

Ho Hum . . . Just Another Smashup



Kalamazoo, Mich.—On the way to a date here last month, six boys in the Bob Sylvester band narrowly escaped the aged cat's scythe when the truck-car they were driving in skidded on a curve and turned over. None of the boys was hurt. Shown in this picture are four of the boys and the legs (standing on the truck) of a fifth of the six who thumbed their nose at the Grim Gate. The sixth snapped the pic. The boys are Chet Wetzel, Bob Walters, Phil Weiner, Howard Grossman, Byrne Kennedy, and Larry Metter.

Nichols Bus in Head-on Crash; Jones' Men OK

Akron, O.—Terrific length of the jump—a one-nighter—here from Perth Amboy, N. J., added to the normal hazards of the highway, caused the Red Nichols band bus, including 17 musicians and the driver, Harry Niemeyer, to crash head-on into a Ford sedan, knocking it off the road and badly damaging both the bus and car a fortnight ago. Niemeyer was trying to pass a trailer-truck on the highway.

Miraculously everyone escaped alive, including the occupants of the Ford, all Army men. A few bruises and minor cuts were all anyone sustained.

The Nichols band, probably the finest unit the carrot-headed trumpeter has ever had, is now in the middle of a 4-weeks date at Walled Lake Casino, 15 miles northwest of Detroit.

Atlanta—Although the station wagon and all the instruments it was carrying were totally demolished, Isham Jones' trombone and bass men, Lem Hartsell and Warren Covington, got off with bruises and a few minor scratches when they ran off the road near Buford, 40 miles north of here, a few weeks ago. It was another close shave chalked up in the growing list of band casualties on the road. Both boys were brought back here to a hospital, but were discharged within a few hours.

(Special—Harry Davis, DOWN BEAT correspondent in Louisville, Ky., reported that Hartsell and Covington were the first to arrive there for the Jones' band's date at the Armory the night following the accident. Davis says the boys told him that both back tires blew out.)

Kid Harpist, 20, Switches From Toscanini to Malneck

New York—A few nights before Matty Malneck and his band left the Rainbow Room to begin a date at Hotel Chase, St. Louis, Malneck signed 20-year-old Robert Maxwell, harpist, to a 1-year contract.

Maxwell, whose baby face is reminiscent of Freddie Bartholomew's in films, is a native Brooklyn musician who, despite his youth, has appeared in concerts and recorded with Arturo Toscanini's famed orchestra. He has two older brothers who also are playing with internationally known symphony units. They also play harp.

Maxwell is the "discovery" of song publisher Mickey Goldsen. Malneck heard the kid play both jazz and classical numbers and after 10 minutes of listening signed him up. He succeeds Vince Spolidoro.

Another change in the Malneck group finds Jack Conner, drummer and vibes ace, replacing Ralph Hansell. Malneck plans to make

another movie late this summer, returning to New York in October for an all-winter run at the Rainbow Room. Just before leaving town the band made five sides for Columbia, *Meditation from Thais*, *Green Eyes*, *Little Girl Blue*, *Sorrento* and *I Take to You*, latter pair sung by Helen Ward, former chirp with Benny Goodman.



Heated Harp. . . This is 20-year-old Bob Maxwell, ex-Toscanini harp virtuoso who now is with Matty Malneck (upper right on fiddle) and his outfit at the Chase Hotel in St. Louis. Maxwell, who plays both classical and jazz harp with a terrific facility, replaced Vince Spolidoro with Malneck. Pic courtesy Mickey Goldsen.

T. Dorsey at N. Y. Astor

New York—Tommy Dorsey and his band moved into the Hotel Astor May 20, opening the summer season on the roof of the Times Square hostelry. Mannie Gershman was in John Mince's reed chair, Mince having been drafted a month before.

Frances Sargent, former secretary to Tommy, now is acting as road manager of the band, replacing Bobby Burns, who quit Dorsey two months ago. Phil Borut is TD's personal manager. Shorty Cherock is the new trumpeter in Ray Linn's old chair, as reported in the May 15 *Down Beat*. Tommy's opening was the most colorful of any held this season.

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CHICAGO, JUNE 1, 1941

15 CENTS

Uncle Sam May 'Sock It' to Musicians

by CARL CONS

Managing Ed. of *Down Beat*

OUR CONGRESS has put musical instruments in the same class as cigars, coca-cola, and whiskey. The instrument you use to make a living with is now considered a LUXURY! And you will be taxed extra for buying a saxophone, the same as buying a fur coat, jewelry or a case of champagne!

Music in Same Class As Cigars and Whiskey?

That is, unless you do something about it, before the law is passed. It is to be expected in times of national emergency and profession will assume its fair share of the tax burden. It is to be expected too, that those who have extra money for luxury items won't mind assuming a larger share of the tax-bill to defend our country. 10% extra on a scotch and soda is 3½ cents. 10% extra on a \$2 racing bet is 20 cents. Nobody minds that. If you've got the dough to spend, it's a swell way to help your country.

But \$17 extra tax on a new saxophone, that you've got to have to get a job, or hold the one you've got, isn't fair to the

10% on Scotch and Soda But Not \$17 on Saxophones!

working musician. And it isn't necessary. Your congressman is not passing any 10% excise tax on hammers or saws, the carpenters tools. Nor on the "tools" of any other group of working people!!! Then why should the musician be singled out and discriminated against?

His wife and children are as important as any other group of Americans. And Uncle Sam especially needs the morale building qualities of his profession in times of stress.

