

DOWN BEAT

CHICAGO, APRIL 15, 1944

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WHEN JOHNNY COMES MARCHING HOME



By Mike Levin

Where's Charlie's Tavern?

Yeah, where is Charlie's tavern? Where do you get a beer? Where do you find a job? What happened to the band you were working with? Is that roadhouse outside of Akron which used to pay overscale still open? Doesn't anybody know anything around this town?

This is the next step. War's over, you're home, you either have your discharge pay or have borrowed some from the union, so now what? Where do you go, what to do, how to do it?

Cities which were good musictowns before the war are now in the dumps. Burgs never heard of before had war booms and it looks like they will keep on at least for a while with reconstruction work. You hear there are too many musicians in Los Angeles, but not enough in Frisco. (Modulate to Page 9)

Ellingtonites Placed in 1-A

New York—Duke Ellington's opening at the Hurricane here March 30 found singer Betty Boche absent from the stand, new gal Wini Johnson sharing vocals with Al Hibbler. Explanation for Betty's cut-out hinges on dissatisfaction with her pay envelope. She joined Earl Hines band temporarily to play a week's engagement at Loew's State here.

Several key Ellington men, including Johnny Hodges, Taft Jordan, Skippy Williams and Harold Baker, are in 1-A. Ellington has recovered from an intestinal condition which made him miss a theater date in Newark shortly before the Hurricane opening. Earl Hines subbed for the Duke.

BLUE NOTES

By ROD REED

The King of Swing has abdicated. Let any other man, who can play as well, step forth and be crowned by the critics.

A symphony player is the pop of quads. The babies may become a fine quartet someday, but the consensus, at present, is that they're all wet.

Pvt. Johnny Messner broadcast that the first order they gave him in the army was "drop your pants." He's radio's initial strip-teaser.

Icky Vicki thinks a wolf is a beast. Well?

The possibility of induction into a labor battalion isn't scaring 4-F bass players. After singing a doghouse around, any other work is pipe.

Horn Breaks Up Band; Status Is Still Unsettled

Los Angeles—Harry James' band was slated to officially dissolve on April 9 after playing their final date under the James' leadership on a one-nighter at San Bernardino's Civic Auditorium. James gave his bandmen their two-weeks notice following the final broadcast for Chesterfield on March 23.

Contrary to early reports, Harry James has not been officially passed as okay for army duty. There is still a chance, albeit an outside chance, that he may yet draw a 4-F. James himself assumed that he had passed his physical because he had not received any information to the contrary. However, he was scheduled to return for further physical examination early this month during which special x-rays will be made of an old injury discovered by army medics, a fact which gave rise to conjecture he might be permanently deferred after all. If so, he will reorganize his band.

Few of the James bandmen were ready to announce their plans, as of this writing. Several are army bound. Corky Corcoran is the only one with definite idea. If Harry goes into the army, the young tenor sax star will head a band of his own with his former boss' support and guidance. Helen Ward said she could announce nothing until she was quite sure that James was definitely slated for an army berth. Dave Hyltone, personal manager to the bandleader, said there would be enough work to keep him busy for "at least six months."

French Gitman Reported Safe

New York—Pianist Freddy Johnson, American musician recently returned to this country on the prisoner of war exchange ship Gripsholm, reports that a Belgian newspaper advertised in January, 1944 that guitarist Django Reinhardt is working in Brussels, Belgium.

Booker Leaves Army

New York—Mike Nidorf, GAC executive, is out of the army. On the west coast now, the booker will return here shortly.

Count Basie Signs To Return To NYC Hotel

New York—Count Basie and his band are back at Hotel Lincoln here for their second date. Signed to a deal with the hotel for the next two years, the Basie orch will play further but as yet indefinite return engagements. The Count's keyboard work can be heard every Friday at 8 p.m. (EWT) on Kate Smith's CBS show.

Lina Leaves Cugat

New York—Lina Romay, vocalist with Xavier Cugat, is cutting out from the band to return to California. She plans to do picture work. Cugat has announced his intention of conducting several performances of the Mexico City Symphony this summer.

Hal Chats With the Cranes



Hollywood—On his opening night at the Palladium, Hal McIntyre chats with Lana Turner and her husband, Steve Crane. Not too well known on the west coast, Mac is drawing fine crowds and getting plenty of good comment on his music. Steve and Lana since have separated, pending probable divorce.

For What, Man?

New York—Bob Russell, emcee at the New Yorker, has his own risqué version: "They're never too young or too old."

Tax Perturbs Swing Alley

New York—The night spots are still confused over the new 30 per cent entertainment tax. Typical reaction finds 52nd Street spots trying different twists. The Yacht Club will continue to use singer Billy Eckstine (tax applies to spots classified as cabarets, that is using a show, offering dancing) until public reaction is shown in receipts. The Three Deuces has embarked on a pure music kick, dropping its show. The Onyx will continue with Billie Holiday and indefinite plans at Kelly's Stable call for a continuation of floor-show policy.

Oscar Moore Back To King Cole Trio

Los Angeles—Oscar Moore, guitarist with the King Cole trio, drew a medical discharge after three weeks in the army and returned to the unit. Heinie Beau, former T. Dorsey clarinet star, subbed for the Esquire poll-winning guitarist, while he was in the service.

The trio was set to close at the 331 Club here April 9 and start a tour which opened with a week at the Orpheum here April 11. Nat Cole, leader and pianist, is deferred on medical grounds, but Johnny Miller, bass, was ready to take his pre-induction physical.

Illinois Jacquet To Head Brother's Ork

Los Angeles—Illinois Jacquet, tenor sax star formerly with Lionel Hampton and recently featured by Cab Calloway, planned to leave Calloway April 14 to head his own outfit. He is taking over a Texas band which has been headed by his brother, Russell.

There's a serious shortage of Down Beats due to War Production Board's paper restrictions. Share your copy with friends.

Three Leave Kirby Combo

New York—Earlier rumors that John Kirby's band is breaking up were confirmed when pianist Ram Ramirez, clarinetist Buster Bailey and trumpeter Charlie Shavers returned to town recently. Reason for the bust-up seems to be the sidemen's refusal to play one-nighter dates through the south.

Sammy Kaye 1-A; Radio Show Off

Los Angeles—Sammy Kaye closed his engagement at Hollywood's Palladium with a 1-A in his pocket and looking for five men to fill vacancies in his lineup created by recent losses to the army. He hoped to get the replacements in New York.

Like Harry James, Kaye was dropped by his cigarette sponsor due to uncertainty of his army call. His last program was April 5. A new show was built in New York.

Kaye is booked for three months of one-nighters and theaters, after which, if he is still in civilian ranks, he opens June 30 at New York's Astor Hotel.

Bob Crosby Requests Marine Corps Duty

Los Angeles—Bob Crosby, now awaiting call for physical exam, will request service in the marine corps. The singer has two children by his former wife, and one by his present wife, who is expecting another child.

J. Walter Thompson, producing agency on Crosby's Old Gold radio show, has lined up no replacement. He may not be called until the show goes off the air for the summer. Crosby was scheduled to take a band into the Casa Manana April 8, replacing Johnny Richards.

Mitch Asks His Men To Pick New Leader

New York—Mitch Ayres, ready for induction April 20, isn't sure of future plans for his band. Mitch says the boys in the band must decide whether they want gal trumpeter Stelle Flavin or some other leader to front.

Draft Hits Name Orks, Trims List

New York—Since the selective service has begun to penetrate the lists of pre-Pearl Harbor fathers, popular music will have to depend on its over-38 and physically-unfit batoneers to carry on for the duration. In a survey of bands, which are still operating, Down Beat finds that the list of musical aggregations will be somewhat depleted, but enough veteran talent will remain to furnish music until the war is over.

Semi-Names Climb

With the induction of name leaders, numerous semi-names have picked up key instrumentalists and are forging ahead rapidly to supplant the leaders, now in the service. Both Benny Goodman and Harry James broke up their bands recently, freeing excellent sidemen for other bands. While James is reportedly readying for induction, Benny is not anticipating military service. In a number of cases, the newly-strengthened bands have proven that all the former semi-names needed were a few capable soloists to put the band across to the public.

The popular music field still remains formidable despite heavy draft inroads. In the sweet band division, Henry Busse, Frankie Carle, Phil Harris, Art Kassel, Jimmy Joy, Guy Lombardo, Ted Lewis, Freddy Martin, Vincent Lopez, Del Courtney, Carmen Cavallaro, Gus Arnheim, Frankie Masters, Horace Heidt, Henry King, Russ Morgan, Carl Ravazza, Joe Reichman, Tommy Tucker, Lawrence Welk, George Olsen and Xavier Cugat remain to provide the sugary music.

There are even a larger number (Modulate to Page 2)

Slack Readies Ork For Theater Tour

Los Angeles—Freddie Slack, who has been taking a rest since he drew his medical discharge after a brief sojourn in the navy, is re-organizing his band for a tour of coast theater dates. He expected to return to the music with a week at the Orpheum here, starting April 11, followed by a week at the Golden Gate in San Francisco.

Raeburn Set For Hotel Commodore

New York—Boyd Raeburn's band, playing the Hotel Lincoln here, will switch to the Hotel Commodore April 27. Trumpet Roy Eldridge, once with Krupa and more recently heading his own combo, has been filling in with Raeburn.

Boyd and Dotty On the Cover

Boyd Raeburn, Chicago lad making good with his band at the Hotel Lincoln in Manhattan, fingers his saxophone on the cover of this issue, while his vivacious vocalist, Dorothy Claire, former Bobby Byrne and Sonny Dunham chirp, does her stuff at the microphone. A part of the jumping Raeburn crew may be seen in the background.

Servicemen Spend An Evening At Home With a Radio Star, Joan Edwards



Joan Edwards not only prepared the dinner for her guests from various branches of service, but served it with the enthusiastic co-operation of her pet pooch, Taffy.



Eats are important, but so is entertainment, if you are spending a quiet evening at home. So the gracious hostess spends a couple of hours at the piano, singing popular songs for her guests in uniform.



Two of the guests, Lt. Arthur Payne and Air Cadet Bill Murray, tell Joan that when they selected her as their fave Pin-Up Girl, they didn't suspect she had a pin-up girl of her own. That's Judy Ann, and her papa is Julie Schacher, Whiteman's concert master.



A record session is inevitable, so everyone relaxes in the living room while Joan plays discs from her Hit Parade radio program. The boys have heard her sing most of these numbers via CBS on Saturday nights at 9 o'clock (EWT). Taffy again joins the guests here, but Judy Ann is tucked away in bed.



Sure, they had dinner a couple hours ago, but Joan's instinct as a hostess tells her that a late snack before departure would not be declined. And the boys prove she's right!

What Is This Thing Called Jazz, Jack?

New York—The second edition of *Webster's New International Dictionary* defines jazz as "a type of American music, especially for dances, developed from ragtime by the introduction of eccentric noises and negro melodies, and now characterized by melodious themes and varied orchestral colorings."

If any two jazz critics could get with any part of this definition, all would be serene. However, since the authorities on the subject seem to disagree, *Down Beat* has submitted three questions to a quartet of the experts, who are concerned exclusively, not with jazz or swing in its commercial aspect, but with the lowdown gutty stuff, of which jazz is made. These authorities were asked 1) to define swing; 2) to name a band which played good jazz today; 3) to define corny music.

Gullickson Gives Out

Gordon Gullickson, who co-edits the *Record Changer* with Don Wilson, bought hot labels in the early thirties and was the first to conduct jazz disc auctions. He offers in the way of answers:

"Jazz is the music of the American proletariat. If Negroes have been more prominent in its development, it is because more American Negroes are proletarians. Art Hodes' outfit comes closest to playing jazz on a full-time basis. George Lewis' Stompers and obscure bands of the south (which you will never hear) play the best jazz. Corny music is devoid of genuine ex-

pression, taking for its goal the utter extremities of sentimentalism, exhibitionism and musical cliché."

Bob Thiele, who is co-editor of *Jazz Magazine* with Dann Priest, a magazine founded to advance jazz music, supplies the following response:

"Jazz must be heard to supply a complete definition. It is exciting, improvised music with a strong beat, played from the souls of musicians, whose musical technique differs greatly from the conventional ways of playing European music. It may be arranged providing that the arrangement is written with a feeling for jazz and interpreted with a similar feeling. Real jazz is played nightly at Nick's in Greenwich Village, by Miff Mole, Pee Wee and Sterling Bose, among others. Teddy Wilson's small band at Cafe Society Uptown plays jazz. Much of Ellington's music is jazz. Corny music is any popular music, not dovetailing with my views stated above."

Jazz Is Prayer

From Texas, Jake Trussell, Jr., editor of the *Jazz Quarterly*, whose aim is "something new to print a literary jazz periodical," offers the following expression:

"Jazz is a prayer being prayed while the gin is being poured. If

Your Kiss Autograph



For the men in service, here and abroad, *Down Beat* presents each issue the kiss autograph of a popular dance band vocalist. This time it's Irene Daye, lovely vocalist with Charlie Spivak, whose band is featured this week at the Stanley theater in Pittsburgh.

