

DOWN BEAT

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Dorsey Sax Men Succumb To Sun Ork Moves East

Los Angeles—Four of Jimmy Dorsey's sax men succumbed to the siren call of California sunshine or something as the J. Dorsey crew pulled out for the east after a long stay on the coast.

Among those who stayed here were Frank Langone, who has held down a key spot in the Dorsey reed section for five years. Langone has opened teaching studios here. The others who elected to remain here were Jack Aiken, lead alto; Kino Isgro, tenor; Bob Lawson, baritone.

Bill Covey, for years rated as one of the coast's top saxmen, replaced Aiken. Chuck Travis, who has been heading his own band here (intermissions at the Casino Gardens) replaced Isgro. Permanent replacements for other spots had not been obtained at writing.

Wald Into Roseland

New York—On terms of an old contract of three years ago, but with added cabbage, Jerry Wald goes into the Roseland ballroom for four weeks this month. He follows Randy Brooks.

Beauty Rave



New York—Beauty is an added attraction to the capable pianistic caperings of lovely Bessie Ray, now working as relief pianist at the New Yorker hotel with the Chuck Foster band. The combination is an unbeatable one.

GI Bill Of Rights No Cinch For Musicians

BY JESS BENTON

(Editor's Note: The following article was written in response to numerous requests to this office regarding musical training under the Servicemen's Readjustment Act of 1944—commonly called the GI Bill of Rights.)

New York — The explosions reverberating throughout Clinker Canyon these days are not the preliminary blasts for Hizsoner the Sombrero's new subway system. The strange, sharp sounds you hear crackling on the fall air are merely the rousing out being handed the Servicemen's Readjustment Act by ex-GI's who had a hankering after musical training or retraining under the Bill of Rights.

And some very choice invective is being hurled at that august body, the Veterans' Administration, by returning servicemen. The musicians and would-be musicians released from service are running into the one thing connected with the army they want most to forget—the miles and miles of red tape.

Recent events have proved that many, if not actually most, of the returned GI's who wanted either a thorough musical education or refresher training under the provisions of the bill, would rather skip it than go through the required rigmarole.

Those already out can tell you what many still in service have already begun to suspect—that while it is possible to receive musical training under the bill (example: 70 of a total student body of 1000 at Juilliard are enrolled at government expense) in order to do so it will help a lot if you have the determination of MacArthur himself and the optimism of a five-horse-parlay player. It is definitely not the 14-carat, gold-plated cinch that perusal of the bill, or army lectures regarding it, have lead the interested to believe.

Assuming the veteran meets the eligibility requirements as to age, length of service, etc., the bill states roughly, he may "study" at any training or educational institution he may select which will accept him."

Okay, so you apply for schooling, remembering it does say ANY institution. But when, after several gruelling hours of ques-

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Name Bands Hypo New York Boards

New York — Future Capitol theater dates for this fall find Les Brown, currently in Chicago at the Hotel Sherman, moving onto the Capitol boards around November 1. The Dorsey brothers, Jimmy and Tommy, are set to follow. With both set at the 400 Restaurant the bands will enjoy long New York stays. Currently at the Capitol is Gene Krupa, who opened on the 27th.

Russ Morgan band opened at the Strand theater September 28 with Hal McIntyre, back from overseas, following five weeks later. Duke Ellington is set for a Paramount theater date early next year while Frank Sinatra, on terms of an old contract at \$5,000 weekly, is scheduled to open there last of this month, for three or four weeks. Jimmie Lunceford closes at Loew's State Wednesday (3rd) to open Friday at the Apollo in Harlem.

Andy Russell To Marry

Los Angeles—Andy Russell will be married on Oct. 23 in Las Vegas to Della Norelle, his former secretary. It will be the singer's second marriage.

Following wedding couple will take up residence in new home Russell recently acquired in Encino, suburban community here.

Liza Morrow Pinch Hits On BG Wax Date

New York—Liza Morrow stepped in as a pinch-hitter with BG's band on a platter date recently with less than an hour to learn two new songs she'd never seen before. The *Gloom Dodgers* vocalist happened to be at the recording studio and when his scheduled thrush didn't show, Benny put Liza to work. The sides were *My Guy's Come Back* and *That's All That Matters*, originals by Mel Powell and Ray McKinley.

A few months ago Miss Morrow cut *A Kiss Goodnight* with Freddie Slack under somewhat similar conditions.

Kay Starr On The Cover

The fresh beauty and lovely voice of songstress Kay Starr, back again with Charlie Barnet's band, proves an engaging and appropriate cover subject for the current issue—engaging for her previously mentioned charms and voice, and appropriate for Miss Starr is more than a star in her own right these days. She has proven to be one of the leading vocalists in the business.

Mel Powell May Retire To Be Hindemith Pupil

New York—The world's greatest swing pianist is going to retire at the ripe old age of 22. Mel Powell, holder of the *Down Beat* award as the finest keyboard caperer of the year, tells friends he's going to give up playing altogether and devote full time to studying and composing—but "serious" stuff.

The youngster who won great acclaim as a civilian pianist with Benny Goodman and then became a key man in Glenn Miller's army band says he is going to New Haven to study under Hindemith. This all will take place after an expected discharge from the army because of poor eyesight.

Although his retirement intentions are reportedly sincere, intimates wonder whether he'll be able to forsake the swing and jazz he handles so magnificently. As evidence that he hasn't lost his love for it entirely, they point out that he cut some sides with Benny Goodman within the past couple of weeks.

Harry James Off Kaye Show

Los Angeles—Harry James ork went off the Danny Kaye show with broadcast of Sept. 21. James, who held music spot on the show from time it was started, was featured during Kaye's summer lay-off.

Dropping of James was a surprise to most people although it came only as routine contract expiration. It's understood many shows will originate in New York this season and James couldn't work eastern stands in with his Hollywood commitments.

Ralph Collier Joins Kenton At Penn Hotel

New York—Shedding his pea-jacket and returning to the bandstand for the first time in nearly three years, former Benny Goodman drummer Ralph Collier has joined Stan Kenton's band at Hotel Pennsylvania following his honorable discharge from the navy. Collier, rated among the greatest of young ofay tub-thumpers, replaces Bob Varney.

Kenton has two more weeks at the Penn before flying west, playing one-nighters at army camps en route, to open at the Palladium Oct. 30.

Mac's Statistics

New York—George Moffett claims some sort of record for his boy, Hal McIntyre, in the European theater. The statistics:
Days in Germany . . . 63
Number of shows . . . 105
Troops played to . . . 300,000
Moffett points out they sometimes did three shows a day—and jumped 30 to 50 miles between shows.

Calloway Brawl Results A Draw!

New York—Faint echoes of the Calloway-Hopkins brawl at the Zanzibar Aug. 14 kept floating back, and, like the souze who staggered into the swinging door, it's still a question of who slammed who.

In a meeting unharmed by further fistcuffs, this time at Jefferson Market court, the two had their say before Magistrate Farrell. The jurist listened patiently for an hour and a half, at which time he called a halt and ordered a formal complaint of third degree assault drawn against Calloway. The Cab was paroled for trial in Special Sessions.

Stories of the two remained the same. Claude says that on the night in question, which was V-J night, Cab dragged him off his piano stool and belted him around. Cab says Claude made the first pass at him after a brief verbal set-to about getting the show started. Joe Howard, owner of the club got them to shake hands. Claude says he didn't shake hands. Cab says he offered to buy Claude a new suit. Claude says he didn't. Etc., etc., etc.

Hopkins' band substituted for Calloway's crew on Tuesday nights while both were at the Club, but Cab remained as MC, thus setting the stage for the tangle.

New York—Frankie Carle is due to open at the Hotel Pennsylvania October 15, following Stan Kenton's successful run.

THE SQUARE

Spotlight bands were spotlighted on the third anniversary of the show recently when Tony Pastor aired from Dayton. Tommy Dorsey heads the list of bands heard on the program, with a total of 43. Runners up are Frankie Masters, scoring 39, and Jan Garber totalling 31. When the Andrews Sisters missed a couple shows at the Paramount (cause Patty had a sore throat) Louis Jordan doubled in from the Zanzibar to pinch hit.

Ray McKinley expects to be in civvies soon. . . . Plans are under way for the Glenn Miller band to do four air shows from New York, including *I Sustain The Wings*. . . . Opening of Club Condon may be delayed to October 15, due to liquor license defaulting. . . . Dick Stabile, out of the Coast Guard, is planning radio work. . . . Bud Freeman made his out-of-the-army debut at Nick's in the Village. . . . Phil Moore's combo, the first colored musical attraction booked into the Copacabana, is doing plenty solid.

Frank Sinatra and Judy Garland will team up October 5 to sub for Danny Kaye when he goes overseas. Sinatra's own return to the air recently, with the *Pied Pipers*, was a smooth one. . . . *Cafe Society* uptown had to close for one night because a cloudburst slightly flooded the spot. . . . Vocalist Gloria Shelton at the Zanzibar is none other than Savannah Churchill with a different tag. . . . Rod Ogle, former Gene Krupa trombonist, has returned to civilian status and is in New Orleans waiting for the right break.

An early time switch on an Ellington broadcast found half the band absent, with Stewart, Nance and Sears trailing in just in time for their respective solos. Several listeners called it the "greatest jazz broadcast ever aired" despite the mixup. Seemed everybody was in a panic about it except the Duke, who remained as calm as ever. . . . Jack Leonard is getting overtures from the networks already, even though he hasn't yet discarded the uniform.

BC will probably return to the Victor label when his Columbia pact expires, which shouldn't be long now. . . . Irene Days is no longer Charlie Spivak's chirp. . . . Saunders King severed relations with the William Morris Agency and will book out of his own Hollywood office. . . . Claude Thornhill is hospitalized at Great Lakes. . . . Carl Kress will have a studio recording band for Capitol Records in New York, conducting disc dates, which will include his own album.

Swinging from east to west, and getting sectional, BG must only be the King of Eastern Swing because Spade Cooley is billed as King of Western Swing, or do you call it hill-billing?

BLUE NOTES

By ROD REED

Mel Powell says he's quitting piano. He feels swing music is for young folks, not old men of 22.

Hugues Panassie is coming over here again. That'll give type-setters something to worry about besides Beiderbecke.

Condon concerts have elected a treasurer. Commercialism rears its lovely head.

Somebody will figure out a way to blame the motor industry strikes on Petrillo, probably charging the AFM wants jurisdiction over makers of auto horns.

Favorite record of Icky Vicky's Brooklyn Cousin is *Boyd's Nest* by Bird Raeburn.

Merry Macs in Rehearsal



New York—The Merry Macs, one of the top singing groups during the last decade, go in for a little home rehearsing of one of their specialties for the *Hall of Fame* airer, with Paul Whiteman. When the Merry Macs are not busy with their radio show they are cutting records, making theater appearances or preparing for additional motion picture commitments!

Legit News Pushes Reefers Off 1st Page

BY WILLIE WEED
Oolong Editor Down Beat

New York—What with several "legitimate" musical items to rehash, such as the Ellington-Jordan billing dispute and the Calloway-Hopkins punch picnic (still on court docket for later trial) the New York columnists are giving run-of-the-mill musicians a break.

A close check of the journals reveals that for a period of five (5) full days there was nary a single item in any column, even Killgallen's referring to weed men in musical circles. No one used such conveniently dreamed-up space-fillers as:

"What noted bandleader is in trouble with the Feds because his orgies make the Boston Tea Party look like a strawberry festival?"

"The atomic bomb secret is to be kept by the government, but what famous raw-hide-rapper is getting the same blast effect from king-sized reefers?"

"The coffee shortage is over—but it looks like the tea shortage is just starting."

Savitt At Palladium With New Vocalists

Los Angeles—Jan Savitt unveiled two new vocalists with his opening Sept. 18 at the Palladium. Jo Ann Ryan, recently with Al Donahue, is the new gal singer, replacing Helen Warren. New male vocalist is Bob Warren.

Gorgeous Chick



New York—Television is definitely here to stay! And this winsome miss, Jean Gibbons according to the script, is one of the reasons why—she's the latest singing discovery of NBC's television station WNBC. A student of music at leading vocal schools, the studio producers assert her combination of good looks and good vocal chords is a television tonic. Could be!

Jan Garber Back To A Mickey Band

Los Angeles—Jan Garber has scrapped the swing band he put together here a couple of years ago at considerable expense and is organizing a new outfit. He says it will be a modernized version of his old Lombardo-styled band.

