

**STRICTLY
AD LIB**
by THE SQUARE

Bunk Johnson Bringing Band To NYC For Job

By Ralph J. Gleason

Sam Donahue and his navy orchestra are headed for the west coast to make several special broadcasts for the navy, both long and short wave. . . . Bobby Guyer took his trumpet into the Tony Pastor band just before it finished its stay at the Oriental in Chicago. . . . Larry Stevens, who hit the big time with Jack Benny, will make Barbara Williams, film dancer, his bride.

Rosemary Calvin, former Vaughn Monroe vocalist, replaced Julie Hewitt with the George Paxton crew in Detroit on September 7. . . . Vido Musso left the TD band, and Al Klink is playing tenor for Tommy again. . . . Henry Busse is fiddling around with fiddles. . . . Russell Case, pop music conductor for Victor, is doubling to the Bert Wheeler radio show.

Duke Ellington has gone back to the Zanzibar in Manhattan, succeeding Cab Calloway. . . . Una Mae Carlisle is scheduled for a Carnegie Hall concert on October 14. . . . Jo S.afford has returned to the scene of her former triumphs, the Martinique in New York. . . . Tony Pastor says he's going to use a helicopter to transport his band—if he can find one big enough.

After three years as musical division head of the armed forces radio, Meredith Willson returns to the Maxwell House airshow on September 20. . . . Jane Froman, the lovely lady who kept singing despite her terrific injuries in that Lisbon plane crash, is expected back from her USO tour late this month. She's still under a doctor's care.

Deane Kincaid is out of the navy and expects to pick up his career as an arranger, probably with Alvino Rey when the latter doffs his uniform, too. . . . Dick Stabile may get his release from the coast guard soon. . . . Lynne Stevens took the Patti Powers vocal spot with Georgie Auld. . . . The hepsters who know the identity of columnist Milton Benny in a contemporary music magazine are chuckling over the shoulder-thumping which he gave Dave Dexter's final effort for Capitol.

Vaughn Monroe will open the Commodore in New York on September 27, followed by Charlie Spivak on November 22. A local band has been holding the spot for the summer. . . . Pops Whiteman, who opened at the Capitol theater on Broadway on July 19, will not close until September 26. . . . Emil Coleman, who has played for practically a career at the Mocambo in Hollywood, finally goes east to succeed George Olsen at the Waldorf on Park Avenue early in October.

Shep Fields, who is due back from his overseas tour today (Sept. 15), will replace Eddie Stone in four days at the Roosevelt hotel in Manhattan, until the perennial of the spot, Guy Lombardo, gets back in November. Stone moves to the Statler

BLUE NOTES By ROD REED

War's over but plenty of sidemen still want to be leaders and go to the front.

That new unbreakable record material means lots of todays music can be preserved for posterity—and make posterity awful mad.

Music criticism seems to be dividing into two schools: Moldy Figs and Sour Grapes.

Lecky Vicki thinks the greatest Irish song since Rose O'Day is Chopin's Paul O'Naise.

An anthropologist is writing about jazz in such an erudite manner that Calloway's new Hepster's Dictionary will have to include words like polarization, solipsist, id and ego, Jackson.

New York—Plans to bring a New Orleans band led by Bunk Johnson, 65-year old legendary trumpeter, to this city for an engagement are about set, according to Gene Williams. Latter is sponsoring band in a series of dances at Stuyvesant Casino in Manhattan's lower east side, beginning September 28.

Present plans call for dances Tuesday through Friday nights and Sunday afternoons for at least a month.

Personnel Of Band

Personnel will be roughly that of the bank Bunk used on American Music records: Bunk, George Lewis, clarinet; Jim Robinson, trombone; Lawrence Marrero, banjo; Alcide Pavageau, bass. Bunk is trying to get Baby Dodds as drummer.

In an exclusive *Down Beat* interview, announcing his plans, Williams said the reason he is bringing the band to New York, is "There seems to be a lot of discussion about Bunk Johnson and his music—all we want to do is give everyone a chance to hear it."

First N. Y. Appearance

This will be Bunk's first appearance in New York except for a session at Jimmy Ryan's played just before opening in Boston with the short lived Sidney Echet band. And it will be the first appearance in New York for the rest of the members of the band.

Bunk has been back at his old job as a truck driver in the rice fields of New Iberia since he left the Bechet band early last spring.

In Boston. . . . The Jimmy Dorsey band is undergoing a major revision of personnel, with sidemen falling out like autumn leaves as salaries are sliced.

BlAJ Plans To Present Best In American Jazz

New York—Is it the ORA? Is it the WPB? Is it the ASCAP? No—

It's BlAJ!

BlAJ (pronounced "crovney") is the latest organization to get into the all-star jazz concert business. This one is headed by drummer Specs Powell. First concert is set for Sept. 23 in Town Hall, and the lineup is promising. Scheduled for appearance are Stuff Smith, violin; Bill Coleman and Frankie Newton, trumpet; Buster Bailey, Don Byas and Charles Parker, reeds; Teddy Wilson and Al Haig, piano; George Wettling and Powell, drums.

As added attractions, BlAJ plans to introduce a 16-year-old tenor sax find, Harold Stein, and the Afro-Haitian drummers, Coker and Cimber. Plus the vocal group, Four Chicks and Chuck.

Powell's attempting to get all his stars inked to iron-clad contracts so they'll be bound to show up. He claims the BlAJ show will be different from similar ventures by other groups in that, not only will all the advertised artists appear but also on time and that competent production and good showmanship will replace the haphazard confusion of past concerts.

BlAJ, by the way, stands for Best In American Jazz. —rod

Linn And Conti Condoli Leave Herman Brass

New York—Trumpeter Irving Lewis has replaced Ray Linn on lead horn with the Woody Herman Herd. Conti Condoli, younger brother of Pete, has left the band for military service. The brilliant youngster takes a featured solo on *Rings On Your Fingers*, cut on his last Herman recording date recently.

Indeeda We Do



Los Angeles—A bright and sunny shot indeed of Deeda Patrick, lovely young vocalist now with Nick Cochran's new combo at the Hotel Hayward's Rhythm room. Deeda was formerly with the Ray Bauduc band.

Shaw With MCA, Mulls Pic Plans

Los Angeles—Artie Shaw who has been working under booking deal in which his dance dates were set by Wm. Morris and other activities handled by MCA, has severed tie with the former office and is now tied solidly by MCA.

It's understood MCA has set up picture deal for Shaw in which he will furnish a story idea of his own, do an acting role and appear with his band.

Frankie Laine Opens

Los Angeles—Frankie Laine and his quartet, featuring Wini Betty's 88-ing, were a recent opener at George's in Glendale. The blues singer and composer has been in the coast spotlight of late as the result of recent recordings.

It's 'Windy' Now

Los Angeles — Joe "Windy" Manone isn't going to like this! The change-of-address column in the *Overture*, house organ of musicians' union here, listed Winy Manone, now with his band in San Francisco, as "Windy."
A misprint, no doubt.

Musicians Get Back In Swing Of Things

By ROD REED

New York—One theory expounded everywhere—and even by Irving Berlin, with music, yet—is that all the guys still in khaki are hell-for-leather to get back into conservative blue serge.

Taint necessarily so. There are hundreds whose biggest desire after shedding GI garb is to get into a zoot toot suit. And the big questions with them, as with fighting bricklayers and bankers, are (a.) how hard will it be to get a job and (b.) how quickly can I adjust myself to the civilian way of life? This piece will consider only the latter.

Yank, the *Army Weekly*, declares, "Some of the more excitable civilian editorialists have been doing a heap of worrying about our reabsorption into normal civilian life. Yank thinks a lot of this worry is groundless and it also thinks that one of the biggest jobs we will have as veterans is to prove how groundless it is."

Have Made Adjustment

Many musicians who have been released for some time and who have made the adjustment feel that the Yank viewpoint makes sense. As one pointed out, "Sure, it takes a little time to break habits. For the first few days you still go around saluting. And you may wake up at 5 o'clock in the morning for awhile. And little things may get on your nerves. But if you keep telling yourself, 'Boy, there isn't any leader as mean as that top sergeant, well, you'll snap out of it all right.'"

Chosen at random, here are a number of music men who have come out of service and returned to civilian routines without any apparent hitch: Artie Shaw, Wayne King, Ted Weems, Max Kaminsky, Meredith Willson.

No Evidence of Jitters

Justin Stone came out of service, formed a band, broke it up. But his difficulties with the orchestra were those that may haunt any leader at any time, not necessarily an ex-service man. Devoing himself now principally to arranging and band-doctoring, he's highly successful and showing no evidence of GI jitters.

Herbie Fields likewise came out of khaki, formed a band, but found the going too rugged. War-time conditions may have contributed to its downfall, but observers can find no indication that Fields' army service was a contributing factor. As a star sideman with Lionel Hampton's crew, he's now doing plenty O.K.

Ray Bauduc and Gil Rodin are putting the question to its major test so far with a unit made up almost entirely of ex-GIs. The band is moving ahead satisfactorily and the experiment seems to be working.

It Has Been Tough

"I'll admit it has been tough sometimes," says manager Rodin. "A couple of the kids we tried didn't work out at all. One of them—no longer with us—actually blew his top and started throwing everything out of his hotel room window. Put he was an exception and most of the boys are making the adjustment all right."

Both Rodin and Bauduc know the adjustment problem at first hand. They worked together in a GI band after leaving the Bob Crosby outfit to enlist.

Some observers predict that musicians, because of their artistic temperament, will have more trouble making the change from wartime to peacetime living than

New York Scene Finds New Bands

New York—The local music scene is an ever-changing one. Several switches have taken place in key band spots recently. Stan Kenton's powerful outfit took over from Woody Herman at the Hotel Pennsylvania, Duke Ellington and Louis Jordan replaced Cab Calloway at the Zanzibar and Art Mooney returned to the Hotel Lincoln, taking over from Les Elgart.

Tommy Dorsey returned to the town with the reopening of the 400 Restaurant on Sept. 6. Shep Fields, back from his E.T.O. tour, was due to replace Eddie Stone at the Roosevelt hotel on Wednesday (19). Nearby spots found Louis Prima on the bandstand at the Mcadownbrook and Lloyd LaLrie holding forth at the Glen Island Casino.

the average non-music-maker. On the other hand, many of them have the advantage of having continued to play their instruments during army and navy service, thus avoiding the possibility of becoming rusty.

On the whole, the chances for a musician to return to his profession reasonably quickly after discharge seems good. Yank speaks for the toolsters as well as for all other soldiers and sailors when it says, "We are not coming back to the States as a bunch of problem children. We have certain rights as veterans and we have certain responsibilities as citizens. We cannot accept the rights without taking the responsibilities too."

Cafe Society Uptown Reopens With Ed Hall

New York—After a brief summer layoff for redecorating, Barney Josephson's Cafe Society Uptown is open again and featuring Julie Gibson in her night spot debut. She's an ex-chirp with Jimmy Grier's band, more recently a Hollywood starlet. Edmund Hall's band and the C.E. Fields trio continue at Uptown.

Dottie Reid At Kelly's

New York—Dottie Reid, singer recently with Benny Goodman, is currently vocalizing at 52nd street's Kelly's Stables. She's doing a single there.

Clyde McCoy On The Cover

Clyde McCoy and the Boulevard-Dears prove they have the spirit of the times—for "V" always stands for victory. While Clyde exhibits his miniature cornet the Stevens hotel lovelies exhibit an interesting amount of pulchritude. From top to bottom are: Clyde McCoy, Imogene Gunther, Betty Philipp, Natalie Schilling and Marie La Cavera.

Elliot Lawrence's Philly Band



Philadelphia—A dozen of the sixteen bandmen of the WCAU-CBS Elliot Lawrence band crowd around their happy boss. Things have been going well for Elliot's organization and both critics and fans have accepted the band with praise. It is possible that the band—the biggest "name" studio dance band in the country—may soon make a tour of ballrooms and theaters.

Dallas Bartley Pleases Those In Jazz Search

BY M. W. STEARNS

Chicago—So I drag into the Windless City on a hot summer night and demand: where can I hear some real jazz? On a hunch, I trek doggedly over to Joe's Deluxe Tavern, 63rd and Parkway and life begins. That's it! Dallas Bartley and his six-piece band are jumping like mad and believe it or not, the audience is listening and enjoying it. This audience knows what's good.

The explanation is simple. Dallas has been playing here for two years and that's not news. But business is good enough to let him hire the best musicians he can find and keep them. Some of the boys have played with Louis Jordan. (Dallas was with him for three years and tenor Jashua Jackson recently left to join his new band). Each is an ace on his own instrument. So when the Duke or Hamp or any other musician who knows the score comes to town, they dig Dallas. It's musician's music without bobby-sox and it kicks like mad.

