

DOWN BEAT

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Miss Stein Finds Jazz Both Tender & Violent

New York—It's finally happened. The last word has been said on jazz. Gertrude Stein said it. "Jazz is tenderness and violence!" cried Gertrude, recognized far and wide as the high priestess of intellectual double-talk.

The momentous event for which jazz scholars have been waiting with bated breath took place at a Major Glenn Miller band program in Paris. Miss Stein, in company with her secretary-companion Alice B. Toklas, was invited to the show and, according to eyewitness reports, was knocked out by the big band live.

"This the first time that I've heard jazz in person," Gertrude told a group of Miller bandmen. "While the Germans were occupying France, we had only the radio for entertainment and we did hear some jazz music that way. But it isn't the same as seeing and hearing it played at the same time. Jazz is so typical of Americans who can fight with violence when they have to but who are also so basically tender and gentle. Jazz itself is tenderness and violence."

At this point in the conversation, several of the Miller band stars including drummer Ray McKinley and pianist Mel Powell were introduced to the authoress. When Powell was presented, she asked: "How old are you? And how did you ever learn to play with such marvelous facility?"

Somewhat taken aback, Powell muttered unintelligibly and made his escape.

Later, as Gertrude was leaving, she bumped into the pianist again.

"How old are you and how did you ever learn to play with such marvelous facility?" she repeated in her best "a rose is a rose" routine.

"Miss Stein," said Mel. "I'll tell you how it is. I try to play with tenderness and violence."

drum strumming by Gigi Royce . . . One of the Miller bandmen (Ray McKinley) went AWOL for two minutes when the ship docked—to kiss his wife, then returned to disembark officially . . . Justin Stone has been arranging for Jess Stacy, Lionel Hampton, Bob Chester and others . . . Trumpeter Wild Bill Davidson expects to be a civvy at Club Condon soon.

Lennie Kaye, from Enoch Light's ork., is planning a band—as who isn't these days? . . . Norman Granz, who promoted 'em on the coast, plans jazz concerts in Manhattan this fall . . . Altoist Charlie Parker will guest-shot with the Elliot Lawrence band at WCAU in Philly . . . Roy Eldridge (Little Jazz) is organizing a small combo again, and definitely will cut out from Artie Shaw when his contract expires in two months.

Wallenstein Is New A.B.C. Music Boss

Los Angeles—Alfred Wallenstein has been appointed general music director of the American Broadcasting Co. He will develop symphony programs while Paul Whiteman, nominal ABC music head, will confine himself to pop music.

Wallenstein will continue as resident conductor of the L.A. Philharmonic ork. He was in Mexico conducting a concert series when the announcement was made.

Eddie Miller Waxes

Los Angeles—First platters of the new Eddie Miller band will find Decca teaming him with Jimmy Wakely on four tunes from Wakely's cowboy film-singles. The Miller band opens at the Trianon here Sept. 11.

Radio Starlet



New York—Keeping cool is easy to advise but one look at vivacious Gerry Larsen and her swim suit (or lack of one) and the admonition may be a little hard to digest. Gerry's songs, incidentally, are a featured part of the Vincent Lopez band these days—days when she isn't on the beach, of course.

Last Echo Heard Of 'Battle Of Balcony'

Los Angeles—Last faint echo of the big noise resulting from the much publicized Tommy Dorsey-Jon Hall "battle of the balcony" was heard here recently when a damage suit against TD by Antonio Icaza, a witness against Dorsey, was withdrawn from the court calendar.

Icaza had asked for \$40,000 damages, charging he was man-handled during the fracas. Amount of the settlement, if any, was not revealed.

Cole Trio To Copa

Los Angeles—The King Cole Trio, currently on a string of theater dates, have their first big Manhattan nitery date with a four week stand at the Copacabana in mid-November. Trio is now drawing top dough for their work.

G.I. Favorite

New York—Jeky Vicki predicts that the biggest hit of the postwar era will be Fawkes Soles and his orchestra. She says that although civilians don't know much about this band, it was a big favorite among G.I.'s overseas. Conducting her own survey she asked hundreds of soldiers. "How did you spend your spare time?"

And nearly every one replied, "Diggin' Fawkes Soles."

War's End to Crowd Biz in Men and Orks

BY FRANK STACY

New York—The big question before the music business is: "What happens to servicemen-musicians who come back from the wars looking for their old jobs?" Three big name leaders approached by Down Beat answered it this way:

Woody Herman—"Some of the guys who worked in my band will probably come back. At the same time, the turn-over during the past few years has been so terrific that it's obviously impossible for me to re-hire every musician who played with me. I'd have to take on about 108 guys."

Gene Krupa—"Anyone who played with me is welcome back—providing that he played good enough to have been kept in the band in the first place."

Paul Whiteman—"It's a must that all the boys who went into service be given a chance now."

Confusion Still Exists

The general attitude of the music business is reflected in the quotes above but, at the same time, confusion exists about just how returning servicemen will go about getting back old jobs. Bookers and band managers and leaders all agree that returning musicians should be given help but in actual fact there is no law which can force a leader to re-hire men who worked with him in earlier times. In many instances, as Herman points out, this would be obviously impractical, not to say impossible.

From talks with musicians already back from overseas and marking time until their discharge papers come through, it's clear that a number of army and navy bands are planning to remain intact. The Glenn Miller band, for example, which sailed into New York a few days before Japan offered to surrender, probably will return to civilian life with Ray McKinley as leader, though not all of its present members plan to work under that set-up, notably, Mel Powell, who plans a band of his own. Sam Donahue's Navy ork, also back from Europe, will try to work as a complete civilian unit, merely adding a gal singer.

Field Will Be Over-crowded

Many music world observers seem to feel that the name band field is going to be tremendously over-crowded for the next few years. Not only will there be the McKinnleys, the Donahues, the Orrin Tuckers, the Dick Jurgens and the Claude Thornhills re-entering the race but, at the present time, there's a powerful trend among talented sidemen to step out with their own crews. At random, here are a few of the musicians who have announced intentions of picking up a baton in the near future: Charlie Ventura, Bill Harris, Chubby Jackson, Tommy Pederson, Corky Corcoran, Willie Smith, Trummie Young, Earle Warren, Johnny Bothwell and Buddy Rich.

One refreshing note comes from tenor-man Tex Beneke who says that he wants to work as a sideman for a year when he gets out of the Navy, then get his own band.

'Bullets' Back In Civilian Routine

Los Angeles—George "Bullets" Durgom, personal management agent and ex-TD band manager, has been released from military service and has resumed managerial activities here.

Durgom claims he still has "lend-lease" holdings in Dick Haymes, Andy Russell, Jo Stafford, Pied Pipers and Connie Haines. He had filed a million-dollar suit against Bill Burton for a share in Haymes' earnings and an out-of-court settlement was said to have given all rights to Burton. Holdings in several of the other personalities mentioned were also assumed to have passed into other hands.

Stacy Leaves Beat For Capitol Post

New York—Frank Stacy, Down Beat New York editor, has resigned from the Beat to take over Dave Dexter's former post as editor of the Capitol, monthly house organ of Capitol records in Hollywood. Stacy joined the Beat early in 1943 has been New York editor since May of that year when Mike Levin entered the army. The New York post had not been filled at press time.

Dexter, who was also New York editor for Down Beat at one time, was to devote his efforts to freelance writing. He was to accompany the King Cole Trio for part of their eastern jaunt and was expected to return to Hollywood in mid-September.

Further changes in the Capitol Record office saw Bob Weiss, formerly of Horace Heidt's managerial staff and a recent army discharge, take over the post of publicity director as George H. Plagens, formerly of CBS, joined the ad department. Helen Bliss, another former Beat staffer and recently of the Capitol publicity department, resigned to go to New York.

Bothwell To Krupa For Short Stay

New York—At this writing, alto-star Johnny Bothwell was set to join Gene Krupa's band at the Hotel Astor here (August 20). Bothwell, who left Boyd Raeburn recently after a prolonged hassle, will remain with the drummer's band only temporarily, after which he plans to debut his own big band under William Morris auspices. Bothwell's wife, Claire Hogan, will do the chirping.

Krupa will lose two other star side-men after winding up his Capitol theater date here the end of September, prior to his USO overseas trip. Both trombonist Tommy Pederson and tenor-man Charlie Ventura plan to front big bands of their own.

Kenton Wins In Salary Dispute

Los Angeles—Amicable settlement of the contract dispute between Stan Kenton and the Hollywood Palladium has been made with Kenton opening at the dancery in late October at a sizeable boost in the original weekly stipend.

Both sides in the dispute appealed to the A.F.M. to settle the issue. Actual terms of the settlement were not revealed.

Miller Boys On The Cover

When members of the Glenn Miller Band of the A.E.F. first stepped on American soil at the dock in New York, after some 15 months of overseas duty, cameramen were there to catch the musicians as they stepped off the boat. Left to right are: Ray McKinley, drums; Peanut Hucko, sax and clarinet; Bernie Privin, trumpet; and Mel Powell, piano. Those grins aren't posed—the boys were too happy to find American ground once again under their feet.

by THE SQUARE

Teddy Powell is much better after a siege in the hospital with a threatened nervous breakdown . . . Donna Dae took two weeks vacation last month from her transcription show in Hollywood, spent it with her husband, Col. William J. Cummings, at their home in Sweetwater, Texas . . . George Wettling hasn't written a drum column lately, because he has been knocking himself out on the tubs with Pops Whiteman at the Capitol theater in New York.

Jess Stacy broke the little finger of his right hand, just taking off his shirt. It was in a cast for four weeks, but he kept on pounding the keyboard with nine fingers . . . Billy Butterfield is stationed at Camp Robinson in Little Rock . . . Count Basie is set for the Roxy (NYC) in April, may open at the Hotel Lincoln again the first of the year.

Chuck Foster has replaced vocalist Adrienne with a chirp named Shirley Richards . . . Why haven't the reviewers become excited about the fine jazz waxed by Joe Marsala's small band for Black and White? . . . Andrews Sisters, back from Italy and Africa, say the 180,000 troops they encountered called for Ram & Coke, Beer Barrel Polka and Apple Blossom . . . When Bill Reinhardt shucks the navy uniform, he and his Ruth are going to stagnate in Arizona for six months.

