well marked accent of a very slow march. It is in keeping with his theory that modern harmony should feature the unexpected. The basic harmony is chromatic which is not uncommon. However, the unique harmonic effect is attained by avoiding the usual feeling for cadence. This is especially noticeable in the harmonic substitutions that take the place of the dominant seventh. The melody and harmony, although suggesting different keys and resolving independently, have been carefully molded into an artistic unity.

Ray Noble Radio Sub During Sinatra Tour

Los Angeles—Ray Noble and his orchestra will take over the Frank Sinatra air show for five weeks starting June 8 as feature attraction with two singers, unnamed at writing, sharing the billing.

Sinatra is making a tour for U. S. O.-Camp Shows that will necessitate his absence from the program for an indefinite period.

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- Margie
- Dinah
- Between the Devil and the Deep Blue Sea
- Nobody's Sweetheart
- Just Try to Picture Me Back Home in Tennessee
- Diga Diga Doo
- Ain't Misbehavin'
- Just a Girl That Men Forget
- When My Sugar Walks Down the Street

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Lady Day Marries

Los Angeles — Billie Holiday, before leaving here for the Downbeat Club in New York, caused commotion by news that she had secured a divorce in Mexico and had married Joe Guy, trumpet with Coleman Hawkins. Friends were puzzled by Billie's announcement as no one seems to know when Billie visited Mexico to secure the divorce. Couple left for New York with mystery still unsolved.

New Wills Mentor

Los Angeles—Bob Wills, cowboy bandsman who recently concluded a six-weeks stand at the Casino Gardens, nearby beach spot, has a new personal manager, "Colonel" H. H. McGee, who replaced Jack McElroy.

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RAVIA REVUE

By SARJ

The Four Dukes, the Barber Shop held in Italy reception from all terranean Theatre. The winners, a received a \$50 wage.

The Four Dukes, za Stevenson, Bal organized the Charles Parker, Cpl. Mulford Lee, and Pvt. Eldon W. clair, N. J.

Musicians of the Command Radio saw their entire go flying off in a cently. After load ments on a truck the post, a stry Dakota wind caus of arrangements all over the place.

After some fr the boys finally r numerous sheets that is, except strangely enough part for BG's a Gone With What

Nathan Silverman Beat Cleveland co newspaper man i recently awarded for bravery in act

Larry Allen, on small dance com tioned at the Nav tion, Norfolk, Va of 16 men. Larry emcee's the half-gram put on for base theater ev Lester, formerly Franklyn; Gooch Tommy Reynolds; shaw, from Local Calif., are among musicians in the c

The Dick Jurgens er with an all troupe, are curr 15,000 mlie entert advanced Pacific

The troupe h about 10 perform cluding stands on nawa, the Philipp front line bases re shows.

Jurgens, a Mar sergeant, fronts a Pfc. Erskine I known pianist and the Special Service Virginia. He plays the bugle corps, dance band and h ports some good scians from various the camp.

Pvt. Jos Vera



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RAVINGS REVEILLE

By SARJ

The Four Dukes of Rhythm won the Barber Shop Quartet contest held in Italy recently against opposition from all over the Mediterranean Theater of Operations. The winners, a colored combo, received a \$50 war bond each.

The Four Dukes are: Pvt. Alonza Stevenson, Baltimore, Md., who organized the quartet, Sgt. Charles Parker, Mound City, Ill., Cpl. Mulford Lee, Brooklyn, N. Y., and Pvt. Eldon Wilkinson, Montclair, N. J.

Musicians of the AAF Training Command Radio School post band saw their entire library of music go flying off in a high wind recently. After loading their instruments on a truck after a job on the post, a stray gust of South Dakota wind caught their library of arrangements and scattered it all over the place.

After some frantic searching the boys finally recovered the innumerable sheets of music—all that is, except one. And that, strangely enough, was the sax part for BG's arrangement, of *Gone With What Wind!*

Nathan Silverman, former *Down Beat* Cleveland correspondent and newspaper man in that city, was recently awarded the Bronze Star for bravery in action in Germany.

Larry Allen, one-time leader of small dance combos, is now stationed at the Navy Receiving Station, Norfolk, Va. Band consists of 16 men. Larry plays tenor and emcee's the half-hour swing program put on for the GI's in the base theater every noon. Pat Lester, formerly with Buddy Franklin; Gooch Gasbarro, from Tommy Reynolds; and Don Bradshaw, from Local 47, Long Beach, Calif., are among the many fine musicians in the dance band.

The Dick Jurgens band, together with an all-Marine stage troupe, are currently making a 15,000 mile entertainment tour of advanced Pacific bases.

The troupe has been doing about 10 performances daily, including stands on Iwo Jima, Okinawa, the Philippines and other front line bases restricted to USO shows.