Lu Watters, as recorded on Jazz Man, can still be called a contemporary band, they're my boys as the greatest small band in 15 years. If they're not eligible, I'll pick George Lewis' Stompers. Corny music is anything you personally don't get a kick out of—from Ellington's *Flaming Sword* to Ted Lewis, doing *Glad Rag Doll*, to any classical performance that misses fire."

Art Hodes, co-editor of *The Jazz Record* with Dale Curran, is himself an accomplished jazzman, having waxed many fine piano solos, plus excellent work with various combinations. The force behind the issuance of the *Jazz Record* label has the following comment:

"Jazz to me is the music of King Oliver and his band playing *Dippermouth Blues*, Louis Armstrong and his Hot Five, Jelly Roll Morton's famous recording groups and Bix on Okeh records. Jazz can be played with a large band, for example, Bob Crosby's band. To my knowledge, there is only one place that hires jazz musicians always and that's Nick's in the Village. The personnel may vary, but it's always jazz. To me, corny music is the equivalent of being tickled by a feather. As an example, take the tune, *Pistol Packin' Mama*."

Papa Who Pays

New York—Bernard Glow, 18 year-old Humber-Cugat trumpeter, was given his 1-A rating on the same day that his father got his. Both received their induction notice on the same day and reported to the same draft board. Young Glow was rejected; his father passed the physical with flying colors.

Jess Stacy Halts Plans for Band Draft Dissolves Name Ork List Some Carry On

Los Angeles—Jess Stacy, ex-Goodman pianist who signed a contract with GAC here last month to head his own band, changed his mind after the first few days of good old California springtime sunshine and accepted an offer from Horace Heidt, who is paying the biggest dough for sidemen in the music business. Heidt is at the Trianon in Southgate, Los Angeles suburb. He remains there until around May 15.

Basking in the sun on the roof of the Hollywood apartment in which he resides with his wife, Singer Lee Wiley, Stacy said:

"You see how it is. This is just too nice. I like it here so much I can't leave. Yes, I still plan to have a band of my own one of these days, but not just yet. My contract with GAC is still good and sometime in the future I'll go through with the band idea." GAC officials here were unhappy about the outcome of the deal but didn't show any bitterness. Local spokesman said: "Naturally we're disappointed. We had dates lined up for Jess in New England and were getting a swell band together for him in New York. We could collect on his earnings with Heidt but don't intend to do it because it would not be keeping the spirit of our relationship."

Harry Cool Gets Air Vocal Spot

New York—Baritone Harry Cool, who replaced Dick Haymes on the *Here's to Romance* air show, signed for 13 weeks after two test broadcasts. The singer is set for the Capitol theater here in June.

Gabe' Still in Civvies

New York—Erskine Hawkins, reported in the army, is still 1-A and fronting his band at the Savoy ballroom here.

(Jumped from Page One)

of swing bands still operating full blast. These rocking leaders include: Lionel Hampton, Teddy Powell, Louis Prima, Al Donahue, Count Basie, Earl Hines, Andy Kirk, Clyde Lucas, Jan Garber, Benny Carter, Boyd Raeburn, Jimmie Lunceford, Johnny Long, Hal McIntyre, Cab Calloway, Dean Hudson, Louis Armstrong, Fletcher Henderson, Glen Gray, Charlie Barnet, Shep Fields, Charlie Auld, Lee Castle, Bob Chester, Duke Ellington, Sonny Dunham, the Dorseys, Tommy and Jimmy, Ted Fio Rito, Vaughn Monroe, Will Osborne, Jerry Wald, Charlie Spivak and Bobby Sherwood.

In the cocktail combo field strong Negro names continue: Louis Jordan, Trummy Young, Dallas Bartley, Roy Eldridge, Jimmy Noone, King Cole, Small Moseley, Scatman Crothers, John Kirby, Art Tatum, Eddie Heywood, Pete Brown and Ted Wilson are still in civvies. Ray Allen expects military orders very soon. Most of the other combo leaders are jazz names who are overage. Included in this category are Muggsy Spanier, Red Norvo, Pee Wee Russell, Georg Brunis and Bobby Hackett.

Having trouble getting the *Beat* at newsstands lately? Avoid disappointment by reserving your copy at your favorite newsstand.

Trio Has Unusual Talent



Toledo, Ohio—Two violins and an accordion may not sound like an unusual combination, but the talent of the Mel-O-Dears, Mary Katz, Anne Robocha and Geraldine Brown gives their trio an individual style. Now at the Fort Meigs hotel here, the girls have worked for Pick hotels in Ohio and Indiana for a solid year.

Fete Fio Rito



Roseland party celebrating Fio Rito's 25th anniversary as a song writer. Left to right are: Chubby Jackson, bass player with Woody Herman; Georgie Auld; Lou Brecker, owner of Roseland, making with Fio Rito's mitt; Woody Herman; Fio Rito; Art Kassel. In back are Uncle Nick Kenny and Lois January.

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CBS Continues Scott's Air Spot Shavers Rejoins

New York—Raymond Scott's CBS afternoon air-shots have been renewed for an indefinite period; trumpeter Charlie Shavers is back in the band line-up; and a recent CBS survey shows that the swing show is right up there in listener interest.

Radio bands are likely to be ignored, because of their routine stylings, but not the Scott aggregation. Sometimes soulful and smoochy, often dynamic and smashing, the Scott band can hardly be classified with other studio orks. Driving force behind this startling radio group is its leader, whose relentless search for the impeccable in music has built his orchestra of white and Negro musicians to the point where it surpasses most of the name bands of the day.

Scott has the ability to create original music. His band's major faults are a recurring stiffness and a tendency on the part of certain sidemen to feel that being enthusiastic is synonymous with being square. Scott himself hasn't settled in an identifiable musical niche; perhaps he never will because, like many creative people, his mastery of one style leads only to further experiment. His stringent demands for special attack or intonation are often confusing and he has an irritating inclination to pin down sidemen on a musical microscope when pointing out mistakes. The effect on sensitive, high-strung musicians is crippling.

Yet . . . listen to the ensemble and solo work of each man in the band during the broadcasts (recently from 4:45 to 5:00 p.m., EDT). In Specs Powell, drums, Israel Crosby, bass, Tony Matola, guitar, and Billy Rowland, piano, Scott has a marvelous foundation for a really solid beat. The reeds, with Ben Webster leading on tenor, can be fluid and beautifully melodic or leap through involved jazz passages. Besides Ben, there's Wolfe Taninbaum's fine tenor; the alto-clarinet work of Milt Yaner and Artie Baker; and the resonant baritone of Stanley Webb.

Even with Charlie Shavers in the band the brass lacks jump and blend. The trombone choir is good enough (Bennie Morton plays jazz) but could stand considerable improvement. In respect to the brass, the instru-

Young Bands Have Their Day



With so many older musicians in the armed services, youngsters are having a field day with their dance bands and opportunity to play USO and G. I. dates in addition to their school and neighborhood functions. (Above) Bob Fuson, 16, leads his band every Saturday night at the Elks Service Center in New Bern, N. C. Bob makes his own arrangements and has his music instructor playing trumpet for him. Marines from the nearby Cherry Point air base frequently sit in. (Center) The Swingmasters of Lyons, Kansas, ages 15 to 17, play for bond rallies, American Legion and soldiers' dances. Personnel includes Bob Anderson, Bob Hilderman, Dale Snyder, Harold Snyder, Charles Hill, Clair Munson and Don Snyder. Marilyn Kingley is their conductor. (Below) Kids from 12 to 15 years old form the "Downbeats" in Uniontown, Pennsylvania, and play for service club and community affairs, as well as for school occasions. They are Buddy Meade, Cy Colley, Eileen Greene, Bill Stone, Fred Conway, Jack LeClair, Jean Miller, Bill Beason and Bob Lyon.

mentalists involved are not entirely at fault. It's difficult to play well in a band where one's neighbors change so often.

Scott's band, despite these shortcomings, is the most scintillating sustaining crew on the air. His clever riff parody on *Matzy Doats*; a reed-rich fan-

BANDS DIG Beat

BY THE LEE CASTLE

(Reviewed at the Pelham Heath Inn, New York)

This band suggests the early Benny Goodman crew with the beat set by former BG drummer Ernie Austin, offering pianist Charlie Queener on a Jess Stacy kick and fronted by one of Benny's ex-ace sidemen. To make the likeness even closer, Castle subscribes to Benny's idea that more than five brass make it tough for a band to get an easy, free-wheeling swing and so he has kept his trumpets and trams down to three and two.

A new outfit, organized shortly after the trumpeter left Goodman a few months ago, Castle's band is still in the developing stage, but already shows great promise. Nearly all of its personnel are youngsters with little name band background but what they lack in technical proficiency, they make up in spirit.

On numbers like *Sweet Georgia* (jammed), *Blockbuster* and *Slavic Dance* (solid, smashing arrangements by Jack Pleis), the Castle crew rocks better and has more fullness than many bigger bands with bigger names.

The leader is a tremendous musician. He plays jazz with fine ideas and a remarkable range plus a Berigan-like tone that improves all the time. A new facet is his ability on lead. Shown off to fine advantage by the originality-styled settings that arranger Pleis has created for it, Castle's lead horn is pure and vibrant and on a par with his hot work.

Handsome baritone Phil Barton does equally well with ballads and a jump tune. Another ex-Goodmanite, Carole Kay, new to the band, had only one wrong-key tune in the books. If she sings as good as she looks, she can't miss.

TED FIO RITO

(Reviewed at Roseland Ballroom, New York)

Like Jan Garber, Ted Fio Rito has switched from sweet to swing and has done a pretty good job of it. As is his wont, he's made more of a production of the

Eddie Miller Set For Army Debut

Los Angeles—Eddie Miller, former member of the original Bob Crosby band, who has been working in Hollywood as a radio musician since the Bob Crosby outfit disbanded here, reported to Ft. MacArthur for induction April 5. Miller, who has a son in high school and daughter in grammar school, took over the remnants of the old Crosby band for a time with the aim of carrying on in the Dixieland tradition for which the group was noted but gave up when he realized that he was "just marking time" awaiting his call from Uncle Sam. Miller has made several recordings for Capitol with his own band.

Miller was one of five members of Billy Mills' radio ork (*Pibber McGee & Molly*) called within a week. Among the others were guitarist Perry Botkin and bassman Nate Griffin.

change, what with singers bobbing up from all over the stand, but the result is o.k. even if he's added nothing original to the musical scene.

It must be more of a problem all the time for a leader to find 17 men able to blow a note good and true but somehow it's being done. While many of Fio Rito's sidemen certainly don't measure up to the quality of average name musicians of two years ago, there are excellent trumpets like Sam Sholnick (lead) and "Quig" Quigley (jazz) who set the pace and keep things jumping. Tenorman Frank Socolov, too, rates a mention for his stabs at hot work.

The band arrangements are far from great, falling into the usual routine for the most part, but fill the bill for what has come to be called a swing style; that is, they're loud and have an empty eight bars here and there for solo work.

Out of a host of male and female singers, only one, Patti Palmer, left an impression. She's pretty, well-gowned and sings with professional ease and charm.



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Altoist Ascribes Ace Work to '88' Lessons

By JOHNNY SIPP

Chicago—Jazz fans, who query Tab Smith about his amazing tone and celerity on the alto sax, invariably end up with the Lucky Millinder reed ace telling about the judicious piano instruction he received from his mother, Mrs. Adella K. Smith.

Tab ascribes his facile fingering to practice. He explains his tone as "something that comes from inside me." The unique feature of his alto—a wealth of musically-perfect ideas—is attributed to his six years of instruction from his mother. Unlike many jazz musicians who play wild solo horn, Tab's hot variations follow correctly-phrased, chromatic patterns—the product of years of careful fundamental work at the keyboard.

His improvisation, when taken down on paper, will excite even longhairs, because of its musical ingenuity. The intricate passages excite the jazz lover, as attested by Tab's fine showing in the *Beat's* polls during the last five years.

Tab's Biography

Born in Kinston, N. C., Tab followed his four sisters to the studio of his mother, who was a piano teacher. He acquired his first sax, a C melody, when he was 18, and a year later, he traded it for an alto. In 1929,

he joined Henry Edmonds, a popular territory band in the Carolinas. It was during a visit to St. Louis in 1931 that he took a chair with Eddie Johnson's band, where he remained till 1936.

When Lucky Millinder noticed his exceptional stylings during a battle of swing between Johnson's crew and the Mills Blue Rhythm Band, Tab was offered a contract. He played lead alto with the Mills Band until 1939. When Frankie Newton opened the Cafe Society in early 1939, Tab joined the band but left about eight months later to strengthen the Count Basie sax section. He re-joined Millinder in 1941, and has been with him ever since.

His best recorded work is on Frankie Newton's Vocalion waxing of *Tab's Blues*; the Mills Blue Rhythm Band's Columbia releases of *Jam Fever* and *Blue Rhythm Fantasy*; and Basie's *Moon Nocturne* and *The Jitters* on Okeh. An excellent arranger, Tab has manuscripted *Jitters*, *Platterbrains* and *Take Me Back, Baby* for the Basie band.