Chief arranger for the new band will be Larry Owen, ex-Lombardo and Olsen saxman and arranger. Latin American stuff will be done by bassist Frank Macauley and swing stuff by Don Brown. Band will have four saxes, five brass and rhythm, but not strings. In charge of organizing the band is Freddy Large, of the old Garber crew.

"Now that the war is over people want an ear-pleasing and relaxed type of music. I want a band that can play any kind of music and play it well," said the maestro.

Band will begin a tour of the northwest shortly and will debut locally at the Trianon in December.

T. Powell Faces Prison Term

New York—Facing a possible maximum prison term of five years, band leader Teddy Powell, 39, will be sentenced here Oct. 22. Under his real name of Alfred Paoletta, Powell pleaded guilty in Federal Court to an indictment charging draft evasion.

Originally rejected by his Los Angeles draft board when he reported for induction in December '42, Powell was accused of conspiring to evade the law through gifts of liquor and clothing to John E. Wilson, then chief clerk of New York local board 20. Wilson later committed suicide.

Brooks Breaks Ballroom Record

New York—Twenty-six-year-old record at Roseland Ballroom was broken by Randy Brooks and crew as they swung into their 17th week on Labor Day. Brooks will have played 22 consecutive weeks when he completes his first Broadway chore October 7th. Sixteen-week record at the ballroom was shared jointly by Harry James, Johnny Long and Bobby Sherwood.

Duke-Jordan Billing Feud In Happy Ending

New York—They had both Duke Ellington and Louis Jordan scheduled to open at the neat round sum of \$13,000 a week, and they didn't breathe a word of it in the papers. They had some of the greatest talent in the business on tap for their customers, and they didn't even mention their names.

They (meaning Carl Erbe and Joe Howard of the Zanzibar) would have liked to, of course. But, because of one of those strange, contractual mixups, top billing had been legally promised to both Ellington and Jordan, and both of them wanted it. They went further than that. They said if they didn't get it they'd sue. What could the owners do—and fast—with a nut like thirteen thousand weekly clams hanging over them?

Anything like that is quite likely to stymie the thought processes—but Erbe and Howard solved it by (1) not mentioning either Ellington or Jordan in the pre-opening ads but (2) coming up with the cleverest copy campaign since a local rag sold Daddy Browning a duck.

The result was that the spot was sold out opening night and has been terrific since. And no more could have been accomplished had they four-sheeted the town. After the show opened they got plenty of word of mouth advertising, but the ads were still minus names. For example " . . . We still ain't talking—why should we tout our own horn? . . . but they shoulda called out the reserves! That was the granddaddy of all crowds trying to get in last night—imagine what would have happened if we had advertised the cast!"

Three days after show opened the club coughed out the names in its ads, thus: "Now It Can Be Told! . . . Here is the greatest cast ever to appear on a cafe floor . . . etc. . . Duke Ellington and (somewhat farther down) Extra Added Attraction . . . Louis Jordan."

To the unlettered, this would hardly seem to be a compromise—but a spokesman for the club assured *Down Beat* that the whole thing was not a very clever plant—and that Jordan was contented to take second billing as long as the words "Extra Added Attraction" were tacked on.

Air time, contracted for by the club and not the bands, will be equally split, and Ellington, Jordan, Erbe, Howard—everybody, even to the customers, was happy.

Monroe at Commodore

New York—Vaughn Monroe reopened the Century Room of the Commodore hotel here September 27, set for from six to eight weeks. Charlie Spivak follows, then probably Hal McIntyre.



During the last engagement of the Ink Spots at the Chicago theater, a girl employe of the auditing department was sent backstage on closing night to pay the performers. As is customary with individual acts, she presented a salary check for endorsement, then cashed it for them. Her embarrassment arose later when it was discovered that she had paid off an itinerant tie salesman, who had eagerly admitted his "identity" as one of the Ink Spots, then disappeared.

Jewel Wax Date In Hollywood



Hollywood—Ben Pollack, head of the Jewel record firm, checks over some music with Rex Call of Dooce Spriggins' band, film comedian Fuzzy Knight and songstress Cindy Walker. Cindy cut two of her own numbers with the Spriggins band for the Jewel label.

More Music For Men Overseas A Necessity

New York—Shep Fields, who flew back from his two month European tour and thus beat his eighteen bandsmen who were enroute by boat, feels very keenly as a result of his experiences that ". . . the war is not yet over for musicians, not nearly. Our obligation is just as serious now . . . more so. . ."

The bandsman says that entertainment for occupation troops is of vital importance and that bands are their greatest form of entertainment. "After all," he told *Down Beat*, "bands are a real touch of home to them. We've generally played their home towns—you'd be surprised how many of the musicians have actually talked with them back in the states. There's no describing the kick those boys get out of it. This must not stop because the fighting has stopped."

What's more, Fields wasn't just howling through his homburg. He isn't sure whether he's starting the trek, but he has definitely committed himself and crew to a jump to Japan, just as soon as it's possible. He figures that will be some time along about spring. At any rate, he'll try hard to be the first entertainer to get there.

Called to Washington

That the army feels the same way Shep does is evidenced by the fact that on his return from overseas a couple of weeks back he was called to Washington for a conference with General Bryson, SS head. He gave the General a thorough report on what he'd bumped into in Europe, and as a result of the conference some changes may come about in methods of booking, transportation, etc.

Fields would not comment on what the changes would be, but it is safe to assume that in the very near future certain restrictions will be lifted. Flying, for example. It is likely that bands will be booked much as they are in the states, with a minimum of wasted time. "Tours may be shortened to three or four weeks," he says, "and out of 30 days, we'll be able to play 21." Distances being so much greater in the Pacific, it's a cinch Shep believes all outfits will be flown over.

The maestro had a few thoughts on other subjects.

Special Services Doing Fine

On the blasts at Special Services: "Some things are wrong. They're bound to be. I will not say other criticisms were unjust, but I feel that in many instances it was a local ailment, requiring a local cure. I think Services is doing a fine job, all in all."

On rehiring released musicians: "There were always too many musicians for the number of jobs. Actually, I don't believe it's going to be such a problem, at least, no more so than it was before the war. Some of them will go to other jobs. It is conceivable that after their war experiences, some of them will even go into completely different lines. For myself, I'll say that I'll give A-1 priority to the men who were overseas—I've seen some of them there, I've seen what they had to go through."

On tastes in music: "I don't think the war has made any dif-

ference here. What has happened is simply that some of the jitterbugs have grown up. But generally if they liked it hot, they still like it hot. And the same goes for the sweet stuff."

On interest in music: "A lot of fellows who never cared much about music are real bounds now. The jam sessions within their units, often their only diversion for long periods of time, have made a lot of them jazz conscious. Too, it's amazing how many players have really developed."

—ben

Signature Set For Big Output

New York—Bob Thiele's Signature records has appointed George Jaycox, former production manager of Columbia in Bridgeport, as VP in charge of production. Production under Thiele and Jaycox will be so regulated that a million disks a month will be quotaed by the end of October.

Stafford A Busy Girl

New York—Jo Stafford has just been signed for an additional airshow. Effective Dec. 11 she'll be heard on the Chesterfield *Supper Club*, NBC, 7 p.m., EPT. She continues on the CBS Ford airshow, which switches to Tuesday, 10 p.m., Oct. 2. Meanwhile, she's doubling at La Martinique.

Powell's Trophy



New York—It's January in October, or something. Mel Powell receives his *Down Beat* trophy as champ pianist of 1944 from Paula Kelly, of the Modernaires. Powell won the award last January but had to wait for it till his return from overseas with the Miller band. And just a reminder: the 1945 poll starts with a ballot in the November 1 issue of *Down Beat*.

Tells What's Wrong With Movie Music

BY CHARLES EMGE

Los Angeles—"Young composers should resist Hollywood's only temptation—big money. In the studios are many talented men who might have enriched American music, but their inspiration has been killed by the fact that they are paid

fabulous sums for grinding out junk. Why spend a year in writing a symphony when one can earn a lot of money rehashing the same old stuff over and over again?"

That is the statement of Paul Lamkoff, who has been writing scores for motion pictures since the advent of sound and who recently "walked out" on the movie makers with one last farewell snort for Hollywood's treatment of music and musicians.

During the years Lamkoff has been working in the studios as a composer, conductor, orchestrator, arranger, etc., his name has rarely been seen on the screen, but he has done much of the music that the public—if it pays any attention at all—believes to be the work of the "big name" composers who get the screen credit because it is so designated in their contracts.

First Score in 1929

Lamkoff's first scoring job was the music for MGM's *Mysterious Island*, the Jules Verne undersea fantasy, made around 1929. It was one of the first full-length motion picture scores and was one of the few picture scores published on the strength of its intrinsic musical worth. His last picture assignment was Warner Brothers' *Janie*—and for Lamkoff *Janie* was the end.

Greedy, Politics Control

Because Lamkoff has severed all his ties with the picture studios finally and forever he is willing to talk plainly about what's wrong with the movies and music. He says:

"The picture business is controlled largely by aggressive, greedy men, who have worked themselves into positions of authority by politics, family connections or just plain guts. The situation is bad for all creative workers and just about impossible for musicians.

"The composers who earn \$50,000 to \$75,000 per year and whose names appear in letters as big as the star's are men who have learned to play the 'studio game'. One of the most prominent and highly paid hasn't even tried to write any new music for years. He figures, 'Why bother to write new music for the same old situations. Hell, it's just another love scene, death scene or chase.'

"This composer just pulls out one of his old scores, picks out the music for a similar situation and instructs his orchestrator to disguise it a little by switching the keys and instrumentation around. It's a natural applica-

Bashful Plugger

New York—Some song-pluggers have more nerve than a blind-folded tight-rope-walker over Niagara Falls.

Recent example was the one who sent a wire to Gil Rodin just before a broadcast, asking the playing manager of the Ray Bauduc band to be sure to include a certain tune.

The plugger sent the wire collect!

tion of the methods used by the highly paid screen writers."

Such rehashing was often Lamkoff's job.

Written Against Time

But the real curse of the movie music business, says Lamkoff, is the unnecessary haste with which musicians are forced to work. A producer who has wasted weeks in the making of a picture will call up the composer, after the picture is completed except for scoring, around midnight and tell him to have the score ready for recording the

next morning at nine. It is not unusual for the recording of a score to start before it is even completed. The composer grinds out page after page with one eye on the clock, and the head of the music department constantly reminding him of how much it will cost if the recording orchestra is kept waiting. Sometimes everyone on the "assembly-line"—composer, arranger, orchestrator, copyists—is half dead for lack of sleep. The composer will often drop off to sleep while working. In turn, everyone of the line goes to sleep. When the pages stop coming off the end of the line someone rushes to the

composer, shakes him and shouts:

"Hey, wake up. Write music!"

But Lamkoff's most unforgettable experience as a studio composer was an assignment to act as "musical secretary" to a once-famous songwriter who had somehow convinced a producer that he could write a symphonic score. For three weeks Lamkoff sat beside the tunesmith (who played piano like most songwriters) as the fellow pounded madly away, shouting, "Listen—just like Beethoven, eh! Just like Wagner! I can write music like any of those guys. It's a cinch!"

The songwriter was on the verge of a complete mental break-down. Later he committed suicide. Lamkoff had to do every note of the score but it was decided to humor the songwriter by letting him think he did it. He got screen credit and never stopped bragging about the accomplishment to the day of his death.

Lamkoff, who spent years of hard work acquiring his musical education (he graduated from a conservatory in Russia at 16) is not at all bitter about it, just fed up. He doesn't deny that he earned a good living as a studio

Billy Eckstine Ork Makes Changes

New York—The reconversion fever which has swept the country since the Japs folded is apparently getting into the contagion stage. At least, it has spread to band circles. Noted specifically is the shakeup in Billy Eckstine's band.

Named as the outfit's musical director is Gerald Valentine, long-time vet of Earl Hines' crew. Also, John Ellington, no kin to the Duke, thumps ivory in lieu of John Malachi, and Teddy Cypron blows the baritone sax Leo Parker blew before.

Newcomers to Eckstine: Fats Navarro, jazz trumpet, Ray Orr, 4th trumpet. Tenorman Arthur Sammons and altomen John Cobbs and Jack "Budd" Johnson are additions to the outfit's reed section.

musician. He has settled down in his comfortable Hollywood home to complete a tone poem, *St. Paul on the Road to Damascus*, which, with some of his other works will be presented by the Los Angeles Philharmonic orchestra this fall.

