

STRICTLY AD LIB

by THE SQUARE

Band leaders, musicians and others in the entertainment field who have had their transportation arranged for years by Bill Klomp of the Milwaukee railroad in Chicago will be glad to hear of his promotion to the job of assistant to the General Passenger Agent. Bill started railroad-ing in Montana, has been routing dance bands and shows for twenty years.

Backers and supporters of the Bunk Johnson band deny the story that it broke up because of dis-sension. They say Bunk had decided to take a vacation at the end of the contract, and the closing date was announced in mid-December, with Art Hodes booked in a week before Johnson closed. . . . Art Mooney opened at the Strand theater on February 22.

Joya Sherrill, Ellington chirp, will announce her wedding plans this month to Richard Guilman-ot, Oakland non-pro. . . . Mary Maloy, vocalist, and husband Dick Fonda, trumpet, quit the Joe Sanders band during the recent Calumet City engagement, after three years with the "Ole Left Handers". . . . Lionel Hampton broke the one night record at the Savoy ballroom in Chicago with nearly 6,000 on hand.

Woody Herman vacationed in Bermuda before opening at the Michigan theater in Detroit, and Jo Stafford guested for him on his commercial broadcast February 15. . . . Pearl Bailey is in the musical "St. Louis Woman". . . . Benny Goodman and Hal McIntyre both will be fathers for the second time soon. . . . The Modernaires are off to Rio for a six to twelve week stay.

Gene Krupa returns to the Capitol theater in Manhattan April 19. . . . International Sweethearts of Rhythm, back from an extended overseas tour, play the 125th Street Apollo in Harlem the week of March 8. . . . Doris Day left Les Brown at the close of the Hotel Pennsylvania date, as predicted. . . . Bobby Byrne signed a recording contract with Cosmo records.

Drummers Ray Bauduc, Sid Catlett, Buddy Rich and Gene Krupa are featured in the February 19 Look magazine, and in the March 5 issue of the same, Spike Jones is quoted as saying: "I have set music back 1,000 years!". . . . They say Tex Beneke and the Glenn Miller band have broken every exist-

BLUE NOTES

By ROD REED

It's rumored a sponsor wants to pay Bing with a petroleum well, but that's a lot of oil.

New club is named the "800" on the assumption, no doubt, that patrons will think it's twice as good as the "400."

AGVA wants to stamp out the "Celebrity Night" racket. Anybody who performs on the cuff will be collared.

Icky Vicki says the reason the Aquarium's hiring Hampton, Armstrong etc. is that it needs big fish to make a big splash.

Rowdy night spot customers heckled Joan Barry. Have they no reverence for motherhood?

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Runs In Family



New York—With all that personality, good looks, and excellent pipes to boot, why shouldn't she click? And that's exactly what Margie Hughes did. Then, and only then, did the maestro, Frankie Carle, claim her as his own talented daughter.

ing record at the Capitol in NYC. . . . Harry Romm of GAC has the inside track on the sale of Glenn Miller's life story to the movies.

Charlie Spivak and his boys vacation from March 6 to March 19. . . . Dizzy Gillespie, managed by Milt Shaw, is now being booked out of the Moe Gale office. . . . New members with the Jimmy Dorsey band are Serge Chaloff, bary saxist, last with Georgie Auld, and alto saxist Jerry Stern. . . . Georgie Schwartz, Auld trumpet, went back to Boston, changed his name to Georgie Graham, formed a band and went into the Ritz ballroom.

Cab Calloway sued the Pla-Mor ballroom in Kansas City for 200 G's, as a result of the slugging he got there during the holidays. . . . Gus Jean, once lead alto with Casa Loma, Horace Heidt, Charlie Barnet and others, is on the staff at the NBC studios in Chicago now. . . . J. C. Heard, tubman, is fronting his own combo at Cafe Society Downtown in Gotham. . . . King Cole and his boys visited their old bassist, Wes Prince, who has his own unit at the Cresbar in Hollywood, and gave him a big hand.

Perry Beats Kenton Drums

New York — Stan Kenton finally has a permanent replacement for drummer Ralph Collier. New drummer is Charlie Perry recently with Benny Goodman. Trumpeter Chico Alvarez, with Kenton a few years ago, replaced Russ Burgher. Ray Wetzel, who was unable to open at the Meadowbrook with Kenton, due to an infected foot, and remained in a Salt Lake City hospital, is back.

Kenton and his band appeared on the Teen-Timers program for three consecutive Saturdays during the three weeks at the Meadowbrook, where they closed last night (24). Opening at the Adams theater in Newark Friday (28), Kenton will remain east a few weeks longer, playing theaters in the New England states.

A Dog's Life?

New York—Nai "King" and Nadine Cole have a wire haired terrier—a son of the famous movie star, Asta. They call him Shy Guy!

LA Sympho Hall Closed To Jazz After Disorders

Los Angeles—There will be no more jazz concerts in the Philharmonic auditorium. An edict barring the swing sessions was issued by the sympho sanctum's manager C. H. Brainard following the recent Down Beat Award Winners concert presented there.

Brainard's stated that he was not unfriendly toward "jazz at the Philharmonic," nor to Norman Granz, who had pioneered the concerts, but that he refused to play host to an audience that could not be handled without police protection.

Had To Call Police

Disorders at each of the recent concerts, which made it necessary to call police to control the crowds, became too much at the last concert. An estimated 2000 people failed to gain admission due to a sell-out.

Brainard said that juveniles then tried to break into the hall by several methods. Kids packing bottles, insults to ushers and infractions of the rules against smoking were other reasons for the ban.

"Reactionary Views"

Though Granz charged that "reactionary views" against color was the main reason for the edict and that disorders were never as serious as made out, Brainard denied the mixed crowd played any part in his decision. Mixed couples have been prominent at each concert.

Dizzy Back On 52nd Street

New York—Dizzy Gillespie returned to New York to open at the Spotlite on 52nd street, alternating with Coleman Hawkins. Charlie Parker remained on the coast and Leo Parker, baritone saxist, is at the Spotlite with Gillespie.

Stuff Smith is currently at the Downbeat club, as well as Billie Holiday and Al Casey. Betty Roche and Billy Daniels are the featured vocalists at the Three

Press Pins Its Usual Bad Rap On Fromm

Hollywood—Despite newspaper attempts, for the sake of lurid headlines and copy, to crucify Lou Fromm, Harry James drummer who was arrested morning of Feb. 10 on a narcotics charge, Fromm strongly denied his guilt and charged stories to the effect he had confessed as a "frame-up."

Senorita Stark



New York—The beautiful and mysterious looking senorita answers to the name of Gloria Stark and sings for her supper with Buddy Morrow's band. Buddy and Gloria have just completed a successful engagement at the Chase hotel, St. Louis. Their first Mercury records are just about ready for release, too.

Carolyn Grey Krupa Regular

Los Angeles—Carolyn Grey took over the singing assignment as a regular when the Gene Krupa band opened at the Orpheum theater here Feb. 12. Carolyn, who became nationally known during her stint with Woody Herman some years ago, has been singing with Johnny D'Varga's intermission band at the Palladium.

Earl Warren On 52nd

New York—Earl Warren and his small band, currently playing theaters, will open at Kelly's Stable on 52nd Street March 28.

Deuces, with the Trummie Young and Shelly Mann combos on the stand, Red Allen continues at the Onyx club.

This Is No Way To Fight Fire!



Kansas City—When a sudden blaze on the bandstand broke up a Stan Kenton one-nighter here recently, none other than Vido Musso, Stan's number one tenor man (and number one eccentric), shows a couple of rather bewildered firemen how to tame the dancing flames. The firemen were justly bewildered—Vido's hot tenor had little effect—though some quick work on the part of the sidemen helped to avert a panic in the crowded Pla-Mor ballroom.

Refuting stories that were sent out across the country, carrying fantastic headlines and supposed quotes from Fromm to the effect that "I've got to use the stuff to play those drums right," Fromm told a Down Beat reporter that "the whole thing is a mistake. I made no such remarks (admitting using drugs) to anyone."

In the meantime, Harry James went to the aid of his sideman. "The kid is innocent, and we'll prove it in court. Meantime he'll keep playing in my band."

Arrested At Apartment

Fromm, who had joined the James band just four days previous, was arrested at his apartment after returning from the Meadowbrook, where the James band is playing. Police claimed he was carrying a bag containing heroin and a hypodermic needle. They claimed confiscation of 48 bindles of heroin and three hypodermic needles in the apartment.

"The drug in the bag I was carrying was given to me as an emergency treatment for heart attacks," Fromm told Down Beat. "I've been suffering from a heart ailment for some time and have been taking this treatment."

Newspaper Hogwash

The local newspapers, first to hop on the incident to color it in their own style before it was sent across the country by the news services in like manner, spread their sheets with such obvious hogwash as: "Drug Aided His Work"—"Had To Feel Good To Play Drums Right"—"Doped Drummer Played Hot Licks" and other such literary masterpieces.

Fromm was released under a writ of habeas corpus under a \$1,000 bond in time to be back with the James band the next evening. A substitute drummer, who had been engaged against the possibility that Fromm wouldn't be able to make it, was not called upon to work.

No Objections

Joe Zucca, Meadowbrook manager, made no objections to Fromm's appearance with the band, despite the unfavorable publicity.

Fromm, who is 27, was scheduled for arraignment Feb. 14, at which time the presiding judge was to set a date for the preliminary hearing. The state narcotic act violation, with which Fromm will be charged, carries a 90-day to six year jail sentence for those convicted.

Bothwell Rehearses New Big Band In NYC

New York — Johnny Bothwell has been released from his William Morris Agency contract and is in rehearsals with a large band. Bothwell will soon sign with one of two major agencies who are interested in booking his band.

Dinah Shore On the Cover

With a new Columbia recording contract in her possession and her own weekly Open House radio program on the NBC network, singer Dinah Shore, our curvaceous cover subject this time, is doing all right for herself in 1946. Columbia Record execs are laying down a terrific promotional campaign for the thrush, who in private life is the happy wife of George Montgomery.

Action On Swing Parade Set



Hollywood—On the set of Monogram's "Swing Parade of 1946" director Phil Karlson introduces his two pinnafores daughters to Connie Boswell. The children look as if they had just met Glinda of Oz. Connie indeed looks like a fairy princess as she beams down upon her new tow-headed friends. Bottom picture shows Edward Kay, Will Osborne and Louis Jordan going over the score of "Swing Parade." Louie is positive the score won't do. Besides Caldonia must first be consulted. Do you suppose Osborne is laughing because there is no evidence of a drink on the bar?

Death Takes Holiday, Jazz Wake Fills Hall

By WILLIE WEED
Down Beat Dirge Editor

"Jazz is finished. The old music, the free, clean, uncommercialized expression of the sincere artist, is done—lost in boogie-woogie nonsense, sugary arrangements, and the desire for everybody to play the same thing in the same way."

—Henry Hewes

New York—Mr. Henry Hewes, a somewhat gloomy young fellow who not only figures jazz is dying but took it upon himself to make the funeral arrangements, recently presented (9) at Town Hall a festival entitled *Exit Singing*. Parenthetically he stated in a sub-head the affair would consist of "99 Minutes of What's Left of Jazz," the theory apparently being that at the conclusion of the program the artists would smile a brave but sad smile at each other, trample on their instruments, and in full view of the audience blow their brains out.

It is a base canard of course, that Mr. Hewes program was inspired by Eddie Condon's concert just a week (to the day) previous. Mr. Hewes' major objection

to jazz is that everybody plays the same thing in the same way, and whatever else they may feel, certainly nobody ever accuses Condon's crew of that.

At any rate, Mr. Hewes dragged out an imposing bunch of pallbearers for the funeral. It is hard to believe that such guys as Bud Freeman, Cozy Cole, Bobby Hackett, etc., etc., etc., actually believe with Mr. Hewes that jazz is kaput—but at least they lent

Meet The Mrs. Kenton!



New York—Meet the missus! In this case, the very charming Violet Kenton. She seems to be easily holding her own against movie star Jinx Falkenberg (which is no easy task, to be sure!) Hubby Stan seems to be enjoying the company of his charming companions, as he takes time out between sets at the Meadowbrook in New Jersey.

Buys Out Morros Share In ARA Discs

Los Angeles—American Recording Artists, Inc. (ARA), platter firm formed here by Boris Morros, music publisher and picture producer, has been taken over, plant, presses and platters, by Mark Leff, eastern business man.

Neither Morros nor his son, Richard, who headed the company for a time, will take any further part in company matters. Leff first became financially interested in the firm last fall and has been gradually increasing his holdings. Transfer of control was to become official Feb. 1.

Lou Bring In

One of Leff's first moves on taking over the reins was the appointment of Lou Bring as general music director. Bring will baton house ork for recordings by Ginny Simms, recently lured from Columbia.

New personnel was being added. Bruce Altman took over post of director of publicity and exploitation, duties handled formerly by Joseph Zimanich. Latter has filed suit against company for \$5,165, claiming he held a contract.

Good Talent Signed

ARA is already well established in platter field, with production steadily increasing and some top selling names in Hoagy Carmichael, Bob Crosby, Art Tatum, Earl Hines, Phil Harris.

Buddy Rich, Others Ink Record Pacts

Chicago—The Buddy Rich band, which has been coming right along since the time Sinatra put some 25G's into the venture, snared a contract with Mercury records that will find Rich's discs on the market almost by the time this is read.

Dottie Reid and the drummer-leader will handle the vocals on several tunes not selected at this writing.

Other artists signed by record firms were the new Bobby Byrne band with Cosmo, Vincent Lopez band, singer Connie Haines and the Four Vagabonds by Mercury, John Kirby joining Benny Carter on the DeLuxe label, Kitty Kallen, ex-James and JD chirp with Musicraft, as well as the Fontaine Sisters (Bea, Marge and Jerry) at a one-year deal with Musicraft.

their names to his pre-presentation broadsides. Also scheduled were Red McKenzie, of whom Winchell is said to have said "I hate all guys who sing sad songs except Red McKenzie." and Stella Brooks, Woody Herman, dropping his guard for a minute, once referred to Stella as "post-graduate stuff for all students of jazz."

Mr. Hewes laid his own dough on the line for the rent of the funeral parlor, hoping that plenty of mourners would be on hand. A goodly crowd of the faithful, whose obvious mirth was somewhat startling in view of the obsequies being delivered on stage, was on hand for the interment. In fact, an early report from the box office spared Mr. Hewes the necessity of rushing out front and re-titling the show "99 Minutes of What's Left of Henry Hewes' Bankroll."

The concert was Mr. Hewes' one excursion into the realm of the head-arrangement. He's now going back to being a playwright.

There is, he says, still a little hope for the stage.

Freddie Slack, Ella Morse Capitol Team

Hollywood—Team of Freddie Slack and Ella Mae Morse, who did much to put Capitol records on the musical map in the early days, have united again for a series of platters for the same firm.

Sides will have Ella's voice, Slack's boogie piano and a rhythm section.

Better To Chase Chloe With



Hollywood—Fire Chief (number 4) Spike Jones about to take off in his new fire fighting, special speedster which the mad maestro recently purchased, Virginia Field, in mink,—pardon us—what is that she is wearing—must be one of Fred Waring's old college days raccoon coats. Anyhow, we're reasonably sure it's champagne (Blue Danube 1946) with which she is about to christen Spike's horseless carriage. The car, which was driven by the late Bob Swanson at Indianapolis, will be entered this coming year as the Spike Jones Special.