Characteristic of the Smith alto is the excellent vibrato Tab gets on even the fastest jumpers. He coordinates his fingering with his tonguing, which makes for his distinctive plaintive tone. Unique in his alto work is the habit of holding on the first tone in a phrase and following it with a glissando break until the end of the bar.

New York—George Auld and his band cut a series of World transcription here two weeks ago. Auld's orch is working currently at the Roosevelt Hotel in Washington.

Powell's Pete



Chicago—One of the stars of the Teddy Powell band, playing now at the Hotel Sherman, is Pete Condoli, trumpet man, who replaced Ziggy Elman with Tommy Dorsey for more than a year and was with Benny Goodman before joining Teddy. Pete also has played with Charlie Barnet, Sonny Dunham, Will Bradley and Alvino Rey.



TEDDY POWELL

(Reviewed at the Panther Room, Hotel Sherman, Chicago)

After almost five years of plugging to take his place among the name leaders, Teddy Powell has come through with a band that is the most solid of his career. While Teddy has long been known as the leader of the keenest *Ojay* band in the business, he has recently added sidemen, who make the blasting really solid.

With the band not handicapped by a stylized groove, Teddy, a former composer of top



The War Bond Jam Session in the Mayfair Room of the Blackstone Hotel, April 2, leaped at times with Stuff Smith, J. C. Higginbotham and drummer Ike Day, from the Garrick, Hot Lips Page and his saxist Kermit Scott, currently at the Sherman, bassist Billy Blair, who leads his own combo at Helsing's, Charlie Venturo and Boots Mussilli, of the Teddy Powell sax section, also current at the Sherman, and Mel Henke, now at Elmer's, on the stand. Also contributing to the entertainment were pianists Jerry Glidden and Bill Snyder, Vocalist David Brooks and banjoist Jack Davis.

Teddy Powell winds up his present engagement at the Sherman on April 20. Hot Lips Page also closes the same night, with no relief hand being used during the Louis Armstrong (4/21-27) and Tommy Dorsey (4/28-5/18) dates.

Louis Prima did some solid sending at the Oriental early this month when the Martha Raye-

tunes, has discriminatingly identified the band with the standards. Though his book has all the current pops, he uses the ever-popular standards, such as *Sunny Side of the Street* and *I Surrender, Dear*, heavily during the evening. While conservative listeners may not favor his faster jump arrangements, even the most staid start finger thumping with the relaxed scorings of Boots Mussilli on these evergreens. Teddy's policy of stressing these tunes should carry the band far.

The saxes are getting the best blend of any of the sections, although the brass and rhythm are adequate always. In Charlie Venturo's tenor and Boots Mussilli's alto, Powell has a potent pair of reeds. Pete Condoli, ex-Black and T. Dorsey trumpet, blows most of the jazz solos with powerhouse volume, while Larry Brooks' first trumpet shines on the ballads. This reviewer would have enjoyed more of Harry Brooks' trombone, which sounded very imaginative on the two solos caught. In the rhythm section, Bob Varney, who makes with the percussion and forgets the grimaces, and Marty Napoleon, piano, are spotted.

Powell's vocal department is well-manned. Coy Peggy Mann does well with the swinger ballads, while Skip Nelson baryns on the more romantic ballads. Scat vocals are handled ably by Deacon Barnes, 17-year old trombonist, who sounds lots like Johnny Mercer, in both vocal qualities and style.—sip

Nat Jaffe date was pushed back a week to April 7. Lawrence Welk will play the Oriental the week of April 28. . . . Week of April 28 will find Tiny Hill, now with Al Borde-Freddie Williamson often, at the Regal with Billie Holiday on the same bill. . . . Jimmy Lunceford will play a one-nighter at the Persian Ballroom April 28.

Otto Roth, who owned and operated the Blackhawk Restaurant since 1921, died suddenly last month. Before returning to his marine base, Lt. Don Roth, son of the late Otto Roth, was seriously considering using two bands a year and alternating them, namely, Carl Ravazza and Del Courtney.

The Pan-American Room of the LaSalle Hotel was completely remodeled and re-opened with Joe Cortes on the stand. . . . The Rio Cabana management picked up two additional options on Eddie Fena, who has been doing such a terrific job in that spot. . . . Eddy Cramer, violinist, organized a new combo and opened in the Tavern Room of the Elmer Hotel. Jimmy Joy is still in the Walnut Room.

Porkey Panico, brought his trumpet from the Boyd Raeburn band in New York, to join Floyd Bean, but did a quick in and out, and at press time, was rehearsing a new combo to open at the Capitol Lounge on State Street. . . . George DeCarl, who has been playing the Capitol, moved to the Brass Rail. . . . The Boyd Raeburn band is set to go back into the Lincoln Hotel, New York, May 31.

Agnew To Stay At Las Vegas

Las Vegas, Nevada—Charlie Agnew, his band and his pretty vocalist, Jeanne Carroll, have been held over for the second time at Hotel El Rancho Vegas here. The popular Agnew crew opened originally on January 5 for four weeks, was held over until April 8, then caught an eight-week extension.

Keller Batons Again

Chicago—Leonard Keller, who has been inactive for some time, left his fiddle in the case and is now fronting the jump crew organized recently by 88-er Stan Phillips. Band remains at the Band Box on Randolph Street where it is attracting plenty of attention.

Does Good Job



Chicago—Paul Carley walked into a tough spot when he succeeded Bob Eberly as soloist with the Jimmy Dorsey crew. But his good looks and exciting voice have made most of the JD fans forget that Bob was once their fave pin-up boy.

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The Square doesn't stick out his neck very often, but he insists that you run, do not walk, to the nearest record shop and latch on to Louis Prima's waxing of *I'll Be Seeing You* (Hit 7082). It not only is the finest thing Prima ever turned out, but it will be one of the discs of the year!

Bal McKusick, alto and bary, joined Boyd Raeburn. . . . Bill Black, who used to handle the payroll for the Ted Weems band, still is handling one as disbursing agent on an army transport. He writes from New Orleans that Fazola's health is improving.

Jack Egan, who's been courting Trudy Moen, is writing a book titled *Yours Trudy*. . . . Kermit Biercamp, former manager of the Tromar ballroom in Des Moines, is a sergeant at Buckley Field, Colorado. . . . The Vernon Browns (he's a trombonist and she was Edith Harper, vocalist) expect another haybee.

Lulu Bates and the All-Time Hit Parade will replace the Jack Benny show for the summer. . . . Carnegie Hall was sold out for the Fats Waller memorial show, with 13 keyboard artists, including Ellington, Hines, Wilson, Budge et al. in the talent line-up. . . . Linda Keene did a mellow job on the Bob Crosby show a couple of weeks ago.

Red McKenzie, who is said to be reorganizing the Mound City Blue Blowers for an engagement at the Sherman in Chicago, bobbed up in Manhattan, but has disappeared again. . . . Connee Boswell may play the cello at the Lewisohn Stadium in New York this summer. . . . Joe Marsala is mulling a big band.

Claude Thornhill, who stayed in Pearl Harbor to front a navy band, is expected back on home shores soon. . . . King Sisters cut two vocal discs for Victor with backing of a single voice, a bass one. . . . Jerry Wald's vocalist, Ginny Powell, is being screen tested by Warners. . . . Muggsy Spanier opened and closed in one night at Nick's in the Village.

Virginia Chapman, former secretary to Alvino Rey, has joined the CBS program staff. . . . Billy Eckstine will front a big band, but won't play any dates until June. . . . Dick Himber has disbanded, but will reassemble occasionally for Spotlight Band broadcasts. . . . Johnny Long is enlarging to four trums and seven reeds, following success of recent Decca discs. George Williams is arranging for him.

Look for Dennis Day to join the navy with an officer rating. . . . A Harlem record shop has issued a platter called *Rainbow Mist* by the Hawk, said to be note with his famous *Body and Soul* recording for Victor. . . . WLB meeting with Petrillo is scheduled in Washington late this month.

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Bain and Barris Back from Wars

Los Angeles—Bob Bain, Hollywood guitarist, arrived here March 27, following a three-months' tour of European combat zones as accompanist to an entertainment unit, containing George Raft, Louise Allbritton and June Clyde. Somewhere in Italy their troupe was joined by Harry Barris, who was returning to the U.S. via the European area after a long stint entertaining troops in the China-Burma-India area.

Like others who have returned from a close view of the actual fighting zones, Bain and Barris were reticent about discussing the raw side of the war. They were stationed for some time at Naples, which is just 55 miles south of Cassino.

Among the musicians Bain met

Carnevale Band Pleases Buffalo



Buffalo—One of the most popular units in town is the Tom Carnevale band at the Park Lane. The leader plays piano, with Jimmy Gontino on bass, Danny Guerra, sax and clarinet; Cliff Stanch, drums; Charlie Andalora, violin and trumpet, and Blue Drake, vocalist.

In North Africa was Paul Neigh- army show. In Algiers, he met bors, former Hollywood band- Henry Levine who used to handle leader now with the *Hey, Rookie* the music on *Basin Street*.

Ops Stop Vocals To Eliminate Tax

Los Angeles—Cocktail lounges in this territory are rushing to replace singers, entertainers and vocal-instrumental combinations with strictly instrumental combos in the belief that they will thus circumvent the new 30 percent tax on so-called cabaret style niteries.

Example of above trend is 331 Club, where Herb Jones signed the Jack McVea combo to replace the King Cole Trio. McVea group will stick strictly to instruments on orders of Jones, who, like other operators of similar places here, is under the impression that as long as bandsmen avoid vocal renditions the spot will not be classified as a cabaret.

A query to internal revenue authorities here brought reply disagreeing with above interpretation.

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Your sense of duty and devotion to an ideal is built on the firm foundation of unimpeachable moral and spiritual determination. There is that indescribable something that can be built into an article only by your spirit and enthusiasm; regardless of the task to be performed, quality always comes first—and right now "on time" shares the spotlight with quality.

To each and every one of you the "E" stands as a symbol of a job well done and as a constant reminder of the duties that lie ahead.

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Lane Lilter

New York—Singing in *Swing Lane*, at Kelly's Stable on 52nd Street, is sweet Betty Jerome. Nice, eh? Quiet, wolves, she's the wife of Harry Jaeger, drummer!

LA Local's Try For Autonomy Denied by AFM

Los Angeles—A move by Local 47 political heads to secure local autonomy for the union in the Hollywood picture studios, a field which has been under the authority of the AFM's national administration since the advent of sound pictures, has been given cold shoulder by the international board.

Studio music field is under complete charge of J. W. Gillette, the AFM's international studio representative, who holds his job by appointment of the AFM's national officers. The present Local 47 administration, headed by President Spike Wallace, has no authority in the studios whatsoever, and has been at odds with Gillette for years. Part of friction is outgrowth of personal differences between Wallace and Gillette, who have been on opposite sides in local political affairs for a long time.

Local 47 board of directors re-

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If Studios Knew Then, What They Know Now

Los Angeles—Around Hollywood movie lots, people are shaking their heads in perplexity and trying to recall an unassuming hill billy guitarist and singer named Jimmie Davis, who did some picture work a while back. "Let's see," they say, pondering his name, "seems like he did a couple of specialties in a Universal picture last year. Then he moved over to Columbia and co-starred in a couple of horse operas."



Jimmie Davis

For Hollywood, which forgets rapidly, is now trying hard to remember the Jimmie Davis, once a minor film attraction, who now looms as the next governor of Louisiana. Davis won the democratic nomination in a state, where republican gubernatorial candidates don't rate.

Few here knew that Jimmie Davis, whose recordings of his own tunes, *You Are My Sunshine* and *Sweethearts Or Strangers*, are among Decca's best sellers, had risen from political obscurity to a member of the state's powerful public service commission. Jimmie's Hollywood agent, Mitchell Hamilburg, reports: "Jimmy is not available for any engagements at present, (he has plenty of offers) and he has fulfilled all commitments."

cently approved a petition to international board which contained many strong statements against Gillette's administration of studio affairs and which demanded that local group be given full charge in picture lots. However, the petition that finally reached the international office was much milder in tone and contended chiefly that Gillette and his one assistant, Lindsay Simons, were physically unable to properly "police" the studios. Gillette, because of the power and responsibility of his office, has been "on a hot seat" since sound revolutionized the picture business. He has made many enemies but one of important points in his favor is that many of his political enemies are among the highest paid musicians in the studios, as was Spike Wallace before he was elected president of Local 47.

Mel Torme in Khaki

Los Angeles—Mel Torme, young drummer and entertainer who, following completion of picture roles at RKO and Universal, has been heading a juve band on one-nighters, was scheduled to report for induction at Ft. MacArthur here April 6.