Charlie Spivak's broken tootsie is still in a cast, and he wears a cane, but that didn't stop him from smashing records again at the Chicago theater. The sweet trumpeter sat on the band car during shows, to keep from hobbling around the stage . . . Jack B. Curran, husband and manager of Virginia Martin, now singing with Jack Denny, denies that Harold Oxley either discovered or signed the vocalist.

Dave Rose, out of the air force, went to New York to close a deal to conduct for the Nash-Kelvinator radio show this fall . . . Teddy Walters quits his vocal spot with Jimmy Dorsey to pursue a screen career in Hollywood, was succeeded by Dick Culler . . . Arranger Turk Van Lake is scoring Stravinsky's Firebird for the Lionel Hampton band. That should be a gasser! . . . Carlton Brown, Pic crick, is off to Cape Cod to finish his second novel.

Spike Jones next will mess up Hawaiian War Chant for the wax, with authentic island lyrics and

BLUE NOTES By ROD REED

Scientists say the atomic force is so great it can almost equal the energy of a song-plugger trying to get air time for a turkey.

Lionel Hampton has been made theater editor of a newspaper. Now when he ain't hammering vibes he can hammer shows.

Capitol's recorded history of jazz won't be complete without one platter giving the sound of fisticuffs between Dixieland cornetists and las cristas moderns.

Jeky Vickie thinks a house band is a fellow who isn't a bachelor.

Some G.I. musicians returning from war may have trouble finding jobs but it'll be a cinch for violinists. They'll all go to work for Harry James.

But, Benny, You Just Gotta Talk Like That!

By ROD REED

New York—Young men and women frequently drop into this office and ask me how to write about music and musicians. This is like asking the Phillies how to win a World Series. But they may be interested in a story about how to interview Benny Goodman. This is a real life true story and though it happened several years ago, the moral is still good.

Goodman was bringing his band into Buffalo (The Queen City of the Great Lakes) and I was assigned by my paper to interview him. The meeting was pleasant because the promoters threw in a breakfast and it was possible to talk to Benny between gulps of scrambled eggs and coffee. The maestro was affable and almost as talkative as the late Calvin Coolidge.

I asked him various questions and he answered them as far as possible with either "yes" or "no," doubtless being aware that someday would come war and a paper shortage. One question was about live language which was then becoming a rage with Buffalo jitterbugs. "I don't ever talk that way," said Benny, in his longest speech of the day.

The reporter for the opposition hadn't asked Goodman any questions at all. He concentrated on the scrambled eggs. I figured he wouldn't have much of a story. I should have known better, for he was really a fine reporter and swell writer and he had more scoops than a Good Humor man.

I wrote my interview. It reported faithfully what Benny had said, which wasn't much. It mentioned that the King of Swing didn't indulge in swing lingo. Then I read what appeared in the opposition sheet. It went something like this:

The King of Swing swung into town today ready to knock all the alligators out of this world with his big, black licorice stick.

"What do you think of Buffalo girls?" he was asked.

"Man, they're solid!" responded Benny Goodman.

"What is your opinion of the current political situation?"

"It's real groovy," replied Benny. "The Democrats are murderistic and the Republicans are solid senders. The way I dig this election, the cats are beatin' up their chops and havin' a ball, but when the clam-bake's over it'll be a very fraughty issue."

"Do you think the airplane will ever replace the automobile?"

"Jackson, them fins is beat to the socks," replied Mr. Goodman. "Them fly planes are higher than a reefer head. I get my boots outa parachutes."

And so forth. That's how you interview Benny Goodman.

It was a zoot scoop.

Los Angeles—Frank Duggan has joined local office of Frederick Bros. agency. He will work in the cocktail combo department.

Pianist Nat Jaffe Plays Last Chorus

New York—Nat Jaffe, well-known jazz pianist, died here on August 5. Jaffe who did most of his playing for the past few years on 52nd Street, had been ill for several months with high blood pressure and it was complications resulting from this ailment that brought about his death.

Only 27 years old, the pianist had a background of swing band experience that included stints with Jan Savitt, Jack Teagarden and Charlie Barnet. He was most famous, however, for the remarkable and unique conception he brought to solo piano when



Nat Jaffe

he began working as a 52nd Street single. He was what is known as a musician's musician; that is, he bothered almost not at all with ready-made paths to success along commercial lines but was devoted to creating legitimate artistic expression through the medium of jazz piano. As one of his intimate musician friends puts it: "Nat was a great, somewhat frustrated artist who would have made an indelible impression on jazz had he lived."

The pianist's solo keyboard work can be obtained on Signature and Black & White labels, as well as on a handful of big band records he cut with Barnet. He left a wife, Shirley, and a daughter, Sheila, aged 5.

Los Angeles—Hal Grayson will take his first fling at the east under Joe Glaser's management shortly. The popular west coast leader is currently at Big Bear, California mountain resort.

Glenn Miller Musicians Arrive Back In Country



New York—Members of the Glenn Miller Band of the A.E.F. arrived back in this country Sunday morning, August 12, after 15 months of overseas duty contributing music and morale to G.I.'s in the E.T.O. Photos show members of the band just after they had left their ship.

(A). Standing (l. to r.), Hank Freeman, Zeke Zarchy, Trigger Alpert, Ray McKinley, Jerry Grey. Bottom (l. to r.), George Ackner, Carmen Mastren, Johnny Desmond.

(B). (l. to r.), Fred Guerra, Al Milton, Stan Hanis, Nate Kaproff, Frank Ippolito, Larry Hail, Paul Duboy, Murray Kane, Jack Steele, Ernest Kardos.

(C). Ray McKinley and his wife smile broadly as they meet on the dock after too long a time apart.



Ten Years Ago This Month

September, 1935

STRICTLY FOR THE CARRIAGE TRADE: Band promotionist Paul Specht threatened to slap a \$100,000 judgment on Jack Hylton, British batonist, if his orchestra entered the United States. This made b-i-g headlines. . . . Paul Whiteman signed for a radio commercial at one million oomph-fa-fa's. . . . Ben Bernie divorced Mrs. Bernie and when queried about his new love-life, swimmer Dorothy Wesley, he replied, "She is a splendid girl," between puffs. . . . Phil Harris was at the Chez Paree. . . . Ray Noble was on the air for Coke.

Bob Crosby signed for Decca and a NBC weekly. . . . Ditto JD for Kraft. Kay Weber was with the band. . . . Louis Armstrong with Luis Russell opened at Connie's Inn on Broadway. . . . Jack Teagarden's brother, Clois, joined the band as drummer. . . . Hudson-DeLange touring the east. . . . Casa Loma was turning "sweet". . . . Six man sax section with Kostelanetz: Chet Hazelett, Toot- Mondello, Frank Chase, Eddie Powell, Louis Biamente and Bernie Ladd. . . . Louis Prima opening his own spot on the Strip in Hollywood. . . . Father Hines opened at Chi's Grand Terrace.

Stafford Stays

New York—Jo Stafford will remain on the Ford Sunday afternoon show until October, after which she is reportedly offered star billing on three different network shows. Singer was also set at press time to return to the Martinique here September 12.

Quarter-Notes From Europe

By Shep Fields

Now Playing the E.T.O. for the U.S.O.

Reims, France — We're in an assembly area for 18 camps, with an average of 15,000 men in each, and our schedule calls for a fast 12 days of entertainment. We fixed that situation in short order. We wanted to cover as much ground as possible, so we're now playing two camps a day, getting in all 18 camps here and a few hospitals and nurses' camps nearby. It's a grind, but I don't want any of the service people to miss out on entertainment the others get.

We travel in a convoy of four trucks: two for the passengers, one for instruments and baggage, and one for the electrical equipment — spotlights, footlights, electrical generator and a complete amplifying system. We do a show of an hour and a half, which includes a jam session with G.I. musicians called up from the audience, and a jitterbug routine, with two or more teams of G.I. dancers. Musically, the boys' tastes haven't changed. Some like it hot and some like it sweet. They are about six months behind in the popularity of their songs. They are hungry for bands, and ask why every bandleader doesn't make a USO tour. I figure they've got something there.

Meets Many Musicians

When it comes to bumping into musicians I knew in the States, Europe is as good as Lindy's. In Paris, I ran into Cpl. Jimmy McPartland, the Chicago trumpeter, in on a pass from Munich. Jim was in combat for nearly two years—has five battle stars. 87

points, and a yen to go home. He has whipped up a small combination band and is touring with the 10th Army in Germany. Also ran into Charley Patrick, who used to play the piano with Duchin.

I had a long talk with Cpl. Mickey Rooney and Bobby Breen, the flicker favorites, who are now with Jeep Shows. They're rehearsing the new army show, "O.K., U.S.A.," which will have its debut in Versailles late this month (August). Mickey gave me a tune he'd done for his infant son, Mickey, Jr. It's called Peek-A-Boo and I am going to give it its first public performance in Heidelberg, where we go next. Jeep Shows is full of Local 802 boys. In one unit I spotted Nick Travers, first trumpeter with Woody Herman; Irving Cook, tenor with Sonny Dunham, and George Kricker, guitar with Ina Ray Hutton. It was like old home week.

Services Work Hard

Another reunion was with Sgt. Bill Beutel in Paris. Bill used to book the band through MCA in Cleveland. Now he's booking some of his old clients through the USO circuit in Europe.

Incidentally, I hear some returning USO entertainers are screaming about the Special Service boys. From what I've seen, the USO and Special Services are really trying to do what they can for the G.I.'s and in spite of the many mistakes that are made, are to be commended for their efforts.

Brown Jives At Alamogordo



Alamogordo, N. M.—The atomic bomb hasn't been the only thing of interest in this out-of-the-way army air field for Les Brown and his orchestra were recent visitors. One of the largest crowds in the history of the field turned out to hear the Brown band and songstress Doris Day. Les tried to combat the New Mexico heat by taking off his coat and rolling up his sleeves.

At Thiele-Lewis Wedding Party



New York—Singer Johnnie Johnston and producer Henry Haywood, both of the Chesterfield Supper Club shot, congratulate Monica Lewis at the recent Bob Thiele-Lewis wedding party. Bride groom evidently stepped outside for the moment. Bob is the Signature records head, Monica the radio songstress.