WOODY HERMAN is mighty pleased about Chubby's new 5 string Kay. "A great improvement to the rhythm section," says Woody

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Windy City Lacks Jazz Spot Like Nick's In N.Y.

BY JOHN LUCAS

Chicago—Twenty years ago Chicago was the hub of jazz—Oliver, Armstrong, Hines, Noone and Keppard—the New Orleans Rhythm Kings, the Friar's Inn ork, the Austin high gang, the Wolverines—all active, all at their peak. New Orleans, the birthplace of jazz, had remained the center until the closing of Storyville just before 1920. New York, the present seat of jazz, was not to come into its own until the sudden influx of Chicagoans shortly after 1930.

Throughout the 1920's Chicago was the home not only of gangsters and the speakeasy, but of the best jazzmen and the hottest music as well. The top Crescent City musicians, black and white, had taken to the riverboats only to settle down once more in the Windy City. A few, but none of the finest, had continued on east. Manhattan could boast of its Five Pennies and Memphis Five in addition to the Original Dixieland Jazz Band and the Louisiana Five from New Orleans. Harlem had her own Fletcher Henderson and Duke Ellington, but New York's great days were still well ahead just as those of New Orleans were now far behind. In 1925 Chicago was the place to be, in order to hear the real jazz or to play it.

Today Chicago offers nothing comparable to Nick's in New York, where Dixieland is King. Why hasn't the Windy City such

a spot? There are plenty of good men around, scattered now all over town—Negroes from New Orleans like the trumpeters Punch Miller and Lee Collins, the trombonists Al Wynn and Preston Jackson—whites from Chicago like the pianists Tut Soper and Jack Gardner, the bassists Jim Lannigan and Pat Pattison.

Superb Groups

A superb colored rhythm section could easily be assembled with Richard M. Jones on piano, Lonnie Johnson on guitar, John Lindsay on bass, and Baby Dodds on drums. A splendid white unit could certainly be organized by selecting from brass men Paul Mares and Sterling Bose and Warren Smith, from reed men Volly De Faut and Boyce Brown and Bud Jacobson, from rhythm men Jack Goss and Lon Flnnerty and Hey Hey Humphreys. Best of all perhaps would be a mixed group composed of Miller or Bose, Jackson or Smith, De Faut or Jacobson, Soper or Gardner, Johnson, Lindsay and Dodds. Such a band could be limited to

five members or expanded to include eight, whatever the place requires and can afford.

Whether the band be white or colored or mixed, whether the style be New Orleans or Dixieland or Chicago—it would be nothing but genuine jazz, the sort of music Chicago was so fond of and so proud of a score of years back. Why can't some enterprising nite-club operator see the light, lead the way, give Chicagoans a break such as Nick's gave New Yorkers?

City Is Ready

This type of jazz is ideal for stage-bars, and the success of the recent Steiner and Featheringill concerts has shown that the Windy City is once again ready for this kind of music. A compromise between Nick's and the Garrick is the very least one can ask. Let Chicago Jazz come back into its own, come back to Chicago! The men are already there, but where are they going to play? If Jess Stacy is a sensation at the Band Box and Joe Sullivan a drawing-power at the Panther room, then what would happen if some spot provided a complete jazzband playing in Chicago's favorite tradition!

Don Byas Cuts Discs

New York—Don Byas Quartet (Slam Stewart, bass, Johnny Guarneri, piano, J. C. Heard, drums and Byas, tenor) recently cut two discs for early release at Schirmer Studios, their first session for American Records. Byas is at Three Deuces here.

Network Picks Alphabet Queen



Chicago—This is Miss ABC (American Broadcasting Company, Central Division) of 1945. She is Renee Mercantell, hostess in the studios of the radio network, and was selected at a recent outing of the entire ABC staff, may match her charms later against beauties picked from the New York and Los Angeles studios.

CHICAGO BAND BRIEFS

By Evelyn Ehrlich

Lionel Hampton's brief (two weeks) stay at the Sherman last month was filled with real excitement and kicks. After playing a few one nighters, including the Savoy here, Hamp is now playing theaters and will open at the Trianon in Southgate, California November 7 for five weeks, moving from there directly to the Strand theater in New York for six weeks. Here's hoping he does a repeat at the Sherman before too many months have passed!

Les Brown, Doris Day, Butch Stone and the gang, with Joe Sullivan and Meade Lux Lewis featured on the show, are currently maintaining the Panther room's reputation as the "Cradle of Swing" . . . Woody Herman will blow up a storm at the Savoy October 5 . . . The Cats & A Fiddle are at the Bar Of Music . . . Mel Henke is back at Helsing's Vodvil Lounge . . . Johnny Allen, local-vocal, quit Ray Bauduc's band to return to the Rio Cabana.

Billy Austin, a recent addition to the Garrick lineup, which includes Red Saunders and Walter Fuller, is making a name for himself in this city of 88'ers, but deservedly

so . . . Coco and his trio, recently at Elmer's, is now at the Zebra Lounge on the south side . . . Lil Green is organizing a band to tour for Joe Glaser . . . Jerry Salome, alto saxist, is adding a bass to his combo, making it a sextet for the Brown Derby.

Buddy Shiffman, saxist, organized a ten-piece band as a regular for the Latin Quarter. Ted Lewis is vacationing before going into Lee-N-Eddie's in Detroit . . . Stan Kenton stops in Chicago October 18 and 19 to play a prom and for the navy while enroute to the west coast . . . Jimmy Dorsey replaces Frankie Masters at the Oriental October 11 . . . Harry Cool will continue his successful run at the Blackhawk until late December and follow up with a theater date in the loop.

The Brass Rail should be THE spot when Eddie Wiggins and his five-piece combo returns October 4 and Tay Voge augments his trio to six and moves over from the Hollywood on October 11 . . . Barrett Deems, in his second year at the Dome, plans an exit about mid-October. His tenorman, Eddie Edell, who wasn't kidding when he showed up one day with a new trumpet, may organize his own combo.

Rudy Kerpays is doing his piano soloing at the Trade Winds, popular north side rib joint . . . Florian ZaBach, his violin and his orchestra, returned to the LaSalle hotel . . . Johnny Long is still pleasing patrons at the Edgewater Beach.



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LOS ANGELES BAND BRIEFS

By HAL HOLLY

The Casa Manana, once the Green Mill, then the Cotton Club, comes up as the west coast counterpart of a famous eastern spot—the Meadowbrook. Opening date was set at Sept. 27, with Artie Shaw on the stand for four nights a week (Thursday through Sunday) and a local band filling out the balance of the week.

Matty Malneck back to dance business for first time in quite a while with ork at Slapsy Maxie's. Leighton Noble, after a long run at the Wilshire Blvd. spot, moved to Berkeley's Claremont Hotel. . . . The Trianon, currently playing the new and very promising Eddie Miller band, has Jan Garber and Lionel Hampton lined up to follow Al Demahue, who opens Oct. 9. . . . The Hamp will make his first appearance on this trip to the coast at the Orpheum theater starting Oct. 23.

Key-spottings: Jan Savitt at the Palladium with Stan Kenton following. . . . Casa Loma was slated to follow Harry James at

Casino Gardens Oct. 1 or thereabouts, with Bobby Sherwood in at the Aragon. . . . Ciro's promised Enric Madriguera starting Oct. 2. . . . Ted Straeter set for another eight weeks at Biltmore Bowl. . . . Freddy Martin continues at Grove indefinitely—also playing weekly airshow. . . . Count Basie pulls out of Plantation Oct. 1 but Joe Morris at this writing was still shopping for a follow-up. . . .

Pee Wee Hunt, recently discharged from maritime service band, is organizing six-piece novelty combo for MCA bookings. . . . Sgt. Charlie Adams, of Vanguard-Pyramid Music Co., who went through Italian campaign as medical corpsman, expects to be back at his desk soon. . . . Pete Brady, fellow-bandsman (drums) with Optic Cates in the Ben Pollack days, has settled here after two years of overseas duty with air forces. Says he got kick in Paris when he found platters he and Cates had made together being distributed by Hot Club of France.

Behind the Bandstand

The Buddy Cole Trio (Buddy, piano; Wes Nellerroe, guitar; Phil Stevens, bass) drew \$250 for eight bars of G.I. Jive and eight bars of the blues on a recent Vox Pop broadcast.

Jazz Benefit For Negro Charities

Los Angeles—Top Negro and white performers were lined up for a "Cavalcade of Jazz and Carnival of Rhythm" to take place Sunday afternoon, Sept. 23, at Wrigley baseball park here. Among those expected to participate at this writing were Frank Sinatra, Harry James, Count Basie and Louis Armstrong among others.

Event was planned as a benefit for established Negro charities, including a sanitarium at Duarte where many ailing musicians have been cared for.

Ben Waller Manages 'Honeydripper' Unit

Los Angeles—Ben Waller, who has been operating an agency here in association with band-leader Floyd Ray, has been signed as road manager for Joe Liggins "Honeydripper" unit. Combo has had a sensational rise due to success of one record. Band is now on a tour of southern territory and will make New York debut at Apollo theater soon.

Pacific Reunion



Pacific Area—Somewhere in the Pacific proved a meeting place for Dick Jurgens, former name band leader now heading a Marine show, and George Librace, former Ada Leonard manager and now fronting a navy band. Talk could well have been of the happy old L. A. days.

Kyser Relents Returns To Air, Bing Wants Out

Los Angeles—Kay Kyser, who wants to quit work and take a holiday while he is "still young enough to enjoy it" decided to return to the air this season following a personal wire from George Washington Hill (American Tobacco Co.), who shares the Kyser radio contract with the Colgate-Palmolive-Peet people, asking him to "reconsider his request for release from his contract."

The bandleader said: "I want out because I feel that now, not later, is the time for me and my wife to get the most enjoyment out of life. I just want to coast for a while, sit back, take it easy. Hill insists that I go through with my contract and while I could walk out on it, since a contract only prevents me from working for someone else—and I don't want to work—I don't believe in walking out on contracts. I hope that we shall be able to adjust the matter so that I can get out soon."

Kyser was scheduled to return to his airshow Sept. 26. Phil Harris subbed for him as emcee of the show during the summer. Kyser and the entire troupe will be taken to Annapolis where the broadcast of Oct. 10 will originate as part of the celebration commemorating the Naval Academy's 100th Anniversary.

While radio business has one eye on Kay Kyser's attempt to pull out, the other eye is on Bing Crosby, who is known to be anxious to free himself from his Kraft stint. What with his picture work, waxing dates, business interests, and weekly radio show the old Groaner just can't keep his golf game around par. He wants to drop the radio show because of its rigid schedule.

Manny Klein Out Of Army, Into Film Work

Los Angeles—Manny Klein, star trumpet man of the AAF's radio production unit at Santa Ana, was released from military duty early last month. He was released almost, but not quite, in time to be on hand to welcome a new boy in the family.

Klein expected to return to MGM soon. He has been recording for a PRC pic under Howard Jackson.

Rene Disc Ass'n Pres.

Los Angeles—Otis Rene (Excelsior records) has been elected president of recently formed Pacific Coast Record Manufacturer's Association. Vice President is Jack Gutshall, representative of the distributors' branch of the association, which embraces independent operators, label owners, pressers and distributors.

Fletcher To Wax

Los Angeles—Fletcher Henderson, who recently concluded a stand at Casa Manana (now the new Meadowbrook) has signed a recording contract with Muscraft. He will wax a series of original composition-arrangements with his own band.

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1. "What should I look for in a tenor?"
2. "What post-war instrument will meet these requirements?"

That's how a letter we received the other day began. And this is how it continued:

"The answer to the first question was variable. 'Tone quality,' said one. 'Power and volume,' said another. 'Range and flexibility'—and so on. I listened duti-

fully to each and then asked my second question.

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By Charlie Emge

Visiting the sets: To MOON for a chat with Guy Lombardo, who is working with Van Johnson, Pat Kirkwood (the English musical comedy star) and other top players in No Leave, No Love. As we arrived they were shooting a scene in which Marie Wilson and Vince Barnett do a comedy jitterbug routine (the director shouting "Please, kids, forget you rehearsed this all night and loosen up!"). Marie and Vince were working to a playback of a combo that was jamming like a 32nd St. outfit, and by golly, it turned out to be a "swing wing" from the Lombardo band headed by Cliff Grass on clarinet and Dud Fosdick on that hybrid horn of his, which Dud finally identified for us as a specially made instrument that is actually a double-size (and an octave lower) "C-cornet. They call it a melophone, which it isn't, just to save explanations.