Inevitable--Jazz Goes On An 'Atomic' Kick

Our modernistic world is on a futuristic kick. The globe is a-jumpin' atomically, especially over on the Pacific side. The old stand-by Nagasaki for jam-cat serenadin' went out with the town by the same name.

The atom buster has given us peace, atomic cocktails, strip Lady Fatima with the atomic belly-roll, and now Atomic records. The latter come on like Buck Rogers prematurely born. The label design alone topples you right off this planet. George Von Physter who gave the swing world *Destiny*, eight sketches published by *Down Beat* in the 20th century, now projects his talents into designing the label for the record of tomorrow. Eight Atomic sides are already available. They were all cut in Hollywood recently.

Four of the deals are on the fiery red label that makes your head feel as though a bug is crawling around inside. Slim Gaillard's Quartet does four Gaillard originals: *Yep-Roc-Heresay* (with a vocal using a language Leo "Scat" Watson hasn't learned yet), *Atomic Cocktail*, *Jumpin' at the Record Shop* (on this every band-leader of the past gets a plug), and *Penicillin Boogie*. Slim is, of course, Slam Stewart's *Flat Foot Floogie* partner. His quartet is made up of Zutty Singleton, drums; "Tiny" Brown, bass; Dodo Marmarosa, piano, and himself

Tiny Grimes Jams

New York—Tiny Grimes recently gave the first in a scheduled series of all star jam sessions at the "845 Club" of the Prospect Cafe in the Bronx. Tiny's crew at the session included Don Byas, Dexter Gordon, Marlowe Morris, Earl Bostic, Curley Russell and Sgt. John Hardee.

Everything Sewed Up For Vera



New York—This gal, Vera Barton, has the good looks department all sewed up and in turn Sonora records has the MBS songstress sewed up with a long-term contract.

Canned Releases Turn Leg Men Sour On Agents

By ROD REED

New York—"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."

This paragraph is taken from an editorial in a recent *Beat*—an editorial by an anonymous newspaperman who ripped the britches off the daily press for its attitude toward modern music. He accused the newspapers of being indifferent, lazy, corrupt or all three. Virtually his only jab at the bookers was the above.

There's no quarrel with what he says about a large segment of the fourth estate. This piece will tell what happens when an interested writer on an honest paper tries to get material.

I worked on such a paper. It was so honest it is now deceased, golly rest its merry soul. (Died of poor circulation.)

Population of the city was 600,000 humans if you count bobby-soxers. During the year it would receive a modest quota of name bands, their stays ranging from a one-nighter in a reformed garage to several weeks in leading night spots or the major hotel.

My department in the paper covered radio and pop music. There was plenty of natural interest in the latter, especially among the younger fry. This interest was verified in a very practical way by zooming record sales. I'm convinced it was sound journalism to find out about the new bands that were coming to town and report on them.

Getting lively, newsy information from the booking offices was almost as simple as prying out an impacted wisdom tooth.

Whoever was booking the band locally would drop in with either a press manual or several loose sheafs of words, sometimes printed on galley proofs, sometimes mimeographed.

Almost always at the top of the release would be a few words of advice like this:

Note: Have this material re-typed double space before submitting to newspapers as editors do not like to get mimeographed material.

Almost invariably the local booker ignored this warning and it was probably just as well. Most of the releases would have been of little value even if lettered entirely in gold leaf. The release would go something like this:

Joe Blow and his Rippy-Tippy Music opening (fill in date) at the (fill in name of theater, ballroom or club) have one of the most versatile orchestras in the country being equally as adept at swing or sway.

Joe, the dark-haired, smiling, handsome "maestro" is known as the "Michael Angelo of Music" because of the artistic musical pictures he portrays. His

band is known internationally for breaking records in ballrooms, theaters, on stage, screen and radio and phonograph records. His music has been featured on NBC, CBS, BBC, MBS, WLV and ASCAP.

Joe comes by his talent naturally as his entire family was musical except his father and mother and three sisters. His great uncle studied with the famous opera star, Scallopini Cacciatore in Milano. Joe studied to be a lawyer and follow in his father's footsteps but Berlin won over Blackstone when he was chosen, at the age of 17, to lead the college orchestra. He never went back to law although he could step into a courtroom today and win over any jury with his personable personality.

On leaving college he played for a short time with the Mound City Blue Blowers but soon branched out as a leader in his own right. He has one of the youngest bands of all today, their average age being 21. The "maestro" himself is only 23—and girls, he's single!

Joe Blow and his Rippy-Tippy music have broken all existing records during engagements at the Cafe Rouge of Hotel Pennsylvania, Withholding, Tex.; the Starlight Roof of the Waldorf-Astoria, Junior, Miss.; and the Astar Roof, Gahbaj, Kan.

—30—
That "30" was to let you know the fellow who wrote the release was an old newspaperman himself.

On the second page, following the above lead story, there would usually be a number of fascinating shorts. Like this:

Joe Blow, the Michael Angelo of Music, is a very enthusiastic stamp collector and has one of the most valuable stamp collections in the music business.

Joe Blow, leader of the Rippy-Tippy orchestra, would be a lawyer today if someone had not given him an old saxophone at the age of 2.

Joe Blow never "bavels out" a musician for making a mistake but just picks up whatever instrument it is and shows him how it should be played.

Joe Blow who has a fine sense of humor could easily make a living writing gags if his first love weren't music. During a recent record-smashing ballroom engagement when a heckler heckled him Joe replied wittily "Oh, yeah?"

Joe Blow comes by his talent

52nd Street Musicians Just Don't Stop



New York—52nd street keeps jumping twelve months of the year, it seems. Sometimes good, sometimes bad, but jazz names are always bouncing in and out of the Street. Right now the *Down Beat* camera caught (upper left) Johnny Simmons at the Downtown Club, with a few other cats sitting in. (Upper right), needless to say, is the one and only Holiday, Billie by name, who with voice and flowers

keeps knocking out the most interested audience. (Lower left) The Vickie Zimmer trio is at Kelly's Stables, with the blonde Miss Zimmer picking out a tune at the piano. Vickie is the wife of George Lynch, owner of the Stables. (Lower right) Happy Al Casey trio seems to be having no trouble at the Downtown club.

Zombies Put Kiss Of Death on 52nd St. Jazz

By TOM PIPER

New York—The Zombies are here and their kiss is deathly. They are ruining the jazz spots from coast to coast. As soon as they start hanging around certain clubs, the decent citizenry avoid the spots like the plague. They come with their zoot

suits, long haircuts, reefers and "zombie" jive to night spots that feature top jazz talent. Soon they become the "atmosphere" that pervades the spots. They befriend the musicians and try to talk them into coming to private parties, get them record dates with independent fly-

by-night companies and generally upset the morale of promising musicians with inflationary flattery.

Never Play St. Again

A prominent sideman, recently out of the army, stated that he would never play on 52nd street again. "Too many zombies for me!" This general opinion has made it tough for jazz talent to work the old famous spots. The lack of patronage has formulated a policy in these places of "soak 'em plenty" to make up for the absence of the "regulars" who used to frequent spots that featured good jazz.

Only thing keeping these places alive now is the transient trade, drawn to hear the people they have read about and whose records they collected for years. One visit apiece from the millions who come to New York is enough to keep these places alive. But the club owners and the zombies are killing jazz's chance of becoming the real American music. They are stalling it by years.

Go to Village Now

In New York, the "regulars" are frequenting the Greenwich Village clubs for their diet. Eddie Condon's club has the finest clientele, with the possible exception of Barney Josephson's Cafe

just after Bob's naval release, are several well-known sidemen, including: Murray McEachern and Benny Benson, trombones; Don Brassfield, tenor; Gus Bivona, clarinet and Frankie Carlson, drums.

Also new to band are singers Jewel Hopkins and Gordon Polk. Chief arranger is Tommy Todd. Van Alexander, who helped organize unit and was number one arranger, has departed.

Los Angeles — Gil Rodin, head of the old Bob Crosby pre-war band, has returned in capacity of manager of Crosby's new swing band. Outfit is currently at the Hollywood Palladium.

In the present band, organized

Society clubs. Most top musicians will not jam on 52nd street, but prefer a place like Condon's for their, extra-curricular "ad-libbing."

There is no racial angle attached to this exodus—since the Zombies are composed of all colors. But the only other parallel is the way Harlem has been nixed as a mecca of entertainment because of the actual "danger" of being there after dark. Fifty-second street has been the scene of stabbings, assaults and insults. This does not help its popularity either.

Another Gripe

Another gripe to the musicians is the professional Zombie. He is the critic, fan or correspondent who gets the boys record dates and winds up making the gravy. Instead of letting the musicians on the date get the composer's credit on ad-lib blues, and they are the actual creators of this material, the Zombie winds up as the composer. Some even have the nerve to take credit as arranger. When these men walk into a spot, they turn the stomachs of most musicians and leaders. The leaders have a particular gripe in having their men do dates in competition with them.

One, a Zombie who specializes in "writing" songs, incurred the wrath of Columbia records when he recorded the entire Basie band for a small company in New Jersey.

Rynn's Called Off

One of the most famous institutions in jam sessions had to be discontinued. Milt Gabler's Jimmy Ryan Sunday Afternoon Sessions were actually cancelled because they drew a young audience and the police did not want them mingling with the Zombies. Gabler is only one of the many who suffer because of the new scourge of jazz.

If the youth of America want to see the jazz greats in person—a lot of new and different places had better open their doors. Perhaps concerts are the answer. The recent jazz concerts run at places like Town Hall, etc., have proven successful. But keep the Zombies away . . . they are lousing up jazz.

Recapture Good Old Days



New York—The good old days were brought back with a bang the other night at Manhattan's 400 Restaurant when Helen O'Connell dropped in on her old boss, Jimmy Dorsey. Needless to mention, some of Helen's old standbys were brought out, and JD, Helen, and all concerned had a ball. Helen, who is on vacation from the land of make believe, reports back to Hollywood in the near future for another movie epic.

Wiggins Unit Supplies Loop With Jazz Kicks

By DON C. HAYNES

Chicago—One of the more pleasant surprises of the recent *Beat* poll was the reaction to the Eddie Wiggins combo, a fly unit that has had the local musicians sitting up and taking

notice. Just how completely so is mirrored in the outfit's strong seventh position in the Small Combination, coupled with the amazing popularity that each member of the group enjoyed in the instrumental section of the poll.

Perhaps it's premature to call this group a great one—yet there is at least the hint of that spark; the promise that from these six uninhibited, creative musicians might come an even finer jazz.

Group With Right Idea

The group is a compact, hard working unit, with no one member outstanding, as is so often the case with like combos. It's just a case of six good musicians with the right idea, slowly but

certainly finding the right path.

Wiggins, a local reedman, who worked with the first great Raeburn band as well as putting in several years out on the west coast, organized the group when a job at the Brass Rail was offered. Originally for a few weeks, and that mainly for kicks, the job lasted for over a year at the Randolph street joint. Then followed the summer of '45 at the Zebra Lounge, on Chi's far south side, rounding the present unit into shape, with only bassist Jack Fonda (often the business and musical incentive of the unit) staying.

Three months ago Wiggins returned to the Brass Rail, bring-

George Hoefler On Disc Program

Chicago—George Hoefler, writer of the *Beat's* Hot Box, has a half-hour *Rhythm Session* record program every Saturday afternoon over the Gardiner General Hospital four-channel radio outlet.

Hoefler plays old and new jazz masterpieces, and comments on the artists. Entire personnel of the station, WGGH, is GI patients at the hospital.

ing with him a brand of jazz that cuts any and all else currently being dished out along Chicago's 52nd street.

Add Vibes to Group

Outfit is now at six pieces with the recent addition of vibe artist Red Cody, a particularly fiery and inventive hot man. The great rhythm is rocked by the terrific drive of drummer Steve Varela, who previously (oddly enough) had been on a rhumba kick at the Chez Paree for several years. The kid is perhaps the "comer" in the group—though Wiggins, Fonda, Cody and pianist Gene

Russell and guitarist Frank Gassi aren't far behind.

Nab Radio Spot

Band has helped the cause of jazz in town considerably with a weekly half-hour radio commercial, on which their music is heard to good if not best advantage. But they make little if any concession to commercialism on the program, and it jumps all the way through.

Wiggins' tasty alto is featured on most of the arrangements, though lots of unison alto-vibe-guitar work is heard. If anything, they're on an Ellington kick, attempting to create as full a sound with their six instruments as they can. Most of the stuff is head arranged, Wiggins contributes much—as their clever theme, *Serenade To A Water Pump*—and Floyd Bean is beginning to write some particularly effective jump stuff for them.

Funny thing about the group is that, of all the units around town, this gang might easily cash in on the "fame and fortune" routine—but on their own terms. They just play jazz the way they feel it—and the public is going for it, but good!

Hard To Blow



Chicago—Jack Fonda, bass man with the Eddie Wiggins combo, takes a sudden interest in Eddie's new instrument, the heckelphone, a rare, old, expensive and difficult to play Austrian instrument. Eddie uses the unusual low toned instrument for jazz effects on his Saturday afternoon program, *Jay's Jivery*. Eddie's sextet draws the hip crowd to the Brass Rail, where they currently dispense some fine swing stuff.

CHICAGO BAND BRIEFS

Jimmy Dorsey's March 29th booking at the Panther Room of the Sherman hotel has been cancelled out, and Frankie Carle and Tex Beneke's Glenn Miller band have been inked in—Carle on March 29; Beneke on April 12—each for two weeks.

Woody Herman and Les Brown still follow, four weeks each, but the June 21st date is again open. All that the Sherman management knows at the present time is that the Buddy Rich and Benny Goodman bands are promised, but there's little idea exactly when. Perhaps Benny for June, perhaps for his original Aug. 16 date; then, again, Buddy seems to have the inside track for the June date. At least, come what may, Chicagoans and all others concerned will hear some good big band music.

The Jack Teagarden Hot Club jam sess on Feb. 17 got a little scrambled at the last minute—there were three trumpet men available. Over anxiousness of some of the officers of the club to get their favorites on the bill, instead of the obvious method of letting Big Tea select his own group, was part of the trouble. Sterling Bose had been signed; but Jack insisted that brother Charlie Tea be included. That made two trumpet men, already too many—then Muggsy Spanier dropped into town and said he'd like to sit in. Just how it was worked out we have yet to find (at press time).

Irving Berlin and Lou Levy were in town to look into their publishing interests here. . . . Redd Evans, the songwriter, also stayed over a few days. . . . Barrett Deems trio moved out of the Capitol Lounge after four weeks. . . . Joe Brocola is Max Miller's new drummer at Elmer's, and a fine one at that.

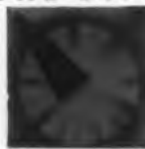
Dick Stern is out of the service and setting a band again. Unit is of 15 pieces, with Bill Russo doing a majority of the arrangements. Band is on a commercial swing kick, according to the ex-GAC-Berle Adams leader. . . . Benny Strong, who will close at the Bismarck on April 4, will start his third return engagement in less than a year at the Trianon on April 21, remaining until July.