Plays Solid Bass

Dallas plays solid bass and the stand-out number is a fast blues with Dallas singing alternate choruses while Mac Easton on alto, tenorman Reese Thomas and Bob Hall on trumpet solo in turn. Meanwhile, the remaining two soloists are playing riffs, with Dallas doing a frantic shuffle around the bass.

Highlight of the floor show is a blues singer named Petite Swanson, whose idols are Ma Rainey and Bessie Smith. When Petite backs away from the mike

and lets go with *Evil Gal Blues*, pick up on what she's putting down! She has the power and tone of the old-time, great blues singers and she knows the style by instinct.

Real Jazz Is Still Here

It's a long time between good jazz in the right surroundings, and it means a lot to a musician to play to people who understand. With so-called "jam-sessions" cluttering up the programs of various symphony halls, jazz has become commercialized in a new way and the rapport between musician and audience has been lost. You can't object to musicians getting paid a little more, but the real jazz is still played in spots like Joe's Tavern and probably always will be.

Bands Inked For Philly's Earle

Philadelphia—A steady diet of visiting bands for the 1945-46 season was assured with the Warner circuit inking in a new contract with the local music union for the pit boys at the Earle theater. The only playhouse in town with a lit stage, Earle heads the week's billing with a name or would-be name band. Final pacting keeps the stage lit for a steady 52 weeks until August, 1946. Contract also takes in the pit boys at Warners' Stanley theater at adjoining Camden, N. J., where the Earle visitors fill in for the Sundays.

Club Condon Readies For Early Opening

New York—At press time Club Condon was slated to open any minute in the Greenwich village building that formerly housed the Howdy club. Eddie's lineup wasn't complete, but Brad Gowans was expected to take the tram chair and both Maxie Kaminsky and Wild Bill Davison were mentioned as trumpeters. Condon had tried to get Irving Fazola for clarinet, but the deal fell through. Faz would have been willing on one condition—that Club Condon be situated in New Orleans.

Goodman One-Nites Starting Sept. 26

New York—Returned from a theater tour, Benny Goodman is laying off until Sept. 26 when he goes out on one-nighters. Guitarist Mike Bryan left him to join Woody Herman.

Road Spots Find Business Boom With War's End

New York—As expected, end of gas rationing has turned on the GO light for hundreds of out-of-town spots and road houses all over the country that have been shuttered or operating on a part-time basis.

Many of the spots that usually observe a strictly summer policy are planning to remain open as far into the fall as possible to make up for the lean war years. Smaller and lesser known joints find the scramble for talent a problem but many figure that gas-happy motorists will come out to hear almost anything.

In the Metropolitan area, Frank Daily's Meadowbrook has an imposing talent lineup. Louis Prima, who atom-bombed attendance records in his preceding stay, is current. Randy Brooks will come in later and the Ray Bauduc band is slated to return. Tony Pastor goes into the Meadowbrook Oct. 25 for three weeks.

The Glen Island Casino which last year shuttered shortly after Labor Day, will remain open indefinitely, with trumpeter Lloyd LaBrie's orchestra (Mary Mack on vocals) replacing Shorty Sherock who worked the summer season. Glen Island management estimates that the end of gas rationing has upped business 50 per cent.

Slack Marries L. A. Radio Chick

Los Angeles—Friends of Freddie Slack have learned the band-leader-pianist was married on July 19 in Rhineland, Wisc., to Jean Ruth, recalled as the *Reveille* with Beverly girl whose popularity as an early morning platter chatter girl with service men earned her a CBS spot and inspired a Columbia picture named after her show.

Slack and his wife were expected to be in Los Angeles by Sept. 1. It is the bandleader's second marriage.

Liggins to Take Shot At East This Fall

Los Angeles—Joe Liggins and his "Honeydrippers", who seem to be riding to top rank among the small combos on strength of waxing for Exclusive label of *The Honeydripper* (sales now over 200,000), were slated to return to the Zanzibar here for a three weeks' stand Sept. 5, after which Liggins plans to take a shot at the east.

Bud Waples To Detroit

Cleveland—After a successful 15 weeks at the Hotel Cleveland, Bud Waples and his orchestra opened at the Latin Quarter in Detroit on August 31. Waples fronts his 11-piece society orchestra on the piano. Charee Moyses handles the fem vocals.

An Old Manhattan Custom



New York—As is the custom, name leaders playing dates on Manhattan Island turn out to welcome a new member to their midst. Occasion is the Chuck Foster opening at the Hotel New Yorker. Gathered around the table from left to right is: new frontmen Jess Stacy and Shorty Sherock, Foster, Johnny Long, and two old-timers who recently came back into the business, "Scat" Davis and Bob Chester.

Kenton Solid Click On First NYC Hotel Date

BY DAVE DEXTER, Jr.

New York—"Always a bridesmaid, never a bride." That's just about the way Stan Kenton has always felt since his hard-hitting "artistry in rhythm" band ascended into big time music circles a couple of years ago. Peculiarly enough, Stan and his men in their long four-year struggle to make the grade never once played a New York hotel engagement.

"And now," says Stan, "it's different."

The reason, of course, is the Kenton crew's current run at the Hotel Pennsylvania Cafe Rouge. Kenton took up where Woody Herman left off last Monday (10) night and judging from the excitement effected when *Tampico*, *Eager Beaver* and other S. K. faves are tapped off by the tall Kansas-born maestro, there won't be any slump in receipts when the Penn's Jimmy McCabe audits his books at the close of Stan's engagement.

With blonde June Christy stopping the dancers cold, and Gene Howard's balladizing providing an unanticipated contrast to the band's loud and rhythmic jump style, Kenton is surprising even his most fanatic followers here. A prize example of this startling metamorphosis is his version of *It's Been a Long, Long Time* which La Christy chirps at slow tempo. It's due out on a disc Sept. 25 and should prove as socko as Stan's current *Tampico* clicker.

Eddie Safranski is new in the band on bass and in teaming with Bob Ahern's guitar, Bob Varney's tubs and the Kenton piano has rounded out what now stands as the finest rhythm section Stan's ever assembled. The addition of former Woody Hermanite Rev Wetzal on trumpet likewise helps. Stan's current set-up is five trumpets, four trombones, five reeds and four rhythm, although the leader still is stinky with his own Steinway-styllines and could easily feature himself more often to the overall advantage of the band.

Kenton will follow his Pennsy run with an eight-week stand at the Hollywood Palladium starting Oct. 30.

At his opening Kenton revealed big plans for a 1946 tour of foreign countries. "Louis Armstrong already is being booked for engagements abroad," said Stan, "and it's none too soon for others to eye similar treks out of the U. S. The war caused American dance music, and hot jazz, to win millions of new devotees in all parts of the world. We can thank our G. I. music fans and our government-sponsored agencies, with their short wave programs, for opening up a vast new market."

Meanwhile Stan's manager Carlos Gastel, in Hollywood, and GAC are scratching the surface in setting up negotiations with hotel and ballroom men in Mexico and South America, assuming that it will be some time yet before restrictions are lifted in certain areas still striving to survive the ravages of war.

Frances Wayne Inks at Musicraft

New York—Frances Wayne has signed a contract with Musicraft records that will find the popular Woody Herman vocalist recording a minimum of twelve sides yearly for Musicraft while she continues to record for Columbia with the Herman Herd. The singer has the right to select her own tunes, arrangers and the band to accompany her. It was necessary to secure permission from Columbia records before making the unique arrangement. She is handled by Chubby Goldfarb, Herman manager.

Luise King to Become Mother

Los Angeles—Luise King joins the three other members of the King Sisters vocal group come February as a mother. Luise is the wife of Alvin Rey, now arranger and director of musical shows for the Armed Forces radio unit here.

Marilyn King, who subbed for other members of the group when they vacationed for dates with the stork, will replace Luise within the next few months. Sisters are now on the Ozzie Nelson airshow.

Kaycee Lass



Kansas City—"Notes so deep, sweet and low," they say down here about the voice of Ellen White, who is heard over station KMBC on her own two radio programs three times weekly. What do you say?

Lovely Jeanne



New York—Lovely little Jeanne LaSalle, former vocalist with Stan Kenton, has rejoined Clyde Lucas whom she left last spring. Jeanne and the band open September 20 at the RKO Palace theater in Cleveland.

Paxton Music Tops, Success Is Certain

BY EVELYN EHRLICH

There are some things worth writing home about. But this is something not just to write home about. At least it would seem that way when you've been waiting a long time for something unusual to happen musically, as far as the majority of big bands are concerned. Even your favorite band leader will tell you that in the past few years, he has been unenthusiastic about his own band, what with the shortage of good musicians, arrangers and the lack of cooperation from those available.

Most every band stops in Chicago from time to time long enough to play a theater or hotel, some of which have been awaited with great anticipation—only to prove a big disappointment. In general, aside from a leader-soloist himself, and with a few exceptions, most bands have become indistinguishable. So it is even more inspiring when a new band hits town and hits the spot at the same time. When you have come to expect nothing from the veteran maestros, then it goes without saying that you expect less from the newer ones, judging from those who have made the venture recently and have done little or nothing to improve the situation.

This can't be said for George Paxton. The progress he has made in the short time since he organized his band, just a little more than a year ago, is not merely a case of getting the breaks. It is well deserved and a result of his knowledge of music properly applied. Paxton, who arranged for many name leaders prior to organizing his own band, leaves nothing to be desired in beautiful arrangements for his own organization. Together with that and a capable bunch of musicians, including some outstanding soloists, Paxton's band rates high on the list of name bands and is firmly established as a present and future favorite.

His ambition is to have the sweetest band he can possibly have that will also jump as much as any band ever has—a real musical aggregation. His book of unusual and rich arrangements on ballads, combined with plenty of powerhouse numbers, all making for good music, is a great achievement towards that ambition.

Paxton, who doubles on trombone and tenor, does most of the arranging. Fred Weisman and Rufus Smith contribute to the library, and Dick Vance is credited for nearly all of the jazz arrangements.

Featured soloists in the band are trombonist Verne Yonkers, clarinetist Romie Penque and tenorman Bumie Richman, as well as Andy Ackers on piano, and trumpeters Johnny Bond, Joe DePaul and Phil Bograd.

The complete personnel includes Andy Ackers, piano; Irving Cottler, drums; Sid Jacobs, bass; Johnny Bond, Joe DePaul, Phil Bograd and Skeets Reid, trumpets; Vern Whitney, Bill

PopularCarmen



Hollywood—The popular Carmen Cavallaro whose recent engagement at Ciro's in Los Angeles at him movie offers, at the piano as Bing Crosby's Kraft Music Hall guest star. New vocalist with the Cavallaro band is Chuck Foster's sister, Gloria.

Sam Donahue Ork May Stay Intact As Civies

Hollywood—Sam Donahue is mulling over the idea of keeping his famed navy swing band together when he and all the members return to a civilian status. Under the navy's recently announced point discharge plan, Sam and most of his personnel are within a few points of the number required for a discharge.

The Donahue outfit, returned to the States several months ago after a full year touring the ETO, is spending the month of September here, where they are slated for a full line of broadcasting work for the Armed Forces network. They will return to the Navy School of Music in Washington, D. C., when this assignment is concluded. The band will tour naval bases and stations in California while they are here. The famed sax-tootin' maestro

has no booking or managerial affiliations at the time, having severed connections with WMA shortly before entering the Navy in the fall of 1942.

Rogers Joins Martin

Los Angeles—Clyde Rogers, who was once with Freddy Martin, has returned to Martin as vocalist and saxman. He was formerly with Kyser. Hollis Bridwell got the Kyser assignment.

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—ghp

Good Deal! Good Deal! Red Says



Chicago—He can pound those drums! Regular nightly feature of the Down Beat room of the Garrick here before Henry "Red" Allen's boys left for their date at the Club Savoy in Frisco, was Red's pounding of the kettles. Drummer Ellis Bardee of Walter Fuller's crew, still at the Garrick, takes a backseat here, while Jay C. Higginbotham and Don Stovall do the driving. Oh, sounds the gentle mating call!

Calvin Joins Paxton

Chicago — Rosemary Calvin, last with Vaughn Monroe, has

joined the vocal department of the George Paxton band, replacing Julie Hewitt. Alan Dale continues as Paxton's male singer. Switch was made in Detroit.

CHICAGO BAND BRIEFS

September 21 will be a night for first-nighters in Chicago. Les Brown will open in the Panther Room, Earl Hines at the El Grotto and Jess Stacy in the Bandbox. Dizzie Gillespie opens at the Regal on the same day and Frankie Masters at the Oriental. Meade Lux Lewis and Joe Sullivan, who opened at the Sherman last night (Sept. 14), a week later than Lionel Hampton, are set for a long stay in the Panther Room.