Lombardo is as pleasant a guy as you would want to meet—intelligent, alert and articulate, which is more than we can say for some of our leading exponents of jazz and /or swing music. He doesn't consider it just luck that his band hasn't gone down before the onslaughts of the swingsters. He explained that the idea that his band might be of lower value, musically, than our poll winners of recent years, such as Ellington, Goodman, Miller, Dorsey, existed only in the minds of deluded Down Beat readers. (Guess that other mag has kept its readers straight on Lombardo).

Your reporter decided it would be better to talk about the picture. Guy told us they had added a string section of 12 to his band for their feature numbers (one of which will be a Lombardo version of Humoresque). "It's terrific," he said, "I'm going to have a string section as soon as I can line up the right men."

We asked him if any situation in the picture "ah—er—emphasized the contrast between his music and that of the so-called swing bands?"

"Sure," he grinned, "They rib us about it in one scene, but for what we're getting on this picture deal we can take plenty of ribbing."

Last Lingo Correction: recently we stated that Frankie Zinner recorded the trumpet solos for Jack Carson in Blues in the Night. We failed to mention that one sequence—the cafe shot in which Carson played with Jimmie Lunceford's band—was recorded by Snookie Young. . . . Andy Russell joins Nelson Eddy, Dinah Shore, Benny Goodman as one of the performers who will be heard but not seen in Disney's Make Mine Music.

Warner Brothers searching for a vocal double for Dane Clark, who will do role originally played by

Cugat Concert Top Draw For Bowl

Los Angeles—Despite the moanings of jazz and swing lovers who thought Xavier Cugat was the wrong guy to stage a concert of light music at Hollywood Bowl, Cugat's evening of Latin-American music at the big outdoor spot Sept. 12 drew a surprising turnout of 15,000 customers, the largest Wednesday night crowd of the past season. The box office take looked so good to Herman Kover, promoter of the concert, that he repeated it the following Saturday night at slightly lower prices to draw 11,000.

Cugat used his own orchestra plus about 50 studio musicians. Vocal soloists were Carlos Ramirez, Marina Koshets and Luis Del Campo. Fare was mainly the lighter music of Latin-American and Spanish origin. Heaviest was a special arrangement of De Falla's Fire Dance.

The hit of evening, individually, was the brilliant trumpet playing of Rafael Mendez. Credited as arrangers were Charles Pallos, George Lopez and Ted Duncan.

Al Jolson in forthcoming re-make of The Jazz Singer, the history making opus of 1929 that introduced songs to the screen (wonder how many of our younger readers remember that picture and what it did to the movie business). . . . Universal paid out 50 grand for the movie rights to the works of Rimsky-Korsakoff now being adapted by Miklos Rosas for the next Yvonne de Carlo starrer, Heat Wave, with heavy play on excerpts from the Scheherazade suite and Le Cag D'or.

Jazz Wax Stars



Hollywood—Young Mahlon Clark, outstanding jazz clarinetist, formerly with Ray McKinley before his recent stint in the Maritime service, works with guitarist Dave Barber on musical stuff for Mahlon's sextet, in preparation for Javel recording date. Six in octet were pianist Buddy Cole, guitarist Nappy La-Marc, drummer Nick Fatool and bassman Phil Stephens, as well as Barber and Clark.

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



Hollywood—BRIGHT LIGHTS: Les Brown's Before I Go to Sleep is rated a perfect follow-up for his hit record Sentimental Journey. . . . Gloria DeHaven wants to retire after her baby arrives and be just "missus John Payne" to youse. . . . Emil Coleman and Cugat played golf last week for "winnah take a certain musician" stake. . . . Cugat led a company of 320 musicians and singers in the Hollywood Bowl to their night with his tiny Chihuahua pup "Clea-Tlea" peering from his breast-pocket.

Judy Garland, Langford, Mercer, Shub, Glazy, Frankie and the Washed boy-choir are cutting records like crazy at Columbia Broadcasting for re-broadcast overseas on Christmas day. . . . Wonder if Pat Boone ever found those jewels

Bernstein Film Test

Los Angeles—Leonard Bernstein, symphony composer and conductor, who has also written pop songs, his stage musicals, may get acting role at Paramount studios in Hal Wallis bio-film on Tscholkowsky. Crew has been sent to New York to make film tests of Bernstein for role of the composer.

she lost? . . . Will Osborne's maid gave his music-library to the paper-drive. He's crazy-mad!

ARC LIGHTS: Orson Welles was looking at Johnny Clark's TEST—not chest. So will you lugs stop kiddin'. Can I hep it if I lisp? . . . Hoagy Carmichael will act, musical advise and write three tunes for Walter Wanger's Canyon Passage. He's also writing a jazz-book titled Rhapsody in Mud. His studio plans to star him in Will Roger-type roles and that's about snuff about Hoagy.

Burl Ives sings Foggy Foggy Day in 20th's Smoky but minus several stanzas which the Hays boys don't like. . . . Dorothy Gish will chirp in her pic role in Centennial Summer.

LOVE LIGHTS: Rudy Vallee is sending postes to chirp Ann McCormick. . . . Dick Foran is singing to canary Ann O'Day but he's whistling at several other chicks. . . . Jane Nigh commutes between Dave Rose and Leonard Sues. . . . The Matty Malneck might tear up that Las Vegas decree and start from where they stopped.

When Carmen Miranda finished duppin' up her mint julep at Sugie's BeeHills Tropics to'other nite, she stuck the mint leaves in her hat. . . . Jean Porter of Metro might wed Mel Torme of Warner. . . . Jane Greer is upsetting the Paul Brooks-Jeanne Crain romance.

They say Louise Tobin is dashing 'round with Frankie Laine but nobody ever mentions her doctor friend. . . . Marilyn Maxwell let Metro pick up her option, but she ain't going to hold onto John Conte's much longer.

88'ers take notice!

THE COUNT

“BUT HIS MUSIC BOUNCES LIKE 52nd STREET . . .”

A. KHACHATURIAN

S. PROKOFIEFF

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That's what Count Basie said when he first played Khachaturian. The Count was in our office discussing a new folio—a successor to his fast selling BASIE BOOGIE WOOGIE BLUES. By chance, he found a copy of Khachaturian's CONCERTO on the piano. "This is for the hep cats!" he said. "Let the Down Beat crowd at it, and they'll eat it up!"

Coming from one of America's great piano stylists and the composer of such sensational hot numbers as DIRTY DOZENS, we thought he had something.

So here it is, "cats," along with some of Khachaturian's better known brothers on the 8 beat

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Concurrent with the end of the war, and certainly welcome, is an exceptional output of fine records within the past month. Sides reviewed here add up to the finest batch of wax in many a long month—perhaps a sign of things to come.

Swing
RED NORVO
Get Happy
Congo Blues
Comet T-7

Two sides sparked by an exceptional group of "modernists" in jazz, headed by a musician known long for his impeccable taste and ideas. It comes out

musical sense, and much more—24-inches of as great small-combo swing as I've heard for some time. Personnel is fairly obvious to most (though it's Flip Phillips on tenor, not Don Byas): Dizzy Gillespie, trumpet; Charlie Parker, alto; Phillips, tenor; Teddy Wilson, piano; Slam Stewart, bass; J. C. Heard, drums on *Blues* and Specs Powell, drums on *Get Happy*. And, of course, Red Norvo. Musicians solo on each side, except Slam on *Get Happy*. Soloists blow brilliantly and the rhythm never lags, particularly great is the beat Slam and Specs obtain on *Get Happy*. Both sides hit zestful, inspired grooves. Neither Teddy or Red sound lost working with musicians of the Gillespie school, Teddy even less so than Red. Dizzy blows some fine horn on both sides, he has long choruses and, perhaps subdued somewhat by the presence of Norvo, blows tastier and better trumpet than he's put on wax lately. Flip's tenor and Charlie's alto are also great. Flip with a strong attack and tone, yet relaxed and moving; Charlie in a wilder, nervous, more excitable groove. On *Blues* each chorus starts with but the support of Slam's bowing, building suspense and excitement into each solo. Ensemble, with Diz's happy, vibrant horn kicking, is wonderful.

GEORGIE AULD
In the Middle
I Fall in Love Too Easily
Co-Pilot
I'll Never Be the Same
Guild 116 & 128
Original jump scores are by

Turk Van Lake (Hovsepian, his real name, on the label). Turk, with Auld's tenor and Dizzy's trumpet, takes most honors. Co-Pilot provides greatest excitement—with brilliant unison trumpets and smooth section work. Dizzy is on a particularly good kick, solo on Co-Pilot is less erratic, more soulful than most of his recent work. Pick-up rhythm section of Erroll Garner, piano; Chubby Jackson, bass; Mike Bryan, guitar and Shadow Wilson, drums provide a solid, moving beat throughout. But only slightly less interesting is *In the Middle*, also featuring Georgie and Dizzy and with fine Garner piano. There's beautiful, blowsy Auld horn on *Never Be the Same* though Patti Powers okay vocal is somewhat affected and, at the beginning, due either to herself or to the recording, a bit sour. Gordon Drake's attempt on *Too Easily* isn't too successful, but is the side as interesting.

EMMETT BERRY FIVE
Deep Blue Dream
Byas' Opinions
National 9002
Dream, melodic theme composed by pianist Dave Rivera, provides a pretty basis for Don Byas' tenor and Berry's tasteful trumpet. Rivera provides fill-ins for other soloists and a very capable and interesting solo for himself. Berry keeps close to the melody, leaving Byas the freedom of improvisation. Milt Hinton's full-toned bass and J. C. Heard's drums contribute considerably. Reverse side is at jump tempo with good ensemble, excellent

Solid, Johnson

New York—In shaking up his band, Billy Eckstine made one change which involved only a slight tip-tap of first and last names. Warming the lead alto chair is Jack Johnson—replacing John Jackson.

Basie-like Rivera piano, open restrained Berry horn and exciting Byas. Both sides, one for melodic mood, the other for jump, are excellent.

COUNT BASIE
Feather Merchant
Ain't It the Truth
Columbia 36845

The band has hit a fine stride of late and these sides carry right along. Instrumentalists, sections and rhythm are all great. *Merchant* has lots of the Count's piano, with choruses by trumpet (Harry Edison?) and trombone (Dickie Wells?). There's the typical Basie riff pattern, the usual strong, full-toned rhythm. Great is the way the brass comes in behind the piano, very lightly, almost undistinguishable, to accent the beat. *Truth*, which could make a good jump ballad, again spots trumpet, trombone and piano, with plenty of section patterns. Brass outshines saxes for precision and blend.

ART VAN DAMME QUARTET
Body and Soul
Honey Come Back Again
Musicraft 324

This fine combo has been one of the busiest in radio, with several programs weekly and innumerable transcription dates. This marks their first record release. Outstanding is the leader's accordion (and accordion is one instrument I usually can't stand!) It's tasteful, completely interesting work, never strident or annoying, always with a good beat. Vibraphonist is particularly good and a capable bassist and drummer complete the quartet. *Body and Soul* is particularly rich and appealing, with more of a jazz feeling than any accordion-contained group I've heard. *Honey* is a Van Damme original, written with Sonny Skylar. They fall into a more typical groove on the cute, otherwise not exceptional, tune.

DUKE ELLINGTON
Time's A-Wastin'
Every Hour On the Hour
Victor 20-1718

A-Wastin' is *Things Ain't What They Used to Be* with a new arrangement. Don George is given credit for lyrics that aren't used. It's the same riff theme as the original. Duke's piano intros with an intriguing rolling bass theme. Hodges has an alto chorus, followed by a good trumpet and a thrilling, flamboyant trombone chorus by Sam Nanton. Duke's very under-rated trombonist blows some great stuff! *Every Hour*, a rather unpretentious melody with lyrics again by Don George, has a slightly below average Al Hibbler vocal and pretty Hodges' alto and Ellington's piano. Hibbler, who has devel-

oped an affected but interesting vocal style, can do better than this.