When Congress passes a law relating to your life, you as an individual know pretty well what the effect of that law will be on you. But experience has shown that members of Congress do not always know how and why the legislative acts will affect you, unless YOU WRITE AND TELL THEM.

What You Should Do About it

Your views are always welcome, for the men who stay in Congress the longest are those who read and heed their constituents' letters. The following suggestions will tell you the right way and the wrong way to express your ideas.

- Do**
- spell your Congressman's name correctly.
 - state concisely what you think and why, the briefer the better.
 - be sure of your facts.
 - cite specific illustrations, whenever possible as to effects proposed legislation would have on your profession and your fellow workers.
 - sign your name plainly. Type it under the signature.
 - send a letter rather than a telegram when time permits.

- Don't**
- threaten political reprisals.
 - write in a captious or belligerent mood.
 - remind your Congressman of broken promises.
 - attempt to speak for anybody but yourself.
 - insert newspaper clippings or mimeograph material.
 - send a chain letter or postcard.
 - quote from form letters.

Senators may be addressed at Senate Office Building, Washington, D. C. Congressmen may be addressed at House Office Building, Washington, D. C.

(Modulate to Page 10)

Columbia Strike About Settled

Los Angeles—All indications pointed to settlement within a few days of the strike which closed the Columbia Recording Corp.'s plant here on April 11 and resulted in what has been practically a complete black-out of Columbia record sales here.

At writing it was reported that the strikers' representative and the operators had reached an agreement on wages and only the seniority rights issue was yet to be ironed out.

Burton Gets First Dorsey Contract

New York—After heading the destinies of the Jimmy Dorsey band from the managerial spot for three years with only a verbal agreement, during which time he has been important in zooming the outfit into the top money bracket, Billy Burton ten days ago signed a 5-year management contract with Jimmy, with options. A clause in the agreement gives Burton personal management of chirper Helen O'Connell.

On the Cover

Bob Crosby with the help of Bauduc, Stacy, Haggart and a lush Hollywood stepper, illustrate that making moving pictures isn't bad work for a band that can get it. The Crosby cats have reaped a comfortable harvest out in the kleig light district. The band has appeared in two pix already—"Let's Make Music" and "Sis Hopkins"—and cut the music for the third, "Rookies on Parade," in which Bob alone appears out of the band.

Tommy Dorsey, Horace Heidt, Orrin Tucker, Kay Kyser and other orks have tasted the sweet gravy of the movie train. Glenn Miller, Jack Teagarden, and Ozzie Nelson are currently working on flickers that will bring them fat returns.

Down Beat, with our Hollywood correspondent, Charlie Emge, right inside the studios, brings to its musician-readers the story of the bands making the movies as the scenes are shot.

Shaw Using Mixed Band On Records

New York—Artie Shaw plans to use Jimmy Shirley, guitarist, Benny Carter alto saxist, and Jay C. Higginbotham, trombone wizard,



Shaw

on Shaw's next record date for Victor, slated for the first week of June. But even more exciting, in Shaw's opinion, is the complete orchestra, which will comprise four "A" fiddles, four "B" fiddles, four violas and three basses, in addition to trumpet, trombone, alto,

drums and other basic instruments. Shaw, now permanently located in New York, has had several offers to head radio studio orchestras. But he is happy arranging and writing for recording dates here and probably won't accept a steady position until fall.

The orchestra which Artie will use on his next disc date will be rounded up from 802 men. Shaw feels the inclusion of such jazzmen as Shirley (who works with the Clarence Profit trio), Carter and "Higgy" will result in a distinctly "new" type of big band dance music, with the string section and Artie's stick doing the heavy.

Artie is spending most of his time these days at his apartment, arranging, playing records and reading current literature. At night he frequently takes in a hotspot to get his kicks from other musicians. The tunes which his strange "mixed" band will record are Shaw originals, as yet untitled. Artie at the moment has more best sellers than any other Victor artist.

Vido Musso Marks Time on Own Band

New York—Vido Musso, tenor saxist, is delaying his plans to form another band of his own. After giving notice to Harry James a couple of times Musso found he wasn't ready to tackle the undertaking. So he's staying on with James at Hotel Lincoln until things get set.

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XUM

Draft Boards to Let 11 Duchin Men Take Rio Trip

New York—So you think you've got troubles handling musicians on those one-nighters?

Eddy Duchin waded through red tape and every conceivable difficulty lining up his tour which takes his band to Rio de Janeiro this month. Every man in Eddy's band, before passports were given them, had to obtain permission from their respective draft boards throughout the country. So far not a one has been conscripted.

The men who will make the trip by airplane to the Brazilian metropolis for an 8-week engagement at the swank Club Copacabana include:

Martin Osgard, alto; Stewie McKay, tenor and hot bassoon; John Drake, sax and clarinet; Winston Bogart, guitar; Harry Campbell, drums; Sidney Rhein, bass; Wm. Heathcock, trombone; James Troutman, Lew Sherwood, trumpets; Al Giroux, piano; Leonard Gellers, alto.

June Robbins is the luck thrush who makes the trip. There will be 13 in the Duchin party, all of them

members of Local 802. Duchin himself is one of the most air-minded leaders of them all, but he's all flutter about the trip.

"They say it takes 3½ days to fly there," Eddy said as he packed things and prepared to leave. "All of us sorta figure this to be a real adventure. I don't believe any of the boys have ever been to South America before."

MCA arranged the trip, and set the booking. It marks the first time an American dance band of name caliber has played an engagement in South America. Benny Goodman last year told *Down Beat* he was considering such an undertaking but later he became ill and since has had no opportunity to have a jaunt to Brazil and other S. A. nations arranged.