During a recent Al Jarvis aircer from Hollywood, the disc spinner had Dave Dexter, Nat Cole and Carmen Cavallaro as judges to review and grade new releases. One disc (with guitar and vocal) Cavallaro gave a 93% rating because "anything the King Cole Trio does is good for me." Cole said nothing—until it was his turn to discuss the record. Then he told Carmen it was not his vocal but that of Frankie Laine, the coast's new blues discovery. Cavallaro's unfortunate error (one which many hipsters have made) has been the talk of Sunset and Vine.

Jazz Vocalists Still Sing The Blues Today

By JOHN LUCAS

Concerning jazz vocalists and the blues they sing, there are two popular misconceptions which ought to be cleared up right now. One is the rather general opinion that the blues singer is a thing of the past. The other is the all too common notion that only a woman can really interpret the blues. Both ideas, though prevalent, are patently absurd. At present blues singers are staging a great comeback all over the country, and in most cases they are men.

Many still think that Ma Rainey was the first blues singer and that her famous pupil, Bessie Smith, was the last. The blues didn't come in with Ma, however, nor did they go out with Bessie. They preceded jazz, evolving from such Negro folk music as ballads like *Frankie and Johnnie* and work songs like *John Henry*. Stalebread was shouting them on New Orleans street-corners several years before Ma's earliest appearance, and Piron was doing the very same thing several years after Bessie's death. Blind Lemon Jefferson was already an established figure in Texas when Mamie Smith arrived.

Incidentally, even more people believe that the original blues songs were composed by W. C. Handy, whereas actually Handy heard as a boy many of those melodies now attributed to him. *Careless Love* and *Yellow Dog*, for instance, he knew as folk-songs of his race. His own initial effort and great success, *Memphis Blues*, reached the public at least a decade after the arrival of Ma Rainey and Blind Lemon.

Heyday of the Blues

It's true that, during the heyday of the vocal blues, most of the best-known singers were women. In the 1920's Trixie Smith, Bertha Hill, Maggie Jones, Sara Martin, Rosa Henderson, and many others were big attractions. Now they are, if not dead, certainly all but forgotten. Ethel Waters is still popular because she turned to the stage, just as Hattie McDaniel went to Hollywood. Eva Taylor came out of retirement two years ago, made one record, then passed into obscurity again. Only Ida Cox and Alberta Hunter are still active, and they are hard to find.

During the last ten years a new type of female singer has arisen, the dance-band vocalist who sings sweetly and softly, with little apparent purpose but with two very apparent points. Even the best of the younger Negro women have been affected—Billie Holiday, Ella Fitzgerald, Maxine Sullivan, Lena Horne—so that they no longer sing the blues without artifice or affectation. Others, those who specialize in the blues—Helen Humes and June Richmond among the favorites of long standing, Dinah Washington and Savannah Churchill among the more recently discovered—do not shout them as they should. Lil Green is one of the few new vocalists to sing like the great black women of a generation back, but Sister Rosetta Tharpe remains the finest of such current artists.

Male Sings Blues Today

It's the male who's really sing-

SITTIN' IN



MOB HYSTERIA

A horde of sidemen ain't enough
To suit some maestros' whims—
They add mixed groups for choral stuff
And play, not swing, but hymns!

—ghp

Practical Coat



New York—A fur coat in summer can be practical—particularly if it's for the purpose of posing for cheesecake for *Down Beat*. The attractive young lady is none other than Angeline Orr, N.R.C. radio actress. Angie broke into radio as vocalist in Richmond, Va., and came to the big city by way of Chicago.

ing the blues today. In the past LeRoy Carr and Peetie Wheatstraw and Tampa Red were the top choices on race records. Now their places have been taken by Lonnie Johnson, Big Bill Broonzy, and Champion Jack Dupree.

Unquestionably the most exciting of all modern singers, however, are two men who were at different times closely associated with Blind Lemon Jefferson—Huddie Ledbetter and Joshua White. Lead Belly, as the former is familiarly known, speaks for the untutored Negro of the rural South and voices his attitudes on all matters with authentic folk-songs and traditional blues. Josh, on the other hand, represents the comparatively cultivated Negro of the urban North and expresses his bitter sentiments by means of social songs or fighting blues. White is, in fact, the leading blues singer of 1945.

K. C. Blues Style

It was in Kansas City that the blues shouter finally became tied up with the swing orchestra. Big Joe Turner and Hot Lips Page ordinarily prefer singing with small combinations, while James Rushing and Walter Brown seem to like larger bands better. Jimmy's work with Count Basie and Walter's work with Jay McShann have inspired a whole host of younger singers—T-Bone Walker, Wynonie Harris, and Eddie Vinson among many others. Because of Turner and Rushing, certain sweet singers, vocalists whose repertoires consist largely of pop ballads, are now and again making an attempt at the blues. Billy Eckstine is probably the best-known among the latter, a group which also includes Herb Jeffries and Albert Hibbler. Actually, Jeffries and Hibbler sing the blues no more genuinely than did two of Ellington's former female vocalists—Ivle Anderson and Betty Roché.

Several fine blues singers—Louis Armstrong and the late Jelly-Roll Morton, Teddy Bunn and the late Fats Waller—have gained much more renown as instrumentalists. Still others, of course, are more famous for their

Igor Stravinsky's Re-bop Style

New York—Much controversy has arisen of late over the claims of altoist Charlie Parker and trumpeter Dizzy Gillespie to the origination of their fantastic and exciting "re-bop" style (which is used for the lack of a more appropriate title or description). Those involved in the current question may be interested in the fact that in most all of Stravinsky's works, particularly *Rites of Spring*, the basic "re-bop" idea is frequently and obviously scored. We graciously throw this bit of info into the general discussion for whatever it may be worth.

scat vocals—Cab Calloway and Leo Watson, Louis Jordan and King Cole.

White Folk Singers

The white race also has its folk singers, Woody Guthrie and Burl Ives among the best. Only a handful of white jazz singers can do justice to the blues—Wingy Manone and Connee Boswell from New Orleans, Bing Crosby and Mildred Bailey from Spokane, Red McKenzie and Lee Wiley of Chicago fame, Jack Teagarden from Texas and Teddy Grace, Woody Herman from Milwaukee and Libby Holman.

Almost every Dixieland man, for that matter, can sing the blues. Witness Louis Prima, Eddie Miller, and Nappy LaMare. Trombonist Joe Harris has done

Nice Lines—



New York—Center of interest in this script huddle between singer Phil Brito and Betty Grable doesn't seem to be the script. Perhaps Phil prefers reading between the lines, meaning the gorgeous Miss Grable herself. He's no fool!

so; so have composers Hoagy Carmichael and Johnny Mercer while

Heywood Free On Tea Charge

Los Angeles—Trial of pianist-leader Eddie Heywood and bassist John Simmons came to a close here recently with Heywood's case dismissed for lack of evidence and Simmons, who had pleaded guilty, sentenced to ninety days in county jail. It was the minimum sentence under the state narcotic law. Sentence was pronounced on August 10 and Simmons began his sentence immediately.

Heywood, who had been under a \$1,000 bail, walked out of court a free man as the presiding judge granted the motion for dismissal of Heywood's attorney, Max Fink.

Willson Takes Over

Los Angeles—Meredith Willson, ex-army major and three years music head of Armed Forces radio unit here, takes over his old radio show, the Maxwell House ailer, when the program resumes September 6.

Peggy Lee, Dinah Shore, and Linda Keene are little better than the rest—Helen Forrest, Ella Mae Morse, Anita O'Day, etc.

There is an art to singing the blues. Listen to Billie sing *Strange Fruit*, then listen to Josh sing the same number. You'll see what I mean. On a genuine blues song the difference is even more obvious!

FAMOUS PROFESSIONALS PREFER RICO REEDS

Henry King says "I have found my Reed Section much more mellow and on a tune with RICO Reeds"

But, of course THEY ALL SAY "RICO" REEDS are PREFERRED!

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Henry's entire Reed Section are ardent RICO boosters and users—Henry, himself, gives RICO full credit.

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CHICAGO BAND BRIEFS

By Evelyn Ehrlich

Les Brown will close at the Palladium in Hollywood September 16 and open in the College Inn of the Sherman Hotel September 21 for four weeks, instead of November 2. He will follow Lionel Hampton who replaces George Paxton September 7. Other changes have Louis Prima opening October 19, to be followed November 16 by Gene Krupa for four weeks instead of three scheduled for October 5. With Cab Calloway opening December 31, this leaves two weeks in December to be filled, completing the year.

Tonny Ruscoe leaves the Brass Rail and will open at a hotel in Shreveport with seven men and a girl singer. A four-piece combo headed by Shorty George replaces at the Brass Rail, with Vincent Vile (saxophone, piano, violin) and his trio, including an accordion and bass, taking over Billy Blair's spot September 9. Brass Rail management is dickering for Joe Marsala to open sometime this month. . . . George DeCarl returns to the Capitol Lounge. . . . Mel Henke is doing a piano single at the 51 Hundred Club. . . . Adele Scott, or-

Suitcase Jive

Chicago—Josh Billings, well-known Windy City jazz personage, is back in the spotlight again with his suitcase and clothes brushes. Josh, with pianist Tut Soper and guitarist Jack Goss, staged an impromptu session at the recent Jimmy Noone Memorial bash here. Their clever routine, nostalgic of innumerable sessions the same three sat in on many years back, brought down the house. Josh, who is as closely linked with Chi jazz as anyone hereabouts, may stage sessions of his own this fall. If so, his famous suitcase and brush routine will be a featured part of the bash.

ganist in the Park Row Room of the Stevens, getting raves for her beauty as well as talent.

Previous commitments prevent Louis Jordan from opening September 11 at the Zanzibar with Duke Ellington, but he will open the next night. . . . The Riptide in Calumet City has Bobby Meeker this week with Freddie Shaffer's all-girl band coming in September 7 for a week. Jack Teagarden may be next in line. . . . Since the Ernest Ashley trio split, Bill Samuels, pianist and vocalist, heads the trio at the Tallspin, featuring Sylvester Hickman on bass and Adam Lambert on guitar. Guitarist Ashley is playing with the intermission combo

Nice Combination For Any Beach



Chicago—Blonde Dolores Gray and brunette Josephine Hipple are a nice color combination on any sandy shore. Dolores sings on the Wayne King program while Jo is heard on several Chicago soap serials.

at the El Grotto. The Oriental theater inaugurates a new policy September 21, using United Artists pictures, holding the stage shows over for the run of the pic. Frankie Masters will be the first one to play an extended date there. . . . Frankie Carle plays the Oriental September 14. . . . Chicago singer Johnny Allen, who was with Hal McIntyre until he went overseas, has joined Ray Bauduc. . . . Allan DeWitt is at Camp Lee, Va. . . . Arthur Lee Simpkins will follow his long stay at the Ches-Paree with a couple weeks at the Chicago theater starting September 21. . . .