LOS ANGELES BAND BRIEFS

The Palladium's Maurice Cohen finally admitted that he had signed Jan Garber to follow Hal McIntyre May 2. Our eastern operatives report that Garber's band is really a rejuvenated outfit. The Palladium stand will be the test. Garber's opening coincides with the birthday of his singer, Bob Davis, a local boy who was a track star at L. A. High School and used to work in a clothing store on Hollywood Blvd. He started his band career here by replacing Ray Eberle when the latter left Gene Krupa here. He's six feet-three, and handsome, but, save your time,

gals, he's taken. The new Pallisades (formerly the old La Monica Ballroom) off to a not-too-auspicious start, notwithstanding good dance music by the Tommy Reynolds band, an unknown in this territory. However, things were picking up and the spot may be rolling by the time Anson Weeks, set to follow Reynolds, comes in.

Ken Baker, who has had more downs than ups as a west coast bandleader, is back for a new try. He replaced Hal Grayson at the Aragon, is hopeful that it will mean that break he's been waiting for all these years. . . . The Casa Manana, after a try at six-nights-per-week operation with Johnny Richards, returns to the split-week (Friday, Saturday, Sunday) policy with opening of Bob Crosby, who was announced to take over April 8 for an indefinite run (possibly until Bob gets his induction orders) but no one ever knows what may happen in a Zucca Brothers spot.

Jack McVea, the former Lionel Hampton saxman, takes a five-piece combo into the Three-Thirty-One Club, replacing the King Cole Trio, who, under the new management of Carlos Gasstel, are out for theaters and big dough.

Bits About Bandmen

Mickey Gillette, long prominent as a sax player and teacher, has reached one of the goals he set for himself when he arrived in Hollywood some years ago. He's the new music director on the Al Pearce show, replacing Ivan Ditmars, who is off to the wars. Mickey has some good ideas for interesting radio music.

Allan Reuss, one of the several valuable men released by the dissolution of BG's band, drew a 4-F (stomach trouble) . . . Alvino Rey, standing by for that call (he passed his physical) went back to Salt Lake City to meet his wife, Louise King of the King Sisters, who were returning to Hollywood. . . . George Mills, son of Felix, the Burns & Allen radio conductor, is pilot of an LST landing craft somewhere in the South Seas.

Bob Mohr ork signed for six weeks as Monday nite combo at the Palladium . . . Don Redman ork heading this way for picture date (*Republic's Brazil*) and will probably play the New Plantation Club following Fletcher Henderson, who comes in after the current attraction, Jay McShann. . . . Freddy Goodman, former manager to Brother Benny, plans to make Hollywood his home while Benny sits out his contract with MCA.

Studio Retakes Cause Voice To Walk Off Set

Los Angeles—Frank Sinatra's walk-out on the RKO studio during the last hours of his shooting on *Manhattan Serenade*,—an incident that created a breach in the singer's relations with the picture firm, has aroused plenty of talk here.

First Picture Smooth

Sinatra, who was notably easy-going and cooperative during the filming of *Higher and Higher*, became nervous and irritable during the last days of his work on *Manhattan Serenade* and was outspoken in his complaints about what he termed "needless delays and nonsense." During the shooting of final scenes, he became impatient with the retakes on one scene, informed the director that he was through and stalked off the set.

"I've done that same scene no many times now, I'll never do it any better," he stated. "The more I do it the more nervous I get. I did it best the first time when I was relaxed."

Too Many Advisors

At RKO, after the first anger wore off, it was agreed that what Sinatra needs more than anything else is one manager in whom he has complete confidence. As it is, he listens, they say, to too many people and tries to carry too much of the burden of managing his own affairs.

Sinatra's next picture will be made at MGM, under the provision in his RKO contract that permits him to make two outside pictures a year. Reportedly he draws only \$25,000 per picture from RKO during the first year of the deal and is understood to be getting something like \$250,000 from MGM.

Artie Shaw Obtains Beverly Hills Home

Los Angeles—Artie Shaw, recently out of the navy on a medical discharge, has purchased a home in Beverly Hills not far from the home of his father-in-law, Composer Jerome Kern. He said he would make no decision about his plans in the music business until he got settled in the new home with his wife and baby. Friends close to Shaw say that he will make no attempt to organize a dance band.

Agency And Ork Executive Dies

Los Angeles—Manny Lowy, 39, one of the original members of Rudy Vallee's "Connecticut Yankees" (first violin) and later manager of Vallee's radio agency here, died at his home in Hollywood March 29. Lowy had been in bad health for many years but his death was relatively unexpected as there had been little change in his condition recently. Survivors are his wife, Ruth; a daughter, Loraine, and his father, who lives in San Jose, Cal.

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AFM Seeks Pact For Staff Orks

Los Angeles—Demand by AFM that major motion picture studios employ contract staff orchestras of 35 men on regular yearly contract, an incident badly garbled by motion picture trade press reporters, has caused no special excitement here.

The staff ork idea was submitted by the AFM's studio representative, J. W. Gillette, as one feature of proposed changes in the studio's basic labor pact, now up for annual revision.

Studio executives here declined to comment on the union demand while negotiations are in progress. However, they all agreed in "don't quote me" remarks that, under present conditions, it would be impossible to line up 35-piece orks made up

100 per cent of musicians of the calibre desired for studio recording men. At present, the studio contractors work together to a considerable extent in staggering their major recording dates requiring large orchestras (60 to 70 men) in order that each studio will have a chance to use available key men.

Several years ago all of the majors maintained contract staffs of around 18 to 20 men, most of whom were signed under a guarantee of \$100 to \$150 per week. The practice was abandoned because the top rank first-chair men here now refuse to sign contracts because they can make more money on a freelance basis. Most of them have "first-call" arrangements with certain studios under which they check with their "home" studio at the beginning of the week and are free to work in other studios if no dates are set for that week. These men earn \$7,500 to \$10,000 yearly.



Hollywood—BRIGHT LIGHTS: Ginny Simms just signed for personal appearances in the east which will enable her to buy up the San Fernando Valley. They'll pay her that much gold... Bob Hope and Bing Crosby will okay an offer from a national comic stripper who will feature 'em as 'Bing & Bob'... Betty, Vick and The Horn mushed east for a vacash.

Dale Evans was signed by Victor Records... Frederick Bros. have started on that beeg Ella Mae Morse build-up... Johnny Clark, currently under contract to 20th for the Irish Eyes Are Smiling pix, is a serious con-

tender for the Dennis Day spot on the Jack Benny ailer. Clark is also signed for MGM. Sam Marx's Airship Squadron Number 4... Connie Haines set in U's Twilight on the Prairie.

ARC LIGHTS: Stan Kenton and ork signed by Para for pix... Chick Chandler, who once hired Dick Haymes at two bucks a week as chauffeur is now playing a small roll in Dick's Irish Eyes Are Smiling pix at 20th... Spike Jones and his slickers in Para's Bring On The Girls.

LOVE LIGHTS: Betty Hutton and Herb Evers want it to be for ever and ever... Boots and Maty Malneck, who are divorcing, were cabaretting together till all hours... Gloria Grafton, widow of Orville Knapp, was secretly wed to Lieut. Walter Venino... Don Raye of Cow, Cow, Boogie and Mr. Five by Five fame, will wed Metro's Dorothy Gilmore in August... Marjorie Goss and Mary Mead are both helping Jimmy McHugh write his tunes.

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More on 'Voices'

Notice many reviewers commenting favorably on "Ann Sheridan's singing" in *Shine On Harvest Moon*. If they read *Down Beat* they'd know that the voice is that of Lynn Martin (who will do the same chore for Ann in the Vincent Youmans opus mentioned above)... Eleanor Powell, who appeared to sing in many of these MGM musicals she has made since her first, *Broadway Melody of 1936* (in which her voice was that of Marjorie Lane, now Mrs. Brian Donlevy), will do her own singing in Andrew Stone's *Sensations of 1945*, former title of which was *Sensations of 1944*... Milli Monti, New York nitery warbler signed a while back by MGM, because of her familiarity with Spanish, French and Italian, has been used chiefly to dub songs in those languages in the foreign versions of MGM pictures.

Spotted on the set at RKO: Carl Elinor, playing a bit-part as an orchestra leader in *Manhattan Serenade*. He was the first orchestra conductor to introduce elaborate orchestral presentations in the pseudo-symphonic style in silent picture theaters, was, we believe the first to use saxophones in a pit orchestra; once had orks and leaders under his supervision working in around 80 U. S. theaters.

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Woody Cuts Sides With Ace Lineup

With each succeeding month reissuing activity bulks larger and larger. A number of prominent collectors are now engaged in releasing their own hot reissues, following in the footsteps of pioneer Milt Gabler. Phil Featheringill has come up with three interesting items on his Session label. One offers two piano-cornet duets by Morton and Oliver, *Tom Cat* and *King Porter*, both by Jelly-Roll. Two presents Jelly-Roll Morton's Kings of Jazz playing Jelly's own *Fish Tail Blues* and the traditional *High Society*. Three consists of two piano solos, Morton playing his *London Blues* and Ezra Howlett Shelton playing his *Dearest Darling*.

New York—Woody Herman, soon to enter the service with a 1-A limited rating, cut enough record sides for Decca to last many months, and with a lineup, studded with ace musicians. The Woodchopper used bandleaders George Auld, Bud Johnson and Red Saunders in key spots, when he lost his drummer and tenor men. Herbie Fields played with the Herd during a week at Newark's Terrace Room.

Reported set to replace Woody as leader is Chubby Jackson, who fronted in Detroit while Herman took his physical recently.

solos by Will Ezell, *Barrel House Woman* and *Heifer Dust*, while 911 contains two more by Ezell, *Mixed Up Rag* and *Old Mill Blues*.

Steiner and Davis have released the first disc out of their new S. D. label, number 101, which furnishes additional evidence that Jelly was a great hot pianist. Both sides, *Mamamita* and *35th Street Blues*, are Morton originals. Bob Thiele is apparently concentrating on boogie for the time being, as indicated by his three latest Signature reissues. No. 909 couples two Henry Brown originals, *Henry Brown Blues* being a piano solo by the composer and *21st Street Stomp* a duet between Brown and trombonist Ikey Robinson. No. 910 provides two original piano

Both Victor and Columbia, meanwhile, continue their reissuing apace. Victor 20-1569 pairs up two Sammy Kaye sides, *Easter Parade* and *Friendly Tavern Polka*. No. 20-1574 offers two by Tommy Dorsey, Sinatra singing *I'll Be Seeing You* and Stafford singing *Let's Just Pretend*. No. 20-1575 couples two Shaw favorites, *Any Old Time* and *My Heart Stood Still*. Bluebird 30-0711 re-issues two of Tampa Red's better numbers, *I Ain't Fur It* and *You're Gonna Miss Me When I'm Gone*. No. 30-0821 incongruously backs Spike Jones' *Behind Those Swinging Doors* with the King

Genuine Lower Basin Artists



Hollywood—When jazz was born on Lower Basin street, these lads were there. They were re-united for the first time since 1917 for an Orson Welles radio show. Left to right: Ed Garland, bass; Buster Wilson, piano; Jimmy Noone, clarinet; "Papa" Mutt Carey, trumpet; Zutty Singleton, drums; Kid Ory, trombone, and Bud Scott, guitar. In the background is pretty Marili Morden, operator of the Jazzman Record Shop, who assembled the group at the request of Welles. (CBS Staff Photo)

Sisters' version of *I'll Get By*. No. 30-0823 brings back Charlie Barnet's *Good For Nothin' Joe* and *Haunted Town*, with admirable vocals by Lena Horne. Columbia 36700, designed especially for Sinatra fans, presents Harry James' *Every Day of My Life* and *On A Little Street In Singapore*.

terrific ensemble trombone from the start. The rhythm section swings like mad behind Pee Wee's two solos, and drummer Wetling plays magnificently in accompanying Schroeder's keyboard choruses. Wild Bill takes two brilliant solos, followed by two equally marvelous choruses from Brunis. Catch the tail-gate smears in the last two ensembles! Wetling's drumming reaches an all-time high in his breaks toward the conclusion. What a record!

Hot Jazz

WILD BILL DAVIDSON

Panama
That's A Plenty
Commodore 1511

Wild Bill's driving spirit and Brunis' tremendous assurance combine to make this the finest Commodore platter yet, two twelve-inch sides of dynamic power and energy! Tyers' *Panama* starts off with vigorous ensemble, moves on to two wonderful choruses of Russell clarinet, then to two solid solos by pianist Schroeder, then to one by bassist Casey, then to two by the intensely inspired Davidson horn, then to one by George on trombone, and at last to a final stirring ensemble. Pollack's *That's A Plenty* is given an even more forceful, uninhibited performance, with Brunis punching out

ART HODES

Four Or Five Times
Snowy Morning Blues
Art's Boogie
St. Louis Blues
Black & White 1 and 2

Hodes has done considerably better discs than these, but these are nevertheless well worth hearing. *Snowy Morning* can't compare with James P.'s own waxing of that great old blues number, but *Four Or Five* more than compensates for it. *Boogie* once again demonstrates that Hodes is one of the few white pianists who can really play in that medium, and on *St. Louis Art* does a satisfactory job. Personally, I prefer to listen to Hodes when he's working with a trio or a small Nixie unit.