John Steiner's Jazz Concert, Sept. 2, the best of a series, was probably his last presentation. The union is being very difficult, like real mechanics. . . Jimmy Dorsey will come into the Oriental theater October 11 for two weeks, inaugurating a Thursday opening day. . . The Regal will have Frankie Hawkins in October and Lucky Millinder in November. . . Dallas Bartley will stay at Joe's Deluxe until October 23.

Skip Farrell has a new radio show (another) with the Art Van Damme Sextet, Monday through Friday at 6:30 over WMAQ. . . Farrell and Louis Jordan are due at the Oriental in December. . . The Dining Sisters closed at the Sherman.

Max Miller Returns To Music As Pianist

By DON C. HAYNES

Chicago—Two and a half years ago vibraphonist Max Miller vowed to quit the music business, to return only after the war's end as "one of the greatest pianists and arrangers."

"MAX MILLER TO WIN WAR FIRST, THEN PLAY PIANO" headlined the feature about his plans, in the March 15, 1943 issue of Down Beat. Max had just left the little combo he had with trumpeter Shorty Sherock. There was a war to think about and music seemed out of place then in Max's life.

Today Max Miller has emerged from the war, and from his job with a St. Joseph, Michigan war plant. And he has come a long way in keeping the vows he had made. He recently returned to Elmer's, the spot he had left exactly two years and six months before. And he has returned as a pianist, for the moment doing a solo for it will take him some time to select the right musicians for the combo he wants to build.

Three years ago the only piano Max played was in experiment-

ing with ideas. Today he is a pianist of a depth and conception rarely found in jazz music; and of a depth and conception that jazz music sorely needs. His creative mind exhibits a spark of genius with an unbeatable combination of both common sense and eccentricity that mir-



Max Miller

played a week at the Oriental and headed for the west coast to do a couple of movies. . . Pianist Dick Becker has a combo at Lipp's Lower Level with Bob Raymond on tenor. Gene Barry on drums and Wayne Larsen playing trumpet.

Ted Lewis leaves the Latin Quarter September 27, completing 20 weeks. . . Eddie Oliver drew an extension at the Palmer House. . . Dolores Gray's parting from Wayne King on his Sunday night broadcast was not exactly harmonious. Nancy Evans, King's regular vocalist, replaced. . . Lt. Frank Howard, former Paul Whiteman vocalist, spent part of his leave from the Army Air Field in Childers, Texas visiting Chicago friends.

Chet Roble, after a long vacation, reorganized his combo and is now at Helsing's in the loop. Boyce Brown quit the Preview and joined Roble. Stan Jacobsen (sax-clarinist) and Alice Hall (accordion) are at the Preview. . . Barrett Deems and his combo continue to jump in the Dome of the Sherman. Deems says "It is better to be gone than never to have been there!"

Teddy Phillips returned to the Riptide in Calumet City last night (Sept. 14) for two weeks and Jimmy Jackson follows him September 28 for a three-week stay. Jackson has been doing a commendable job in the Band Box these past several months. . . Harry Cool's band at the Blackhawk sounds better nightly than any band to play that waltz palace in months. . . And speaking of waltz palaces, Henry King moved to the Aragon and Art Kassel switched to the Trianon.

Tay Voyer Trio Into Retreat

Chicago—Tay Voyer's vibraphone and trio move from Randolph street's Hollywood Lounge, where they have played for nine months, to the Retreat, north side dining-drinking spot later this month. Outfit spots leader's exceptionally tasty vibes with bass and guitar.

St. Louis—Raymond Scott and his band opened here at the Chase hotel for a six-week stay, beginning Sept. 14.

rors a pianist and musician far above the ordinary. His technique, once merely adequate, is now full, strong and sure. Yet his style is not that of technique—it's based on a knowledge of piano along with the harmonic sounds his fully creative mind conceives.

Max intends to build his small band slowly; shortly adding a bass and guitar, later on drums. When his rhythm section creates the full-toned sound and feeling he demands he will then add trumpet and sax. They will play as does the rhythm, as does Max—always on top of the beat, forceful and exciting. It will be subtle music, melodic, too; but with both drive and power, felt as well as heard. That's Max Miller's conception of his band-to-be, and he is a musician who has always obtained the quality sought.

Berle Adams Handles

When the combo is built and ready Berle Adams and the Mutual Entertainment Agency will take over the business end of things. Adams handles Louis Jordan, among others, and knows the ropes.

Musically, commercially, there is everything here that makes for success. And as Max believes in the future of jazz he also believes in himself. He feels that music will soon experience a great renaissance that will revitalize it completely and he desires to play a part in that re-birth. He admires Teddy Wilson above other pianists, feels that Teddy's genius is one of the simplicity born of great knowledge and technique.

Of such tastes, of such convictions lie the inherent ability and mind of a musical personality. Such is Max Miller today. And, knowing his past, his ambitions, his ability to obtain all he has sought musically, one wonders of Max Miller tomorrow.



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Notes BETWEEN THE Notes

By Mike Levin

Last issue I gnawed at the old bone of purist versus commercial, and my feeling that they are both wrong; that you can't return to the past, nor build down the future just to make a buck.

One thing that has divided the coltish boys for years, and kept reed sections in chaos, is that the boys aren't sure of just what they want to do with the Stuff (used in deference to swing or jazz or whatever you want to throw in) when it comes out here. What's it for—who wants it—who has the right to say it stinks—where do these critics and hipsters get off saying this and such?

First mistake is that everybody assumes that his brand of the Stuff is the one, the True and Only. Did it ever occur to some of these slap-happy hairbrains that you and I, we take our music like wine. Comes dinner, we want it lush and low; with dancing, a bounce; with listening, some complexity and feeling, and for that four AM mood, the palette of an Ellington or Ravel.

In other words, music is many things for many people and many times. To say that there is only one type worth playing, only one type worth having is a bit of asininity worthy of a Pooh-Bah. In the first place, quite probably wrong; in the second, indicative of a very narrow and limited ability to enjoy and comprehend the things around you.

Why in Heaven's name because I happen to like Mildred Bailey do I have to pronounce as rudely as possible that Dinah Shore sings like a rooster sirenning at

down. She sings differently than Mildred—but does that in itself have to make her singing worse?

The same mind which will say that classical is good, jazz bad, or Ellington foul and Jelly Roll marvellous, will also say the white man is tops, the Negro his inferior, or the Democrats gods and the Republicans the hired thugs of International Capital. Sounds very silly put that way, doesn't it? That's exactly how silly the whole argument is in the way these birds put it. It doesn't mean there isn't good and bad in each, and arguments possible over each—it does mean that comparing incomparables is childish and a waste of time.

If, then, music isn't just one composite unit which one either takes or leaves alone, then what are its divisions—and for why?

Don't forget that each type is for a different time and purpose; that music as an art is as much a product of you and me and our psychologies as it is the musician. True of anything cultural, it is even truer in music, where a Chinese pentagonal scale lacerates our ears because we don't have the type culture to go with it, or perhaps happened to eat too much an hour before.

Also, now, I'm not merely talking about the Stuff, that is, those

Zutty Replies

Los Angeles—After reading a recent *Beat* story questioning the report that Zutty Singleton's doing a single (with drum solos, yet) Zutty replied, "Don't you know that I have my drums trained to play such simple melodies as *Body and Soul*? Why now I'm even working on a little Shostakovich drum solo!"

He adds that anybody who wants to dig it can do so at the Streets of Paris, Hollywood, where his new band's playing. Some kid, eh fun?

quaint little rhythmic forms with which such gentlemen as Ellington, Goodman, Bunk Johnson and Muggsy Spanier (hope I covered everything) concern themselves. I am also thinking of Messrs. Back, Palstrina, Schumann, and Sam Barber. They also have some claim to being involved in music.

San Diego—Boyd Raeburn has been signed for a two-weeks stand at Mission Beach ballroom starting Oct. 16. Following date for Raeburn will be at San Francisco's Golden Gate theater starting Oct. 31.

Nothing's Impossible In a Disney Musical!

Los Angeles—The word "impossibility" should be dropped from the Hollywood vocabulary. There just isn't any use at all in the movie capitol for the word.

Walt Disney's new fantasy, *Make Mine Music*, proves the point—but good! If you don't think so, read on.

Nelson Eddy, a singer who does rather well for himself as Nelson Eddy, "ghost sings" for a while, a Disney character in the movie. And as if this wasn't enough (even for Hollywood), Eddy, with a little help from the sound engineers, will not only sing the tenor, baritone and bass parts representing the male contingent of the *Sextet from Lucia*, but in still another sequence will supply all of the male voices for the chorus in the finale to *Martha*.

A representative of the Screen Artists Guild, horrified at the prospect of a new trend in musicals, has protested. Such phrases as "monopoly," "closed shop" and "unfair labor practices" were used.

Mr. Disney and Mr. Eddy could

not be reached for comment. Nor could the whale be located for an opinion, if it had such, on its part in the story.

Make Mine Music was undertaken by Disney almost two years ago under the title *Swing Street*. First planned as a jazz picture, it now embraces American folk music and classical. BG and his sextet, Dinah Shore, the Andrews Sisters and the King's Men will supply music.

The movie will be almost entirely animation. According to present plans, which mean absolutely nothing in the making of a Disney pic, none of the name performers used in the opus will be seen. They all will receive screen credit and heavy billing in the exploitation.

Down Beat covers the music news from coast to coast.

SITTIN' IN



SHAPE OF WING-DINGS TO COME

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- MORRIS CARNOVSKY as Mr. Gershin
- ROSEMARY DE CAMP as Mrs. Gershin
- HERBERT BUOLEY as Ira Gershin
- EDDIE MARR as Buddy De Sylva
- OSCAR LORRAINE as Ravel
- HUGO KIRCHHOFFER as Walter Damrosch
- AS THEMSELVES AL JOLSON, OSCAR LEVANT, PAUL WHITEMAN, GEORGE WHITE, RAZEL SCOTT, ANNE BROWN, TOM PATRICOLA, THE WARNER CHORAL SINGERS

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SEE IT EVERYONE! Now! Now! Now! Now!

LOS ANGELES BAND BRIEFS

Opening of the fall season brings some interesting changes in the local band picture. Artie Shaw will be in the Casa Manana by Oct. 1. . . . Casa Loma follows Harry James at the Casino Gardens; will compete for the beach trade with Bobby Sherwood at the Aragon (Bobby follows a two-weeks stand by Russ Morgan who opens Sept. 20) and with Bobbie Bennett's new Western Palisades featuring the barnyard bounce of Deuce Spriggins, who is to open the new spot around Sept. 20. . . . Al Donahue, after a brief tour, will move into the Trianon Oct. 19, following Eddie Miller. . . . Enric Madriguera signed to replace Carmen Cavallaro at Cizo's Oct. 2.

Band to watch: Nick Cochrane's new combo at the Hotel Hayward's Rhythm rooms. Nick, who retired from the band-leading business to work as a single and to do picture work, is back in it to stay. He's a good musician (trumpet) and entertainer, and knows how to mix

Shaw to Open at Old Casa Manana

Los Angeles—Artie Shaw will open at the Casa Manana later this month when the club, long a landmark in the ritzy business here, is remodeled and reopened.

Fletcher Henderson closed at the spot earlier this month and the club has shuttered for extensive alterations that operators Harold Lewin and the Zucca brothers figure will put the place back in the spotlight again. Club will have a new name with enlarged and terraced table space.

Operation of the club will be on a seven-nights-per, though Shaw will play only four week-end nights. Local crew will play the early nights of the week and serve as alternate band with Shaw during his week-end stints.

showmanship and music in the right proportion. Deeda Patrick, formerly with the Ray Baudet band, is on vocals.

Zutty Singleton, with a newly organized five-piece unit, was slated to open at the Streets of Paris Sept. 10. He's surrounding himself with trumpet, sax, piano

Music Stars of NBC Radio Show



Hollywood—Rehearsal time for the new NBC air commercial, *Meet Me At Parky's*, shows three members of the star-studded cast. Personality-plus movie and radio star, Betty Rhodes, is shown with crooner Dave Street and clarinetist Opie Cates, musical director of the show.

and bass. . . . Eddie Heywood held over for another 12 weeks at Billy Berg's. . . . Cee Pee Johnson, the big tom-tom man, and his combo were signed to open Sept. 9 at the Swing club, following Howard McGhee.

Notings Today

Kelita "Kellie" Shugart after three years with an AAF band (clarinet) is back on his old job

as press agent for Local 47, musicians' union. . . . Ernie Smith, ace studio trombone man (Republic staff work) has opened a music shop in Studio City, out North Hollywood way.