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Notes BETWEEN THE Notes

By Mike Levin

I hope, after several columns, we understand each other on the various categories, types, and rules of music on which I have been harping. Wherefore I am going to take off on to a few other things.

Last week I got a letter asking me whether I didn't think Xavier Cugat had a better band than Duke Ellington. I thought it was a gag at first, but I guess that the man was really serious.

Now will you tell me how I am supposed to make a value judgment like that? Ellington is a weird cross between a swing and a jazz band (yup, there are a couple), while Xavier Cugat is avowedly a dance band. How can you possibly say that one is better than the other?

Yes, I can find faults with Ellington as a jazz band, and there are flaws in Cugie's danceability—but why should I even want to compare them? The only possible common ground is that of dance music; but it still would be false comparison.

The same thing goes with a comparison like Max Kaminsky and Charlie Spivak. The two men are utterly different sorts of musicians. You will tie yourself up in knots if you start comparing them. All you can do examine each in the job he does and try to figure out how good he is at it.

That is one thing wrong both with the writers and the readers of music journals. All time, *it'sa whoosa better, Giuseppe or Antonio?* Who gives a hoot—frankly? As long as each man does what he is trying to do well, that's what is important—not whether one is better than the other in completely different fields.

Oh, of course, you as a listener have to make up your mind which you prefer to go to hear, a Spivak or a Kaminsky. But I as a critic have only the right to tell you exactly what each one does and is trying to do—further than that is merely personal prejudice of mine, which should not waste much of your time. Leave us omit the odious comparisons—there'll be much less spent on useless arguments.

Elliot Lawrence To Sign Pact

Philadelphia—Elliot Lawrence, brilliant young leader-arranger, was set to sign a recording pact with Columbia records. The Lawrence outfit has drawn terrific acclaim for their network airers.



HARRY WARNOW

This is the true name of a band leader, musician and composer who first rose to fame as the head of a small combination, later organized a large orchestra. He is an expert sound engineer, too, and has a brother who is a well known radioconductor. He attracted considerable attention himself on the air waves, retired from active musicianship for awhile and recently reorganized his band. He once operated his own music publishing firm and headed a record concern which specialized in air checks and audition transcriptions. You know this leader as:

Raymond Scott

Simply Kills 'Em



New York—Rollo Laylan plays his first stint since his discharge from the 3rd AAF at Nicky Blair's Carnival. The little lady, wearing what looks very much like a cedar mop, is killer Raye, christened Martha. Mrs. Condos has just signed an extension with Nicky to remain a-singing and a-clowning until March 4. That will chalk-up 16 weeks of packin' 'em in for Martha.

Herbie Fields Opens In NYC

New York — New band — new ballroom. The band is Herbie Fields. Fields, who left Hampton February 7, organized a band to open at the Palladium at 53rd and Broadway February 22. Booked for six months, spot will have a coast to coast radio hook-up.

Complete personnel not available at this writing, included Tommy Allison, Jimmy Roma, Bernie Glow and Stanley Roch on trumpets; trombonist Al Esposito; Jack Geery, drummer, who was with Fields at Ft. Dix; Rudy Cafaro, guitarist; Jimmy Johnson, bass; Danny Negri, piano. Ann Salloway and Herbie Fields will handle the vocals. Arrangements are by Fields, Justin Stone, George Handy and George Siravo.

The Palladium is the former Dreamland, once a taxi dance hall, and is being operated by Art Franklin and Tom Morton. Spot has undergone a complete renovation, to make it one of the most attractive ballrooms on Broadway.

Musicraft Gets Bobby Weiss

Hollywood — Bobby Weiss has left the post of publicity director for Capitol Records to take the coast management of the rapidly growing Musicraft record firm.

Weiss will locate in Hollywood and it is expected the movie names will receive a heavy play in Musicraft's activities here, under Weiss's supervision.

Louanne Hogan, movie ghost singer, was slated for an early buildup. Set as coast musical advisor and consultant for the firm is Edward Powell, 20th-Fox composer-arranger.

Louise Tobin Guest Stars

Los Angeles—Louise Tobin, former wife of Harry James and once vocalist with Benny Goodman, has been lured out of retirement to the extent of several guest radio appearances with Ted Steele, music head of KMPC. Miss Tobin has been living here quietly since she left the Goodman band and separated from James. She has had the custody of their two children, and has not sung in public since her BG days.

Steele has offered her a regular KMPC assignment. Several recording firms are paging her for audition.

No Fireworks At Finley, MCA Trial

Los Angeles—The opening weeks of Larry Finley's three-million dollar anti-trust suit against MCA had brought no significant developments up to this writing.

The early portion of the trial was devoted largely to long-winded, somewhat contradictory testimony as to the "definition and nature" of a name-band, and similar testimony on the ramifications of the orchestra booking and ballroom business. The trial proceeded in a leisurely

and amiable fashion and had produced no fireworks to date.

What the rather bored jury thought of it all, no one could tell. Court room observers were convinced that Finley had pretty well established one point, if any one had ever doubted it—the fact that MCA had entered into an exclusive booking franchise with his competitor of that time, Wayne Daillard of Pacific Square Ballroom. Ralph Wonders clinched this point with testimony to the effect that when Stan Kenton, a GAC band, played Pacific Square, GAC had to pay off half of the commission to MCA. But Finley still has to prove that such a deal is contrary to the anti-trust act.

Morris Agency Gets Beach Spot

New York—William Morris Agency, which booked bands for Manhattan Beach for the past few seasons, will again handle the assignment exclusively for the 1946 season.

The agency, as a result of a trip made by Bill Burnham to Virginia Beach, has also been appointed exclusive booker for the Cavalier Beach hotel and Surf Club in that city for the season beginning June 1. Spots will employ name bands and acts, with smaller combos on off evenings.

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Sleeper Hits Make Wax Race Wide Open Affair

Hollywood—That strange phenomenon of today's chaotic platter business—a "sleeper" hit by an unknown band or singer on an equally unknown label—seems again likely in the initial offerings of the Vivian Garry Quartet on the new Sarcos label.

This town has been the locale of a couple of other big hits that have boosted comparative unknowns into the money class, as well as securing for the platter firms a comfortable address on Easy street. Most obvious example is Joe Liggins' *The Honeydripper* hit. After the record hit, for no apparent reason except that it was different, and it was good, the Liggins outfit went on a lucrative cross-country tour, made a couple of radio shows and generally were pulling down a chunk of dough well over what they had previously dreamed possible.

Latest Hollywood hit is the *Baba Leba* number that Helen Humes made. It's brought the former Count Basie chirp well back into the limelight, as well as making the new wax firm and the song—which Charlie Bar-

net's Indigo publishing firm controls—well known.

The Garry outfit—Vivian may be remembered from Kelly's Stables in New York—consists of the gal leader, who sings and plays string bass, with composer-arranger George Handy on piano; Arv Garrison on guitar and Roy Hall on drums. They did three originals in the ultra-modern Handy influence with a similar treatment of *I Surrender Dear*. That Handy influence, by the way, is the most sought after in the biz today; he scored the terrific book for the Boyd Raeburn band, among others.

The stuff is certainly musically interesting—but it must be other than that, for Jack Gutshall, a shrewd national-wide distributor for many indie platter firms, has placed an order for 5000 copies for immediate release. And that ain't hay for the platter biz!

Dinah's Victors On 'Beat-ful' Side

Hollywood—New Dinah Shore discs are definitely on the "beat-ful" side. Music director and arranger for Dinah's waxings on her new Columbia contract is ex-JD arranger, Sonny Burke, and the lush, string backgrounds demanded by Victor are being replaced by a conventional large dance band lineup.

Some of the star sidemen on her first date here included Manny Klein, Ray Linn and Clyde Hurley, trumpets; Mahlon Clark, clarinet; Willie Smith, alto; Milt Raskin, piano and others of equal calibre.

Don Otis Gets Program Post

Hollywood—Don Otis has been appointed to post of supervisor of programs for Capitol Records' transcription subsid. He was recently program director of KMPC.

The Capitol firm, which has been building their transcription service during the past six months, is now ready to launch a big sales campaign.

Visual Charms



New York—Latest protégé of Joe Glaser, and signed by his office, is the lovely young vocalist, Jeri Koeber. Jeri's visual charms here are more obvious than her vocal charms—but on the radio it's quite the opposite, we hear.

LOS ANGELES BAND BRIEFS

Gene Krupa has been set to follow Harry James at the Meadowbrook (Culver City), and Benny the Goodman, who is credited with having put the spot back in the limelight with his startling b.o. marks there, has already been signed for a return date next January. . . . It's Sammy Kaye after Buddy Rich (March 19) at the Palladium. Advent of Rich will also see a complete change in the deluxery's line-up of subsidiary bands (two on Monday nites and a regular intermission unit).

Paul Martin is sharing stand at Aragon with Lawrence Welk. . . . Allan Reuss Trio held over at Meadowbrook with Harry James Ork. . . . Jan Savitt at Casino Gardens with all-local band, featuring Phyllis Lynne on songs. . . . Rafael Mendez, spectacular trumpet virtuoso who is said to be highest paid movie musician, leaves MGM when his contract expires April 1 to head ork under MCA management.

Jive Jottings
Ray Bauduc was getting band together here at this writing to open Feb. 22 at the Suzy-Q, Hollywood hottery. It will be a small jump unit and was expected to contain some of Bauduc's band-mates from the old Crosby days. . . . Valaida Snow, femme trumpeter, doing a floor-show turn at the Club Donroy (formerly the Pirate's Den).

Ray Linn combo holding forth Monday nights at the Swing Club. . . . Horace Henderson heading a combo at a down town niter. . . . Wes Prince, original bass man with King Cole Trio, heading his own combo at the Cresbar.

Notings Today
King Gulon, tenor sax ace whose new double-rhythm band (two basses, two drummers, two guitarists) is creating a lot of discussion here, was slated to unveil combo at Glendale Civic Auditorium for MCA Feb. 16. King just out of hospital following serious abdominal operation. . . . Peter Martin, noted eastern lens artist, shooting pix of Marilli (Jazzman Record Shop) Morden for article scheduled for *Mademoiselle* soon. . . . Saw entire sax section of Jimmy Higson's "Teen-Agers" ork leaving Mickey Gillette sax school. They all study there.

Opie Cates and ork from the *Meet Me at Parky's* airshow tagged for film production based on airer. . . . Herb (brother of Glenn) Miller and his band heading for the coast. He'll play Mission Beach starting March 1.

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

Godfather Bing

New York—Dressed out in an aviator's jacket, a fancy scarf and slacks, and minus his dome doily, Bing Crosby took time out from the busy schedule of his recent New York trip to slip down to Greenwich Village. The Groaner probably elected to wear the casual garb when he remembered his last appearance downtown (1940) when, dining in a Charles street pub, the clothes were all but ripped off him and it took a riot squad two hours to clear the streets.

Crosby dared the village mobs this time for an important reason: to become the godfather of little Liza Estelle Condon, who was christened by the Rev. John J. Casserly of St. Joseph's Church. The infant is the daughter of Eddie and Mrs. Condon.

Ceremony went off without a hitch, and Der Bingle got safely away without a single autograph hound, jitterbug, movie fan or even cop knowing he was in the vicinity.

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By Charlie Emge

If Jimmy Petrillo ever pulls his musicians out of the movie studios successful feature pictures will be scored with stock sound track doctored up by technicians (it's been done many times) but the makers of animated cartoons will have a real headache, for the cartoon movie is the only kind of picture to which special music has become actually essential.

Scoring cartoons is a horribly complicated process which we shall never attempt to describe in detail. The composer, if you want to call him that, and we say he's just as much entitled to the honor as the big shots who transcribe Wagner, Debussy and Tchaikowski into "symphonic scores," writes his music to coincide with a "detail sheet," a break-down of the action that carries such pencilled notations as "cat falls off table—lands head-first in cuspidor..." etc., with vertical lines denoting film footage to be divided into a certain number of musical beats or bars. It's just "simple" mathematics for the composer to write a score that will automatically synchronize with the film.

Within that rigid structure he also has to devise interesting music, unusual effects timed to the fraction of a beat, help sustain the narrative with character themes.

I sat in on a cartoon recording session recently at MGM and watched Scott Bradley, who has won a couple of Academy Awards in this division, scoring one of the Tom and Jerry shorts.

The orchestra consisted of three trumpets; (Manny Klein, Rafael Mendez, Clyde Hurley!) two trombones, three alto saxes (doubling clarinets and one occasionally playing tenor), oboe, flute, cello, string bass, four fiddles, viola, piano (Artie Schutt) and a drummer who also played xylophone.

It's customary to record the score for a short in one three-hour session despite the fact that actual music footage can equal that of a full length feature. The music is the most difficult that studio musicians are called upon to play: it's full of complicated passages and unusual "trick effects" encountered only in this kind of music (and some of the so-called ultra-modern composers.)

The recording is done in sections with a brief rehearsal for each portion. They can make several "takes" of each section if necessary, pick out the best, but the studio "efficiency department" will be heard from if they spend too much time on it so there can't be any "practicing on the job." But Scott, who looks more like a successful small town doctor than a musician, is an affable, easy-going conductor (he says, "you never get results by nagging musicians"). There are chuckles—"If you boys will put the racing forms away for a moment we'll take the next sequence."

During the "take" (recording) Scott and members of the orchestra wear ear phones through which they receive the "beat" from a "click-track" synchronized to the film. The composer has to know all about that, too, when he writes his music.

In this picture the music is a combination of more or less original music with suggestions by Stravinsky (as Scott laughingly puts it) and other modernists who unknowingly have supplied some wonderful ideas for cartoon scoring. The principal character theme is the 1921 songhit *Ja Da*, which is rendered with all of the old time jazzy effects. There is even a section in which saxman "Pee-wee" Emerson finds himself playing a slap-tongue solo in unison with xylophone.

The musicians seem to enjoy it all hugely. It's a change from the routine picture work. In fact they have fun out of it—and having fun at \$10 an hour is some fun, huh?



Hollywood, BRIGHT LIGHTS—Jimmie Grier is throwin' a shindig for band-leaders who subbed for him at the Biltmore Bowl while he was havin' his appendix nixed. . . . June Haver arrived home the other yawnin to find her front door jimmied open. . . . Dennis Day is due to shed his uniform. . . . Standard Radio have signed the Les Paul Trio for a series of ten-inchers. . . . Black & White have recently waxed Virginia Jackson's rendition of *I Don't Want to Do It Alone*. Buzz Adlam did it with her.

Shirley Ross supervised the decorating of hubby Ken Dolan's office. . . . Buddy Rogers is getting offers from South America but he don't wanna lead a band, he wants to be a producer like the other guys.

ARC LIGHTS—Pianist Eugene List is set for Andrew Stone's *Bachelor's Daughters*. . . . Rita Hayworth is rehearsing songs and dances for Col's *Down to Earth* and they are trying to get Hirohito's white horse for her to pat in the film. She'd rather have Tony Martin. . . . Bing and Spike Jones had a 19-hour gin rum sess. When they "come to" we'll let ya know who won.