Swing

COLEMAN HAWKINS

Sweet Lorraine
The Man I Love
Signature 90001

Lorraine is all Heywood and the Hawk, Eddie at the keyboard and Coleman on tenor. Played at a superb tempo, this splendid tune has never received better treatment. The Bean was in especially fine form, and his work is rich and inventive throughout. The Gershwin side affords a per-



HIGH SOCIETY

Transcribed from the piccolo part of a Sousa march almost fifty years ago by Alphonse Picou, the first of the great New Orleans clarinetists, this number is now frequently credited to Clarence Williams and Armand J. Piron. Since becoming a jazz standard, it has remained the basic test piece for aspiring hot clarinet players. Each newcomer seeks first to master the original Picou chorus and then to improve upon it if he can. Picou himself can be heard on the Kid Rena version listed below. Red Nichols, incidentally, included the tune in his 12-inch medley of New Orleans melodies. I have heard that Seger Ellis once recorded *High Society* with Irving Fazola on clarinet. Outstanding soloists are indicated here in parentheses.

Available:

Bob Crosby (Fazola), Decca 2848; Roy Eldridge, Firestone 81; Edmond Hall (Hall), Blue Note 28; Kid Rena (Picou and Nelson), Delta 800.

Unavailable:

Louis Armstrong, Bluebird 6771; Bunny Berigan, Victor 28068; Sharkey Bonano (Fazola), Vocalion 3380; Lionel Hampton, Victor 28209; Jack Jenney, Vocalion 5223; Jelly-Roll Morton (Bechet and Nicholas), Bluebird 10434; Mound City Blue Blowers (Miller), Decca 1274; King Oliver (Dodds), Okeh 4933.

fect illustration of the reason so many jazzmen choose to record on twelve-inch discs. The boys really get a chance to sink their teeth into the number, taken this time at a brisk jump tempo. After sixteen bars of Shelly Manne's excellent drums, pianist Heywood digs in for three successive choruses, each one more rhythmic and imaginative than the last. Oscar Pettiford then takes a fine bass solo, during which his breathing is clearly audible, punctuating his neat phrases much like Hampton's bleating during vibraphone passages. This is the first waxing that has truly caught Pettiford at his best. There follow four tenor choruses that plainly show why Hawkins is still considered the king of the sax!

EDMOND HALL

Uptown Cafe Blues
Downtown Cafe Boogie
Commodore 1512

After a brief piano intro, Vic Dickenson comes through with two beautiful choruses on the *Blues*, followed by a rather mediocre trumpet solo from Emmett (Modulate to Page 9)

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| The Angels Sing | Newer Rag | 81012—A. Shaw..... 30 |
| B1016—C. Egan..... 30 | 81023—B. Goodman... 30 | Baby Boogie |
| Body and Soul | Back Bay Shuffle | Let's Put the Ax to the |
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Diggin' the Discs—Jax

(Jumped from Page 8)

Berry. Eddie Heywood's fine piano picks it up, then passes it on to Hall on clarinet. As always, Edmond sounds great. The Boogie side, featuring solos by pianist and clarinetist and trumpeter and trombonist and pianist again, is less interesting on the whole. The coda, however, is enough to make this side worth the listening. Somehow, this platter doesn't come off quite so well as Hall's recent Blue Notes. Perhaps De Paris is all that's lacking, for bassist Taylor and drummer Catlett are as effective as ever.

Dance

GLEN GRAY

Sure Thing
Suddenly It's Spring

Decca 18596

Both from *Cover Girl*, these tunes are on the way up. As played by the Casa Loma orchestra and sung by Eugene Baird, they should make for nice dancing.

LAWRENCE WELK

One Little Lie Too Many
Is My Baby Blue Tonight

Decca 4438

Jayne Walton enunciates the lyrics of both of these very nicely, and the Welk crew plays them in a smooth, danceable fashion.

Vocal

PERRY COMO

I Love You
Long Ago And Far Away

Victor 20-1569

Both of these are tunes that might very easily hit the top, and Perry sings them in a way that will do nothing at all to hurt their chances of success. One popular vocalist can often make a new number a big hit if he records it and plugs it on the air.

BING CROSBY

Going My Way
Swinging On A Star

Decca 18597

Bing, however, is the most consistent hit-maker of them all. Whatever he touches turns to gold, except long-legged quadrupeds! He can sing anything and make it sound good. That's just what happens here, with these two forthcoming hits from *Going My Way*.

Novelty

KING COLE

F. S. T.

My Lips Remember Your Kisses
Premier 100

The first side is a fine jump instrumental, one of Nat Cole's own numbers and the best disc the trio has cut in many a moon. King is exciting on piano, and Oscar Moore as intriguing as ever on guitar. Bassist Miller can't be heard any too well, but he is felt just the same. The reverse, with a vocal by Cole, is bilge.

XAVIER CUGAT

Xavier Cugat's Mexico
Columbia C 98

All the tunes in this album are exceedingly popular in their native land, practically folk tunes in fact. No. 36894 couples *Guadalupe* with *Las Mananitas*, 36895 *Chiapanecas* with *Marimón*, 36896 *Ojos Tapatis* with *Jesuita*, 36897 *Jarabe Tapatio* with *Cocconito*. Cugat's interpretations are sufficiently authentic to make this set a must for anyone interested in Mexican music.



(Jumped from Page One) but you certainly can't spend the dough on a wild goose chase, and none of the familiar faces are around to put you hep to the grape-vine.

Or maybe you're a kid just out of school or a factory—you've wanted to get into music for years, and figure now you have not only a chance but the right—only you don't know how to do

it—everything is so mixed up you don't know where to begin.

So many tales are floating around: "Stay away from New York... Go to New York... They won't admit you to the local in New York... 802 is begging for members."

The faster we can get this mess straightened out the better. The more quickly the available supply of musicians is steered to the open jobs, the more quickly revenue will start flowing in, and permit long-range planning for the union as a whole.

And the only way to straighten this mess out will be to tell musicians just exactly where Charlie's tavern is.

Band-bookers, the union, promoters, bands, ballrooms, and the musicians themselves will have to cooperate in a gigantic pooling of information available to all.

Lists will have to be prepared of the available jobs for bands; of the open spots for sidemen, of cities which are over-supplied, and towns which need musicians. The booking offices will have to

attempt to have some estimate of gross-return figures for given units available, and in conjunction with the union, leaders, and sidemen, work out a suitable method of financing new outfits without the necessity of signing away the life first.

Leaders should have access to lists of sidemen with their playing ability and background stated, and at the same time be able to state what they need, what they expect to get, and for how much.

In other words, the business will need (and always has needed) a Central Casting Bureau, which for all its faults, was the only thing that solved Hollywood's labor problem. There must be a national office for clearing employment information for all interested parties.

The Beat can and will help in this enormous job. But the sooner it can be started and accomplished, the more easily the post-war jolt can be absorbed. And once it is going, it will insure a steady flow of information to new aspirants and new sources,

besides serving as an index of the problems when things go wrong.

Too idealistic to expect all this cooperation? Maybe not—not when you figure that it's a case of cooperate or shut up shop—and when you add some of the things we hope will be happening right along with this.

(Next: IV—"I'm No Petrillo Piggy!")

Trummie Young Set For Apollo Theater

New York—Inside word is that Trummie Young, fronting a band at the Yacht Club here, has been approached by several name leaders, interested in backing the former Lunceford and Barnett team with a full-piece outfit. Young plays a week at the Apollo theater here April 28. He recently added Ike Quebec, tenor sax, to his sextet.



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Beat Editors Eat The Word Amazing

A recent mail brought letters from two former musicians in the huts and foxholes of the South Pacific battle area. One chap was pianist with a name band before induction, the other was an entertainer in addition to leading his own seven-piece combo.

The former has spent 26 months in the war zone, the latter has been in the army for three years, overseas about the same length of time. Neither apparently knew of the other's letter, although they wrote on the same subject.

These lads were aroused by a recent article in *Down Beat*, head-lined in perhaps too enthusiastic a style: "Amazing Saga of Shaw Band" (*Dec. 15th issue*). We believe these soldiers, and others like them, are entitled to their squawk, so we are printing portions of their letters here!

The first one writes:

"I've just finished reading the fabulous saga of the tour de combat (?) of the Artie Shaw band! Fine stuff—a real gang of great guys and musicians. Every time they played the applause was thunderous, and rightly so. They certainly do deserve a pat on the back and a cheery 'Good job, well done!'"

"But please let's not make heroes out of them—they don't deserve that, and Conrad Gosso and Dave Rose and all the rest will tell you so!"

"I'm lying in a foxhole now, hoping against hope that tomorrow morning I won't be awakened by that sickening sound of a shell bursting overhead, and I had hoped that reading the *Beat* (which just came in) would give me a boot and perhaps soothe my shattered nerves a bit. The article about Shaw's band did not give me a boot, and my nerves are not soothed!"

"When Artie and the boys got to Guadalcanal it was as peaceful as Central Park. Maybe they did get a scare air raid, and maybe they had to crawl into a dugout once in awhile, but the ineffectiveness of 'Maytag Charlie's' bombings there is now history!"

"Understand, Guadalcanal is not, by any stretch of the imagination, the garden spot of the Pacific. I spent four months there while the battle raged, and can certainly realize how tough it must have been for Artie and his clarinet pads."

"I've been in this mess long enough to realize who the real heroes are—musicians aren't wearing all the battle ribbons. And I have no real gripe about Shaw and his men. I would have given anything to see some of my boys in the band when they were here. Unfortunately, my outfit left Guadalcanal soon after the battle was over."

"But let's not paint purple paragraphs about guys who come over here as morale builders, who, by comparison with musicians in army bands, who double as litter-bearers and ammunition carriers, live on the fat of the land!"

The ex-band leader writes:

"I'm sick of reading all the phoney drivel about heroes who aren't, and seeing real unsung guys passed unnoticed. I did thirty days in the front lines with the infantry at Guadalcanal. After a rest period in Fiji, we are now back in another combat zone and living in a dugout from which I am typing this letter."

"At odd times of the day or night a shell comes screeching over and lands with a terrifying crash that makes your heart beat out the fastest four you ever heard. Alright, so that's war and we expect it!"

"Now we come to the 'amazing saga of Shaw's band' in the war area. What's so amazing about it? How about the musicians who have been in tropic combat zones for 26 long months, and who really know what it is to be shelled and bombed day and night? By comparison, the tour of the Shaw band was a complete ball."

"This is not directed at Artie nor his men. He's one of the greatest clarinet players in the world, his band is made up of fine musicians, the music they gave out was enjoyed by all who heard."

"But what hardships did they endure? Being transported on the navy's finest ships? Making jumps in big army transport planes? Touring places like Australia and New Zealand



New York—Charlie Spivak won't have to worry about a brass section eventually. He's raising his own. This is the second potential trumpet player, Steven, seen with his mother, Fritzi, two days after his birth on March 15. The Spivaks have another son, Joel.



New York—Lots of people sing in bathtubs, but not many of 'em look as pretty as Gloria Hart while they're doing it. Gloria is singing with the Art Kassel band at the Hotel Edison here.

WHERE IS?
TONY ZIMMERS, tenor saxist, formerly with Larry Clinton
GORDON KAPRAR, guitarist, formerly with Tommy Tucker
DAVE KOONCE, bassist, formerly with Freddy Johnson
MARY JANE HOWARD, vocalist, formerly with Eddie Brandt
HERBIE GORDON, former orch leader
MILT SHAW, violinist, formerly with Eddy Duchin
AL BARTON, pianist
TONY SACCO, vocalist-guitarist, formerly with Earle Madriguera

WE FOUND
ALLAN DeWITT, now with Jimmy Jackson, Merry Garden Ballroom, Chicago, Ill.
DON BOYD, now P.F.C., 529th Band, Buckley Field, Denver, Colo.
STEVEN LEONARD, now at 2335 W. Taylor, Chicago, Ill.
EMIL POWELL, now with Sonny Dunham
LARRY COTTON, now with the Army Special Service, Sacramento, Cal.
BILLY JOHNSON, now A/S Willis W. Johnson Jr., 38627608, Pro-Aviation Student Detachment, Increment #12, V.A.F., Victorville, Cal.
JACK SADOFF, now T/Sgt., 876th Army Band, Barracks 1473, Bohim Field, Ga.
MEL JENSEN, now at Willys-Overland Motors, Inc., Toledo, O.

while these guys here haven't seen any civilization for two years?

"And yet the band was haggard and tired after their strenuous tour and their instruments were in bad shape! You should see what the boys here have for instruments, bruised, battered pieces of junk that have been thrown off and on trucks and ships, instruments that are kept playable by the men's ingenuity alone!"

"These musicians did interminable hours of guard duty and road building in New Caledonia. They were litter bearers in some of the toughest battles in Guadalcanal, carrying wounded out under murderous fire from mortars and snipers! Theirs is the truly amazing saga, I think!"

