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DOWN BEAT

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Great Catch



New York — Golly, we'd go fishing more often if we caught a gorgeous mermaid like the above in our net. The catch is Ginger Janney who recently recorded Boogie Woogie Pony and Indian Giver for Spotlight.

Coleman and Carmen Cavallaro opens at the Biltmore in Gotham on January 31. . . . Erskine Hawkins is on a health kick, checking his men to see whether they drink their orange juice daily and hiring a trainer to see what time they go to bed. . . . Howard DuLany is out of uniform after 4 1/2 years and back with his pretty wife and daughter on Long Island. The former Krupa vocalist plans to do a single.

Paul Nero will do a concert at Town Hall in NYC on March 9, assisted by Ellis Larkins, piano; Carmen Mastren, guitar; Sid Welas, bass, and Shelly Manne, drums. . . . Bud Waples, only band to play three repeat engagements at the Ansley hotel in Atlanta, will follow with a New York location. . . . That name band leader, famous for his frantic romances, is off on another hot one with a screen glamour girl!

Jackie Cooper, Civilian

Los Angeles — Jackie Cooper, ex-movie star, who served 26 months in navy with rating of musician 3/c, was discharged from service in January. Cooper played drums with a special services orchestra.

Boys Gang Up On Gal Contestant



Hollywood—A gal contestant had to lead and teach a group of men picked "at random" from the audience at a recent NBC Truth Or Consequences show. Payoff was her profound embarrassment upon learning the identities of her pupils: Stan Kenton, Matty Malneck, Alvino Rey, Xavier Cugat, Charlie Barnet, Will Osborne and Mike Riley.

Crosby, Agency In Huddle Over Contract Scrap

Los Angeles—With huddles going on between Bing Crosby, his lawyers, the J. Walter Thompson agency and the Kraft Cheese people, it seemed probable that agreement of some kind would be worked out between the parties before Kraft's court case against Crosby came up.

Situation was in a tight deadlock as this was written, but Crosby was in New York with the Thompson agency, who handles the Kraft account, with all parties interested in some sort of a compromise.

Crosby's original gripes, and he's sticking by them, were at the great amount of time needed for rehearsals and the broadcasts and that he wanted a straight musical format for the program in deference to his sponsor's wish for guest stars and comedy patter in addition to Bing's vocals. Bing wanted to work out a deal whereby his programs could be transcribed, several at a time, thereby lumping all rehearsal and actual program time into a few days. With the heavy radio-recording-movie schedule that he carries, Bing is looking for angles to give him as much free time as possible.

The Kraft contract binds Crosby until 1950. Basis on the Crosby defense is a California "peonage" statute limiting contracts to seven years, making his invalid after March, 1945. Where the case will be heard, if at all, is up in the air due to the mixed up legal resident status of all involved.

Revealed for the first time was one of the principal causes of friction between the "Groaner" and his longtime air sponsor. Despite repeated requests by Bing, the Kraft people during the war refused to let him take the show out of Hollywood into army and navy bases for broadcasts.

Auld Asks New Deal of Agency

New York—Georgie Auld, competing against many obstacles for several months and of late winning recognition and musical honors with his present band, is now in the middle of straightening out booking problems with the Frederick Bros. agency.

Auld, who has been playing too many one nighters, with a choice of a few locations which would mean a loss, wants out of his contract with Frederick Bros. At present time Frederick Bros. was asking \$25,000 to release Auld. Two major agencies are bidding for the band, one of which will set the band on a six-week theater tour starting February 1, with a New York location to follow.

With the exception of a recording date here January 15, the Auld band has been laying off since early this month. Despite the lay-off, the personnel remained intact for the recording date.

Clyde Lucas Drops Band Biz

New York—Clyde Lucas is retiring from the band business, at least temporarily, to try his hand at a Florida real-estate venture.

Lyn Lucas, his brother, is taking on the head-ache department by organizing a ten-piece combo, including gal singer, and will open with the new outfit at the Commodore Perry hotel in Toledo, Feb. 4 indefinitely.

Classic Beauty



Toronto—Norma Locke lends her classic beauty and intimate singing style to Mart Kenney and his orchestra. During the war, Mart Kenney travelled from coast to coast brightening the lives of the men and women stationed at armed service centers throughout Canada.

Frances, Chub Stay With Herb

New York—Rumors to the effect that Woody Herman was losing some of his men and vocalist Frances Wayne, were killed by Abe Turchin, road manager for the band, who assured the Beat that Frances Wayne would remain and that Chubby Jackson, as well as Sonny Beriman, were absent because of illness. The only member to leave recently was trumpeter Neal Hefti, who has joined Joe Marsala.

Herman, winner of the swing band division in the Beat's recent poll, will remain at the Paramount theater here until February 5, completing a seven-week run. Duke Ellington, second-place winner in the poll, was scheduled to follow Herman at the Paramount, but date has been moved back, with Danny Kaye opening at the Paramount February 6.

That's Our Girl



Oakland, Japan—Looks like Down Beat will have to hire a couple of more office boys to open the letters we've been receiving about Sharon Roger's overseas band. We've never heard Sharon ourselves but if her hand sends us as much as her picture does then she's our girl.

William Morris Ork Dept. Snafu

New York—A shakeup in the William Morris Agency band booking department, which occurred early this month, was still in the process of being settled at this writing.

Discord and dissension, which has been brewing for some time because of lack of enthusiasm towards the department by the execs of the agency, was climaxed at Christmas time when the bonuses were handed out. Some of the members, realizing the fact that the band department was more or less the underdog of the agency, received their bonuses with a "can you spare it" or "you should keep it because you need it worse than I" attitude, taking it as an insult. Bonus payoff, to them was not only the payoff, but the final blow-off.

Financial end of the deal for the heads of the band department is one of the few complaints registered. Lack of cooperation from the other departments, such as the radio department in placing bands on radio show, is another.

There has been much talk that WMA will relinquish their entire band department. Willard Alexander had been negotiating to purchase it, but with the recent announcement that he was going into the personal management business it seemed improbable that Basie, Monroe and the new McKinley band would pull out under his direction. Nat Kalchman, who has been serving as administrator of the band department during Alexander's recent illness, and one of the key executives of the agency, will take over Alexander's duties. Putting a key man in the spot is not indicative that the WMA heads are figuring to junk the department.

Billy Shaw has purchased a substantial interest in the Gale Agency, Inc., moving to that office about February 1, as Executive Vice President. Billie Miller, associated with Shaw in the William Morris Agency, goes with him. This means that bands now with the WMA, handled by Shaw, will undoubtedly switch to the Gale office in due time.

Anita Leaves But Ventura Sticks

Los Angeles—Anita O'Day, as previously reported in Down Beat, will leave the Gene Krupa band at close of Palladium stint (Feb. 3) but Charlie Ventura, star tenor man, after mulling offers from major agencies to head his own band, has decided to stay with Krupa for a while longer.

Anita will settle down here with husband, Carl Hoff (not the band leader), she says. Later she thought they might open their own niteroy out in San Fernando valley.

Dizzy's Combo Comes Back To New York

New York—Dizzy Gillespie and his combo closes at Billy Berg's in Hollywood February 3 and will head directly east. Gillespie may stop at Chicago for a club date before returning to New York, but following his return here, will build another large band.

Suzan Carol On The Cover

A newcomer, but a likely winner, decorates the cover of this issue. She is Suzan Carol of Boston and she sings with the Milt Britton band, now playing engagements on the west coast. Suzan was a professional dancer before she became a vocalist, and was with the Al Donahue band before she joined Britton. You may have seen her on the screen, too, in movie shorts.

Bromo Will Not Cure Music Biz Headaches

Chicago—These days the music business is just one big headache. Just when everyone is supposed to be relaxing and enjoying life and the pursuit of happiness again, along comes a lot of trouble and everything comes out all screwed up.

And if you don't think headaches are plentiful, read on, and weep! Musicians aren't happy, first of all. With tables turning on war conditions, there are already as many sidemen as the demand, and salaries are dropping down to a mere shadow of previous stratospheric levels.

Bands aren't happy secondly. There's more bickering going on between bands and agencies, bands and wax firms, bands and musicians and just plain bands and bands than ever before.

Booking offices aren't happy, either. That being a good criterion of the times, incidentally! When ten-per-centers aren't happy, there's trouble around—outside of the fact that the starving agents and offices may be making only a slim 15 or 20 per cent.

The recording firms aren't happy. This is mentioned last but certainly not least. From RCA-Victor, on down, headaches are as plentiful as the number of companies afflicted.

Too Many Musicians

But let's get back to the musicians themselves. First of all, there are more good, bad and indifferent sidemen on the market than ever before. Competition being as keen as a group of women at a nylon counter, salaries are going down, even for the guys who can earn them. The huge number of new bands doesn't help much, either.

Breakup of bands such as Ray Bauduc, Boyd Raeburn and Artie Shaw; the troubles of others such as George Paxton, George Auld, T. D. Basie, Spivak et al. isn't making the front men the cheerful always-grinning guys we once knew. Bookings are really tough with so many bands on the scene, remember that.

Agency Troubles

Frederick Brothers and William Morris are only two agencies more prominent in the general fracas at the moment. Others, from M.C.A. down, have their little troubles, too. None of F.B. bands are happy, with Auld threatening to break up his fine crew if he can't get decent work. Morris has trouble with all of their units, and, in this case, anyway, it might mean the end of their booking department. The agency could lose a department they've never had much enthusiasm for without shedding a stray tear. But, troubles!

And the recording companies—they could grab off the cake in normal times, but, if you get the

moral of the story—these aren't normal times! Number of new wax firms entering competition in the last two years is too stupendous for even Einstein. And too many of them have announced specific intentions of taking over where Victor, Columbia, Decca and Capitol left off—if, when and where the "big four" ever let off. A post mortem of the recording industry in about a year or two would be quite an involved and messy task.

Even Petrillo!

But let us not forget our James C. Petrillo. Even Jimmy isn't happy. Congress is unleashing its bloodhounds and soon the feathers will fly.

Come to think of it, we aren't happy either! Being in the middle has its headaches. Dizzy Gillespie didn't win our band poll, and neither did Bunk Johnson—if you know what we mean.

Stacy Plans For Another Band

Chicago—Jess Stacy, who is home in Missouri taking a well-earned rest, is thinking about fronting another band. Whether his vocalist-wife Lee Wiley, who was featured with his previous ill-fated band, and who had a featured role in the breakup of that outfit, will be with Stacy in the new venture is not certain.

Several of the men in his band have formed a small group to job out of here on their own. A new band would take an entirely new personnel, though a fair book is there.

Buddy Rich Hits The Air From Newark Spot

New York—Buddy Rich's band, with eleven weekly air shots over major nets, got off to a pretty fair start at Newark, N. J. Terrace Room. Featuring tenor sax of ex-BG George Berg and Bitsy Mullins' trumpet, band out-grossed Goodman, J. Dorsey and Gene Krupa at the same spot.

Rey Changes to Rey

Los Angeles—Alvino Rey has filed a court petition to adopt his band name as legal moniker. His real name is McBurney, and he says it's too confusing with the two names.

Fireman Save Our Records



New York—Art Mooney's outfit take no chances on their latest recordings going up in a blaze as they gather around their precious waxings with everything from an ax to an atomizer just in case. Recently a fire in the Vogue plant in Detroit destroyed a group of their discs and the band had to cut new ones.

The Johnny Mercers Entertain Friends



New York—When Johnny Mercer's good friends, Buddy and Mrs. Morris, called on him, Johnny and his lovely wife entertained them at Monte Proser's Copacabana. (Left to right) Buddy Morris, Mrs. Mercer, Johnny and Mrs. Morris.

Buddy Morrow In For Midwest Dates

New York—Joe Magro, tenorman, last with George Auld, has replaced Pete Terry with Buddy Morrow, and Irv Weinstein, also saxist, replaced Joey LeRoy. Helen Manning, vocalist with the band, will retire shortly to await the stork. She is married to Morrow's bassist, Irv Manning. Gloria Stark, who once sang with Carmen Cavallaro and Jimmy Dorsey, will join Morrow for a while prior to filling a pending motion pic deal.

Morrow, playing his first midwest dates, recently closed at the Lake Club in Springfield, Ill. and opens at the Chase Hotel tomorrow (29) in St. Louis, returning to New York for a February 19 opening at Roseland ballroom. Three record firms are angling for a recording pact with Morrow.

Kenton and Cole Near Radio Deal

New York—Stan Kenton and the King Cole Trio, who expects to summer in Hollywood, are being presented as a package for a summer replacement radio series, with several sponsors interested. Program, of course, will emanate from the west coast.

Kenton will open at the Meadowbrook in Cedar Grove, N. J. February 5, for three weeks and play theaters and one nighters in the east following that. In the meantime, Carlos Gastel, Kenton's p.m., is completing plans for Kenton to play a concert at the Municipal Auditorium in Mexico City and several one nighters in the metropolitan area before returning to Hollywood.

Dorsey Boys Buy Ballroom

Los Angeles—The Dorsey brothers have bought out Larry Finley's interest in the Casino Gardens and have installed Dick Gabbe, JD band manager, as operating manager of the beach ballroom.

Charlie Barnet is currently at the Casino, with Alvino Rey set to follow. Prima, Herman and both Dorsey's have future dates.

What effect the change in ownership would have on bookings—such as Herman's—was unknown.

Jack Egan Rejoins Alvino Rey Band

Los Angeles—Jack Egan, former manager of Alvino Rey, has rejoined the bandleader in a managerial capacity, sharing duties with Steve Hardin and Art Thorsen, who operate a publicity office here and also hold a managerial contract with Rey.

Egan was recently discharged from coast guard where he held commission as Lt. (j.g.) in a public relations post.

Two Heads Are-

New York—Count Basie walked into his dressing room after a recent stage show and found his manager, his booking agent, his accountant, and his press agent with their heads together. He immediately turned around and started out.

"You leaving now, Count?" they asked in some surprise. "Might as well," Basie said. "When you guys get through, there ain't gonna be nothing left for me, anyhow."

