

DOWN BEAT

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Hefti, Tough With Herman

Detroit—Woody Herman reformed his band here in mid-June after a month's vacation with the outfit virtually intact.

Davey Tough, drummer, who had been ill, rejoined. Only changes in personnel found Neal Hefti, star trumpet-man who left the band several months previous to get his LA card, back on lead horn, replacing Bobby Guyer, and Tony Aless replacing Ralph Burns. Burns will continue to arrange for the band for the present. Abe Taerchen, just out of the Marine, took over Milt Deutsch's post as road manager.

Band has a July 16th opening at the Hotel Pennsylvania, following George Paxton, and has fall dates for the 400 Restaurant and Paramount theater.

Condon Opening Set For August

New York—Eddie Condon may have his planned jazz spot, Club Condon, running by the first of August. Location will be the present Howdy Club in Greenwich Village and the music of course will be the kind for which Condon has become famous for presenting on records, over the Blue network and at his Town Hall concerts. Specific musicians aren't lined up yet, but they'll be recruited from top radio studio men. The tentative opening hinges on how long it will take to redecorate the spot.

Carolyn Grey T. Dorsey Chirp

Los Angeles—Carolyn Grey, who left the Shorty Sherock band when Sherock went east to reorganize in New York, has joined Tommy Dorsey at the Casino Gardens Deal was set by the Art Whiting office, which holds management contract with the singer.

Basie to West Coast For Entire Summer

Los Angeles—Count Basie will spend his fourth straight summer on the west coast with the probability the band will make at least one picture while here. Band opens July 3 at Casa Manana, followed four weeks later at Club Plantation here. Several theater dates are also booked.

Basie won't return east until his opening in late November at the Hotel Lincoln.

BLUE NOTES

By ROD REED

Nick's albums are selling at \$5 apiece plus tax. At these prices, every buyer should get at least a beer chaser.

Bookers are trying to figure some way to keep band leaders from losing money on dates. Really, of course, this is the same unsolved problem facing all males.

More gas means better business for two classes—road house operators and bicarb manufacturers.

Icky Vietki can't understand why the publishers turned down her song. "After all," she says, "it sounds exactly like Stardust and they published that!"

Survey shows Rum and Coca-Cola is the favorite of high school kids. Alarmed parents should be assured, however, that it's only a song. The kids' drink preference is gin.

June Bride



Minneapolis—A romance of less than a week was all that was necessary for the marriage in mid-June of singer Carol Bruce and Milton Nathanson, tobacco executive here. Miss Bruce, who gave her name and age as Shirley Levy, 25, was making a personal appearance here when the met Nathanson for the first time.

Slam and Teddy Leave BG Sextet

New York—Shortly before starting out on a road junket Benny Goodman received notice from two stars in his sextet, Teddy Wilson and Slam Stewart. Both wanted out, preferring to stay in town rather than going through one-nighter hardships. Wilson will rejoin BG when the band returns to New York but Slam is definitely out and reforming his trio to take back into the Three Deuces.

Harpist Adele Girard is to take Slam's spot in the sextet.

Several other members of the band were also reported on the verge of leaving for the same reason but at press time there was no confirmation of this.

Another change found Dottie Reid, last with Randy Brooks, moving into Kay Penton's vocal spot.

Goodman, who has been trying to buy the Armonk Log Cabin for use as a local roosting spot, is losing interest in the deal because of the present owner's indifferent reaction.

Dire Dilemma Faces Jazz And Swing Music

By ROD REED

New York—There's one dire dilemma facing the world which the dignified delegates to the San Francisco conference—From Molotov to Earl Wilson—have failed to consider. No doubt that's because it's too hot a potato and they'd rather just worry along with comparatively simple problems like whether or not Poland should recognize Stalin.

But ducking the issue won't solve it, gentlemen. Sooner or later the problem must be faced. We've got to find a word!

This is a word that can't be found now either in Webster's big, fat dictionary or in Caldonia's big, hard head. It's a new word. It's a word that can be used in describing assorted types, shades and variations of music that can not be strictly classified in the classical tradition.

This word should be usable to refer to both jazz and swing in a general way. Then a writer wouldn't have to be constantly wailing in the dead of night in a cold sweat, fearful that he had inadvertently referred to a swing band as a jazz band and would soon have S/Sgt. George Avakian at his throat. Or that he had called a jazz band a swing band and would forever after be cut dead by the socially prominent at Nick's.

A group of leading etymologists at Harvard have suggested the word *swazz* as a suitable solution. However, a group of equally leading bibliophiles at Yale are adamant in their contention that the word should be *jing*. And an executive from the Serutan company feels that the proper term should be *ynohpmys* because to him all jazz or swing sounds like a symphony being played backwards.

If the Harvard and Yale terms are adopted generally it will offer a great opportunity for Irving Fazola, the eminent clarinetist, to get going with a big band and a big slogan, to-wit:

Jing and swazz
With good, ol' Faz.

On the other hand, if the Serutan suggestion wins out, it will be a break for any maestro named Brontislaw Phlenyohpmys.

New York—Edwin Franko Goldman's band is now operating in its 28th season in public parks here. First concert of the year on June 13 was the 1,577th in the Guggenheim memorial series.

Critics' Lament

New York—Comments of two respected critics, heard and jotted down during the identical drum solo by Gene Krupa at a recent concert:

CRITIC A:
"Great! Fine! Superb! That certainly demonstrates beyond a doubt that he's the finest drummer in the world!"

CRITIC B:
"Is he kidding? How awful! How commercial! What a drag! What poor taste! With stuff like that he's certainly killing jazz!"

Arrest Jazzmen On Tea Charge

Los Angeles—Eddie Heywood, currently at Billy Berg's Supper Club in Hollywood, and his bass player, John Simmons, were arrested by narcotic officers for possession of marihuana. The musicians were arrested in a car near the nitery after spot had closed.

Both were released on \$1,000 bail and were back on the job the next night. Arresting officers' complaint was not on file with district attorney's office at this writing.

King Sisters Under Gastel Management

Los Angeles—Carlos Gastel, who handles the King Cole Trio and Stan Kenton, has taken over personal management of the King Sisters. Vocal group will continue to be booked by Wm. Morris Agency.

Gastel says he plans to launch an exploitation campaign on the King Sisters this summer preparatory to a fall theater tour. They will remain here for summer months doing radio, picture work and recording.

More Of Monica



New York—In answer to several requests to show more of Monica Lewis, cover subject of a recent issue, *Down Beat* and Miss Lewis happily oblige—within postal regulations. Monica is currently featured on the *Music That Satisfies* aircast.

Para's Miller Day Show Huge Affair

New York—Major Glenn Miller Day, observed at the Paramount theater here June 5, was a gigantic success on two counts—it offered one of the longest and most lavish shows in theatrical history in honor of the famous bandleader reported missing in action in Europe, and it brought \$4,575,000 in war bond sales into U. S. Treasury coffers.

Running over four hours and playing to a capacity audience, part of which paid high prices in war bonds for standing room privileges, the show attracted crowds outside the theater estimated at 150,000.

Musical highlights during the exciting show were Gene Krupa's torrid drum solo, an exciting number by the Benny Goodman sextet plus BG's own vocal chorus on *Gotta Be This Or That*, a duet by Marion Hutton and CPO Tex Beneke (both former Miller band members), and the massed voices of Fred Warings glee club.

The entire mammoth Glenn Miller Day program was directed by Bob Weltman, manager of the Paramount theater.

Apple Still Jumps!

New York—The Apple still jumps, despite changes in the combos along the street. Slam Stewart, out of the BG crew, goes back into the Three Deuces with a trio while tenor-man Budd Johnson opens there July 5 with five-piece outfit, replacing Dizzy Gillespie. Taps Miller, ex-vaude hooper and songwriter is now at Kelly's Stable with six-piece combo.

De Sylva Recovering

Los Angeles—Buddy De Sylva, the onetime ukulele player, then songwriter, who is now one of Hollywood's most important figures in the motion picture industry, is reported as out of danger following heart attack last month. Doctors believed he would be able to resume work after a rest. De Sylva is an independent producer for Paramount, also president of Capitol Records, Inc.

Band Travel Pic Darkest Of War But Gas Helps

Chicago—Deployment of military personnel to the Pacific has currently created the most acute travel situation of wartime for musicians. But despite recent reports out of Washington that all westward travel may be limited to absolute military necessity, it is not expected that one-nighters and location dates will become an impossibility.

Though faced by travel difficulties since the start of the war, the band business has managed to survive without too much discomfort or loss of income. Impending relaxation of gas rationing should help ease the general travel picture, might compensate for the more difficult rail and bus travel.

Situation, generally difficult, is particularly bad on the west coast. There almost all available hotel and train space is reserved for essential military and civilian use. Repeated situations have arisen with name bands concerning cancellations of hotel, bus or train reservations. West coast bookers are particularly pessimistic as to the future of coast band tours for the duration.

If a definite travel ban goes through, it would mean an immediate and gigantic reshuffling of schedules and bookings. At press time, no definite orders had been received either by railroads or booking offices so no accurate picture of the possible situation could be drawn.

It is expected that travel conditions will be toughest within sixty days, with army travel at its peak in August as more than 400,000 men move westward from eastern ports.

However, most bands and bookers were planning business as usual and confident that, as in the past, the situation would prove less troublesome than it appeared. Rail and bus companies have cooperated splendidly before, will continue to be as lenient as possible in assuring travel space for touring bands. And as long as there is public cooperation, there may not be a general government travel ban.

Dave Rose Gets Army Discharge

Los Angeles—David Rose (the scored and directed *Winged Victory*) has been released from military service on a medical discharge following several months in a hospital near here.

Rose's first civilian assignment was music direction of Bluenet's "Freedom on Information" show staged on June 15 to mark official designation of Blue Net as the American Broadcasting Co.

Overseas Tour Off For Barnet Band

Los Angeles—The over-seas tour for USO which Charlie Barnet and his band were slated to make this summer has been cancelled. It's reported several members of the band couldn't pass physical exam required.

Barnet closed at the Trianon June 18. He makes a tour of northwest cities and expected to take band back east in August.

SPARS' Siren On the Cover

Fitting decoration for the cover of our Fourth of July issue (and our first special edition for the overseas forces) is this pretty SPAR, Helen Presley, Seaman second class, a native Californian. Helen helps the public relations campaign of the SPARS by singing on several service radio shows, Mondays on Mutual from coast to coast and Sundays on WNEF in New York, with an overseas broadcast to the armed forces.

Raeburn's Jazz Too Hip For Success?

By FRANK STACY

New York—It's my strong conviction that most good swing handleaders are split-personalities and for a good reason. They want to play "hip" music and they want to make a buck. The two desires may not seem to be mutually exclusive but they're not far from it.

Let's take Boyd Raeburn for example; he's certainly an excellent illustration of a young leader who plays the kind of music that big-band jazzmen like and the kind that most jazz-aware fans go for. Raeburn's band, in fact, is one of the most popular among other swing musicians and its library (with startling George Handy arrangements plus many others that smack of the Duke and the best in traditionally solid swing) was never written and assembled to dazzle squares. When Raeburn first got a band together and started creating a book, he didn't mutter: "Now, lessee, we've got to have a couple of funny hat routines here. I can spruce up this part of the program by standing on my head and chanting *Chloe* with appropriate sound effects from the boys in the band. Then, at this point, we'll have some stout sideman (hired for the purpose, of course) fall off a chair. That ought to get a laugh. You've got to have a waltz at the end, so we'll close with a waltz, put out all the lights and paint the instruments with phosphorus so they'll glow in the dark. Well, solid!"

On the contrary, when Raeburn organized his orchestra and built a library, he hired as many good musicians as he could find and asked the best arrangers he knew to write him some interesting jazz music. He had the quaint notion that having a good swing band meant that you played good music.

In the Red

"Right at this minute I'm almost thirty thousand bucks in the red and the end isn't in sight. Some guys tell me that I'll never have a successful band as long as I play hip music. I don't believe it and I'm going to prove them wrong."