Dance
GENE KRUPA

Along The Navajo Trail
A Tender Word Will Mend It All
Columbia 36846

Coupling of two ballads is a relief from the average due to excellent and imaginative scorings and fine solo work. *Navajo Trail* has an excellent Buddy Stewart vocal, with a novel and effective blend of his voice (sans lyrics) and Charlie Venturo's tenor sax at the beginning. There is great Tommy Pederson trombone while Leon Cox inserts his own hot team between the two Pederson choruses. *Tender Word* has a brief but brilliant Venturo solo. The guy is beginning to sound as great on records as in person.

BENNY GOODMAN
It's Only A Paper Moon
I'm Gonna Love That Guy
Columbia 36843

Neither BG, his band or vocalist Dottie Reid hit their stride on either side; band sounds listless and Benny's clarinet is uninspired. And Dottie doesn't get much of a chance to exhibit her fine voice. Arrangements are ordinary. Such stuff doesn't help the "king of swing" stay king.

Others

Frankie Carle does up *Last Night I Had That Dream Again* and *I'd Do It All Over Again*, featuring his piano in the usual Carle pianistics. Band isn't too bad, but for dancing only. Paul Allen handles vocals with average ballad voice and conception. Carle's piano is heavily featured. (Columbia 36848)

Tommy Dorsey proves he can be as commercial as the next with the pairing of *Hong Kong Blues*, with a vocal by Skeets Herfurt (strictly novelty singing), and *You Came Along*, with a Stuart Foster chorus. (Victor 20-1722)

Sammy Kaye takes care of four tunes, a couple of them not worth the trouble, all in his usual stylings. Sides are *I Can't Begin to Tell You* and *What Makes the Sunset* on (Victor 20-1720) and *Chickery Chick* and *I Lost My Job Again* on Victor 20-1728.

Kay Kyser couples the current fave, *That's For Me*, and a novelty rhythm opus, *Choo Choo Polka*. The Campus Kids provide vocal backgrounds for Michael Douglas, on first side, and Gene Walsh on the latter. Pleasant listening, musically adequate if unexciting. Douglas sings nicely. Nice trumpet on *That's For Me*. (Columbia 36844)

Vaughn Monroe takes care of two commercial numbers for the family trade, *Just a Blue Serge Suit* and *Talkin' To Myself About You*. (Victor 20-1725)

Russ Morgan features his trombone and voice on *Remember When* and *The Wish That I Wish Tonight*. The same dull stuff innumerable other bands play. (Modulate to Page 11)

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Jazz Jive by JAZZ

In the album parade of hot jazz the big three have just been joined by Capitol records. The procession started off with the Hot Jazz Classics on Columbia, then Decca came along with the Brunswick Series of Collectors' Items, and finally Victor stepped in with six more sets of hot jazz. All these were reissues, however, not new recordings.

Capitol is offering only original pressings of authentic material. After first presenting a splendid potpourri in New American Jazz, the Hollywood firm is now releasing four albums with a definite purpose and a distinct direction. The purpose is manifest from the overall title of the four sets, *The History of Jazz*. The direction is from old to new, from the classic or traditional jazz to the most modern. Thus the first volume (CE16) is devoted to *The Solid South* and the second (CE17) to *The Golden Era*, while the third (CE18) is called *Then Came Swing* and the fourth (CE19) *This Modern Age*.

Decca did something notable in cutting and issuing the three albums named *New Orleans Jazz*, *Chicago Jazz*, and *Kansas City Jazz*, but this latest Capitol venture should prove both more extensive and more exhaustive. Dave Dexter planned all the sessions, supervised the actual recording, and wrote the notes for the accompanying booklets. Cartoonist Lou Schurrer designed the albums and typography, artist George Booth supplied the cover illustrations, photographer Charlie Mihn provided the pictures. The four sets sell for \$4.25 apiece, and the first is now available.

Confined to N. O. Jazz

Volume I is confined for the most part to New Orleans jazzmen, and as usual this restriction is a happy one. On 10021 Lead Belly sings *Rock Island Line* and *Eagle Rock Rag*, supported on the former by his twelve-string guitar and on the latter by his play-party piano, as Paul Mason chimes in with an unobtrusive zither on the first. Zutty Singleton's trio, featuring clarinetist Bigard and pianist Fred Washington, performs *Lulu's Mood* and *Barney's Bounce* on 10022. 10023 couples *Crawfish Blues* by Zutty Singleton's Creole band with *Cajun Love Song* by Eddie Miller's Crescent City quartet, vocal by Irvin Ferret. In addition to the members of his trio Zutty's band consists of trumpeter Norman Bowden, trombonist Shorty Houghton, guitarist Bud Scott, and bassist Ed Garland. Eddie's group includes pianist Stan Wrightsman, guitarist Nappy LaMare, and drummer Ray Bauduc. Wingy Manone's Dixieland band plays *Tailgate Ramble* and *Sister Kate* on 10024, both with Manone vocals, Johnny Mercer assisting on *Ramble*. The trumpeter's band finds Matty Matlock on clarinet, Jake Flores, Floyd O'Brien and Abe Lincoln on trombones, Wrightsman on piano, LaMare on guitar, Phil Stephens on bass, and Singleton on drums. *At The Jazz Band Ball* and *High Society*, two sides by Nappy LaMare's Louisiana Levee Loungers, are paired up on 10025. Nappy's group also uses Manone and Matlock and Wrightsman, as well as Verret on trombone, Miller on tenor sax, Budd Hatch on bass, and Bauduc on drums.

Album's High Spots

High spots: the wonderful, casual admixture of sacred and secular on *Rock Island*... the crude beginnings of boogie-woogie, scat-singing, and double-talk on *Eagle Rock*... Barney and Zutty together for their first trio effort since the *Turtle Twist* date with Jelly-Roll... the bayou beat of Scott and Garland on *Crawfish*, which also contains magnificent solo work by Bigard and Washington... Verret's vocal on *Cajun*, with Miller playing genuine blues clarinet, Wrightsman furnishing true barrelhouse piano, and LaMare really utilizing his guitar in the

manner of the great Lonnie Johnson... Tailgate, a fine new number with melody by Manone and lyrics by Mercer, on which Johnny sings far better than he's ever sung before... on *Kate* the ensemble team by Flores, the surprisingly inventive horn by Wingy, and the bit of jive Manone borrowed from an old Armstrong version of *Lazy River*... Verret's superb work on *Jazz Band Ball*, easily the best trombone in the whole album... the heavy, regular off-beat emphasis by Bauduc on *High Society*.

Ragged Ensembles

Low spots: the ensemble passages in almost every case, especially on *Crawfish*, where Bowden's lead is too elaborate and Houghton's pedal-tones are too thin... the three-way trombone work on *Ramble*, arranged for a trio of ordinarily good Dixieland men—one each from New Orleans, New York, and Chicago—actually less tallgate than Ory or Robinson alone, than Brunis or Pecora alone... Matlock's careful and hesitant clarinet on *Society*, by no means so fluent as Miller's or Fazola's, scarcely so abandoned as Hall's or Bechet's... most of all, the semi-apologetic attitude taken by Dexter himself when discussing this

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Freddy Martin Returns To Air Via Bandwagon

Los Angeles—Fitch Bandwagon show returned to air Sept. 23 with Freddy Martin drawing initial airer for this season. In line to follow were Harry James (Sept. 30), Guy Lombardo (Oct. 7), Artie Shaw (Oct. 14). Cass Daley is signed as regular comedy feature this year.

music, the condescension with which he sometimes treats these jazz pioneers, the half-sincere and half-commercial promise he gives of better things to come in the succeeding volumes — a promise hard to keep!



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Spencer Williams wrote this old favorite with assistance from Palmer, and Clarence Williams made the first great record of it with the aid of Bechet and Armstrong. For years the Boswells' disc, now available as Columbia 36520, was the only noteworthy version. In the last decade, however, five important hot jazz

interpretations have been cut. Sharkey Bonano waxed the finest Dixieland rendition on Decca 1014, Pee Wee Russell came up with a superb trio effort on Hot Record Society 1002, the Mezzrow-Ladnier Quintet combined the best features of New Orleans and Chicago jazz on Bluebird 10090, Fats Waller offered one Harlem variation on Bluebird 10989 while Sidney DeParis provided another and better Harlem presentation on Blue Note 40. It's interesting to compare the work of Ladnier and DeParis, Mezzrow and Russell, then to contrast both with the original Armstrong and Bechet. Louis and Sidney stand up wonderfully today, after a quarter century.



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GI Bill Of Rights No Cinch For Musicians

(Jumped from Page One)

tioning (during which you are required to divulge for the record everything from whether you're happily married to whether or not you have a two-headed brother, and if so, how much moolah a week he knocks down) you mention the word "music," you are more than likely to be greeted with an aloof silence and the accompanying fishy-eyed stare.

When, as and if this happens, you may not yet be ready to back water, so you patiently explain to the interrogator that music is a profession, that many, many people make a living by it or at it, and that there are schools for it. He may or may not believe you at this point. He may refer back to the sheet on which he's just recorded your data, and suggest you need music like he needs a hole in the head, and what's the matter with studying plumbing?

This is not as far-fetched as it reads. We have on record the case of one ex-GI who, in answering the questions hinted at above, revealed that prior to entering the army he had worked as a clerk for some years. This clerical work was necessary in order to earn money to pay for his piano lessons. Thus he had studied piano for three years, at the conclusion of which he quit clerking and got a job as a pianist in a small band. Thereafter, until the army grabbed him, he made his living as a musician. On his release, he applied for musical training.

"So you want to play piano?" he was asked.

Replying in the affirmative, he waited while his data sheet was gone over with a fine comb. Finally the gentleman looked up. "I see," he said, "—you've had some years of piano. That should make your fingers very nimble." The applicant agreed. "And that," said the gentleman, "—plus your years of clerical work, should enable you to learn typing very easily. We will be very happy to send you to any business school you select!"

Assuming, however, that you're not hep to all of the above and you're serious about wanting to benefit musically by the bill, this is roughly what will happen:

You'll write to the Veterans' Administration for an interview, which after some time (oh, that cerise adhesive!) will be granted. You will then fill out a neat but not gandy document entitled Rehabilitation Form No. 1950. Eventually you will appear at some designated place for an interview, possibly with a professor of something-or-other but definitely not with a music teacher. This happens at about 9 a.m., and at high noon you are squirming a little but still answering the "few" necessary questions—questions as many and as microscopic as appeared on that document you filled out when you first entered service.

Along in here the guy will confide that it may be necessary for you to remain over night for some written tests, and leave us eat lunch. So you go to chow. (To break up this symphony of criticism with a harsh note of praise,—they frequently pay for it). At this point, "music" has not yet been mentioned.

After lunch, perhaps while the official is warily trying to smother a belch, you get the word out. You say "Music."

The guy repeats, somewhat wonderingly, "Music?"

This is his cue to ask whether you played professionally, if so how long, was it your living, how

long did you study, and was there ever any insanity in your family?

You reply politely to each query. Then, skeptically, the official leads you to another room for a series of quizzes. A tomato with a timepiece hovers about to clock you. She hands you the quiz,—you see it has anywhere from 24 to 30 questions on it. You start marking the X's in what you hope are the right squares when it suddenly comes to you that:

(a) The quiz is a dead ringer for the Service Aptitude Test, even to counting blocks, and

(b) It has nothing in the wide, wide world to do with music.

You complete the test and hand it to the girl. You figure you've finally cut through the red tape. But you haven't—not nearly. She hands you another. There is more hope for you on this second quiz, though. It has something to do with music,—at least, halfway down there is a question which asks you whether you'd rather be a musician or a farmer. You finish it. At this point, s'help us, you get hit with another. You complete that one, too.

Can you guess what happens here? Right. Another quiz.

Some stay with it, and even with the one after that. It is about then that, according to our research, they weakly fling the pencil down and with maniacal laughter stagger out into the night, eager to forget the whole thing.

In a week they may or may not

Musicians Off The Record



Sgt. Hubert N. Hiatt, of Marion, Indiana, demonstrates his improvised bass. It was made from an empty 55-gallon oil drum, a board and a tent rope. Official U.S. Army Photo.

Camera Bugs



Munich, Germany—Otto Hess, well-known New York photographer, who has made band photography a specialty of his, enjoyed "that old feeling" when songstress Martha Tilton and members of her USO show stopped off in Munich. Otto and Martha, who has been a camera subject of the lensman, just couldn't resist posing for a camera.

get a notice to come back and complete the tests, so that the powers can decide what sort of training they're best fitted for. They may by this time have recovered sufficiently to do so. If not, another week, another notice. If this one is ignored, the Vets assume the would-be student has decided to skip it, and promptly do likewise.