Dick Haymes is holdin' up the

Back In Biz



Hollywood — Freddie Slack, songwriter, absent for a long time from the musical scene, hopes to sever his William Morris band connections and join the GAC family of artists. However, Slack hadn't left the show biz entirely. He has just recorded sides for Capitol and is also composing several new tunes with Don Raye shown above at the piano.

Grable ple *Shocking Miss Pilgrim* at 20th. He's battling the flu. His wife, Jeanne, has been in Arizona fighting a cold. . . . Dotty Lamour returns to Para in May for "Lulu Belle."

LOVE LIGHTS—Dolores of the ork is being romanced by Tony Moreno.

Hollywood Grapevine

Boyd Raeburn cut four sensational sides for Ben Pollack, on the Jewel label. Arrangements were by George Handy, already one of the greatest; and, one who after these sides are released, should receive more of the public recognition he so rightly deserves. Two originals, *Datatore Sali* and *Boyd Meets Stravinsky* will cause a tremendous amount of discussion. Other sides, *Temptation* and *I Only Have Eyes For You* are merely sensational. Glinnie Powell vocals on first, David Allen on the latter in a really fine job.

Herb (Flamingo) Jeffries is on a new job with Exclusive records, while still continuing as one of their recording artists. . . . Kay Starr is singing up a storm at the Streets of Paris and is jamming in the hip nightly. Kay was just married to studio trumpet man Roy Davis. . . . Valaida Snow, sepiu songstress, really comes on with her interpretations of *St. Louis Blues* and *Chloe*. She'll be on Bel-Tone records, having just signed a two-year pact.

Bob Ecton is doing great with his unique piano arrangements of current NYC show tunes. . . . Johnny Johnston also pulled out from Capitol records, following

Betty Hutton's lead. June Arthur, who came out to the coast a couple of years ago and has been quietly studying all the while, joined the new Jan Garber band recently, and is knocking out those who know the dif between great singing and other varieties. Her fine phrasing and conception and wistful tone quality should soon establish her in the top brackets.

The re-married Gene and Ethel Krupa have taken over the Ina Ray Hutton ranch. Deep Shadows, out in the Valley and are having a ball taking care of horses, dogs, chickens and what not. . . . Sinatra just swung a deal with Capitol whereby he will use the Pied Pipers on his Columbia records. It's the only group he's been completely satisfied with. In a biz so frantically competitive, it's a wonder he was able to make the deal! It's great for the Pipers, either way you look at it!

King Cole opening at the Trocadero was the biggest musical event of recent weeks, dwarfing the Harry James Meadowbrook opening that was to have provided competition. It'll be a great kick to again hear three superb artists performing in their fantastically relaxed way—and in their own "King Cole" room!

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I'll Remember April
Ill Wind

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The long awaited record debut of Johnny Bothwell finally materializes—these sides were recorded last spring with the Boyd Raeburn crew as the band, with whom Bothwell was starred at that time. The band was one of Raeburn's best, clean, precise and powerful. Bothwell's alto is featured on each side, with some

trumpet passages also included. *Trouble With Me* is a George Handy number, somewhat overdone at times, but illustrating the modernistic ideas that young Handy utilizes. All are completely musicianly numbers, yet not lacking in commercial appeal, with the pretty Bothwell alto accented.

BENNY CARTER

A wild *Jump Call* is backed by the current fave, *Patience and Fortitude*, with vocals on the latter; with Benny's alto getting good play. (DeLuxe 1008)

ERROL GARNER

Symphony and an original, *Bouncin' With Me*, receive a rather stereotyped performance from Garner; off what the brilliant pianist should do. (Mercury 2040)

Dance

GENE KRUPA

Yesterdays
Hop, Skip, And Jump
Columbia 36931

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New York—Waxings are on the fire when Tommy Tucker, left, talks things over with Mitchell Ayres, ex-batoneer who now is the big boss at Columbia. Tommy is currently appearing at the Hotel New Yorker.

Ending is the usual overdone sax runs, but Charlie manages to wind it up prettily. Reverse is a Glenn Miller type score, with Anita O'Day's vocal taking honors. Good commercial stuff—even Venturo sounds so, though it's great tenor sax work.

LES BROWN

Doris Day handles *Day By Day*

as Butch Stone takes over *Doctor, Lawyer, Indian Chief* in his fine style. Arrangements are usual top Brown stuff. (Columbia 36945)

TOMMY TUCKER

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HARRY COOL

Symphony and *My Guy's Come Back* mark Harry Cool's bad debut on wax; nice stuff if it won't set the world on fire. Jean Shirley sings cutely, Harry sings nicely. (Signature 15007)

Vocals

KATE SMITH

The Adamson-McHugh score from *Doll Face*, *Somebody's Walkin' in My Dreams* and *Here Comes Heaven Again*, with Kate and Jack Miller's ork. (Columbia 36915)

JUNE RICHMOND

The hefty blues singer shouts *Don't Worry 'Bout That Mule* and *Don't Jive Me Like That* in her fine style as the Johnny Warrington studio band accompanies. (Mercury 2033)

THELMA CARPENTER

Thelma's fine voice and exquisite phrasing blend well to the tunes of *Bill* and *Can't Help Lovin' Dat Man*, both from the old (and current) stage hit, *Show Boat*. (Majestic 1028)

WALTER BROWN

A couple of originals receive treatment from the composer, Walter Brown. Tunes are *Confusin' the Blues* and *I'm Glad to Be Back*. Skip Hall and band accompanies. (Queen 4106)

DINAH SHORE

Dinah debuts on Columbia label with a much better band and arrangements than Victor ever gave her—but it's composed of Hollywood studio stars. Sides are *Here I Go Again* and *Shoo-Fly Pie* with Sonny Burke directing. (Columbia 36943)

MONICA LEWIS

The lovely Monica Lewis' first sides on Signature finally have reached this reviewer. Ray Bloch accompanies, on *Day By Day* and *Stop! I Love It*. (Signature 15009)

JACK LEONARD

Jack does little better on these sides than his first record a short time ago. Just doesn't sound like the Leonard we remember! An adaption from Godard, *In the Moon Mist*, and *You May Not Love Me* are the tunes, with Paul Baron accompanying. (Majestic)

PEARL BAILEY

The clever Burke and Van Heusen *Personality* is coupled with *Don't Like Them* in the inimitable Bailey fashion. (Columbia 36930)

GORDON MACRAE

It's Anybody's Spring, *Slowly*, *Full Moon and Empty Arms* and *Everybody Knew But Me* are four current hits that Gordon MacRae and Walter Gross' band handle in a thoroughly pleasant fashion. (Musicraft 15052 and 15053)

Good Moniker

Omaha — Publicity breaks sometimes come in the strangest fashions!

Latent able to capitalize was the Harry Cool band. Scheduled to open at the Palace theater in Madison, Wisconsin recently, the heavy front stage curtain caught fire just before his first show. Boys played their first show at 7 that evening; did three shows before the night was up. An astute theater manager used special newspaper ads the next day to bill the bandmen as "Harry Cool and his Band, the Hottest Band to ever hit Madison."

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Jazz Live by FAX

Harry Lim and Keynote have done it again! Remember the fine George Hartman discs? Well, last October 24th in New Orleans Harry cut some more genuine Dixieland. Now Keynote 624, *Sweet Lorraine* and *Clarinet Marmalade*, presents the first of it.

Clarinetist Irving Fazola assembled the band for the occasion, and chose trumpeter Tony Dalmado, trombonist Julian Laine, tenor saxophonist Steve Giarratano, pianist Pete Lauderman, bassist Bunny Franks, and drummer Charlie Duke. Each man was right. These two sides show just how good these Crescent City musicians really are, and prove beyond a doubt that there's plenty of talent still left in New Orleans.

Fax in Great Form

Marmalade, the old Shields-Ragas test-piece for clarinet, finds Fax in great form. His two successive solos are the best he's done, or at least on a par with his two famous choruses on the Bob Cats' platter of *Jazz Me Blues*. His technique hasn't slowed up a bit, his invention is as sure as ever, and his tone has lost nothing at all. This man really plays hot clarinet!

Marmalade opens with some free but well-knit ensembles, as Tony leads. Julian fills in, and Faz weaves here and there. Next come the two brilliant clarinet choruses. Then Tony, Steve, and Julian take off on single solos. Dalmado is a real discovery, so is Giarratano, who plays very much in the Miller manner. Laine remains, like Brunis and Pecora, the Dixieland trombone in person. After these five excellent solos there's another ensemble passage of wonderful jazz, a chorus combining restraint with abandon, demonstrating conclusively that they still play jazz.

Tribute to Noone

Lorraine is almost all Fazola's, and this time, perhaps unconsciously, it's a tribute to the late Jimmie Noone. Irving's tone, fat as Faz himself, comes closer to Noone's than anyone's. That in itself would be enough, but then add Fazola's beautiful ideas, and you get a perfect record.

Commodore has just released five platters, each of which will appeal to one branch of jazz-lovers or another. My particular favorite is *Singin' The Blues* and *Prav for the Lights to Go Out*, 568, by Eddie Condon.

Kaminsky & Pee Wee

On the first Pee Wee Russell's clarinet is the only solo instrument, but Max Kaminsky's trumpet dominates the ensembles to such an extent that he all but steals the honors. Bushkin's piano and Russell's clarinet are both featured in good choruses on the reverse, but again

Too Many Changes For Camera



New York—Rex Stewart's jazz combo continues to hold forth at the Three Deuces, on "Fifty-Two," though the *Down Beat* camera has a hard time keeping up with the changes in personnel. Since this shot was snapped Rex has changed his pianist and drummer. Lineup of men are: Wilson Myers, bass; "Pazreza" Simon, tenor sax; Joe Smith, drums; Joe Turner, piano; Rex on trumpet; Pete Clark, alto sax and Sandy Williams, trombone. Rex just signed a recording pact with Mercury, the new Chi wax firm, and first ideas of the ex-Ellington great should be out soon.

it's Kaminsky's lead horn that puts the boys in the right frame of mind and drives the collective portion home. Between all concerned, Brad on trombone, Casey on bass, Sbarbaro on drums, and the rest, there's established a fine rapport. Condon's done well to maintain his previous Commodore standard, but he's certainly done it somehow. This disc is proof!

Of the other four Commodores my choice is *Snowball* and *Lazy River* by George Zack, 568. Both of Hoagy's tunes get splendid treatment from this grossly underrated Chicago pianist, the first with Danny Alvin on drums, the second with George Wettling. Catch the shades of Satchmo on *Snowball*!

On Commodore 566 the *De Paris* Brothers offer *Change O' Key* Boogie and *Shiek of Araby*, with bassist Billy Taylor and drummer Specs Powell sparking the rhythm.

Boogie consists of solos by the late Clyde Hart, two by Sidney on trumpet, one by Edmond Hall on clarinet, one by Wilbur on trombone, with the ensemble taking it out. On the other there are solos by the same men, but throughout they seem anxious to get the whole thing over with. Anything from Hall and De Paris can't help being worth a hearing however, and these two sides are no exception.

Commodore 565 presents Joe Bushkin doing *Pickin' at the Pic* and *Georgia on My Mind*, another well-chosen Carmichael melody. Again Specs Powell supplies the rhythmic impetus, supported this time by bassist Sid Weiss. Featured soloists are trumpeter Ernie Figueroa, trombonist Bill Harris, tenor sax Jack Sims, and pianist Bushkin.

Commodore 564 offers *Sleep and Linger Awhile* by Big Sid Catlett. All four of the musicians involved.

Ben Webster on tenor, Marlowe Morris on piano, John Simmons on bass, and Catlett on drums, get ample opportunity to take off.

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Radio Still Retards Jazz Appreciation!

They're still pushing jazz and swing around! The small record companies are doing their best, but the big firms are just as commercial as ever. Radio, after a quarter century development into a billion dollar industry, is more immature than ever in its attitude toward jazz and swing.

Now comes Deems Taylor, poo-bah of the longhairs and a recognized music critic, with the statement that jazz fans will be tone deaf unless swing music ceases to exist within a decade. Also that there are no "pure" notes in swing. As head of ASCAP, which concerns itself principally with writing of popular music, including jazz and swing, Deems ought to be ashamed of himself.

It's a typical Taylor twist at that, assuming that he has a voice in the production of the tasteless and banal radio program which RCA Victor pours into the ears of a patient public each week. If you've been lucky enough to have missed it, we'll tell you that it is based on the time-worn and thread-bare Jazz vs. Classics theme.

This device in some slightly altered form or other has been utilized by barren-minded producers of stage, screen and radio ever since the early Opera vs. Jazz days of the Publick units. It is a hypothetical feud over something that never existed and probably never will. Comparisons usually are odious, and this one, of two entirely dissimilar art forms, is particularly so.

It would be more tolerable in this instance if the so-called "lower" form, namely jazz and swing, were given an even chance in the script, the choice of bands and singers and the selection of numbers presented. It just isn't kosher to foist Sammy Kaye's vocalist in a rendition of Chickery Chick on the listeners as representative swing or jazz. And when they mix out Ellington or any of his music in favor of Let It Snow as projected by Vaughn Monroe, you begin to understand why Deems Taylor can seriously make cracks like those attributed to him above.

You can guess, of course, which side Deemsie (we're talking about jazz and swing, so we might as well bring him down to what he regards as our informal level) is on in these weekly masterful dialogues on music, dialogues which consist principally of corny and puerile gags about the other guy's taste in music. What a frolic!

Although admittedly a suffering minority, jazz and swing have reached maturity, will continue to develop and certainly are entitled to sensible and intelligent consideration from the die-hards who are retarding education of the public in the fields of phonograph recording, motion pictures and radio broadcasting!

New Weapon

Philadelphia—Danny Blacucci, local saxman who toots with the Warwick hotel band, found a new use for his saxophone case when he was accosted by a holdup man last week. He played Sleep, Baby Sleep with it on the head of the thug and saved more than a hundred berries which he had stowed in his pockets.

The thief went down but disappeared while his intended victim ran back to the hotel to call the police. In the excitement of the slug fest, Danny couldn't give a description of his assailant.

Davenport Hot With Good Music

Davenport, Iowa—Wayne Rohlf Foursome back at the Vet's club. . . Licata brothers and Earl Wilson (not the columnist) packing them in at Jack Lingner's Flame club. . . 88'er Bill Gustafson entertaining at the Sportsman's Grille. . . Dave Hamilton trio on bandstand at Fort Grille in Rock Island.

Newly organized Jack Manthey band doing well, thanks to leader's fine arrangements. . . Arliss Meier combo with Russ Canham's guitar featured at Snug Harbor. . . Dale Meyer's combo at Club Mokann. . . And Ray Winegar's outfit is slated for a

Beauty Stuff



Cincinnati—Using a hammer and chisel Ray Kleenmeyer, the town's number one small combo leader, gives Al Weiman, recently elected secretary of Local No. 1 a he-man manicure. An up-sweep hair-do complete the toilette. Everybody at the Local 1 installation exercises just raved about the results.

Another Great?



Philadelphia—Red Rodney, the flash teen-aged Gillespie-styled trumpet star, has taken his hot horn to the Gene Krupa band. The drummer man states he'll give the 18-year old a featured spot with his band. Red has played with Tommy Dorsey, more recently was the feature of Elliot Lawrence's sensational WCAU radio band here. Looks like the kid might follow in the footsteps of other Philly greats, such as Bill Harris, Charlie Venturo, Buddy DeFranco and Dizzy Gillespie himself.