The editors of *Down Beat* regret the inadvertent use of the adjective "amazing" in connection with the story of the Shaw tour, disclaim any intention to glorify Artie and his musicians while ignoring the true heroism of soldiers such as these letter writers! We wish to emphasize the fact that the error of judgment was ours alone, that neither Shaw nor any of his men over-rated their experience, nor under-rated the sacrifices of the men in combat zones!



—and just because I wrote on my classification record... 'twelve years experience on the tubs'!"

RAGTIME MARCHES ON CHORDS AND DISCORDS

NEW NUMBERS
REISS—A 6 lb.-2 oz. son, Jeffrey Alan, to Mr. and Mrs. Sandy Reiss, March 2, in Brooklyn, N. Y. Mother was Helen Lasky, former sec'y to Gray Gordon.
CHOZIER—A son to Mr. and Mrs. Bud Crozier, March 14, in Pittsburgh, Pa. Father plays with Babe Rhoads WCAE staff orch.
POROZOFF—An 8 lb.-9 oz. son, Nicholas Jr., to Mr. and Mrs. Nick Porozoff, March 21, in Chicago. Father is former band publicist, now stationed at the Military Intelligence Training Center, Camp Ritchie, Md.

TIED NOTES
BUTLER-TROMPSON—George Benjamin Butler, U. S. Navy, to Dez Thompson, drummer with Ada Leonard's all-girl orch., March 18, in San Francisco.
GORDON-PHILLIPS—Irving Gordon, songwriter, to Claire Phillips, sec'y, at Tempo Music, April 2, in New York.
TERRILL-SIMPSON—Harry Terrill, former Mitch Ayres alto saxist, now band master at the Naval Air Station, Elizabeth City, N. C., to Mary Simpson, Metro Opera protegee, March 11, in Elizabeth City, N. C.
SNYDER-MARSTERS—Bill Snyder, maestro in the Camellia House of the Drake Hotel, Chicago, to Ruth Marsters, April 3, in Chicago.
RENNER-GEISER—Bert Renner, former Beat correspondent, to Rose Marie Geiser, dancer, March 26, in Cincinnati.
SMITH-EHLER—Eddie Smith, singer at Station KFBI, Wichita, to Verna Ehler, March 19, in Wichita.

FINAL BAR
ROTE—Otto Roth, 65, owner and founder of Blackhawk Restaurant, Chicago, March 22, in Chicago.
DALEY—Bernard J. Daley, 41, formerly with Paul Whiteman, Guy Lombardo, et al, March 20, in Saranac Lake, N. Y.
TUCKER—Harry Tucker, 55, popular Florida maestro and former musical director for Columbia Broadcasting System, March 17, in West Palm Beach, Fla.

Disc Reviewers
Anaheim, Cal.
To the Editors,
Thank God for one magazine that has a record reviewer who sounds like he knows what he's talking about and isn't just hiding his ignorance behind the title, "critic."
Jax has the nerve or intelligence to call it jazz if it's jazz, swing if it's swing, dance music if it's dance music and lousy if it is. This is a real relief after the muddled burblings of others, who call it jazz if it's anything from Kay Kyser or Harry James (or even worse).
The music industry would be much better if more critics would distinguish between real jazz and "Gee, I hope this record sells a million" efforts of Goodman and James.
Bob Jenkins.

Norfolk Spots Palmer
New York—Jimmy Palmer, who took over Gracie Barrie's band is working with it currently at the Palomar Ballroom in Norfolk, Va. Instrumentation is five sax, five brass, three rhythm and g singer Kay Allen.

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A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOFER, Jr.

Hostilities between the advocates of basic jazz and the modernists of swing are beginning to become more evident. The jazz magazines and the music trade papers are full of articles and letters on the subject. Phil and Evie Featheringill of Session Records have set out to prove that purist jazz is still alive and negotiable.

The Featheringills have embarked upon a recording campaign to prove their point. They have done so in the first of a series of records by well known jazzmen of the twenties who have been lost in the shuffle. The first two records which will be available soon are by a group known as Richard M. Jones Jazzmen with the famous New Orleans pianist-composer at the keyboard, Bob Shoffner-Chicago trumpeter with Oliver's Dixie Syncopators, Preston Jackson-New Orleans born trombonist, Darnell Howard-clarinetist also with Oliver group, John Lindsay-bass who once played trombone for Piron in New Orleans, and the irrepressible Baby Dadd of Creole Band fame on the drums. Four titles were etched as follows:

Session 12-006 29th & Dearborn and New Orleans Hop Scop Blues. The Jones opus dedicated to a South Side corner is played in medium tempo with fine rhythm background. Long solos by Howard, Jackson and Shoffner. The composer of the tune that was renovated by Bob Crosby under the name Dixieland Shuffle plays a piano chorus. The N. O. Hop Scop which was written years ago by George W. Thomas is introduced by Jackson's trombone and an ensemble chorus followed by Jackson in solo, Howard's clarinet playing reminiscently similar to his cousin Barney Bigard, a drum-piano duet with Baby rid-

Aleutian Bud



Aleutian Islands—In his arctic soot suit and without his tenor sax, Sgt. Bud Freeman poses with a couple of buddies. He writes that he's directing a very fine band.

ing the rims, and Shoffner's trumpet sounding off in the Oliver Vocallon tradition. The finale of the rendition is of all things a session of close riffing by these jazz individualists.

Session 12-007. Jassin' Babies Blues and Canal Street Blues. The former is of course another famous Richard Jones tune which also saw service as Tin Roof Blues. Opened by Jones himself playing some of that mean sporting piano of Storyville followed by Howard in the high register, the rendition continues unabated in the best Dixieland manner. This is probably the best of the four sides. Felt throughout these records and especially on Jassin' is the solid bass support rendered by John Lindsay, a fine musician. The last side is the Oliver-Armstrong tune made famous by the Creole Band Cennett record. Done in a faster tempo it showcases noteworthy solos by all the participants.

These records should be out soon and they are definitely an important addition to a jazz library. Future records in this series are planned with the following musicians slated to record: George Mitchell, Tubby Hall, Roy Palmer (legendary trombonist from early New Orleans), Punch Miller, Herb Moran, Cliff "Snags" Jones, Kid Brown, Jasper Taylor, Jimmy Bertrand and Dave Peyton (who toned down the King Oliver when Joe worked for Peyton's Syncopators). Peyton is now playing piano in a Greek "spaghetti grotto" on Chicago's South Side.

MISCELLANY—Sterling Bose informed Bob Sales recently in New York that he played the cornet on Beale St. Blues by Duke Wilson and His Ten Black Berries the well known Teagarden item. Goodman is on clarinet and the Sam referred to by Tea—"play that piano Sam" is Sam Prager, now in radio work in New York.

Leo Collins told the Box that Buddy Pettit was the greatest New Orleans horn man outside of Louis and Bunk. Buddy had more ideas

than Louis but this cornetist from the Creole section was ruined by too much activity with that hard stuff.

Jimmy McPartland, the well known Bixian horn, is now a commando in New Guinea. His last appearance in music was with Jack Teagarden's orchestra.

Private Albert M. Webster, a former guitarist, was walking around somewhere in Italy, when a native invited him to her "casa" for a glass of wine. Inside the GI noticed a guitar and a pile of Eddie Lang records. The woman whose name was Maddalena Scioli was Eddie Lang's sister. She and her husband had left the States for a visit to Italy eight years ago and Mussolini marooned them before they had a chance to return.

John Steiner uses record labels with the grooves shaved off for beer coasters.

Bill Kaestner, a Milwaukee collector whose name has appeared in this column from time to time, passed away in February. Dr. Owen of Milwaukee has taken over his collection.

COLLECTOR'S CATALOGUE—Jim Moynahan, 163 East 89th St., New York City. Interested in Original Dixieland Band, Gowans Rhapsody Makers, early Memphis Five, New Orleans Jazz Band in which Jim played with Arodin and Gowans. His collection boasts two tests made for English Columbia (12 in.) which included in the band Gowans, Hackett, Edwards, Sbarbaro, Quealey and Jim himself.

Sidney Kalman, RM3/c 6467166, USNR Activities No. 2-E, Navy 138, Fleet Post Office, New York City. General interests. Recently located a mess of fine parlophones shipped into Bermuda from England. All first rate Armstrongs, Hendersons, Teagardens and Ellingtons.

Sgt. J. L. Burnham, A-1 C.A.T. C. Sgts' Mess Petawawa Military Camp, Ont. Canada. Ellington fan and advocate of good jazz generally.

Art Rollini in Flushing

New York—Arthur Rollini's seven piece orch is working at the Tip Top Club in Flushing, having replaced Roy Stevens.

Marty Moans



Alliance, Neb.—Sgt. Marty Marsala, who also plays the trumpet, moans into the mike here at the army air base near Alliance.

ing some exuberant woodwind skirling worthy of Prokofiev at his very best.

Rodzinski's conducting was okeh, but seemed to lack the drive and rhythm wallop necessary to even clarify the young Soviet writer's ideas.

All in all, plenty good enough, despite the warning signs for lots of rehearsing—or will the boys do as they did with the Seventh—scuffie for first performance rights and then not play it again?

Chester Loses Singer

New York—Russ Perkins, young Chicago singer who opened with Bob Chester at the Park Central here, is out of the band. Chester's crew is rumored set to take over the Hotel Astor bandstand for the summer.

Cross Enlarges Ork

New York—Chris Cross, leader of a novelty band recently at Dempsey's here for a long stay, is enlarging to 14 men and a girl singer. The band will follow Bob Strong into the Glen Island Casino for the summer months, opening July 1.

Shosty's Latest Rouses Interest

(Dimitri Shostakovich's Eighth Symphony heard April 2nd over the CBS Network, as played by Arthur Rodzinski and the New York Philharmonic Symphony)

In five movements, the last three played consecutively, this symphony showed the Russian composer's increasing maturity of composition and orchestration, but also a disturbing tendency to utilize tricks and moods established in his previous works, especially the Fifth Symphony.

Particularly noticeable on this score were the doubling of flutes with xylophone, dival string basses against trombones, unison strings sharpened by half-pitch higher piccolos, a tango-like beat in pizzicato strings with the melody voiced unison-split in the horns. To be heard also were the three main slow themes from the Fifth Symphony.

A vast improvement over any similar parts of his other works was the 2nd movement, continu-

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Lt. Vernon Duke of the U. S. Coast Guard and Howard Dietz wrote the book and lyrics for *Tars and Spars*, the Coast Guard Spar recruiting musical, which had its premier recently in Palm Beach, Fla., and which will tour key cities throughout the U. S. Duke has written several serious compositions, as well as popular song hits, under the name Vladimir Dukelsky, which are being published by Carl Fischer, Inc. . . . Another number inspired by the coast guard is Chris Yacich's (Sp. 2c, USCGR) *I'd Like To Find the Guy That Named the Coast Guard*, recently introduced over CBS by Irene Beasley, which is being published by Mills Music.

Victor Parforny has been appointed head of the Latin-American and Spanish Department of Edward B. Marks. He will direct the promotion and exploitation, both of new songs in the popular field and of concert and semi-classical works in the more serious category of the

Last Night?



New York — *Just Last Night* is the title of the new ballad which delicious Dale Belmont is introducing at the Casablanca club, it says here. Must have been two other people, honey!

firm's catalogue of Latin-American and Spanish compositions. Reis and Taylor are working on one of the prettiest ballads around, *I Ask The Stars*, written by Sid Robin and Artie Shaw. Shaw has recorded the tune. . . . Jay Vee Music is handling a popular spiritual titled *Two Little Fishes and Five Loaves of Bread*, written by Bernice Hanighan and getting plugs from Kate Smith. . . . Mutual's newest is *Long Time No See, Baby*, written by guitarist-singer (now navy bound) Jack Lathrop, and Ted Fio Rito is plugging Mutual's *I've Got A Heart Filled with*

Love. . . Embassy Music's new tune is *I Dream Of You*, written by Margie Goetschius and Edna Osser.

Famous Music has *Hurry, Hurry*, written by Richard Larkin and Benny Carter, with a fine Capitol recording by Benny Carter and Savannah Churchill. . . . Vaughn Monroe is featuring two originals, *Candy Bounce* and *Candy Kid*, published by BVC. Firm has signed arranger Gray Rains for a series of original orchestrations. . . . Pinky Herman and Eddy Brandt have written *7 Days A Week*, published by Lewis Music.

Regent Music is still hard at work on Joe Bushkin's *Watcha' Doin' After the War, Baby?* . . . Felst's *Milkman Keep Those Bottles Quiet* has been recorded by Ella Mae Morse, King Sisters and Georgia Gibbs. . . . Milt Staviv, formerly with Marks Music, Chicago, is now professional manager for Shapiro-Bernstein, N. Y.

Claire (Tempo Music) Phillips and songwriter Irving Gordon tied the knot in N. Y., April 2. Tempo's Freddie Jenkins is ill at Metropolitan Hospital, N. Y. . . . Sid Kornheiser out to the west coast on business. . . . Frank Kelton has taken over Bobby Mellin's job at Southern Music. . . . Jessie Stool moves in the Chicago office of Famous Music. . . . Joe Gold has switched from Harms to Remick. . . . Billy Shaw's son, Milton, left Harms to do contact work for Leeds Music. . . . Dave Blam goes from Marks Music to Capitol Songs, Inc. . . . After a year's leave of absence, Robert Stone is back to work for Remick. He was professional manager for Sam Fox Music for 15 years. . . . Jerry Breitman is working for Broadway Music.