McIntyre Has A Full House

New York—Hal McIntyre opened to a packed room at the Commodore hotel here January 10, for a six-week run. New with the band is a vocal quartet, consisting of two boys and two girls, replacing vocalist Ruth Gaylor who married a service man, and returned to domestic life.

Terry Lempert, associated with the William Morris publicity department, will begin duties as road manager for McIntyre at the close of the Commodore date. George Moffett will remain in New York to handle business affairs for the band here.

Ronnie Deauville Joins Glen Gray Orchestra

Los Angeles—Ronnie Deauville left here last month to take over Skip Nelson's vocal spot with the Glen Gray band. Deauville, who will take a new name, is little known here.

Ray On Way



Cleveland—Ray Anthony and his vocalist, Dee Keating, go over a new arrangement during rehearsals of the trumpet star's new band. Outfit, which is a continuance of his star navy band, started rehearsals here in Cleveland with a line-up of impressive local talent. Band is getting a big build-up through M.C.A., has the Chase Hotel in St. Louis as one of its first jobs.

Sam Donahue Ork Set To Rehearse

New York—Long-awaited appearance of Sam Donahue's post-service band will take place next month, with Donahue expecting to go into rehearsal on or about Feb. 1 here.

Sidemen lined up for the band indicate that the leader will come forth with an aggregation equal to or above the high standards of his navy crew, regarded as the top service band of the late war.

Personnel will include six reeds, four trumpets, four trombones, three rhythm. Some of the men set are: trombonists Dick Le Fave, Tak Takvorian, Eddie Bert and Kenny Meisel; trumpets Frank Beach, Mitch Paul, Billy Marshall and Earle Collier; saxists Bill Nichol, Mike Kriseaman, Harry Peterson, George Perry and Paul Petrilla; and drummer Harold Hahn, bassist Louis Popp and pianist Wayne Herdell, if the latter is out of the army in time.

Arrangements are done by Charley Shirley and Donahue.

Intact Vet Band Into Billy Berg's

Los Angeles—Milton DeLugg, heading what is believed to be the first service-formed music unit to move intact into a civilian engagement, was set to follow Dizzy Gillespie at Billy Berg's Hollywood hotspot, Feb. 4. Deal was set by GAC.

Combo headed by DeLugg was together for three and a half years as the "Swing Wing" of the AAF's Radio Production Unit at Santa Ana, Calif. Side-men are Abe Most, clarinet; Many Stevens, trumpet; Herman Saunders, piano; Tony Rizzi, guitar; Lou Paino, drums; Bob Hartley, bass.

DeLugg is the accordionist who attracted much attention in pre-war days with small band headed for a time by Matty Malneck.

KC McConkey Agency Goes On Nat'l Basis

Chicago—In a move to go on a national basis, the McConkey Orchestra agency of Kansas City is opening local offices, with Dick Shelton, former bandleader, in charge.

Other additions in the McConkey set-up bring in Walter Wenger as head of the big band department, and Ralph Webster into the Kaycee office. Chi offices are at 127 North Dearborn.

Walter Donaldson And Uncle Sam Lock Horns

Los Angeles—Songwriter Walter Donaldson (*My Blue Heaven*) whose marital troubles have had him in court and in the headlines here many times during the past few years, now faces a government suit for \$15,780 assertedly due on income tax for 1933-34 and delinquency penalties.

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Carnegie Concert Has Below Par Ellington

BY EVELYN EHRLICH

New York—Speaking from a commercial viewpoint, Duke Ellington's fourth annual concert at Carnegie Hall January 4 was a tremendous success. Sold out to the last chair, including the too many rows which cluttered up the stage, leaving

scarcely enough room for the band, this presentation was poorly staged. Scheduled to begin at 8:45, a half-hour delay seemed an endless wait, and for the most part, the concert dragged for the balance of the evening.

Taking the above into consideration, Ellington's contribution, in its entirety, lacked its usual charm and effectiveness, leaving much to be desired from one who is without equal in the field of popular music.

Although several noted men, long associated with the Duke, are no longer with him, such as Rex Stewart, Ray Nance, Juan Tizol and Ben Webster, replacements in the various sections are capable, some even more outstanding. Joe Nanton left the band several weeks ago because of illness, and on the night of the concert, Lawrence Brown was laboring with a bad cold.

Trumpet Sensational
The trumpet section, nevertheless, is nothing short of sensational with trumpeters William "Cat" Anderson and Taft Jordan. Clarinetist Jimmy Hamilton is increasingly becoming a greater asset to the Ellington band. With the recent addition of Oscar Pettiford and regulars Lawrence Brown, Harry Carney and Johnny Hodges, this concert was not without its moments of musical thrills, if not up to the past Ellington performances.

In the vocal department, Albert Hibbler deserves the honors, with equally attractive and beautifully gowned Joya Sherrill and Kay Davis very impressionistic in their solo spots.

Carney, Others Star
Leading off with *Caravan*, followed by *In A Mellotone* and *Sold, Old Man*, a condensed version of the *Black, Brown and Beige* excerpts was presented next spotting Joya Sherrill in the *Blues* number. Taft Jordan sparked the program then in the number *Rugged Romeo*, with Harry Carney following up in a new Ellington composition called *Sono*. Jimmy Hamilton took the spotlight here in his rendition of *Air Conditioned Jungle*.

Two numbers from one of Ellington's more recent works, the *Perfume Suite*, were next on the program, namely, *Dancers in Love* and *Coloratura*. The former, with Ellington, Sonny Greer and bassist Al Lucas, effectively conveys a very clever dance routine, with the remainder of the band making with the feet on the rhythm breaks. The latter highlights the greatness of William Anderson. The first half of the program closed with the "jamming" of *Frankie and Johnny*.

New Tonal Group
After the intermission came the familiar *A Train*, followed by *Meloditti*, *Fugue* and *Jamoditti*, from Ellington's latest series called *A Tonal Group*. *Meloditti*, programmed as *Rhapsoditti*, and *Jamoditti*, listed as "Concerto for Jam Band" (both announced by the Duke as *Melo* and *Jamoditti*, for reasons known only to him).

Ted Steele Hired As Music Director

Los Angeles—Ted Steele, who held spot of producer and musical director on Chesterfield Supper Club show until forced to retire for a time by ill health, has been signed as house music director by KMPC, Los Angeles independent which blossoms out shortly as a 50,000 watt. Steele is organizing new staff work which will start at nine men and be augmented to 18 in near future. Budd Hatch, bass, is orchestra manager of unit.

KMPC dropped jump group headed by Ray Linn on contention it was not suitable for radio market.

Battle Of Bands Participants



Brooklyn—When Jimmie Lunceford and Billy Eckstine and their respective orchestras were booked to stage a "Battle of Bands" here recently, the leaders took the deal too seriously and started swinging a bit of brass at each other. Jim McCarthy, who thought up the gag shot, breaks it up. The musical event was staged under the auspices of the Brooklyn branch of the National Association for the Advancement of Colored People.

New Beneke Crew Has Miller Name And Book

New York—Those who have eyed with some curiosity the band fronted by Tex Beneke since its recent theater debut here (Capitol, Jan. 24) have observed a number of features about it, musical and otherwise, which are interesting. The

band, billed as the Glenn Miller orchestra with Tex Beneke, is tabbed by manager Don Haynes, (reportedly the last person to see Miller before he took off on his ill-fated flight) as the "band Glenn wanted to present to the American public on his return from overseas." Present crew consists of 90 per cent of the personnel which comprised the AAF orchestra, with the balance in the main sidemen who had played with Miller prior to the war.

34 In Band
In all, band plus Beneke has 34 members—five saxes, four trumps, four trumpets, French horn, four rhythm, a vocal group, The Crew Chiefs, and the string section Miller added to his AAF band, 9 violins, two violas and a cello.

Permission to use Miller's name in connection with advertising and billing was granted by Mrs. Miller, who also turned over Glenn's entire music library to the new crew. Thus crew is able to present many of the great pre-war arrangements, in addition to some of the latest up-to-the-minute scorings which are furnished by Jerry Gray and Artie Malvin.

Malvin Takes Desmond Spot
Featured artists with the band, plus Malvin who is also filling the spot vacated by Johnny Desmond, are Lillian Lane, among other things the former Thornhill thrush, and Bobby Nichols, the 21-year-old redhead who made a name trumpeting with Vaughn Monroe.

SOME INCIDENTAL INFO: Beneke was discharged as a chief petty officer in November. . . . AAF band had a total of 500 hours of flying time in everything from a B-25 to an L-5, was awarded Bronze star for Northern France Campaigns. . . . Malvin and Lillian Lane hadn't seen

Nobody Saluted

New York—Recent air debut of ex-Chief Petty Officer Gordon Lee (awright, awright, so it's Tex) Beneke's band marked reunion between ex-Sgt. John Desmond, who sings, and ex-Staff Sgt. Tom Hudson, who announces, and ex-Master Sgt. Norman Leyden, who arranges. First time latter three had met together since Miller AAF band days.

each other since they both left Thornhill. . . . Band, in addition to being set at Capitol for five weeks with options, has signed with Victor for waxing. . . . Miller would have been 41 years old on March 1. . . . Original Miller gang's recording of *Chotanooga Choo-Choo* sold a million and a half copies, in fact, in 1940 one of every three juke-box nickels spun a Miller record.

Texas' Peck Kelly Visits Hollywood

Los Angeles—Friends of Peck Kelly, legendary Texas pianist, report here that Kelly's father died recently and that for the first time in his career the musician plans to leave his home territory for a visit to Hollywood.

Kelly's fame has been built entirely by reports spread by musicians and others who have heard or worked with him. He has steadfastly refused all offers to record or travel with name bands. His friends here also say that his eyesight has failed badly during past few years and that he is now almost totally blind.

and *Fugue* are additional Ellington compositions inspired and titled in true Ellington fashion, which have to be heard for a conception. A jam group takes the *Jamoditti*.

Continuing, Oscar Pettiford, star bassist, was another stand-out with his performance of *Pitter Panther Patter*, once recorded by the Duke and the late Jimmy Blanton. *Diminuendo in Blue*, *Translucency*, featuring Kay Davis, and *Crescendo in Blue*, bringing back "Cat" Anderson, preceded the latest Ellington specialty for Johnny Hodges, titled *Magenta Haze*. Tenorman Al Sears took the feature spot next in *Suburbanite*.

Hibbler Draws Encores
Albert Hibbler, coming on for his stint, drew two encores, which included a new number by the Duke destined to be a hit, *I Guess I'm Just a Lucky So and So*. Closing number was *Riffin' Drill*.

Summing it all up, many perennial Ellington followers may have found his latest concert at Carnegie lacking, but it goes without saying that any performance by him is well worth attending, and any attempt to present a popular band in concert cannot be surpassed by the wealth of Ellington offerings.

Ex-Service Leaders Join Cootie's Band

New York—The only roll call that Bobby Plater and Jimmy Cobb, a couple of well-known musicians, will answer to henceforth is that of Cootie Williams. Both, released from the service after establishing pretty neat records in a couple of theaters of operations, joined the growl trumpeter's band at the Zanibar recently. Plater's also sax led the band of the 92nd Division, while Cobb headed the band of the 93rd in the Pacific.

Flies A-Plenty For Leap Frog In Jersey

New York—Les Brown, who has been setting records with the number of air shots out of the Hotel Pennsylvania, will do all right when his band hits the Terrace Room in Newark, opening Feb. 26. Besides the air time there, the *Leap Frogs* will take out four grand with a 30 per cent of the gross cut.

Scribe Opens Agency

Indianapolis—Ross Christena, former *Down Beat* correspondent and in the army air corps for four years, has opened his own book agency here.

Ray Pearl Plays Santa Claus To Crew



Des Moines—Ray Pearl played Santa to his crew and threw what looks like a right jolly party for his happy family. (Left and around the table) Ray Pearl, Gloria Lynn, Walter Bloom, George DeBols, Harry Arnold, Larry Grace, Bill Middlecamp, Ray Serrano, Sid Norman, Don Decker, Ralph Barr and Mary Joyce.

Billy Shaw To Join Moe Gale

New York—The Gale Agency, with Billy Shaw, long a top booker with the William Morris Agency coming in as a large shareholder and executive, promised to be one of the most active and prominent band booking agencies in the field.

Shaw, pulling out of the William Morris Agency because of the recent fracas there, will become affiliated with Gale around February 1. Concentrating at present on its current stable of bands, the Gale agency will further expand by adding new bands and some already established, who are closely associated with Shaw in the William Morris Agency, are likely prospects for the augmented Gale Agency, Inc.

Bands now being handled by Gale include Cootie Williams, Lucky Millinder, Erskine Hawkins, Tiny Bradshaw and Buddy Johnson.

Ina Ray Puts New Ork Into Rehearsal

New York—Ina Ray Hutton has settled her bookings difficulties, which have kept her out of the band scene for the past several months, and is rehearsing a band here for a theater tour. She expects to open at the Oriental theater in Chicago February 7 for two weeks.

Formerly booked exclusively by Frederick Bros. on a contract which she has been attempting to void, Miss Hutton took her case to A.F.M. here, resulting in an agreement whereby the Glaser office will handle future bookings, with Frederick Bros. getting five per cent.

AFRS Music Unit Is Disbanded

Los Angeles—The orchestra of service men maintained here during wartime years by the Armed Forces Radio Service has been officially disbanded. Although a number of musicians are still attached to the unit, discharges on points and other considerations made it impractical for the group to function as an orchestra.

At one time the AFRS orchestra, which was organized and directed for over two years by Major Meredith Willson, had a strength of around 40 men. When Willson was released it was taken over by Captain Walter Schumann, also recently discharged.

Bandwagon Drops Band Idea Again

Los Angeles—Fitch Bandwagon, airshow which has been featuring series of name bands, was slated for change of format with broadcast of January 20 that will eliminate the bands and confine offerings to comedy guest stars, and songs. Studio ork will be headed by Henry Russell, who has been officiating as over-all music director of show.