Also to be featured with the Duchin band at the Copacabana in Rio will be a complete show and dance line organized by Merriell Abbott, producer of the floor shows at Chicago's Palmer House. Lew Sherwood, Duchin vocalist and trumpet player, is acting as road manager for the band.

The Art Jarrett Reed Section



Chicago—The nucleus of the late Hal Kemp's band got off to an auspicious start last month at the Blackhawk restaurant here under the leadership of Art Jarrett. Here's the sax section, including Porky Dankers, who is acting as musical director of the outfit. All of the Kemp library is being used, plus new arrangements by Spud Murphy, Harold Mooney and bassist Rufe Smith. Saxes are, l. to r., Arty Owens, Dankers, Les Cooper and Bruce Milligan. *Roy Rising pic.*

Here are the Musicians Who Swing 'Your Hit Parade'

New York—Mark Warnow has had a 44-piece dance ork on the Lucky Strike Hit Parade Saturday night radio show for four years, but few are the musicians who know the names of the men who make up the Warnow band.

Warnow uses 16 violins, five violas, six saxes, four trumpets, four trombones, cello, string bass, guitar, accordion, harp, tuba, piano and two drums. The complete personnel, published for the first time:

Jack Zayda, Max Pitzer, Morris Goffin, Sam Kates, V. Selinsky, Bernard Ocko, Sam Kates, Nat Brasloff, Max Pallikoff, Waldo Mayo, Alexander Corea, Murray Kellner, Kurt Dieterle, Arnold Eidus, Morris Carter & Hal Katz, all violins; H. Katzman, J. Glassman, Sid Brodsky, E. Goldstein & S. Fisher, violas; Sid Truher, Al Howard, A. Alexander, Buddy Rice, Floyd Tottle, Eselle Watson, saxes; Nat Natoli, Andy Forrester, Russ Case, Ivor Lloyd, Frank Guarantini, trumpets; Larry Alpeier, Russ Gomer, Herb Winfield, F. Giardina, trombones; Ernst Meyers, cello; Lou Schoube, bass; Verlye Mills, harp; Cy Washburn, tuba; Benny Merrill, guitar; Charlie Magnante, accordion; Bernie Leighton, piano, and

Maxine Sullivan Wins Divorce

New York—Maxine Sullivan last month was granted an interlocutory decree of divorce from John Kirby, bass-playing maestro whose band closes at uptown Cafe Society tonight (1) and takes to the road. The separation will become final in mid-August.

Kirby and band open shortly at the Pump Room of Hotel Ambassador, Chicago. Miss Sullivan is working as a solo vocal act, and recording for Decca.

Big Sister



Richmond, Va.—This lovely morsel is Marvis Dinning, the young singer whose vocal work with the Wally Stoefler band at Tantara Gardens here has been attracting so much attention. Marvis is the older sister of the Dinning Sisters, featured on NBC, Chicago. They, too, are gorgeous things.

Bob Burnet Abandons His Mixed Band

New York—After working three months as a white leader of a Negro jazz band, Bobby Burnet tossed in the towel last week and joined Bobby Byrne's ork as featured trumpeter.

Bookings had been scarce for Burnet, whose gutty horn was heavily featured in Charlie Barnett's band until Burnet organized his septa crew. He went with the youthful Byrne outfit so he could stay in New York all summer. His home is on Long Island and he doesn't like to travel.

Members of the Burnet band scattered after the breakup. Hayes Alvis, vet Negro bassist, now is in the hat business with his wife and plans to play his bull fiddle only occasionally. Manzie Johnson, drums; Charlie Holmes, alto; Albert Nicholas, clarinet, and Lester Fauntleroy, piano, all were seeking other connections at press time. Fauntleroy has been doing arrangements for Helena Horne, vocalist now at downtown Cafe Society—the same girl who for five months was Charlie Barnett's thrush. Byrne's band, with Burnet in the brass section, currently is at the Meadowbrook in Cedar Grove, N. J.

PW Using 19 at Chi's Chez Paree

Chicago—Paul Whiteman brought his band of 19 beat boys and a girl in after a grueling road trip all over the eastern half of the country, and opened with a sharp show including John Boles at the Chez Paree here two weeks ago.

Here's the latest PW lineup: Dan D'Andrea, Ray Ekstrand, Jack Henerson, reeds; Seymour Ginzler, Murray McEachern, Lenny Hartman, Alvin Weisfeld, trombones; Rudy Novak, Carl Poole, George Wallace, trumpets; Dave Newman, Max Servin, Sindell Kopp, fiddles; Buddy Weed, piano; Willie Rodriguez, drums; Artie Shapiro, bass; Mike Pingatore, banjo; Frank Howard and Dolly Mitchell, vocals, and "Pops" up front.

Ginger Maylen Weds, Retires

New York—Ginger Maylen quit Charlie Spivak's band two weeks ago and at the same time revealed she was married Easter Sunday to Hank Rose, pianist now with Gray Gordon.

Spivak immediately took on the 3 Debs, vocal trio. They are Betty Jane Gilbert, Betty Lee Ambler and Alma Jean Wilson. Miss Maylen plans to retire as a professional and become a housewife.

Cubans 'Up in Arms' Over Phony Rhumba Orchestras

(Special Dispatch to Down Beat)

Havana, Cuba—A growing resentment against American rhumba-conga bands is being felt here and "Cuban leaders" as Xavier Cugat, Pancho and Enric Madriguera are dropping off alarmingly. The cause of it all is the fact that Cugat, Madriguera and Pancho as well as several other big name rhumba leaders are not Cubans, but Spaniards.