Jurgens, a Marine master tech sergeant, fronts an 18-piece band.

Pfc. Erskine Butterfield, well known pianist and entertainer, is in the Special Service at Camp Lee, Virginia. He plays bass drums with the bugle corps, piano with the dance band and has a trio. He reports some good sessions with musicians from various bands that visit the camp.

Pvt. Joe Vera is pianist and

Jive Five—Count 'em



Washington, D. C.—Reason these boys, members of the "Jive Five" group look so happy is that they're rehearsing a very important program—the V. E. Day one, which they hope to play very soon. Outfit, organized and directed by Lee Shelley, well-known New England musician, is one of the most popular combos at the Navy School of Music here. They have been together 14 months, have weathered two Navy changes of station. Members are: Hal Gustafson, Leo Shelley, Roy Snell, Peter Frank, Tony Lacy and Jim Rannell.

leader of a dance band at the Recovery Center No. 1 in England. Joe was playing at the Glass Hat, Congress Hotel, Chicago, before entering the army.

The 11th Naval District Coast Guard band, crack service unit recruited from the Hollywood studios and radio stations by Lt. Max Sturges in the early days of the war and directed by Lt. Jimmie Grier, has been shipped out for Pacific combat areas.

Among the better known musicians in the outfit, which had been stationed at Long Beach for three years, are Dave Wade, trumpet; Bobby Maxwell, harpist; Elliot Daniels, piano; Henry (Hank) Howe, sax; Mickey Fols, sax; and Clint Wardrop, drums.

Otis Ork, Marva Louis Set For Concert Tour

Los Angeles—Billy McDonald, of west coast office of Frederick Bros. agency, is setting for tour a show headlined by Marva Louis, ex-wife of Joe (who has been doing nifty stints as a singer) and the new Johnny Otis band, currently playing at the Club Alabam. The Otis band, formed here a while back with backing of Curtis Moseby, owner of the Alabam, has been moving to the front line among local swing units.

McDonald says most of the dates will be of a concert nature with some dances.

No BO Dough, But Successful Tour

One of the most successful tours in all theatrical history (GI opinion, which is good enough for us), and one, incidentally, which hasn't taken in a solitary dime at the box office, has been the U. S. Army Band's overseas tour through North Africa, Italy, France and Germany. And by now you can probably add a few more.

The band is a melange that would confound 52nd Street and the gold-braided traditions of the army, yet it is a happy combination of the two. It makes with swing, symphony and comical charades, and occasionally some good jazz creeps out of a back-stage session.

They've played for presidents, prime-ministers and dictators, DeGaulle, Eden and Eisenhower—and the GI Joes, Jacks and Jills. They've played in open air and under most every kind of cover, in stadiums and in gun positions, on train, ship and plane.

Henry Levine in Band

Prominent among the band's members is Henry "Hot Lips" Levine, former *Basin Street* radio program director. He's been in the army for nearly three years now.

Among others with the band are: Eddie Jenkins, drummer; T/Sgt. Freddie Woolston, leader

of the dance unit within the military band, former name band arranger; Joe Goger, French horn; Bill Lamb, trumpet.

The boys have probably given more "command performances" for royalty and notables than any other such outfit.

Like Older Tunes

They've found that GI's are more appreciative of familiar tunes than new ones which might have been Hit Parade faves since they left home. GI's were usually about six months behind current hit tunes.

When the war ends, the boys are planning a concert to be played in the Hall of Mirrors at Versailles on V-Day plus 5. And on V-Day plus 10 they're counting on playing for the victory parade on Pennsylvania Avenue in Washington, D. C.

Curfew End Revives Swing-Shift Dances

Los Angeles—Lifting of the curfew soon revived the Saturday night swing-shift dances so popular to Southern California. Practically all spots once featuring late hour dances returned to pre-curfew schedules.

Aragon added a third band to continue until five Sunday morning, bringing in Matty Malneck to follow Denny Beckner and Bob Mohr. Other spots, such as the Casino Gardens, Casa Manana and Venice ballroom added other attractions and later hours.

Larries

Billie Holiday, for the Downbeat York, caused us that she had in Mexico and Guy, trumpet twins. Friends Billie's and one seems to visited Mexico ce. Couple left h mystery still

Centor

ob Wills, cowo recently cons stand at the nearby beach personal man-H. McGee, who Elroy.