Casa Loma Moves Into Cincinnati Spot

Cincinnati—Trombonist Al Jordan, just out of the navy at Great Lakes, replaces Gib Wilson in the WLW band. . . . Casa Loma band is due at the Lookout House, replacing Gene Hooter. . . . Jimmy Wilber's sextet will replace Milt Herth Trio at Castle Farms as relief group, sharing stand with Barney Rapp's group.

Lunceford In St. Louis

St. Louis—Jimmie Lunceford moves onto the bandstand of the Club Riviera for three weeks beginning Feb. 22. It's his first Mound City date other than on a one-nighter in several years. New femme vocalist with Lunceford is Marlyn Kilroy, a newcomer.

Blame Musicians For Chicago Crime Wave

Chicago—This town, which usually delights to some extent in its crime waves, isn't enjoying the latest one. Neither, it should be pointed out, are the musicians. Local 10 music makers are being blamed for the more sensational slayings

of the last month or two, with the local gendarmes (who have a crime solving average of about one percent at the most) and the newspapers (never a group to forego imagination) leveling their finger of accusation at the poor musician. Between the two, musicians have been prominently identified as suspects in at least two of the more sensational and bloody of recent slayings. If there was anything to the suspicions we wouldn't be writing this, but it's obviously just another stunt, and a bad one at that.

First came the brutal murder of an ex-Wave, in her north side apartment. For no obvious reason, headlines soon blared, "Hunt Musician In Sex Murder!" The killer hasn't been found (an old Chicago custom) and neither has

the musician, but that's still not saying they're one and the same.

Next was probably the cruelest murder in the Windy City's annals—the kidnapping and mutilation of a six-year old child. With no solution in sight, the Dean of Music at De Paul U. (no less!) stepped onto the front page with the theory that because written letters in the kidnap note were formed like music symbols in many instances, perchance the killer was a musician.

Evidently this was considered fair game, and with police and members of the fourth estate having a field day, the poor musician once again became the unwitting target of what has prov-

No Worries

Los Angeles—Although Freddy Martin finished in a not-too-hot 17th position in the "sweet" division of the recent *Down Beat* poll, he isn't worrying too much. The Coconut Grove—where the band played all but two weeks of last year—set an all-time record in cover charges collected during 1945. Total of 111,898 covers was it—which isn't 17th in that league!

en to be a far-fetched pipe (and we don't mean Prince Albert) dream.

As it is, that's just a couple of the more space-filling cases involving musicians. Altogether it was a most uncomfortable time for a bunch of kind-hearted, hard-working, mother-in-law loving guys!

But, after all, you've got to sell newspapers some way! —don

I Can Dood It



Chicago—Looking like she just stepped out of a band box Margaret Long, Tommy Reynolds' lovely chirp, poses with that "and I'm the gal that can do it" attitude. And it's at the Band Box here where she proves it nightly to the customers.

Philly Jazz Concert Set

Philadelphia — Nate (Downbeat) Segal and Bob Horn, the WIP disc jockey, have signed the Academy of Music for February 13 for another in their series of All-Star Jazz concerts. . . . Louis Prima and his band set a new record at the Earle theater here last month. They drew a neat 50 grand for six days and topped the previous high set by Tommy Dorsey several years ago.

Tony Luizzi is in the Jefferson Hospital for a major operation. He's brother of Frank Luizzi, president of Local 77, Musicians Union and a musicmaker on his own. . . . Selma Guerra, the femme sax sensation, is being coaxed to head her own band. A group of localites are willing to back her to the extent of 30 grand and help her reach the top.

New Faces From The Front Take Spot Jobs

Davenport, Iowa — Returning veterans tell the story here as they take over key spot jobs and such. The Hal Wise band has undergone a revamping and a new library and several new faces in the band make the improvement felt. . . . Louie Corry, just out of the army, joined Wayne Rohlf's Foursome, as the group left the Vet's club after eight months.

Local 1 Re-elects Hild

Cincinnati—Oscar Hild was elected to another two-year term as president of Local 1. It will mark his 13th year as prexy.

Chi Hot Club Has Fine NO Jazz Bash

Chicago—The second in the new series of jazz sessions sponsored by the Hot Club of Chicago Sunday afternoon, Jan. 13 presented Darnell Howard's New Orleans Stompers before a packed and enthusiastic house. The session was a musical tribute to the late Richard M. Jones.

Lonnie Johnson's blues singing was featured along with Lee Collins' trumpet, Preston Jackson's trombone; Little Brother Montgomery's piano; John Lindsay's bass, and Tubby Hall's drums.

Next Hot Club concert is scheduled for Sunday, Feb. 17 at the Moose Lodge, 1016 N. Dearborn. Jack Teagarden was wanted, but will have probably left town after his Sherman hotel date.

Eddie Mallory Ork Marks Time

Chicago—The heat that Eddie Mallory's band generated at the Rhumboogie cafe wasn't responsible for the New Year's Eve fire that practically destroyed the famed sepia spot, but it certainly broke up the band for a short time.

Destroyed in the fire were instruments, arrangements and uniforms. Despite this, the band, which had memorized most of the book, went right into a week's rehearsal, were re-outfitted and equipped for a string of one-nighters that will keep the band busy for the six weeks necessary to remodel the club.

Chicago Vets Record For Sunset



Los Angeles—These veteran Chicago musicians, titans all in the Windy City, get together for their first date together to record for Ed Laguna's Sunset platter company. Pete Daily, cornet, leads the band; Roney McHargue on clarinet, Country Washburne, tuba; Don Owens, piano; Bud Wilson, trombone; Dick Fisher, banjo; Sleepy Kaplan, drums; and Joe Rushton, bass sax. The two sides, *Red Light Rag* and *Sugarfoot Strut* will be February releases.

CHICAGO BAND BRIEFS

The Hotel Sherman has released future bookings for the Panther room until mid-November, farthest in advance the management has ever announced bookings. The bands set follow in the usual Panther room pattern—names all, several will hold particular interest for music fans, though perhaps too many aren't good for much more than conversational backgrounds.

Jack Teagarden gets a tremendous boost in prestige with a two-week date set for February 1 to 14. Tommy Dorsey is then set for the following two weeks, providing the booking can be cleared. At press time it's indefinite. Tony Pastor follows for four weeks, as does Jimmy Dorsey (March 29), Woody Herman (April 26), and Les Brown (May 24).

At the moment it's a toss-up between Vaughn Monroe and Buddy Rich's new band for the four weeks of June 21 to July 18. While Monroe did a particularly good business there last summer, swing fans will keep their fingers crossed for the new Rich crew.

Other dates have a Charlie Spivak opening on July 19, with Benny Goodman tentatively set for his first Panther room date in ages on August 16. Gene Krupa moves onto the band stand Sept. 13, for another four weeks, with Louis Prima, who fussed after a couple of weeks just recently, inked in for another four, opening Oct. 11. The Tommy Dorsey, Monroe-Rich, BC, and Prima dates are, at this time fairly certain but not definite bookings. But that should be pretty much the Panther room story for the next nine months or so.

Earl Hines, who is still holding forth at his El Grotto on the south side, has encountered difficulties with other backers of the club, as well as with his booking office, William Morris. He'll probably continue with both, certainly with the club.

Marion Morgan, whose smiling face blessed a recent Beat first page, is now chirping over WBBM here, with her own daily program. Kid sings nicely.

Dinah Washington, who has left Hampton, stopped off in town before going on to New York. She has supposedly signed with the local Mercury record firm. Mercury looks good from here, with Dinah, Erroll Garner, Eddie Vinson, Tiny Hill (well, he's commercial, anyway!) signed. Also in town was singer Buddy DiVito, on vacation from James.

Eileen Mack is the new vocalist with Teddy Phillips band. Teddy's improving crew has been doing well, and is set for an eastern buildup. Also new with the band are arrangers Bill Cannon and Derll Fischer.

Pete Kameron, one of the best liked of local contact men, has taken off for sunny California with his wife. They'll vacation there, then return to their original New York haunts in a few weeks.

Tune Pluggers Do A Do-Si-Do

Chicago—Local music contact men got the ants out of their britches this month with a general reshuffling that found several key men in different spots than before.

Bert Braun jumped Leeds Music for Melrose, with ex-vocalist Don Genson replacing as Sylvan Spiro took over the departed Pete Kameron spot at Bourne. Paul Flynn joined Hudson, Bill Powderly pacted with Charles K. Harris, Armand Klein went into the Williamson office. Hugie Keough left when Stanwood closed up.

When you move, be sure to send change of address. Post Office does not forward magazines. Send both new and old address.

and both have said all that needs to be said

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Notes BETWEEN THE Notes

By Mike Levin

Last column defined jazz as the playing of men, usually in small groups with emphasis on solo playing in the Mood category. Swing was listed as a term covering the playing of band, mostly big-band playing with emphasis on beat, dynamics, and arrangements which place it strongly in the Mood category.

According to this definition, you readily see that you can have jazzmen, but not swingmen, and swing bands, but very seldom jazz bands.

Now there are times when there are swingmen, but when there are, it is music which I don't want to listen to.

There is and has been a fashion for the past few years for soloists, particularly tenors, trumpeters, and pianists to make their solos a succession of riffs which other orchestras have either recorded or made popular.

When you play a solo made up of these riffs, you are not playing jazz—because it is not something of your personal invention! Nor are you playing swing, since the whole structure of the riff is designed as a buildup for a big band, part of a framework for something leading to a climax of Mood effect, something which you as a soloist can't do, with very, very few exceptions.

Thus you have a tremendous bastard group of young musicians who think that when they play *One O-Clock Jump* riffs, they are playing jazz. By its very definition (mine), to me, they can't be. And by the very word swing, they are bound to fall there. The result is that they accomplish nothing but large quantities of effort, noise, and perspiration. I sympathize with them, I think I understand what they are trying to do, but I think they are failing because they don't understand the difference set forth above.

Jazz is strictly personal, swing is strictly unitary, and it takes a Charlie Barnet to (only rarely at that) make a succession of riffs be jazz, and an Ellington or Spanier combo to play jazz.

Divorces Wife Critic

Los Angeles—If you are the wife of a musician don't also try to be a critic, if you want the marriage to last. That seems to be moral found in case of fiddler Jascha and Mrs. Helfetz, the former Florence Vidor of silent pictures. Helfetz was awarded a divorce on complaint Mrs. Helfetz constantly disparaged his musical ability.

who dat

ALVIN McBURNEY

This is the true name of a guitar playing maestro, who recently was discharged from the Navy and is



reorganizing his band in Hollywood. He is the husband of one of four famous singing sisters, recorded with his band on the Victor label before the war and has appeared in several motion pictures. His former personal manager

who is expected to rejoin the band upon his release from the coast guard, once handled publicity for Tommy Dorsey. You know this leader as:

ALVIN REY

Of All Places!



Osaka, Japan—Charles Hienda who plays bass with the 98th Div. band found a copy of the *Beat* in his Christmas stocking. The man looks as happy as if he had found a bottle of good scotch.

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

McKinley Rounds Up New Band

New York—Ray McKinley returned from the west coast and without much loss of time rounded up men for his new band. McKinley expects to rehearse the band a few weeks away from New York before opening at the Commodore Hotel on February 21.

Personnel at this writing is Louis Stein, piano; Mundell Lowe, guitar; Ward Irwin, bass; Joe Gerace, drums; "Peanuts" Huko, Charles Grant, Ray Beller, Claire Widdows and Larry Molinelli, saxes; Charles Genduso, Jack Steele and Al Cuozzo, trumpets; Charles Castaldo and Jim Horwood, trombones. Teddy Norman is the male vocalist and McKinley will either have a girl vocalist or a vocal group. Eddie Sauter is doing the arranging.

Crosby Signs Name Sidemen

Los Angeles—The newly-formed Bob Crosby band, still in formative stage, will have several new key men when it opens Feb.

Skip Farrell Cuts For Capitol



Hollywood—Skip Farrell, who recently flew to the Capitol studios from Chicago to cut with Frank DeVol's orchestra, is seen above rehearsing with Frank. Farrell is currently featured on both NBC and Mutual networks out of Chicago. DeVol backgrounds for Ginny Simms on her Friday night CBS stint. *Charlie Mihn Photo*

at the Hollywood Palladium. Among them are Gus Bivona, my Dorsey, and Drummer Frankie Carlson, longtime anchor clarinet ace formerly with Tom- man with Woody Herman.



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LOS ANGELES BAND BRIEFS

Planists are in the spotlight here this month with Art Tatum doing a solo stint at the Trocadero as co-feature with the Russ Morgan ork and Erroll Garner holding forth on Hollywood Blvd. at the Susie-Q, sharing the latter stand with the Roy Milton and Teddy Bunn combos.

Benny Goodman was held over for an extra week at the Meadowbrook, with Harry James' return now set at Feb. 7. . . . BG was slated for a stand at San Diego following the Meadowbrook. . . . A new combo under Kay Kalie took over the Palladium's Monday night stint recently held by Don Swan. Tommy Jones band continues on their half of the Monday night bill.

Don Carper, ex-G.I., back in band business with new seven-piece combo at Paddock Club on Riverside Drive, featuring vocals by Jewell Hopkins, who will be recalled as chirper with Tommy D. and other name banasmen. . . . Joe Reichman back in Hollywood following vacation in Florida.

Jive Jottings
Dissy Gillespie was too much for the Hollywood "hep-cats" who frequent Billy Berg's. The spot has been generally crowded during Dissy's stay but too many were professionals. Berg's switch to Milt Delugg is a big flop from Dissy

Pigskin Fans At Tournament



San Diego—At the Tournament of Music held in Balboa Stadium on New Years Day, Stan Kenton along with vocalist Peggy Lee join their personal manager Carlos Castel to listen in on what the other tournaments were doing in the football world. Charlie Mihn Photo

but not a retreat to schmalts. Milt does things with that wind-box like

nobody else and he will have a solid beat behind him.

Pee Wee Hunt, we learn belatedly, has been holding forth with his own little outfit, sparked by Mahlon Clark on clarinet and Carl Fischer on piano, at the Victory Inn, downtown spot.