I first heard the Boyd Raeburn band in Chicago at the Bandbox in the fall of 1943. Raeburn had an excellent band; one of the very best, and a far cry from some of the woeful routines that were being slopped out by big-name outfits along Broadway and in the smart N.Y. hotel rooms. This band was as crisp as a new buck; it had punch and good musicians. All the guys were interested in making real music and they had a book to work with that was exciting enough to make real music possible. I was really enthusiastic and couldn't wait until Raeburn brought his

Lovely Roberta



The lovely Roberta, with a bit of attractively added *avouidupois* has been causing comment as vocal attraction with Henry Busse's orchestra. Roberta, the former Les Brown thrush, had been doing radio and night club work.

band to Manhattan where, surely, it would be an instant success. Little did I know; or Raeburn either for that matter. Encouraged by the patronage he drew at the Bandbox and the applause of his hip fans, Raeburn shortly came to New York for an opening at the Hotel Lincoln, having first re-organized his band to a certain degree, though retaining many of the best sidemen.

Bothwell's Sensational Alto

I went to Raeburn's Lincoln opening and gave his band a good review as did writers on the other trade papers. Johnny Bothwell's alto work was sensational then as now. There were the same fine arrangements, augmented by some finer, newer ones, and the same bouncy drive exhibited by all the band members. It couldn't, I thought, be long now before Boyd will be able to stop worrying about meeting his payroll, maybe make a little extra loot and be able to play even more advanced scores.

You can guess what happened. There followed a Raeburn lull, a period of thankless, profitless dates and discouragingly constant changes in sidemen, that has been brightened only recently by the certain acclaim that Boyd's few transcriptions and recordings (on Guild label) have won for him with radio audiences.

During all this latter and long time when practically nothing happened to Raeburn, a thousand-and-one music experts offered their explanations for the stall.

Too Hip for Squares

"He plays too loud!" the hotel managers said.

"He plays too much hip music and not enough plug tunes!" cried the song publishers and pluggers.

"He doesn't stress showmanship enough!" yelled the booking agents.

"Hey, how about playing some of those numbers like Louis Prima plays, huh?" begged the squares.

So it went: the consensus being that Raeburn was too hip, which, as far as I'm concerned, meant that he played too well.

Curiously, at the same time that all this was going on, alto-saxist Johnny Bothwell, who had become Raeburn's main-stay and right-hand man and whose solo work had attracted much favorable attention, was approached as a potential leader by some of the booking agencies. They liked the quality of his lead and solo work (he plays fine hot as well) because it happens to be an easy-to-digest kind of music, even though soaked in jazz feeling. His alto is very clear, very rich and limpid, not unlike Johnny Hodges'. While it's definitely of top-drawer jazz caliber, it's also simple enough for bookers to dig. In short, they were very pleased with it.

Offers to Bothwell

They offered to set Bothwell up with a band of his own. It wouldn't take him any time, they assured, to make the big-time grade. He'd start with a small "nut" or payroll to keep the early losses down and then after a couple of months. . . .

Bothwell interrupted them. He had seen the hardships under which Raeburn was laboring. Raeburn was working on this same low payroll scheme though it wasn't as low as the one the agents had planned for Bothwell. If Raeburn wasn't succeeding with his scale rate and often had trouble finding competent sidemen at the prices he could afford to pay, how could Bothwell expect to do better and click with

Brilliant Boyd Raeburn Band In Rehearsal



New York—Rehearsals are a work of pleasure with the brilliant young Boyd Raeburn band, as they go through a new arrangement in a New York studio. (Left) Johnny Bothwell, star altoist and Raeburn's right hand man, takes off on a solo. (Middle) Johnny and leaderman Raeburn look over the score on a new George Handy arrangement that the band is about to rehearse. Both-

well's solid style of altoing has added much to the prestige of the Raeburn band, has caused bookers to tabulate his fronting abilities.

(Right) Unusual shot of Raeburn, dark glasses and all, on tenor. Band is now playing an extended engagement at the Palace hotel in San Francisco.

Photos by Warren Rothchild.

Ten Years Ago This Month

July 1935

After a nine-year reign at the Aragon ballroom in Chicago, Wayne King and his band left for a series of personal appearances in the midwest. The band still were doing their commercial radio shot for Lady Esther from Chicago studios. . . . The brothers Dorsey had "buried the hatchet" and were making plans for a new radio show. . . . A new government relief bill, designed to employ 10,000 musicians, was awaiting the signature of President Roosevelt.

Red McKenzie was fronting a new band at the rebuilt Onyx Club. Combo featured Eddie Condon. . . . Red Nichols and his band had signed another 13-weeks contract for the CBS Kellogg radio show. . . . Word from London listed John Mills, guitarist and bass singer with the Mills brothers, as seriously ill. Another vocal group, the Boswell sisters, were in England, too.

Adrian Rollini's Taproom, located under the President hotel on West 48th in New York, was keeping patrons happy until the stroke of four with Wingy Manone's four-piecer. . . . Jules C. Stein of MCA and Irving Mills were considering a merge.

an even lower budget? It didn't make sense.

"You don't have to play all that loud jazz like Raeburn," the bookers said. "Are you kidding? A nice commercial music. With the alto and all, it would be very pretty and very commercial. You won't even need good sidemen. A bunch of Joes, that's all."

But Bothwell, not being a



Leroy Dixon, bass player with the Norman Ebron Trio (now back at the Town House in Milwaukee), uses a bow on his bull fiddle almost as often as he plucks it. That is, he did until the other evening when—just as he picked up the bow, a young hepster remarked quite audibly, "Gee, he's going to make like Slam Stewart." This made Leroy so self conscious that he left the bow lay, and resumed his plucking!

square nor wanting to be the kind of musician who devotes his life to the banal pleasing of squares, begged off and decided to stay with Raeburn, at least temporarily.

His case is another illustration of the swing leader's split-personality thesis which prompted this article. Bothwell would love to front his own band and there's no good reason why he shouldn't. He's an unusually brilliant musician; he's personable; he has intelligence; acting as Raeburn's assistant in the band, he has shown an ability to handle men. But, primarily, he's a jazzman who loves good jazz more than anything else he knows. He doesn't want to toss away that feeling and that ability to express himself artistically through jazz forms in exchange for a bigger room at a better hotel and five meals a day instead of three or whatever the compensations may be for forgetting ideals and embracing a gold piece.

Swing an Art Form?

Swing music, say Raeburn and Rothwell and a thousand other young musicians, is either an art form or it isn't. If it is an art form, then those practicing it have no right to compromise it for the chance of seeing their names on a bright marquee. Translate this moral axiom in terms of another musical form and its point and validity become more easily apparent. Can you picture for an instant the Boston Symphony Orchestra eliminating all the Beethoven symphonies from its repertory because the owner of the hall in which the orchestra plays, or the agency that books it, insist that such music is over the head of the man-on-the-street; that, in other words, it's too "hip" and that more people would pay more money to hear the Boston orchestra play a Jerome Kern medley or, perhaps, *Hey, Joe, Donna Squeeze Da Banana*?

Yet this is exactly what often happens in the swing band world when a leader attempts to play a more profound or more intricate kind of music than the usual sop that he's expected to toss out to limited tastes with a box office dollar-bill in their hands.

Refuse to Compromise

Summing it all up, the jazzmen insist that a good band plays music which is a manifestation of relative depths of sincere human emotion. Such a band refuses to cheapen this emotion in order to become successful.

On the other hand, the bookers and publishers and the other businessmen that see in music only opportunities to make money claim a good swing band is one which will compromise its integrity with commercialism, will lose sight of any worthwhile motivation in favor of a fast buck and then, if it's lucky, grab hold of public favor and perpetuate itself.

Who's right?

Oscar Moore to Go Under Knife

Los Angeles—Oscar Moore, King Cole Trio guitarist, enters hospital here on Aug. 3 for an operation. He expects to be able to resume work within a couple of weeks after that date.

Trio finished a long run at the Trocadero June 20 with weeks at Orpheum theater and San Francisco's Golden Gate theater. On Aug. 31 the Trio joins up with a package unit including the Andy Kirk band and a singer, probably June Richmond, for a theater tour.

Savoy Battles Aired?

New York—Remember those "battles of music" that used to be aired from the Savoy Ballroom here a few years back? You may hear them again if present plans go through. At this writing, Moe Gale, who owns the ballroom, is setting a deal with the American network to get three weekly remote wires for the spot and if it works out, he plans to stage more swing battles.

Torchy Bonney



New York—Maybe it was Betty Jane Bonney's torchy new recordings that lit the fuse, but Miss Bonney has her ears plugged for the impending blow-up. There'll be no fire-crackers this Fourth of July, but this is one explosion that will be heard round the world. Betty Jane, former Les Brown chirp, has been featured on two recent Victor platters and is the subject of an extensive record publicity campaign.

Readying For Overseas



New York—Choosing which tunes to take and which to leave behind isn't an easy task when it's for an overseas tour for the USO. To be safe Shep Fields and his crew took almost all the library they had. Figuring it all out, left to right, are: Sol Schlinger, lead tenor sax, Carol Parker, vocalist, Bob Stewart, vocalist, Shep Fields, George Meinyer, alto, Joe Soldo, lead alto sax.

Fields Ork Ready To Take Swing To GI's

New York—Shep Fields doesn't know how long he and his band will be overseas—nor does he care. "The way I feel now," he told this reporter backstage at the Strand Theater where he was winding up his last engagement before hopping

off, "they can keep us 'til it's all over. I've been dying to go and so have the boys in the band. Do you know that some of my musicians, who had planned to join other bands, decided to stay on when they heard we were going to make an overseas USO trip? A lot of our wives were even anxious to come with us, but that's out for official reasons."

"How many of you will there be in your unit?"

"Eighteen all together and that includes two girls, Carol Parker, the singer, and Margaret Neal, who plays harp. We'll also have a boy singer, Bob Stuart and besides myself and the regular band musicians, there'll be our manager Frank Hirz."

"Do you plan to put on any special entertainment besides your band performances?"

"No. Nor will there be any other entertainers traveling in our company. I've got the definite feeling that most of those GI's are anxious to hear the swing bands that they remember dancing to with their gals back home. We aren't going to do anything but play music and plenty of it. Naturally, we're anxious to reach a lot of the hospital wards, besides playing in the open or in theaters for the regular troops. For that purpose, so we can give the sick and wounded kids a chance to hear some swing again.

Honor Mr. Sax

New York—When Shep Fields and his all-sax orchestra reach Paris (if they go to Paris, that is), they plan to play a concert there in honor of Adolphe Sax, the man who invented the horn. Sax, a Belgian originally moved to Paris in 1835 and in 1842 invented the instrument which Coleman Hawkins really made famous some time later.

"we've set up a jazz sextet which will be able to move right into the wards and start them jumping. Just to make it seem more like a professional show, we're not going to wear khaki but our own band uniforms. The girls will wear evening dress as well."

"Do you think the GI's will be surprised when they see you and the band pop up in some strange land?"

"You know, that's a funny thing. In the past couple of weeks, we've received a flock of letters from soldiers already on the other side asking us whether or not we'll play a stand in their particular area. How they ever found out beats me. I guess Broadway isn't the only place with a grapevine!"

Cafe Society Orks In Quick Change

New York—The Cafe Society shows are shunting around again. A recent plan called for John Kirby to bring his small jazz group into the downtown spot, and for Edmund Hall to replace Phil Moore uptown. A last minute change, however, which was probably based on the fact that John Kirby's band has broken up, found Ed Hall moving into uptown all right, but Phil Moore pulled back into downtown again. If this isn't clear to you, don't worry about it, at the two Cafes, the shows are always changing around but somehow always come out fine.

John Kirby, by the way, is reported to have busted up his small band so he can build a big one.

Carnival Shutters

New York — The Carnival, town's latest hotel room (at the Capitol), has closed its doors for the summer. Lack of air-conditioning is the reason given for the vacation. Spot plans to reopen on September 25 with Louis Prima's band.

Busy Dinning Sisters



Chicago—Busiest and happiest girls around Chicago these days are the Dinning Sisters three, Ginger, Lou and Jean by name. Reason is that the charming ladies have been held over for another 12 weeks at the College Inn—their first big Chicago personal appearance. Pictured here with Jerry Vaughn, their arranger, the trio is also under contract to three sponsors for regular radio programs.

OVER 50 YEARS OF ACHIEVEMENT IN BAND INSTRUMENTS



When Sweethearts of the Gay Nineties

listened to concerts in the Park . . . from Band Stands came the silvery peal of King Instruments

When grandpa wooed grandma in the nineties, the chances are that on many a fine Sunday afternoon they sat hand in hand on the lawn of the park, and pledged their love to the strains of *The Merry Widow Waltz*, as played by bandsmen who made up in enthusiasm what they may have lacked in technique. And the chances are, too, that the more talented musicians played KING instruments. For then, as now, KINGS were ace-high among those who had arrived or were on their way.