Si Burch, who resigned his job as assistant to local 47's Spike Wallace to become general manager of Western Music corp., booking cowhand combos, has

Benefit Concert Set For Bowl

Los Angeles—The Music for Wounded campaign sponsored by Local 47, AFM, in cooperation with the Hollywood Victory Committee, will be inaugurated with a benefit concert at Hollywood Bowl on the night of Sept. 22 featuring some of the biggest names in the amusement field.

Among those set at this writing were Bing Crosby, accompanied by John Scott Trotter and orchestra; Frank Sinatra, with orchestra under Axel Stordahl; the Hollywood Bowl orchestra under Leopold Stokowski with Artur Schnabel, piano soloist; Dinah Shore, with orchestra under Robert Dolan.

Money derived from this concert and others to follow will be used to defray expenses in connection with supplying music of all kinds at the hospital containing wounded veterans of World War II. Same movement is to be carried out in other parts of the country with leading part taken by local unions of the A.F.M.

left that firm to form his own publishing company, Peerless Songs, Ltd. . . . Don Carper, former Hollywood bandleader, now a sgt. in band at Ft. Benning, Ga., will be out with a medical discharge soon.

Oscar Wallichs, father of Capitol's Glenn, and known to everyone on Vine st. as "Dad," is home from hospital and doing well following serious operation. The elder Wallichs is operator of Music City, Sunset & Vine's big music and record store. . . . Chuck Cabot, brother of Johnny Richards, who has been plugging at band business for years, seems to have clicked big this time at Sherman's in San Diego, where he has been held over several times since opening there in July.

Sherwood Has First L. A. Date

Los Angeles—Bobby Sherwood has been set for a four-weeks stand at the Aragon starting Oct. 4. It will be the first local appearance of Sherwood, who formed his original band here several years ago but has worked only in mid-west and east since he formed combo. During his stay at the Aragon, Sherwood's competition will be the Casa Loma band at the Dorsey brothers' nearby Casino Gardens.

Richards Back In Studio Work

Los Angeles—Johnny Richards, after several years of intermittent success as a bandleader, has abandoned dance band work to return to motion picture studios.

Richards returned to Hollywood latter part of August, taking an assignment at Paramount as an arranger. He was arranger and assistant to Victor Young on this lot when he left studio work to take a shot at band business.

Carmichael In Pic As Actor And Composer

Los Angeles—Hoagy Carmichael, still climbing as a screen personality since his click in minor role in Warner's *To Have and Have Not*, has signed deal for Walter Wanger production *Canyon Passage* under which he will play a prominent role as actor, write incidental songs and act as music supervisor.

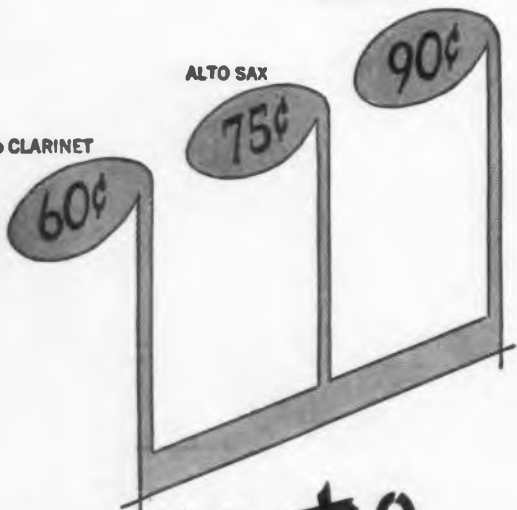
Throttle Jukes In L.A.

Los Angeles—City council moved by scores of complaints from citizens about loud, all-night playing of juke boxes in small cafes, plans to reduce number by increasing tax. Present rate is \$5 a year for all types. Proposed new tax will be \$25 per year on large boxes and \$1 per year on each lunchcounter coin receiver.

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We've had many requests to write more about cartoon scoring. Adequate coverage of the subject will have to wait for a let-up in the paper shortage but we'll devote our column this time to some notes on Darrell Calker, the "one-man music department" for Walter Lantz productions (*Swing Symphony* series) who was first to see the possibilities of building the animated cartoon shorts around top rank jazz musicians.

We recently paid a visit to Darrell in his unpretentious headquarters at the Walter Lantz plant adjacent to the Universal studios during which he ran some of his pictures for our special benefit and supplied us with some of the best screen entertainment we've had in a long time.

Between showings we questioned him on his musical background (we like to find out where musicians came from and how they got that way) and although he held out a formal biography we wormed out of him such interesting facts as that he, like so many other of today's musicians who combine a good sense of jazz values with a sound musical schooling, stems from the old Goldkette group; that he was once a banjo player, went to college to become an engineer, has had compositions played by major U.S. symphonies.

Calker didn't have a print available of his first application of jazz to the cartoon comedy medium—a short featuring Meade Lewis—but he showed us the Bob Zurke short, *Jungle Jive*, and the two Teagarden pictures, *Sliphorn King of Polaron* and *Pied Piper of Basin Street*. These pictures have been available for some time but are still to be shown in many houses. If you haven't caught them, request them at your local theater.

Zurke, like Teagarden, an old friend of Calker's, recorded his piano solo for *Jungle Jive* (the animators built the picture around the previously recorded solo—an original boogie by Zurke) just a month before his death, but it is one of his best. The interesting "jungle drama" passages in the picture are

Jazz Drummer



New York—This lush chick, Nellie Marshall, plays fine jazz drums and fronts her own quartet. She has been playing resorts this summer and is planning a winter sojourn in sunny Florida with the quartet. A pleasant life!

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Musical Teagarden Family



Long Beach Army Air Field—"Little T" and "Big T"—or in other words, brothers Charlie and Jackson Teagarden get-together to entertain the boys of the 6th Ferrying Group here. Quite a musical family these Teagardens. A sister, Norma, is now featured jazz pianist with Jack's band.

Calvin Jackson to Score L. A. Stage Show

Los Angeles—Calvin Jackson, former Harry James arranger now on scoring assignments at MGM studios, was slated to be musical director for new stage show. *Once Over Lightly*, scheduled to open Sept. 13 at Wilshire Ebell theater here. Jackson, who is doing arrangements, collaborated with John Caldwell on music for the show. He is assembling a mixed band of 28 pieces for the pit spot.

Gene Krupa Again To Play Palladium Date

Los Angeles—Gene Krupa will again play the Palladium's post-Xmas holiday season, opening on Christmas night for a four-week period with options. Date coincides to the day with Krupa's stint at Palladium last year.

by the veteran Vic Berton. Calker backed Teagarden with a band of ace dance men. His cartoon music, for that reason has a solid beat—unlike through most of the score—instead of the conventional "mickey mouse" quality. The fine pianist heard in the Teagarden pictures is our old friend Stan (*Blues in the Night*) Wrightman.

But Calker gave us a real surprise by running a government short, a three-reeler used to each medical corpsmen the dan-

gers of infection during surgery, for which he had done a full-length symphonic score recorded under his direction by the 75-piece AAF orchestra under Lt. Col. Eddie Dunstedter (now retired). It's unfortunate that this picture, *Enemy Bacteria*, will not, for the present, anyway, be shown publicly, as it is, in our opinion, not only an excellent picture but one of the best examples of dramatic picture scoring we have encountered. In one passage the rhythm is taken directly from a human heartbeat, actually recorded and heard in the sound track. What might have been a dull training film becomes an enthralling human drama due mainly to the intensity created by the music. We'll be hearing more of Mr. Calker.



Hollywood—Dick Haymes lost 23 lbs on his p.a. tour and looks like a blonde Sinatra. 23th wants him to get it back for retakes on the *Kitten on the Keys* pic. The Horn had to cut his tour short to return for the same pic... Don Wilson has been added to the Ginny Simms ailer, Sept. 28th... Ciro's signed Carmen Cavallaro and his piano for return dates in '46 and '47.

Ozzie and Harriet are writing their radio show into a stage musical... Frances Langford will get her biggest build-up via the press for the *Bamboo Blonde* pic. When Charlie "Mad Mab" Barnett asked \$2500 for a certain air-show and was told that even Charles Boyer didn't get that much, he argued: "Yeah, but Hoyer can't play a sax." Nope, but he's got it!

Dick Haymes and the Legs will go dramatic in their next pic... Dave Raksin and his missus have kissed and made-up. He penned the *Laura* tune... Maxine Andrews told her hubby Lou Levy that a sure sign the GI's were homesick in Europe was when the boys told the Andrews sis' "they were beautiful."

Bonnie Baker's recording of *Oh, Johnny* is now taking Europe by storm... Opie Cates has been resigned for the *Judy Canova* ailer... Mary Hatcher, *Para* chirp has been loaned-out for the lead in the *Oklahoma* roadshow. *Hot-singing-star's* hubby has a

Granz and Adams Jazz Bash Combo

Los Angeles—Norman Granz, who staged a string of successful concerts at the Philharmonic Auditorium here last year featuring ace swingers, has set deal with Berle Adams, Chicago booker, to road book a unit of jam session stars under Granz's management.

Granz plans to take out a group of around half-a-dozen not solo men and a girl singer (probably Helen Humes) if present plans go through filling out program with local talent in cities visited if available.

Granz expects to do first tour playing concert halls in coast cities, move east if pitch is successful.

Local 767 Celebrates 25th Anniversary

Los Angeles—Local 767, Negro musicians' union here, celebrated 25th anniversary of its organization with a big party at union headquarters on Central ave. on Labor Day.

play-room-under-the-Santa-Monica-dock?... Dale Evans' four week stint for *Rio's Copacabana* will put her in an awfully hi-bracket... Bing claims he'd only lose a buck-and-a-half by staying off the air altogether... Judy Garland and husband Vincente Minnelli are back in hicksville.

Cugle had to quit his diction coach as the studio wants him to keep the accent-on-Latin five... Rudy Vallee will portray the Russell Birdwell part in *I Ring Doorbells* and Rudy looks too listless to ring 'em.



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Diggin' the Discs with DON

With the war finally at an end and civilian reconversion well under way, look for renewed life in the recording biz. The "big four" of Victor, Columbia, Capitol and Decca will, of course, lead the way. The innumerable small firms brought into existence during the war years will struggle along as well as they can, if they can.

There's the excellent prospect, a hope of long standing, that the wax supply will further increase—it isn't too bad right now. The man-power shortage is fast disappearing. The old practice of an occasional jazz disc coming along amongst the releases should come back in vogue, to

again brighten things up.

Victor can then release less vocal productions, few of which carried merit, and more Ellingtonia. Look for Capitol, with an intelligent eye to the younger and hep crowd, to pick up ground as Decca continues their extreme and narrow-viewed commercialism. Even then, perhaps an occasional Hampton disc may slip by. And more Herman Herd platters are forthcoming from Columbia!

Small disc works already find themselves on a hectic and rather insecure merry-go-round. A few of the more substantial ones—Cosmo, Majestic, Musicraft, along with but a handful of capably handled jazz firms—will continue along stable lines, though still no serious competition for the "big four". Most of the other small firms will find competition a little too stiff, while the lack of wax, of pressing plants and the general lack of supervision and distribution prove too much for survival. There really has been little rhyme or reason for the splurge of innumerable wax companies, beginning and existing on practically nothing.

Better material and technical methods in recordings would help the situation immensely. Most disc buyers are getting more than a little fed up with the routine of spending big dough, twice the prices of an average disc, for mostly average stuff poorly recorded and pressed on wax that won't last. That won't continue, happily.

What will be the story of such firms as Guild, Asch, Apollo, Continental, National, Atlas, Jewel and the countless others? They've all waxed interesting

New Victor Head



Camden — Here is Russell Case, new musical director in charge of popular recordings at Victor. Case's first musical chore was to direct the musical background for Dinah Shore and Perry Como discings.

stuff, from both a musical and commercial viewpoint. But is the market for recordings so unlimited that it will allow the many companies that have begun operation within the last two years or so to continue, all within the high plans already conceived?

That question has no apparent answer—and your guess is just about as good as the next one.

Swing

BILLY ECKSTINE

Lonesome Lover Blues
Last Night

National 9015

Blues comes on as a fast vocal and instrumental blues that somehow fails in effectiveness. *Night* is a slow ballad of no exceptional value. And neither of Billy's vocals are great, as great as he should be—he lacks his usual warmth and coloring, sounding somewhat strained at times, certainly unusual for Eckstine. Dexter Gordon blows good Lester Young-ish tenor and Billy himself blows acceptable trombone on *Blues*. Other tenorman exhibits a bad vibrato. Or is it the recording? Arrangements are a far cry from the great music the band was playing a year ago, sad to relate, as good music as it still is.