Nappy Lamare was set to debut with a new six-piece combo at the Gay Inn Jan. 22, playing there Tuesday nites and Saturday and Sunday afternoons. Ray Bauduc, back in town recently, planned to sit in with Nappy for a week or two.

Joe (Honeydripper) Liggins into Shep's Playhouse following Eddie Heywood for a four-weeks' stand starting Jan. 9. . . . Modern Music, a local label introduced here about a year ago, has hung up a hit in Hadda Brooks' Polonaise & Polonaise Boogie, with rash of orders coming from the East.

Sam Donahue in town long enough to wax for a local firm with an all-star combo picked up here. . . . Dootsie Williams, ex-

G.I., popular in Sunset "Strip" spots before the war, has introduced a new mixed combo at the Last Word club. We spotted Drummer Sam Joshua, Pianist Hilton Owens, Altoist Jimmy Kirk in the combo.

Notings Today
June Arthur, whose vocals have attracted the attention of Artie Shaw. Tommy Dorsey, Harry James and other toppers, is now singing with Jan Garber at the Trianon. She will be recalled as June Hart. . . . Columbia studio, dealing through GAC, has made a deal with Al Jarvis to make a picture entitled Make Believe Ballroom (which, incidentally, is to set a new record for number of name bands seen in one picture). Jonie Taps will produce. . . . Press agents for bandsmen are outdoing themselves with phoney plants tied in with the forthcoming Young Man with a Horn picture. To date nobody had been signed, or even tested.

Behind the Bandstand
Abe Lyman reported in Palm Springs with nervous breakdown brought on by sudden realization that come television he will have to go back to N. Y. and appear regularly with "Abe Lyman's Orchestra" on that airshow.

Kid Ory Group On Coast Air

Los Angeles—Kid Ory and his band of Creole jazzmen were signed for a series of radio appearances on NBC's Standard School Broadcasts, educational program, starting Jan. 10. Broadcast originates in San Francisco. Band was cut in from here to supply musical supplement to lectures on origin and significance of jazz. Program is carried only on coast stations of network.

Freddie Slack Again Auditions Jazz Men

Los Angeles—Freddie Slack, whose musical inactivity for a long period has been a puzzle to the trade, is auditioning musicians again. Slack's William Morris contract expires soon, and the pianist, who has refused to work for the office, will have a new band ready at that time.

Retires From Radio Spot After 18 Years

Los Angeles—Stuart Hamblen retired from his daily KFWB spot, where he had held forth with a rustic rhythm combo, after 18 years. Ork was taken over by Cliff Stonehead, sideman.

Benny Almost Has A Brand New Band

Los Angeles—Personnel within the Benny Goodman band continues switching around as the band continued at the Meadowbrook here.

Newest addition, after the acquisition of pianist Mel Powell, was trombonist Lou McGarity. Other recent changes found ace drummer Morey Feld staying in New York with Charley Perry taking over, trumpet men Bernie Privin, Johnny Best and Brody Shroff joining as Conrad Gozzo, who had just joined, put in his notice. Tenorman Peanuts Hucko and Bassist Barney Spieler also joined, leaving but five veterans who were in the band before Benny's last eastern date at the Terrace Room.

Band has been doing top business at the Meadowbrook. Closing there Feb. 3, band does a three-night week-end at Mission Beach ballroom in San Diego, then plays several one-nighters until they head back to New York for a Feb. 27 opening at the Paramount theater.

Music Biog Big Flicker Deal

Los Angeles—Gregor Rabino-vitch and Arnold Pressburger, independent motion picture producers, have teamed up to turn out an American version of *Unfinished Symphony*, picture based on story of Franz Schubert which Rabino-vitch made in Vienna in 1933.

Announcement adds another composer biography to many already in preparation. Others include *Mozart's Trip to Prague* (Republic), *Immortal Beloved*—Beethoven (Boris Morros) *Scherazade* — Rimsky - Korsakoff (formerly Heat Wave, Universal), *Dear My Beloved*—Tschai-kowski (Paramount), and several others dealing with pop composers.

Name Spot For Long Beach

Long Beach, Calif.—This city's first big-time nitery, the new Club Moderne, operated by Jimmy Blankenship and Allan Orloff, was scheduled to open last week of January with Rudy Vallee as the featured attraction backed by Nick Stuart's band. It will be first nitery appearance in many years for Vallee, who recently completed stage stint as substitute for Ken Murray in a Los Angeles show.

Will Osborne band, originally slated to back Vallee at the Club Moderne, was withdrawn at last minute, reported on order from Vallee. Managers Blankenship and Orloff say they have targeted a series of name bands to follow Stuart.

Former Beat Artist Designs For Atomic

Hollywood—George Von Pyster, the artist whose jazz illustrations in Down Beat a few years ago caused such widespread comment, is designing the labels and albums for the new Atomic label. New outfit is headed by band leader Lyle Griffin, who has already disked Ray Linn eight-piece band and a Dodo Marmarosa trio.

Welk Moves Into L.A. Aragon Ballroom

San Francisco — Lawrence Welk closes his long and successful run at the St. Francis hotel here to open Feb. 4 at the Aragon ballroom in Los Angeles. Newest addition to the band, which has a Spotlight Bands broadcast Jan. 30, is male singer Don Regan, just out of the service.

Bonnie Baker Records

Los Angeles—Bonnie Baker, who spends most of her time appearing in the Blackouts of 1946, introduces a new platter label with a coupling of two new tunes on Memo.

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Diggin' the Discs with DON

The shoe's on the other foot this issue. Last time there were several fine Swing sides, but not a good, bad or indifferent Dance record to be found, let alone reviewed. This issue the story is different, with two exceptionally fine Dance sides among several others of musical interest.

Les Brown's *We'll Be Together Again* and Charlie Barnet's *Tell It to a Star* are the sides mentioned; a fine combination of good tunes, arrangements, solo work and commercial appeal.

Both illustrate one of this columnist's pet peeves—the lack of musical integrity and taste in commercial music. Commercialism doesn't necessarily mean second-rate music—Glenn Miller proved that years ago. Music can be commercial, commercial more

than any hotel tenor band, and still be good if ability and taste are displayed. What should be done, even more than educating the leaders and musicians (who should know better, obviously), is to educate in discrimination the general public.

Once all the squares are hipped that there are better singers than Vaughn Monroe, better bands than Louis Prima, then jazz and swing will rest on a much more substantial foundation than it enjoys today.

Swing EDDIE VINSON

Juice Head Baby
Mr. Cleanhead Steps Out
Mercury 2131

This is Eddie "Cleanhead" Vinson's record debut, and for a band as new as this Vinson crew, it's an amazingly impressive inauguration. Mr. Cleanhead, and I'm referring to the record, steps right out at a fine jump tempo, with piano, tenor and Vinson's alto soloing and the band in clean, brisk form. Juice Head has great alto work, and Eddie's won-

Twosome "Waiting For Train"



New York—Monica Lewis and Ray Bloch relax between waxings at Signature. Their first date, *Waiting for Train*. Haven't any idea what Monica is offering Ray in that jar—if it's paste, the Lewis gal is a fiend of the first water.

derful blues singing. We will here a lot more of this Vinson band.

Their debut at the Rhumboogie Cafe here was at least as impressive as any new band this reviewer has caught lately.

ROY ELDRIDGE *Little Jazz Boogie* *Embraceable You* Decca 23471

Roy plays well on both sides, with less sensationalism and more feeling, particularly on *Embraceable*, than usual. Band is rough but ready, but it's really all Roy's.

ORCHESTRA OF STARS *Yum Yum Blues* *Pom Pom* *Old Shoe Blues* Rogerini

Pan-American PAN 019,020
Cliff Lange directed and orchestrated this four sides, which are Lange and pianist Tommy



Doing the honors on a recent *Spotlight Band* show over Mutual, Henry King and his boys had to accommodate a huge soldier crowd by playing several simulated saxes with a change of audience each time. Finally into the "real thing," most of the musicians were by that time rather confused and beat. After an especially satisfying solo, lead trumpeter Tubby Mertz, blared out, "Boy! Too bad we weren't on the air, that sure was a good one." King merely pointed to the "On the Air" sign shining brightly.

Todd originals. Todd is the featured and outstanding soloist on the group, with Teddy Walters featured on guitar and on the blues side vocals. There are trumpet and alto solos, well done, but all in all the sides don't quite jell. Perhaps the outfit was thrown together too fast to get the feeling of what to do.

HARRY JAMES *Ain't Misbehavin'* 920 Special Columbia 36887

Misbehavin' is one of the prettiest sides the James-man has turned out in many months. At a slow, expressive tempo, with beautifully scored strings and relaxed, sincere James trumpet—plus an excellent arrangement—it's the kind of music you'll want to hear any time. Reverse has good Corcoran tenor and Ross piano solos and nice trumpet parts, but otherwise not quite it.

Dance LES BROWN

We'll Be Together Again
A Red Kiss on a Blue Letter
Columbia 36896

We'll Be Together Again, an exceptionally beautiful tune, is given an unusual treatment with results far out of and above the ordinary. One of the best sides the band has had, for there's a gorgeous Frank Comstock arrangement, with Ted Nash's fine tenor sax and Doris Day's nice vocal, though Doris is a trifle hard to understand. The intro is particularly effective, sounds like an Ellington score. Reverse is a more average ballad, *Red Kiss*, which is again handled nicely by all concerned. This is brilliant, beautiful dance stuff!

CHARLIE BARNET *Tell It to a Star* *Xango* Decca 18736

Charlie goes commercial, but with results so pleasing that few should mind. Reminiscent of old Sinatra-Pled Pipers-TD ballads, *Star* combines a particularly nice tune, some wonderful rich-voiced vocalizing by Phil Barton, the Satisfiers accompanying with nice band backgrounds. Charlie inserts a few bars of tenor, restrained and lyrical, yet so typically only Barnet. *Xango* is an unusual number, hard to define. Too long in getting started, once it does go with a good rhythm backing and high-note trumpet work (possibly by Al Killian) it is interesting and different. Both sides are good for Barnet, his first could well prove a sensation. Which is the least this great musician deserves.

WOODY HERMAN *I've Got the World on a String* *Love Me* Columbia 36897

The leader's voice is showcased on *World on a String* in a pleasing manner. It's an old Cotton Club Parade tune. Frances Wayne plaintively sings *Love Me*, not up to her best standards for it's a little overdone, yet still within bounds of good work. Band is in their usual top form, giving ballads their exceptional treatment. (Modulate to Page 16)

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<i>Boogie Woogie Bugle Boy</i> | CHARLIE SPIVAK
<i>Three Deuces</i> |
| LIONEL HAMPTON
<i>There'll Be A Jubilee</i> | FRANKIE CARLE
<i>Wigwam Stomp</i> |
| VAN ALEXANDER
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<i>Nedgie-Hoppin'</i> | JOHNNY MESSNER
<i>Stuff</i> |
| PHIL MOORE
<i>Shoo-Shoo Baby</i> | PAUL BARON
<i>I'll Remember April</i> |
| SONNY DUNHAM
<i>Jump Indigo</i> | AL COOPER
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| MITCH AYRES
<i>Stop That Dancin' Up There</i> | JACK TEAGARDEN
<i>Rhythm Hymn</i> |
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J

Much o stems fr Negro's songs, the boy ballad records (forms and —for ins singer R and min meat" Me singer Jo man Fred those by Jimmy W Sister i swing spi (Claim Jon Soul. Her cala are o ing, gatty bas, and bit extra enough al singing b dea light -spirits an sile. Than her own!

Pigme See See ford's Y Wagon o by Olive Blue Six. know a Dog Blu better. M "Lard, I feel, whi ist Shirle eux shar verses.

On We favorites. straight rhythm & liama, ba Benford is truly a Joshua Love A Good D 23475, a Hall an town or trumpet William: piano, C on bass, but it's most all

M Moore Boose o Original sky's op new for The rev is an ins the abs pecially. Wake! Bad Lit Got Nu Decca 1 Miller a clarir solo on

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PER

Jazz Jive by TAX

Much of today's hot jazz still stems from folk sources, the Negro's spirituals and shout songs, the white American's cowboy ballads. Even in our newest records distinct traces of folk forms and idioms can be detected—for instance those by gospel-singer Rosetta "Sister" Tharpe and minstrelman Alamo "Pigmeat" Markham, those by blues-singer Josh White and ragtime-man Fred Moore, to some extent those by western favorites like Jimmy Wakely.

Sister shouts two of her latest swing spirituals on Decca 8672, *I Claim Jesus First* and *Singing In My Soul*. Her vigorous, uninhibited vocals are equalled only by her rocking, gutty guitar. In fact the piano, bass, and drums behind her seem a bit extraneous. Rosetta's quite enough all by herself. Playing and singing because "it makes my burden light," she lifts her listeners' spirits and beats down life's travails. Tharpe's got a lift, a beat all her own!

Pigmeat's Sides

Pigmeat hollers Ma Rainey's *See See Rider* and Perry Bradford's *You've Been A Good Old Wagon* on Blue Note 509, backed by Oliver "Reverend" Meaux's Blue Six. The former, alternately known as *Easy Rider* or *Yellow Dog Blues*, has never been sung better. Markham interpolates his "Lard, Lard, Lard" to great effect, while pianist Smith, guitarist Shirley, and trumpeter Mesh-eux share the solo spots between verses.

On *Wagon*, one of Bessie Smith's favorites, the vaudeville star moves straight through with power and rhythm to spare, as trombonist Williams, bassist Crosby, and drummer Benford urge him on and on. This is truly a great blues coupling!

Joshua offers *Did You Ever Love A Woman* and *I Left A Good Deal In Mobile* on Decca 23475, accompanied by Edmond Hall and his Cafe Society Uptown orchestra. Randolph's on trumpet, Chambers on trombone, Williams on tenor, Larkins on piano, Casey on guitar, Williams on bass, and Trapper on drums, but it's rightly White's record almost all the way.