What American dancers believe to be "authentic" Latin music invariably is looked upon as corn by Cuban musicians. Whereas Cugat, Madriguera and Pancho are considered tops in the Latin music field in the United States, here they are considered phonies.

Phonograph record dealers argue that they can't give away—for free—rhumba and conga discs made by the American bands. "The

dancers here want native music," one prominent dealer said. "The stuff those American bands record is malo, and no one here wants to buy it."

The remedy, as far as Cubans are concerned, is for some Cuban leader to come to the fore in New York with a truly Cuban orchestra, playing typically Cuban music. Cuba is a rich field for record and sheet music sales but until the people here get what they want they'll continue to be content with local bands.

BG Gets License

New York—A few hours before he appeared in Carnegie Hall with Paul Robeson recently, Benny Goodman was forced to drive his new Buick convertible around town with an inspector by his side.

For although he had been driving a car around New York for years, it was learned that BeeGee's last driver's license was dated 1938. Police demanded he take motoring tests and obtain a 1941 model license. He got it.

Bill Coleman, 2 Others Quit Teddy Wilson

New York—Teddy Wilson returns to uptown Cafe Society June 2 with a revamped orchestra. Bill Coleman, trumpeter; George James, baritone saxophonist, and Al Hall, bass man, are out of the band.

New faces in Teddy's chamber group will be those of Israel Crosby, bassist, and Emmett Berry, trumpeter, both of whom were in the Horace Henderson band which broke up six months ago. Wilson reverts to his 6-piece group under his new setup. Jimmy Hamilton remains clarinetist, J. C. Heard is the drummer and Benny Morton the trombonist.

Teddy's still recording for Columbia. His date at the uptown Cafe is for an indefinite period.

'A Chip'



Chicago—Bernie Cummins, Jr. goes into his fiercest football player stance as the lens clicks. He's not quite two, and was given that official All-America sweater by Christy Walsh, the sports authority and member of the All-America board. Sharp little guy, ain't he?

Claude Hopkins Tries Comeback Under Oxley

New York—"Bankruptcy isn't going to stop me," Claude Hopkins said here last week as he wound up rehearsals of his new orchestra, which is set to tour throughout the U. S. under Harold Oxley's guidance. "I've got a fine young new outfit and I'm starting in all over again. Just wait and see how far we go!"

Hopkins, whose piano and orchestra were as popular as Duke Ellington and Cab Calloway less than a decade ago, has what amounts to almost an all-star lineup. The complete personnel: Ernie Perry, Russell Jones, Joe Jordan, trumpets; Gene Simon, Bernard Ambrose, trombones; Howard Johnson, Norman Thornton, altos; Carter McCord, Benny Vain, tenors; Keg Funnell, drums; Ernest Hill, bass, and Joe Jones, guitar.

Recently freed of his debts after filing a petition in bankruptcy, Hopkins hopes to make a comeback into the big time. A recording contract, he says, is forthcoming. Meanwhile Oxley, who manages Jimmie Lunceford, is said to be lining up an extensive tour which will take the new Hopkins crew from one end of the country to the other.

Henderson Bassist Now With a Bakery

New York—Elmer James, who was star bass man with Fletcher Henderson a few years back, now is a salesman and driver for the Brown Bomber Bakery in Harlem and the Bronx. James wears a sharp olive-drab uniform.

New U. of Texas Music Bldg. To Be Marvel of Acoustics

Austin, Texas—A new music building now under construction for the U. of Texas here, will have 50 soundproof practice rooms. The acoustical layout of the building is revolutionary. To avoid acoustic flutter, no two walls or surfaces in any practice or teaching room will be parallel. Even the air-conditioning vents will be lined with sound-absorbing material. The walls will be movable horizontally. They will be about 21 inches thick. To prevent sound from passing from one floor to the next above or below, each floor will consist of a series of springs between two

layers of concrete, in turn topped with wood. Even the plaster ceilings and the walls will be hung from springs.

Acoustical properties of each practice room will be subject to individual control, adjustable to personal taste, "dead" or "live" at the teacher or student wishes.

The knocked-out acoustical walls are those of the U.'s physics professor Dr. Paul Boner, who enlisted the cooperation of K. C. Morrical of Camden, N. J., sound expert of RCA, in working out plans for the building. Cost will be about \$475,000.

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Gene Krupa



Ray McKinley with Will Bradley

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Buddy Rich with Tommy Dorsey



Maurice Purtill with Glenn Miller

New Larry Funk Band in Cincy

Milwaukee—Larry Funk and his new band left here a week ago for Cincy's Lookout House. Band was on the air from the Schroeder hotel only because Funk agreed to take responsibility for any ASCAP that might have snuck into the WTMJ mikes.

Lineup of the Funk crew, most of them Chicago gates, includes:

Joe Abrams, Lynn Allison, Vera Yocum, sax; Ray McCash, Ken Colby, trumpets; Lloyd Wilson, trombone; Duke Durbin, trumpet and sax; Bob Barnes, piano; Cobby Essner, bass; Whitey Boyd, drums; Betty Harris, vocals, and Funk front.

Ahrens is a local man and Barnes is from Appleton.

Long into Cavalier

Virginia Beach, Va.—Johnny Long and the band go into the Cavalier Hotel here on June 14 for a fortnight's stay.

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'Daddy' is Kaye's Biggest Hit; Written by a Moppet

New York—Sammy Kaye has the biggest hit record of his career on his hands, and it's all the "fault" of a young University of Pennsylvania student.