BOYD RAEBURN

You Came Along
Boyd's Nest

Guild 133

This is the brilliant Raeburn band of several months ago, featuring Johnny Bothwell and Trummy Young. Well recorded, both sides showcase brilliant arrangements, fine section work and exciting solos. It's great big band swing and ballad work. Bothwell's alto shines in particular, Trummy also blows fine tram. There's outstanding trumpet work and a tenor chorus. Plenty of interesting solo work on both

sides help make these particularly noteworthy.

SPIRITS OF RHYTHM

Suspicion Blues
Coquette
Honeysuckle Rose
Last Call Blues
She Ain't No Saint
Scatting' The Blues

Black & White 21, 22 & 23

These six sides were recorded last January on the west coast by Leonard Feather. Three of the tunes carry composer credit by Feather, one's a traditional blues, the other two evergreens. It's not great swing stuff, much of it makes better novelty listening than jazz. The presence of guitarist Teddy Bunn and Ulysses Livingstone, drums and vocals by George Vann and the unimtable Leo Watson make all of the sides listenable, however. Leo's unpredictable, zany humor is, in particular, a great boot. His sides are *Scatting'*, *Coquette*, *Honeysuckle* and *No Saint*. Feather is the session's pianist, stays much in the background and contents himself playing more rhythm, and good, than solo stuff. Solo work is left to the guitarists—Bunn's guitar, played without a pick, has a softer tone, perhaps more subtle of the two. Livingstone's work is distinguished by his clear, harsher tone and phrasing.

COOTIE WILLIAMS

Everything But You
House of Joy

Capitol 215

This marks the ex-Ellington trumpeter's debut on Capitol wax. It's rather a confusing job—*Everything* is taken at a tempo too fast to keep the full melodic beauty of the Duke's fine tune. *House of Joy* comes on as a rather frantic, weird riff number, at fast tempo. Fuzzy recording on this side, with bad balance, doesn't help, either. Eddie Vinson shines on alto, Cootie comes in for some high-octave blowing. *Everything* has a more typical Williams' growl horn. There's excellent tenor work.

FEATHER—BURLEY

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(Parts 1 & 2)

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Simple blues well if not excitingly done, featuring plenty of piano work by Leonard Feather and Dan Burley. Both their (*Modulate to Page 9*)

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Diggin' the Discs—Don

(Jumped from Page 8)

solos are well played and conceived though little of the unusual or brilliant occurs. Tiny Grimes is much better on guitar than either pianist, and the rhythm, with Grimes, Jack Lesburg on bass and Morey Feld on drums, keeps things moving throughout. It's Burley's piano on the first side, Feather's on the second.

Vocal

PEARL BAILEY

Tired
Fifteen Years
Columbia 36837

Pearl Bailey debuts on Columbia with these numbers, written for her by Roberts-Fisher for the recent Zanzibar show. For full appreciation she should be seen as well as heard, for Pearl is one of the finest personalities to hit show business in a long while. Even so, she does quite well for herself here. It's all vocal throughout—with capable assistance from the band under Mitch Ayres' direction. There's nice guitar work, too. Pearl exhibits a full, rich-toned voice with a distinct styling. The material is just right for her fine delivery.

MARGARET WHITING

How Deep Is The Ocean
It Might As Well Be Spring
Capitol 214

Backed by a lush string section and full, melodically-scored arrangements, Margaret Whiting returns to the Capitol label with an excellent coupling of an Irving Berlin oldie still plenty popular and a fine, new ballad. The lass—last heard with Billy Butterfield on *Moontight in Vermont* and *Ture Goes That Song Again*—sings with a fresh, pleasant delivery that makes for easy listening. *Spring* is the Rodgers-Hammerstein tune from *State Fair*, will undoubtedly receive plenty of attention this fall. Miss Whiting's version, one of the first, should hold its place against further waxings of the tune. Her stylings prove more than adequate, should make her a vocalist to watch. She's a very pleasant relief from the too affected, ill-trained attempts of many singers today.

Others

Betty Hutton takes on a tune from her recent pic, *Incendary Blonde*, coupled with one written just for her style—*Why Do You Want to Make Those Eyes at Me For and Don't It the Hard Way*. Paul Weston provides arrangements and accompaniment. (Capitol 211).

Johnnie Johnston, who was doing right well for himself on Broadway recently, and continues to do so with the *Supper Club* airer, vocalizes on *Autumn Serenade* and *Wait and See*. It's nice work, nicely supported by band under Karl Kress' direction with arrangements by Bob Van Epps (*Autumn*) and Paul Weston (*Wait*). (Capitol 212).

Jo Stafford does two varied tunes in her latest coupling. *That's For Me* is the pleasant Rodgers-Hammerstein tune from *State Fair* and *Ge, It's Good To Hold You* is another from the prolific pens of Roberts and Fisher. There's great trumpet work here by Billy Butterfield though Jo's work isn't quite up to par. (Capitol 213).

Music Gets Nod On Sinatra Show

New York—Accent on music rather than comedy is slated to be the policy of the Frank Sinatra Old Gold show, back in a Wednesday night niche on CBS. This is similar to the move taken by der Bingle a year ago when he tossed out the dramatic and gag sketches to concentrate on sharps and flats.

Majestic Readies West Coast Plant

Los Angeles—Majestic Record Company has leased a site in North Hollywood and will start construction of \$250,000 pressing plant before Oct. 1, according to announcement of company officials here. Ultimately firm expects to have 40 platter presses and a complete processing set-up.

H. L. Driver, who is associated with Hal Roach, former movie producer, in firm which will distribute Majestic records and equipment on west coast, said the company will establish its own recording studios in a Hollywood location before end of this year if equipment is available.

De Vol Now On Simms Show

Los Angeles — Frank De Vol takes over music direction of the Ginny Simms alshow when it returns to CBS always for fall season, starting Sept. 28. De Vol, who will use a 24-piece ork, replaces Edgar Fairchild. Last season De Vol was on the Rudy Vallee show, music spot on which fell this season to Xavier Cugat.

F. B. Ink Sully Mason, Gerald Wilson Band

Los Angeles—Tom Kettering, FB vice-president, has signed Sully Mason, the former Ray Kyser feature, and Gerald Wilson, former trumpet man with Jimmie Lunceford, now heading his own outfit. Mason starts a tour of mid-west latter part of this month. Wilson was set to follow Floyd Ray at Shepp's Playhouse here Sept. 10.

Oberstein to West Coast For Victor

Los Angeles—Eli Oberstein, RCA-Victor recording supervisor, took up headquarters at firm's local plant later part of August to oversee extensive west coast waxing program. First chore was to be a batch of Dinah Shore discs. Russell Case was sent out from New York to handle baton on Shore sessions.

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Music by . . . JIMMY McHUGH

Published by MILLS

Makes Album



New York—This is pretty 19-year-old Vera Barton, who has just recorded a new *Sonora Hit Parade* album with Jerry Wayne and Mark Warnow's CBS studio orchestra.

O'Day's Disc Tangle Okay

Los Angeles — It seems that when Anita O'Day did four sides on the Gem label for the newly organized Royal recording company here a while back the singer forgot that she was under exclusive contract to Capitol. However, the controversy that ensued has now been settled and Capitol has given special permission for release of the platter, in which Anita was accompanied by ork under Abbey Brown. Capitol also gave her permission to record for Columbia with Gene Krupa.

Smith Joins 'Listen'

New York—Charles Edward Smith has joined the staff of *Listen*, musical periodical, in the capacity of associate editor in charge of pop music. Smith is well-known for his books *Jazzmen* and *The Jazz Record Book*. He is also active in the magazine, recording and radio fields.

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BEST TUNES of ALL by Jax

West End Blues

Clarence Williams composed this great number with the help of King Oliver, who made one of the earliest and best recordings of it, but it was Louis Armstrong who brought *West End* to the public and kept it before them all these years. Satchmo's original version is still available on Columbia reissue 36377, while his newest rendition can be obtained on Decca 2480. Both are magnificent interpretations and, although done in pretty much the same pattern, contain interesting contrasts in orchestral treatment as well as in the work of Louis himself. Without doubt *West End Blues* is Armstrong's most famous vehicle, and as such it has become one of the leading test pieces for all aspiring jazz trumpeters. Sidney DeParis has come closer than anyone to matching the spirit of Armstrong on this tune, which DeParis worked with Jolly-Roll Morton on Bluebird 10442. Less restrained

Victor Intros New Type Disc

New York—RCA Victor has unveiled a new unbreakable record here and plans to put it into production at once. It's made of a plastic called vinylite and has had wide testing in special discs made for the armed services. The first discs using the new material will be classics but it's expected to be used also for pop records.

and considerably more pyrotechnical is Coolie Williams' excellent Okeh disc. The most recent platter of *West End* is Charlie Barnet's on Decca, also spotlighting some fine trumpet playing along with some of the least objectionable saxophone the Mad Mab has ever cut. When you've heard them all, play the two Armstrong sides again and note the obvious mastery and consummate genius.

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 - Let's Pretend, Got a Penny—King Cole Trio—\$1.05
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 - Everything But You, Riff Staccato—Duke Ellington—53c
 - That Feeling in the Moonlight, Till the End of Time—Perry Como—53c
 - Little White Lies, Out of Nowhere—Don Byas Quintet—\$1.05
 - Green Grow the Lilacs, You Two Timed Me Once Too Often—Tex Ritter—53c
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 - Gotta Be This or That, Benny Goodman—53c
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 - Back Home for Keeps, All at Once—Guy Lombardo & Kay Armen—53c
 - Strange as It Seems, From Out of Nowhere—Helen Forrest—53c
 - Let's Spring One, Beautiful Moons Ago—King Cole Trio—\$1.05
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 - Joint Session—Serenade, Beautiful Baby, Behind the Eight Ball, Cat's Walkin' It, Kissin on the Rays, Strange Cargo, Back Out Again
 - Josh White—Complete Album—\$2.70
 - For The Well, That's All, I Got a Head, I'm a Fool, When I See You, I Like, Outside of Town, The House I Live In
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- Boogie Woogie on Strings—"Porky" Freeman—89c
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- Swing Low, Sweet Chariot; For You—T. Dorsey—12"—79c
- Honeysuckle Rose; Blue, Turning Gray Over You—"Fats" Waller—12"—79c
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Music Can Destroy Our Racial Bigotry

The young marine officer relaxed in the lounge car of a crack eastbound passenger train. His campaign ribbons and service stripes indicated more than two years experience in the Pacific area.

"Look at those slant-eyed, yellow-bellied so-and-so's!", he remarked audibly to his companion, staring at a couple of Orientals a few seats away.

"I think they were born in America, and one of them is wearing an honorable discharge button," replied his companion.

"They'll never look like Americans to me," snorted the officer. "I was born in Connecticut and my father was born there before me. We don't like foreigners, and people who look like that will never be anything else. Just being born in America doesn't make you an American!"

Then he launched into the usual and familiar tirade against other groups, who, because of color or other peculiar appearance, or because of race or creed, should not even be eligible for citizenship in his opinion.

The young veteran, unsuspectingly no doubt, spoke a great and sincere truth. Just being born in America does not make you an American! What he could not see was that he, with his hide-bound bigotry, is a better living demonstration of this fact than the people he was maligning.

In view of his war experience, his prejudice against slanting eyes might be understandable. But his general views, based on a narrow intolerance, are unforgivable. Just being born in America does not make you an American. Apparently, even service in the armed forces does not always accomplish that purpose, either.

This is not intended as any reflection against the personnel nor the spirit of the marine corps. This particular individual apparently exemplified his branch of the service no more accurately than he did the citizenry of his country.

A much brighter and happier incident was reported by the daily press at about the same time. It concerned the triumph of a young Negro musician, Rudolph Dunbar, who won the respect and applause of 3,500 German civilians by conducting the Berlin Philharmonic orchestra as guest.

Dunbar happens to be a British subject, but he is a graduate of the music school at Columbia university in New York, and the number in his concert which drew the greatest plaudits was an American piece, the Afro-American symphony by William Grant Still, another Negro.

The first Negro to wield a baton over the 65 year old Berlin orchestra, Dunbar struck a blow for democracy and tolerance with his performance. And it demonstrates that music is the most logical field of endeavor in which we may hope to tear down the age old hatreds between races and creeds.

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



Musicians Off the Record
France — Three "Fighting First" Infantry division band members before playing for a concert near Meaux. Snipers were still in the area so in addition to their instruments the men carry their weapons. Left to right: Sgt. Bart Ritota, Providence, R. I., Cpl. Joe Taylor of Attleboro, Mass., former tenor with Al Donahue; and S/Sgt. Mel Hurvitz of Boston, former trumpet with Les Brown.

Found A Man!



Chicago—The Blonde Bombshell's found herself a man! Guy is Ted Briskin, local business exec. The pair were married on Sunday, September 2 in a simple ceremony, flood lights, movie cameras and all, at the Drake hotel. Betty had been overseas on a six-week USO tour of the European theater.