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- A**
Abbott, D. (Robert Driscoll) Corpus Christi, Tex., h
Agnew, C. (Aragon) Houston, b
Allen, E. (Garrick) Chi., nc
Armstrong, L. (RKO) Rochester, N. Y., 6/1-3, t; (Earle) Philadelphia, 6/8-14, t
Arnhem, G. (Sherman's) San Diego, nc
- B**
Barnet, G. (Trionon) Southgate, Cal., nc
Basie, C. (Roxy) NYC, Clang, 6/5, t; (Howard) Wash., D.C., 6/8-14, t
Beckner, D. (Aragon) Ocean Park, Cal. b
Benson, R. (Roosevelt) New Orleans, h
Bishop, B. (Paritas Spring Brk.) Cleveland, O., 6/8, h
Brandwynne, N. (Waldorf-Astoria) NYC, h
Brooks, E. (Roseland) NYC, h
Brown, L. (Eastwood Gardens) Detroit, Clang, 6/7, b; (Sherman) Chicago, Opng, 6/8, h
Busch, H. (Biltmore) NYC, h
- C**
Calloway, C. (Zanzibar) NYC, nc
Carle, F. (Mission Beach) Mission Beach, Cal., Clang, 6/7, b; (Golden Gate) San Francisco, 6/13-19, t
Carter, B. (Cass Manana) Culver City, Cal., h
- D**
Davidson, C. (Rio Cabana) Chi., Clang, 6/7, nc
DiPardo, T. (Jefferson) St. Louis, h
Donabus, A. (Elitch's Gardens) Denver, Opng, 6/8, b
Dorsey, J. (Sherman) Chicago, h
Dunham, S. (New Yorker) NYC, h
- E**
Eckstine, E. (National) Louisville, 6/1-7, t; Ellington, D. (Palace) Columbus, O., 6/5-7, t; (Paramount) Toledo, O., 6/8-10, t; (Franklin Lane) Evansville, Ind., 6/12-17, b
- F**
Fields, S. (Strand) NYC, Clang, 6/14, t
Foster, G. (Bismarck) Memphis, h
Franklin, B. (Bismarck) Chi., Clang, 6/7, h
- G**
Garber, J. (Elitch's Gardens) Denver, Clang, 6/7, b
George, E. (Cabin Club) Cleveland, O., nc
Gilbert, J. (Muehlebach) K.C., Mo., Opng, 6/13, h
Gorner, M. (Commodore) NYC, h
Gray, G. (Lee-N-Eddie's) Detroit, Opng, 6/8, nc
- H**
Hampton, L. (State) Hartford, Conn., 6/1-8, t; (Palace) Youngstown, O., 6/5-7, t; (Downtown) Detroit, 6/8-14, t
Hawkins, E. (Lincoln) NYC, h
Henderson, F. (Rhumbogee) Chicago, nc
Herman, W. (Eastwood Gardens) Detroit, Opng, 6/15, b
- J**
James, H. (Astor) NYC, Opng, 6/8, h
Johnson, B. (Howard) Wash., D. C., Clang, 6/7, t
Joy, J. (Last Frontier) Las Vegas, Nev., h
- K**
Kassel, A. (Aragon) Chicago, b
Kaye, S. (Astor) NYC, Clang, 6/7, h
Kenton, S. (Eastwood Gardens) Detroit, 6/8-14, b
King, H. (Stattler) Wash., D. C., h
King, W. (Edgewater Beach) Chicago, h
Kinney, E. (Lee-N-Eddie's) Detroit, Clang, 6/7, nc; (Vogue Terrace) McKeesport, Pa., Opng, 6/8, b
Kripps, G. (Terrace Room) Newark, N. J., Clang, 6/13, nc; (Capitol) Washington, D. C., Opng, 6/14, t
- L**
LaBrie, L. (Seaside) Virginia Beach, Va., Clang, 6/8, b
Leo, B. (St. Anthony) San Antonio, Tex., Opng, 6/7, b
Lewis, T. (Latin Quarter) Chicago, nc
Lombardo, G. (Capitol) NYC, t
Lynn, J. (Lakeside Park) Denver, Clang, 6/7, b
Lopes, V. (Taft) NYC, h
Lucas, C. (Claridge) Memphis, h
Lunceford, J. (Plantation) Los Angeles, Opng, 6/7, nc
- M**
Martin, F. (Ambassador) Los Angeles, h
McFarland Twins (Indiana Roof) Indianapolis, Clang, 6/13, b
McGrew, E. (President) K.C., Mo., h
Mittender, L. (Savoy) NYC, h
Molina, C. (Troadero) Beverly Hills, Cal., nc
Monroe, V. (Colonial) Dayton, O., Clang, 6/8, t; (Palace) Akron, O., 6/8-11, t; (Palace) Youngstown, O., 6/12-14, t
Morgan, B. (Claremont) Berkeley, Cal., h
- N**
Olsen, G. (Palmer House) Chicago, h
- P**
Palmer, J. (Frolics) Miami, Opng, 6/5, b
Pastor, T. (Palladium) Hollywood, Cal., Clang, 6/10, b; (Mission Beach) Miami Beach, Cal., Opng, 6/12, b
Paxton, G. (Pennsylvania) NYC, Opng, 6/4, h
Petti, E. (Bismarck) Chicago, Opng, 6/8, h
Prima, L. (State) Hartford, Conn., 6/8-10, t
- R**
Raeburn, B. (Palace) San Francisco, Opng, 6/8, h
Reidman, J. (Biltmore) L. A., Cal., h
Reid, D. (Muehlebach) K.C., Mo., Clang, 6/12, h
Reisman, L. (Stattler) Boston, Opng, 6/11, h
Ricardol, J. (Park Plaza) Baltimore, h
- S**
Saunders, R. (DeLisa) Chi., nc