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Season's Best Jazz Bash Financial Flop!

New York—The best jazz concert of the season was Timme Rosenkrantz' recent bash at Town Hall and it was too bad that so few fans showed. Apparently a lot of people have tired of the recklessly exaggerated statements of jazz promoters,

whose advance publicity lists every "hot name" in town on the program but rarely lives up to its promises.

Of 15-odd artists scheduled to appear, all but two, pianist Erroll Garner and Billie Holiday, made the show. Their absence was compensated for by the surprise appearance of Gene Krupa and his trio.

Red Norvo Stars

First on the program, and star of the show, was Red Norvo and his octet. As xylophone soloist, or playing vibes with his band, Red out-starred the star-studded attractions.

With the Norvo octet was Flip Phillips, Shorty Rogers, Eddie Bert, Aaron Sacks, Specs Powell and Remo Palmieri (all from Red's great band of a couple of years ago) as well as Teddy Wilson and Slam Stewart.

Vocalist Fran Warren, newcomer, followed; then a duet by tenorman Don Byas and Slam. Others included the Krupa trio, with Ventura and Gene particularly brilliant; more Norvo and Wilson; Stuff Smith's trio with pianist Billy Taylor having his first chance on a local concert stage to demonstrate his genius and then trumpeter Bill Coleman.

Well Planned Concert

All things considered, it's hard imagining a better planned and executed concert. Lack of advertising and a particularly nice June afternoon didn't help the patronage. Timme Rosenkrantz rates a big bow for showing how this kind of a show should run off. There can't be a jazz fan who doesn't wish them better financial returns on the next one.



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The Monarch of the Band Instrument World!

CHICAGO BAND BRIEFS

Vaughn Monroe, playing his first engagement in the College Inn of the Sherman Hotel, will be followed July 20 by Charlie Spivak, set for three weeks. Closing August 9, Spivak moves his band to the Chicago theater August 10 for another three-week run in the Jop. Jerry Wald will be at the Sherman from August 10 through August 23, with George Paxton set to make his debut in the College Inn on August 24 through September 6. The Dinning Sisters and Robert Crum are holdovers in the Panther Room.

Ivy Anderson is the current star attraction at the El Grotto . . . Fletcher Henderson drew another extension (through August 2) at the Rumbogie . . . Cootie Williams, Ella Fitzgerald and the Ink Spots, breaking it up at the Chicago theater, make way July 6 for Skinnay Ennis, in for two weeks, followed July 20 by Benny Goodman for another two weeks.

Buddy Johnson's band shares billing with Maurice Rocco at the Regal the week of July 13 . . . Lawrence Welk, who completed his contract with Frederick Bros. and switched to MCA July 1, plays the Oriental the July 6 week.

Ronelle Gayle is back at the Silver Frolics . . . Harry Cool, batoning the former Carl Ravassa orchestra, replaces Del Courtney in the Blackhawk July 11 . . . Ernest Ashley, guitarist, is forming a new trio and Bill Samuels, his former pianist, is doing likewise . . . Ace Brigade, since retiring from the band business, has taken over Hoppe's Island, a summer dine and dancery near Cincinnati.

Tiny Hill, who disbanded a few months ago and is vacationing in Denver, will reorganize in the fall. He has an arranger

M'Coy Has Bigger Band, New Style

Chicago—Clyde McCoy, released from the navy, organized a larger band than any of those he fronted before going into service. New combo has six brass (seven with his own trumpet), five saxes and four rhythm, and was built with Chicago men with exception of two men from his navy band, Tommy Donio (trumpet) and Chet Lanz (tenor sax) who also were released.

Clyde has a completely new book, much of it scored by Carl Gronemeyer of NBC, and a new style as well, although the two numbers which sold plenty of platters for him before the war, *Sugar Blues* and *Tear It Down*, are kept at hand for sentimental reasons. Billie Jane Bennett, his sister-in-law and member of his original vocal group, is feminine chirp.

After ten days at Lake Delavan, Wis., the new band spends two weeks at Leon & Eddie's in Detroit, and another fortnight at Bill Green's in Pittsburgh before moving into a major Chicago spot in August.

readying a new book for ten men . . . Frank Cook, guitarist with Frankie Masters, is being featured in the Stevens show with his novelty harmonica and guitar act, along with Masters' vocal quartet, Marty, Kay, Pat and Jo. Phyllis Myles is still the featured vocalist with Masters' band . . . Saxist Thal Taylor has joined Florian ZaBach, who is being held over in the American (formerly Pan-American) Room of the LaSalle Hotel . . . Earl Hopkins, well-known among musicians, left the management of the LaSalle Hotel to resume management of the Eastgate.

Ruth Robbins returned to Chicago to cut some transcriptions . . . Jack Owens, singer and emcee, is off the Tin Pan Alley of the Air show because of rheumatic fever. Skip Farrell may replace . . . The

Masters' Pretty Vocal Quartet



Chicago—Four new faces and voices—and nice ones—for patrons of the Stevens Hotel Boulevard Room are Marty, Kay, Pat and Jo, quartet featured with Frankie Masters' orchestra. Girls share bill with Phyllis Myles, featured vocalist with the band.

Art Van Damme Quartet and Roy Shields' orchestra drew the summer assignment for Maxwell House Coffee on NBC . . . Wayne King lost vocalist Allan DeWitt to the army . . . Ray Pearl, a recent air force dischargee, takes his new band into the Muehlebach in Kansas City July 11.

Gershwin Overture

Los Angeles—Road show presentations of Warner Brothers' George Gershwin biographical picture, *Rhapsody in Blue*, will be preceded by playing of a specially recorded "overture" consisting of a collection of Gershwin melodies arranged and directed by Ray Heindorf. Work runs 11 minutes, was recorded by a 78-piece orchestra.

Service Man Gets Old Music Post

Los Angeles—In what will be the first of many similar instances bound to arise during coming months, and maybe years, Mickey Gillette, music director on the Al Pearce CBS show,

Chirp To Nurse



Nebraska City—New recruit for the Cadet Nurse corps is 19-year-old Mary Schemmel, grey-eyed pianist and vocalist formerly with Verne Pickering's society orchestra to enlist last month.

Louis Jordan Fires His Ork

Chicago—Louis Jordan opens the Paramount in New York July 4 with a complete new personnel. Jordan was dissatisfied because he claimed the band didn't jump in its usual style and lacked cooperation. Bill Davis, who arranges for the Jordan combo, is now holding down the piano chair as well. New bassist is Carl Hogan, formerly with the Jeeters-Pillar band, but Jordan's original bassist, Jesse Simpkins, due for a medical discharge from the navy, expects to return. New trumpeter is Aaron Izenhall, formerly with Ernie Fields, and Josh Jackson, ex-Dallas Bartley and more recently with Sunny Thompson at the El Grotto, is the tenor replacement. Eddie Byrd, original drummer with the combo, who has been fronting his own outfit, is now back with Jordan.

The band is currently playing one nighters, prior to opening at the Paramount, and will appear on the Chesterfield program July 5 and 17. Engagement at the Paramount may be limited due to picture commitments to appear in Monogram's *Swing Parade*, and United Artists' *Breakfast in Hollywood*.

has relinquished the baton to Ivan Ditmars, recently released from service with the marine corps.

Ditmars was music director for the Pearce program when he entered the marines to become conductor of the "Halls of Montezuma" orchestra at the San Diego base.

Under policy of restoring former jobs to ex-service men, Pearce, with full support from Gillette, put Ditmars back on his old job, despite the fact that it meant removing Gillette, himself a veteran of service with the air corps during early days of the present war.

Unlike other fields, where returning service men can usually be restored to jobs without displacing other workers, restoration of old jobs to musicians will present many difficult problems.

Haymes-Forrest Tour Winds Up at Roxy

Los Angeles—The Dick Haymes-Helen Forrest camp and hospital tour will swing through the south and southeast before the pair open at the Roxy theater in New York for two weeks starting July 22.

Pianist Al Lerner, former Harry James 88er recently doing solo work here, planned to make the tour as accompanist of previous commitments could be arranged. Tour opens July 5 at Naval Hospital, Corpus Christi, Texas.

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by THE SQUARE

The party-giver, Elsa Maxwell, has written a tune called *Love Lasts But A Day*. Now there's nobody who hasn't penned a song . . . Perry Como will do a theater tour, thereby making a lot of the sex brigade happy . . . If Frances Langford doesn't return to the Bob Hope show next fall (and she's doing a great job with her current own airer) Monica Lewis may get the bid.

Dick Gilbert says he is organizing the 2,000 disc jockies that spin the platters from coast to coast. If they unionize, maybe they can do something about those awful transcriptions that rent the air a thousand times daily . . . The Russians were knocked out by the first Soviet performance of *Porgy and Bess*, Shostakovich hailing it as "magnificent" . . . Joan Edwards will cut for the new Cosmopolitan label.

Mynie Sutton, colored sax star, is leading a nine piece ofay combo at Lakeside Park, Port Dalhousie, Ontario . . . Kai Winding, trom with the Curtis Bay coast guard dance band, and Marie Delmar, former Roxette, are an item . . . Mickey Scrima, former Harry James tubman, is back in his home town, Pittsburgh, after a lengthy stay on the coast.

Jane Vance, wife of Clark Dennis and former Paul Whiteman socialia, is a lieutenant in the women's marine corps in Washington . . . Title of the book written by Arna Bontemps and Jack Conroy, who did the recent mag piece on Jelly Roll Morton, is *They Seek A City* . . . July 11 is the anniversary of the death of George Gershwin in 1937 and his Warner's screen biography opened at the Hollywood theater on Broadway June 27.

Connie Haines, the petite thrush, has gone east to open with Abbott and Costello at the Roxy theater in Gotham on July 3 . . . Timme Rosenkrantz, who nearly lost his shorts on the last one, is planning another Town Hall concert . . . In the Langford murder case in Manhattan, Eddie DeLange was listed as one of Mrs. Langford's proteges . . . Harold Otis, a swing fiddler from Joliet, is being featured by Stan Kenton in a trio with Max Wayne (bass) and Bob Ahern (guitar). Doesn't play with the regular band.

Specs Powell, the drummer, and Anne Stevens have found romance . . . Gene Krupa, with Anita O'Day chirping again, opens at the Astor in New York on July 16, at the Capitol theater the latter part of August, and goes overseas in September with his band . . . Jo Stafford is being readied for her own network show, emceeing as well as singing.

Charles Triller, New York business man, has been elected to succeed Marshall Field as chair; man of the board of directors of the Philharmonic . . . Majestic

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VACATION

Over waters dark and dreaming
Flies the pale face
Reet and straight.
Flies the sleek-haired
Hot Rock screaming,
"Isn't nature solid, gate?"
—hel

records will release a memorial album dedicated to the late Alfred E. Smith, with *Sidewalks of New York* as one of the sides, of course.

Cootie Williams has written a piece, *Mood For Cool*, which Duke Ellington will introduce . . . Jimmy Dorsey and his crew resume playing on July 3 at Mission Beach ballroom in San Diego . . . Frank Bailey closed his Newark Terrace Room permanently at the end of the Johnny Morris engagement . . . Raymond Scott is writing a Broadway show for Mary Martin called *Lute Song*.

Joe Ricardel and his boys will spend the summer at the Versailles club in NYC . . . Hazel Scott will become Mrs. Adam Clayton Powell in August . . . Harry James, who broke records on one-nighters at Bridgeport and Springfield, and is turning them away at the Astor, now has 16 instead of 12 strings and can play anything up to Shostakovich . . . Stan Kenton will cele-

TD's 50-pc Ork First Bowl Event

Los Angeles—Headliners of Hollywood Bowl's first "Festival of Popular Music" were Tommy Dorsey, fronting an augmented ork of 50 pieces, Lena Horne, Victor Borge and Tito Guizar.

First event was scheduled for night of June 27. Promoters, headed by Herman Hover, have secured three other nights for the pop music presentations, July 25, Aug. 27 and Sept. 12. Hover hoped to have Bing Crosby, Jimmy Dorsey (with augmented band) and two other headliners for the July 25 affair.

brate the Fourth by opening his first engagement at the NYC Paramount . . . Doris Day leaves Les Brown in September to become a moom pitcher star.

Formal Attire!