Cincy Chick



Cincinnati—Popular with the high school and college crowds of the "Queen City" is Donna Jean, vocalist with the popular Victor Adkins band. Donna is still a high school senior and is pretty good on a torchy tune.

charge, he'll hold that audience in the palm of his hand once again.

Sherwood Acclaim

U. S. Army
To the Editors:
Recently I was privileged to dig a band whose unique style and outstanding arrangements should have placed him on the top of the list of name bands long ago. I refer to none other than Bobby Sherwood.
Why is it that he is seldom heard of and the name means little in music circles? The answer is a simple one: he is doing as Duke Ellington for years has done, playing way ahead of his



time. People simply don't understand good music and great jazz when they go along day after day ignoring perhaps the finest band of their time.
If the music public would awaken to the idea that there is still good jazz today, and that music, like everything else, is still progressing, I'm sure that they would place Bobby Sherwood and his crew up where they belong.
Pfc. Marvin O. Lewis

Hamp's Showmanship

Chicago, Ill.
To the Editors:
I think the Hampton crew is in a class by themselves in the showmanship field. And how about a little credit to Arnette Cobbs and Herbie Fields?
It's no wonder the Hamp's breaking attendance record and is drawing top wages. He's definitely on top in the jam and showmanship field.
Mac Kassel

Parisian Jazz Combo

Paris, France
To the Editors:
I thought I would tell you of a wonderful little jazz combination which is perhaps the only really groovy European outfit on the continent. I heard it last night, Andre Ekyan and his orchestra. They are playing at the Caveau Schubert on Boulevard Montparnesse here.
Peter Fruad, the excellent drummer, tells me they are the only jazz group now in Paris. E. Soudieuv plays a terrific, driving bass; reminiscent of Slam Stewart, whom he says is the best. The rest of the personnel, besides Ekyan, who does wonderful things on alto, consists of Meater on guitar, and L. Shaullian piano.
They tell me that the great Django Reinhardt is now in Cannes, on the Riviera, with a sad outfit. They are hoping for American jazzmen to come here soon, that there may be a renaissance of jazz on the continent.
Marvin Michaelson

Jazz Is Jazz

Canton, So. Dakota
To the Editors:
So Rod Reed thinks a new name is needed in defining present day music. What's wrong with the terms jazz and swing? Seems to me the only thing needed is exactly what Sgt. George Avakian suggested—a clear cut policy of calling jazz just that and swing as swing.
The piece by Avakian is the best I've seen written on the subject, and timely too. For isn't it about time the critics (some of Down Beat's included) who are supposed to know better, quit using the word jazz to cover

RAGTIME MARCHES ON

NEW NUMBERS
TIBERINI—A son to Mr. and Mrs. Tibby Tiberini, Aug. 17, in Philadelphia. Father is bassist with Eric Wilkerson's WJLD orchestra.

TIED NOTES

BRISKIN-HUTTON—Ted Briskin to Betty Hutton, singer-comedienne, Sept. 2, in Chicago.
BLACK-RUTH—Freddie Slack, orchestra leader, to Jean Ruth, July 19, in Rhineland, Wis.
BELLAMY-SMITH—Ralph Bellamy, actor, to Ethel Smith, organist, Aug. 25, in Harrison, N. Y.
CAHN-DELSON—Sammy Cahn, lyric writer, to Gloria Delson, actress, Sept. 5, in Los Angeles.
STELLA-CIANO—Al Stella, drummer-vocalist, to Fay Ciano, recently, in New York.

LOST HARMONY

STUMPH—Irvan Stumph, former Johnny Richards trumpeter, now with the Navy Band, Sub Base, Philippine Islands, from Dorothy Marie Stumph, Aug. 21.

FINAL BAR

QUINN—Frances A. Quinn, drummer with Lynna Corrinne's girl band, Aug. 14, in Panama City, Fla.
BLAUFUSS—Walter E. Blaufuss, pianist and composer, former radio musical director, Aug. 24, in Chicago.

practically everything that isn't a ballad or played by Lombardo. It's enough to send a guy away talking to himself. On one hand there's Jax, who is the top reviewer in the business, calling his shots clearly and fearlessly as he sees and hears them. Then flip a few pages and behind screaming writeups on the great "jazz" being played by T. Dorsey, Paxton, Raeburn, Les Brown, etc. What! No Sammy Kay or Spike Jones?

It's time more attention was given jazz, and the men who make it, or first thing we know it will be a thing of the past. Do all the Berigan's, Noone's, etc., have to pass from the earth in order to be appreciated?
Donald Avshelm

Brown, Kenton Raves

Richmond, Michigan
To the Editors:
I saw Les Brown eight times in two weeks at Detroit and in my estimation (outside of Stan Kenton) he has one of the finest bands in the country today. His tenor saxman (Ted Nash) is really good.
As for Stan Kenton, there is a man who knows how to lead a band. He's always smiling and goes through a lot of exercises when he directs. I'll take Stan Kenton any day, for treating fans like he appreciates them, and for his fine jump tunes.
Johnnie Kachalla

Philly Academy Lights Up With Jazz Concerts

Philadelphia—The sacrosanct portals of the stodgy Academy of Music, which usually ushers in a new concert season with an opera or a symphony concert, this year lights up to the glare of a jambusting band. For the first event of the 1945-46 season, the Academy boards bally an all-star jazz concert. As a matter of fact, opening week will bring two jazz concerts on the boards as against one symphony season.

Concert hall will get going Tuesday, September 25, with an all-star jazz concert being promoted by Nat Segall, erstwhile clarinetist turned proprietor of the Downbeat swing spot, and Bob Horn, popular disk jockey at WIP. The two boy promoters made themselves a mint with a similar bash this past May at the Academy and plan a regular jam series for the coming season.

Inked for the jazz-fest are Buster Bailey, clarinet; Slam Stewart, bass; Teddy Wilson, piano; Don Byas, tenor sax; Trummie Young, trombone; Specs Powell, drums; Red Rodney, trumpet; and Tiny Grimes, guitar. Alternating with the jamming will be Elliot Lawrence's WCAU band with Rosalind Patton for the word-pipings.

On Friday night, September 28, Academy spotlight will show off Hazel Scott, concertizing under the auspices of the Junior Service League, septa deb set. It will be quite a bring-up for Miss Hazel since she left this burg for bigger places. It was back in the speakeasy days, that Hazel used to pound a Tom Thumb piano under the stairway at Benny the Bum's watering post.

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

Alongside the Hot Box you will find a historic band picture contributed by James "Jim Daddy" Walker, the fine guitarist with the Four Tons of Rhythm. The personnel in the caption indicates that Jap Allen had a fine band in 1930. The band played a long engagement at the Casa Loma ballroom, Tulsa, Oklahoma, in Oklahoma City, Kansas City, Missouri, Sioux City, Iowa and Sioux Falls, South Dakota. Howell, Jap Allen and Orange White are in the service. Clyde Hart passed away recently. Ben Webster is on 52nd street while Moore is with Benny Carter and Joe Keyes is also around New York. Pittman went to South America, Denny is in Tulsa, Wynne in Chicago and Stewart in Ogden, Utah.

RECORD MISCELLANY: The Collector's Corner conducted by Rex Harris and Max Jones in the English *Melody Maker* asks for information on an interesting disc. It is Odeon 193329 by Caroll Dickerson's Savoyagers playing *Savoyagers Stomp* and *Symphonic Raps*. These sides made by Dickerson's Chicago Savoy ballroom band were apparently never issued in the U. S. Could Armstrong have recorded with this

But Is It Jazz?

New York—The CBS *Hobby Lobby* show recently booked Frank Tambarello, East Elmhurst, L. I., to demonstrate how he learned to play music with a rivet gun while working in a war plant.

One wag suggested there was some doubt about his being allowed to broadcast—on account of a jurisdictional dispute between the riveters' union and Local 802.

And another report was that the rivet gun soloist had been signed immediately by Spike Jones.

Jap Allen Ork of 15 Years Ago



Here is a photo of the old Jap Allen Cotton Club orchestra which George Hoefler writes about in the adjoining Hot Box column. Taken in 1930, the lineup from left to right (sitting) is: Ben Webster, tenor; Clyde Hart, piano; Jap Allen, bass; O. C. Wynne, director and entertainer. Standing left to right: Joe Keyes, trumpet; Jim "Daddy" Walker, banjo; Alton Moore, trombone; Ray Howell, drums; Orange White, trumpet; Alfred Denny, alto; Booker Pittman alto; and Darwood Stewart, trumpet. Clyde Hart was also arranger for the band which had just completed a total of 32 weeks at the Casa Loma ballroom in Tulsa, Oklahoma, when this shot was taken.

Dickerson group?

Marcus Jackel of Cleveland got together with Art Feher and Bill Rosenberg and they cleared up Henderson's *Alabama Bound* with Louis on Regal, Apex and Ajax. The two latter issues are from Regal masters.

Jimmy MacPartland cut four records in Brussels last May 1 according to Ralph Venables. Band was titled MacPartland's V-Corps Sextette comprising Jimmy on cornet, Tony Barbaro-clar., Johnnie Savina-alto, Char-

lie Patrick-piano, Johnny McKenna-bass, and Tommy Hubbard-drums. Tunes waxed were *Basin Street*, *Georgia, Blues*, *Jazz Me Blues*. Jimmy used the cornet given to him by the late Bix Beiderbecke.

JAZZ PUBLICATIONS: *Jazz Notes and Blue Rhythm*, Australian jazz mag is now edited by C. Ian Turner, Box 2374V C.P.O. Melbourne, Victoria. June issue features article on 52nd street by Lt. George Avakian.

William H. Miller, also of Mel-

bourn, has released his Booklet No. 4 entitled "Reprints & Reflections" and features the story of Sterling Bose by Ralph Venables. The Vic Lewis Jazzmen Society of England has a regular mimeographed publication called *Jazzmen News*. Current issue features reprint of Paul Miller's *Esquire* column of Sidney Bechet. Address Vic Lewis, 129 Leighton Road, London, N.W. 5, England.

A worthwhile booklet is *Jazz Notebook* by Stanley F. Dance released by the Jazz Appreciation Society at 165 High Road, Chilwell, Notts., England. Now available are *The Needle* No. 1 of Vol. 2 and *Index to Jazz* Vol. 11 by Orin Blackstone. The latter can be obtained from *The Record Changer*, Fairfax, Virginia and the former from P.O. Box 52, Jackson Heights, N. Y.

The Rambler wires that he is no longer associated with the National Jazz Foundation *Basin Street News*.

PERSONALITIES IN JAZZ—This column would like to obtain the present address of the late clarinetist Don Murray's brother in Chicago or elsewhere.

If any collector has information pertaining to Decca or Victor records made by *Blind Willie* or *William Motell* please advise the Hot Box.

Sterling Bose, well known jazz trumpeter, has been at Fox Lake,

Ill., all summer.

John Vetter, former *Jan Garber* drummer around 1935-36, has been in war work at *Electro-Motive Corp. La Grange, Ill.* Vetter originally from Miami, Fla. recorded with *Warner's Seven Aces* and *Lloyd Huntley's Iole O'Blues* orchestra. Plays drums, vibraharp and electric guitar. Now living in *Villa Park, Ill.*

COLLECTOR'S CATALOGUE: Marie and Gene Detch, 11639 Friar St., No. Hollywood, Calif. Collects Negro folk blues, stomps, rags and marches plus New Orleans and Harlem jazz.

James L. Cantwell, 838 1/2 Merwin Ave., Los Angeles, Calif. Muggsy Spanier, Moten, Mary Lou Williams and Benson orch. of Chicago.

John Asher, 1301 Cherokee St., Hollywood, Calif. Collects Chicago, Bunk Johnson and Kid Ory.

Tom Paplich, 6121 Sunset Boulevard, Hollywood, Calif. Collects Willis Peabody and Edison cylinders plus, of all things, Guy Lombardo.

Los Angeles—Joe Turner, leading blues singer, and his wife, who operate Joe Turner's Blue Room, nitery, have been denied a liquor license by state control board, which ruled spot too close to residential neighborhood. Turner will appeal case.

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Wind, a New York Cotton Club hit of 1935, may be revived by Mills Music as a result of its popularity among service men overseas. A Parisienne entertainer has been featuring the tune and it is now being requested in this country. . . *Cuddles*, by Nat Simon and Charlie Tobias, is one of the newer releases on the Santly-Joy list. Also a novelty

tune, *Chickery Chick*, penned by Sylvia Dee and Sidney Lippman. . . The ballad, *A Door Will Open*, by John Benson Brooks and Don George, is new on the Dorsey Bros. list.