Bob Troup is a senior at the university, and only 21. When he isn't studying he spends his time writing tunes. Recently he concocted a ditty he called *Daddy*. It had a certain bounce and some clever lyrics but Troup figured it was no better or worse than any others he had turned out.

Sammy Kaye was eating dinner at the Embassy Club in Philly one night and heard a small 4-piece band play the Troup tune. He inquired as to who wrote it, and three days later met Troup in person. Kaye, who on the side operates Republic Music Corp., bought *Daddy* on the spot and published it. Soon the Kaye band was playing it. And in 24 hours the public was clamoring for it.



Kaye

Sammy's recording of *Daddy* sold 15,000 copies eight days after it was released by Victor.

But here's the payoff . . . it is Sammy's biggest hit to date, yet the arrangement isn't in Sammy's style and it's almost all vocal, sung ensemble style (a la Don Redman) by all the boys. Any band could play it just as Sammy does.

And plenty of them are doing that. *Daddy* is shoving *Intermezzo* out of the picture and there's no telling where *Daddy* will stop.

All Set for Big Opener

New York—Madison Square Garden was completely revamped and everything was set for its May 30 opening as a monstrous dance hall with the bands of Larry Clinton, Charlie Barnet and Benny Goodman providing music.

Monte Proser is staging the "dance carnival" for the summer months with Milton Pickman, personal mgr. for Larry Clinton, serving as manager. More than 5,000 dancers a night are expected.

WANTED . . .
IMMEDIATELY—capable accordion man doubling piano. One who sings preferred. Steady, good paying job with small combination. Write or wire: Pemberton, 37 Park Ave., Shelby, Ohio.



Plays Fine Piano . . . Although her job as music director of station WRNL, Richmond, Va., takes up plenty of her time, 23-year-old Nelli Gutridge, shown here, grabs every opportunity to sit in on piano with local gates in sessions. Hired by the station four years ago as a scriptwriter, she surprised everybody with her solid 88-work, can generally be found either writing arrangements or patting ivories—or singing, which she does in no mean way. Pic thanks to Bulb Hollingsworth.

Negro Local Exec on L. A. School Board

Los Angeles—Mrs. Fay Allen, chairman of Local 767's (Negro AFM affiliate) board of trustees, was returned to her position on the Los Angeles Board of Education by the voters of Los Angeles in the May 6 election. B. of E. spots go to the four highest in the final election. Mrs. Allen, former professional musician and public school music teacher, drew fourth position, nosing out her nearest competitor by a little over 2000 votes. It will be her second term.

Dave Bowman With Spanier; Band in Ohio

Youngstown, Ohio—Muggsy Spanier made three important changes in his band before opening at the Mansion House here two night ago (29). Dave Bowman, pianist formerly with Joe Marsala, came in to take Mel Powell's place. Powell returned to New York to work with Jimmy McPartland at Nick's in the Village. Russ Brown replaced Bob White on trombone and Jerry Brooks, first trumpeter, gave way to Jack Hansen, as-Savitt man.

Linda Keene appears set permanently as Muggsy's chirpie. She recently replaced Edith Harper, Linda's the ex-Red Norvo vocalist.

The band, under Eli Oberstein's management, will start to record for Decca shortly, according to Art Eisendrath, the band's road manager, and a N. Y. hotel location with airtime was being set for July as the *Beat* went to press.

Stiff, Grayson Draws Suspended Fines in Denver

Denver—While Hal Grayson's band was appearing at the Comopolitan hotel here last month, Hal drew suspended fines of \$10 each in Police Court on charges of drunkenness and creating a disturbance. The patrolman who arrested Grayson told Judge E. L. Fundingsland that the band leader had "become a general nuisance" early one morning and "refused to go to bed."

The fines were suspended after Grayson told Judge Fundingsland he would "never take another drink."

Tenor Saxist, 16, In 'High Finance'

New York—Corky Corcoran, 16-year-old tenor saxist with Sonny Dunham, isn't old enough yet to be bothered with problems most musicians face. Recently Corky started saving his money. Dunham heard about the kid's "thrill kick" and asked him what he was planning to do with his savings.

Corcoran said he had seen a "swell-looking catcher's mitt" in a store window and hoped to buy it.

Dee Keating Wedded To Hank Maddlena

Los Angeles—Dee Keating, songstress with Al Donahue's band which opened a week ago at the Palladium here, and Hank Maddlena, hot trumpet with the band, eloped and were married when the band was in New Orleans a month ago. The wedding was just announced here.

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Money Can't Make A Band—Powell; He Lost 40 G's

New York—"Money can't make a band successful, no matter how much of it you've got," Teddy Powell said last week as he set out on a string of one-nighters in New England. "I learned the hard way but at least I learned. Up to now I've dropped more than \$40,000 in my own band."

Powell, who for ten years was more potentialities," he told Teddy.



Powell

Abe Lyman's guitarist, recently was placed under the wing of Sy Shribman. Peculiarly enough, Powell's greatest successes have come in recent months long after most of the \$40,000 was gone.

With his band hitting its stride finally, Powell argues that records—not airtime—are the most important factor in the success of a dance crew today. "We played four months at Bordewicke's with so many broadcasts we ran out of programs," he says. "At the same time we started recording for Bluebird. When we came out of the spot and started doing one-nighters the kids without fail asked for tunes we recorded—stuff like Bluebird Boogie, Straight Eight Boogie, Blue Danube and the like. Apparently our discs did more to establish the band than all the radio shots."

"I Was a Naive Punk" Powell was a well-fixed young gent when he left Lyman two years ago and organized a band of his own. But he figured that money was all that was needed to make his ork click.