Moore and Hodes Trio

Moore means his own *Blues 'N' Boogie* on Blue Note 512, with the Original Art Hodes Trio. Kaminsky's open growl horn, wild, fierce, new for Max, is something to hear! The reverse, Robinson's *Eccentric*, is an instrumental that suffers from the absence of trombone and especially clarinet.

Wakely contributes his *Too Bad Little Girl Too Bad* and *I've Got Nuggets In My Pockets* on Decca 18728, supported by Eddie Miller and his Hep Dogies. There's a clarinet backing on *Too Bad*, solo on *Nuggets*. There's some

The Boys Cut "Let's Have Fun"



New York—Moe Gale, Erskine Hawkins' manager, Eli Oberstein, of Victor records, Erskine Hawkins and Bobby Smith, sax tooter of the band talk over the tune *Let's Have Fun* before the cutting at the last session. Eli claims *Fun* will be bigger than *Tempto*.

Jam Dixieland on the first, some arranged Dixie on the second. But it's Eddie's tenor that blows both sides back to jazz!

Instrumental Jazz

Hot music may well be entirely instrumental however, for it originates as well in old-world quadrilles and new-world marches, in solo-piano rags and brass-band stomps. The best modern jazz by the finest contemporary jazzmen, though it regularly adheres to the traditional patterns, takes an occasional holiday stroll down *Tin Pan Alley*.

Joe Yukl comes through with a brace of standards this time, *Body And Soul* and *Sugar* on Jump 7. Joe takes *Body* for a slow ride in the tailgate position, from carnival intro to circus finale, from guttural pedal tones to the sweet high ones. Not so nostalgic as Jenny's *Stardust*, nor so explosive as Higginbotham's

Basin Street, nor so lazy as O'Brien's *Please Come Home*, this is the most humorous trombone of them all and full of invention at that. *Sugar* jumps.

Joe Yukl's Sides

Yukl's *Wabash Six* also goes traditional with *Royal Garden Blues* and *Two Quart Blues* on Jump 8, both featuring Thow's trumpet, Legare's clarinet, and Wrightman's piano in addition to the leader's slide. George and Joe, the two brass stars here, have been working together since early J. D. days and play like it in the ensemble work on the Williams opus.

Two Quart sounds like a first-rate trombonist spending a day-off in a billiard-hall, taking his cue to the deep-green felt rather than from the deep-felt blues. Yukl's horn is comic, capable, and captivating, but I can't help wondering how he manages to blow all the notes he does with his tongue so constantly in his cheek!

Stewart Signs With Mercury

New York—Rex Stewart, playing at the Three Deuces on 52nd Street, has signed a three-year recording deal with Mercury Records, calling for 12 sides a year.

Combo, fronted by Stewart, was originally organized on a co-operative basis, until the union nixed all co-op groups, making it necessary for Stewart to assume full leadership, paying a bonus every six months to the individual sidemen.

Personnel includes Joe Turner, piano; (currently on notice) Wilson Myers, bass; Bay Perry, drums; Pete Clarke, alto sax; "Pazuza" Simon, tenor sax; Sandy Williams, trombone; Rex Stewart, trumpet.

New Press Agent

Los Angeles—William Donovan, former publicity director of Southern California Symphony Assn. (L. A. Philharmonic ork), has taken similar post with west coast office of Mills publishing interests.

BEST TUNES of ALL by Jux

Clarinet Marmalade

Like *High Society* and *Tiger Rag*, this Crescent City favorite, composed jointly nearly thirty years ago by clarinetist Larry Shields and pianist Harry Ragas of the Original Dixieland Jazz Band, is still a prime test-piece for aspiring hot clarinet players. It was first recorded by two great white groups from New Orleans, the O. D. J. B. itself with Shields on clarinet for Victor 18513 and the New Orleans Rhythm Kings with clarinetist Leon Rappolo for Gennett 5220. In New York it was early waxed by Red Nichols featuring Jimmy Dorsey on Brunswick 8266, and twice by Phil Napoleon possibly presenting Jimmy Lytell on Victor 20647 and Harmony 362. Later two fine Negro jazzmen from New Orleans made it, Zutty Singleton on Decca 432 with clarinetist Horace Eubanks, Kid Rena on Delta 805 with clarinetists Alphonse Picou and Big Eye Louis Nelson. Still later two white Chicago units cut it, Wild Bill Davison with Edmond Hall on Commodore 549, Bud Jacobson together with Bud Hunter and Joe Rushton on Signature 106. The first big Negro orchestra to record an arrangement of *Marmalade* was Henderson's on Columbia 2513, Columbia 3408, Vocalion 1085, and the first major white band to record it in orchestration was Trumbauer's on Okeh 40772, Vocalion 4412. Fletcher had Buster Bailey on clarinet, Frankie and Jimmy Dorsey, Bobby Hackett copied much of Bix Beiderbecke's work from the Trumbauer disc for his

own version on Okeh 8493, in which he used clarinetist Bob Riedel. When the O. D. J. B. re-organized in the late 1930's two more platters of *Clarinet Marmalade* appeared, by the Original Dixieland Five on Victor 25525 and by Nick LaRocca's augmented crew on Victor 26411, both with clarinetist-composer Shields in rare form.

Black & White Signs Al Sack

Los Angeles — Al Sack, music boss of radio's *Beulah* and *Maizie* shows, has been tagged for newly-created post of general music director of Black & White record company. Sack will have full say over artists, musical selections, etc. Sack's own recently completed album for Black & White, *Velvet Moods*, was due for release early this month.

Among new names signed to exclusive Black & White contracts here during past week were those of Ivie Anderson and Jack McVea, former star of Lionel Hampton crew who now heads his own ork, currently in an Oakland nitery.

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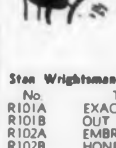
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Music Biz Rates A Free Press!

(A newspaperman we know, passing through Chicago, got to talking about the daily press and its treatment of music. The facts are so startling that Down Beat asked him to write them down, and his comments on them, promising not to endanger his job by revealing his name.)

Raw bait, gate!
That's no new cry in the music biz. But the way I mean it, it's new. New, though this rough deal is as old as the business itself.

Why no one has yet yapped about the kick in the pants newspapers give music, is something for a weed dreamer to ponder. I'm just a newspaperman, so it's beyond me. I'm a music fan, too, though. And believe me, brother, the kick music gets from my profession is hard, and low.

In fact, it's something that costs music and musicians millions of smackers a year. Or put it another way: say that a square break would bring in millions. Not square millions, but hep ones. And you're welcome to the tip. Mr. Petrillo.

Musicians did plenty of fighting for the four freedoms. Now they're coming home from that job, and deserve to find someone demanding a little freedom of the press for their work. They sure as heck haven't got it now.

Here's the squawk: Get with a band anywhere outside of New York, or maybe Chicago, and you're sure to find that the amusement page of the average paper is the rottenest thing left in journalism. Especially when it comes to music.

TOSS MUSIC NEWS IN THE GUTTER

Regardless of how much truly newsworthy, above-publicity-level musical history may be unfolding locally, editors toss in the gutter all their vaunted news sense as soon as the word "music" comes into the picture.

By music I mean the stuff that has become America's principal source of entertainment. The dance stuff, jazz, jump, swing, boogie, blues and ballads, that is danced to in person, heard on records, featured by most radio stations most of the time, and used to sell movies. The stuff that brings billions of bucks to sidemen, leaders, bookers, theaters, night clubs, radio, etc. on down to the newspaper's amusement editor. And I do mean down.

Because it is the largest single source of entertainment, this music stuff could also give tremendous reader increase to newspapers. Isn't it safe to say that more Americans of both sexes care about music than care about basketball games? That more go for it than go for the latest knitting news? That more buy a record sometimes than work a crossword puzzle? If it isn't safe, I'll be glad to eat Woody Herman's latest release. (You're welcome, too, New Yorker.)

What's the editor's response to this tremendous popular interest? Nuts, with some exceptions. In most cities outside New York, here's how the amusement page works: Classical music, stage plays and movies get fair and decent, if often uninspiring, reviews. Books often do, too. If night clubs and theaters take enough ads in the paper, and if they bring enough pressure, they get:

- (1) Mention in a weekly round-up of entertainment "news," strictly for ad-buyers only.
 - (2) Mention, usually corny and missing any news of the moment, in a local, and usually ghostly, imitation of Winchell.
 - (3) Possibly a picture of the leader printed with those of other celebrities whose offices or employers advertise satisfactorily.
 - (4) Sometimes a puff paragraph or two masquerading as news but seldom giving any real musical news connected with the band.
- (1 and 2 are the most generally encountered.)

Musicians Off the Record



Schenectady—Weel protect ya little gal, Margie Woods, vocalist, stand-between her stalwart looking protectors, Bob Chester and Jack Collins. Margie used to chirp for Randy Brooks while Jack formerly managed the 88 for Mal Hallett. There's been a lot of changes in the Chester band with men from the crews of Tommy Tucker. Les Brown and Charlie Barnet joining the trombone section and Jackie Beavers joining on tenor.

Stark Blows Last

New York—Bobby Stark, trumpeter, passed away in Veterans' Hospital here December 29, following an illness of several months. Stark once with the late Chick Webb and Fletcher Henderson, was more recently with Benny Morton's band at Cafe Society Downtown, following his discharge from the army.

For theaters which feature bands, the routine is simpler. When the show changes, the reviewer of the new movie tacks on a few lines about the band and other performers, giving little or no information save to name some of the songs played; and usually the leader's picture is carried during the run.

SCANDALS ONLY GOOD COPY?

In the same city where this happens, a band like Count Basie's or Herman's might come to the theater for its first local date in a year; every day thousands of residents are excited enough by the event to shell out cold cash and crowd into the joint. Most of these daily thousands would certainly be interested in knowing if the Count has added a tenth trumpet or if Woody has a brand new way of blending the saxes. It would be news, far more interesting to most of them than the hand-out about the local wrestling matches a week from Tuesday. To the editors it's no news, unless a musician is involved in a scandal.

Of course Woody and the Count don't particularly care. They pack the theaters and get their pay. But if legitimate news of their doings could appear everywhere regularly, if the serious efforts of musicians were accorded serious interest, thousands or millions of people could be sold on the fact that music is worth their attention. Judicious appraisal and criticism, too, would scarcely harm the output of today's average band.

That thousands, without written news, do know when a Goodman comes to town with a new trombonist, is proof of the public's eagerness to get such news. That *Esquire*, the *New Yorker*, *Mademoiselle*, *Pic*, *Vogue*, *Harper's Bazaar*, (Modulate to Page 11)



"Sure, sure—but this one plays only Sy Oliver arrangements!"

CHORDS AND DISCORDS

Oh You Nasty Man!

New York City.
To the Editors:
Oh, how could you be so mean! I think that Vaughn Monroe is the world's best singer, and not as your record reviewer so nastily says. I don't think he appreciates good music, anyway.
Besides, Vaughn is more popular than Ellington or Herman or any of the bands you are always raving about. What more proof do you need that he has the finest voice and best band today?
Sally Morrison.

Deserves Applause

Hakodate, Japan.
To the Editors:
This letter is from two G.I.'s who appreciate good music and showmanship. We just witnessed a USO show here featuring Sharon Rogers and her all-girl orchestra and we were amazed and happily surprised at the quality of her music and arrangements.
We have seen many name bands over here and it is our opinion that Sharon Rogers should share the spotlight with the majority of them. It is our earnest hope that such wonderful talent as these girls possess will be recognized.
Cpl. Arky Kelerchian,
Pic. Ed Narbis.

The Great Go Hungry

Cleveland, Ohio.
To the Editors:
I have always been quite an enthusiast for Georgie Auld and I can't understand why he doesn't get some of the breaks he so richly deserves.
I heard the band here recently and besides Georgie himself being a great musician there are others in the band equally great. One of them is Al Porcino who really plays some mad trumpet.
When that Auld jumps it really jumps. What I can't understand is what can't jump into some good recordings and record for the recording companies. Why are such bands (if you can call them that) like Guy Lombardo, Sammy Kaye and Louis Prima get all the gravy and real artists, like Georgie Auld and his crew are left out?
I would like to pat on the back

RAGTIME MARCHES ON

NEW NUMBERS
TORRELLIO—A daughter to Mr. and Mrs. Carl Torrelio, recently, in Philadelphia. Father plays bass in the Philadelphia Orchestra.
SUMMERS—A daughter, Sharree Lee Melody to Mr. and Mrs. Bob Summers, Dec. 28 in Hollywood. Father axist now with Jerry Bowen combo.
MELVIN—A son, Barry, to Mr. and Mrs. Mel Melvin, recently in Philadelphia. Father is Philby band leader.
COOMBS—A son to Mr. and Mrs. Bddy Coombs, January 14 in Chicago. Father is drummer and arranger, formerly with Gene Krupa, more recently with Lew Diamond. It is their first born.

TIED NOTES
McHARG-WOODBURY—Eddie McHarg, representative for Robbins Music on the west coast, to Judy Woodbury, Dec. 24, in Hollywood, Cal.
CALLAN-MADSEN—Jos Callan, Frederick Bros. booker in Chicago, to Betty Madsen, model, Jan. 12, in Chicago.
FRANK-ATKINSON—Cpl. Irv Frank, former Teagarden and Prima altoist, to Betty Anne Atkinson, Dec. 2, in Greensboro, N. C.

FINAL BAR
STARK—Bobby Stark, 28, trumpet player, once with the late Chick Webb and Fletcher Henderson, more recently with Benny Morton, Dec. 29, in New York.
ENGL—Rudolph Engel, 27, trumpeter and viola player with the Philadelphia Orchestra for many years. Dec. 16, in Philadelphia.
FARNES—Henry Farnes, 46, president of Terminal Musical Supply Ind., former trumpet player and banjoist with Vincent Lopez, Jan. 8 in New York.

Miss Evelyn Ehrlich of the *Beat* staff for writing that swell article about Georgie and his band. It makes me feel good to know that someone with a greater knowledge of music than myself feels as I do about Georgie Auld.
Artie Stephens.