Swoons Canine



Chicago—This may mean the beginning of an entirely new group of radio listeners. Besides, they say there is no one more faithful than a dog. It's a shame they can't write fan letters. It all began a few months ago when Pudgy (the dog's name) was sitting quietly under a table and an evening program featuring Richard Paige (the man's name) came on the air. Pudgy sat up, cocked his head to one side and began to—no, not howl, but sing. Since that memorable first performance, Pudgy has performed daily and exclusively to Paige's singing. Oh, well, that's what the man said.

revamping in near future, with Evelyn Ries, ace hot accordionist, slated for the new line-up.

—Joe Pli

CHORDS AND DISCORDS

Terrific Trumpet

Brooklyn, N. Y.

To the Editors:
Fellows, do you know that the Randy Brooks band is great? He plays a terrific trumpet, and man is that band solid! Why doesn't Decca wise up and let Randy and Co. make their own discs. Instead of featuring singers? Decca is very lucky to have Randy Brooks. So give the guy a chance.

Stanley Steff

Injustice to Les?

W. Lafayette, Ind.

To the Editors:
In the Jan. 15, 1945 issue I read a letter from a Les Brown fan. He stated his displeasure at Les getting only tenth in the swing band poll. I read this, shrugged my shoulders, and said so what. That was a year ago; before I had become acquainted with his music. Today I can't get enough of it. To mention a few of his fine musicians, he has two of the best singers in the country, a star trumpeter, a wonderful tenor saxman and an incomparable trombone section. Although I'm quite pleased with his fourth in the sweet band poll, I believe his ninth among swing bands is by far the worst injustice done any band or musician in the entire poll.

Chet Bartol

Canadian Sensation

Windsor, Ontario

To the Editors:
A fellow who's really been causing a sensation in Canada is Oscar Peterson, a twenty year old colored pianist who lives in Montreal. He's even been acclaimed by the Count. Because the records he's waxed are Canadian releases, I have reason to believe you haven't heard them yet. And you don't know what you're missing!

He is recording for Victor, and has two records: *C Jam Blues* and *If I Could Be With You*, 56-0010 and *Louise and My Blue Heaven*, 56-003.

Ken Jacobs

Coming to the Top

New Orleans, La.

To the Editors:
A note of approval to the Beat's staff and to the public for finally recognizing Stan Kenton's band. His standing in your poll and his late record successes prove how the band is coming to the top.

Artistry Jumps, Stan's newest release, is the most powerful thing ever put on wax! The emotion in that recording should be felt and appreciated by every true jazz fan. Listen to this band, and you'll want to put it on the top where it belongs.

Dick Reynolds

The Real Stuff

Parkersburg, W. Va.

To the Editors:
Now that your fine sheet is on the presses more often, you may be able to find enough space to give this deserved cheer for the Big Gate. Jack's one man who's been battered around in the school of hard knocks for quite some time now, and it's entirely too long for the inimitable Jack Teagarden. When is 'Tea' going to get the right breaks with the public he so richly deserves?

Sure the Teagarden name is big enough, but Big T's got a band to keep, too. It's a great band, and some of that current air time from Chicago's Panther room can prove it.

Last Jan. 26, a comparatively square local audience that dug their recent one night stand here learned what "the real stuff"

RAGTIME MARCHES ON

NEW NUMBERS

KELTON—A daughter to Mr. and Mrs. Lee Kelton, Jan. 20, in Pittsburgh. Father has studio band at Station WJAS.
ELDERS—A daughter, Marsha Marie to Mr. and Mrs. Frank Elders, Feb. 10. Father is bass man with Howard Kramer combo.
FILA—A daughter, Alexa, to Mr. and Mrs. Alec Fila, Jan. 26, in Philadelphia. Father is Elliot Lawrence trumpeter, mother is former Dottie O'Neill, once Bob Chester vocalist.
CRAMTON—A daughter, Margie Kay, to Mr. and Mrs. Lou Cramton, in Lapeer, Mich. Father is with Allied Music, in Detroit.

TIED NOTES

HENDLER-BURTON—Herbie Hendler, Director of Artists and Repertoire for Cosmopolitan Records, to Jo Ann Burton, his assistant and former Beat employee, Feb. 15, in New York.
SYLVEN-HARRISON—Henry Sylvén, radio musical conductor, to Jeanne Harrison, Feb. 2, in New York.
BERNSTEIN-SMITH—Artie Bernstein, Universal studio staff bassist, once with BG, others, to Elizabeth Smith, non-professional, Feb. 2, in Santa Monica, Calif.
PALMER-BROWN—Roy Palmer, leader house ork at Rainbow Rindeu, Salt Lake City, to his vocalist, Jane Brown, last month in Salt Lake City.
DAVIS-STARR—Roy Davis, studio trumpet man, to Kay Starr, former Charlie Barnett and Joe Venuti singer, in Los Angeles, earlier this month.
HAMILTON-ZUBER—Doug Hamilton, bass man with Al Nall's ork, to Peggy Zuber, Jan. 26, in Tampa, Florida.

FINAL BAR

FOX—J. Bertram Fox, 64, pianist and composer, formerly assistant to Victor Herbert, and conducting a music school at the time of his death, Jan. 24, in New York.
OWENS—Beas Owens, 38, wife of Harry Owens, orchestra leader, Jan. 27, in Los Angeles.
DeSANTIS—Joseph DeSantis, 44, violinist, from injuries received in automobile accident prior to sailing for the Pacific on USO tour, Jan. 25, in San Francisco.
HUFF—Lester Huff, Indianapolis organist, killed by an auto, February 8 in Indianapolis.

really means. The band's impeccable musicianship and Jack's infectious manner swept in and knocked 'em all for a loop. Like yours on a Dixie kick? Try the Gate's *Muskrat Ramble* or *Royal Garden Blues* for size. On the frantic side, listen to *Dark Eyes*, *No Pay Five* or *Big T Jump*. For smoothness, try to match their *Claire De Lune*, *Rhapsody in Blue*, *Embraceable You*, *Body and Soul* and *Autumn Serenade*. Don't forget those ever lovin' blues too. The ballads come in for their share of attention too, so there was plenty of punch in every set for any and all comers. Showcasing terrific arrangements, fine soloists and good showmanship, the present edition of the Teagarden orchestra may be the one to put Jack into the top money bracket at last.

James Dukas.

Hear Ye! Hear Ye!

Marion, Ohio

To the Editors:
The time has come for all good jazz lovers to come to the aid of their cause. How does Edgar Dixon get that way to list BG as a crowd band along with Spivak and Dorsey? He says that too many good new bands have been held back by lack of public recognition. That recognition is earned the hard way and does not come over night. Let a band who is playing it start with "mickey mouse" and watch them drop. Dixon says, "How can the public be educated in taste?" All I've got to say is that when anyone starts trying to tell me what I like and what I don't like, then they can take off anytime.

George Orth

Simply Marvelous

Toronto, Canada

To the Editors:
As I am a constant reader of the Beat, I would like to say a few words on a letter sent in by one Edgar Dixon. This chap has the nerve to run down such marvelous bands as Louis Prima and BG. I think the latter is just simply marvelous. Why this guy Kenton sounds as if he is only in his fifth lesson. Dixon should listen to the waxings of BG's *One O'Clock Jump* and *Sugarfoot Stomp*, then he has heard good music by a skilled musician.

Peter Jack

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

David North now has his own printing plant on the west side of Chicago. But fifteen years ago he was one of the famous Chicagoans playing piano with the Austin Gangsters including Bud Freeman, the McPartlands, the late Frank Teschemacher and Dave Tough. Like many other jazzmen, North was originally inspired by listening to records by the Original Dixieland Jazz Band. He bought them all as they came out.

By 1920 North was playing piano with the Russ Wilkins Melody Boys, and they jobbed all over town. Others in the band included Wilkins who held a trumpet and booked the dates, Mae McCloud — violin (now a comedian on the National Barn Dance), Jimmy Hartwell — clarinet (later with the Wolverines),



David North
Joe O'Neill—banjo and Fred Overbach—drums.

It was around 1922 that North replaced Jimmy Lannigan on piano with the Austin Gang. Their first job of consequence was the radio engagement over WHT booked by Husk O'Hare. They played an hour long program even though only two of the boys could read music.

During the summer of 1930 North played his last professional job at Delavan Lake, Wisconsin. The band that summer included Johnny Corsella—trombone, Gene Yates—bass, for a week Benny Goodman, and when Dave wanted to dance with his future wife the now famous Dave Rose took over on piano. After this date Dave took up electrical work and finally the art of printing.

A highlight of his career was the time he played in Art Kasel's band with Bud Jacobson, cl; Bud Freeman, sax; Teschemacher, cl; Dave Tough, drums, and the band opposite them in Grey-stone Ballroom, Detroit was Fletcher Henderson's.

Lt. (jg) William Love and Alderson Fry are hard at work on a new edition of *Who's Who In Jazz Collecting*. The latest book will include 1000 collectors listed by states. Love is now located in Boston while Fry is in Nashville, Tennessee.

Bunk Johnson has been getting reams of articles in national magazines of late, pertaining to his music and band. Best and most authoritative is *Old Man Jiver* by James Dugan in Collier's February 9th issue.

William H. Miller has published his 1945 Edition of *The Little Discography*, a second edition of *A Discography of the Little Recording*

Companies, published in 1943. Miller, Box 2440, G.P.O., Melbourne, Australia, has done a complete and worthy job. Records are listed by the leader of the combo alphabetically.

Anyone interested in a copy of Duke Ellington's *Frankie and Johnnie* drop a post card to Ernest Norckam, 208 E. 55th St., Chicago 15, Ill.

Steve Smith has really gotten the old HRS label back into action with records made recently by combinations with the following names: J. C. Higginbotham's Big Eight, Sandy Williams' Big Eight and Jimmy Jones' Big Eight. Should bring on some great jazz.

Art Hodes has four new piano solos out on the Jazz Record label. They are *The Mooche*, *No Pay Blues* *Eccentric* and *Washboard Blues*. Also Art and His Blue Note Jazz Band followed Bunk Johnson into Stuyvesant Casino featuring Albert Nicholas-cl., George Lugg-trb., Kaiser Marshall-drms., Pops Foster-bass and Henry Goodwin-trp.

COLLECTOR'S CATALOGUE: Stanley Cross, 4634 Drexel Blvd., Chicago, Ill. is interested in contacting all Bing Crosby collectors. Stan used to room with Wild Bill Davison in Chicago during the time Bill played with Benny Meroff's Band. Curtis Short, Station KTSA.

Trio's Great Music Now Lost



Cleveland—This is an outfit that's long broken up, a little over a year to be exact—but it was a trio of top instrumental stars that provided a quality of jazz that has seldom if ever been equaled here. Trio was formed by pianist Hank Kohout, former Red Norvo 88er, who has been staffman at WJLK for two years. Guitarist was then just another promising youngster, now is an established jazz great. He's Bill De Arango, who is with the Ray Nance unit, and played most of last year with Ben Webster on 52nd Street. Bassist happens to take no back seat to the others as far as talent is concerned. He's Walter Breece, known as "Bassie," and is currently with the Jimmy Foster band, at Chin's, here in town. Bassie will be the last of the trio to be recognized for his greatness—but that day will soon come.

San Antonio, Tex., has a dance band and is interested in hearing from Glenn Miller and Ray Eberle collectors. Has all but 6 of Glenn Miller's records. He produced a Glenn Miller Memo-

rial show recently. Arnaud Magga, 2040 Grey Ave., Montreal, Quebec, Canada. Recently discharged from the R.C.A.F. and primarily interested in Earl Hines, Louis Armstrong and Coleman Hawkins.

Frank H. Holroyd, 46 York House, Quarry Hill, Leeds, 9, Yorkshire, England. Wants Allen-Hawkins, Morton, Spanier, Wells, McKinney's, Condon, and Bechet discs. Plays piano in the swing band at the Astoria ballroom in Leeds. Has two thousand items and jazz books and magazines to trade.

Pfc. Ralph L. Smithwick, 32142-391, Hq. Bty. 25th Div. Arty. A.P.O. 25 c/o Pat. San Francisco. Benny Goodman collector now on Komaki Air base.

Ella And Ink Spots Continue At Zanzibar

New York—Claude Hopkins replaced Cootie Williams at Zanzibar here (Jan. 25), but Ella Fitzgerald and the Ink Spots, who opened with Cootie last Dec. 24th, go on and on. With the spot grabbing a good bite, Joe Howard to date has been picking up the options. Fitzgerald and the Spots are now listed to remain at least through today (25).

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Traces Heritage Of Today's Jazzmen

By JOHN LUCAS

John Philip Sousa was in a class by himself, but with the single exception of his stirring marches America has contributed nothing to the world's music half so original and significant as her folksongs, blues, and jazz. Gershwin, Grofe, Gould, and the rest of the formal, serious composers notwithstanding, our best music has come straight from the common man. It may not have come to us so directly as that, but rather by a devious route, passing through countless hands, all of which changed something here and added a little there. That common man may not, considering the strength and beauty of his music, seem so ordinary after all.

Certain it is, however, that in creating the music of America the eastern miner and the western cowhand, the northern lumberjack and the southern convict, the sharecropper and the cotton picker, the railroad man

and the riverboat man have had the largest hand. It was they who first gave America a music of her own, and they're still at it today.

Jazz & Time Advance

Their sons and grandsons have long since bought, borrowed, or stolen horns on which to play the songs their elders sang. The best have turned professional, and make their living at this music that was once used only to lighten some burden and pass the time. Cab Calloway may shout *Minnie The Moocher* at the Panther Room, and it's good, yet on a Birmingham bystreet half a

century ago a neurotic bootblack was whipping his frantic chamolts to the spasm-steady beat of *Willy The Weeper*.

Jack Teagarden moans a sad tale of *St. James Infirmary*, which in the old days, the days before Tin Pan Alley, before tunesmiths and songpluggers, before your Hit Parade, was *St. Joe's* and the song *Those Gamblers Blues*. Today's jazz musician, hot soloist or sideman, is America's best-loved and highest-paid folksinger. At last the folksinger has a name.

Traces Development

It would be a long process to trace the development of America's native music from its crude but lively sources to its present state, hot jazz and swing. Its course can be outlined briefly though, and anyone can get a pretty good idea of what happened by listening carefully to the representative albums listed below. The secret of course is in the music itself.

Our music falls neatly, perhaps a bit too neatly, into three main categories. First there was folksong, either solo or ensemble, a vocal music almost entirely. It is of two types, sacred and secular. The religious folksongs are either spirituals, once called jubilee songs, or gospels, actually

swing spirituals. The secular or sinful songs, as they are sometimes known, are work songs or play songs. The former include railroad and convict songs, hollers and market shouts; the latter consists of ballads and minstrel songs, reels and ring shouts.

Next Came Blues

Next came the blues, usually solo, either vocal or instrumental. Blues singers concentrate on two kinds of misery, interpreted in their social songs and their sex songs. The first are shouts of protest, the second complaints of love. Blues pianists also divide their efforts between two forms, barrel-house and boogie-woogie. One is merely an instrumental adaptation of the traditional 12-bar and 16-bar blues, the other an extended elaboration worked out generally 8-to-the-bar.