But figuring that they go through this complete, soul-searing routine, there are still one or two other items to consider. Again to quote, the bill states "—any institution which will accept him." And, like the well known liniment, that's just another rub.

We point out here that there are no quotas set by music schools, ordinarily, as to the number of students they will accept under the GI Bill. The Juilliard School, NYU, and Columbia, queried by this department, reported that they set no limit. BUT—

"Of course—" said the colleges. "—the prospective music student will have to meet our average entrance requirements." You can figure that out for yourself. And Juilliard is an advanced school. It naturally will have no truck with beginning musicians.

As we say, you can study music under the bill. But brother, it just ain't no picnic.



"Is this band great??? Have you heard 'em play Eddie Heywood's 'Begin The Beguine'?"

CHORDS AND DISCORDS

Same Old Tunes

Monroe, La.

To the Editors: What about an editorial on the way music publishers are monkeying with the old tunes? I could take the changing of *What a Difference a Day Makes* to *What a Difference a Day Made* but when they screwed up *Out of Nowhere* to *You Came Along*. I blew up! What is their idea? Do they expect the new title to sell over the counters as a new song?

I'm afraid to buy any music now for fear I might ask for something like *Stardust* and hear the clerk holler, "Hey, Thelma! Wrap up a copy of *Sometimes I Wonder* for the old-timer."

Marc Swayze

Tired Fem Singing

Chicago, Ill.

To the Editors: Will you tell me why the female vocal department is taking on that tired, coarse, bedraggled sound which has absolutely no tone quality? It's a mystery to me.

A voice is an instrument that should be clear and full of tone. To be loud like Kate Smith is a lot better than to sound strangled and inarticulate. I can think of at least four band singers all copying each other—all of them sound like a cat's meow.

Radio doesn't like it; recording companies only accept because of the bands, but not from choice. Why do band leaders accept this type of singing?

Geraldine Mortimer

A Square Squawks

U. S. Army

To the Editors: I saw your July 1st issue of *Down Beat* and I can honestly say you certainly do not go for squares. Your entire issue seems to knock down the squares and the orchestras who play for them.

I wish to say that we squares haven't had the time to become jazz lovers as we have been fighting a war. Your article by Frank Stacy claims Boyd Raeburn refuses to play for squares. Do you realize it is the squares

who are keeping you in business?

In "Diggin' the Discs" by Don, he practically says that Louis Prima is wrong for playing pretty for the squares. Well all I say is, if we want it, give it to us. We are paying for it.

Lay off the squares and try to give the public what they want, not what you want and the bands want to play.

S/Sgt. R. P. Borzakian

Immortal Miller Ork

Cherry Point, N.C.

To the Editors:

Orchids for Sgt. Gene Byrd's letter in this column of the August 15 issue! He is absolutely right in stating that Glenn Miller's music should be resumed even though Glenn might not be back. Jerry Gray, as Glenn's arranger when Miller led his immortal *Moonlight Serenaders* and also his army band, seems like the most logical successor.

There are multitudes of fans who still favor Glenn's bands over the present so called "orchestras". Let's bring back the greatest band ever assembled!

Of course all this will have to wait 'till Jerry Gray and the others return from the service. It's up to Mr. Gray.

Pfc. C. Warchalowski



NEW NUMBERS

DONJO—A son, Michael Gregory, to Mr. and Mrs. Michael Anthony Donio, Sept. 2, in Philadelphia. Father plays sax with Elliot Lawrence's orchestra, WCAU, Philadelphia.

HALE—A 9 lb.-2 oz. son, Gary Dean, to Mr. and Mrs. Daniel W. Hale Jr., Aug. 24, in Kansas City, Mo. Father is tenor saxist with Lani McIntire's orchestra.

TIED NOTES

SHEVLIN-FLASHER—Bill Shevlin to Mary Flasher, both of Frederick Bros. Music Corp., Chicago, Sept. 1, in Chicago.

REID-SEIDEN—Morty Reid, orchestra leader at the Diamond Horseshoe, New York, to Mickey Seiden, Sept. 20, in New York.

FINAL BAR

KLEIN—Lou Klein, 54, songwriter, Sept. 7, in Hollywood, Cal.

JONES—Alex Jones, 35, tenor saxist with several bands in the U. S. and Canada, and with Emilio Pace's Canadian band at the time of his death, killed in a train accident, Sept. 8, in Quebec.

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

Richard M. Jones, who has been featured in this column from time to time, is a walking encyclopedia of jazz history, and what is more is a stickler for correct credit to the correct person. Recently he went over the current record discographies with Paul Miller and has many corrections and additions to be made—especially in his own recordings.

There has been a good deal of conjecturing in regards to the Chicago Hot Tent Vocalion 1008 *Put Me In The Alley Blues* (Jones) and *All Night Shags* (Jones). The correct personnel of the trio is Albert Nicholas—clarinet, Johnny St. Cyr—banjo and Jones—piano.

Jones dug down into his files to reveal that he made some band records for Gennett in December 1927. There were four sides *Good Stuff*, *Hollywood Shuffle*, *Boar Hog Blues* and *29th and Dearborn*. Personnel as follows: Jones—piano, Lil' Red Spencer—drums, Ike Robinson—banjo, George Mitchell and Shirley Clay—trumpets, Billy Franklin—trombone, and Cecil Irwin—tenor. Does anybody have the record numbers?

For the Paramount company Jones waxed *Hot and Ready* and *It's A Low Down Thing* on Para 12705, and *Crooked Blues* and *Maybe Someday* on Paramount 20929. Here is the personnel: Elisha ??? trp., Johnny Dodds—clarinet, Baby Dodds—drums, Honore Dutrey—trombone, and Jones—piano.

Complete personnel for the Victor dates were also given. The sides *Hollywood Shuffle* and *Dark Alley Victor 20812*, and *Good Stuff* and *Smoked Meat Blues Victor 20859* were cut by Artie Starks—Clar. and alto, Warner Seals—tenor, Eddie Mallory—trp., Henry Clark—trb., Charlie Turner—bass, Jimmy McHendrich—drums, Ike Robinson—banjo, and Jones—piano. On *Jazzin' Babies Blues* and *Boar Hog Blues*, Victor 21203 and *African Hunch*, Victor 21345 we find Shirley Clay and Jimmy McLeary—trps., Billy Franklin—trombone, Artie Starks—alto, Marion Hardy—tenor, Bert Cobb—bass, Wallace Bishop—drums, Ike Robinson—banjo and Jones—piano. The last three Victor tunes *Novelty Blues* and *Tickle Britches*, Victor 38040 and *Buffalo Blues* were made by Artie Starks and Omer Simeon—alto, Roy Palmer—trombone, Jimmy McLeary—trumpet, Quina Wilson—bass, Snago Jones—drums, Bud Scott—guitar, Clarence Black—violin and Jones—piano.

Richard Jones took another band into the recording studios

In December 1935, this time for Decca records. For Decca 7051 *Bring It Home To Grandma* and *Blue Reefer Blues* he used Eddie McLaughlin, Jimmy McLeary and Luther Henderson—trumpets, John Davis and John McCullin—altos, Edward Faint—trombone, Heard—tenor, Huey Long—guitar, Bob Frazier—bass, Eddie Green—drums and himself on piano. At another date Decca 7064 *Muggin' The Blues* and *I'll Run You Down* were cut with the above trumpets replaced by Milton Fletcher and Tick Gray and the tenor replaced by Otha Dixon. Otherwise it was the same band.

For Decca 7115 in 1937, Jones recorded *Baby O' Mine* and *Joe Louis Chant* with the following group: Louis Metcalfe and Jimmy McLeary—trumpets, Al Wynn—trombone, Hutchinson—alto, Artie Starks—alto, Herchell Evans—tenor, Oliver Bibbe—bass, Roy Slaughter—drums, Raymie Harley—guitar and on *Chant Dave Peyton* was at the keyboard while on *Baby Gideon Honore* took the piano chair.

Jazz Break Down is the title of a series of lectures on the understanding of the social aspects, history and appreciation of jazz to be given at the Parkway Community House, 5120 South Parkview, Chicago this fall. Participating in individual lectures and open discussion will be Albert Horn, the well known jazz authority on the south side, Paul E. Miller of Esquire's *Rhythm Section* and this columnist. Series will be held every Tuesday night beginning October 2nd and continue for twelve weeks until December 18th.

JIVE O'HELLO—A well known blues singer returned a questionnaire to PEM giving her favorite band as Garlum Barda.

Diggin' the Discs—Don

(Jumped from Page 8)

though few better. (Decca 18702) Charlie Spivak does not distinguish himself or his band with coupling of two brand new ballads, *It's Been A Long, Long Time* and *If I Had a Dozen Hearts*. Irene Daye takes both vocals. Band can do better, for these are nowhere. (Victor 20-1721)

Vocal

EUGENIE BAIRD WITH MEL TORME AND HIS MEL-TONES

I Fall In Love Too Easily
Am I Blue
Decca 18707

Eugenie again exhibits a pleasant voice, nice quality and clean

Bauer Has Band



St. Paul—Tommy Bauer, fine tenorman who left Boyd Racburna almost two years ago to form his own small band, is well into his second year at the Hotel Lowry Terrace room. Gene Reed, sepi drummer and vocalist, along with 88er Jack Nowicki and bassist Charlie Hanson give the band a fine beat. Leo Simmer blows trumpet and the chick is vocalist Ginny Lee.

phrasing. Backgrounds by the Mel-Tones add to the moods of the sides. Piano and an electric guitar add instrumentally. *Am I Blue*, perhaps because of the tune itself, is the most listenable. Eugenie hits a nice, if not exceptional, groove.

FRANK SINATRA WITH XAVIER CUGAT

My Shave
Stars In Your Eyes
Columbia 36842

A worthwhile coupling that works out well for both. Cugat comes through with nice backgrounds, both done in effective slow bolero rhythms. Tunes are good, as is Frankie. But let's not make a habit of this—I still prefer Stordahl's lush arrangements.

RANDY BROOKS AND MARION HUTTON

I'm Gonna Love That Guy
No More Tounjours L'Amour
Decca 18703

Randy's horn and band steal honors from Marion, who still sings no better than many chicks, and worse than others. Arrangements are well done, and the

Oh, Frankie!

New York—Apparel stores here are ordering extra supplies of bobby sox to be available Oct. 1 when Frankie comes in. Sinatra expects to remain in Gotham a couple of months. He'll be at the Paramount.

BG On Classical Kick Again

New York—Benny Goodman is going classical again. The King of Swing will appear as soloist with the Kansas City Philharmonic on October 27 at the Municipal Auditorium. Gladys Swarthout, Met Opera star, is the other headliner for the two performance, no-charge concert. Plus *Concerto for Clarinet* Goodman will give with such numbers as *Concertina* by Weber and *Dizzy Fingers* by Zex Confrey. Expensive deal is sponsored by a drug company.

New York—Jay Michaels has replaced Bruce Majeska as publicity director for General Amusement Corp.

band cuts them in good fashion. *Toujours L'Amour* is corny enough to be a handicap and it's the other tune that shows off all to best advantage. Randy's horn is a little overdone for full beauty and effectiveness. Tenor solo by Willie Baker indicates a newcomer of fine talent.

Sepia Songbird Airs For Cantor Network Shows

New York—Signing of Thelma Carpenter by Eddie Cantor marks another step toward the abolishment of radio race prejudice, observers believe. The record shows that only rarely have colored entertainers signed for sponsored network shows.

Some years ago Louis Armstrong was headlined in a "noble experiment"—an all-Negro alrer, sponsored by a national advertiser. It folded rather rapidly, many unbiased critics opining that poor showmanship rather than any color line caused the flopperoo. The Mills Brothers were sponsored fairly consistently at the peak of their early fame. Count Basie has had long successions of guest shots on the Kate Smith hour in recent years.

But outstanding bands and singers like the Ellingtons, the Luncefords and the Calloways have generally been by-passed by sponsors, wary of offending the prejudiced customers.

It is pointed out that a gesture such as Cantor's may be an opening wedge to permit more colored entertainers to work on sponsored radio where the large lettuce lies.

Down Beat covers the music news from coast to coast.

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G. Barrie Sued For Accounting Of Mates Cash

New York—Bandleader, Dick Stabile, in the coast guard since December of '42, not only wants to get shut of Gracie Barrie, but he wants to get slightly more than a rough idea of what she did with the \$250,000 she handled while fronting for his band when he was off to the wars.