Tempo is currently working on *Kissing Bug*, composed by Rex Stewart, Joya Sherrill and Billy Strayhorn. Firm also has Duke Ellington's *Carnegie Blues*. . . *Every Hour On The Hour*, written by Ellington, is on the Melrose list. . . *There You Go*, by Fud Livingston and Edna Osser, is an Embassy tune. . . *Cherio* is pushing *Latch*, by George Weiss and Cy Baker. Randy Brooks transcribed it for Langworth. . . *Good Night My Sweet*, the Mack David and Irving Cravis tune, is a recent Paramount release.

The Irving Berlin list includes *Just A Blue Serge Suit*, by Berlin, *I Call My Papa Fla-Ga-La-Pa*, by Allen Roberts and Doris Fisher, and *The Lord's Been Good to Me*, by Sam H. Stept. . . Mutual has the new *Marty Symes-Al Kaufman* number, *I'm Gonna Make Believe (I've Got Myself A Sweetheart)* and also a couple novelties—*Oranges and Lemons*, by Jerry Gray, and *Oh! Really O'Reilly*, by Al Jacobs and Joseph Meyer.

Robbins Music expects *Autumn Serenade* to be its leader this fall. Writers are Peter DeRose and Sammy Gallop. . . *We'll Be Together Again*, by Al Fischer and Frankie Laine, recorded on Capitol by the Pied Pipers, is published by Foremost Music on the west coast. . . Edwin H. Morris is releasing *Coffee Time* (from the MGM pic *Yolanda and the Thief*) by Harry Warren and Arthur Freed. Other Morris releases include *Sometimes I Wonder*, by Will Collins, Russ David and Francis Craig, and a folio of western tunes featured by Bing Crosby.

I'll Buy That Dream, by Herb Magidson and Allie Wrubel, heard in RKO's *Sing Your Way Home*, is a Burke and Van Heusen publication. Also on the B and VH list are *I'm A Shy Guy*, by Nat "King" Cole, and *No More Tounjour L'Amour*, by Paul Francis Webster and Hoagy Carmichael. . . Viking Music is pushing *In Love With Love and Xango*. . . Tex Ritter, western singer, has formed his own publishing

Danny's Quite the Family Man



New York—Danny O'Neil, popular CBS tenor, is quite the family man, it seems. He's getting his 14-month-old son, Billy, off to a flying start in the pursuit of literature, with O'Neil's attractive wife, Gerrie, lending a hand.

firm in Hollywood. First effort will be a revival of *Green Grow The Lilacs*, an American folk song. . . *Pet Brunette* clubs have been formed as a result of the popularity of the tune by the same name, published by Edward B. Marks.

Gene Krupa has been set for a 400 Restaurant date early next spring. But just after his Capitol theater run trombonist Tommy Pederson and tenorman Charlie Ventura will cut out to form their own bands. . . Shorty Sherock is currently doing one-niters, with a Frolics club, Miami, opening for October 9. . . Clarinetist Ann DuPont expects the stork in February. . . Rodzinski opens the 104th Philharmonic season October 4.

BG, Mel Powell Star In Louisville Concert

Louisville — Benny Goodman appeared as classical soloist and jazzman at a recent pop concert at Churchill Downs. With him

for the jazz portion of the program was pianist Mel Powell, former BG sideman and now with the Glenn Miller Band of the A.E.F. The two staged a jam session that lasted far into the night. Largest crowd of the five weeks of concerts attended.

Martha's Back



New York — Singer Martha Tilton, who got her start several years back with Benny Goodman, has just been signed as a permanent member of the cast for the *Radio Hall of Fame* airer, which is on the ABC network. Pope White man furnishes the music on the show.

New Louis Band Goes Places Fast

Pittsburgh—New PeeWee Louls ork, a 12-piecer, organized four short months ago, has made terrific strides around the local circuit. Position as staff band at WCAE is a possibility and if true will mark the first time a local station has engaged a band with a beat.

Dale Lucas band folded not long ago when Dale (Nicky DeLuca) Lucas moved into the Johnny "Scat" Davis band. Nick is featured on tenor and writes arrangements. The Davis ork is scheduled at the Stanley theater here after a Frolics engagement in Miami. Jimmy Pupa, young trumpet-man, is not with Artie Shaw; he's playing first chair with Davis.

Al Nobel, former McIntyre singer, is doing radio work here and has moved into Don Metz's Club Casino. . . Artie Shapiro, bassist, is stationed at Camp Lee, Va. He plays the various non-com dances at that camp. . . Recent Sonny Dunham date at West View Park fizzled as only Sonny and the band boy showed. Cause was undetermined beyond that of bad train connections.

Sinbad A. Condeluct.

Andy Russell to Take Film Lead

Los Angeles — Sam Coslow, associate to Mary Pickford in Pickford Productions, is planning a re-make as a musical of *The Gay Desperado*, a screen hit of some years ago with Andy Russell in the starring role. Coslow said that all details of project were completed except actual signing of papers.

Russell will be "borrowed" from Buddy de Sylva, to whom he is under contract. Singer also hit his first regular berth on a major air show this season, joining the new Joan Davis show which made its debut on CBS Sept. 3 with Paul Weston handling baton.

Horace Henderson Readies Ork For Tour

Los Angeles—Horace Henderson's new band will do a series of one-nighters and dances dates in coast cities after the band closes at the Plantation club on September 4. Band will be enlarged for the tour with the unusual combination of four trumpets, (no trombones), five saxes and four rhythm. It's still possible that Marva Louis may be teamed with Henderson for the tour.

Might Return

New York—An added note in the speculation as to whether or not Harry James will ever return east is the fact that the 400 restaurant has him penciled in for an engagement after the first of the year — but not positively. Tommy Dorsey is currently at the BIG NAME nitery for an eleven-week stand, with Woody Herman to follow for four weeks, succeeded by Jimmy Dorsey.

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Platt's ATC Ork ETO House Unit

Europe—The 17-piece European division band of the A.T.C. has been installed as the official "house" band of the American Forces network. The ATC band was first organized three years ago at Camp Lee, Virginia, and has continued intact under the baton of Sgt. Jack Platt.

The band is made up of crack musicians, all of whom are from the Washington, D. C., area. Jimmie Lunceford's former arranger and trumpeter, Pfc. Lonnie Wilfong, is one of them.

and shows." Willman played piano with Tony Di Pardo's band for two and a half years before entering the service.

The U.S. Coast Guard at Curtis Bay, Maryland, has put out a distress call for trumpets and saxes. Contact Emil Zemarek, manager, Spl 1/c, at Curtis Bay. . . . Pfc. Edward Swoboda is now touring Pacific bases as a sax player with the Dick Jurgens all-Marine entertainment troupe. . . . Pfc. George N. Doll, who fronted his "Dollodions" orchestra before the war, is now at the Army Air Forces Redistribution Station at Santa Ana

After playing affairs at the St. Francis Hotel and the Sun Casino at Santa Barbara, the 122nd United States Naval Construction Battalion band is now in the Philippines. Many good words have come Sarj's way about this band. The group was organized while at Camp Peary, Virginia under the direction of Eddie Marshall, and the personnel now stands as follows: Marshall, Frank Temple, Jack Witman, Frank Viola, Les Anderson, saxes; Eddie Mackuga, Elmer Boege, trombones; Steve Decker, Fred Taylor, Nick Troise, trumpets; Paul Diddrickson, drums; Vic Coombs, guitar; and Eddie Brymer, vocals.

The Guatemalan Marimba Band has been making good-neighbors with the boys stationed in Panama. . . . T/4 Frank F. Vengrin, Jr., former accordionist with the Three Hits and a Miss, is the entertainment director with a Special Service Section, Philippine Islands. . . . Sgt. George Tasker is now the regular announcer for the Hunter Field radio show, Hunter Field, Georgia. . . . Bob Mitchell, founder and director of the Mitchell Boy's Choir featured in *Going My Way* is back in Hollywood after almost a year on the island of Guam with the U.S. Navy.

The composer of *Daddy* and other top tunes, Cpt. Bob Troup, is heading a combo on Saipan. Troup plays the guitar and members of the four-piece are Cpl. Lawrence A. Smith, tenor (formerly with Basie); Pfc. Billy Blank, trumpet (formerly with Cootie Williams) and Henry Cafey, vocals. The boys like Troup and his troupe.

"Doing a bang up job," writes Pfc. Sid Kerch of the Regional Hospital in Camp Swift, Texas, "is Cpl. Howard Willman of St. Louis who has a fifteen minute request broadcast every morning over the hospital radio station. Besides playing all our requests, he also has a seven-piece tenor band that plays for USO dances

Kaycee Six Jam In Britain



England—The "Kansas City Six," a torrid jazz combo, entertains thousands of officers and enlisted personnel monthly at dances and parties throughout Britain. Group includes Pfc. Eddie Burns, tenor; Cpl. Lowell E. Milligan, drums; Pfc. Tony Catania, trumpet; Sgt. Arnold D. Charlop, clarinet; and Herbie Phillips, piano. WAC Corporal on the vocals is Maria E. Christie who hails from Union City, New Jersey.

Air Base waiting for reassignment. . . . Sgt. Donald E. Boyd's band is getting a big hand out in the islands.

Although patrons all come stag by force of necessity, the first "night club" on Okinawa is playing to capacity crowds. Sgt. Car-

men Biazzo's four-piece swing band was built around a captured four-foot, hip-high Yamaha organ which is played by S/Sgt. George Flizzuoglio. Biazzo plays the guitar while T/5 Abe Stolkner and Pfc. Frank Christensen play fiddle and trumpet.

Movie Canteen Closes Its Doors

Los Angeles—Hollywood Canteen, noted service men's recreation center, which was instituted and supported by union labor organizations with large part of the work carried on by Local 767 (Negro) and Local 47 of the AFM, will close its doors Oct. 3.

Canteen officials said that with the war over it had become increasingly difficult to secure the volunteer workers who carried the main burden of Canteen operation.

Canteen heads denied published reports that the decision to close Oct. 3 was caused by announcement from President Spike Wallace of Local 47 that the musicians' union would not be able to supply free music after that date.

Phoenix—Bob Shimp, former 12th Fighter Squadron army captain and one of the leading combat pilots in the attack on the Philippines, opened with his own band at the Adams hotel here Aug. 28, almost immediately following his release from military service. Shimp plays piano and accordion.

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G. Miller Is Still Fave, Poll Shows

Atlantic City, N. J.—Despite the fact that his orchestra has been disbanded for almost three years and he has been listed by the army as "missing in action" since last December, Glenn Miller captured top honors in the first orchestra popularity contest conducted by Joe Davis on his "Midnight Jamboree" record show here

Miller led the poll from the outset; while, surprisingly enough, Frankie Carle placed second. He was followed closely by Count Basie. Next in line for the ten top places were Woody Herman, Harry James, Gene Krupa, Vaughn Monroe, Tommy Dorsey, Louis Prima and Benny Goodman.

Where the Bands are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; r—restaurant; t—theater; co—country club; CRA—Consolidated Radio Artists, 30 Rockefeller Plaza, NYC; FB—Frederick Bros. Music Corp., RKO Bldg., NYC; MC—Moe Cole, 48 West 48th St., NYC; GAC—General Amusement Corp., RKO Bldg., NYC; JC—Joe Glaser, 745 Fifth Ave., NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; MFO—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. (Golden Gate) San Francisco, 9/25-10/2, t

Basie, C. (Plantation) Hollywood, Cal., nc; Bishop, B. (Roosevelt) New Orleans, h; Bradshaw, T. (Savoy) NYC, Clang, 9/19, h; Brandwynne, N. (Statler) Wash., D. C., h

Brooks, R. (Rosedale) NYC, h; Brown, L. (Sherman) Chicago, Opng. 9/21, h; Busby, H. (Loe-N-Eddie's) Detroit, Opng. 9/21, nc

Carle, F. (Oriental) Chicago, Clang, 9/20, t; (Cora Palace) Mitchell, S. D., 9/23-29; Carter, B. (Apollo) NYC, Clang, 9/20, t; (Royal) Baltimore, 9/27-10/3, t; Cavallaro, C. (Ciro's) Beverly Hills, Cal., h

Childs, R. (Peabody) Memphis, Clang, 9/27, h

Cool, H. (Blackhawk) Chicago, r; Courtney, D. (Palace) San Francisco, h; Cross, B. (Army Air Field) Liberal, Kan.; Cross, C. (Rainbow Bandevu) Salt Lake City, h; Cummings, B. (Last Frontier) Las Vegas, Nev., Clang, 9/25, h

Davidson, C. (Rio Cabana) Chicago, nc; Dorsey, J. (Riverdale) Milwaukee, 9/27-10/3, t; Dorsey, T. (400) NYC, r