Finally jazz arrived, ensemble and instrumental music largely. It began with ragtime, small-band, improvised jazz. Ragtime designates the music of New Orleans Negroes, hence the New Orleans style; and the music of their white imitators all over the country, named Dixieland.

Then Swing

Jazz developed eventually into swing, orchestrated big-bands, arranged small-bands. Again the

Negro served as model, offering Harlem, Ellingtonia, and Kansas City as styles for imitation. White swing emerged at last, to universal acceptance only ten years back.

REPRESENTATIVE ALBUMS

SPIRITUALS:

Wings Over Jordan Choir, *Wings Over Jordan*, Columbia 449
Southernaires, *Negro Spirituals*, Decca 83
Dorothy Maynor, *Negro Spirituals*, Victor 879
Marian Anderson, *Songs & Spirituals*, Victor 986
Roland Hayes, *Song Recital*, Columbia 393

GOSPELS:

Golden Gate Quartet, *Bible Tales*, Victor 61
Sister Rosetta Tharpe, *Lonesome Road*, Decca 124

WORK SONGS:

Lead Belly, *Songs*, Aach 343
Lead Belly & Golden Gate Quartet, *Midnight Special*, Victor 50
Joah White, *Songs*, Aach 348
Joah White & Carolinians, *Chain Gang*, Columbia 22

PLAY SONGS:

Bert Williams, *Songs*, Columbia 25
Lead Belly, *Work & Play Parties*, Aach 341
Lead Belly, *Negro Sinful Songs*, Musicraft 31
Lead Belly, *Negro Folk Songs*, Disc 3
Lead Belly & Joah White, *American Folksay*, Aach 432

SOCIAL SONGS:

Joah White, *Southern Exposure*, Keynote 107
Joah White, *Harlem Blues*, Musicraft 3
Joah White & Libby Holman, *Blues Till Dawn*, Decca 316

SEX SONGS:

Joah White & Champion Jack Dupree, *Blues*, Aach 550
Bessie Smith, *Hot Jazz Classics*, Columbia 31
Teddy Grace, *Blues*, Decca 59

BARREL HOUSE:

Jelly-Roll Morton, *New Orleans Memories*, General 11
Jelly-Roll Morton, *King Of The Piano*, Brunswick 1018
Hill-Johnson-Melrose-Williams, *Barrel-house Piano*, Brunswick 1008
Ellington-Hines-Morton-Waller, *Hot Piano*, Victor 75
Earl Hines, *Jazz Piano*, Hot Record Society 1
Count Basic, *Blues*, Columbia 101
Count Basic, *At The Piano*, Decca 152

BOOGIE WOOGIE:

Jimmy Yancey, *Boogie Woogie*, Victor 25
Jimmy Yancey, *This Is Jimmy Yancey*, Session 1
Pinetop Smith, *Boogie Woogie Piano*, Brunswick 1002
Davenport - Nelson - Perryman - Taylor, *Boogie Woogie Piano*, Brunswick 1005
Number 1, *Boogie Woogie Music*, Decca 137
Number 2, *Boogie Woogie Music*, Decca 235
Meade Lux Lewis, *Boogie Woogie*, Aach 352
Albert Ammons & Pete Johnson, *Eight To The Bar*, Victor 69
Ammons-Johnson-Lewis, *Boogie Woogie*, Columbia 44

NEW ORLEANS:

Kid Rena, *New Orleans Music*, Delta 1
Allen-Armstrong-Dodds-Noone-Singleton, *New Orleans Jazz*, Decca 144
Jelly-Roll Morton, *Hot Jazz*, Victor 5
Jackson - Morton - Oliver - Wade - Wynn, *Riverboat Jazz*, Brunswick 1010
Johnny Dodds, *King Of New Orleans Clarinet*, Brunswick 1020
Jimmie Noone, *Dean Of Modern Hot Clarinetists*, Brunswick 1006
Louis Armstrong, *King Of The Trumpet*, Brunswick 1016
Louis Armstrong, *Hot Jazz Classics*, Columbia 28
Louis Armstrong, *Hot Jazz Classics*, Columbia 57
Louis Armstrong & Earl Hines, *Hot Jazz Classics*, Columbia 73
History of Jazz 1, *Solid South*, Capitol 16

DIXIELAND:

George Hartman, *New Orleans Jazz*, Keynote
Bix Beiderbecke, *Hot Jazz Classics*, Columbia 29
Bix Beiderbecke, *Wolverines*, Hot Record Society 2
Frank Teschemacher, *Hot Jazz Classics*, Columbia 43
Frank Teschemacher, *Chicago Style Clarinetist*, Brunswick 1017
Benny Goodman, *Chicago Jazz Classics*, Brunswick 1007
Bud Freeman, *Wolverines Jazz*, Decca 133
Bud Freeman, *Cornet Jazz*, Columbia 40
Condon-McPartland-Wettling, *Chicago Jazz*, Decca 121
Red Nichols, *Five Pennies*, Brunswick 1001
Eddie Condon, *Gershwin Concert*, Decca 398
Capitol Jazzmen, *New American Jazz*, Capitol 3
History Of Jazz 2, *Golden Era*, Capitol 17
(Modulate to Page 13)

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OTTO

Jazzmen—Jax

(Jumped from Page 12)

NEGRO SWING:

Anthology, *Colored Jazz*, Decca 182
 Louis Armstrong, *Hot Jazz*, Victor 1
 Louis Armstrong, *Classics*, Decca 233
 Earl Hines, *Hot Jazz Classics*, Columbia 41
 Ellington-Henderson-Redman-Russell,
Harlem Jazz, Brunswick 1009
 James P. Johnson, *New York Jazz*, Asch 551
 Fletcher Henderson, *Hot Jazz Classics*,
 Columbia 30
 McKinney's Cotton Pickers, *Hot Jazz*,
 Victor 4
 Chick Webb, *Memorial*, Decca 138
 John Kirby, *Musical*, Columbia 45
 Number 1, *Ellingtonia*, Brunswick 1000
 Number 2, *Ellingtonia*, Brunswick 1011
 Duke Ellington, *Hot Jazz Classics*, Co-
 lumbia 38
 Duke Ellington, *Panorama*, Victor 138
 Duke Ellington, *Black Brown & Beige*,
 Victor 9
 Cab Calloway, *Collection*, Brunswick
 1004
 Jimmie Lunceford, *For Dancers Only*,
 Decca 184
 Basic-Durham-Johnson-Page-Turner-Wil-
 liams, *Kansas City Jazz*, Decca 214
 Count Basic, *One O'Clock Jump*, Decca
 218
 Mary Lou Williams, *Jazz Combinations*,
 Asch 552
 Mary Lou Williams, *Trio*, Asch 351
 Art Tatum, *Trio*, Asch 452
 King Cole, *Trio*, Capitol 8
 Stuff Smith, *Trio*, Asch 353
 Eddie South, *Dark Angel*, Columbia 27
 Teddy Wilson & Billie Holiday, *Hot
 Jazz Classics*, Columbia 61
 Lionel Hampton, *Hot Jazz*, Victor 3
 History Of Jazz 3, *Then Came Swing*,
 Capitol 18

WHITE SWING:

Anthology, *White Jazz*, Decca 183
 Bix Beiderbecke, *Memorial*, Victor 4
 Glen Gray, *Hoagy Carmichael*, Decca 43
 Crosby-Dorsey-Gray-Webb, *Five Feet Of
 Swing*, Decca 131
 Berigan-Dorsey-Goodman-Waller, *Sym-
 posium Of Swing*, Victor 28
 Benny Goodman, *Hot Jazz*, Victor 2
 Benny Goodman, *Swing Session*, Victor
 3
 Benny Goodman, *Sextet*, Columbia 102
 Dorsey Brothers, *Hot Jazz Classics*, Co-
 lumbia 51
 Jimmy Dorsey, *Contrasting Music*, Decca
 135
 Tommy Dorsey, *Getting Sentimental*,
 Victor 80
 Bob Crosby, *Dixieland Jazz*, Decca 132
 Bob Crosby, *Showcase*, Decca 32
 Bob Crosby, *Shakespeare In Swing*, De-
 cca 217
 Woody Herman, *Blues On Parade*, Decca
 153
 Art Shaw, *Popular Music*, Bluebird 1
 Art Shaw, *Orchestra*, Victor 85
 History Of Jazz 4, *This Modern Age*,
 Capitol 19

NOTE: Although well over 100 sets are listed, several recent albums have not been included. Among them are those by Dorsey, Berigan, and Miller on Victor; by Berigan and James on Firestone; and Asch's group of *Jazz Variations*. By far the most important miscellaneous sets issued in the last decade are the five albums in Decca's *Gems of Jazz* series. Decca has also led the field in concentrating upon the individual instruments with *Saxophobia*, *Slipthorn*, *Blackstick*, *Drummer Boy*, *Alto Saxology*, *Guitar Solos By Carl Kress*, *Art Tatum At The Piano*. Columbia has released *Hot Trumpets*, *Hot Trombones*, *Teddy Wilson At The Piano*; *Savoy*, *Tenor Sax and Hot Piano*; *Victor*, *Fats Waller On The Ivory*.

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Young Musetta



New York—Miss Anne McKnight, 20-year-old student at the Juilliard School of Music, has been selected by Arturo Toscanini for the important role of Musetta in the 50th anniversary performance of *La Boheme*. Mr. Toscanini is getting ready to give the opera in two NBC hours. The serious looking beauty is a native of Aurora, Illinois.

Acme Picture.

Glenn's Stars

New York—Glenn Miller, were he still around, could point with pride to the fact that his boys and girls recently held down top spots at the Great White Way's leading theaters, and all of them did great jobs. At the same time that the Modernaires with Paula Kelly (they rose to fame with Miller's pre-war band) opened at Loew's State, the reorganized Glenn Miller Band, with Tex Beneke fronting, opened a great stand a few blocks away at the Capitol. Johnny Desmond, singing sensation with Miller's AAF band, had just completed a three-week stint at the Strand, and Marion Hutton, another pre-war Miller alumna, had just wound up her third in-person date at the Paramount.

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Lawrence Has Brilliant Line-up

Philadelphia—Elliot Lawrence's brilliant radio band made several changes in its line-up—a line-up of star sidemen that would make most name band leaders envious.

As reported last issue, Alex Fila (ex-BG, Chester trumpet star) replaces 18-year old Red Rodney, who joined Gene Krupa. Then Andy Pino, tenor man, left Krupa to join Lawrence, as did Mike Glamo, baritone, and Ralph Scaffidi, lead trumpet. Both latter named are ex-George Paxton men. The three replaced Pete

Cosmo Director And Assistant Married

New York — Culminating a whirlwind courtship and a secret engagement of two weeks, Herb Hendler, Director of Artists and Repertoire for Cosmo Records, and Jo-Ann Burton, his assistant, were married in Westchester, N. Y., Friday, February 15. Hal McIntyre gave the bride away and Eddie Heller, Advertising and Sales Manager for Cosmo Records, was best man. Evelyn Ehrlich, New York reporter for the *Beat*, was maid of honor.

Sansone, Buddy Gentilis, and Paul Copstick.

Bonnie Re-opens Frolics Nitery

Omaha — The Frolics, town's newest downtown nitery, has re-opened since a fire destroyed it a week after its original opening. Bonnie Baker is the attraction.

Herb Miller played Joe Malec's Peony Park ballroom, which is being enlarged to about double present dancing capacity as fast as materials and help are available.

Johnny Gilbert and His Band current at H. A. Taylor's popular Music Box. . . . Return of musician-bandmen permitting several smaller spots to use orchestras.

—Art Olson

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Atlanta, G.A. That's the new hit tune written by Sunny Skylar, published by Stevens Music. Waxings have been made by Woody Herman, Shep Fields and Sammy Kaye. . . Four new tunes on the BVC list are *Do You Love Me*, by Harry Ruby; *Moonlight Propaganda*, by Herb Magidson and Matty Malneck; *I Wish I Could Tell You*, by Harry Ruby and Rube Bloom, and *Don't Be a Baby, Baby*, by Buddy Kaye and Howard Steiner.

Edna Omer's newest, *(Ah-Yes) There's Good Blues Tonight*, is on the Embassy list. . . *When the One You Love*, by Jules Styne and Sammy Cahn, from the Warner pick, *Cinderella Jones*, is a newcomer for the Remick firm. . . Famous Music is reviving *Penthouse Serenade*, by Val Burton and Will Jason. . . Mills Music is working on *Who's Sorry Now?*, by Bert Kalmar, Harry Ruby and Ted Snyder. Tune, from the film *A Night in Casablanca*, has been recorded by Harry James.

My Shovel, penned by Xavier

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Maybe It'll Come Out Jazz



New York—Gad, what suspense. And what if nothing comes out—well, I guess Paula Kelly and the rest of the Modernaires can depend on Ralph Brewster to manage at least one good lick. Nice looking bunch of vocalists eh? Standing: Fran Scott, Paula Kelly, Ralph Brewster and Hal Dickinson. Bottom: Johnny Drake.

Cugat, and *So It Goes*, a bolero fox-trot written by Ernesto Lecuona, are getting the works from the E. B. Marks firm. . . *Uh-Huh* is the newest on the Campbell-Porgie list. Tune, penned by Eddie Cherkose, Judd McMichael and Allen Lynn, has been recorded by David Street on Victor. . . Feist is working on the Carmen Lombardo-John Jacob Loeb tune, *Seems Like Old Times*. . . *Santitas* recently released *Loop-De-Loe*, a novelty tune by Mann Curtis and Vic Mizzy. Recordings have been made by Johnny Long, Tommy Tucker, George Paxton and Enoch Light. Firm is also reviving *It's the Talk of the Town*, by Marty

Symes, *Al Neiburg* and *Jerry Livingston*. The many recordings on this include ones by Bing Crosby and Jimmy Dorsey, Glen Gray, Coleman Hawkins and Benny Goodman while Ray Anthony is using it as the theme for his new band. . . Robbins is pushing *I Didn't Mean a Word I Said*, by Hal Adamson and Jimmy McHugh. Tune is from the 20th Century Fox pic, *Do You Love Me?*

My Home Town, a ballad composed by Yvonne Caruso and Wayne Hamilton, is being published by the Edward Schuberth Co. . . The score from *The Day Before Spring*, written by Frederick Loewe and Alan Jay Lerner, is being pushed by Feist. Tunes include *A Jug of Wine*, *The Day Before Spring*, *God's Green World*, *You Haven't Changed at All*, *I Love You This Morning*, and *This Is My Holiday*.

Nate Segall Presents Own Bash In Philly

Philadelphia—Nate Segall promoted his first venture on his own with a bash at the Academy of Music here Feb. 13. Billie Holiday, Davey Tough, Al Casey trio, Don Byas and Red Rodney also participated.

Sig Romberg Finds Jazz Quite Enjoyable

Chicago—Sigmund Romberg, the Johnny Mercer of light opera, is as hep as the next fellow, and boasts that he can prove it too! But cornered for an interview after his annual Chicago concert in January, he did not yelp. "Give me some skin, chick." He just shook hands—and proceeded with the interview, as follows:

"Mr. Romberg, Deems Taylor commented on the fact that 'in ten years, swing addicts of today would be tone deaf.' How do you feel about this statement?"