New York—Bobby Sox Babes and Krew Kut Kollegians may make up the bulk of Harry James' fans, but they have to wear a different uniform if they want to catch him at the Astor Roof. At least one zoot-shirt-&-no-necktie customer was given the polite heave-ho by a headwaiter on opening night—but not before the latter had given a short lecture to the general effect that the Astor is not a nudist colony and anybody sans necktie is practically nude.

New York—Joan Brooks was ready to leave for overseas at any moment as this was written. Odd angle to her trip is that she's having her hair dyed blonde, reason being that in many of the fan letters she receives from overseas GIs, the boys think of her as a blonde. She'll return to her CBS show in the fall.

Disc Firm Looks Like Big Biz

Los Angeles—New entry into the now crowded recording field, and most interesting one since formation of Capital Records, is a new platter firm backed by Associated Enterprises, Inc., which will shortly introduce new Continental label.

Ferde Grofe and songwriter Harry Revel are two well-known names active in the new enterprise. Grofe is general music director and Revel will pick tunes and engage talent.

Continental is using CBS sound studios here for recording purposes. It is understood a contract has been drawn up with a major pressing firm which will guarantee a large output of platters. Later pressing plants will be set up here and in the east.

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LOS ANGELES BAND BRIEFS

George Auld in line to play the Trianon following Jack Teagarden, current attraction. It will be George's first appearance here with his own band. . . . Brother Jimmy was set to follow Tommy D. at the Casino Gardens around July 20. . . . Carmen Cavallaro a hold-over at Ciro's to July 27, with Herman Hover talking about Guy Lombardo as a possible follow-up.

Tommy Tucker drew nice turnout for his opening at Palladium. . . . Joe Zucco was turning on the steam for Count Basie's July 2 opening at the Casa Manana. . . . Benny Carter was slated to follow Darlings of Rhythm at Plantation Club July 3, with King Cole Trio sharing stand for few days at same period. . . . Tab Smith's opening date at Shepp's now set definitely at July 30.

Ted Straeter, currently at San Francisco's Mark Hopkins, switches jobs with Joe Reichman, who will replace Straeter at the Mark when Straeter comes into the Biltmore Bowl here July 28. Pierre Carta continues to hold the alternate band spot at the Bowl with advent of Straeter. . . . Freddy Martin and his boys at the Coconut Grove will take a six-weeks' vacation this summer if a band can be found to take

Informal Haymes Rehearsal



California—Getting ready for their weekly airshow broadcast, this time from an army hospital on the west coast, Dick Haymes and Helen Forrest go into a pre-program script huddle. Left to right, Haymes, Sgt. Chuck Fendall, harmonica soloist, Glen Wheaton, scripter, Lt. Larry Lansing, Special Service officer, and chanteuse Helen Forrest. At the piano is Charles LaVere.

over during their lay-off. **Jive Jottings**
We omitted an important name when we reported on those transcripts Kay Starr is doing for Standard, backed by the Les Paul Trio. Also present is Joe Venuti, with whose new band

Hollywood bandleader who left here with *Hey, Rookie* (service men's show) writes from Kuning, China, that the show disbanded in India and that the musicians in the outfit were formed into the "China Theater band" under direction of S/Sgt. Lloyd Lunham, a Pasadena boy. Other local musicians in the outfit are Henry Evens (sax) and Connie Taylor (trumpet). Paul is playing drums.

Eddie Brandt and Sammy Rones, prop boys to Spike Jones band, are the writers of the song *My Home Town*, introduced on the Army Hour and by Spike on his theater tour and now getting good plugs. Brandt and Rones are marine vets. . . . Johnny Pappalardo (bass) of well known family of musicians here, in civvies again after long period of service over-seas. . . . Aladdin (that's his real name), of the Carmen Cavallaro fiddle section, was tagged by a Warner Bros. front as picture material, signed for character role in a current WB production. . . . Jan Savitt bought a home in North Hollywood near Bing Crosby; Mrs. Savitt was to move in around June 30.

Don Otis resigned as program director at KMPC to pilot his own platter program, a new series ("The Record Room") heard daily from 2 to 4 p.m. . . . Frank De Vol will do week-end dates with a dance ork during summer lay-off from air show. . . . Gil Rodin persuaded Buff Estes, the sax and clarinet ace, to quit test-pilot job and join the Ray Bauduc band, now heading for eastern dates.

Behind the Bandstand
Plans are being drawn up for a new Hollywood spot near the Palladium which will play top-bracket Negro bands. Idea has been kicked around by numerous promoters but this time it looks like the money is on the table.

New Hollywood Air Shows Debut In July

Los Angeles—Two new musical airshows were set for early July debut from NBC's Hollywood plant. Leith Stevens, who returned a while back from long stint in Australia for the OWI, was scheduled to handle production reins on the new Rise Stevens program, set to go July 2 with Robert Emmett Dolan handling the baton.

The new Victor Borge show was slated to go July 3. Billy Mills ork and singer Pat Friday support the Danish pianist-comedian.

Los Angeles—Jack Teagarden, who opened at Trianon, Horace Heidt's Southgate nitery June 19, is using a girl bass player, Mildred Shirley, formerly of Ada Leonard's band. Chick also gets featured vocal spot.

Calif. Curfew Hits Musicians

Los Angeles—With California's recently enacted state-wide law ending all liquor sales promptly at midnight, which went into effect June 10, most cafes and dancehalls employing orchestras will shutter at the same hour.

The newly enacted law, passed by the State legislature and effective immediately upon signing by the Governor, puts an end to the confusion which has existed in many quarters as to legality of liquor sales after midnight.

Platter Build-up Set For Pianist Buddy Cole

Los Angeles—Capital is setting a major build-up for Buddy Cole, newest bandsman to be signed by the platter firm, who has been turning out a batch of waxings with a "society-style" ork but who is no stranger to the swing fans. Cole played piano with the Les Paul Trio and has appeared at jazz concerts at Philharmonic Auditorium. For his recording combo Cole is using four saxes, four strings, one trumpet, accordion, and conventional rhythm section.

Tired Mercer



Hollywood—Knocked out, but completely, seems to be the sad story of Johnny Mercer. Besides putting in a full day's work at the Capitol Record studios, managing the talent and occasionally making a record himself, Johnny finds time to set tunes like *Laura* and *Dream* to words. Can you blame the guy for looking a bit beat when Charlie Mihn and his camera come around?

Down Beat covers the music news from coast to coast.

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| PHIL MOORE <i>Shoo-Shoo Baby</i> | PAUL BARON <i>I'll Remember April</i> |
| SCNNY DUNHAM <i>Jump Indigo</i> | AL COOPER <i>Jumpin' At The Savoy</i> |
| MITCH AYRES <i>Stop That Dancin' Up There</i> | JACK TEAGARDEN <i>Rhythm Hymn</i> |
| RAYMOND SCOTT <i>Two Way Stretch</i> | FREDDIE SLACK <i>Down The Road A Piece</i> |
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Kay is now singing on Monday nights at the Palladium.

Matt Weinstock, local newspaper (*Daily News*) columnist, recently back from a tour of Pacific fighting fronts, tells us he met Billy Kyle out there. Says they keep a piano handy for Billy and that he is one of the favorite morale builders with the boys close to the battle lines.

June Richmond doing a turn at Hollywood's Streets of Paris. . . . A fanfare to Ben Waller on his "Central Avenue Breakdown," a new KPA Session (12:30, after midnight, Sunday mornings).

Notings Today
Paul Neighbors, the former

Streamline Classics

Los Angeles—Two stage musicals, with songs based on melodies of classical composers are in preparation here. *Music in My Heart* will have a score derived from the melodies of Tin Pan Alley's most unfailing source—Tschalkowsky. It is slated to open Aug. 20 at the Philharmonic here. Franz Liszt's music and life will be worked over for *Love Song*, due for a New York opening next fall.



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by Charles Emge

Rhapsody in Blue, completed almost two years ago but getting its first U. S. showings this month, is a notable picture from a musical standpoint if only because it marks another advance in the willingness of movie makers to let music stand on its own merits as entertainment.

Of course there is plenty of hokum in the film story of George Gershwin and his music—hokum that goes all the way from an entirely fictional element of romance to the usual attempt to perpetuate the unholy myth that Gershwin "made a lady out of jazz" (quoting from the picture), despite the fact that today's prophets of jazz and/or swing probably agree on only one point—that George Gershwin had no part in it and vice versa.

Other than that the picture is a sincere attempt to tell the story of a young American who was determined to create something more lasting than his Tin Pan Alley predecessors, a songwriter who felt he had to place his name on the corner stone in the structure of American music. That is the story, and its many departures from fact are not consequential.

The orchestral presentation of Gershwin's music is excellent, thanks largely to Ray Heindorf, Warners' 37-year-old music director who broke into the picture business as an arranger, and is still satisfied to be known as an arranger although he now arranges, orchestrates (all Hollywood arrangers don't) and conducts the recording orchestra on his assignments, of which Rhapsody in Blue was the most important to date. "Production numbers" are Heindorf's forte, and Gershwin's songs were written as "production songs". That all of the treatment of Gershwin's songs is not excellent wasn't the fault of the music department.

Heindorf is most disgruntled because Man I Love received only incidental treatment as a night club specialty by Hazel Scott. The case is an example of the way the picture minimizes Gershwin's truly great songs by emphasizing his "serious" compositions. This picture, concerning one of America's greatest song writers, doesn't employ one important singing voice, with the possible exception of Ada Brown.

Production Notes:

Oscar Levant, naturally, recorded his own piano solos also the featured solos (Rhapsody in Blue, etc.) that appear to be played by Robert Alda. Ray Turner, who is seen at the second piano in the Aeolian Hall sequence, recorded that part, also many incidental solos and piano tracks, including

those played by Gershwin (Alda) in duets with Levant.

Alda had practically no knowledge of the piano when he started to work on the picture. The extraordinary job of synchronization is the result of his hours of work and practice, usually after the day's shooting, under the expert coaching of Victor Aller of the Warner music staff.

The original Grofe orchestration of the Rhapsody (with cuts, the sequence still runs eight-and-a-half minutes) was used for the Aeolian Hall concert sequence. The portions of the Concerto in F, American in Paris and Cuban Overture used in the picture were re-orchestrated by Heindorf.

Vocal double for dancer Joan Leslie was radio singer Sally Sweetland.

Al Gallodoro was brought to Hollywood to record the clarinet solos for the Aeolian Hall sequence but is not seen in the visual orchestra. The clarinet cadenza that so effectively introduces the main-title music was recorded by Glen Johnston, veteran Hollywood musician.

Among the ex-Whitemanites re-assembled for the reproduction of the Rhapsody premier were Turner, Charles Strickfaden (sax), Mike Pingatore (banjo), Hal McDonald (drums), Henry Busse (trumpet). Busse did not record (it's Paul Geil on the sound track) and he only worked on the set a couple of days. The "Henry Busse" seen in the picture is in reality a physical double aided by the make-up man, a sax player named Hal Reed.



Hollywood, BRIGHT LIGHTS: Sinatra bought a \$350,000 trust fund for his babe before overseasing... Kay Kyser is lookin' for a name for his new quartet. Kids in the line-up are Sally Sweetland, Diane Pendleton, Fig Newton and Phil Hanna... The Legs is vacashing for three months on Long Island while The Horn blows his music in The City... Mick Rooney wrote a song for his wife and expected babe and it's called Peek-a-Boo.

Everybody is raving about the terrific air-poise of femcee Francis Langford on her new show... Eugenie Baird passed her Test and is now getting a Geerwhis a week. She has also been lately Decca'd... Jan Savitt's new model Step Down to Glory will hit the stalls soon.

ARC LIGHTS: Johnny Clark set for a spot in Stromberg's Dishonored Lady to roll July 16th, as well as an acting role in Strange Woman, which will star Hedy Lamarr come next Oct... Perry Como has copped the lead opposite Carole Landis in 20th's Baby Face... Everett Crosby will produce Ivan Tors' story of an

army band. Yarn is based on Tors' experience while entour with Major Glenn Miller's unit.

Dick Haymes set for Band Wagon opposite Celeste Holm at 20th... Frankie Carle and his ork will screen debut in RKO's Riverboat Rhythm... RKO's Wolf at her Door is a story about a band leader. Nobody cast yet, wolves!

Burl Ives gets \$2,500 a week at Fox and two years ago he was feelin' lucky 'cause radio paid him \$50 per... U's new title for Hear That Trumpet Talk is The Crimson Canary. Oh, instead of featuring a trumpet-man they're gonna feature the blushing chirp, huh? Coleman Hawkins and Josh White are workin' in this little epic.