The divorce suit filed in Supreme Court here is scheduled for hearing during the October term. In the meantime, Chief Petty Officer Stabile, who married Gracie in '37, filed a separate suit for damages. In the accompanying piece Dick demands that Gracie account for his clothing, his car, his war bonds, some items of personal belongings—and his \$50 a month service allotment checks.

Dick feels that the quarter of a million dollars over and above her personal income that Gracie handled while he was away is rightfully his dough. Some of this, he alleges, was personal sav-



Gracie Barrie

ings entrusted to her, and the balance represented orchestra earnings during that time. On top of all this, Dick is rankled because, he alleges, Gracie "disremembered" the band. He says he put \$50,000 of his own money into it when he collected the crew just before their marriage, and now the break-up has rendered it "valueless."

Gracie, a Broadway musical comedy star before she became

Erroll Garner A Self-Trained, Creative 88er

By Sharon A. Pease

The work of Erroll Garner, sensational 24 year old pianist from Pittsburgh, has been attracting much attention in New York. He is currently featured at the Three Deuces on 52nd street and on the WHN Gloom Dodger program. During the past year he has recorded for Rex, Black & White, Guild, and Savoy, and has made numerous guest appearances in radio.

Garner, who began playing when 3, probably inherited much of his musical talent from his father, a professional pianist. He started playing professionally when 16 and worked with small combinations and dance bands around Pittsburgh. Three years later he began working as a solo single. In August 1944 he went

to New York and after a few weeks at the Tondelayo moved to his present stand, the Three Deuces. Erroll is a self-trained musician and is unschooled in that he has had no formal instruction and therefore does not read music. No doubt he has spent as much time and effort in developing his remarkable technical resources as have many of our other fine performers. However, his unusual sense of pitch discrimination and profound tonal memory have been substituted for note reading.

Rough Stuff!

New York—Probably it sets a record. At any rate, when Sonny Dunham winds up his one-nighter tour Oct. 20 he'll have played 58 stands in a row. In a safari that started Aug. 24 the Dunham crew is covering roughly 6000 miles—and with travel conditions the way they are, we do mean roughly.

to New York and after a few weeks at the Tondelayo moved to his present stand, the Three Deuces.

Erroll is a self-trained musician and is unschooled in that he has had no formal instruction and therefore does not read music. No doubt he has spent as much time and effort in developing his remarkable technical resources as have many of our other fine performers. However, his unusual sense of pitch discrimination and profound tonal memory have been substituted for note reading.

He is a versatile pianist and plays a wide variety of styles, one of which is presented herewith. It is the introduction and first 16 measures from his recording of an original composition, *Blues I Can't Forget* (Rex 501B). The composition technique is contrapuntal and allows a disregard for dissonance because of logical voicing and resolutions. The harmonic structure is in the atonal vein employed by contemporary modernists. Erroll's use of this idiom is probably due to the fact that he is an ardent student of motion picture background music which draws heavily from the works of modernists.

Editor's Note: Mail for Sharon Pease should be sent direct to his teaching studios, Suite 715, Lyon & Healy Bldg., Chicago, Ill.

Slow blues tempo

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Radio Strike Petrillo's Fault?

New York — The suddenly started and suddenly ended strike of radio technicians was of interest to the music world for two primary reasons: (a) a prolonged and effective strike would serve to keep music off the air and would black out one of the greatest show cases for name bands. (b) Jimmy Petrillo got blamed for the abortive walkout.

A. T. Powley, president of the National Association of Broadcast Engineers and Technicians charged the broadcasting companies with stalling in their negotiations because of fear of Petrillo's AFM. He said it was the long conflict between NABET and AFM on jurisdiction over platter-turners that caused the fear, fear that if NABET signed the die spinners, musicians would walk out. This, despite the fact that NLRB and a court decision had ruled NABET was entitled to such jurisdiction.

NBC in a prepared statement denied that any jurisdictional dispute had anything to do with the strike. They declared it was a matter of pay increases.

Mr. Petrillo maintained his customary dignified silence, but the hostile press took pains to see that his name was not omitted from strike stories.

The strike itself, lasting only 25 hours, kept comparatively little off the air. About 500 studio engineers participated in the walkout, affecting NBC and ABC stations throughout the country. Engineering executives filled in and managed to keep many programs on the air.

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Reese DuPree Tells Of Past And Future Of Biz

Philadelphia.—The post-war period is going to bring a new wave of prosperity for the dance bands, with the road exceeding all expectations as a profitable pasture when taking in the one-night tours. Painting such a rosy picture for the ork whirl

is no less a seer than Reese DuPree, dean of the nation's dance promoters. And "Col." DuPree should know whereof he speaks, what with the beginning of his 44th year in the one-night promoting field.

"Of course," said DuPree, "the bands will have to change their styles in keeping with the change in public tastes. And particularly to meet changes in the style of dancing. Each decade brings a new vogue in music and dancing, and the bands can expect something new to pop up now."

DuPree foresees a trend for more and more mixed bands. In fact, he urged Negro stick-wavers follow the pattern set by Benny Goodman and Charlie Barnet, and take on white musicians.

More Mixed Bands

"I can see more and more mixed bands in the years to come," he said. "There's a better get-along feeling among the musicians themselves. And what's more important, the south will accept such bands. Since the war, I have found that the people down south are not as bitter as they used to be. The war has shown them that people can and must get along together if we want to insure our democratic way of life."

While DuPree has been centering all his activity in race dance promotions in recent years, he was the first to feature white bands for Negro dances, including Tommy Dorsey, Guy Lombardo, Charlie Barnet, Tony Pastor, Louis Prima and George Auld.

"In those years," said DuPree, going back a couple of decades, "Fletcher Henderson and McKinney's Cotton Pickers were the big guns. But they liked to dance to Guy Lombardo's music just as well."

Barnet Is Fave

More recently, it's been Charlie Barnet proving the ace of aces for the race proms, said DuPree pointing to attendance and box-office records Charlie piled up for him at many of his dance spots. "They liked him better than many of the colored bands."

DuPree, who promoted the first Sunday nite dance in New York city at the Waltz Dream, when it was located at 116 W. 53rd st., started dating the barnstorming bands 44 years ago. At that time, he worked in the office of Forsythe and Fuller (white) who were the very first one-night promoters in the country, with offices in the Columbia theater bldg. in New York.

Banjo Was a Must

"In those days," said DuPree, "there was no such thing as a name band. Forsythe and Fuller used to whip together a four or five piece band with a gal singer and send them out in the state to play dances. The banjo was a must instrument. The sax was unknown in those days. The instrumentation was generally a fiddle, mandolin, guitar and

piano with the banjo. No drums or cornet. That would be too loud."

It wasn't until about 1923 that Forsythe and Fuller got the big organized bands to hit the road. Paving the way for what has now become one of the biggest phases of the band biz, were the bands of Happy Rhone, a heavy fave on Broadway in those days—strictly a stick-waver with a Cab Calloway personality; Vincent Lopez and Fletcher Henderson.

Booked Billie's Band

To get his 44th season under way, DuPree has strung together a series of dance proms with Erskine Hawkins, Billie Holiday (hitting the road with her hubby's—Joe Guy—band) and Joe Liggin and his Six Honey-drippers. Hawkins kicked off September 7 at the Armory in Wilmington, Del., following with a stand Sept. 12 at the New Albert in Baltimore, Md., and the next night at the Mercantile Hall here.

Billie Holiday went under the DuPree banner Sept. 11 in Richmond, Va., for a race prom at Skateland. Followed on the 12th at Bell's Hosiery Mill in Suffolk, Va., and the following night at the Auditorium in Columbia, S.C.

The Honeydrippers will take in a string of 15 DuPree proms in October, the old master picking up the unit in Jacksonville, Fla., and playing them until they hit the Apollo theater in New York.

Blue Note Wax Date

New York—Omer Simeon, veteran New Orleans clarinet, recorded several sides under his own name for Blue Note here September 14. Personnel of the date was Shad Collins, trumpet; Freddie Moore, drums; Simeon, clarinet; Art Hodes, piano and Al Lucas bass. Tunes recorded included *Ain't Gonna Give Nobody None of My Jelly Roll*; *Beale Street Blues* and an original blues.

Songwriter Dies

Los Angeles—Lou Klein, writer of *If I Had My Way* and other hit songs of days gone by, died here recently at the age of 56. He left a widow and one son.



Larry Bennett, former band leader at the Hickory House and Commodore hotel, New York City, is now playing bass with the 30th Special Service Company band which is playing nightly at the Calas staging area for troops being redeployed to the Pacific. Bennett also plays guitar and violin and plans to return to his old job at the Hickory House after his discharge.

Pfc. Sydney W. Bell of North Hollywood is librarian of the Allied Forces library in Royal Palace of Caserta in the Mediterranean Theatre of Operations. Pfc. Bell was a former actor, director, an organizer of the Hollywood Canteen, publicity writer and musician.

The boys of the 18-piece group known as the PT Swingsters stationed at Motor Torpedo Boat Squadrons Training Center in Portsmouth, Rhode Island, think their band is really different. Although Boston and Providence newspapers rate the group as good as or better than regular musicated orks from larger bases in the area, none of the men are rated musicians.

The personnel of the band is made up of boys with overseas service to their credit: *Trumpets, Armando Ghitalla, Cliff Crowley, Mike Kostelnik, Ernie Anderson; Trombones, Lyle Mark, Vick Kaim, Bill Gray; Reeds, Paul Koula, Dick Jaye, Frank Torre, Jay Solar, Ari Wilson, Jim Moore; Rhythm, John Martino, Ed Parady, Randy Witt, Tom Quigley, and Rube Cummings. Danny Ardido sings with the band and specials are being put out by Solar, Wilson, Gray and Mark.*

The 13-piece "Goldbricks" band of the 364th Fighter Group and the 449th Air Service Group has played for troops all over Europe and recently played for a ball at the estate of the Duke and Duchess of Grafton. Members are: Maj. Douglas J. Pick, S/Sgt. Pat Tarantino, Cpl. Lubo Zelechivsky, and Cpl. Francis Brunina, saxes; Pfc. Ed Smith, trombone; Sgt. Ray Carr, Cpl.

Philly Tramist



Somewhere in the Pacific—Coastguardsman Albert P. Leopold, (Al Lepol) Mus 3/c, was snapped while on duty aboard a coast guard-manned transport in the Pacific. Al played 1st tram with Jan Savitt and with the NBC and CBS house bands in Philly.

George Sadowakis, and S/Sgt. Ollie Joiner, trumpet; Cpl. Johnny Freehack, guitar; T/Sgt. Glen Turpen, accordion; Pfc. William DeWeerd, bass; Pfc. Harry Suters, drums; and Sgt. Frank Medvecky, piano. Ollie Joiner is leader and arranger.

M/Sgt. Lester M. Kuehl of Los Angeles is now the manager of the Royal Palace Opera house in Caserta, Italy, home of the Allied Force headquarters.

Pvt. Michael Menditto (known professionally as Mickey Mendy), who used to sing and play with

Cincy Music Is On Upswing Now

Cincinnati—This town is finally getting its taste of the better brand of name bands, first since 1943. First to come in was Tony Pastor who was followed by Woody Herman. So successful was the Henry Busse stint at Lookout House that Beverly Hills falls in line by bringing in Clyde Lucas and his gang.

Probably tops in dixieland is the Sammy Leeds band at the Primrose club, where Elsie Tummins, terrific gal pianist, heads the list of a band of fine musicians . . . Fats Frady at Becks Supper club is in indefinitely and Ray Kleemeyer at the Gibson hotel with the best four plecter this spot has ever had. Kleemeyer was a former Clyde McCoy bassist.

—Bud Ebel

Bassist Who Eluded Germans Home Again

Los Angeles—T/Sgt. Frank Del Gado, former bass player with Ina Ray Hutton, Gus Arnheim, Ken Baker and other bands, has been returned to a redistribution station near here. Del Gado, whose plane was shot down twice during missions, was captured after his second parachute escape. After months in various German prison camps he escaped and made his way through 1,000 miles of enemy held territory to the coast.

the bands of Boyd Raeburn, Dixie Gillespie and Trummy Young, is now leading the 71st Battalion ork playing overseas.