It's still Harry Cool at the Blackhawk, Clyde McCoy at the Stevens and Johnny Long at the Edgewater Beach. . . . Bill Miller, bassist-arranger, left Harry Cool to accept a staff job at ABC. . . . Dallas Bartley is still at Joe's DeLuxe, where blues singer Petite Swanson comes in for her share of the honors. . . . Jaynie Walton is doing a single in the American Room of the LaSalle Hotel and Carl Schreiber's orchestra holds over at the same spot.

Ralph Martire is out of the navy. . . . Saxie Dowell is leading a

band at the Glenview Naval Air Base. . . . Eddie Danders has a combo at the Lookout House in Cincinnati. . . . Joe Musse has joined the GAC staff here.

Personnel Changes In Frankie Masters Ork

Chicago—Before leaving here for Elitch's Gardens in Denver, Frankie Masters made several changes in personnel. New to the band were tenorman Fritz Moore, replacing Eddie Edell, and trombonist Shel Fonda. Dave Baumgarten, manager of Masters' band, joined M.C.A. here as Edith Hanson was added to the staff. Sammy Baglie, band boy, took on additional responsibilities.

Masters closes in Denver September 3 to do one-nighters and army camp shows. He returns here for three or four weeks at the Oriental theater.

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

No, Not This!

Chicago—Enough is enough—even if the critics don't know whether to call the stuff swing, jazz, swazz or jing. Impresario Joe Sherman, loquacious boss of the Garrick lounge bar, and never one to let a catchy phrase or good publicity gag slip by, proclaims he has "the finest throb and thump music in town". Oh, come on, Joe, take it easy! Swing, jazz, swazz or jing, even jazz—but throb and thump—no!

Spivak Breaks Record In Chi

Chicago—Charlie Spivak, who broke records during his three-week stay at the Sherman, is doing the same at the Chicago theater, where he holds over for a fourth week. Seems that Spivak is in a breaking mood as he is currently wearing a cast on his foot and using a cane. He stumbled on a cobblestone while entering a taxicab.

A radio show auditioned for in Chicago is still pending. Program, which would run for 28 weeks, includes "Professor Backwards" who has been featured in the College Inn show much too long. Although there are numerous sponsors interested, the main obstacle is in wanting to keep the show here. That would mean cancelling all of Spivak's future commitments while working only this territory. Desirable bookings in this vicinity for that length of time are limited.

Miss No Longer



Chicago—Lovely Marie Carroll, who sings torchy love songs with the Bob Strong band, really means it these days. Marie was married in late July to Al Yost, featured tenorman with Strong. Band is currently at the Alpine hotel, McKeesport, Pa., and opens at Eastwood Gardens Sept. 7 for ten days.

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MOUTHPIECES by WOODWIND

Notes BETWEEN THE Notes

By Mike Levin

You play either to make money or to amuse yourself. So the nightly bar-pounding factions at New York's Nick's and Charlie's Tavern will tell you. You are either a damned money-grubbing sissy band, or else you are sobbing in your beer at some small joint, playing your heart out with Armstrong ideas and Woolworth pay.

The gentlemen that essay any middle ground find themselves attacked viciously from a score of directions as perverters of the True, the Only Stuff, while others are scathingly portrayed as reactionary Juddie-duddies from New Orleans whose idea of music is to play combs, preferably out-of-tune.

Later, perhaps, when the air is smokier, and the joint a little more crowded, we will go into these things. Right now one thing is obvious: the adherents of the New and the Old Stuff—I use the word advisedly since nobody including myself can define it, and it begs another argument for the present—can't see beyond the ends of their exceedingly vulpine noses.

Believe it or not, music, even their limited section of it, was developed for all of us. An art which exists only for a small group of intelligentsia often dies the death of the dinosaur—it becomes as sterile as the dodo. Therefore when you say that only the Stuff played in Pottsborg in 1907 was the Real Stuff, you are committing yourself to a very dangerous course. History, in art, like other things, has a hellish habit of marching on with or without us. You can learn from the past, but you can never go back to it. If you try, you inevitably only achieve the Union Club, the gout, and a sour disposition.

On the other hand, if you adapt music just to the public demand, because of culture lag, because of lack of interest and information, your music will never progress, but become the Ricky-Ticky Stuff at its worst.

Hipster In Hollywood

Los Angeles—Harry "the Hipster" Gibson, New York pianist and entertainer, will open at Billy Berg's Vine Street Supper club for an indefinite run beginning Sept. 19. It's the Hipster's first appearance out here.

Hips London



London—One of the leading vocalists in merry olde England is this pretty young lass, Edna Kaye. She has been featured with Stephane Grappelly's combo at the Bates club here. Edna is one of the most popular of vocalists, keeps busy with several radio and recording jobs. Her style, according to American servicemen, is both hip and interesting and she has a strong G.I. following.

Crooner With 'Cutest' Chick



New York—Disc Jockey Dick Gilbert's recent contest to find the "cutest girl in New York" terminated with the above results; namely, Miss Kay Kehoe. Kay is shown at the Stork Club with crooner Andy Russell.

Sinatra East In Fall

New York—Frank Sinatra returns east from Hollywood early this fall. His bookings aren't set

but possibilities are dates at either the Waldorf-Astoria hotel or the Copacabana. The Voice plans to return to Hollywood and his family for the Xmas season.

Jazz Bash That Makes Sense Is Specs' Plan

New York—"It's about time that a musician took over these jazz concerts that everyone's running these days. After all, who knows better than a jazzman how jazz should be presented?" The statement is drummer Specs Powell's. It accompanied the announcement that Specs will present a program of jazz on September 23 in Town Hall here.

"We're going to run a concert of jazz that will try to make sense," Specs told *Down Beat*. "Musicians themselves are getting dragged with the unimaginative efforts that non-musician promoters give out with when they run a jazz program—I can only guess how the customers feel!"

Emphasis on Production

"The emphasis will be on production at my show—though not at the expense of good music. We're going to have a beginning and an end and a good announcer who doesn't say 'and now a big hand for the . . . and who doesn't use so-called 'hip' talk. We want to present all the elements of jazz—all the shades and varieties. Two-beat, four-beat, Dixieland,

'advanced' swing, Chicago, New Orleans and, oh, yes, jazz.

Contracts to be Signed

"Another angle is that every musician scheduled to appear will have a signed contract so there'll be none of this business where the big stars forget to show up at the last minute

"Who'll be on the show? I'll tell you that when they're signed on the dotted line!" —*tec*

Ozzie Clark In Kaycee

Kansas City—Ozzie Clark, former Welk sax and trombone man, opens with his new 10-piece band at the Pla-Mor ballroom here on September 4 for a four week commitment. Clark was recently honorably discharged from the army.

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KALAMAZOO, MICHIGAN

LOS ANGELES BAND BRIEFS

Coming attractions: Casa Loma, featuring Bobby Hackett, to the Casino Gardens following Harry James. . . Eddie Miller to the Trianon Sept. 11, following Armstrong. Lionel Hampton due in November. . . Jan Savitt to the Palladium Sept. 18 following Les Brown. . . Count Basie to the Plantation club Sept. 8, following Horace Henderson.

Live Jottings

Fletcher Henderson ork and a septia floor show current attraction at the Casa Manana, following Jimmie Lunceford who headed east. . . Jay McShann took over the bandstand at Little Joe's Aug. 18 for indefinite run. . . Zanzibar (Vernon & San Pedro) has an all-gal combo under Edna Williams, trumpet, that plays with more punch than most of the male outfits. Jean Scott, only ofay member, pounds the tubs solidly. . . With return of Vic Dickenson, out for several weeks with pneumonia, Eddie Heywood plans to carry two slip horns regularly.

Mickey Serima, ex-James boy, drumming with Bob Mohr at the Aragon (Mohr shares stand with Al Donahue). . . Jan Savitt's 1st chair saxman is a gal, Barbara Nelson, we have been informed. . . Arm-

strong set for Orpheum here Sept. 11. . . Helen Ward, visiting the Swanee Inn, obliged with impromptu song, bringing memories of the old days with BC. She sounded mighty good, too.

Note to N. Y. Office: Zutty Singleton is solidly behind us in our report he is "doing a single" at the Swanee. Says he does *Body and Soul* almost every night. Marian Roberts, house pianist, who accompanies Zutty, generally takes the first chorus and Zutty takes the second. Zutty sees nothing "fantastic" about a drummer taking a chorus on *Body and Soul*.

Notings: Today

Sonny Kendis ork left bandstand at Tom Brennan's Hollywood Restaurant as spot dropped all music except records. Dancing also discontinued (is this start of a trend for Vine St. spots?). . . Matt Krescick, local bandsman just out of army, is organizing band for re-entry into local field. . . Al Donahue is shopping for a singer to replace Lynne Stevens. . . Johnny D'Varga, recently at the Clover club, sharing Palladium's Monday night stint with Joe Venuti. Has a seven-piece outfit featuring Tudy Williams on vocals.

Bob Ziegler celebrated seventh anniversary as ork leader at Oro ballroom, where old-time dancing pulls a good crowd year in and year out. . . "Squirrel" Ashcraft in Hollywood giving ear to local music men. . . The Turntable, platter firm putting out the *Jump* label, set as west coast distributor for Session Records.

Coast Jazz Attracts Musicians



Los Angeles—The jazz sessions put on for the Coast Guard by Ted Yerxa, Daily News columnist and Charlie Emge, *Down Beat* coast editor, at the Streets of Paris nitery on Hollywood Blvd. have attracted several name musicians and plenty of local comment. Sessions are aired each Sunday afternoon. Sitting in or digging the music at one recent session were (left to right): Zutty Singleton, Larry Goldner, owner of the club, Frankie Carlson, Matty Matlock, Ted Yerxa and Mrs. Yerxa, Harry Fields, Coast Guard musician, Count Basie and Art Tatum.