LOVE LIGHTS: Gracie Barrie will become the ex-Mrs. Dick Stable to become the future Mrs. Milka... Lina Romay and hubby John Adams got side-tracked from the reet beat and it ain't sunny no-more.

We can hear Buddy Rich and Eileen Barton 'way out here... Diana Lynn thinks Capt. Norman Miller is just too verra verra... Jose Iturbi is beauing Jean Dalrymple of New York playwright fame.

Margaret Whiting has found Oliver Thorndike... Helen Forrest dining with Jackie Coogan before starting off on her tour... The Russ Morgans just bot a new BevHills home and are expectin'—their fourth.

Von Ritter Out Of Union to GAC

Los Angeles—Carl Von Ritter has resigned position as president's assistant with musician's union (Local 47, AFM) to take a post with local office of General Amusement Corporation. He was replaced by Joe Barros.

Von Ritter is second of President J. K. ("Spike") Wallace's staff of assistants to leave union job in recent weeks to enter agency field. Sl Burch resigned similar position not long ago to become general manager of Western Music Corporation.

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Columbia 36813

With Slam Stewart and Red Norvo, who all but steal the show here, Benny's clarinet (and even a vocal), this 20-inches of wax prove among the most interesting and enjoyable listening in a long while. Not that it's the greatest big band swing, some may even

dispute the merits of these sides because of their obvious commercialism, but interesting and enjoyable—definitely!

First side finds the band rocking from the start, sparked by Morey Feld's brilliant, driving drums. Brass and saxes dig into the scoring of the Sonny Skylar tune with power and precision. It's a much smoother and exciting band than exhibited on his two recent Columbia discs.

BG's clarinet is great. His vocal—well, he's certainly no Frankie, but it is a boot to hear his rough, rhythmic voice. Still, if he wasn't Goodman, he probably couldn't get away with it! Trummy Young has a brief, rather uninteresting tram bit.

Second side provides the real kicks. First, Slam comes in with a knocked-out chorus on his famous bowed bass. And greater than even Slam is Red Norvo's weird solo, done with heavily padded mallets. Used strictly as a vaude routine gag, the idea of putting it on a record is about as crazy as one can get! But it's not only crazy, it's great! And catch the great beat Morey and Slam obtain behind Red's work.

SlamPlansBand



New York—The amazing bass work of Slam Stewart is something that has the swing world sitting up and taking notice! Now Slam has decided to leave the Benny Goodman sextet with plans to form his own large band in the near future. Don't forget to dig the two new BG discs, reviewed in this issue, on which Slam is featured. Photo by Warren Rothchild.

plenty of his great tenor work. Gordon Drake vocalizes on *East-ly*. (Guild 118).

The Cozy Cole Quintette, with Cozy sparking the session with his great drums, can't make much sense of Trummy Young's *Through For The Night*, with very average lyrics sung by June Hawkins. Reverse is *Hallelujah*. (Guild 119).

Three of the outstanding tenor men of today—George Auld, Coleman Hawkins and Ben Webster—team up on *Pick-Up Boys* and *Porgy*. I'll leave it to the cats as to who cuts who on these sides. (Apollo 754).

The Coleman Hawkins Quartet, the Hawk with piano, bass and drums, comes on with the slow *Driftin' On A Reed* and the jumpy *Flyin' Hawk*. If you like your Hawkins fast or slow, here's your pick. (Joe Davis 8250).

Will Bradley well known for his band that played the boogie of a very few years back, seems to be on the same kick—even if it's definitely stale by now. Wilber still plays fine trombone, though. Sides are, *Cryin' The Boogie Blues*, *Jingle Bells Boogie-Woogie* and *Lightning Boogie* and *Sugar Hill Boogie-Woogie*. (Joe Davis 7013, 7014).

Dance

HAL McINTYRE
I'd Do It All Over Again
I'll Buy That Dream
Victor 20-1679

Hal's fine alto and brilliant band haven't enough of a chance on this platter as vocals by Frank Lester and the Quintet occupy too much wax. Dig the great introductions to each side—Hal's alto, Ed Safranski's great bass and the brilliant muted brass parts. Lester sings nice, better than average, in fact, but the band is too great to be let smothered under vocal productions. *Again*, incidentally, comes on with a fine beat.

BILLY ECKSTINE
I Want To Talk About You
I'll Wait And Pray
De Luxe 2003

Not quite up to Billy's previous efforts on this label (which were among the finest big band swing recorded in recent months) for the tunes and arrangements are more commercial than his previous releases—*Opus X*, *I Stay In The Mood For You*, *Good Jelly Blues*, etc. Even so they are way above average. *Talk About You* is Eckstine's tune, arranged by the brilliant Tad Dameron, with vocal by Billy. There isn't another male vocalist who can

Billy Moore Tries Boogie String Idea

New York — There's always something new in a hot recording studio. Latest extension of the jazz idea is the waxing of what will probably be called "boogie-woogie" strings. Savoy label is bringing out four sides which feature a string quartet, plus a full rhythm section, playing with a jazz beat. Group is fronted by guitarist Billy Moore, who has also been trying to interest radio in the unique combination.

Randy, Hutton Wax

New York—Randy Brooks band will do a duet on its first Decca releases. The disc firm is cutting Marion Hutton with the Brooks ork serving up backgrounds. However, not all the sides will feature Hutton. Brooks' new vocalist, Bob Anthony, is also reported to be waxing at least one side.

equal Billy's great voice—either for depth, beauty or phrasing. Reverse is written and arranged by Gerald Valentine, sung by Sarah Vaughn. This band deserves special credit for being talented and versatile enough to create within the band all of their recording material instead of using the current over-worn pop stuff. Technically this firm's recordings are still far from perfect.

LOUIS PRIMA
There! I've Said It Again
Sentimental Journey
Majestic 7140

There proves a surprise, and a fairly pleasant and interesting one at that—the voice of Lily Ann Carol. Her voice isn't great, it's too high and thin, but her affected and stylized quality is unusual and interesting. Though having hit on a good thing with this tune it will undoubtedly be overdone. The man who plays pretty for the people plays his horn pretty enough though the band is far from good. But of such stuff is commercial success made! *Journey*, by this time and with this version, has far passed the stage of being sentimental. But watch the hip squares buy these sides! How the money rolls in!

Others

Ray Noble features Larry Stewart vocals on *What A Sweet Surprise* and *The Charm Of You*. Too bad I can't echo the sentiments of the first tune. (Columbia) (Modulated to Page 10)

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BENNY GOODMAN SEXTET

Omph Fah Fah
Slipped Disc
Columbia 36817

Fah Fah, catchy if insignificant little riff number, features fine Goodman and Stewart and excellent if brief Norvo vibes and Wilson piano. *Disc*, entitled such in memory of an operation Benny underwent a few years back, is at a slightly faster, bouncy tempo, exhibits how closely Benny, Red and Teddy work together. Teddy takes the first solo, Benny follows, then Red, probably cutting everyone else on the side. Both tunes are

helped considerably by the fine beat resulting from the work of Teddy, Slam, Morey and guitarist Mike Bryan.

Others

George Auld combines an original, *In The Middle*, with a ballad, *I Fall In Love Too Easily*, with the first side spotlighting



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Jazz Jive by JAX

Two of the critic's most effective weapons, they say, are comparison and analysis. Keynote's latest hot releases—*Home* and *Too Marvelous For Words* by George Wettling on twelve-inch 1311, *Always* and *Darktown Strutters' Ball* by George Hartman on ten-inch 613—certainly invite both.

Featuring Teagarden, Wettling's New Yorkers include another well-known jazzman besides George as well as four prominent Negro musicians. Thus one immediately recalls past platters which Jack cut with mixed units. Back in 1929 he took part in three such sessions. First was the famous *Knockin' A Jug* date under Louis Armstrong, with Cauldwell, Sullivan, Lang and Marshall. Then came Eddie Condon's Hot Shots—Davis, Mezzrow, Cauldwell, Sullivan and Stafford—with the Big Gate singing *That's A Serious Thing* and *I'm Gonna Stomp Mr. Henry Lee*. Finally there was a group called Fats Waller's Buddies which waxed *I Need Someone Like You*, *Ridin' But Walkin'* and *Lookin' Good But Feelin' Bad*—with a highly controversial personnel consisting of Allen or Davis or Gains, Hardwick or Nicholas, Cauldwell or Binyon, Condon, Morgan or Foster, Krupa or Marshall.

Big Eight Sides
After that Tea made no more important discs with black and white crews for over a decade. In 1940 his Big Eight—Stewart, Bigard, Webster, Kyle, Fleagle, Taylor and Tough—waxed four sensational sides. In this company Jack sang *St. James Infirmary*, then played *Shine* and

GI's Dig French Combo



Franc—Pvt. Don Turgeon of NYC digs the Paul Bidan band, well-known French combo once again on the beat with the end of the war and the disappearance of the Germans from French soil. Paul, a favorite among prewar American vacationers, soon hopes to return to his favorite hotel spot at Lorient, Atlantic coast resort.

Big Eight Blues and **World Is Waiting For The Sunrise**. Three years later he did the vocals on *Casanova's Lament* and *I'm Sorry I Made You Cry*, at last joining *Clambake In B Flat* with the Capitol Jazzmen—May, Noone, Matthews, Sullivan, Barbour, Shapiro and Singleton.

It was last December that he made this current Keynote. His vocal on *Home* is handicapped by too fast a tempo, nevertheless a commendable effort. Thomas doesn't measure up to Armstrong, or even to Davis or Allen or Stewart. D'Amico falls far short of Mezz and Barney, Nicholas and Noone. Hawkins surpasses Matthews, matches Webster,

can't touch Cauldwell. Chittison is no Sullivan, no Waller, not quite Kyle's equal. Taylor is splendid. Wettling is superb, on a par with Singleton and Stafford and Marshall, with Krupa and Tough. Teagarden remains a constant factor, of course, the greatest white soloist alive and active today. Only his backing flags here, and even that's better than if he were dragged down by some cumbersome, unwieldy big band.

In 1941 Harry Lim went

straight to New Orleans and assembled the best Dixieland outfit he could find, men drawn largely from Monk Hazel's band and fronted by a trumpeter at that time remembered only for his bass work with Wingy Manone. It wasn't until early in 1944 that George Hartman's four Keynote sides—*Jazz Me Blues* and *Tin Roof Blues*, *Muskat Ramble* and *Diga Diga Do*—were finally issued.

Last September Lim waxed Hartman once more, this time in New York with some New York musicians and a New York approach. Tin Pan Alley replaced Pirate's Alley, Delaney and Ory became Berlin and Brooks. Still there was Leonard Centoble from New Orleans on clarinet, the real star of the first Hartman platters, and Bull's playing here held the whole front line together. There was also George Wettling from Chicago on drums, so the rhythm couldn't bog down much. Frank Froeba was featured on piano, why I can't imagine. Roy Zimmerman had been on the classic Hartmans, Slim who preferred to stay back home. Jack Lesberg was the new bass player, a fine man but hardly good enough to replace both guitarist Lloyd Dantin and bassist John Bell of the earlier discs. Vernon Brown added the trombone, and very nicely, except that the son of Papa Laime had supplied authentic tailgate on the others and Julian had played it for keeps. Hartman wasn't in such good form himself, but the righteous jazz of Centoble and Wettling make this worth hearing at least and picking up.

Schools New One-Night Route

Los Angeles—A new territory, which might mean development of an interesting new market for band booking in other parts of the country, has been opened by Euster and Bob Fite, operators of Riverside Park near Phoenix, Ariz.

Brothers have secured use of a string of high school auditoriums in relatively small Arizona towns and are buying name bands from major agencies here for a one-night route. School boards have okayed rentals of the high school properties at low rates, figuring one way to keep youngsters out of less wholesome juke box joints is to give 'em a big band in person where elders can keep a watchful eye on the affair.

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Band Biz No Longer Babe In The Woods

We had a couple of drinks and an interesting chat the other day with a guy who, in our opinion, has one of the best minds in the dance band business. We won't identify him, or tell you whether he is a booker, a leader, an office executive or a personal manager. But he knows the score.

"The postwar band business must be placed on a sound, economic basis," he told us. "When you consider that the gross bookings of the three largest agencies in the field exceeded the 50 million mark last year, you know that this industry is no baby. But most of us are still acting like babes—babes in the woods.