Ellington, D. (Zanzibar) NYC, nc

Fields, R. (Royal) Baltimore, Clang, 9/20, t

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Fields, S. (Roosevelt) NYC, Opng. 9/19, h; (Paradise) Detroit, 9/24 10/4, t; Foster, C. (New Yorker) NYC, h; Fulcher, C. (Bonair) Augusta, Ga., h

Gillette, D. (Regal) Chicago, 9/21-27, t; (Paradise) Detroit, 9/24 10/4, t; Corner, M. (Commodore) NYC, Clang, 9/28, h; Gray, G. (Golden Gate) San Francisco, 9/19-25, t

Hampton, L. (Sherman) Chicago, Clang, 9/20, h; (Paradise) Detroit, 9/21-27, t; Hawkins, E. (Howard) Wash., D. C., Clang, 9/20, t

Hynes, S. (Palm Beach) Detroit, r; Herman, W. (Palace) Akron, O., 9/28-10/1, t; Hines, E. (El Grotto) Chicago, Opng. 9/1, nc; Hudson, D. (Frolles) Miami, Opng. 9/18, nc

James, H. (Casino Gardens) Ocean Park, Cal., h; Jordan, L. (Zanzibar) NYC, nc; (Lake Club) Springfield, Ill., Clang, 9/27, nc

Kassel, A. (Trionon) Chicago, h; Kaye, S. (Astor) NYC, Clang, 9/20, h; Kenton, S. (Pennsylvania) NYC, h; King, H. (Aragon) Chicago, h

LaBrie, L. (Glen Island Casino) New Rochelle, N. Y., h; Lee, B. (St. Anthony) San Antonio, Tex., h; Leonard, A. (Downtown) Detroit, 9/20-26, t

Lewis, T. (Latin Quarter) Chicago, Clang, 9/27, nc; Long, J. (Edgewater Beach) Chicago, h; Lopez, V. (Taft) NYC, h; Lucas, C. (Palace) Cleveland, 9/20-26, t; (Beverly Hills C.C.) Newport, Ky., Opng. 9/28

Martin, F. (Ambassador) Los Angeles, h; Matzner, F. (Oriental) Chicago, Opng. 9/21, t; McCoy, C. (Stevens) Chicago, h; McIntire, L. (Muehlebach) K. C., Mo., h; Miller, E. (Trionon) Southgate, Cal., nc; Moffitt, D. (Beverly Hills C.C.) Newport, Ky., Clang, 9/27

Monroe, V. (Adams) Newark, N. J., 9/20-26, t; (Commodore) NYC, Opng. 9/27, h; Mooney, A. (Lincoln) NYC, h; Morgan, R. (Aragon) Ocean Park, Cal., 9/20-10/8, h

Oliver, E. (Palmer House) Chicago, h; Olson, G. (Waldorf-Astoria) NYC, h

Palmer, J. (Trocadero) Henderson, Ky., nc; Pastor, T. (Palace) Columbus, O., 9/24-26, t; (Palace) Cleveland, 9/27-10/3, t; Pearl, R. (Blue Moon) Wichita, Kan., Clang, 9/20, h; Pettit, E. (Bianarch) Chicago, h; Prima, L. (Meadowbrook) Cedar Grove, N. J., nc

Raeburn, B. (Sweet's) Oakland, Cal., Clang, 9/22, h; Reichman, J. (Mark Hopkins) San Francisco, h; Reid, D. (Claridge) Memphis, h; Ruhl, W. (Washington) Indianapolis, h

Savitt, J. (Palladium) Hollywood, Cal., h; Spivack, C. (Palace) Youngstown, O., 9/18-20, t; Stacy, J. (Casa Loma) St. Louis, Clang, 9/20, h; (Band Box) Chicago, Opng. 9/21, nc; Stone, E. (Statler) Boston, Opng. 9/18, h; Strong, Berny (Chase) St. Louis, Clang, 9/25, h; Strong, Bob (Latin Quarter) Detroit, nc; Stuart, N. (El Rancho Vegas) Las Vegas, Nev., h

Towne, G. (Analey) Atlanta, Ga., h

Van, G. (Plaza) NYC, Opng. 9/26, h; Vaughn, B. (Pinnor) Cheyenne, Wyo., h; Victor, C. (Jung) New Orleans, h

Wild, J. (Vogue Terrace) McKeesport, Pa., Clang, 9/27, h; Waples, B. (Roosevelt) Washington, D.C., h; Wiems, T. (Chase) St. Louis, Opng. 9/27, h; Wilde, R. (Last Frontier) Las Vegas, Nev., Opng. 9/26, h; Williams, C. (Riviera) St. Louis, Opng. 9/28, nc

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Show Goes On New York—Una Mae Carlisle did a show-must-go-on stint during a recent WHN Gloom Dodgers airing. Despite an operation on her right arm the preceding night, she was at the keyboard for her regular solos on the air.

Buddy Clark Drops Kemp-Style Ork Plans New York—Band leader Buddy Clarke has given up the idea of ouliding a Hal Kemp-type band and instead goes into the Mont Royal Hotel in Montreal with a more typical society band on September 24 for an indefinite stay. Clarke, who had been enthusiastic about the possibilities of a crew based on the Kemp staccato-trumpets, megaphoned-resist style, told Down Beat that bookers had seemed disinterested in the idea and he'd decided to give it up.

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Sonny Tours



Chicago—One of the leading pianists in the Windy City, Sonny Thompson recently formed a fine 16-piece band for the El Grotto at the Pershing hotel, out-standing south side spot. After five successful months the band is set for a road tour. He closes at the El Grotto on the 20th of the month, is followed by Earl Hines, whom Sonny replaced last May.

Jarvis Tangles With Partner

Los Angeles—Hollywood House of Music and Musiland, record shops operated by Eleanor Roycroft in partnership with Al Jarvis, KFWB plater spinner, have been placed under receivership pending outcome of dispute between the owners. Miss Roycroft filed suit, asking for dissolution of partnership and \$5,500 in bonuses asserted due her. Jarvis filed suit in answer, claiming mismanagement. Hollywood House of Music was founded by Jarvis, but has been under active management of Miss Roycroft since shortly after it was established.

Shorty Sherock Signs Wax Deal at Musicraft

New York—Shorty Sherock's band has been signed by Musicraft records. Band closed Glen Island Casino, New Rochelle, N. Y. Sept. 8.

No Connection, Please!

Los Angeles—Head of the Sunset recording firm, E. H. Laguna, who admits to being general manager, office boy, janitor, truck driver and recording engineer as well as president, has no connection with Marill Morden and Nesuhi Ertegun, operators of the Jazz-Man label. This impression was erroneously given in a back cover pic of the August 1 issue.

J. D. Heads East

Los Angeles—Jimmy Dorsey, who closed summer engagement at Casino Gardens Aug. 30, planned to leave coast Sept. 10 for a string of one-niters and theater dates. Next location spot will be New York's 400 club, where band will open latter part of December.

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Key Spot Bands

- AMBASSADOR HOTEL, Los Angeles—Freddy Martin; ARAGON, Chicago—Henry King; ARAGON, Ocean Park, Cal.—Russ Morgan, Opng. 9/20; BISMARCK HOTEL, Chicago—Emile Pettit; BLACKHAWK, Chicago—Harry Cool; CASINO GARDENS, Ocean Park, Cal.—Harry James; GLEN ISLAND CASINO, New Rochelle, N. Y.—Lloyd LaBrie; EDGEWATER BEACH HOTEL, Chicago—Johnny Long; 400 RESTAURANT, New York—Tommy Dorsey; LINCOLN HOTEL, New York—Art Mooney; MARK HOPKINS HOTEL, San Francisco—Joe Reichman; MEADOWBROOK, Cedar Grove, N. J.—Louis Prima; NEW YORKER HOTEL, New York—Chuck Foster; PALACE HOTEL, San Francisco—Del Courtney; PALMER HOUSE, Chicago—Eddie Oliver; PENNSYLVANIA HOTEL, New York—Stan Kenton; PLANTATION, Hollywood, Cal.—Count Basie; ROOSEVELT HOTEL, New Orleans—Billy Bishop; ROOSEVELT HOTEL, New York—Eddie Stone; Sept. 19, Shep Fields; ROSELAND, New York—Randy Brooks; ST. FRANCIS HOTEL, San Francisco—Lawrence Welk; SHERMAN HOTEL, Chicago—Lionel Hampton; Sept. 21, Les Brown; STEVENS HOTEL, Chicago—Clyde McCoy; TRIANON, Chicago—Art Kassel; TRIANON, Southgate, Cal.—Eddie Miller; WALDORF-ASTORIA, New York—George Olsen; ZANZIBAR, New York—Duke Ellington

Sid and Lenny Kaye Build Big Band In NYC

New York—Sid Kaye, former drummer with Raymond Scott and Alvino Rey and recently discharged from the navy, plans to form a 15-piece band here with his brother Lenny Kaye, former lead altoist with TD and BG. Instrumentation will have six brass, five saxes and four rhythm. Lenny will front on clarinet, alto and vocals.

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Pacific Service Bands Hit By Discharges

BY EDDIE TRUMAN

Honolulu, T. H.—Here is where music jumps off for the islands of the Pacific; it's the showcase for what GI's are to expect down under. Taking off from here are the Special Service units, the GI musicals with pit bands, USO camp shows, army, navy and marine sponsored show bands. It's a good reviewing stand for music in the middle and western Pacific areas.

This is the home lot for the army-navy rest and recreation center scene, and quite a batch of bash is being beat up by service musicians assigned to do nothing but play for other GI's and their native dates.

Pipers Playing Is Tops

Top jazz in these parts is being played by an army 18-men group called the Pipers. Stationed at Maluhia, they are sparked by direction of Dominic Peters (Lunceford arranger) and Dale Sloan. Sloan is a local 47 man is best known for work with Johnny Long and the "Cats and Jammers" combo.

The loused-up side of the picture grows darker. Good bands are fast losing their key men thru point discharge plans. That's fine for the men who get back home but it plays hell with organizations staying here.

Crosby & Anthony Orks

Two fine show bands deserve mention—the Marine outfit headed by Bob Crosby and the boys at the Royal Hawaiian hotel under trumpet-playing Ray Anthony. Both did tours down under recently, although Crosby stayed in his office and let the band go out alone.

GI's will get good, if not righteous, live in the music of Shape Ahoy, Rhythm and Rhyme, Jumpin' Jupiter and Up 'n Atom!, entertainment shows now touring.

In the small combo lists, a bow should go to the Dick Colby Septette. Navy lads who got together first at Great Lakes. Previously reported in Down Beat columns is the excellent work of Navy units led by Dick Jurgens and Claude Thornhill.

Groups Breaking Up

The navy has stationed at the downtown army-navy USA club, best enlisted men's spot in the Islands, a fine studio and "concert-in-tempo" group. Hard hit by discharges, the group has now lost its bite.

This same situation is happening to music organizations all over the Pacific. What kind of stuff will the GI's left to occupy these rocks be listening to next week? You answer it—nobody here knows!

Folk Songstress



New York—Susie Reed is the talented, 18-year old red haired, freckle-faced singer of folk songs who is currently featured at Cafe Society Downtown. Her wistful folk ballads and playing of the Irish harp and zither is certainly both different and listenable.

Samuels Trio Draws Chi Hand

Chicago—Brilliant new swing trio making a first appearance together is that of pianist-singer Billy Samuels, at the Tailspin, north side nitery. Group includes, besides excellent 88ing of Samuels, guitar of Adam Lambert and bass of Sylvester Hickman.

Instrumentalists are outstanding and the trio, in but a few weeks, exhibits rare facility in playing together. They feature clever vocal work, spotting exceptional voice of Samuels with Hickman handling clever novelty stuff.

Send Birthday Greetings to:

- Sept. 16—Dick Kane
- Sept. 17—Ray Benson
- Sept. 18—Don Matteson
- Sept. 19—Steve Lipkins, Curt Purnell
- Sept. 20—Bill DeArango, Bob Fishel
- Sept. 21—Jeff Clarkson, Bill Reinhardt, Slam Stewart
- Sept. 24—Armand Bulseret, Jr., Emilio Caceres
- Sept. 25—Bill Conway, Frank Lewis
- Sept. 26—Marion Gange
- Sept. 29—Joe Guy, Norvelle Price
- Sept. 30—Bill Johnson, Chick Morrison, Oscar Pettiford, Earl Thompson

McIntyre Expected Back From Overseas

New York—Hal McIntyre and his band are expected back from their European army tour Sept. 20. There's a possibility of a Strand booking but the deal isn't set yet. McIntyre has been overseas since spring.

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Lynne Stevens Joins Georgie Auld Crew

Los Angeles—Lynne Stevens, recently with Al Donahue, has taken vocal spot with Georgie Auld band. Jo-an Ryan, who attracted attention on CBS radio shots, has been signed by Donahue.

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