Auld and Lawrence

Chicago, Illinois
To the Editors:
There are two bands that I have been watching very closely for the past few months. These bands are Georgie Auld and Elliot Lawrence. Without a doubt these are the two outfits to watch during 1946. Their work is completely different from other bands of today, and also is new, which in most cases is enough for itself.
How about a few dates in Chicago for both of these bands? They would do all right here from the comments I've heard. They will go far!
Hats off to both of these great bands—Georgie Auld and Elliot Lawrence.
Lou Helber

Musi A Fro

(Cont)
Time an find it p or less jazz, pr no sma readers.
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Music Biz Rates A Free Press

(Continued from Page 10)

Time and other general mags find it profitable to give more or less regular attention to jazz, proves that music is of no small concern to general readers.

Do I exaggerate the corrupt newspaper practices toward popular music? Well, a name leader playing one of the nation's largest cities tells me that for Christmas his boss gave him a necktie, and gave each of the crummy local columnists \$100.

I myself, in another large city, have sat in the city room of the biggest local daily and in a lull have been assigned to write the entertainment round-up. It appears in the news columns. But the material for it, together with instructions as to whom should be featured, came from the advertising department, and nothing else went in.

The "puff" system was an abomination of earlier American journalism which has largely been done away with as our press has assumed the dignity it must have to retain the confidence of the people. But the amusement page remains the last stronghold of the "puff"—and it's strongly barricaded there. The public in general, certainly the section of it intelligent enough to follow music, knows the run of entertainment "news" is the bunk. It reads with its tongue in its cheek the round-up, the "puff" paragraphs and the Winchell copyists who steal everything except the Winchell ethics; and it gets its news about local music worth hearing from the grapevine. Small wonder that as music fans grow into family and job responsibilities, they lack time to be on the grapevine and gradually lose the feeling that music is worth following closely!

Can the newspapers capitalize on music, and help music capitalize on itself, in the same way? The national mags already mentioned haven't lost money through their music coverage. In New York City, the Times, Herald-Tribune and PM offered varied examples of how honest treatment is given now. The Times reviews jazz concerts uncritically and briefly, naming (often incorrectly) the artists, and giving such other facts as may be pertinent, but giving no idea of just what happened in the jazz sense. It has been fairly generous in Sunday sections with advance jazz concert pictures and notices, with occasional music articles, and once in a long while with something like a story about Nick's. Big bands and night clubs get little attention, as a rule. The Herald-Tribune has experimented with jazz critics who try to give real musical summaries of jazz concerts, as they hear them. PM has capitalized on the great human interest storehouse found in jazz, with, for instance, recent and lengthy studies of the Bunk Johnson and Duke Ellington personalities. PM also helps publicize jazz concerts and other events in advance, with less attention, at the moment,

to reviews. Probably PM will expand music coverage, since what has been carried thus far has obviously paid off satisfactorily.

Any of these policies could do the trick if expanded to full coverage when newsprint becomes plentiful. In view of the musical ignorance most entertainment editors have shown so far, however, syndication might be a better solution; it could work under certain conditions, which I'm keeping to myself and to the syndicate boys I know. In fact, there are as many ways the thing could be done as there are newspapers, and there are certainly plenty of musically educated writers available to the papers.

If you doubt the potentialities which would lie in such a development, consider the hundreds of disk jockeys throughout the nation. Their great hold on music fans depends to some large extent on the music news they relay, including news of new releases. To hands struggling to reach the public—the very bands from which the public will get tomorrow's music news, the very bands which will support or starve tomorrow's musicians—to them this issue is momentous. To musicians who seek to advance their art by experimentation, honest appraisal before the eyes of the public can mean everything.

Today's raw deal might be blamed on the large booking offices almost as much as on local press corruption. The "puff" system works so automatically that it makes no strain on the offices, managers, etc. Canned releases are good enough; and a paper that gets free mats from an office, relating to a local big advertiser, is glad to print them. Certainly fair criticism and judicious appraisal of bands would often deal harshly with lazy leaders, and a search for musical human interest would often end beside a fresh name rather than a well-worn one, neither of these likely to be welcomed by the offices. These very things are what could be of tremendous benefit to music as a whole, but probably most offices would no more care for anything outside themselves than they ever have.

It's to the musician and to the newspaperman himself that it matters. It matters big.

It's your bread and butter and our shame; it's your shame and our bread and butter. You tooters deserve better. We key punchers can do lots better for us if we get a chance to do better for you.

Why the Newspaper Guild has not acted, I do not know. Certainly the Musician's Union has set an example in controlling the morals of members when necessary, in such moves as forbidding the solicitation of work. Perhaps the job of keeping the advertising department out of the news col-

umns is too much even for the Guild.

How do we do it? Make the stink big enough. Shame my boss and all the other editors. Make 'em put guts and honesty and news on the amusement page. Yap and yap until we get our chance to give you a chance. Stink it up for them as they deserve.

Make it so the musicians, not the columnists, get those century-note handouts. Get yourself a free press; we can't hand it to you until you fight it down. Make it as unthink-

able to puff a lousy night club on one page as it is to puff the latest brassiere style on another. Yap and yap until it's done. Then we writing boys will give you the break you deserve. It would be sure to include respect and public consideration and jobs, jobs, jobs for you. And plenty of fun and circulation for us.

On the stand, boys, please! Unloose the mighty power of our American music, and blow down these inky grafters! Blow them clean out! Ready? One—

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Famed Pootung Prison's Hep Cats Graze In Clover

By HAL P. MILLS

American Musicians who were liberated from Jap prison camps in Shanghai after V-J Day are, for the greater part, now in clover. The majority of them are working as musicians under contract to the army, and are being paid \$90 U. S. per week. And that ain't hay in China at the present rate of exchange.

The deal with the army was engineered by Henry B. Nathan, who gained fame as leader of the peedance band at the swanky Cathay hotel in Shanghai and later, after being imprisoned by the Nips, was named leader of the American band in the Pootung Prison Camp just across the Whangpoo river from Shanghai. Nathan succeeded Henry Francis Parks as prison camp band leader. According to reports, Parks, now in San Francisco, was too much long hair.

The Shanghai army band includes such well-known hep-cats as Tommy Missman, Ray Reynolds, Bob Hill, Charley Jones and Charley Vachter. Another, Bill Hegamin, colored American

musician, composer and teacher of music, has returned to America after a long prison camp stay.

Receive New Songs
Since Pearl Harbor time dance bands in Shanghai have been restricted to old music, but with the arrival of American vessels after V-J Day there was a stampede for new music. One of the biggest hits has been *Don't Fence Me In*.

Prior to Pearl Harbor Tommy Missman, who played sax, clarinet and banjo, was leader of the five unit at Jimmy's ballroom in the International Settlement.

He was interned at the Pootung camp and helped organize the prison band, of which he was leader for a time. Because of the fact that he sings a bit of the

Eets A Bargain!

New York—All Gaul is divided into three parts, but Count Basie knows a musician who is all gall, and not divided, either. One of his musicians who left to build his own band found the going a little rough and indicated his desire to return to the Count.

"I want—," said the sideman "—a \$3000 bonus for coming back with you."

The Count, when he recovered from the shock, transfixed the lout-hungry one with an evil orb.

"You gimme that kind of bonus," quoth Basie, "—and I'll come to work for you!"

Jap language, Tommy for a brief period stood well with his door guards. How and when he fell from the grace is not recorded, but the Nips suddenly began to vent their wrath upon him.

Plays Too Soon

The climax was reached just after the prisoners had learned of the capitulation of Japan. On that day Tommy, clarinet in hand, mounted a 30-foot stairs and played *The Star Spangled Banner*, to the unbridled delight of the prisoners. An outraged

Jap guard swung on Tommy and knocked him from the stairs to the ground. He sustained multiple fractures of an arm and will never again play clarinet. Tommy, however, will remain in Shanghai.

Although handicapped, he still plays sax and is being paid \$90 per week, which is more pay than any American musician, with the exception of the late great Teddy Weatherford, ever received there since the days, years ago, when pioneer American men of music went to China.

Other Pootung Members

Among the Americans in the Pootung band was Bob Fockler, one-time band leader at the world-famous Del Monte cafe, Shanghai and who, after Pearl Harbor, broadcast for a German radio station at Shanghai.

Being employed by the Germans, however, did not save him from the Nips who bluntly told the Nazis that they (the Nazis) could run things to suit themselves in Europe, but that China was being run by themselves. Fockler went to prison.

Another American musician with the Pootung camp band was the popular "Sunny" Louis, of Honolulu. He has since returned to that island.

Love Songs In Prison

Parks, one-time assistant conductor of the Chicago Symphony orchestra, after being deposed as leader of the five band, was later made director for classical concerts. He also was successful in camp as a composer, turning out at least two camp hits—*Spring* and a Chinese love song, *Chanson Chinoise*. The first-named has been submitted by Parks to Jeanette MacDonald.

The Japs loved the music of the five band, but nevertheless the hep-cats and all other prisoners had a tough time and generally were hungry or ill or both. The food included about four ounces of doubtful rice per person each day, plus some unsavory, very unpalatable bread, a little mutton (Jap turnip) or carrots and occasionally a little mutton or goat meat. One day the owners of the Canidrome greyhound racing park, unable to longer feed their animals, gave away 500 dogs. A day later the Pootung camp prisoners had "goat" meat, some of the "goats" having 15-inch tails.

Radio Strike Near In Philadelphia

Philadelphia—A strike is looming between Local 77 and six radio stations over a 30 percent wage increase made at the expiration of former contracts on January 17. In addition to the wage demand, the musicmakers urge radio stations here to increase the number of men in house bands to create jobs for returning vets.

The salary increase will affect WCAU, KYW, WFIL, WIP, WIBG, and WFFN. Some of the stations are now paying as low as \$24 a week per man, while the scale for top-flight stations is \$55 a week. If a hard fight develops, the musicians are expected to take a strike vote. The move will threaten the local radio industry with a complete shutdown. Other union members employed at the stations would be affected by the musicians' action and a walkout would cripple the entire broadcasting facilities of the city.

Millinder Erases Atlanta Dance Ban

Atlanta—Through the efforts of Lucky Millinder a temporary ban barring Negro dances at the City Auditorium here has been lifted and bands will continue to be booked at the spot.

Local crisis came about as a result of serious incidents immediately after showings of King Cole Trio and Buddy Johnson's band at the hall. In both cases fatalities resulted, which contributed to decision to bar the use of the auditorium to Negro attractions.

Millinder got here to find the ban in effect, immediately sought out officials and pointed out that the acts were those of ruffians and not the behavior pattern of the majority of dance-goers, Negro or otherwise. He said he knew how to avoid trouble at dances. On his guarantee that he'd be personally responsible for the discipline of his scheduled date, ban was lifted. Event went off without trouble, and city fathers relented.

Millinder's trouble preventative: allowing no intermissions, thus keeping them dancing with no time out to turn their attention to personal relationships. It's tougher on the musicians, but nobody gets hurt.

J D Makes Some Changes In Ork

New York—Dick Gabbe, who has personally managed the Jimmy Dorsey band the past few years, is no longer associated with the band and is presently managing the Dorsey Brothers Casino Gardens in Ocean Park, Cal. Ted Alabaster, road manager for J. Dorsey, remains in the managerial post.

Dorsey, currently at the 400 Restaurant here, replaced trombonist Bill Grenow with Don Matteson, a veteran of the band prior to entering the service. He was with *This Is the Army*. Bill Covey, lead alto saxist, was planning to leave the band, with no replacement set at this writing.

Loses Horn, But Not for Long

Philadelphia—Bob Smith, Jr., local sax-man had some bad moments last week when someone lifted his instrument at a dance in the Stephen Girard hotel. But harmony was soon restored when he rushed to the police station to report the robbery. Police had already taken his saxophone and its captor into custody.

It seems that Philly cops know a musician when they see one and three sleuths, who knew nothing of the theft, became suspicious of a guy carrying a case on one of the local streets. The self-made saxophonist told cops he didn't know what was in the case and they arrested him.

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COLEMAN HAWKINS

ALBUM with Coleman Hawkins, Sax; Donnell Best, Drums; Howard McGhee, Trumpet; Eddie Robinson, Bass; Sir Charles Thompson, Piano. BEAM STALKING, LEAVE MY HEART ALONE; LADIES' LULLABY, NIGHT RAMBLE; SPORTSMAN'S SHOP, READY FOR LOVE. 3-10" records \$2.89

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Dean Holmes In Tasty MP's Trio

Minneapolis — Best of the present stage bar units is the trio at Curly's Theater restaurant paced by Tony Bastien's thrilling clarinet and tenor; Dean Holmes rhythmic and tasty piano and Hal Walker's Rock of Gibraltar bass. Everything is not so Shangri-La in Curly's dining room of the same name where Jack White's band gives out with some meek imitations of Lombardo.

Eddie Tolck, still playing the same great vibes that his service-men enthusiasts have missed during the war, is currently beating his way to more popularity as leader of the 4-man combo at the Flame. Dick Clausen's piano during the band intermissions is another treat that the returning veteran's and musicians have sorely missed.

—Don Lang

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By Charlie Emge

Warner Brothers' new version of Humoresque, starring John Garfield (as the violinist) and Joan Crawford, which we mentioned here recently as one of Hollywood's most ambitious efforts to combine musical elements with a motion picture, is now well into production.

Producer Jerry Wald, after mulling the idea of using a Helfetz, a Menuhin or a Kreisler as ghost fiddler for Garfield, finally decided that he did not need a name of that calibre and selected young Isaac Stern, bringing him from New York to Hollywood for the purpose (to the annoyance of more than one of our well known studio violinists here).

Stern's contribution to the picture will not be publicized, but he will probably get screen credit as a "consultant."

We were one of a lucky few to hear Stern do some of his pre-recording work (to play-backs of which Garfield will work in visual sequences). A studio session of this kind is interesting because it is so different in atmosphere from the concert hall in which one usually hears such music performed.

The orchestra was set up on a platform in what at Warners' is called the "tank stage" (because ocean scenes are filmed there).