"The cycle is turning and large dance bands of 30 or more pieces aren't going to be the thing any more. The boys with the 4-4-4 combinations are going to get the gravy. Maybe that's why some of the name leaders are tossing out whole string sections lately. Unbalanced overheads have wrecked a few promising bands, have nearly broken up many others.

"Let me give you an example. I had dinner the other night with a name leader who had three—count 'em—three road managers at the table with us, two head men at \$200 a week each and an assistant at \$100. That doesn't include his personal manager, his attorney, his auditor, his booking office and a couple of secretaries!

"How big can you get? And how can you write off that kind of a nut? It's getting so that even the band valets have valets!

"One of the shrewdest and most successful leaders I ever met—he has enough in the sock to buy and sell many of the name stick-wavers—for years has driven his own car from date to date, charts the bus for the band himself, transacts all business, carries his contracts and his payroll in his hat, and his loot in an instrument case. That's an extreme case, but you get what I mean?

"Another thing wrong with the band industry is its failure to develop enough new personalities during the last decade. It's the same names year after year, and sometimes poorer bands. There are thousands of folks in this country who never had the money to see and hear many of our top-flight bands until the last year or so. Now they are coming, listening—and saying 'So what?'

"As an example, one of the hottest things in dance band business today is Louis Prima. He hasn't got the best band in the country, but he is pulling in customers that many better bands can't draw. And the answer is personality. Of today's new bands, I'll predict that you are going to hear more about Shorty Sherock and Randy Brook than any of the other starters. They've both got personality, good bands with a commercial appeal and a reasonable nut."

We thought that certain portions of our friend's conversation made sense, so we have passed it along to you.

Diggin' the Discs—Don

(Jumped from Page 8)

bia 36822). Buddy Johnson's sepiu crew spots Ella Johnson's vocalizing on *That's The Stuff You Gotta Watch*, a clever relief from the usual, and a jump, *One Of Them Good Ones*, which is just about it. (Decca 18685).

Charlie Barnet couples two pops, *Any Old Time* and *There's No You*; vocals by Phil Barton. Charlie always jumps, even on ballads! (Decca 8671).

Vocal

Frank Sinatra waxes one of his best in some time, the coupling of *If You Are But A Dream*, from Rubinstein's *Romance*, and *Put Your Dreams Away*. Latter is the beautiful sign-off theme of his radio program. Axel Stordahl provides the backgrounds. (Columbia 36814). Another release has the popular *A Friend Of Yours*, with the Ken Lane singers, and *Homesick—That's All*. (Columbia 36820).

Dinah Shore tries two new ballads, neither of them exceptional, nor is her vocalizing. With Albert Sacks' orchestra she does *Can't You Read Between The Lines* and *I Fall In Love Too Easily*. (Victor 20-1681).

Kate Smith and Jack Miller's ork team up on *And There You Are* and *Say It Over Again*. Sides make for easy listening, though Kate's style is neither hip nor exciting. (Columbia 36821).

The Delta Rhythm Boys provide Ella Fitzgerald with fine support on *Cry You Out Of My Heart* and the catchy oldie, *It's Only A Paper Moon*. Ella's in fine voice and it's much more interesting listening than when she's with the Ink Spots. (Decca 23425).

Bing Crosby comes through on *If I Loved You* and *Close As Pages In A Book*, both well suited for his vocal caperings. John Scott Trotter accompanies. (Decca 18686).

Helen Forrest, with Victor Young's orchestra, records *What's The Use Of Wondering* and *Anywhere* in her familiar and excellent fashion. (Decca 18687).

The Merry Macs vocalize on the current fave, *Sentimental Journey*, which doesn't cut the Brown and McIntyre instrumental versions, and *Choo Choo Polka*. Very commers, which one would expect from Decca.

Musicians Off the Record



Omaha—Lou Zito, once road manager of the Gene Krupa band, now with Charlie Spivak, exhibits his nonchalance about such matters as no-parking tickets. Maybe Lou wouldn't be so carefree if he knew there was a cop just around the corner!

Pacific Cats



Somewhere in the Pacific—Three guys who have been doing quite a little jamming for the fighting forces in this area send a recent photo of their trio to the *Beat* with their best regards. Pictured are Corp. R. D. Sturm, trombone; Pfc. S. E. Williams, tenor sax; and Corp. C. Zollinger, trumpet.

Fine Bassist



Cincinnati—Eighteen-year old Jim Thorpe, bassist with the George Smith ork here, has rated acclaim from Queen City critics with his terrific beat and exciting work. Young Jim comes from a musical family, both his parents being former music professors.

(Decca 18684).

Muriel Gaines provides a touch of jazz and the blues among the overwhelming mess of commercialism and vocal productions with four sides with Sam Manning's Serenaders. But even these are a far cry from greatness. Sides are *Ugly Woman*, *You Got To Have Power*, *Too Sweet, Too Sweet* and *What You Gonna Do?* (National 8001, 8002).



RAGTIME MARCHES ON

NEW NUMBERS

ROWLAND—A son, Alan William, to Mr. and Mrs. Billy Rowland, June 10, in Amityville, L.I. Father is pianist on network shows.
BROWN—A son to Mr. and Mrs. Dean Brown, May 8, in Texas City, Tex. Father is former Boyd Raeburn bassist, now with the Ninth Army.
SPATZ—A daughter to Mr. and Mrs. Jack Spatz, June 2, in New York. Father is with Brexman, Vocco & Conn, music publishing firm.
MANZANARES—A daughter to Mr. and Mrs. Jose Manzanares, May 26, in Chicago. Father is band leader.
FORTSON—A daughter to Mr. and Mrs. W. C. Fortson, June 6, in Memphis. Father is former member of Clyde McCoy's orchestra, now in the navy.

TIED NOTES

NATHANSON-BRUCE—Milton Nathanson to Carol Bruce, singer, June 18, in Minneapolis.
KOHOUT-ALVAREZ—Hank Kohout, pianist, formerly with Red Norvo and Ben Webster, now on WHK, Cleveland staff, to Virginia Alvarez, vocalist at WHK, June 16, in Cleveland.
NILES-BARCLAY—Irvin Niles, contact man for Robbins Music, to Thana Barclay, dancer at the Latin Quarter in New York, June 15, in New York.
KLEMEYER-MCGREGOR—Ray (Buck) Kleemeyer, orchestra leader at the Gibson Hotel in Cincinnati, to Kay McGregor, June 6, in Cincinnati.
HAYS MILLER—Billy Hays, Philadelphia orchestra leader, to Ruth Miller, June 13, in Philadelphia.

FINAL BAR

SCHAEFFER—Leonard Schaeffer, 54, tax consultant for many band leaders, and also associated with Music Publishers Holding Corp., May 29, in Chicago.

Palladium Juicer Dies

Los Angeles—Frank Connors, chief electrician and sound engineer at the Hollywood Palladium whose close friends included numerous name bandsmen and musicians, died on June 13 from a stomach ailment. Connors was 52 years old, left his widow and a son and a daughter. His son was returning from overseas service in the army.

Romay Files Divorce

Los Angeles—Lina Romay, exotic Latin-American singer (of Irish origin) who left Xavier Cugat's ork here last year to sign an MGM movie contract, has announced that she plans to file for a divorce from Jack Adams, the young Beverly Hills business man (now a seaman 1/c stationed near Long Beach) she married here a year and a half ago.

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

CHORDS AND DISCORDS

Black, Brown and Beige

Minneapolis, Minn.

To the Editors: What's the matter with the idea of recording Duke Ellington's best from *Black, Brown and Beige* on Victor red seal? An album on 12-inch records couldn't miss.

Here are some everlasting jazz contributions that should be recorded on good wax that would sell like "satchmo" at any price.

Don't forget Harry Carney. He's great!

Bob Downs.

Ted Nash On Top

Detroit, Michigan

To the Editors: How about that fine tenor man Ted Nash, who has been playing consistently good horn with Les Brown? He deserves more recognition. Help put him on top where he belongs.

Stanley P. Ziminski.

Greatest Blues Singer

Stockton, Calif.

To the Editors: I've read many articles on the fine singing of Billie Holiday, Dinah Washington, Betty Roché, etc.—and I must admit they are all great. But there's one gal who uses the title of "The world's greatest blues singer" and, in my opinion, she is just that. I am speaking of Georgia White—just listen to her mellow waxings of *You Don't Know My Mind* and *Dupree Blues* and see why.

J. W. Williams, SK 3/c.

WHERE IS?

BOB SPANGLER, drummer, formerly with Abe Lyman
BOBBY GUY, trumpeter, formerly with Kay Kyser
STANLEY GETZ, tenor saxist, formerly with Stan Kenton
BOB WESTERSON, bassist, formerly with Stan Kenton
BOB ANTHONY, vocalist, formerly with Glen Gray
BOB NIVELY, tenor saxist, formerly with Stan Kenton
JERRY FIELD, saxist, formerly with Gene Krupa
JOHN WILLIAMS, drummer, formerly with Raymond Scott

WE FOUND

BETTY MARTIN, Box 767, Hollywood, California
TOMMY RYAN, Glen Casino, Williams-ville, N.Y.

A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOEFER, Jr.

Cliff "Snags" Jones played drums with King Oliver's Creole Jazz Band in 1924. The band at that time included Charlie Johnson (bass sax), Buster Bailey (clarinet and sax), Cliff Jones (drums), Joe Oliver (trumpet), Louis Armstrong (trumpet), Zue Robertson (trombone), Rudy Jackson (clarinet and sax) and Lil Hardin (piano). Jones is still beating the tubs in Chicago today in a cabaret known as the Oahu Isle on the West side.

Cliff was born in New Orleans in 1900 at 2310 2nd St. His drumming started during his school days and his first professional engagement was with Buddy Pettit the late trumpet player. After a year with Pettit, Snags went gigging around the Crescent City until he joined Jack Carey's Band. In the Carey band at the time were Jeanette Klimbell on piano (a New Orleans oddity—a girl pianist), Chester Zardis-bass, Henry Matthews-trombone, Lillon-sax and clarinet and a fellow by the name of Husband on banjo. This band was one of the important jobbing bands around New Orleans for many years. The following several years found Jones playing in bands at the Pelican Cafe, Astoria Gardens, and the Blenville Roof Garden.

It was 1922 when Jones came up the river to the Windy City following in the footsteps of so many of the New Orleans musicians. His first job in Chicago was with the Tig Chambers Band at Joyland Park located near 33rd Street and Wabash Avenue. Chambers was one of the early New Orleans jazzmen who had come to Chicago back around 1913. After playing a long engagement with King Oliver, Jones sort of disappeared from the music picture in much the same way as did Punch Miller.

The recording career of Snags Jones is limited to two recent dates in Chicago. Back in 1941 he was the drummer on the Punch Miller date at the H & T Tavern. Miller, Jones and a piano player cut four sides for John Steiner and Hugh Davis who visited the Tavern with a portable recording machine. The tunes cut were *Panama*, *High Society*, *Bugle Call Rag*, *China Boy* and two sides of original blues. The *High Society* side features some very fine cymbal work by Snags. These sides will be issued sometime in the future by S-D Records. A year ago Jones again recorded this time for Session Records in a band led by Punch Miller. The group known as Punch Miller's Stompers made *West End Blues*, *Sugar Foot Stomp*, *Muscle Shoals Blues* and *Boy In The Boat*. Session promises that these sides will be ready for release the middle of this month.

RECORD MISCELLANY: The Red Hot & Blues Recording Co., 1600 Broadway, New York announces the release of Dixieland Jazz pressed on plastic on the Black & White label about June 15th. The band, Mike Lo Scalzo and His Dixieland Woodshedders features Phil

Napoleon-trp, Brad Gowans-valve trombone, Leonard Centobie-clarinet, Lo Scalzo-piano, Chuck Wayne-guitar, Jack Lessberg-bass and Tony Spargo-drums. *Eight sides—Tin Roof Blues*, *Murkrat Ramble*, *Indiana*, *Sister Kate*, *Royal Garden Blues*, *Jazz Band Ball*, *Someday Sweetheart* and *That's A Plenty*.

Gordon Gullickson of the Record Changer writes that he found the Clarence Williams Bottomland orchestra *Slow River* and *Zulu Walk* on Vocalion 15577 under the title *The Avalonians*. Original issue was on the Brunswick label.

George H. Plagens of the Hollywood Promotion Department for CBS came upon a freak Ellington record on Victor in a used juke record shop. One side is labelled *Rocks in My Bed* and the reverse *Blip-Blip* on Victor 27639. However, both sides are actually *Blip-Blip*.