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- A**
Allan, R. (Savoy) San Francisco, nc
Auld, G. (Paradise) Detroit, 10/5-11, t
- B**
Berber, B. (Plantation) Houston, Tex., nc
Bishop, E. (Roosevelt) New Orleans, Clang, 10/10, h; (Deshler-Wallich) Columbus, O., Opng. 10/15, h
Brooks, R. (Roseland) NYC, Clang, 10/7, b; (Meadowbrook) Cedar Grove, N. J., Opng. 10/9, nc
Buce, H. (Lee-N-Eddie's) Detroit, Clang, 10/11, nc; (Vogue Terrace) McKeesport, Pa., Opng. 10/12, nc
Brandwynne, N. (Statler) Wash., D. C., h
Brown, L. (Sherman) Chicago, h
- C**
Canera, E. (Club DeLuxe) San Antonio, Tex., nc
Calloway, C. (Earle) Philadelphia, 10/12-15, t
Carle, F. (Michigan) Detroit, 10/5-11, t; (Paramount) Toledo, 10/12-14, t
Carter, B. (Paradise) Detroit, 10/12-18, t
Cavallaro, C. (Mark Hopkins) San Francisco, h
Coleman, E. (Waldorf-Astoria) NYC, Opng. 10/5, h

- D**
Davidson, C. (Rie Cabana) Chicago, nc
Demahus, A. (Trianon) Southgate, Cal., Opng. 10/9, nc
Dorsey, J. (Orpheum) Minneapolis, 10/4-10, t; (Oriental) Chicago, Opng. 10/11, t
Dorsey, T. (466) NYC, r
- E**
Ellington, D. (Zanzibar) NYC, nc
- F**
Fields, S. (Roosevelt) NYC, h
Foster, C. (New Yorker) NYC, h
- G**
Gilbert J. (Cotton Club) Sikeston, Mo., Opng. 10/11, nc
Gray, G. (Casino Gardens) Ocean Park, Cal., h
- H**
Hampton, L. (Adams) Newark, N. J., 10/4-10, t
Hawkins, E. (National) Louisville, Ky., 10/11-17, t
Hayes, S. (Continental Grove) Akron, O., nc
Herbeck, R. (Golden Gate) San Francisco, Opng. 10/10, t
Herman, W. (Palace) Youngstown, O., 10/2-4, t; (Palace) Cleveland, 10/11-17, t
Hines, E. (El Grotto) Chicago, nc
Hudson, D. (Frolics) Miami, Clang, 10/7, nc

- J**
Johnson, B. (Savoy) NYC, b
Joy, J. (Rainbow) Denver, Colo., Opng. 10/5, h
Jordan, L. (Zanzibar) NYC, nc
- K**
Kasul, A. (Trianon) Chicago, b
Kaye, S. (RKO) Boston, 10/4-10, t; (Adams) Newark, N. J., 10/11-17, t
Kenton, S. (Pennsylvania) NYC, Clang, 10/13, h
King, E. (Aragon) Chicago, h
Krupa, G. (Capitol) NYC, t
- L**
Lunsford, J. (Apollo) NYC, 10/5-11, t
LaBrie, L. (Glen Island Casino) New Rochelle, N. Y., b
Lee, B. (St. Anthony) San Antonio, Tex., h
Long, J. (Edgewater Beach) Chicago, h
Lopez, V. (Taft) NYC, h
- M**
Madriguera, E. (Ciro's) Hollywood, Cal., nc
Martin, F. (Ambassador) Los Angeles, h
Masters, F. (Oriental) Chicago, Clang, 10/10, t
McCoy, C. (Stevens) Chicago, h
McIntire, L. (Muehlebach) K. C., Mo., h
Miller, E. (Trianon) Southgate, Cal., Clang, 10/7, nc
Monroe, V. (Commodore) NYC, h
Mooney, R. (Lincoln) NYC, h
Morgan, R. (Strand) NYC, t
- O**
Oliver, E. (Palmer House) Chicago, Clang, 10/13, h
- P**
Palmer, J. (Vogue Terrace) McKeesport, Pa., Clang, 10/11, nc
Pantor, T. (RKO) Boston, 10/11-17, t
Pearl, R. (Troadero) Henderson, Ky., Opng. 10/6, nc
Pettit, E. (Bismark) Chicago, h
Prima, L. (Meadowbrook) Cedar Grove, N. J., Clang, 10/7, nc
- R**
Reichman, J. (Golden Gate) San Francisco, Clang, 10/9, t
Reid, B. (Indiana Roof) Indianapolis, Clang, 10/12, h
Ruhl, W. (Washington) Indianapolis, h
- S**
Savitt, J. (Palladium) Hollywood, Cal., h
Shaw, A. (Meadowbrook) Culver City, Cal., nc
Sheroek, S. (Frolics) Miami, Fla., Opng. 10/9, b
Sherwood, B. (Aragon) Ocean Park, Cal., h
Slovak, C. (Palace) Columbus, O., 10/8-10, t; (Downtown) Detroit, 10/11-17, t
Stone, E. (Statler) Boston, h
Strong, Benny (Peabody) Memphis, h
Strong, Bob (Latin Quarter) Detroit, nc
Stuart, N. (El Rancho Vegas) Las Vegas, Nev., h
- T**
Teagarden, J. (Tune-Town) St. Louis, 10/2-15, b
Towne, G. (Ansley) Atlanta, Ga., h
- V**
Van, G. (Plaza) NYC, h

Key Spot Bands

- AMBASSADOR HOTEL, Los Angeles—Freddy Martin**
ARAGON, Chicago—Henry King
ARAGON, Ocean Park, Cal.—Bobby Sherwood
BISMARCK HOTEL, Chicago—Emile Pettit
BLACKHAWK, Chicago—Harry Cool
CASINO GARDENS, Ocean Park, Cal.—Glen Gray
EL GROTTTO, Chicago—Earl Hines
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—Carmen Cavallaro
MEADOWBROOK, Cedar Grove, N. J.—Louis Prima; Oct. 9, Randy Brooks
MEADOWBROOK, Culver City, Cal.—Artie Shaw
NEW YORKER HOTEL, New York—Chuck Foster
PALACE HOTEL, San Francisco—Del Courtney
PALLADIUM, Hollywood, Cal.—Jan Savitt
PALMER HOUSE, Chicago—Eddie Oliver
PENNSYLVANIA HOTEL, New York—Stan Kenton; Oct. 15, Frankie Carle
ROOSEVELT HOTEL, New York—Shep Fields
ROSELAND, New York—Randy Brooks; Oct. 8, Jerry Wald
SAVOY, New York—Buddy Johnson
SHERMAN HOTEL, Chicago—Les Brown
STEVENS HOTEL, Chicago—Clyde McCoy
TRIANON, Chicago—Art Kassel
TRIANON, Southgate, Cal.—Eddie Miller; Oct. 9, Al Donahue
WALDORF-ASTORIA, New York—George Olsen; Oct. 5, Emil Coleman
ZANZIBAR, New York—Duke Ellington
- Vaughn, B. (Plamor) Cheyenne, Wyo., b
Victor, G. (Jung) New Orleans, h
- W**
Wald, J. (Roseland) NYC, Opng. 10/8, b
Waples, B. (Roosevelt) Washington, D. C., h
Weems, T. (Chase) St. Louis, h
Wilde, R. (Last Frontier) Las Vegas, Nev., h
Williams, C. (Riviera) St. Louis, nc

D. Myles Warbles Town Hall Oct. 20

New York—Dauntless Dotty will make her first New York appearance since the Boston Coconut Grove fire when she sings at Town Hall Oct. 20. She's vocalist Dotty Myles (Dorothy Metzger) who was severely burned and nearly lost her life in the Massachusetts holocaust of Nov. 28, 1942.

Delicate plastic surgery operations and her own determination to continue a singing career have made the comeback possible. Currently she's doing most of her vocalizing over WBZ, Boston.

Her Town Hall appearance will be in conjunction with the first



Dotty Myles

concert of the "American Beauties" series, featuring new compositions by Charles O'Flynn eulogizing the grandeurs of Niagara Falls, the Everglades and other natural wonders. Flynn has written such pops as *Smile Darn Ye Smile* and *I'm Sure of Everything But You*.

Miss Myles was singing with Mickey Albert's band when flames enveloped the Coconut Grove, taking 490 lives including those of several musicians. She was invalidated for nearly two years before she could return to singing.

Buddy Johnson Band Gets Savoy Buildup

New York—Buddy Johnson, keyboard-pounding maestro, and his "Walk 'Em Rhythm" orchestra are getting their first crack at a national buildup in an indefinite engagement of at least five weeks at Harlem's famous Savoy ballroom, which got underway Sept. 17.

The band's lineup includes seven brass, five reeds and four rhythm, with the leader at the keyboard. Featured vocally are Buddy's sister, Ella Johnson, and baritone Arthur Prysock, with top instrumental billing going to tenorman David Van Dyke and trumpeters Willis Nelson and DuPre Bolton.

WHERE IS?

- BUNNY BARDACH, also axist, formerly with Vincent Lopez
WENDELL JENKINS, formerly with Noble Sissle
JIMMY "POPPY" MULCRONE, pianist
DICK BIETER, trombonist, formerly with Tommy Tucker
DON FAGERQUIST, trumpeter, formerly with Gene Krupa
WALTER LANCASTER, trumpeter
BOB KEMPFF, tenor axist
JIMMY PETERSON, pianist
MINIE McNEILL, pianist-vocalist
AL VINN, oboe leader
TOM STACKS, drummer, formerly with Al Rezer
AL GAZAY, saxist, formerly with Al Rezer
FRANKIE LOMBARDO, formerly with Sully Mason

WE FOUND

- RALPH RADLEY, now Pfc., Special Service Unit, General Hospital, Camp Butler, N. C.
JOHNNY GRASS, now with Mark Wainwright's "Hit Parade" orchestra
HARRY LELAND, 4526 Beach Drive, Seattle 6, Wash.
TOMMY O'Rourke, still at the Woodward Hotel, New York
IKE CARPENTER, Brooks Club, Norfolk, Va.
FRANK KESTLER, now with Ray Pearl
STAN GETZ, fronting trio at Swing Club, Hollywood, Cal.
GILBERT HINTZ, 4556 Radford Ave., N. Hollywood, Cal.
PETE ROTH, c/o A. F. of M., Milwaukee, Wis.
BARBARA MOFFETT, now Mrs. Elmo Locher, 434 Forest Ave., Cincinnati, O.

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Whittaker Rejoins Kay

Los Angeles—Don Whittaker, bass player who was the first member of the pre-war Kay Kyser crew to get army call, is back in line-up again following his discharge. He replaced Jess Bourgeois.

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Chick Waxes Vocal On Own Tune With Dorsey

Los Angeles—One of Jimmy Dorsey's forthcoming platter releases will feature a girl singer who had never before sung with a band and who may never again—unless some bandman can make her a pretty nice offer.

The girl's name is Inez James, which probably won't mean anything to the bobby sox crowd, but she's well known here in Hollywood where she has been writing songs for Universal pictures for a long time in collaboration with Sidney Miller.

Story back of unusual record deal is this: A while back the girl songwriter, the widow of Joe McMichael, the Merry Mac who died while in military service, took a song, *Come, Baby Do*, written with Miller, to Jimmy Dorsey. Miss James casually sang the song for the bandleader by way of demonstration. Dorsey said he liked the song and would wax it on his next Decca session if the girl songwriter would do the vocal.

It took a while to convince Miss James that he was serious, but he was, and the record was made that way shortly before Dorsey left Hollywood for the east.

Leonard Joy, Decca supervisor here, says he thinks platter—and the vocal—are terrific and that it will be pushed hard by firm.

Perry Como Returns

New York—His recent plx chores finished, Perry Como returns to the Chesterfield's radio *Supper Club* Oct. 1. He has been away since July. For the two weeks just preceding Como's return, Sgt. Bob Eberly was slipped into the schedule in his first major network appearance since he left Jimmy Dorsey's band.

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Hollywood Canteen Continues Operation

Los Angeles—Hollywood Canteen, famed service men's recreation spot, which was scheduled to close its doors Oct. 3 because of difficulty in securing volunteer help since end of hostilities, will continue to operate through Thanksgiving.

Send Birthday Greetings to:

- Oct. 3—Don Brummell, Dave Mann, Jimmy Priddy
- Oct. 4—Greely Walton
- Oct. 7—Jo Jones, Vaughn Monroe, Alvin Stoller
- Oct. 11—Jimmy Campbell
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