Likes Swing Music

"Well," drawled Rommie, "ten years is 'long and far away,' so why worry about the future?" But when queried on jive, he grinned and said, "Jive is a healthy institution, a healthy form of exercise—and exercise is good for the mind as well as the body! I enjoy it myself especially the Benny Goodman swing."

"Today, there are so many excellent exponents of swing who are contributing to the musical field; so many who are musically educating the public, that it cannot be truly frowned on any longer. As long as an American public exists, there will always be jazz, jive, swing, or whatever one wishes to call it. It's as American as apple-pie. Incidentally apple-pie's awfully good, isn't it?"

To Write New Score

"As for myself, I shall continue to bask in the light of the sun—soooooo let it snow, let it snow, let it snow!"

"Rommie's plans for the future? Well, as soon as his current concert tour ends, he entrains for California to rest until spring, when he will begin work on a new operetta."

Milt Adler Organizes

Eau Claire, Wis.—Milt Adler, Hammond organist just out of service, has organized a trio for work here with Marsh McGraw on violin and vocals and Hops Kuyper on bass.

Hard Work

Philadelphia—Local 77 was lacking in two members to make a quorum for a meeting this month. Clarinetist Herb Hansen and violinist Sam Rubinstein didn't intend to visit union headquarters that morning but the sergeant-at-arms found them on the street and hauled them to complete the quorum. The boys had to sit all through the three hour meeting, not enjoying it at all!

WPEN Drops Longhair For Dance Band

Philadelphia—Radio station WPEN is dropping its longhair unit and signing Billy Marshall's dance band as house crew. The station has had a symphonic outfit for the last ten years. The changeover to a hip crew is part of the general revamping brought about since the *Evening Bulletin* took over the air outlet.

Elliot Lawrence's WCAU band has been named permanent muscraew for the Saturday coast-to-coast *Treasury Bandstand*.

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Celluloid Men, Petrillo Confer

Los Angeles — A committee of Hollywood studio musicians will be sent to confer with James Petrillo in New York prior to the meeting of studio execs with the union boss in an effort to work out terms of the AFM's new contract with producers covering movie musicians' employment. The present pact expires April 1.

The committee of seven men are being financed by contributions from the fund raised by studio musicians who are supporting one of the most significant rank and file revolts in union history here. They are demanding, among other things, the right to elect their own union representative. This is, in effect, a demand for removal of J. W. Gillette, AFM-appointed studio czar.

Studio musicians contend that of late Gillette has been letting producers "get away with murder." Complaint centers around present contract system under which musicians are guaranteed only \$5200 yearly and not permitted to work any other studio regardless of lay-offs on the home lot.

Kenton Draws Big Biz In Salt Lake

Salt Lake City—Stan Kenton's band scored the second biggest gross in the history of Jerry Jones' Rainbow Randevu, local pop jivory plant, Friday, Jan. 25.

Playing a four-night stand, maestro drew over-capacity houses. Largest b.o. record was set by Tommy Dorsey and his ork in 1942. Admish for Kenton attraction was \$4.50 a couple.

Always a heavy magnet to local cats, Kenton appearance was simultaneous with the pre-opening of Randevu's \$50,000 Terrace Room. Lush-appointed room more than doubles seating capacity, totaling 1400, and replete with heavy carpeting, curved coving and subdued indirect lighting. Unique features of addition include a broadcasting room and enlarged dressing quarters for bands and vaude acts.

Gary Nottingham's band will occupy the stand for the next four weeks. Well-known locally, the Oakland, Calif., maestro has a pleasing 13-piece outfit.

Future Randevu attractions list Charlie Barnet (Feb. 12), Alvino Rey (March 5-9), Ray Herbeck (March 11 for four weeks) and Freddie Nagel (four weeks).

Jans-in-the-Rockies

Roy Palmer, stand-by ork leader at the Rainbow Gardens, mar-

A Straight Look



New York — Joan Wheatly, who sings on NBC's Fred Waring Show hails from New Mexico. The beautiful miss looks you right in the eye and says, "You'll like the way I sing—".

New Date For Town Criers



New York—You'll be hearing The Town Criers, the good looking brother and sister four-some shown above, on the Bob Crosby, CBS show on Wednesdays ten to ten-thirty EST instead of the hitherto Tuesday date.

ried his lovely thrush, Sanece Brown. . . . Saltair and Lagoon, out-of-town summer resorts closed since the outbreak of war, will feature name bands when they reopen in April. . . . Salt Lake Jazz Club, brain-child of station KALL, is one of smartest live promotions of year.

Eugene Jelesnik, ork leader, named musical director of station KDYL. . . . Arthur Van and his band currently in the Hotel Utah's Empire Room. . . . Rumors are rife that present state liquor monopoly may be modified to allow sale-by-the-drink.

—Morrie C. Guss

Marsolais Mum About His Plans

New York—Joe Marsolais, who headed William Morris Agency's cocktail units division for some years and was scheduled to leave the outfit last week (22), was mum about his plans at press time.

Agency appointed Harold Oshry, former captain in charge of entertainment for the Ninth Air Corps, to replace Marsolais. Before the war Oshry booked one-nighters for the Shrimmans.

Coast White Elephant Now Golden Goose

Los Angeles—The once white elephant Meadowbrook, Culver City's famous old nitery once known as the Casa Manana, is now enjoying the lushest financial period in its long and spotty history—but no one knows exactly why.

That it's back on the musical map, and in a big way, seems to be due to Benny Goodman's amazing box office figures during his just-completed run. But Benny came to the west coast with his new band as something of a question mark, and the \$7,000 per week BG has been taking out is quite a startling thing. How much credit to give Benny, and how much credit to give a general boom in the nitery biz—during the post-holiday period that often brings a slump too—is the question. Nobody's bothering to answer it, 'cause they're too busy.

Artie Shaw re-opened the club, after its remodeling and new name, and did well if not sensationally so. James followed and the box office take continued its way up, particularly with some terrific week-end grosses. Benny's take is even higher, but

the amazing thing about his run has been the packed houses every night in the week.

With James' return Feb. 7, the Meadowbrook management—and the lucky guys are the Zucca brothers and Harold Lewin—is confidentially expecting more records to fall by the way. Nobody's complaining, either—musicians, jitterbugs or the owners.

Bands No Go At Fans

Philadelphia—After a three week tryout with name bands, the Fans theater threw in the sponge and closed its doors. Management previously tried a Negro stage show policy for four weeks and met the same lack of response from the public. The house will eventually open with straight film bill.

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Allen, Red (Ornyx) NYC, nc

Bartley, Dallas (Stairway-to-the-Stars) Chicago, nc
Becker, Denny (Club Madrid) Louisville, Ky., Clang, 2/28, nc
Beneke, Tex (Capitol) NYC, Clang, 2/28, t; (Capitol) Washington, D. C., 2/28-3/6, t; (Adams) Newark, N. J., 3/7-18, t
Benson, Ray (Monte Carlo) NYC, nc
Bevington, Bob (Van Cleve) Dayton, O., h
Blabon, Billy (Peabody) Memphis, Omg, 3/2, h
Brandon, Henry (Edgewater Beach) Chicago, h
Brandwynne, Nat (Statler) Washington, D. C., Clag, 2/28, h
Brewer, Teddy (McCurdy) Evansville, Ind., h
Brooks, Randy (Pennsylvania) NYC, h
Brown, Lee (Terrace Room) Newark, N. J., h

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Buase, Henry (Palace) San Francisco, h

Carle, Frankie (Meadowbrook) Cedar Grove, N. J., nc
Carlyle, Russ (Continental Grove) Akron, O., Clang, 2/28, t
Cavallaro, Carmen (Biltmore) NYC, h
Clancy, Lou (400 Club) Ft. Worth, Texas, nc
Coleman, Emil (St. Francis) San Francisco, h
Crosby, Bob (Palladium) Hollywood, Cal., h
Cugat, Xavier (Colonial Inn) Hollendale, Fla., nc
Cummins, Bernie (Castle Farms) Cincinnati, Clang, 2/28, nc; (Club Madrid) Louisville, Ky., 3/1-7, nc

Davidson, Cee (Rio Cabana) Chicago, nc
Donahue, Al (Trionon) Southgate, Cal., nc
Dorsey, Tommy (Terrace Room) Newark, Clang, 3/3, nc
Dunham, Sonny (Flagler Gardens) Miami, Clang, 3/2, h

Eckstein, Billy (Howard) Washington, D. C., Clag, 2/28, t
Elgart, Les (Rustic Cabin) Englewood, N. J., nc
Ellington, Duke (Reval) Chicago, Clang, 2/28, t; (Palace) Columbia, O., 3/4-6, t; (Royal) Baltimore, Md., 3/9-14, t

Fields, Ernie (Apollo) NYC, 3/1-7, t
Foster, Chuck (Blackhawk) Chicago, t
Foster, Jimmy (Chio's) Cleveland, nc
Fulcher, Charles (Sheraton Bon Air) Augusta, Ga., h

George, Henry (Cabin Club) Cleveland, nc
Goodman, Benny (Paramount) NYC, Omg, 3/2, h
Gray, Glen (Lookout House) Covington, Ky., Omg, 2/27, nc

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Hampton, Lionel (Apollo) NYC, Clang, 2/27, t; (Aquarium) NYC, Omg, 3/4, nc
Hawkins, Erskine (Lincoln) NYC, h
Haves, Sherman (Alamo) Forda, N. J., nc
Henderson, Fletcher (DeLisa) Chicago, nc
Herman, Woody (Michigan) Detroit, Clang, 2/28, t
Hines, Earl (El Grotto) Chicago, nc
Howard, Eddy (Aragon) Chicago, h
Hudson, Dean (Rio) Baltimore, Clang, 3/4, t
Hutton, Ina Ray (Downtown) Detroit, Clang, 2/27, t

International Sweethearts of Rhythm (Apollo) NYC, 3/8-14, t

James, Harry (Meadowbrook Gardens) Culver City, Cal., nc
Johnson, Buddy (Paradise) Detroit, Clang, 2/28, t; (Reval) Chicago, 3/4-14, t
Jordan, Louis (Latin Casino) Philadelphia, Omg, 3/1, nc

Kay, Sammy (Capitol) NYC, Omg, 2/28, t
Kenton, Stan (Adams) Newark, 2/28-3/6, t; (Metropolitan Providence, R. I., 3/8-10, t
Kling, Henry (Mark Hopkins) San Francisco, h
Knox, Ray (Circle) Indianapolis, Clang, 2/27, t; (Palace) Akron, O., 2/28-3/3, t; Youngstown, O., 3/4-6, t; (Palace) Canton, O., 3/8-10, t

LaBrie, Lloyd (Pacific Sq. Aud.) San Diego, Cal., h
Lombardo, Guy (Roosevelt) NYC, h
Long, Johnny (Flagler Gardens) Miami, Omg, 3/3, nc

Lopes, Vincent (Taft) NYC, h
Luneford, Jimmie (Riviera) St. Louis, nc
Martin, Freddy (Ambassador) Los Angeles, h
Masters, Frankie (Stevens) Chicago, h
McCoy, Clyde (Bill Green's Casino) Pittsburgh, Clang, 3/1, nc
McIntyre, Hal (Oriental) Chicago, 2/28-3/13, t
McKinley, Ray (Commodore) NYC, h
Millender, Lucky (RKO) Boston, 3/7-13, t
Molina, Carlos (Florentine Gardens) Hollywood, Cal., nc
Mooney, Art (Strand) NYC, t
Morrow, Buddy (Rosedale) NYC, h

Nagel, Freddie (El Rancho Vegas) Las Vegas, h
Olsen, George (Club Madrid) Louisville, Ky., Omg, 3/8, nc

Pablo, Don (Palm Beach) Detroit, nc
Pastor, Tony (Sherman) Chicago, Omg, 3/1, h
Paxton, George (Rio) Baltimore, Omg, 3/6, t
Pearl, Ray (Melody Mill) N. Riverside, Ill., t

Petti, Emil (Vernadille) NYC, nc
Prima, Louis (400) NYC, r

Reid, Don (Roosevelt) New Orleans, h
Reisman, Leo (Waldorf-Astoria) NYC, h
Rich, Buddy (Earle) Philadelphia, Clang, 2/28, t
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Key Spot Bands

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BLACKHAWK, Chicago—Chuck Foster

CASINO GARDENS, Ocean Park, Cal.—Jan Savitt

COMMODORE HOTEL, New York—Ray McKinley

EL GROTO, Chicago—Earl Hines

400 RESTAURANT, New York—Louis Prima

LINCOLN HOTEL, New York—Erskine Hawkins

MEADOWBROOK, Cedar Grove, N. J.—Frankie Carle

MEADOWBROOK GARDENS, Culver City, Cal.—Harry James

NEW YORKER HOTEL, New York—Tommy Tucker

PALLADIUM, Hollywood, Cal.—Bob Crosby

PENNSYLVANIA HOTEL, New York—Randy Brooks

ROOSEVELT HOTEL, New York—Guy Lombardo

ROSELAND, New York—Buddy Morrow

SHERMAN HOTEL, Chicago—Jack Teagarden; Mar. 1, Tony Pastor

STEVENS HOTEL, Chicago—Frankie Masters

TERRACE ROOM, Newark, N. J.—Tommy Dorsey; Mar. 5, Les Brown

TRIANON, Southgate, Cal.—Al Donahue

Saunders, Red (Garrick) Chicago, nc

Savitt, Jan (Casino Gardens) Ocean Park, Cal., h

Scott, Raymond (Chase) St. Louis, Omg, 3/1, h

Straeter, Ted (Plaza) NYC, h

Strong, Benny (Bismark) Chicago, h

Stuart, Nick (Club Moderne) Long Beach, Cal., nc

Sykes, Curt (Trionon) Seattle, h

Teagarden, Jack (Sherman) Chicago, Clang, 2/28, h; (Lake Club) Springfield, Ill., 3/8-14, nc

Tucker, Tommy (New Yorker) NYC, h

Van, Garwood (Statler) Boston, h

Vaughn, Buddy (Plamor) Cheyenne, Wyo., Clang, 3/5, b

Wald, Jerry (Rio Casino) Boston, Omg, 3/8, nc

Waples, Buddy (Ansley) Atlanta, Ga., h

Weema, Ted (Lae-N-Eddie's) Detroit, 3/1-14, nc

Welk, Lawrence (Aragon) Ocean Park, Cal., h

Wiggins, Eddie (Brass Rail) Chicago, nc

Williams, Griff (Palmer House) Chicago, h

Herd in Catskills
New York — Chubby Jackson, Don Lamond, Irv Markowitz and Sonny Berman, of the Herman Herd, and comedian Buddy Lester vacationed in the Catskills during the band's recent layoff.

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BLUE NOTES

By ROD REED

(Jumped from Page One)

Turn about's fair play. It was only reasonable that after the singing commercialists had turned tune after tune into plugs for soup, soap and slurr that somebody should take one of the advertising originals and switch it into a pop melody.

The ditty was originally used for the Prince George Hotel (where the service is swell.) Hal McIntyre has now recorded it with a set of new lyrics under the title *There's No One But You*.