Arcadia Valley Music Publishers have *A Simple Little Tune* by David Garvin, *I'm A Slap Happy Cappy* by Ted Jones and *Sunbeams* by Ivy Riggs Shinn. . . . Sid Holcomb has penned *When The Lights of Broadway Fade Into The Dawn*. . . . Please Keep *The Wolves Away* is a new one by Jack Pourman, John Lynch and Bobby Shoemaker. . . . Vincent Johnson of the navy wrote *Before You Go*, and *How Did You Know It Was Love*.

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Gorgeous Ginny



New York—Ginny Powell, a former Chicago lass, is singing with the Jerry Wald band at the Hotel New Yorker. Ginny got her start with the Boyd Raeburn band on Randolph street in the Windy City.

Broadway Rose Tries Peddling Song Lyrics

New York—Freddie Colton's band, booked into Childs Paramount here, is doubling around the corner at the Stage Door Canteen every second Thursday. Terry Leonard, formerly with Lee Castle, is the new chirp. That is, one of the new chirps. Recently Broadway Rose, a lady made famous by Winchell mentions and a Post piece, barged onto the bandstand (knitting kit and all) and insisted on singing *My Man*, complete and unabridged.



Louie Bellson, ex-BG tubman now with the 4th Army service band in Washington, D.C., comes on with some sound advice for practice sessions. He advises that such sessions be divided into three sections, 1) about 15 minutes of exercises to strengthen the wrist, forearm and arm; 2) an hour of sight reading at either fast or slow tempos with careful attention to proper sticking and execution; 3) an hour of rudimentary practice, playing the open and closed positions at different tempos.

Glenn Kelghley of Norfolk, Va., asks about the best treatment for sore wrists. There's just one answer—rest. From England, Maurice Placquet wants to know about Jo Jones' amazing facility with the high hat cymbals. Using a 13-inch Zildjian cymbal, set rather loosely, Jo plays gently on the top cymbal with the tip of the stick. Jo's fine touch makes the cymbals seem to breathe, getting that smooth effect. To Cpl. Richard Peck: the Belgian Congo drumming records are not available. Suggest you borrow them from a friend.

Right about here, I'd like to say something about my partner on the Philco radio show, Sam Weiss, who handles the tympani, bells, vibes, xylophones and chimes on the air show. While a terrific all-around drummer, he has contributed much to the jazz technique. He was the drummer on those early Goodman records, now collectors' items. You'll find printed here one of Sam's favorite tom-tom beats. Be careful to watch the accents in the beat.

Sam Weiss' Tom Tom Beat

Repeat 3 times
Observe accents

Long Hair Trend

New York—Maybe it's the beginning of a new trend: baritone Jerry Wayne, according to a publicity release, plans to invade the operatic field this summer, singing the heavy stuff out in Grand Rapids, Michigan, while Bill Hargrave, with 5 years with Ray Block's Swing Fourteen, has reached the finals in the *Met Auditions of the Air*.

Venuti and Archie

Los Angeles—Joe Venuti, the fiddling jazz immortal who dropped the baton of his orchestra about eight months ago, is holding forth as music director of the Duffy's Tavern air show, now airing from California. Owner of a home in North Hollywood, Venuti expects to stick with radio.

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The Texas, from th bands, Peterson bass; C Jarrett Paul V trombor asco, (R Jack F vocalist, with an Pacific of the y Mills Mu army in Hale he duty on transport with Jo and Abe Station Base, Li sine band musician Sgt. Joel with Leon Lad Glu han, ar Ford's Ba pet, slun Jeanie Chuck I with who drummer Sgt. Harv the late Art Jarr maker, Brothers

See G Humes



Former name band sidemen helped the 70th Infantry band and the SCU Medics win first in the Battle of G.I. Swing held St. Patrick's Day at Camp Adair, Ore. Two former Bob Chester musicians, trumpet Bob Cozine and drummer Johnny Quinn, plus ex-BG guitarist, Sam Herman, aided the 70th's victory. Maestro Joe Sleaf of the SCU unit, formerly Heldt guitar, was assisted by Irvin Fishman, who once played tenor with T. Dorsey. Other notables in the carving contest were: Phil Stinger (Chester); Dick Vartinian and Mattie Carneval (Henry King); and Kerney Millar (Mannone).

In another military music competition at Truax Field, Madison, Wis., the 100th Technical Training band picked off first place. Don Byrne, who played sax with brother Bobby's ork; John Allred (Johnny Coon) and Leonard Petrich (Sonny Danham) formed the reed section, while William Fishler, ex-Messner guitar; and Bernie Cayton, ex-Russ Morgan electric organ, presided over the Ivories. Fred Mendle, former Will Bradley trumpet, played lead horn.

Emmet (Babe) Wallace, who fronted Ella Fitzgerald's band, is now soldiering at Fort Huachuca, Ariz. In a recent jam session at Camp Lee, Va., Pvt. Bernie Flood, former Armstrong trumpet; Pvt. Gordon Austin, ex-Henderson tram; and Pvt. Charlie Smallwood, Don Redman tubman, were spotted. Babe Russin, J. Dorsey tenor, and Nate Kazebier, ex-J. Dorsey trumpet, are now working with Col. Meredith Willson's army radio band in Hollywood. Chuck Gentry, J. Dorsey sax, is reeding for Glen Miller's AAF band.

Danny Hurd, ex-Hal McIntyre, graduated from the Manhattan Beach (N.J.) coast guard school and is now arranging for the Curtis Bay (Md.) training school band. Jana Fried, ex-Herbie Kay chirp, now sings for her fellow Spars at service shows. Camp Siebert, Ala. boasts the finest vocal duo in the G.I. lineup, with Buddy Moreno, late of Dick Jurgens and Harry James, and Russ Carlyle, formerly with Blue Barron, to handle the vocals.

The boys at Camp Fannin, Texas, are getting their kicks from the 174th and 175th army bands, which include Sgt. Pete Peterson, (Norvo and Freeman) bass; Cpl. Don McCook, (Art Jarrett and Barnet) alto; Sgt. Paul Voltaire, (Les Brown) trombone; and Sgt. Este Manasco, (Richard Himber) trumpet. Jack Fischer, former Chester vocalist, is doing the same chore with an army band in the South Pacific war zone. Pete Leonard of the promotion department of Mills Music is operating with the army in Italy. Drummer Russ Hale has deserted his tubs for duty on a coast-guard manned transport. He formerly played with Johnny Long, Jan Savitt and Abe Lyman.

Stationed at the Lincoln Army Air Base, Lincoln, Nebraska, are two fine bands. The former name band musicians in the Ofay band are: Sgt. Joel Schwartz, piano, formerly with Leon Belasco, Freddy Rich and Lad Glarkin; Sgt. Louis Cunningham, arranger out of Jack Crawford's Band; Paul Chapman, trumpet, alumnus of Shep Fields; Sgt. Jammie Wenle of Blue Barron. Chuck Foster and Will Osborne with whom he sang; Ken Farrar, drummer, from Isham Jones' Ork; Sgt. Harold Dankers, alto sax, with the late Hal Kemp and also with Art Jarrett; and Pfc. Milt Neunemaker, trumpet, with Dorsey Brothers and Henry King. The

Union Denies Army Request

Los Angeles—An attempt by army authorities to employ civilian musicians with service bandsmen at regular union scale was blocked by the musicians' union here, it was revealed recently. The request to employ non-service musicians was made by Major Meredith Willson, who is in charge of recording radio programs for short wave broadcasts to soldiers overseas.

Negro aggregation stacks up as a fine unit with the following men from name bands playing a leading part: Pvt. Jimmie Young, vocalist, formerly with John Kirby; Pvt. Herman Pettis, alto sax, from Lucky Millinder; Pvt. Bill Wright, tenor from "Father" Hines; Pvt. Luther West, alto sax, of Ernie Field's ork; and Pvt. Robert Graham, tenor sax, also from Ernie Field's ork.

Sam Donahue Directs Former Shaw Navy Band



Washington, D. C.—Sam Donahue is the conductor of this navy band, which was formed from the nucleus of the Artie Shaw outfit that toured the Pacific battle zone last year (read the editorial on page 10, this issue). Personnel—trumpets: Conrad Gosso, Frank Beach, John Best, Don Jacoby; trombones: Tasso

Harris, Dick LeFave, Tak Takvorian, Gene Leetch; saxes: Mack Pierce, Bill Nichol, Ralph Lapolla, Joe Aglora, Charlie Wade; piano: Rocky Collucio; bass: Barney Spieler; guitar: Al Hloresh; drums: Bus Sithens; accordion: Harold Wax; arrangers: Dave Rose, Dick Jones.