Miss Bernice Brenner of 1045 Mirror Street, Pittsburgh 17, Pa. has a pile of rare Paramounts for sale.

Don, Polly and Mary Gunnison

of Franklinville, N. Y. recently mailed to their auction list No. 13 with a wealth of Collector's Items included thereon.

George Marsh who once played drums with the late Bix Beiderbecke on an engagement in Winona, Minn. is now working in a war plant in Minneapolis.

Monk Hazel, the New Orleans cornetist, recorded with Jack Pettis on *Birmingham Bertha* and *Am I Blue*. The sides appeared on the Banner, Jewel, Oriole labels of the American Record Company.

Spike Jones Divorce

Los Angeles—Mrs. Patricia Jones, wife of Spike Jones, who has been separated from her husband for several months, filed suit for divorce here convinced that recent attempt at reconciliation was hopeless. Couple have been married for almost 10 years, have a daughter, Linda Lee, aged 5.

Jazz Influence In Russia



Russia—This is the outfit that could swing *The Volga Boatman*—on the Volga! Proof that the Russian younger generation is succumbing to our jazz influence, if still 20 years behind times. Pic shows Alexander Tsfasman's Moscow Boys at the Grand Hotel in Moscow. *Ame Photo.*



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Joe.
Pops is out on
Iwo Jima.
Write him care of APO

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ELKHART, INDIANA



Health Better, Cleo Brown Set For Comeback

By Sharon A. Pease

For the ninth of our series of repeat columns we have chosen Cleo Brown. Her original column (April 1, 1937) was the first to appear in *Down Beat*. A condensed biographical sketch follows.

Born Meridian, Mississippi, 1909... Daughter of Rev. James Brown, a Baptist minister... Displayed unusual musical talent at an early age and played the family organ while her mother operated the treadles... Began the study of piano when 4 and in six years completed Volume 10 of the Mathews Method... In the meantime, played for her father's choir and at numerous social affairs... Also began experimenting with dance music, first selection was *Everybody Two Step*... Moved with her parents to Chicago when 10... Resumed classical studies throughout the next two years and continued the development of a dance style.

Professional At 14

Began working professionally when 14... First job was with a traveling orchestra on a Canadian tour... After returning to Chicago played solo in local clubs

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Cleo Brown

including a long run at the Keshore Tea Room on Irving Park Blvd... Her older brother, the late Everett Brown, who also played piano, had become friendly with Pinetop Smith... Through her brother Cleo met Pinetop and became interested in his work... Later when his recordings were released (1928) she created her now famous variation of *Pinetop's Boogie Woogie* (Decca No. 477) which eventually played an important part in popularizing the style.

Cleo played at the Lake Villa on Wilson Avenue (1929-32)... Then at the old Three Deuces for three years (1932-35) except for a few months during the summer of 1933 when she worked with Texas Guinan at the Frolics Cafe on the south side and the Ship Cafe at A Century of Progress... Next came engagements at the Onyx Club and Apollo Theater in New York and the Majestic Hotel in Jersey City... During this period had a daily CBS sustainer.

To Hollywood in 1935 where she played the Century Club, Melody Grill, Jade Club, and Swanee Inn... Guest on Bing Crosby's Kraft Music Hall on two occasions... Also began record-

ing for Decca... The next five years her popularity increased while working alternately in Chicago and on the west coast... Her musical career suffered a severe setback in 1940 when, during a San Francisco engage-

ment, she was forced to enter a hospital where she remained for two years... Since returning to Chicago in 1942 she has limited her work to short local engagements.

Feeling Fine Now

During a recent interview Cleo said, "I have been plagued by bad breaks and bad health throughout the past few years, but I'm feeling fine now and ready to get back into action." She has the best wishes of a host of friends who admire her work and know she has the talent,

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schooling and experience to be back up there among the headlines.

As a piano example Cleo has chosen a portion of an original titled *When A Fat Gal's Blue*. The introduction employs a bass solo statement of the boogie pattern maintained throughout the first chorus. Chromatic passing tones are the basis of the melodic variation in the treble of the first chorus. The blue effect is obtained by prominent use of the characteristic minor third (F sharp or G flat). The second chorus has an effective bass melody accompanied by sustained treble chords. This bass solo is particularly interesting because in addition to its melodic value it contains the inherent elements of a bass part.



RANDY BROOKS

(Reviewed at Roseland Ballroom, New York)

This is an interesting new band, obviously slanted along James-Spivak formulas for success. The leader, whom you'll probably remember as the featured trumpet player with Les Brown last year and with Bob Allen before that, plays a mean sweet-and-hot horn. He features it a lot of the time, most of the good arrangements are built around it and it has the kind of clear tone that makes customers sit up and take notice.

John Benson Brooks, (no relation) an extremely talented young arranger, did and does most of the scoring for the band and is working hard to settle on a specific style, easily recognizable to the most casual listener as being Randy Brooks'. So far, I'm not convinced that J. B. Brooks has succeeded. He has got plenty of nice-sounding effects like flaring brass figures, sustained chords at the end of songs and organ chords behind vocals reminiscent of the Thornhill ork, but somehow they're not quite enough. However, this is a very new band and it's extremely likely that a few months' time will alter this situation.

Besides the leader, who ranks as one of the leading young musicians, there's a good handful of excellent instrumentalists to help things along. "Floggie" Scaffa (Modulate to Page 14)

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RAVINGS at REVELLE By SARJ

The famed Second Armored "Hell on Wheels" division is not without a dance band and, according to the cats within the division, it's a very fine 15-piece outfit. Band is fronted by arranger Jan Fortune, or Richmond Hill, L.I. The orchestra and military band has been functioning as a musical unit for over four years, 29 months of this total being served overseas. At the last call the outfit was somewhere in Germany.

Lineup of the band is: Jan Fortune, Alex Koboutek (St. Louis), Irv Needleman (New York), Francis Scattaglia (New York), Eddie Davis (Imboden, Va.), Nick Bremer (Cleveland), reeds; Will Lodermeier (St. Cloud, Minn.), Claude Graham (Los Angeles), trombones; Don Pursell (Des Moines), Leo Ayers (Sheboygan, Wis.), Milton Sullivan (Cincinnati), trumpets; Tom Dibble (Minneapolis), drums; Fred Exner (Newark, N. J.), bass; Coble Parker (Muskogee, Okla.), guitar and Dick Lush (Ossining, N. Y.), piano.

Sgt. David Kaonohi, well known as Johnny Pineapple, who, with his Native Islanders, played various swank spots and was active in recording work, has been transferred to the 467th Bomb Group of the 8th Air Force in England.

Ronald Washington, former Count Basie sideman, has been promoted to T/Sgt. at Fort Sill, Okla. He is a member of the 211th AGF band. . . . Paul Nichols has organized a band in Denver, has been playing the Casa Manana there. Paul would appreciate hearing from his old friends.

After some 33 months overseas, the 15-piece Statesmen dance band has become well known from Northern Ireland through England, and the liberated European countries. Band was one of the first to land in England, and has the distinction of being the first Allied band to play in liberated Paris.

They are attached to the Army Ground Forces and are under the direction of CWO Harold Barnhart, of Sunbury, Pa., who, incidentally, played with this same band in World War I.

Musical G. I. Homecoming



New York—Welcome home with music is the theme these days at Staten Island for returning European veterans. WAC bands, such as this, provide the music as the convoys arrive in New York harbor. Music has proven a welcome and nostalgic background for the GI's first view of the city's skyline after many months in foreign countries.

The line-up of the band is: T/Sgt. Charlie Meekins, Cpl. Al Rothermel, trombones; Sgt. Mac Williamson, Pfc. John Gurney, Pfc. Henry Streits, trumpets; Cpl. Bill Smith, Cpl. Dick Ditzler, Cpl. Allen Kinsinger, Pfc. Pinky Olson and Pfc. Dale Miller, saxes; Sgt. Reno Barr, piano; Pfc. Carmon Walp, guitar; Cpl. Robert Myers, bass; Pfc. Dante DiSerio, accordion; and Cpl. Jack Schankweiler, drums.

With one exception, DiSerio, who is from New England, all of the men come from the same section—from central Pennsylvania.

The Statesmen have been together for over four years now, most of that time being spent overseas.

S/Sgt. Jimmy Michelbach, who had a band of his own in Washington, D.C., and an NBC staffer there, is leading the dance band of the Second Quartermaster training group at Camp Lee, Va.

Band includes many ex-sidemans with name and near-name dance bands. Michelbach fronts on trumpet. Other members are: Benny Campo, Patsy Sacino and Bill Gold, trumpets; Jean Miller, trombone; Paul Johnson, Joe Wright, Romeo Ramos and Don Lane, saxes; Johnny Marquez, piano; Harry Goldberg, drums; Kenny Schafer, bass; and Nick Grossi, accordion. Pete Calchera handles the vocals, arrangements are by tenorman Pete Johnson.

Coast Guard Orks Build G. I. Morale

Booked to play for the G.I.'s returning from the fighting in Europe, and to entertain soldiers and marines moving to new invasions against the Japs, Coast Guard bandsmen are being shipped out in increasing numbers for important morale duties at sea.

The Coast Guard bands, which number between 15 and 25 aboard the transports, are sparked by first-chair men from leading name bands.

Now at sea aboard a transport in the Pacific is Lt. (jg) Jimmie Grier and his crack 11th Naval District Coast Guard Band. Aboard a sister ship is Chief Musician Bill Schallen, formerly vocalist and first trombonist for Alvino Rey. Lew Brown, a Dick Stable alumnus, plays piano in that band whose topside jam sessions should be the last word in morale for troops moving towards Tokyo. Stable himself is a Coast Guard chief musician at Groton, Conn.

Ace arranger for Whiteman, Raymond Paige, and Kostelanetz Chief Musician Ken Hopkins is busy forming a band for a Coast Guard-manned assault transport, which landed invasion troops at North Africa, Sicily, Salerno, and Normandy. Another C. G. musician with combat action under his belt, is Allan Cole, formerly featured vocalist with Ted Flo Rito.

Others are Sam Rubinwitch, ex-Jimmy Dorsey reedman, aboard a transport in the Pacific, whose band members include Johnny Drake, of Glen Miller's sax section; Warren Covington, Horace Heidt trombonist; Bernie Savodnick, top ranking trumpeter in the New York radio studios; and Andy Fitzgerald saxophone and another Stable grad.

The Coast Guard said these were but a handful of the musicians who would take to the deep to entertain troops during long voyages at sea. Soldiers returning from Europe would possibly have their first real taste of home in the jive of these sailor musicians, all of whom will stand regular sea watches in addition to band duties, while assault troops in the Pacific would have music all the way to the invasion beachheads at Tokyo.

Thornhill Tours



Pacific Area—It's been some three years since Claude Thornhill deserted his promising band leader career for the Navy but his familiar keyboard work and his beautiful theme, *Snowfall*, is still being heard in this area. Thornhill is currently head of a troupe touring Navy and Marine units. His eight-piece band features Ted Vesely, BG trom; Fred Greenwell, Hutton tenor; Art Bergman, Frisco radio guitarist; Johnny Fritz, Raymond Scott bassist; Rollie Morehouse, Red Nichols clarinet; Ted Bogard, trumpet; W. E. Sears, trumpet; Bob Harris, guitar and Smokey Stover, drums. Featured in the show are Dennis Day, Jackie Cooper and Tommy Riggs.

Vet Finds Success With First Tune

New York—When Vaughn Monroe's band cuts its version of *I Walk My Post In A Military Manner* for Victor, another songwriter will no longer be an amateur and can begin waiting for the royalty checks to roll in. The lucky tunesmith this time is Army Air Force Captain James Reutershan, a 26-year-old veteran of 87-combat missions. Reutershan, who wallops the drums and plays sax and piano as well, got the idea for his tune while overseas in Tunisia watching soldiers stand guard over a new airstrip.

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Where the Bands are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; r—restaurant; t—theater; cc—country club; CAA—Consolidated Radio Artists, 30 Rockefeller Plaza, NYC; FB—Frederick Bros. Music Corp., RKO Bldg., NYC; MG—Moe Gale, 48 West 48th St., NYC; CAC—General Amusement Corp., RKO Bldg., NYC; JG—Joe Glaser, 745 Fifth Ave., NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; HFD—Harold F. Ozley, 424 Madison Ave., NYC; SZA—Stanford Zucker Agency, 501 Madison Ave., NYC; WMA—William Morris Agency, RKO Bldg., NYC.