"Jeez, I was a naive punk," he says. "My musicians took me for money; so did my bookers. One of the tricks some of the men in my first band used was to send telegrams to themselves, signed by Glenn Miller or Jimmy Dorsey, offering them jobs for \$125 or \$150 a week. They'd bring the wires up to me and ask what I was going to do about it."

"He Was a Sucker, He Says" "I was a sucker. I admit it. I never batted an eye. I'd raise 'em to meet the competitive offers. Finally I got wise that those 'offers' were phony. Today if one of my men pulled that stunt I'd tell him to get the hell out. I've learned that no single musician is indispensable. But I lost a lot of cabbage getting smart."

Comment on the current Powell band, which is 100 per cent different from his earlier combo, has been good. Powell's records are selling briskly and the kids are turning out to dance to his music on the road. Shribman, as canny a man as ever dickered with a leader, selected Powell recently above a couple of even better known bands. "Because Powell has

McKinney with Pastor

New York—Eddie McKinney, former Artie Shaw bass player, joined Tony Pastor's ork last week. Pastor is now on tour.

He Thumps a 16-String Guitar



Not many cats tackle this kind of an instrument. Alvino Rey is a champ on one, and leader Bob Knight is far from a slouch. It's a tough one to maneuver. Bobby Day, now in his third engagement at Arcadia Ballroom here, is one of the few guitarists playing a 16-string "gitbox." Bobby is shown playing the instrument here. Buddy Stewart, vocalist, is at right. The guitar and cabinet were designed and built for Day by Hawaiian experts. Band broadcasts four times weekly over CBS. Pic by Henry Harris.

Paul Patton and Claude Pedicord Join Steelmakers

by JACK HESS

Wheeling, W. Va.—Eighteen-year-old harpist Claude Pedicord, and Bellaire, Ohio, alto man Paul Patton are recent additions to the Musical Steelmakers. Pedicord has quite a rep locally. Patton fills a hole opened when Ernie Mauro was drafted. Ernie led the reed section. Verde Howells moved over to first chair and Patton is playing fifth, baritone.

Uncle Sam also hit Niles Carp's band, 1st saxist Hick Niehaus having left some time ago. Ike Robinson took over. Carp and Bill Shane are alternating at Wheeling Park for the summer, while Tommy Whitley's Steelmakers are at the Pineroom.

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| 38. DEANE KINCAIDE | Bb Tenor Saxophone |
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| 40. CARMEN MASTREN | Guitar |
| 41. RED NORVO | Xylophone |
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SAM C. ROWLAND

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Pluggers Fete Leaders Using M. B. S. Airtime

New York—Like the swallows who returned from Capistrano, the songpluggers swarmed out from their Tune Pan Alley cubicles May 13 when the Mutual network resumed broadcasting ASCAP-controlled music. Band leaders playing locations with Mutual airtime suddenly became popular again as pluggers launched campaigns to get their songs on the air once again.

Similar reports were received from Chicago, where the WGN-Mutual wire is regarded as the "best in the whole Chicago area."

Out of Chicago, the old Hal Kemp band under Art Jarrett got the break of a lifetime, able to start right out using ASCAP music when they opened at the Blackhawk just two nights after the ban was lifted. Jan Garber at the Palmer House, Del Courtney at the Stevens, Bernie Cummins at the Aragon ballroom, and Lawrence Welk at the Trianon, were among those who returned to ASCAP via WGN.

One of the first openings to attract the pluggers, as in the days before ASCAP music was banned, was Carl Hoff's at Blue Gardens in Armonk. Hoff debuted with his new orchestra May 16. He's set for the summer at the suburban spot with a dozen weekly airshots guaranteed.

In music circles here the Mutual peace pact was regarded as a strong wedge which possibly would result in both NBC and CBS signing ASCAP contracts immediately. Unlike Mutual, NBC and CBS have shown no inclination to come to a speedy agreement with ASCAP leaders. "What do they want, blood?" song men were asking last week. "Why don't they start dickering?"

Observers now believe that the two major webs will be using

ASCAP music on the air by June 15. Meanwhile, Mutual network listeners have been hearing all their old favorite songs, as of old, while NBC and CBS have continued to stress BMI and public domain tunes.

Sister Tharpe Joins Millinder

New York—The first business-like merger of hot jazz and Negro spiritual music took place May 30 at New York's Savoy Ballroom when Sister Rosetta Tharpe joined the Lucky Millinder band.

The Sister, who shouts bluesy spirituals accompanying herself on guitar, is a former "Holy Roller." She will get equal billing with Millinder. Moe Gale, the septa-band booker (although ofay himself), has Tharpe under a new contract. He also handles Ella Fitzgerald, the Ink Spots, Erskine Hawkins, Tiny Bradshaw and Al Cooper's Savoy Sultans.

Alston at Mimo Club

New York—Ovie Alston, long featured with Claude Hopkins, replaced Sidney Bechet as leader of the band at Club Mimo in Harlem. The Mimo is operated by Bill (Bojangles) Robinson. Bechet worked the spot several months with a 10-piece band.

New Gordon Jump Band A Big Click

New York—Gray Gordon wasn't kidding when he said he was through—finished—with "tic-toc" music. Currently banging it out with an all-new jump band at the Log Cabin Farms outside town in Armonk, N. Y., Gordon believes his rejuvenated crew has "far more possibilities than my old corn band."

The lineup of the group includes Harold Tennyson, Slat Long, Babe Fresk, Johnny Johnson, saxes; Gene Farraro, Frank Linale, Chet Bruce, trumpets; Bob Negron, Bob Fishel, Verne Yonker, trombones; Jack Fay, bass; Bill North, guitar; Lee Harold, drums; Hank Rose, piano, and Meredith Blake and Art Perry, vocals.