Orks Via Films For Dances

Los Angeles—Plans to take name dance bands to out-of-the-way spots for dances with low admission charges—through the means of motion pic dance shorts—is the idea behind the launching of a new enterprise here. Firm has been formed here recently under name of Dance Bands, Inc. and headed by Paul Tapley, local attorney.

Tapley has secured rights to a large number of movie shorts featuring dance bands and firm will distribute them through chain of small ballrooms. Idea is that customers will not only see and hear the name orks via the sound film method but will be able to dance to them at extremely low admission prices. Tapley's plan is to reach small ballroom and amusement centers in spots which ordinarily would never book name bands in person.

Company will start actual operation as soon as a library is built. Films would be changed weekly at least. Equipment used would be the conventional projection apparatus.

Carter Wins Right To Live In Home

Los Angeles—Benny Carter won the right to retain and live in his own home following a court suit instigated by the white owner of property adjacent to Carter. The suit attracted national attention because of the nature of the case.

Basis of the suit against Carter was a so-called "restrictive covenant" established several years ago restricting the neighborhood to members of the Caucasian race, whatever race that might be.

Carter was co-defendant along with another Negro property owner. Presiding judge decided in favor of Carter by stating that the neighborhood property had not lost value, that there were several other Negroes living in the same district and "it would therefore be inequitable to impose restrictions in these two instances." Neatly sidestepped was

Collector's Item

Los Angeles—Old time jazz fanatics won't like this but an early recording by Irving Aaronson and his orchestra (strictly not a dixieland, New Orleans, Chicago or just plain jazz band) has made the collectors' list of valuable records. Reason is more for sentiment than musical value, however. Here's why: Dave Street, at that time playing bass with Aaronson, did the vocal on a forgotten ditty entitled *At Least You Could Say Hello*. Street, now a top bracket radio singer, needs that one platter to fill out his collection of his own records—and he will present a \$50 war bond to anyone producing a copy.

any reference as to whether an American citizen had the right to own property anywhere regardless of his race.

Chi Vet Added To Kid Ory Ork

Los Angeles—Darnell Howard, veteran clarinetist known to collectors for his work with Joe "King" Oliver, Erksine Tate, Earl Hines and many other early day bands, joined Kid Ory's Creole Jazz band at the Jade, Hollywood Blvd. nitery.

Howard, here only for a visit, decided to remain with the Ory band. He replaces Joe Darenbourg, Seattle clarinetist, who left to return to his home. Darnell had been living in Chicago where he operated a photographic studio. His last visit to the coast had been three years ago with the Earl Hines band.

Small Wax Firms Form Association

Los Angeles—Organization of an independent record manufacturers' association by a group of small platter firm operators here to meet post-war competition from the "big-four" of the recording biz was undertaken here recently under the leadership of Otis and Leon Rene.

Membership will include not only label owners but operators of the smaller pressing plants and sound studios, etc.

The small operators see the possibility of pooling their resources to cut costs via the association. Many believe that it will be necessary if they expect to meet major competition in the future. During the war the field was thrown wide open to the independents by the lack of man power and materials and with the concentration of the big four on a comparative few name attractions.

Prospective members, numbering around 30, laid out a program for organization at their first meeting and appointed a committee to work out details.

Solid Opening Nights

Los Angeles—Two bands—Louis Armstrong at the Trianon and Ray Herbeck at the Coconut Grove enjoyed the most exciting opening nights that the leaders could remember. Both came on August 14, when the V-J celebration broke, the wildest night this town has ever seen.

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Lena Horne, Nicola Brothers and many others will be in St. Louis Woman on Broadway—backed by Metro gold. . . Barbara Whiting is the hottest thing in town at this permt. . . Ted Steele's Mary Ashworth will have herself a movie career. . .

Georgla Gibbs is due out for a film-test. . . Shep Fields all hepped-up over his new discovery—a frog-chick-chirp named Jeanne Maillot. He wants to bring her here from Paris.

LOVE LIGHTS: Carolina Cotton and Deuce Spriggins think they've been keeping their marriage secret since June. Everybody thought they were, all along—or oughta be. . . Marlon Cooper and Dave Kaufman just had a baby-gal. . . Bob Haymes claims he made a beeg settlement for his ex-wife. She claims she has to get a job.

Raeburn Nabs Fine Coast Date

San Francisco—Boyd Raeburn, center of the musical spotlight during his first coast appearance at the Palace hotel here, has signed for four weeks at Sweet's ballroom in Oakland. Raeburn started August 28.

Reception to the Raeburn band at the Palace ranged from wild acclaim to criticism of the volume by some of the more conservative patrons. Ballroom operators seem to feel the band is a natural with the younger set. The Raeburn date at Sweet's is the first long-term name band engagement for the spot in several years.

Pop Festivals At Bowl Fizzle

Los Angeles — Somebody fumbled the ball as far as the Hollywood Bowl's "Popular Music Festivals" were concerned, four evenings of which were advertised with much fanfare at the opening of the current season. As it stood at writing the "series of popular music festivals featuring nationally known orchestras" had boiled down to one, now set at Sept. 12, which, it was claimed would feature Xavier Cugat, Carlos Ramirez and Carmen Miranda. Affair is backed by syndicate headed by Herman Hover, operator of Ciro's, Hollywood nitery.



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Sinatra Signs 5-Yr. Air Pact

Los Angeles — Frank Sinatra returns to the air September 5 with a new sponsor (Old Gold) and a new five-year pact. Format of the new show will be essentially music with the Voice and ork under Axel Stordahl.

Previous sponsor (Max Factor) relinquished their contract as it was understood the sponsors and producers of the show couldn't agree on several things. Sinatra had been tied up until next January.

Los Angeles—Latest Decca combination seems one likely to make musical and sales sense. Bing Crosby and the Eddie Heywood band were teamed in four sides, all swing standards—Baby, Won't You Please Come Home, Found A New Baby, You Was Right Baby and Save Your Sorrow.



by Charles Emge

Some notes on *Anchors Aweigh*, which seems to be the musical of the moment:

The most arresting musical sequence in the picture is probably that in which Jose Iturbi leads some 20 kid pianists through the most ever-present of the Hungarian Rhapsodies. This, indeed, is music as conceived by the Hollywood masters! Oh well, the idea is cute, isn't it? (Unfortunately.)

Actually, the music heard in this super-production on the well-worn but still war horse of the

amateur recitalists comes not from 20 pianos but from 12, the number used in the recording, which was done by Jose, his sister Amparo (not seen in the sequence) and 10 able studio pianists; and it was a special, and not uninteresting arrangement for 12 pianos.

Having seen the line-ups at local theaters where *Anchors Aweigh* is playing I wouldn't dare give my opinion of it as a picture, but I'll venture that Sinatra can do better things than the somewhat dopey role he drew; also that what he's got as a singer should get better presentation. It comes through right only once, and that's when he sings Brahms' *Lullaby*.

Lot Lingo

Barney Bigard's first assignment on his return to Hollywood was to sound-track the clarinet solos which will appear to be played by Glenn Vernon in RKO's *Ding Dong Williams*. . . My Brother Leads a Band, starring the Dorsey Brothers, is still

definitely on schedule, but with studio production dates jammed up by the strike conditions it's unlikely it will be under way before late fall or early part of 1946. . . Jack Carson, who did role of trumpet player in *Blues in the Night* (for which solos were sound-tracked by Frankie Zinner) ditos in *The Time, the Place and the Girl*, this time to a track recorded by Paul Geil.

Paul Misraki, prominent French musician, in Hollywood to do the score for *Heartbeat*. . . Andre Previn, Beverly Hills high school student, who has played jazz concerts at the Philharmonic as well as classical recitals hereabouts, will have a featured role as boy pianist in *Concerto Breakfast in Hollywood*, picture take-off on Tom Breneman's air show, has a line-up of musical features including the King Cole Trio, Spike Jones and His City Slickers and Andy Russell. They'll appear in cafe scenes.

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- 12-in. No. C-1506—I SURRENDER DEAR: I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME... \$1.59
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Solid Erskine Hawkins Crew



New York—Erskine Hawkins and his band, on the bandstand at the Hotel Lincoln Blue Room, where they closed recently.

BARNEY BIGARD QUINTET

Rose Room Coquette

Keynote K-617

Rose Room has a clever clarinet trumpet intro leading into Barney's moving, easily-phrased clarinet, backed by excellent and tasteful Guarneri, Taylor and

Cole. Bigard's technique and full tone prove an adequate basis for the long, well-conceived solo. Ending is a little too inclined towards exhibitionism for taste, but doesn't spoil the side. Coquette gives Joe Thomas, on trumpet, ample chance to be heard to good advantage.

DON BYAS QUINTET

Little White Lies You Came Along Deep Purple Them There Eyes

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Four well-constructed, interesting standards highlighting the capable solo abilities of tenorman Byas, pianist Johnny Guarneri and Buck Clayton, trumpet.

COUNT BASIE

Taps Miller Jimmy's Blues

Columbia 36831

Taps is an excellent side, finding the band close to their wonderful kick of five years or so ago. It exhibits plenty of power, with as much of it felt as actually heard. Band is sparked throughout both sides with some wonderful drumming by Shadow Wilson.

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Keen Competition Hope Of Music Biz

Back in the twenties the inimitable song team of Van and Schenck wound up in a feud with the top executives of the Keith-Albee vaudeville combine when they accepted some lucrative bookings from the de luxe movie houses which were beginning to spring up throughout the country. The vaude magnates barred Van and Schenck and many other name acts, who were guilty of similar defection, from their theaters.

Later the two-day moguls were obliged to make peace and to welcome back to the fold many star attractions, including the song team mentioned. The late Joe Schenck, always a practical joker, sent a telegram to a lesser known team of male vocalists, who had been swimming in the gravy of top vaude bookings during the absence of Van and Schenck. It said:

"Get back to the Pantages circuit, you bums. Van and Schenck are on Big Time again!"

Now that the tumult and the shouting has died, and most of the boys are coming home, something quite similar may happen in dance band circles. The radio announcers tell us that we are standing on the threshold of a glorious tomorrow. While this may not be literally true, there certainly will be some changes made.

Some of the bands that have been playing ace theaters and key spot hotels and clubs will be facing some stiff opposition in future bookings. The record of development of new bands and new styles during the war, insofar as civilian groups are concerned, was not too brilliant. Probably the last notable creation of something new in dance bands was the scoring before the war of original sax voicing in the band of Major Glenn Miller, on whose personal fate there still is no official pronouncement.