Another Jazz Opus For Pics

Los Angeles—Jazz music, which is in for some kind of going over at Warner Brothers when Young Man with a Horn gets into production, will also be the principal subject of another picture now nearing production stage. The second opus is now titled Conspiracy in Jazz, will be produced by Jules Levey for United Artists release with Herbert Biberman as director. Screen play is by Elliot Paul.

Krupa, Ex-Wife Again Marry

Los Angeles—Gene Krupa and his former wife, Ethel, were remarried in Mexico recently. No details were revealed by the drummer.

The band leader and Mrs. Krupa were divorced several years ago, just after he formed his first band. Their reconciliation took place during Krupa's first engagement at the Palladium, where Ethel went to work in the business office following the divorce.

King Cole Trio Back Into Troc

Los Angeles—The King Cole Trio returns to the home scene this month, opening at the Trocadero Feb. 7. They'll be spot's solo attraction with the closing for alterations of the Troc's main room.

Juke Box Just Like Rest of Us - Pay Taxes

Los Angeles—Board of Supervisors of Los Angeles County for the first time has slapped a license fee on juke boxes. Operators of spots using the machines will pay \$12 per year on each box plus \$1 per year for each coin box installation on walls or lunch counters. Move was opposed unsuccessfully by owners of juke box chains and proprietors of spots using the disc dispensers.

Hajos Takes Over

Hollywood—Karl Hajos, an independent movie scorer, is new general music director of P.R.C. studios.

Some idea of the size can be grasped when we tell you that the 110-piece symphony group accompanying Stern was literally tucked away in one corner.

No tails and white ties, corsages and evening gowns at this concert. The musicians saunter in wearing loafer jackets, sport coats and the like. Conductor Franz Waxman wears slacks and a black "T" shirt. Stern wears a similar outfit except that his shirt has bright stripes. (He swears its not a "Hollywood touch"—that he had it in New York).

No sign of temperament, nerves or tension at this concert, even from Warners' music boss Leo Forbstein, whose bustling about is understandable in view of the fact that he is paid not to forget, despite the easy-going nonchalance of all concerned, that this little party is costing the Warner boys better than \$1,000 an hour for the orchestra alone.

The audience consists of a few technicians, composers and conductors who have dropped other work to take in this date out professional interest, a couple of still photographers (working from 25-foot towers), and a few gate-crashers like ourselves. Johnny Garfield was there, too, sitting quietly in a darkened corner by himself. He is genuinely sensitive to music and feels he can do a better job in his role of violinist if he is present when all of the music he will appear to play is recorded.

They are doing a portion of Lalo's Symphonie Espagnol. Stern, his back to the conductor, and on a separate platform well in front of the orchestra, plays to a mike about three feet above his head. About eight mikes in all are used. Forbstein tells him to "count four" after the warning buzzer before launching the piece. This is to allow sufficient sound film for splicing. At the end of the recorded performance there is dead silence. No cheers, no applause, for the soloist. But the look of satisfaction on the faces of the musicians and conductor Waxman tells him beyond a doubt that the job has been well done.



Hollywood—BRIGHT LIGHTS: Sinatra's protege, Ronnie Ralph, who appeared with Frankie-boy in The House I Live In, is being evicted from his own home. . . . Joy Hodges is back on the air in Honeymoon in New York. . . . Anita Gordon, chirp on the Charlie McCarthy ailer, has just been awarded a plaque for her three years entertaining the Pacific Fleet. . . . Ginny Simms is building her new home on top of a mountain.

Buddy Cole does his 88ing on a Jap keyboard—sent him by a marine friend. . . . Will Osborne is still trying to peddle that movie he authored. . . . Rudy Vallee lost his suit against that car company.

ARC LIGHTS: Most of the studios are incorporating record and television rights in their new contracts and Metro has \$4,000,000 to spend on a record his. . . . Johnny Clark is being tested by Buddy Rogers. . . . Peggy Lee missed out on a deal at U—due to ole debbil pleary.

Charlie Barnet is in U's Idea Man. . . . Artie Shaw is still trying to peddle his swing band script to the studios. . . . Johnnie Johnston and Sinatra are both being added to Till the Clouds Roll By at Metro. . . . Phil Moore is trying to get movie backing for his Meet Mister Boogie for Broadway with film-making later.

LOVE LIGHTS: Dick Scoble is chasing Eunice Healy around New York. . . . Bobby Breen is keeping Janie Haver from getting loose some for Vic Mature—who still thinks Rita Hayworth is all rest-ah! But Rita is busy showing Tony Martin the civilian spots. . . . Tommy Lyman is romancing with Madame FLU. . . . Peggy Ryan is commating between Dave Shelley and Jack Pepper. . . . And by the way not ever happened to The Blues?

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Johnny Morris Saga Portion Of Jazz Legend

New York—In the summer of 1924 a good looking youngster was performing with John Cavarell's orchestra at a Bantam Lake resort in Connecticut, billed as "the flashy drummer with the golden voice." Johnny Morris was that young juggler of the drum sticks. Now, twenty-odd years later, Johnny Morris is a band leader, and those twenty-odd years mark an odyssey of bands and music that is a portion of the jazz legend.

It so happened that another promising member of that orchestra was the man who now "plays the sweetest trumpet in the world," Charlie Spivak. Spivak had just signed a contract to join Paul Specht's band at the old Moulin Rouge cafe at 47th and Broadway in New York City. Spivak took the veteran band leader to Bantam Lake to look over Morris' performance and the result was that Specht also signed up drummer Morris. The Specht orchestra was then one of Broadway's leading bands.

Johnny Morris, like trumpeter Spivak, remained with the Specht aggregation for a period of five years. They accompanied Specht on his European tours until Specht installed his music on the stage of the Capitol theater in New York in 1929. Morris was featured on several of the band's radio commercials, and became the featured mimic and songster of Specht's band at the Twin Oaks restaurant in New York.

Morris left Specht to join Vincent Lopez, and during this time became a songwriter, with such novelty hits as *Knock! Knock!* to his credit. Later on he became a fixture with Tony Pastor's band. He was featured on *Paradiddle Joe* and *Drummer Boy*, which Pastor recorded for Blue-

bird. More recently Johnny organized his own band, backed by music publisher Jack Robbins and booked by M.C.A. The band just closed at the McAlpin hotel in New York.

Johnny confided to this scribe that he is planning to take his band to Dublin in Ireland next spring for an eight-week engagement, and then to tour the continent.

—Paul Reber



Johnny Morris and His Band

Oh, Sammy!

New York — Such guys as Keats, Byron and Poe, who also wrote poetry, did some neat flip-flops in their graves when Sammy Kaye took to reciting in between making music on his radio show, but the handle was in no way dismayed. Even the jibes and jeers he got from those still living didn't phase him. In fact, some of Kaye's poetry reading drooled over from the radio show and wound up on a Victor Waxing of *I Didn't Mean A Word I Said*. Listen to the second chorus of it.

Indianapolis — William Schumacher was elected president of Local 3 in recent elections here. Other officers named were John T. Jackson, vice-president and John H. Goll, sec-treasurer.

Ten Years Ago This Month February, 1936

Patience Dept.: Chicago— "It's monopoly!" shouted Petrillo—the entry of networks into the band booking business. "Nothing less than dictatorship" answered CBS who booked Little Jack Little into Hotel Morrison's Terrace Room. Result—Little Jack Little who was doing good business was yanked out and Art Jarret, an MCA band, marched in. New York — Warner Brothers sued NBC alleging one hundred ninety-nine infringements to the tune of \$5,000 per fringe for playing "forbidden" tunes from their library. Tommy Dorsey called Maurice Reidy's Club Fordham "a hayloft" and his customers "squares" when the manager chided him for being late; Reidy led the patrons in on the tiff. Dorsey and men flew with their instruments between their legs as the crowd turned beast.

Covers In the Biz: Staff Smith, a little colored violinist from Buffalo, hit 52nd St. to bring raves even from the competition. Benay Venuta, Hollywood high school girl, made a hit singing at the Los Angeles Clover Club. Shirley Ross, a Gus Arnheim warbler, signed for big things in the movies.

The Bright side: Wayne King topped bands for vaud salary with \$8,500 per week; Record for colored performers went to Louis Armstrong and Mills Bros. with an \$8,000 weekly pay envelope. Despite the fact that Clyde McCoy was given many a bird about how he played *Sugar Blues*, the young maestro was signed for a 2 year stint with Decca. The Elgin Watch Co. thought the radio public swing minded enough and signed "The Swingiest Band in the Land," Benny Goodman, to a fat contract.

The Dark Side: Local 802 New York had 7,000 jobless musicians.

Big Discovery: Clyde Lucas discovered the pentonic scale (a five note range instead of the standard eight) hitherto found only in Chinese melodies was the foundation of all primitive African music.

Special Military Rate of \$3 a year has been extended to include all honorably discharged service men and women. Effective to December 31, 1946.

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Patience and Fortitude, written by Billy Moore, Jr. and Blackie Warren, which is based on ex-Mayor LaGuardia's radio signature, is getting the works from Leeds Music. The Andrews Sisters have waxed it on Decca. Leeds is also pushing the ballad, *I'm Not Having Any (This Year)*, penned by Don Raye and Marty Malneck. Tune has been recorded by Woody Herman on Columbia and David Street on Victor.

Famous Music is currently working on *Wax To Me My Lady*, by Frank Loesser and William Stein. . . . Embassy's newest release is *The Moment I Met You*, by Buck Ram and Gail Meserith. Tommy Dorsey recorded it for Victor. . . . Starlight Music's *Blue* has been recorded on Signature by Monica Lewis. . . . Allan Roberts and Doris Fisher are writing the score for Columbia pic *Down to Earth*. . . . Cherio Music is working on *Cancel The Flowers*, by Eddie Seiler. Sol Marcus and Bennie Benjamin. Tune has been recorded by Tommy Tucker on Okeh, Tony Martin and Guy Lombardo, respectively, on Decca, and Mitchell Ayres on Bluebird.

Johnny Fedora and Alice Blue Bonnet, a rhythmic ballad, which relates the romance of two hats, is from Walt Disney's new *Kate*, Make Mine Music. Written by Alvin Karpel and Ray Gilbert, tune is being published by Leeds. Two Decca discs of the tune are by Guy Lombardo and the Andrews Sisters. . . . Johnny Green is doing scores for two MGM films, *Army Best and Star From Heaven*.

Morty Kelt has joined the staff of Cherio Music. . . . Abner Silver of Starlight Music is embarking on a metropolitan personal appearance tour in connection with the second printing of his book—*All Women Are Wolves!*

Rodriguez Unit Ups Gob Spirits

South Pacific—Rod Rodriguez organized for the amusement of South Pacific gobs, "the best little combo that ever hit the high seas." Max "Glam" Paul played bass; Ken Palmer the guitar; George Haden on the clarinet; Dee Moeze at the Vibes; and Rod on the drums.

The boys were resting on one of the islands that saw little entertainment, at least nothing you could call steady stuff. It was during one of these lulls that Rod organized the hit combo. The unit was first called Rod's Sea Slick Six but one of the boys didn't come back from a return engagement they had to play the day before and so there were five.

Art Cutlip Home

Cleveland—Local jazz pianist fave Art Cutlip, recently out of army service, has gone into the Singapore Lounge here with Norm Kay on drums and Mickey Aaronson on clarinet.

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Frisco's Dixie Hangout Opens Doors To Public

San Francisco—The Dawn club will again be the hangout of jazz enthusiasts in this area, as it was for several years prior to the war, according to reports from usually reliable sources. Indications are for an early February opening.

A solid Dixieland combination has been formed for the spot, which tentatively includes in the lineup such luminaries of the two-beat world as Bob Scobey, cornet; Bob Helm, clarinet; Turk Murphy, trombone; Dick Lammi, bass; and Wally Rose, piano. Those familiar with the personnel of the Lu Watters band will recognize those names as having been associated with the old Yerba Buena Jazz band.

The Watters Band

Some will recall that an effort was made to salvage the Watters band in 1942, when, threatened with the draft, members offered to enlist as a unit and would have been accepted by the navy had it not been for the physicals. Lu Watters, Murphy and Rose went into the navy. Turk was fortunate enough to draw a local assignment at the time Bunk Johnson played here in 1943-44, and he played in Bunk's band.

Bert Bales, piano; Ellis Horne, clarinet; Squire Girsback, bass; and Clancy Hayes, banjo, kept alive an interest in jazz by appearing in various combinations throughout this area during the war.

Another Dixie Outfit

Bales, with Murphy, Horne and drummer Bill Dart, is sending the cats in the Dixieland tradition at Lovechen Gardens in Daly City, a few miles south of San Francisco. It is likely that after the Dawn club band is formed, Bert will continue some sort of a combination at this spot. Bill Bardin, an excellent tram man, may be free to take over Turk's chair at that time.

—Leslie Smith

Joins Masters



Chicago—Ferry Lane joined Frankie Masters band as male vocalist in Detroit on January 11. Until he donned his uniform, however, he was Capt. Forrest A. Lay, with four years in the infantry on the African and Italian fronts, and one year in the Gardner General hospital here, recovering from wounds received on the Gothic Line in 1944. He wore the Purple Heart, Silver Star and Combat Infantry badge, and was retired on basis of a major's rank, because his promotion came simultaneously with his discharge. A native of Aurora, Illinois, Ferry never sang professionally before the war, was coached by Russell H. Brooks while recuperating in the hospital.

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Trumpetman Is Really In A Spot

Philadelphia — Johnny Dee, trumpetman with Elliot Lawrence's WCAU band, got banged up in a cab smash-up. Now he's worrying about whether he should sue. The boss who owns the radio studio is also the big man in the cab company. . . . Joe Clark, the fiddler, is out of uniform after a long stretch in the Pacific and is joining Dick Stabile's crew. . . . Art Hinett is back as studio pianist with KYW. . . . Jimmy Gorham, the former baton waver, is going to manage the Harlem Club in nearby Chester.