Johnson and North are the only holdovers from the "tic-toc" days. Linalo and North do the arranging. Gordon, who has been unable to blow his sax for a year and a half because of trouble with his teeth, plans to resume playing within a few weeks. His hand is set at the Log Cabin Farms until June 12.

Is Gordon happy with his new-style orchestra? "No one will ever know what a bore the other band was," he replies. "It was so monotonous I got so I couldn't stand it. I got tired of everyone kidding me about it, and getting a bad press. It's a pleasure leading this band. It's still rough but it's shaping up nicely. And it's a kick to watch the kids flock around the stand. That didn't happen with the old group."

More important is the fact that Gordon now is breaking attendance records. That's a new experience for him and his band.

Harriet Clark Whips Measles

New York—Harriet Clark, blonde wife of Charlie Barnet who has been singing with Ray Coniff's new band at the Hickory House, has recovered from German measles and returned to her job. She and Charlie were married last November 29 in Cuba but have been separated several months.

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How to be a Father in One Lesson



Dr. Allan Roy Dafoe, whose name became world-famous when he brought the Dionne quintuplets into the world, is pictured above advising Woody Herman of the pitfalls of parenthood. Herman, now touring with his band, will become a father in July—a boy, he hopes, so he can be named Woodrow Wilson Herman, Jr. Woody's wife is red-headed Carol Dee, formerly of the stage. Down Beat Photo.

Sam Donahue Band on the Way Up; Crew Jumps a la Lunceford

by BILL INGALLS

Boston—Local cats are beginning to realize that they'll get all the kicks in the world at the Roseland State when Sam Donahue and his gang hold forth there.

Sammy, well known for his sensational tenoring with Krupa, is featured up front along with Mitchell Paull, getoff trumpet, and Wayne Herdell, fine 88-man, sharing runner-up honors. Herdell plays with plenty of guts and always in good taste. Donahue is featured in practically all arrangements, which jump out of this world in the Lunceford manner. Sam has a world of admirers in New England and under the guidance of the Sy Shribman office should become the top-ranking swing band in these parts.

Will Johnson Coming Along
The Jack Marshard office is solidly behind the Will Johnson outfit currently at Ten Acres in Wayland. Using a 4-4-4 setup with brass doubling fiddles, Johnson pleasing society stuff goes over with the smart set. Johnson is the former Bert Block man.

Many local boys may be found relaxing to the smart music of Carl Dias at the Cafe de Paris on Mass. Ave. A former hot tenor man around town, the leader has been located at this spot for more than a year with a quintet capable of playing anything from Debussy to Sy Oliver. The boys play in the Kirby manner with Dias well spotted and ably backed by Bill Graham on piano, Frank De Roche, bass and vocals, and Jack Abbott on drums and vibes.

A tenor man well worth a listen is Ory Ward of the Paul Laine band at Johnny Wilson's. This colored lad has a fine big tone that

never grows tiresome. The whole group really jumps all night long. Bunny Barnes is on hides and W. L. Gladden plays plenty of fine trumpet.

Wilmington Sessions Still Top
Sessions at the Rainbow out in Wilmington are still the best thing around every Sunday. All the bebop boys will be found sitting in at one time or another: Bobbie Oaka, Vic Ferguson, Dick Richardson, Harry Peterson and Ned Brandt on saxes; Al King, Junie McDonald, Mayo Duca and Al Warman on trumpets; Charlie Burdett, Bill Scribner and Red Dobbie on piano; Paul McDonald and Buz Druzen on hides; Tut Tortalano on the git-box, and many others. Why that Harry Peterson isn't with some name band is a wonder to us. A truly wonderful alto man with terrific technique and original ideas.

Dean Earle has more than filled the drafted shoes of local leader Eddie Watson at Alpin's. Long thought the best colored pianist in Boston, Dean has finally come into his own with the well arranged Watson group. Definitely a Tatum-Kyle disciple, his only trouble is not being able to get off the way he feels. The smallness of the club keeps the whole band too much restrained. Bassist George Jones is consistently the best, master of the crew, and alto man Walter Sisco is rapidly becoming a truly fine performer. But Earle—when he's allowed to play—that man is too much!

Forrest for Renner's

Newark, N. J.—Lennie Malley, brother-in-law of Herbie Fields, recently left the Don Rogers band to join Glenn Forrest. The band opens a date at Renner's Mountain Inn, Haines Falls, on July 1.

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'Rae DeGeer the Greatest Tenor Saxist'—Nichols

"They all say it when they reorganize. But I mean it. My present band is the greatest one I've ever had."

That's how Red Nichols describes his orchestra, which is in the middle of a 4-week run at Walled Lake Casino, 15 miles northwest of Detroit. "I've got the greatest tenor saxist in America," Nichols says. "His name is Rae DeGeer and in all my years in the business I've never been so thrilled by anyone's playing as I have his."

Nichols is the same, young-looking guy he was 10 years ago, enthusiastic about his business and happy to be leading a band of his own. A sharp conversationalist, Nichols is at his best extolling the talents of his men, DeGeer for example.

'Not an Old Man'

Red also praises other key men, however, Bill Maxted, pianist and arranger, among them. Joe Andre, on lead alto; Tommy King and Bill Siegel, trombones; Rollie Culver, drums, and Les Penner, clarinetist and alto saxist, aren't well known in the trade, but Nichols swears they have talents to match the more publicized sidemen in the big-name outfits.