Many of the less talented side-

men, who have had no difficulty in finding jobs or in persuading frantic leaders to increase their pay checks, will have to start woodshedding to hold their places. If service units like those of Glenn Miller, Sam Donahue and others do not remain intact after release from service, but decide to redeploy as civilian musicians, the market on good instrumentalists will take on a very different aspect.

One name leader, who has kept his band at or near the top for more than ten years, said recently: "I don't mind paying a sideman \$200 a week, if he can play his horn. In fact, I get a kick out of paying good wages to good musicians. I'd pay a man \$400 a week, if I could find one capable of blowing \$400 worth. In my day as a sideman, a fellow had to have something to play with a name band. Today many of the so-called top men are pretty sad."

Competition never has ceased to be a healthful factor, however, and if the return of better bands and better individual musicians from service helps raise general musical standards in the dance band field, it is a consummation devoutly to be wished. And if the broader views and better minds of these veterans will lead to an ultimate correction of some of the evils that continue to exist in the industry, that will be a good thing, too.

RAGTIME MARCHES ON

NEW NUMBERS

CUTLER—A daughter, Barbara Lee, to Mr. and Mrs. John R. Cutler, July 1, in Worcester, Mass. Father is former Ac-Brigode pianist, now with Joe Parks in Worcester. Mother is professionally known as Lee Sterling, singer.

JACKSON—A daughter, Susan Kay, to Mr. and Mrs. Giff Jackson, July 24, in Buffalo, N.Y. Father is member of David Cheskins Three Treys featured on CBS.

TIED NOTES

SERRITELLO-GOWEN—Mario Serritello, trumpeter, formerly with many name bands, now with Lou Brees's Chicago Theater band, to Jean Gowen, July 21, in Chicago.

PINK-SHEFFIELD—Norman Fink, head of Barton Music in Chicago, to Alice Sheffield, recently in Chicago.

SUMMERS-OSBORN—Jim Summers, orchestra leader at Moon Light Terrace, Ruessells Point, Ohio, to Jerrie Lee Osborn, July 27, in Bellefontaine, Ohio.

FINAL BAR

JAFFE—Nat Jaffe, 27, pianist, Aug. 5, in New York City.

KURTZ—Jerry Kurtz, 21, pianist-composer, killed in automobile accident, Aug. 7, in San Francisco.

'Voice' Double



Hollywood—New Harold Oxley find who is a good likeness to the Voice is Bernie Burns, now at the Bon Air club in Coeur D'Alene, Idaho.

Ben And Duke



New York—Duke Ellington, on a recent tour of 52nd street, poses with his former tenor star, Ben Webster, while both were enjoying musical kicks at the Onyx club. Ben is still featured across the street at the Spotlight Club.

In Comeback



New York—Veteran maestro Jean Goldkette, whose bands of the last decade has brought to fame innumerable present day greats, rehearses vocalist Del Parker for his new Mutual air series.

Connie & Frank



New York—Woody Herman's brilliant July opening at the Hotel Pennsylvania drew plenty of celebrities and music world personalities. Among them were the famous Sinatra bow-tie (ably accompanied by Mr. Sinatra himself), songstress Connie Haines (looking pert and happy) and Al Gallico, again enjoying civilian clothes and a steady job at Leeds Music.



"Whaddywanna hear—Hodges or Carter?"

CHORDS AND DISCORDS

Commercialism

San Francisco

To the Editors:

I can't understand why good instrumentalists like T. Dorsey, J. Dorsey, Charlie Barnet and others, who have made a name for themselves as being outstanding swing men of a few years back, aren't cutting wax that really brings out the greatness of their truly fine talents.

The corny-commercial jive that has been waxed during recent months has carried the names of these bandleaders. It's a sorry sight to see.

Ralph Yngojo.

Harry James--Pro

Malden, Mass.

To the Editors:

Why must you always pick on Harry James? I don't think it is quite fair, because you have never yet printed a letter denouncing the slurs directed at him.

He is a great musician, that you have to admit. I thought quality not the brand of music played counted. Good music is good music whether jazz or commercial.

Joe Tauro.

Harry James-And Con

Oakland, Calif.

To the Editors:

I would like to give a medal to Don Dennis for thinking up the right words to the Harry James situation. He also gave a nice compliment to Woody Herman.

Everytime I ask for a record by James I get *Yah-tah-tah, I Don't Care Who Knows It* or *Carnival*. Phooey! If James isn't going to make good records like *Strictly Instrumental* or *Two O'Clock Jump* or *Prince Charming* then Columbia should reissue them. Columbia should also reissue the old Will Bradley stuff, too. No kidding, these records are getting too commercial.

Bob Smale.

Capable Of More

New York City

To the Editors:

All this stuff about Harry James, and if he is or isn't commercial, is silly. The truth seems obvious. James is an excellent musician, his band is musically great—yet in an attempt to

make as much money as possible and become as popular as possible (for which he can't be censured) he has sacrificed the true talent and potential greatness of his musicians.

There are some very great musicians in his band—yet on how many recent records have they really had a chance to show their solo abilities? And what some people might take for elegance is to my ears only lush over-arrangements. Eighteen strings (or how many he actually has) is okay—but the effects are no better than when he had half the number. Quantity is seldom quality.

Now that James is unquestionably on the top, let us hope that Harry will again try creating worthwhile music—and not simply keep to a proven formula for sure commercial success. Let him give his excellent musicians a chance. Surely a Corcoran, Tizol, Willie Smith, Arnold Ross or James solo is worth more than eight bars of over-arranged band.

It isn't that James is good or bad—there's plenty of both within the band—it is that the band is capable of so much more than is being produced of late. And that is bad.

Samuel Johnson.

Old Fella Is Great

Pacific Area

To the Editors:

Just dug your April 1 *Beat!* They're a little slow getting out here, but this special one has been a long time coming. I'm more than happy to say, "At last I've seen it"—a front page article on Bunk Johnson. This guy Gleason gets my vote! All along I've been looking through your mag, searching for something about the old fella, finding it now and then in the "Hot Box". I'm grateful to George Hoefler for keeping the name in print. Believe me, I sat with tears in my eyes as I read how the gray haired great "drove down the blues."

It's high time Willie "Bunk" Johnson gets some of the praise he so richly deserves. Take it from me—the old fella is great!

Roy E. White.

M.C.A.-Finley Suit Is Still In Skirmish Stage

Los Angeles—Anti-trust suit filed against M.C.A. by Larry Finley, coast ballroom operator, is still in the stage of a legal skirmish. Attorneys for Finley are busy taking depositions from bandleaders, agents and ballroom operators. Included were M.C.A. prexy Jules Stein and his coast manager, Larry Barnet.

A COLUMN FOR RECORD COLLECTORS.....
THE HOT BOX
By GEORGE HOEFER, Jr.

Chick Gordon, alto saxophonist with many name bands, boarded a Chicago-bound train in Natchez, Mississippi one evening in May 1940. This action saved Gordon's life as later that same evening a dance hall holocaust took the lives of most of the personnel of the Walter Barnes Royal Creolian Orchestra with whom Gordon had been playing.

Today Chick is operating a machine at the Electro-Motive Division of General Motors in La Grange, Illinois. Recently a new cafeteria was opened there and during lunch hours entertainment has been offered by members of the plant personnel. Probably the most popular feature has been Chick Gordon and his saxophone. Sometimes he is accompanied by traps, organ and a trumpet.

Another well known name in the jazz world is working at Electro-Motive, the Decca blues singer Georgia White, and she has been doing some of her songs accompanied by Chick's alto.

Prior to playing with the Walter Barnes orchestra Chick had many years of experience as a sideman with such leaders as Bennie Moten, Noble Sissle, Er-

skine Tate and Zach Whyte plus a four year stint leading his own four piece group at the C & C Club on Fullerton Avenue in Chicago. He started his professional career with Jimmy Rachele's band out of Danville, Illinois. Gordon was with Bennie Moten in Kansas City before the days of Bill Basie and recorded on many of the early Moten Victors.

The best band he played with was the Speed Webb Band in Toledo, Ohio which included the following top flight personnel: Speed Webb—leader and drummer, Roy Eldridge—trp., Sy Oliver—trp., Eddie Barefield—alto and cl., Gordon—alto, Joe Eldridge—alto, Eddie Durham—trb. and Wheeler Moran—trb., among others. This was a mad band according to Chick and they spent a great deal of time in



Courtesy "Electro-Motive Streamliner"

Chick Gordon

a joint known as Noble's in Toledo where they jammed with the house pianist, a fellow by the name of Art Tatum.

They made records but Chick is unable to recall any of the tunes or the label. Chances are they were made in Indianapolis for the old Gennett Electrobeam. This column would appreciate hearing from anyone having any information regarding recordings by Speed Webb.

After a short period with Noble Sissle and jobbing dates in Chicago with Erskine Tate, Gordon joined the Zach Whyte Chocolate Beau Brummels and toured throughout the middle west. Later he became a member of the Walter Barnes Creolians and toured several seasons through the southern states.

Chick has a brother-in-law

Hal McIntyre Band In Germany



Germany—The Hal McIntyre band plays before a tank destroyer battalion somewhere in the occupied zone. Boys performed in their regular civilian band uniforms on a temporarily constructed stage. Johnny Turnbull is the singer. Band is due to return to the states within a short time.

who is creating somewhat of a stir in Chicago jazz circles with his alto. His name is Bert Patrick and he is leading his own small combo at the Irish Village in the Windy town.

Chief interest to collectors is the personnel Chick gives for the Zach Whyte Chocolate Beau Brummel records on Gennett Electrobeam made in Indianapolis. It was a large band and Gordon gives the following men as being present on the record date: Bob Benson—piano, Bud Washington—drums, Harry Walker and "Cat" Glenn—guitars (Walker lost his life in the Natchez fire), Jack Johnson—bass, Chuck Wallace and Jimmy Cole—tenor saxes (Cole also died in Natchez), Gordon and Joe Goff—altos, Walter Williams—trombone, and two trumpets played by Otis Williams and Orlando Randolph.

Gennett issued Mandy and Hum All Your Troubles on record number 6781 and It's Tight Like That and West End Blues on number 6798.