- S**
Savitt, J. (Palace) San Francisco, Clang, 6/3, h
Snyder, B. (Schroeder) Milwaukee, h
Spivak, C. (Paramount) NYC, Clang, 6/5, t; (Hippodrome) Baltimore, 6/7-13, t
Stone, E. (Roosevelt) NYC, h
Stratner, T. (Mark Hopkins) San Francisco, h
Strong, Benny (Trionon) Chicago, b
Strong, Bob (Tune-Town) St. Louis, 6/3-17, b
Stuart, N. (El Rancho Vegas) Las Vegas, Nev., Opng, 6/6, h
- T**
Tucker, T. (Palladium) Hollywood, Cal., Opng, 6/12, b
Van, G. (Stattler) Boston, Clang, 6/10, h
- W**
Wald, J. (Paramount) NYC, Opng, 6/6, t
Weems, B. (Cleveland) Cleveland, h
Weems, T. (Stevens) Chicago, Clang, 6/13, h
Welk, L. (Lake Club) Springfield, Ill., 6/11-17, nc
Wilde, R. (Stattler) Detroit, h
Williams, C. (State) Boston, Clang, 6/8, t; (Apollo) NYC, 6/8-14, t

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ARAGON, Chicago—Art Kassel
ARAGON, Ocean Park, Cal.—Denny Beckner
ASTOR, New York—Sammy Kaye; June 8, Harry James
BISMARCK, Chicago—Buddy Franklin; June 8, Emile Pett
BLACKHAWK, Chicago—Del Courtney
CASA MANANA, Culver City, Cal.—Benny Carter
EDGEWATER BEACH HOTEL, Chicago—Wayne King
LINCOLN HOTEL, New York—Erskine Hawkins
MARK HOPKINS HOTEL, San Francisco—Ted Straeter
MISSION BEACH BALLROOM, San Diego—Frankie Carle; June 12, Tony Pastor
NEW YORKER HOTEL, New York—Sonny Dunham
PALACE HOTEL, San Francisco—Jan Savitt; June 5, Boyd Raeburn
PALLADIUM, Hollywood, Cal.—Tony Pastor; June 12, Tommy Tucker
PALMER HOUSE, Chicago—George Olsen
PENNSYLVANIA HOTEL, New York—Glen Gray; June 4, George Paxton
ROOSEVELT HOTEL, New Orleans—Ray Benson
ROOSEVELT HOTEL, New York—Eddie Stone
ROSELAND, New York—Randy Brooks
SAVOY, New York—Lucky Millinder
SHERMAN HOTEL, Chicago—Jimmy Dorsey; June 8, Les Brown
STEVENS HOTEL, Chicago—Ted Weems; June 15, Frankie Masters
TERRACE ROOM, Newark, N. J.—Gene Krupa, Clang, June 13
TRIANON, Chicago—Lawrence Welk
TRIANON, Southgate, Cal.—Charlie Barnet
WALDOBF-ASTORIA, New York—Nat Brandwynne
ZANZIBAR, New York—Cab Calloway

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- June 7—Glen Gray, Prince Robinson
- June 10—Gay Claridge, Dickie Wells
- June 11—Jimmy Dudley, Ed Mihelich, Johnny Thompson
- June 12—Freddie Fisher
- June 13—Hatch Hatcherider
- June 14—Nappy I. Mare, John Scott Trotter
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These People Figured In Recent News Of The Music World



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man, and Mrs. Johnny DeVoigt and Mrs. Clint Davis, wives of James band members. (5) Georgia Gibbs sings a sad one, and with feeling, on the Sunday Philco hour. (6) Pvt. Bob Donnelly dates with his fave vocalist, Connie Haines, and bandleaders Tony Pastor and Frankie Carlo at the Palladium. (7) Fred Waring, who lunches here in his Broadway office, may be taking his meals at his country club, Shawnecon-Delaware Inn in Pennsylvania if plans for his new NBC series (starting June 4) go through. Two of the daily half-hour shows may be aired from the Inn.

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