Savoy Records were interested in waxing Red Rodney's trumpet music but his manager wanted too much moo and the deal collapsed. . . . Violinist Jack Lewish and sax-man Elliot Jacobs have gone into the electrical appliance business. . . . Doc Sansone is leaving Elliot Lawrence to go with Jack Miller's new band. . . . Drummer Wes Dean and Rocco Staffieri, trumpet tooter, of Chuck Gordon's band auto-crashed on the way back from a charity ball at the Penn insular hospital, Salisbury, Md., and wound up as patients in the hospital.

Rosanna Jimenez, the rumband leader, has been ailing in the Jefferson Hospital with a throat infection. . . . Jimmy Somerville and his Ohio Boys novelty orchestra are due at the Cove here. . . . The King Cole Trio has postponed their opening at that spot. Oscar Moore, guitarist of the crew, has been stricken on the west coast and will enter a Hollywood hospital on January 18, the day before the date of the Cove opening.

Pat Shevlin, the bandleader at the Embassy, is sporting a shiner. Two prowlers stopped him on the way home one morning and slugged him because he was only carrying 88 cents.

Tony Pastor And Cosmo Sign Pact

New York—Cosmo records, who made headlines recently with the pacting of Hal McIntyre's band, bounces back into the news with the signing of Tony Pastor for one year. Deal is same type given Mac, with both bands cutting their first sides the middle of this month.

A major booking agency was rumored to have bought into the record firm, thereby straightening it out of its recent bad financial squeeze. But to this time it was still doubtful that all the former Cosmo stars, who had options lagging, would be in on the new deal. Too much of the Cosmo production potential is already guaranteed to McIntyre and Pastor.

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Oh Fudge!

New York—Barry Gray, WOR disc spinner, played the new Capitol release, *Personality*, on his program recently for the first and last time. Gray, who goes into a long spiel about everything, sometimes getting a little risque himself, overdid himself on this record when he announced that Capitol did themselves, including Mercer and the Pied Pipers, much harm by releasing a record with such a suggestive lyric! Therefore, he banned future airing of the platter on his program. Whatta personality!

Charlie's Coop Krupa Haven

Wels, Austria—With Dave Jacobson, a strictly Key-of-C man at the piano, Bob Viney at the drums and Gaby, Bob's wife, singing mostly pre-war songs, Charlie's Coop, the enlisted men's club of C company 329th Infantry, 83rd Division is the hot spot of the camp.

Of course life in Wels isn't all playing, singing and beating skins for these three. There's work to be done by day too, important work. The Military Government in Wels has an Office of Public Safety and it is here that Bob, Gaby and Dave work,



Gaby and Bob

and in fact, first met. They became fast friends when Dave found his Dutch civilian friends to have quite a knowledge of jazz and the men who make it, past and present. Later he learned that Bob was a swing-drummer and had played with prominent Dutch orchestras in pre-war Holland. The Key-of-C man was further surprised to learn that Bob had played with Coleman Hawkins when he toured Europe in 1938. Bob was known as "the Dutch Gene Krupa." Gaby had also been with various dance orchestras, as a vocalist.

Of course this was all before Bob had to sell his drums to keep him and his family from

starving under the "New Order." They were then separated and worked as slave laborers. Bob worried about his family and about his hands too, they stiffened without practice—would he ever again be called "the Dutch Gene Krupa"? Gaby and Bob didn't see one another again until the battle for Berlin. It was in the German capitol that their 7-month-old twins died of starvation.

Until the job at Charlie's Coop came along Bob practiced with a pair of needlesticks. And now Dave, to help the Dutchman out, has sent home for a set of drumsticks and brushes. At the same time Bob is saving his money to buy a complete set of drums, but because of the uncertain monetary situation it will take a long time for him to accumulate enough money—especially since he is in a foreign country. But the Nazis are no more and Bob is free to practice and practice he will with needlesticks, chopsticks or back scratchers until that pig bank is full and counted out for that new set of tubs which "the Dutch Gene Krupa" will beat again.

Hollywood — Howard McGhee closed long stand at Streets of Paris

Music Confab Is 'Confidential'

Los Angeles—Big mystery surrounds confab on music during recent meeting here of Western representatives of National Association of Broadcasters. Although all other sessions during the two-day conference were open to press, when the delegates got around to talking about their music problems, reporters were asked to "kindly leave the room."

Conjecture has it that radio men are plotting counter measures against Petrillo or another set-to with old enemy ASCAP, who, though once soundly defeated is still a bugaboo to broadcasters.

Fill Chamber Hall, Too

New York—The Chamber Hall at Carnegie, piped for sound (where you can listen but not see) with a capacity of 300, was two-thirds filled the night of the Ellington concert. Tickets sold for a dollar a seat.

to make way for new combo under Trumpet Man Red Mack, with Kay Starr coming in as solo attraction. McGhee unit to San Francisco's Back Stage, Bay City's no. 1 hottery.



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Diggin' the Discs—Don

(Jumped from Page 8)

Flip Phillips briefly solos on one side, Woody's clarinet on the other.

DAVID ROSE

One Love Humoresque
Victor 20-1780

Anton Dvorak's *Humoresque* and David Rose's *One Love* are appropriate vehicles for the lush strings and melodic Rose touch. *One Love* has as catchy and pretty a melody as anything he's written, and the orchestration is simple enough to bring out the full beauty. Handling of strings, reeds and the use of French horns in the last eight bars are of the highest musical calibre. *Humoresque* utilizes some of his Holiday for Strings pizzicato technique.

FRANK SINATRA

Oh! What It Seemed to Be Day by Day
Columbia 36905

When Frank's at his best, he's capable of setting a mood (helped, of course, by Axel Stordahl's scoring) that few other artists can create. He doesn't always make it, but his consistency is still beyond that of other vocalists. Here, with *Oh! What It Seemed to Be* and *Day By Day*,

he again rings the bell. Listen to other versions of the first tune—Frank makes a good song sound great. He does it here.

Dance

GENE KRUPA

Harriet
Are These Really Mine
Columbia 36890

Harriet, something of a novelty western opus, gets a long vocal routine from Buddy Stewart, carried off in his usual excellent fashion, with a jump treatment from Anita O'Day, to make everybody happy. There's brief Ventura tenor sax, in his usual musicianly style. Band is okay, but the arrangement and the tune aren't worth raving about. Reverse is a nicer tune, further enhanced with a heartfelt, well sung Stewart vocal. Background is again unobtrusive and unexciting.

TOMMY DORSEY

Never Too Late To Pray
Chicago
Victor 20-1773

Pray is a Willard Robison and Fud Livingston tune—the first named one of the greatest and most under-rated composers. Fud at least one of the better veteran arrangers. Vocal is taken by Stuart Foster and the Sentimentalists, and nicely done. Reverse is a Sy Oliver arrangement of the oldie, Tommy, Charlie Shavers, Buddy de Franco, and a tenor-man solo and none of them blow

Bless You My Children, Bless You



New York—Jimmy Dorsey smilingly gives his blessings to the newlyweds to be, Earl Scott and Delphine Lane, as they discuss plans at the 400 Club for their wedding. The happy boy is one of Jimmy's trumpet men.

too much. Sy's hip lyrics try to modernize the original version without helping, either. Altogether, second-rate dance stuff, in anybody's league.

HARRY JAMES

Baby, What You Do To Me
I'm Always Chasing Rainbows
Columbia 36899

The band lets out on *Baby*, in a manner unusual of late for the James crew. In doing so they sound more like other bands than before, for the arrangement is obvious. Kitty Kallen does the vocal in her usual manner, which is okay with me. *Rainbows* should have chased itself, perhaps, for the arrangement given this oldie is not good James. Buddy DiVito sings it as well as he can, Harry blows as usual.

CARMEN CAVALLARO

A Love Like This
Warsaw Concerto
Decca 18742

Combination of Cavallaro's piano (which even his fans will admit has been played the same innumerable times before, and just about as well), Gloria Foster's vocal on *Love*, based on the theme from *For Whom the Bell Tolls* adds up to little musical interest. *Concerto* is too much just as you think it would be, to be worth space here. Flowery runs, dead chords, a cold calculating attack—and you have the society styled pianist, of which Cavallaro happens to be the most popular at the moment.

VAUGHN MONROE

You May Not Love Me
Just My Luck
Victor 20-1779

Oh, we do love you, Vaughn! Just my luck!

Others

Charlie Spivak

The Bells of St. Mary's and *You Can Cry on Somebody Else's Shoulder* receive good vocal treatment from Jimmy Saunders, and a melodic Spivak band styling. (Victor 20-1791)

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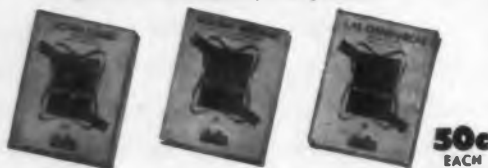


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A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOEFER, Jr.

A Chicago trumpet player that very little has ever been written about is Bobby Williams. Bobby was featured with drummer John Wycliffe's early '20's jazz band. Williams died around 1922 before having a chance to make any records. Nevertheless musicians who played with him have said he was one of the greatest.

Williams, who was known as White Shirt Bobby, was born in Louisville, Kentucky and according to Darnell Howard joined the Wycliffe crew in 1915 when they opened at the Randolph Brothers hotel in Milwaukee, Wisconsin. Darnell was also with Wycliffe during the Milwaukee engagement in the Lamba cafe of the hotel. Howard recalls that Bobby didn't play very loudly or powerfully but his phrasing, tone and technical ability were way above average. He was a very fine reader and could do everything on a horn required of a lead man or hot soloist.

Bobby was with the 803rd regiment band during World War I and was the first musician to play *Bugler's Blues* (*Bugle Call Rag*) composed by Ed Bailey pianist and leader of the band. Bailey is now associated with the Los Angeles musician's union.

Back in Chicago, Bobby used to double with Freddie Keppard at the Entertainer's club. He also played with Charles Elgar at Harmon's Dreamland and with Carroll Dickerson. Williams had a weak heart but would play hard all night and sometimes jam with young Louis Armstrong in various spots. His death came suddenly while playing with Wycliffe for the second time at the Entertainer's club.

MISCELLANY: Ken White a bass player from New Orleans now working at the Buda plant in Harvey, Illinois advises that he played on the Columbia recording by Johnny Miller's New Orleans Frolickers, No. 1548, *Dippermouth Blues* and *Panama*. He gives the correct personnel as follows: Sharkey Bonano-trp., Johnny Miller-piano, Eddie Miller-tenor, Nappy LaMare-guitar, Ray Bauduc-drums and Fazolaclearinet. This should be checked as Sharkey gave an entirely different group.

Tommy Patano writes from San Francisco that a local collector by the name of Bill Durkin will revive the La Waters band to open back at the Dawn club.

Danny Lipscomb, the pianist with the old Charles Pierce band, is back in the business playing piano in Chicago's Loop at the Riviera.

Columbus, Ohio, jazz fans point with pride at the Bixian horn of Paul Alsopch. William Culler of that city has fine collection of jazz records. Muggsy Spanier, Jess Stacy, Lee Wiley and Bobby Hackett make his home headquarters while in Columbus.

Gene Kessler, Chicago Times

Cow-Girls Raid Kearney Army Air Base



Huntsville—Right out of the sky they came to play a benefit show and dance and lasso the hearts of the men at the Kearney Army Air Base, Texas on New Year's Eve. The smiling cow-girls are the all-girl orchestra from Sam Houston State Teachers College. Roe McCulloch leads the happy group. The gals were accompanied by Dr. Harmon Lowman, president of the college, Mrs. Lowman and Clint Hackney, director of music.

One Small Cheer Begins Novel Success Story

By WILLIE WEED

Down Beat Creative Arts Editor

New York—In response to seven thousand and two letters to this department, most of which the writers apparently neglected to mail, we are happy to give out inside dope instead of just being called one.

We don't know yet whether the song we're furnishing the low-down on is going to be a rip-roaring success or just lay there like a cafeteria omelette. But from a sentimental standpoint, it should make the writers and publishers a lot of money to lose on other songs they'll no doubt write later.

The title of the number is *Let's Give a Cheer* and it has been published by Clarion Music. Don't bother wondering about that Clarion Music. The title came

sportswriter, recently did column *Boogie Woogie On The Diamond* featuring Jimmy Yancey who helps take care of the White Sox ball park. Jimmy's record of *Patlet On The Floor* is called *Pile It On The Floor*. Also announces Jimmy and Mama are working on a new tune to be called *Weekly Blues*.

from a cigarette lighter, the idea being, no doubt, that if they don't make money publishing songs, they'll switch to the tobacco business.

Monath, Author

But, actually, the song was written by Norman Monath, who works for Simon and Schuster and is, on the side, something of an accomplished composer. It came into being as a tribute to one of his returning friends, Henry (Buddy) Bernier who (maybe this is what makes this a story) wrote such songs as *Poincianna*, *Won't You Hurry Home*, etc.

The idea was that Bernier, who served five years as a gun crew chief and radar operator on a B-29 flying seventeen missions over Japan, should be greeted with something special when he came home. So Monath wrote

the song, on the theory that when the flier hove into view, his assembled friends would howl in unison, "Let's give a cheer for Buddy Bernier" that being the start of the original lyrics.

Idea didn't quite jell when

Dinah Gets Lots Of Freedom, Too

Los Angeles—In the new five-year contract Dinah Shore signed just recently with Columbia records, the singer will have complete authority to select her songs, musical backings and all details of treatment.

Such freedom, it was understood, was the main reason for her switching from Victor to Columbia. She will record 24 sides a year.

Bernier didn't arrive quite on time. By the time he did, the spirits of his friends were such that the harmony didn't quite harmonize, and nobody got to sing him the song.

Well, there they were, when everyone later came to, with a song on their hands. Eventually it came to the attention of persons prominent in the music business, who not only figured it was commercial, but were willing to sink a few shekels into finding out. So Clarion Music was started and the song, with lyrics changed to *Let's Give a Cheer for All of the Boys*, was published.

Asked how the number was doing write Monath allowed as how he wouldn't quite be able to retire this year.

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The ballroom went into a decline shortly after the Pollack days and never came back, though of late it has housed the

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