CORRECTION: The leader of the band on the S.S. City of Grand Rapids daytime trip to Benton Harbor-St. Joseph is clarinetist Jimmie Granato and not Al Turk as stated in the Hot Box August first.

Philadelphia—Nat Segal, promoter of the recent record-breaking Dizzy Gillespie concert here, plans another jazz bash sometime this month. Exact date or musicians to be featured were not set at press time.

Reports Of 'Late' Life Annoy W. C. Handy

New York—W. C. Handy, the "Father of the Blues" is annoyed at current press agent items traveling the national newspaper circuits. The items say that a "Negro musical comedy based on the life of the late composer of the St. Louis Blues" with a score by Handy is in preparation for fall stage production and for motion pictures.

Says Handy: "I wish to warn all and sundry that anyone presuming to dramatize my 'late' life without permission will be haunted to the full extent of the law."

BG On Own As Contract Expires

New York—Benny Goodman's long standing dispute with MCA is finally at an end with the expiration of BG's contract. Mark Hanna, who has been handling the band for the last several months, will continue booking. No other office affiliation will be undertaken.

Columbia recording officials deny that BG will leave them first of next year for a new contract with Victor though Hanna was quoted as saying it probably would happen.

Both BG vocalists, Bob Hayden and Dottie Reid, were out with no replacements known.

Fran Warren Joins Randy Brooks Band

New York—Fran Warren, who has been causing considerable comment with her fine singing with Art Mooney, has joined Randy Brooks' band, now at the Roseland ballroom here. Replacing Fran with Mooney, recently at the Hotel Lincoln, is Janie Ford.

Lips Page Eyes Band

New York—Latest jazz figure rumored having eyes for the big band field is Lips Page, trumpeter now at the Onyx club with a small combo. Page was once with the Artie Shaw band.

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The toodling clary, hot corner, And tailgate tram are noisy—The march tune's strictly New Orleans, But the sidemen hail from Joisy!

—ghp

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Pianist Finds Movie Moola

Los Angeles—Largest figure ever paid a motion picture musician will be the \$85,000 Artur Rubinstein will receive for about three weeks work recording piano solos for *Concerto*.

Rubinstein, as the picture plans are at present, will not be seen. He will provide all the actual piano passages supposedly performed by the actor in the movie.

Rachmaninoff's *Second Piano Concerto* will get full-length presentation in the picture. Excerpts from work of several famous composers will also be used.

Unlike Columbia Pictures, which tried to make a secret of Jose Iturbi's part in the making of *A Song to Remember* (possibly in the hopes that naive moviegoers would believe that star Cornel Wilde actually was the pianist), producers of *Concerto* readily admit Rubinstein's part. But whether he will be given screen credit and his part given publicity exploitation was still to be decided by Republic Studio policy makers.

Donegan Gains Success In But 2 Short Years

By Sharon A. Pease

Dorothy Donegan, 21 year old Chicago pianist, gets a weekly salary of \$1500 for theater and

night club engagements. That represents an increase of \$1425 over what she was getting two years ago. Her success can be attributed to two factors—thorough musical training and an innate flare for showmanship.

Dorothy began the study of music when 8 and is still at it. She is also a psychology student at the University of Chicago. She began playing dance music when 17 and was most influenced by Hines, Wilson and Tatum. First jobs were with dance orchestras, Bob Tinsley's at Swingland and

Section B is the fourth chorus of the recording.

Section B is the fourth chorus of the recording.



Dorothy Donegan

moves in an exact chromatic progression. Dorothy often uses a more complex form. (See measures 1, 2, and 5 of chorus A). The melodic content reflects imagination and good taste, both of which were no doubt influenced by her classical background.

EDS NOTE:—Mail for Sharon Pease should be sent direct to his teaching studios, Suite 716, Lyon & Healy Bldg., Chicago, Ill.

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Hillard Brown's at The Tank. Later she played solo at Costello's, Elmer's, and the Garrick Lounge, in the Loop. Next a concert at Orchestra Hall and engagements at the Oriental Theater and Latin Quarter. Then to Hollywood to appear in *Sensations of 1945* and at the Trocadero. Theater tours and supper-club engagements have since taken her from coast to coast.

The accompanying style example was taken from Dorothy's recording of her original composition *Every Day Blues* Bluebird 8979. Section A, which appears herewith, is the first chorus of the recording.

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Section B is the fourth chorus of the recording.

Her treatment of the twelve-measure blues theme reflects the skill and knowledge of a thoroughly schooled musician. From a harmonic viewpoint, the outstanding characteristic is the unique treatment of the commonly used chromatic principle. Usually when this principle is employed, for coloring on counts two and four, the bass voicing

Popsie's By-line All Over Europe

New York—If you're a Benny Goodman fan, you probably know all about Popsie Randolph, BG's band boy extraordinary. And if you know about Popsie, you're familiar with his habit of scrawling "BG ork—Popsie" on the walls of theater dressing rooms, dance halls, in fact, on every possible exposed wall space where it will attract notice.

What you may not know (and what Popsie himself won't know until he sees it here) is that the same legend "BG ork—Popsie" now decorates the wall of every spot where the Major Glenn Miller band played in Europe. Crew Chief Artie Mahun, who traveled with the Miller ork, made a point of printing the BG tagline in every spot the band hit during its European travels.

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Not So Dumb!

A little man with a shiny bald pate that glistened in the spotlight appeared as one of the contestants in Sammy Kaye's "So You Wanna Lead a Band" stunt in Cleveland. Sammy asked the contestant what number he'd like to lead.

"I wanna lead Benny Goodman's arrangement of *Gotta Be This or That*," was the reply. Sammy explained they didn't have that. The man asked for other Goodman arrangements, was told no, finally settled for just plain *Tiger Rag*.

PS—He won second prize. PPS—He was Henry Okun, advance man for Benny Goodman!

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Musicians Take a Break



Pacific Area—Musicians members of the "Take A Break" army show do just that. Members shown are Whitey Wood, leader and pianist; Roe Hillman, guitarist formerly with Jimmy Dorsey and Kyser and composer of *My Devotion*, hit tune of '42; Stan Katz, drummer and ex-Himber-ite, and Dragon Mondragon, bassist with Arheim, Kenton and Rey. Boys are part of the Seven Beachcombers combo that also includes Torger Halten, trumpet (ex-Krupa), Hale Road, trom (ex-Barnet) and Charlie Brosen, tenor (ex-DeLange, Rey).

Bob Chester Ork On Road Tour

New York—Newly formed Bob Chester band starts on a one-nighter tour of the New England states this week. Future New York dates include the Strand theater, beginning September 28, and the Hotel Pennsylvania in December. Rumored is a Cosmopolitan disc deal.

Vocalists with Chester are Margie Wood, from Randy Brooks, and Bob Anthony.

Ellington Plans Concert Dates

New York—Duke Ellington, recently forced to cancel a series of one-nighters on doctor's orders, is set for two weeks of concert dates in early January. First concert will be at Carnegie hall.

Paramount theater date has also been signed for January 24, after which a Hollywood Bowl concert is contemplated.

"—Or Not To Be"

New York—Woody Herman has troubles in his trumpet section these days. Situation centers around Pete Condoli, the sensational trumpet man, who is currently torn between desires for three various careers—whether or not to continue as a musician, or to turn his talents to the fields of drama or baseball. He has able support from members of the band as to his abilities in each field—bassist Chubby Jackson swears Condoli has the greatest natural acting talent since Bugs Bunny while trumpeter Ray Linn feels that Pete is another Babe Ruth. And none of the other members of the band are the least bit shy in speaking of his talents as a musician. Results might easily find Chubby and Pete forming their own stock company on Long Island or Ray and Pete trying out for the Jersey City ball club. Herman Herd admirers are keeping their fingers crossed that Condoli will find that his real talent is as a musician.

Billie On Road With New Band

New York—Billie Holiday, with a 16-piece band directed and fronted by her trumpet-playing hubby, Joe Guy, have left here for an extended tour through the south and middle-west. Dates include Chicago and Detroit. Road manager of the band is Monte Kay.

Ray Linn May Leave Herman

New York—Ray Linn, lead trumpet-man with the Woody Herman Herd, is understood to be leaving the band. Pete Condoli, trumpet, changed his mind at the last moment and will stay with the band.

Elgart Into Lincoln

New York—Les Elgart has followed Art Mooney into the Hotel Lincoln. Opening was August 23.



SINGLE SLANTS ON BOYS AROUND THE WORLD:—WO Peter LaBella is the director of the 1328th AAF Base Unit of the Air Transport Command in Assam, India. LaBella formerly played trumpet with Jose Iturbi's Rochester Philharmonic. . . . Capt. John D. She'll Always Remember Marks, former Hollywood scenarist and ASCAP song writer is commanding the 26th Special Service Company with the Third Army in Germany. . . . Cpl. Frank Chiddix, 38th Division bandsman, has been assigned temporarily to duty with Kaye Kyser's show now in the Philippines. Cpl. Chiddix had a Chicago radio program for five years. . . . The Canteen Caravan band, after a five-week tour of Central Burma and China, has started out again on an 8-month tour of India. Dave Harine leads the band. . . . Ernie Hughes, pianist and arranger formerly with Jackson Teagarden, was recently released from the army after two and a half years with the 515th AAF band at Lowry Field, Colorado. . . . Purple-hearter Pfc. Mike Salerno's ambition is to sing with a name band. His recent coast-to-coast vocal with the Harry James band from the Thomas M. England General Hospital in Atlantic City, gave him his chance. . . . *It Is My Aim To Please You* was one of the tunes selected by Major Melvin Douglas for broadcast on his weekly radio program, *On Stage*, which is heard throughout the India-Burma-China area. The song is by Pfc. Groggins of Detroit whose other tunes, *Got To Check My Rhythm* and *I'm Ready For Someone Who's Ready For Me* have been broadcast too. Men of Maj. General C. L. Chennault's Fourteenth Air Force band known as the "China Clippers" was organized by Capt. Roger B. Withington, special services officer of an East China Wing fighter control squadron.

Capt. Withington turned the band's direction over to capable leader, arranger and pianist, Cpl. Edward G. Puras. Band lineup is as follows: Thomas E. Garner, Seymour Weinburg, and William H. Kemp, saxes; Joseph R. Callendo and Herbert A. Parsons, trumpets; Carlton V. Strump, trombone; Leon W. Salkin, Jack A. Hemingway and Carl J. Welz, trombones; Cameron M. Watson, guitar and vocals; and Welmore Herschenfeld, drums.