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- Agnew, Charlie (El Rancho Vegas) Las Vegas, Nev., h
- Allen, Red (Garrick Stagebar) Chicago, nc
- Alpert, Mickey (Belmont Plaza) NYC, h
- Armstrong, Louis (Howard) Washington, D. C., Clang, 4/20, t; (Sherman) Chicago, 4/21-27, h
- Arnheim, Gus (Sherman's) San Diego, Cal. Auld, Georgia (Roosevelt) Washington, D. C., h
- Barron, Blue ork (DelRio) Washington, D. C., nc
- Basie, Count (Lincoln) NYC, h
- Beckner, Denny (Syracuse) Syracuse, N. Y., h
- Benson, Ray (Ambassador) Chicago, h
- Bishop Billy (Claridge) Memphis, Clang, 4/27, h
- Bondahu, Neil (Blackstone) Chicago, Ill., h
- Bradshaw, Tiny (Royal) Baltimore, Md., 4/21-27, t
- Brandwynne, Nat (Statler) Washington, D. C., h
- Brown, Lee (Earle) Philadelphia, Clang, 4/20, t; (Palace) Cleveland, O., 4/21-28, t
- Cavallaro, Carmen (Palmer House) Chicago, h
- Carle, Frankie (Pennsylvania) NYC, Clang, 4/24, h; (State) Hartford, Conn., 4/28-30, t
- Cayler, Joy (Bill Green's Casino) Pittsburgh, Pa.
- Chavez (Monte Carlo Beach) Miami Beach, Fla., r
- Chester, Bob (Adams) Newark, N. J., 4/20-26, t
- Coleman, Emil (Moomba) Hollywood, Cal., nc
- Courtney, Del (Blackhawk) Chicago, r
- Craig, Francis (Hermitage) Nashville, Tenn., h
- Cummins, Bernie (Muehlebach) Kansas City, Mo., Clang, 4/24, h
- DiPardo, Tony (Kentucky) Louisville, Ky., h
- Donahue, Al (Palace) San Francisco, Cal., h
- Dorsey, Jimmy (MGM Studios) Culver City, Cal.
- Dorsey, Tommy (Terrace Room) Newark, N. J., Clang, 4/27; (Sherman) Chicago, Opg., 4/28, h
- Dunham, Sonny (Capitol) NYC Clang, 4/25, t
- Durham, Eddie (Savoy) NYC, 4/20-26, b; (Apollo) NYC, 4/28-5/4, t
- Edwards, Ralph (Hi-Lo Club) Battle Creek, Mich., nc
- Ellington, Duke (Hurricane) NYC, nc
- Ezman, Gene (Lowry) St. Paul, Minn., h
- Fields, Ernie (Happy Hour) Minneapolis, Minn., nc
- Fisher, Freddie (Radio Room) Hollywood, Cal., nc
- Foster, Chuck (Club Trocadero) Henderson, Ky., Clang, 4/27, nc
- Gray, Glen (Adams) Newark, N. J., Clang, 4/19, t; (Pennsylvania) NYC, Opg., 4/25, h
- Hamilton, George (Cleveland) Cleveland, O., h
- Hampton, Lionel (Paradise) Detroit, Clang, 4/20, t; (Earle) Philadelphia, Clang, 4/20, t; (Palace) Cleveland, O., 4/21-28, t
- Harris, Phil (Slapote Maxie's) Hollywood, Cal., nc
- Hawkins, Erskine (Apollo) NYC, 4/21-27, t
- Heidt, Horace (Trionon) Southgate, Cal., nc
- Henderson, Fletcher (Plantation) L. A., Cal., Opg., 4/20, nc
- Herman, Woody (Palace) Youngstown, O., 4/14-17, t; (State) Hartford, Conn., 4/21-23; t; (Stanley) Utica, N. Y., 4/24-26, t; (Adams) Newark, N. J., 4/27-5/3, t
- Hill, Tiny (Regal) Chicago, 4/21-27, t
- Hoagland, Everett (Ciro's) Mexico City, Mex., nc
- Hudson, Dean (Flagler Gardens) Miami, Fla., r
- Hutton, Ina Ray (St. Charles) New Orleans, 4/14-20, t
- Jordan, Louis (I.M.A.) Flint, Mich., 4/22-23; (National) Louisville, Ky., 4/28-5/4, t
- Joy, Jimmy (Bismarck) Chicago, h
- Kassel, Art (Edison) NYC, h
- Kaye, Sammy (Orpheum) Minneapolis, Minn., Clang, 4/20, t; (Riverside) Milwaukee, Wis., 4/21-27, t; (Michigan) Detroit, 4/28-5/4, t
- King, Henry (Mark Hopkins) San Francisco, Cal., h
- LeRoy Howard (Herring) Amarillo, Tex., h
- Levant, Phil (Monroe's) Oklahoma City, Okla., r
- Lewis, Sobby (Zanzibar) NYC, nc
- Lewis, Ted (Strand) NYC, t
- Lombardo, Guy (Roosevelt) NYC, h
- Long, Johnny (Keeney) Elmira, N. Y., 4/17-19, t; (Metropolitan) Providence, R. I., 4/21-23, t; (Frolics) Miami, Fla., Opg., 4/25, t
- Lopez, Vincent (Taft) NYC, h
- McIntyre, Lani (Lexington) NYC, h
- McIntyre, Hal (Palladium) Hollywood, Cal., h
- Marcellino, Muzzy (Florentine Gardens) Hollywood, Cal., nc
- Martin, Freddy (Ambassador) Los Angeles, Cal., h
- Millinder, Lucky (Savoy) NYC, h
- Molina, Carlos (Chanticleer) Baltimore, Md., r
- Monroe, Vaughn (Commodore) NYC, Clang, 4/26, h
- Morgan, Russ (Claremont) Berkeley, Cal., Opg., 4/25, h
- Noons, Jimmy (Streets of Paris) Hollywood, Cal., nc
- Oliver, Eddie (Edgewater Beach) Chicago, h
- Olsen, George (Stevens) Chicago, h
- Osborne, Will (St. Charles) New Orleans, La., 4/28-5/4, t
- Page, Hot Lips (Sherman) Chicago, Clang, 4/20, h
- Parker, Gloria (Aquarium) NYC, r
- Pastor, Tony (Frolics) Miami, Fla., Clang, 4/24, h; (Albee) Cincinnati, O., 4/28-5/4, t
- Pearl, Ray (Melody Mill) N. Riverside, Ill., h
- Pettl, Emilie (Biltmore) NYC, h
- Powell, Teddy (Sherman) Clang, 4/20, h; (Stanley) Pittsburgh, 4/21-27, t
- Prager, Col. Manny (Book-Cadillac) Detroit, Mich., h
- Prima, Louis (Park Central) NYC, h
- Raeburn, Boyd (Commodore) N.Y.C., Opg., 4/27, h
- Rapp, Barney (Indiana Roof) Indianapolis, Ind., Opg., 4/28, h
- Ravazza, Carl (Chase) St. Louis, Mo., Opg., 4/24, h
- Reichman, Joe (Biltmore) Los Angeles, Cal., h
- Reid, Don (Trionon) Chicago, b
- Reisman, Leo (Dixie) NYC, h
- Reynolds, Tommy (Pallades) Santa Monica, Cal.
- Rogers, Eddie (Casino) Quincy, Ill., nc
- Ruhl, Barney (Washington) Indianapolis, Ind., h
- Sanders, Joe (Aragon) Houston, Tex., h
- Savitt, Jan (Beverly Hills C. C.) Cincinnati, O.
- Sherwood, Bobby (Roseland) NYC, Opg., 4/18, h
- Smith, Stuff (Garrick) Chicago, nc
- Spivak, Charlie (Stanley) Pittsburgh, Pa., Clang, 4/20, t; (State) Hartford, Conn., 4/21-23, t
- Stone, Eddie (Aragon) Chicago, b
- Strasser, Ted (Statler) Boston, Mass., h
- Stuart, Nick (Jefferson) St. Louis, Mo., h
- Towne, George (Washington-Youree) Shreveport, La., h
- Trace, Al (Dixie) NYC, h
- Tucker, Tommy (Albee) Cincinnati, 4/21-27, t; (Palace) Cleveland, 4/28-5/4, t
- Wald, Jerry (New Yorker) NYC, h
- Wicks, Anson (Jantzen Beach) Portland, Ore., h
- Welk, Lawrence (Riverside) Milwaukee, Clang, 4/20, t; (Orpheum) Davenport, Ia., 4/21-23, t; (Oriental) Chicago, 4/28-5/4, t
- Wilson, Teddy (Cafe Society Uptown) NYC, nc
- Williams, Cootie (Orpheum) L. A., Cal., 4/25-5/1, t
- Wright, Charlie (Versailles) Miami Beach, Fla., h

The Jackpot

New York—Jivesters may vote hot musicians their favorites in music polls but the longhairs have scored a decisive win in one field anyway. Mrs. Harry Zariel, wife of the CBS violinist and assistant concert master, gave birth to quadruplets (three girls and a boy) on March 30 at the Sloane Hospital for Women here.

Key Spot Bands

- AMBASSADOR HOTEL, Los Angeles—Freddy Martin
- ARAGON, Chicago—Eddie Stone
- BILTMORE HOTEL, Los Angeles—Joe Reichman
- BLACKHAWK RESTAURANT, Chicago—Del Courtney
- COMMODORE HOTEL, New York—Vaughn Monroe; Apr. 27, Boyd Raeburn
- EDGEWATER BEACH HOTEL, Chicago—Eddie Oliver
- HURRICANE, New York—Duke Ellington
- LINCOLN HOTEL, New York—Count Basie
- MARK HOPKINS HOTEL, San Francisco—Henry King
- NEW YORKER HOTEL, New York—Jerry Wald
- PALACE HOTEL, San Francisco—Al Donahue
- PALLADIUM, Hollywood, Cal.—Hal McIntyre
- PALMER HOUSE, Chicago—Carmen Cavallaro
- PARK CENTRAL HOTEL, New York—Louis Prima
- PENNSYLVANIA HOTEL, New York—Frankie Carle; Apr. 25, Glen Gray
- ROSELAND, New York—Ted Fio Rito; Apr. 18, Bobby Sherwood
- SAVOY, New York—Lucky Millinder
- SHERMAN HOTEL, Chicago—Teddy Powell; Apr. 21, Louis Armstrong; Apr. 28, Tommy Dorsey
- STEVENS HOTEL, Chicago—George Olsen
- TERRACE ROOM, Newark, N. J.—Tommy Dorsey, Clang, Apr. 27
- TRIANON, Chicago—Don Reid
- TRIANON, Southgate, Cal.—Horace Heidt
- WALDORF ASTORIA, New York—Leo Reisman

Trace To Theaters; New Novelty Ready

New York—Al (Kiddely) Trace and his siliess will leave the Hotel Dixie April 28 for a six-week theater tour through the east. Trace has new novelty ditty to introduce from the footlights, *Send Me a Female V-Mail*, which he wrote with Henry Tobias and Don Reid. Trace has hired two men to replace his drafted drummer, Red Maddock. Bill Lang, formerly with Milt Britton, is tapping the tubs and Dude Kimball, "the country plumber," is replacement on comedy. Kimball normally a sax man, has no 802 card so he can't touch a legit instrument and is working with the band as a single, tooting on assorted hoked-up bathroom gadgets.

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 - Buddy Weed..... Paul Whitman and many others.
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The BANDBOX

By BILL DUGAN

Newly organized clubs: Gene Krupa—Jo Ann Sapounas, Island Park, L.I., N.Y. . . . Kay Kyser—Shirley Lauzon, 577 Manville Rd., Woonsocket, R. I. . . . Glen Miller—Sylvia Lebowitz, 257 Goldsmith Ave., Newark, N. J. . . . Spike Jones—Mack Augustus Bowser, 1504 S St., Lincoln, Neb. . . . Knock Out Club (for top swing bands)—Miss Rustie Warner, 120 S Idaho, San Mateo, Cal. . . . Harry James—Arthur Wojtanik, 136 Milnor Ave., Lackawanna 18, N. Y. . . . Dick Mains (branch for Ohio and adjoining states)—Jane Rich, 801 Berchard Ave., Fremont, O. . . . For new vocalist's clubs, see crooner's corner.

Club news: Ruth Smuckler, 4440 N. 9th St., Philadelphia 40, Pa., pres. of Glenn Miller club, wants to hear from former members of Miller band and present members of A.A.F. Band. . . . Milton Supman, pres. of the Jerry Wald club, headed for the navy, turns his club over to Dorothy Thurber, 33 Windsor St., Springfield 5, Mass. . . . Anna Marinelli's new address is 111 Kingsland Ave., Brooklyn, N. Y. She's pres. of Buddy DeFranco and Lee Castle clubs. . . . Lucille Roberta has discontinued her Instrumentally Yours club and has turned her Dick Haymes club over to Kathryn Libassi, 80 DeLancey St., N. Y. 2, N. Y. . . . Change in officers of the Hal McIntyre Super Clubs of America (consisting of five McIntyre clubs) finds Randall Archer, western mgr. & sec'y., Don Goins, editor in chief and central mgr., and Shirley Hahn, eastern & foreign mgr. and treas. All interested in joining or becoming club representatives (especially those from Salt Lake City, Omaha, Boston, Indianapolis and Portland, Me.) write to Shirley Hahn, 5 Richardson Ave., Utica, N.Y. . . . Agnes DeWitt, pres. of the Buddy Moreno Boosters, 6486 N. Newcastle Ave., Chicago 31, Ill., had her arm in a cast for six weeks but will catch up with her correspondence as soon as possible. Agnes hopes to keep the club active for Buddy, now at Camp Sibert, Ala., and wants more members.

Crooner's Corner: Gene Williams fans write to the original Gene Williams Fan Club, c/o Audrey Swenson, 661 W. 180 St., N.Y. 33, N.Y., or Worshipers of

Send Birthday Greetings to:

- Apr. 16—Buddy Lewis, Boyce Brown, Des Thompson
- Apr. 17—Russell Bowles
- Apr. 19—Mickey Mangano
- Apr. 21—Chic Scoggin, Tenny Tenyson
- Apr. 22—Carl Frye, Hymie Shertzer
- Apr. 23—Joe Lippman, Jimmy Noone
- Apr. 26—Don Raffell, Davey Tough, Wayne Songer
- Apr. 28—Russ Morgan
- Apr. 29—Duke Ellington
- Apr. 30—Bea Wain, Sid Weiss

Williams, c/o Kathryn Pagliano, 784 Putnam Ave., Brooklyn, N.Y., or Gene Williams—Patli Dugan club, c/o Rose Marie Orphan, 1934 Webster Ave., Bronx 57, N.Y. . . . Joe Perry, 1458 W. Taylor, Chicago 7, Ill., is organizing a national club for Bob Anthony and would like to hear from presidents of and unite all B. A. clubs. Mildred Daubner, 223 Beech St., Rossford, O., is sec'y. of a Bob Anthony club, now conducting a membership drive. . . . Coming on to Frank Sinatra is the Bobby Sock Brigade for the Boosting of Frank Sinatra, c/o Gloria Shawy, pres., 8301 Fort Hamilton Parkway, Brooklyn 9, N.Y. Another new F.S. club is the S. S. S. (Sighing Slaves for Sinatra), c/o Joan Russo or Dorothy Ryan, 309 East 164 St., Bronx 56, N.Y. Other Sinatra clubs going strong are Ann Troiano's, 63 Fourth Ave.,

Brooklyn 17, N.Y., and the Artanis Knarf, c/o Marjorie Wohl, pres., 2229 Ocean Parkway, Brooklyn 23, N.Y. Rose Marie Risi's The Swoon and Sway The Sinatra Way Fan Club is organizing a Pennsylvania branch and all fans from that state write to Helen Hammerle, 1023 Stanhope St., Pittsburgh 4, Pa.

All the foregoing clubs want new members and other clubs wanting new members are: Harry Cool Cooperators—Agnes Murphy, 6237 S. Sangamon St., Chicago 21, Ill.; Johnny Long—Lillian Dunton, 12 Oliver Road, Watertown 72, Mass.; Phil Beta Krupa—Ruth Zeisel, 990 Navahoe Ave., or Betty Corbin, 631 Conner Ave., both Detroit 14, Mich.; Corky Corcoran—Penay Simone, 1955 East 7 St., Brooklyn, N.Y.; National Billie Rogers Clubs and The Official Viola Smith club—Bernice Geelan, 465 Marlboro Rd., Brooklyn 26, N.Y.; The Collegiates (for Johnny Long, Gene Williams, Junie Mays and Patli Dugan)—Mike Kantorovitch, 861 E. 179 St., Bronx 60, N.Y.; Bee Gee Fan Club—Sam Sobel, 2625 S. Mildred St., Philadelphia 48, Pa.; Woody Herman—Dorothy Kanter, 24 Marlboro St., Chelsea 50, Mass.; Eddie Gee—Sophie Hrycenko, 822 E. Jersey St., Elizabeth, N.J. And others: Danny Baxter—Lillian McCarty, R. R. No. 3, Box 51, Indianapolis 44, Ind.

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