- A**
Abbott, D. (Robert Driscoll) Corpus Christi, Tex., h
Agnew, C. (Aragon) Houston, b
Allen, K. (Garrick) Chi., nc
- B**
Barnet, C. (Jantzen Beach) Portland, Ore., Clang. 7/8, b
Barron, B. (Aragon) Chicago, b
Basie, C. (Casa Manana) Culver City, Cal., Opng. 7/3, nc
Beckner, D. (Aragon) Ocean Park, Cal., b
Benson, R. (Roosevelt) New Orleans, h
Bishop, E. (Dutch Mill) Delavan, Wis., Clang. 7/11, b
Bradshaw, T. (Apollo) NYC, 7/6-12, t
Brandwynne, N. (Waldorf-Astoria) NYC, h
Bailton, M. (Martinique Cafe) Wildwood, N. J.
Brooks, R. (Roseland) NYC, b
Brown, L. (Elitch's Gardens) Denver, Clang. 7/5, b; (Pacific Square) San Diego, Cal., 7/13-15, h
Busse, H. (Biltmore) NYC, h
- C**
Calloway, C. (Zanzibar) NYC, nc
Carle, F. (20th Cent. Fox Studios) Hollywood, Cal.
Carter, B. (Plantation) Los Angeles, 7/3-8, nc
Cavallaro, G. (Ciro's) Beverly Hills, Cal., nc
Cool, H. (Franklin Lane) Evansville, Ind., 7/3-8, b; (Blackhawk) Chicago, Opng. 7/11, r
Courtney, D. (Blackhawk) Chicago, Clang. 7/9, r

- D**
Cross, C. (Stillwell's) Big Bear Lake, Cal. Cukat, X. (MGM Studios) Culver City, Cal. Cummins, B. (Last Frontier) Las Vegas, Nev., h
- E**
Davidson, C. (Rio Cabana) Chicago, nc
Davis, J. "Scat" (Lakeside Pk.) Denver, 7/3-12, b
DiPardo, T. (Jefferson) St. Louis, h
Donahue, A. (Natarium) Spokane, Wash., Clang. 7/5, h; (Golden Gate) San Francisco, 7/11-17, t
Dorsey, J. (Mission Beach) Mission Beach, Cal., b
Dorsey, T. (Casino Gardens) Ocean Park, Cal., b
Dunham, S. (New Yorker) NYC, h
- F**
Elgart, L. (Seaside) Virginia Beach, Va., Clang. 7/5, h
Ellington, D. (Apollo) NYC, Clang. 7/5, t; (State) Hartford, 7/6-8, t; (RKO) Boston, 7/13-18, t
Ennis, S. (Chicago) Chicago, Opng. 7/6, t
- G**
Flo Rito, T. (Trocaadero) Evansville, Ind., Clang. 7/5, nc; (Lake Club) Springfield, Ill., 7/6-12, nc
Foster, C. (Chase) St. Louis, h
Franklin, B. (Peabody) Memphis, h
Fulcher, C. (Bonair) Augusta, Ga., h
- H**
Gilbert, J. (Muehlebach) Kansas City, Mo., Clang. 7/10, h; (Blue Moon) Wichita, Kan., 7/13-19, h
Goodman, B. (Earle) Philadelphia, Clang. 7/5, t; (Michigan) Detroit, 7/13-19, t
Gorner, M. (Commander) NYC, h
Gray, G. (Lakeside Pk.) Denver, Opng. 7/13, b

- I**
Hudson, D. (Claridge) Memphis, h
Humber, W. (The Oaks) Winona, Minn., r
- J**
James, H. (Astor) NYC, h
Johnson, B. (Regal) Chicago, 7/13-18, t
Jordan, L. (Paramount) NYC, Opng. 7/4, t
Joy, J. (Last Frontier) Las Vegas, Nev., Clang. 6/28, h
Joy, J. (Casa Del Rey) Santa Cruz, Clang. 7/7; (Jantzen Beach) Portland, Ore., Opng. 7/9, b
- K**
Kassal, A. (Elitch's Gardens) Denver, Opng. 7/6, b
Kaye, S. (Orpheum) Minneapolis, Clang. 7/5, t; (Riverside) Milwaukee, 7/6-12, t
Kenton, S. (Paramount) NYC, Opng. 7/4, t
King, H. (Statler) Wash., D.C., Clang. 7/14, h
King, W. (Edgewater Beach) Chicago, h
Krupa, G. (Hamid's Pier) Atlantic City, Clang. 7/4, b; (Capitol) Wash., D.C., 7/5-11, t
- L**
Lee, B. (St. Anthony) San Antonio, Tex., h
Lewis, T. (Latin Quarter) Chicago, nc
Light, E. (Gateway Casino) Somers Pt., N. J.
Lombardo, G. (Palace) Cleveland, Clang. 7/3, t
Lopez, J. (Eastwood Gardens) Detroit, Opng. 7/6, b
Lopez, V. (Taft) NYC, h
Lucas, C. (Coney Island) Cincinnati, 7/13-19, h
Lunsford, J. (Silver Slipper) San Diego, 7/2-8, nc
- M**
McFarland Twins (Frolics) Miami, b
McGrew, B. (Broadmoor) Colorado Springs, Colo., h
Martin, P. (Ambassador) Los Angeles, h
Masters, F. (Stevens) Chicago, h
Millinder, L. (Savoy) NYC, b
Molina, C. (Trocaadero) Beverly Hills, Cal., nc
Monroe, V. (Sherman) Chicago, h
Morzan, R. (Claramont) Berkeley, Cal., h
- O**
Oliver, E. (Palmer House) Chicago, h
Olsen, G. (Lee-N-Eddie's) Detroit, 7/6-12, nc
- P**
Palmer, J. (Tune-Town) St. Louis, 7/8-15, h
Pastor, T. (Golden Gate) San Francisco, 7/4-10, t
Paxton, G. (Pennsylvania) NYC, h
Pearl, R. (Muehlebach) Kansas City, Mo., Opng. 7/11, h
Petti, E. (Bismarck) Chicago, h
Prima, L. (Strand) NYC, t
- R**
Raeburn, B. (Palace) San Francisco, h
Reichman, J. (Biltmore) L. A., Cal., h
Reid, D. (Kennywood Pk.) Pittsburgh, 7/2-14, b
Reisman, L. (Strand) Atlantic City, Clang. 7/13, h
- S**
Sandifer, S. (El Paseo) Santa Barbara, Cal., r
Savitt, J. (Commercial) Elko, Nev., Clang. 7/7, h

Key Spot Bands

- AMBASSADOR HOTEL, Los Angeles—Freddy Martin
ARAGON, Chicago—Blue Baron
ARAGON, Ocean Park, Cal.—Denny Beckner
ASTOR, New York — Harry James
BISMARCK, Chicago — Emile Petti
BLACKHAWK, Chicago — Del Courtney; July 11, Harry Cool
CASA MANANA, Culver City, Cal.—Count Basie
CASINO GARDENS, Ocean Park, Cal.—Tommy Dorsey
GLEN ISLAND CASINO, New Rochelle, N. Y. — Shorty Sherock
EDGEWATER BEACH HOTEL, Chicago—Wayne King
LINCOLN HOTEL, New York—Erskine Hawkins, Clang. July 10
MARK HOPKINS HOTEL, San Francisco—Ted Straeter
MISSION BEACH BALLROOM, San Diego—Jimmy Dorsey
NEW YORKER HOTEL, New York—Sonny Dunham
PALACE HOTEL, San Francisco—Boyd Raeburn
PALLADIUM, Hollywood, Cal.—Tommy Tucker
PALMER HOUSE, Chicago — Eddie Oliver
PENNSYLVANIA HOTEL, New York—George Paxton
ROOSEVELT HOTEL, New Orleans—Ray Benson
ROOSEVELT HOTEL, New York—Eddie Stone
ROSELAND, New York—Randy Brooks
ST. FRANCIS HOTEL, San Francisco—Ray Herbeck
SAVOY, New York—Lucky Millinder
SHERMAN HOTEL, Chicago—Vaughn Monroe
STEVENS HOTEL, Chicago — Frankie Masters
TRIANON, Chicago — Benny Strong
TRIANON, Southgate, Cal. — Jack Teagarden
WALDORF-ASTORIA, New York — Nat Brandwynne
ZANZIBAR, New York — Cab Calloway

BANDS DUG BY THE Beat

(Jumped from Page 12)

plays fine trumpet and the others in that section get good blends. Trombones work hard at their union stuff. In the saxes, Randy has a terrific lead alto in Eddie Cain and a superior hot tenor-man in Willie Baker. Rhythm jumps solidly with most of the laurels here going to "Shorty" Allen, a youngster who beats hell out of vibes plus holding down a talented piano bench.

Since starting out, Brooks has been having trouble with his vocalists. On one of several nights this reviewer caught the band, Dottie Reid was doing a great job of warbling though she didn't have too many tunes in the book. She's a comer, who, unfortunately for Randy left him to join Benny Goodman. Dottie is a good-looking kid whose voice sounds like Anita O'Day and Jo Stafford might come out merged on a soundtrack. Terry Parker, who is also leaving, seemed weak on ballads but did a fine rhythm tune.

"SHORTY" SHEROCK

(Reviewed at Glen Island Casino, New York)

New York—Trumpeter "Shorty" Sherock and his band have moved into Glen Island Casino here for a planned summer stay. On opening night, Sherock drew a surprisingly good crowd, a mixture of the usual professional mob plus a goodly number of teen-age fans.

The band isn't the same one that Sherock debuted with on (Modulate to Page 15)

- Stone, E. (Roosevelt) NYC, h
Straeter, T. (Mark Hopkins) San Francisco, h
Strong, Benny (Trianon) Chicago, b
Stuart, N. (El Rancho Vegas) Las Vegas, Nev., h
Sykes, C. (Guernville Grove) Guernville, Cal.
- T**
Teagarden, J. (Trianon) Southgate, Cal., h
Towne, G. (Analey) Atlanta, Ga., h
Tucker, T. (Palladium) Hollywood, Cal., b
- V**
Van, G. (Statler) Boston, Clang. 7/14, h

Atlantic City, 7/8-14.

- 1) Cleveland, h
2) Detroit, Clang.
3) Minneapolis, 7/6-12, t;
4) Chicago, 7/6-12, t;
5) ee, 7/13-19, t
6) Milwaukee, h
7) Chicago, Clang.
8) Omaha, 7/6-12, t;
9) ollo, 7/13-19, t

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Musicians Off Cincy Station in Dispute

Cincinnati—Musicians have been pulled off station WSAI by the union until officials of both parties come to terms concerning scale of the musicians employed by the Marshall Field station.

Sammy Leeds, former Barney Rapp sax man, has returned to civilian life from the navy. His plans are indefinite. . . . Clyde Trask has an excellent group at the Moonlight Gardens. Johnny Long is the first of several one-nighters booked into the Gardens. . . . Fats Fraddy, fine bassist and comedian formerly with Freddy Fisher, now has a small combo on the Island Queen for the summer. . . . Burt Farber remains a fixture at the Netherland Plaza hotel as does Deke Mockett at Beverly Hills and Gene Hector at the Lookout House.

—Bud Ebel

Bands Dug By The Beat

(Jumped from Page 14) the west coast, where he first organized after leaving Horace Heidt. The leader brought a handful of key-men with him from California and filled out his crew with local musicians. He had trouble setting the band up here, in fact, and unquestionably could have used a little more rehearsal time before starting up the current Glen Island season.

However, Sherock's band made a good impression on the first night dining-and-dancing crowd. His trumpet is excellent and he works like a beaver on the bandstand, egging his musicians on and radiating a solidly professional air of the genial leader having a good time with his own music. Band has some good swing arrangements and at least one top-notch jazzster in tenor-man Ray Lary, who cut some fine jump choruses.

Vocals are handled by Bob Vincent and Elaine Trent, the latter being one of the cutest chicks ever to stand in front of a mike and warble. She's a newcomer to the name band field but on the couple of tunes heard did a good job.

Incidentally, don't let Sherock's first name fool you. He's not short at all. He was dubbed "Shorty" some years ago when he walked into a band rehearsal as a kid in short pants and the name stuck. His real first name is Clarence. —tc

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- July 14—Gene Howard, Buddy Moreno



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