One of the first to recognize the pop potentialities of *The Prince George Hotel* song was Bill Williams, editor of *True* and founder of the National Bill Williams club. Williams organized a quartet and sang the number during intimate musicales in his 58th street penthouse, but never tampered with the original lyrics, even to the extent of calling it the *St. George Hotel* as one of the trade papers insists on doing.

While the original lyrics probably could never be surpassed it is understandable that McIntyre would have to have them altered before they could be used for general consumption as a love song. It seems unlikely that everyone would have the same crush on the *Prince George* as its management.

As a matter of fact the switching of plugs into pops has great potentialities. One writer is already at work on a number tentatively tagged, *Don't Put Your Red-Hot Mama in the Refrigerator*.

Buddy (singer) Clark, back in circulation after a three-year army hitch, has decided to stick to vocalizing and leave baseball to Bob Feller and Hank Greenberg. Clark used to work out intermittently with the Brooklyn Dodgers and at one point when the player shortage was acute, somebody asked Lippy Durocher, "Who's going to play second base for you this year?"

The Lip replied, "It's no problem—I can always use Buddy Clark." But Uncle Sam got Clark before Lippy got desperate.

Real Chopin enthusiasts tear their hair out in bales when they hear the words to *I'm Always Chasing Rainbows*. The lines

*Some fellows make a winning sometime,
I never even make a gain—*
burn them especially. "Sounds like a g. d. football song," they bellow.

SHORT SNORTS—Sidemen got the shortest vacation on record during New York's fuel emergency—the average was three hours when spots were closed from midnight to 3 a. m.—then opened up next day as usual. Some Hackett fans find Georgie Walters of the Don Bestor band close enough to their idol to send 'em if mildly. . . Mildred Bailey's chanting still reminds you how few professional singers there are around.

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LEO FANTEL 3370 Graham Ave. New York 63, N. Y.

New producer he advanced nearly all the "Exit Sign" Hall was pointing arrived at centuries seeing his Theater ing the stage giving a Day-Before-Howev certainly these j Mr. Hew Of cour smart t have be pie had

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Opinions Are Divided About Hewes Concert

New York—One thing can be said for Henry Hewes as a producer of a jazz concert and it should be said quick. When he advertises that certain artists will appear in a concert, nearly all of them show up.

The one exception in his recent "Exit Singing" clambake at Town Hall was Red Norvo. It was disappointing about Norvo for if he had arrived one could have spanned the centuries with him in 24 hours—seeing him on the stage of the Ritz Theater on Friday evening producing the *Music of Tomorrow* and on the stage of Town Hall on Saturday, giving out with the *Melodies of Day-Before-Yesterday*.

However, one missing artist is certainly a new low score for these jazzbores and certainly Mr. Hewes is to be congratulated. Of course, some quibblers will snort that the concert would have been better if half the people hadn't shown up.

These Nasty People

These are the nasty people who don't appreciate that Red McKenzie is the finest singer since Alexander Hamilton. These are the people who say Bud Freeman should have stood in the Aleutians. These are the people who think Stella Brooks should exit before singing.

Well, those people had no business at the concert in the first place. They were certainly warned in a hefty advertising and promotion campaign. They should spend their Saturday afternoons curled up with a good bookworm.

Some Fun Was Had

On the other hand, the underslung cannot go along with anyone who may contend that the session was pristine art, either. It was fun, it was varied, there were laughs (intentional and un-) and there were spasms of lively and exciting virtuosity by Georg Brunis, Cozy Cole, Joe Sullivan, Bobby Hackett and Jimmy Shirley. Brunis clowning with gusto and he also remarked at one point, "Ain't this a helluva way to make a living," but he also played a whole bowl of tram.

Matter to be noted: While most of the youngsters are following in the beats of Dizzy Gillespie and Bill Harris, McKenzie has rounded up four boys who seem to want to perpetuate Dixieland. They're Johnny Windhurst, cornet; Eddie Hubble, trombone; Al DeRosa, clarinet; and Lou Breidice, piano. They are called The Candy Kids and each of them will be all right unless his gum drops.

—rod

Biz Up, Elgart Stays

New York—With business slowly returning to "normal," Les Elgart was figuring to stay at the Rustic Cabin indefinitely. According to reports, the average crowd on week nights before Christmas was only about 125 payees, but with the holiday drain on pocketbooks over, spot now averages slightly over 300, figures to do even better—unless people suddenly start fretting about something else.

Like income tax.

WHERE IS?

RONNIE KEMPER, former Dick Jurgens vocalist.
LES ROBINSON, alto sax man.
BOB ANTHONY, former Bob Chester vocalist.
AL WILSON, former Stan Kenton sax man.
DICK MAINS, trumpet star formerly with Teddy Powell.
BUDDY MADISON, sber.
REN LARY, last with Tony Pastor.
SHIRLEY MARLOWE, harpist.
MAY McKIM, formerly with Stardusters.
JAKE FLORES, tram man.
RUSS RICHARD, former Lloyd LaBrie bass man.
DICK PLATT, piano and clarinet man.
RABBIT BRYANT, former drummer with Mickey Given.
MEL WECHLER, piano man and formerly with Vic Schoen.
ROBERT B. BURGER, Philly guitarist.
SETH STORM, pianist, ex-navy man.

Mercer, Cootie Flip For Capitol

New York — Writer Johnny Mercer teamed up with Cootie Williams here recently to record the novelty *She Shoulda Flip Flop* for Capitol. Side, with Cootie's florid trumpeting combine backing Mercer's singing (sic), figures to be as zestful as the session itself—at which bigwigs had to step in and give the order to cease horseplay and get down to music.

Williams also recorded three other sides. The growl trumpet is featured in a revival of a tune that first contributed to the prominence of Williams when he was a member of Duke Ellington's band, *Echoes of Harlem*. The horn is also highlighted in another novelty, *That's The Lick*—the title being a play on some Harlesem. A moody one, *Stingy Blues*, with a blues-chanting job by Bob Merrill, wound the session up.

Band Gives Returning GI's Kicks



Lead by S/Sgt. Nick Kirk of Boston, the above group gave out with the solid stuff that sent two thousand returning vets aboard the carrier Cape Esperance wild with the beat. Kirk now discharged, has plans for organizing his own Bean town band. (Left to right): S1/c Boral, E1/c Murray, S1/c Sapp, Sgt. Andy Anderson and Kirk. Official Navy Photo.

Philly Jazz Men Get Wage Hike

Philadelphia—The music makers' strike which threatened a shutdown for local radio stations, has been averted by agreements between station operators and Local 77. In all cases wage increases were granted. Two stations granted more than the 20 percent demanded by the union. Musicians got a better deal all the way around and radio execs breathed a sigh of relief since a musician's strike would inevitably cause a complete shutdown with members of other unions refusing to cross picket lines.

WCAU, the station at which Local 77 AFM expected a hot fight, came into the ranks like a meek lamb and put up a substantial increase for the station's orchestra.

It was rumored that Ike Levy, head of WCAU, was ready to recruit a stand-in band to escape the picket fencing. Said band would have been composed of friends of the management—doctors, lawyers, etc.—who still hold cards in Local 77, and who would enjoy getting union scale for doing nothing each week.

See Writing On Wall

Regina, Sask.—Possible indication of small-town reaction to the high box office prices for name bands might be found in the small crowd drawn to Ted Fio Rito's recent one-niter here. When a high (for Regina) admission price was set. Crowd was enthusiastic, however. Drummer Don Manning, trumpeter Nick James and saxist-vocalist Carlos Lupino were standouts.

Elgart Without P. A. Grady Watts Leaves

New York — Grady Watts, who has personally managed the Les Elgart band for several months, on an unprofitable basis, without a signed contract, has parted company with Elgart. Severance came when a satisfactory agreement could not be reached when it came to signing on the dotted line.

All-Out Benefit Bash

Detroit—Local musicians proclaimed the big benefit for GM strikers one of the finest bashes in ages. The Carl Ryding Septet from WJLB carried most of the musical load with prominent guests from the Lionel Hampton and Eddy Marshall bands sitting in.

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SAVINGS at REVELLE

By SARJ

Johnny Messner's 18-piece army band, now on furlough, will report back to Fort Hamilton, where the band will be broken up as a unit. S/Sgt. Messner, who is remembered for his outfit at New York's Hotel McAlpin, had from time to time, many well known guys such as Bill Finnegan, who linked for Glenn Miller and TD; Eddie Kusby, formerly with Hal Kemp; Eddie Bert, of Charlie Barnet's outfit; Martin Kupelian, from Glen Gray; Bobby Guy of Kay Kyser's crew; Morris Harris, recently with Freddie Martin; Larry Wiseman, formerly with Boyd Rayburn, among others.

William Meyers, NRMHC, of Parkridge, Illinois recently returned from two years overseas duty to find his song, *All in the Search for You*, published. Laura Johnstone wrote the lyrics.

Pfc. John Docherty Jr. writes from the German capital that the Red Cross knows the average GI likes swing and knows the difference between the good and the bad. The Red Cross people found a small combo of five German civilians to play their club who really play swing, and not in the usual continental manner. For power swing and real jazz these five men get the nod from the fellas.

Hitler may have suppressed their desire to listen by his ban on American music, but he couldn't keep them from playing the type of music they wanted to play.

It may take years for the Japs

to produce really good jazz musicians the way the Filipinos have done. However, the foundation has been laid. It's a step and it can't be hurried. T/Sgt. George Schott found a good example in Yokohama's Cabaret New York. Cabaret is a misnomer, for the atmosphere at the dance hall is combined with the qualities of an American back street dive and junior prom.

The eleven-piece combo is bad and could do with a lot more re-barring. GI's sit in with the band and the Jap musicians are learning a lot from them. It's not at all rare to see the Jap drummer going through the motions in thin air as one of the colored boys, with the beat in his bones, show him how it's done. They'll learn, and probably as fast as the girls, who when the place opened were dressed in the traditional kimono. Two weeks later they appeared in good imitations of American evening dresses and learned the American dance steps even quicker.

It's all leading to making friends between the Japanese and the Americans. Right now, that's the important thing; even if the fellows who are causing it all are just looking for ways to break the monotony of garrison life.

Ever since they hauled out their instruments aboard an LST last August, the seven Leatherneck Music Makers have been in constant demand in North China. The leathernecks include: Pfc. Abe Schwadron, Cpl. Eddie Kulok, Pfc. Vincent Valenti, Pfc. Owen Igoo, Pfc. John Baricelli, Sgt. Robert Dotson and Cpl. Hugo Gruss.

Sgt. Frank Levine, former tenor saxist with Vaughn Monroe's orchestra, is fronting a 16-man outfit at Manila.

The Jungle Leaves Its Mark



New York—Fresh from entertaining their fellow coast guard men in native haunts these de-lovelys of the famed U.S. coast guard quartet look as if the natives left their mark on them. (Left to right) James O. Lewis, SK3/c, featured in Bill Robinson's *Hot Mikado*; Martin Boughan, Y3/c, Gilbert and Sullivan and Chicago Opera soloist; Homer Smith, Boatwain's Mate 2/c, leader of the group; and Thomas Lockard, SK2/c, Los Angeles Opera Company star. Francis Boyle (front), Mus2/c, accompanist, looks as if he stayed clear of witchdoctors and Miss Tondelayo.

BG, New Cast Heads For East

New York—BG's band, concluding one-nighters in San Francisco, Oakland and other

California spots on February 17, headed east and were scheduled to open the Paramount here day after tomorrow (27).

Recent additions to the Goodman aggregation, which just completed a five-week engagement at the Meadowbrook Gardens in Culver City, California, are Johnny White, vibes, as yet unknown in the east and Bob Sheble on skins. Sheble, recently discharged, beat drums with the Sextette for the BBC recording of a Christmas Broadcast for the British Isles. Goodman had Sheble fly out to coast to join.

Other changes in the lineup include Lou McGarity, Benny's one-time tram; Nate Kazebier, trumpet who was in Benny's first orchestra when he swept to fame in the middle '30's; Brody Shroff, trumpet; Kish Gilbertson, sax; and Art Lund, vocals, another BG alumnus.

OUR FACES ARE RED!!!

A gremlin got into our February 11th Down Beat ad which featured trumpet sales. The DIZZY GILLESPIE TRUMPET STYLES folio was listed as selling for 60c. Map cats who ordered this folio through the ad will get it for 60c. HOWEVER! the price is actually 75c, and that's what the folio will sell for in the future. Believe us, it's a jazz bargain at either price!

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Kaycee Hot Club May Start Again

Kansas City—Imminent re-opening of the Kansas City Hot Club Sunday jazz concerts is foreseen with the filing of a petition by seven negro organizations, protesting the police order which forbade white patrons to enter the Chez Paree, historic jazzspot at 18th and Vine, scene of the weekly interracial meetings.

Their combined action has already resulted in the resignation of William Todd, patrolman, who slugged Cab Calloway at the Plamor in December, and the Hot Club question is expected to be solved in the near future. Robert Wilson, head of the group, indicated that the Municipal Auditorium Music Hall, seating over 3,000, will be the scene of the new concert series. The affair has received wide publicity in the local and national press.

Oliver Todd, whose band was featured at the sessions, is taking an extended vacation on the advice of his doctor, and Roy Johnson, featured bassman, has taken over the band, with Orville Minor, sensational trumpeter, as replacement for Todd. Band is currently featured at the Casa Loma, and is drawing well.

Joe Zamar has replaced Todd at the College Inn, 12th street swingspot, with a fine ofay combo including Dave Reiser, Ray Smith, Ray Stinson, and other top men around town.

Kit Kallen Stock Hits New High

New York—Kitty Kallen, well on her way to making a name for herself as a single, has signed a recording contract with Musicraft.

Miss Kallen, who left the Harry James band a few months ago, began a theater tour in New Orleans, taking her to San Francisco and then to Loew's State here for two weeks, followed by a week at the RKO in Boston and the Metropolitan in Providence. Future plans call for a club date in one of Gotham's swank niteries.

Immortalized

New York—Erskine Hawkins has long been accepted as one of the top trumpet stylists, but it was only recently that he received the supreme benediction from his admirers in Harlem. A tavern was named—not after Hawkins—but in honor of one of his greatest recorded hits. The 20th-Century Gabriel figured to return to New York from the road to be present at opening festivities.

Hawkins' record: *Tippin' In*. Tavern's title: *Tippin' Inn*.

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VOCALIST—22, experienced, attractive, reliable. Work as a single but prefer band. Mae Field, Port Leyden, New York.

All For Naught

Philadelphia—It's not a critic's world, that's for sure! Despite the efforts of the critics, so-called or otherwise, it's still the bands that dish out corn and the stuff that the public craves for that pull in the big biz. Latest example comes from the Earle theater here, where some of the recent grosses were disclosed. Leading the lot was Louis Prima, with a nice \$50,000. (He was helped by a holiday week and a couple of big extra shows, but it's still business.) Next was the very recent week's engagement of Vaughn Monroe and band, with a robust \$44,500. A heavy cordon of police was on hand daily, to handle the waiting crowds. A bigger house would have meant a still bigger gross, it seems.

The critics will now pack up their recording machines and slip silently into the night, never to be heard from again. Happy day!

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