Bud Freeman Is Out Of Army

New York—Bud Freeman, famous jazz tenor-man, formerly with Goodman and Tommy Dorsey, has received a medical discharge from the army. He has already signed with Majestic records for a number of discs.

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Where the Bands are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; ac—night club; r—restaurant; t—theater; cc—country club; CRA—Consolidated Radio Artists, 30 Rockefeller Plaza, NYC; FB—Frederick Bros. Music Corp., RKO Bldg., NYC; MC—Moe Gale, 48 West 40th St., NYC; GAC—General Amusement Corp., RKO Bldg., NYC; JC—Joe Glass, 745 Fifth Ave., NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; HFO—Harold F. Ozley, 424 Madison Ave., NYC; SZA—Stanford Zucker Agency, 501 Madison Ave., NYC; WMA—William Morris Agency, RKO Bldg., NYC.

- Allen, R (Savoy) San Francisco, nc
Armstrong, L (Trionan) Southgate, Cal., Clang, 9/8, nc; (Orpheum) L.A. Cal., 9/11-17, t
Barret, C. (Strand) NYC, Clang, 9/18, t
Barron, B. (Club Madrid) Louisville, 9/7-16, nc
Bass, C. (Plantation) Hollywood, Cal., Opong, 9/6, nc
Bauduc, R. (Meadowbrook) Cedar Grove, N. J., Clang, 9/9, nc
Bishop, B. (Roosevelt) New Orleans, h
Bradshaw, T. (Savoy) NYC, b
Brandwynne, N. (Stater) Wash., D.C., Opong, 9/10, h
Brooks, E. (Roseland) NYC, b
Brown, L. (Palladium) Hollywood, Cal., b
Busse, H. (Lookout House) Covington, Ky., Clang, 9/11, nc; (Grand) Evansville, Ind., 9/18-18, t
Calloway, C. (Zanzibar) NYC, Clang, 9/9, h
Carle, P. (Palace) Youngstown, O., 9/4-6, t; (Riverdale) Milwaukee, 9/7-13, t; (Oriental) Chicago, Opong, 9/14, t
Carbar, B. (Apollo) NYC, Opong, 9/14, t

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- Hauch, C. (Schroeder) Milwaukee, Clang, 9/10, h
Hawkins, E. (Apollo) NYC, Clang, 9/6, t; (Howard) Wash., D.C., Opong, 9/14, t
Hayes, S. (Palm Beach) Detroit, r
Henderson, F. (Casa Manana) Culver City, Cal., Clang, 9/3, nc
Herbeck, R. (Ambassador) Los Angeles, h
Herman, W. (Pennsylvania) NYC, Clang, 9/8, h
Hines, E. (Plantation) St. Louis, Clang, 9/13, nc
Hudson, D. (Bill Green's Casino) Pittsburgh, Clang, 9/9, b
James, H. (Casino Gardens) Ocean Park, Cal., b
Jordan, L. (Zanzibar) NYC, Opong, 9/12, nc
Joy, J. (Muehlebuch) K.C., Mo., Clang, 9/11, h
Kassel, A. (Aragon) Chicago, b
Kaye, S. (Astor) NYC, h
Kenton, S. (RKO) Boston, Clang, 9/5, t; (Pennsylvania) NYC, Opong, 9/10, h
Kinz, H. (Trionan) Chicago, b
Krupa, G. (Metropolitan) Providence, R.I., Clang, 9/5, t; (Capitol) NYC, Opong, 9/6, h
LaBrie, L. (Idora Pl.) Youngstown, O., b
Lee, B. (St. Anthony) San Antonio, Tex., b
Lewis, T. (Latin Quarter) Chicago, nc
Lombardo, G. (MGM Studios) Culver City, Cal.
Long, J. (Edgewater Beach) Chicago, b
Lopez, V. (Taft) NYC, h
Lucas, C. (RKO) Boston, 9/6-12, t
Martin, F. (Trionan) Seattle, Wash., b
McCooy, C. (Stevens) Chicago, h
McFarland, Twins (Seaside Ph.) Virginia Beach, Va., Clang, 9/6
McIntire, L. (Muehlebuch) K.C., Mo., Opong, 9/12, h
Miller, E. (Trionan) Southgate, Cal., Opong, 9/11, nc
Monroe, J. (Metropolitan) Providence, R.I., 9/6-12, t
Mooney, A. (Philade Ph.) Philadelphia, N.J., Clang, 9/9, b; (Lincoln) NYC, Opong, 9/13, h
Morgan, R. (Claremont) Berkeley, Cal., h
Oliver, E. (Palmer House) Chicago, h
Olson, G. (Waldorf-Astoria) NYC, h
Palmer, J. (Trocaadero) Henderson, Ky., Opong, 9/7, nc
Pastor, T. (Oriental) Chicago, Clang, 9/6, t; (Downtown) Detroit, Opong, 9/13, t
Paxton, G. (Sherman) Chicago, Clang, 9/6, h; (Downtown) Detroit, 9/7-12, t
Pearl, R. (Blue Moon) Wichita, Kan., Opong, 9/7, b
Patt, E. (Bismarck) Chicago, h
Prima, L. (Downtown) Detroit, Clang, 9/6, t; (Meadowbrook) Cedar Grove, N. J., Opong, 9/11, nc
Raeburn, B. (Sweet's) Oakland, Cal., b
Reichman, J. (Mark Hopkins) San Francisco, h
Reid, D. (Claridge) Memphis, b
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Sittin' In The Sun



Las Vegas, Nevada—Sitting jauntily on one of the rail fences of the spacious western resort Hotel Last Frontier, is Bernie Cummins, whose band is now playing at the spot. Bernie and brother Walter in this pic are looking over Salt Lake City's Alene Dalton's new tune, Mom Says Not To Worry, which is getting big play out where the cactus blooms.

- Roth, D. (Roosevelt) Wash., D.C., h
Ruhl, W. (Washington) Indianapolis, h
Sherock, S. (Glen Island Casino) New Rochelle, N. Y., Clang, 9/8, b
Sherwood, B. (Golden Gate) San Francisco, Clang, 9/11, t
Spivak, C. (Circle) Indianapolis, 9/7-13, t; (Palace) Akron, O., 9/14-17, t
Stacy, J. (Casa Loma) St. Louis, Opong, 9/7, b
Stone, E. (Roosevelt) NYC, h
Strazier, T. (Biltmore) Los Angeles, h
Strong, Benny (Chase) St. Louis, h
Strong, Bob (Alpine) McKeesport, Pa., Clang, 9/6, h; (Eastwood Gardens) Detroit, 9/7-16, h
Stuart, N. (El Rancho Vegas) Las Vegas, Nev., h
Sykes, C. (Guernville Grove) Guernville, Cal., Clang, 9/8
Tomas, G. (Analey) Atlanta, Ga., b
Wald, J. (Eastwood Gardens) Detroit, Clang, 9/8, b
Waples, B. (Latin Quarter) Detroit, nc
Walk, L. (St. Francis) San Francisco, h
Williams, C. (Royal) Baltimore, Clang, 9/5, t; (Adams) Newark, 9/6-12, t; (Metropolitan) Providence, R.I., 9/13-16, t

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Key Spot Bands

- AMBASSADOR HOTEL, Los Angeles—Ray Herbeck
ARAGON, Chicago—Art Kassel
ARAGON, Ocean Park, Cal.—Al Donahue, Clang, Sept. 6
BISMARCK, Chicago—Emile Petti
BLACKHAWK, Chicago—Harry Cool
CASINO GARDENS, Ocean Park, Cal.—Harry James
GLEN ISLAND CASINO, New Rochelle, N. Y.—Shorty Sherock, Clang, Sept. 8
EDGEWATER BEACH HOTEL, Chicago—Johnny Long
400 RESTAURANT, New York—Tommy Dorsey, Opong, Sept. 6
LINCOLN HOTEL, New York—Les Elgart, Sept. 13, Art Mooney
MARK HOPKINS HOTEL, San Francisco—Joe Reichman
MEADOWBROOK, Cedar Grove, N. J.—Ray Bauduc; Sept. 11, Louis Prima
NEW YORKER HOTEL, New York—Chuck Foster
PALACE HOTEL, San Francisco—Del Courtney
PALLADIUM, Hollywood, Cal.—Les Brown
PALMER HOUSE, Chicago—Eddie Oliver
PENNSYLVANIA HOTEL, New York—Woody Herman; Sept. 10, Stan Kenton
PLANTATION, Hollywood, Cal.—Horace Henderson; Sept. 6, Count Basie
ROOSEVELT HOTEL, New Orleans—Billy Bishop
ROOSEVELT HOTEL, New York—Eddie Stone
ROSELAND, New York—Randy Brooks
ST. FRANCIS HOTEL, San Francisco—Lawrence Welk
SAVOY, New York—Tiny Bradshaw
SHERMAN HOTEL, Chicago—George Paxton; Sept. 7, Lionel Hampton
STEVENS HOTEL, Chicago—Clyde McCoy
TRIANON, Chicago—Henry King
TRIANON, Southgate, Cal.—Louis Armstrong; Sept. 11, Eddie Miller
WALDORF-ASTORIA, New York—George Olsen
ZANZIBAR, New York—Cab Calloway; Sept. 11, Duke Ellington

Who's Kiddin'?

New York—What price a Broadway columnist? In a recent column, Dorothy Kilgallen (The Voice of Broadway) says: "I hear a group of well-known musicians, all of whom have successfully undergone 'the cure' for the marijuana habit, are planning to set up an organization in the manner of Alcoholics Anonymous to help other reefer smokers rid themselves of the desire for the weed." Now really—who's kidding whom?



Gladys Swarthout
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NEW RIVAL

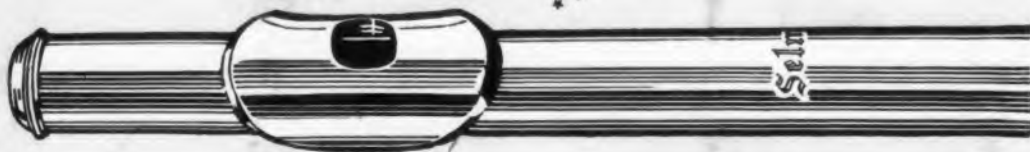
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