One thing irks Nichols above all nowadays. That's a tendency among opposition bookers and rival leaders to brand him as an "old man." Yet for all his years in the business Red is younger than Glenn Miller, Jimmy Dorsey, and many another leader, and he's eli-

gible for the draft, having yet to celebrate his 36th birthday anniversary.

Had Own Band at 18

"They can make me look awfully old by dragging out old 1923 records by Red Nichols' band," Red says. "But they don't point out that I was leading my own band in 1923 at the Pelham Heath Inn in New York when I was 18 years old."

Anyway, there's lots of fire left in Nichols' red hair, and he is happier today than at any other time in his career. "Mark my words," he says, "this DeGeer kid in another year will be the greatest tenor saxist of 'em all—white or colored. He's got something none of the rest has."

Why Tucker Likes The Tucker Band

New York—At first it was a rumor. Then it grew. It's a fact now. Orrin Tucker is chasing the Tommy Tucker band around, when he isn't busy leading his own band, to be near Amy Arnell, Tommy's chirp.

Orrin's "romance" with Bonnie Baker was cooked up only for publicity for their recent movie pic together. But the Arnell business is real—so they say.

Frankie Newton's Sharp Little Unit



Recently at Kelly's Stable, Frankie Newton's combo is now just jobbing around in New York. Frankie's is one of the few repia units around the country including an ofay. He's Joe "Flip" Phillips here, shown at right on clarinet. Others in the band are George Johnson, alto; Chick Cruikson, drums; Lee Norman, bass; Dave Rivera, piano, and Newton's up front. Pic courtesy Herman Rosenberg.

Reveal 'Coonie'—Fisk Wedding

by BOB LOCKE

Columbia, Mo.—The marriage almost a year and a half ago of Virginia Coon and Missouri U.

band leader Charlie Fisk was announced only last week. The former Miss Coon is the daughter of the late Carleton Coon, who was co-leader with Joe Sanders of the famous Coon-Sanders ork, "immortals" of the 20's. Fisk is the son of Charles Fisk, famous minstrel and stage star of a generation ago, now owner of a theater chain.

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nnie Malley, ie Fields, re-Rogers band t. The band r's Mountain July 1.

Strep Throat Slows Dunham

New York—Sonny Dunham played the first week of his N. Y. Roseland Ballroom date with a "strep throat," despite doctor's orders. One physician advised Sonny to "take a week off and get well" but Sonny, whose band is making its big-time debut after several months in Brooklyn, refused.

The Dunham band—styled in the Lunceford manner—will go into Meadowbrook about June 20 for at least 10 weeks, thus getting one of the biggest build-ups any band has ever received at the Jersey spot. Dunham's Bluebird records also are selling well, according to publisher's figures.

Jurgens Hits Comic Strip

Chicago—In Blosser's cartoon strip, "Freckles," syndicated in some 90 papers throughout the country, Dick Jurgens' band last month was chosen by the characters in the strip to play for the town's big charity dance, Jurgens says it's the best publicity break he's ever had.

For the past few years Down Beat has been the only music trade paper giving full coverage to the conventions of the AFM. This year the Beat will be on its toes again. Read the July issues for full reports.

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'Bix Half-baked, Johnny Dodds Corny, Tesch out of Tune'

'Critics Are Sentimentalists With Faulty Emotional Values'

by D. LEON WOLFF

More than any other art-form, or so-called art form, jazz music is infested with a lunatic fringe of critics, collectors and precocious brats in knee-pants. Other than these disgusting infants, whose midwestern headquarters has been Lim's Sunday sessions at the Sherman's, this crew is a holier-than-thou hypocrisy. Their favorite trick is to "puff" certain second-rate old-time musicians (most of whom are dead or out of tune, or both) so that when the average listener in all honesty is forced to subordinate them to their betters, he at once is supposed to commit musical suicide by classifying himself as one "who has no understanding of the spirit and goals of true jazz." This is so much hooey. Johnny Dodds, for example, is a musician idolized by most "experts"—yet his talents were pitifully meager. Anyone who denies that he was frequently out of tune proves himself tone-deaf. Without juggling the obvious truth, no one can deny that his tone was thin and screaming. And most authorities who deny that he was a crude technician, that his ideas were simple, repetitive and un-beautiful do not really believe their own assertions, and have other, ulterior motives for their pretense. (I will touch on these a little later.)

Among the strange characteris-



'Half-baked Musicians,' according to writer D. Leon Wolff, were Bix Beiderbecke, left above, Frank Teschemacher, center, and Johnny Dodds. Wolff deprecates the "lunatic fringe of critics, collectors and precocious brats in knee-pants" whose "favorite trick is to puff certain second-rate old-time musicians, most of them

dead or out of tune or both" while "hating to recognize the creative genius of Goodman, the colossal violence and technique of Eldridge, the incomparable tone of Lawrence Brown, the beauty and assurance of Teddy Wilson." Read Wolff's accompanying article for a point of view which might find widespread agreement among modern jazz musicians.

is was supposed to produce that "on-edge" feeling. That's usually the way it affects me, too—I get so "on-edge" listening to his out-of-tune horn that I must quickly thrust on the turn-table Lombardo's classic *St. Louis Blues* to take the taste away. "Faulty intonation" is what the cornhuskers gingerly call it. Nuts!

Tesch's "Seven Flattest Notes" To a certain person named Quinlisk, who writes in *Jazz Information* that those who deprecate Teschemacher "only display their own lack of an ear for real jazz music," I dedicate the seven notes Tesch repeats near the end of his solo on McKenzie-Condon's *China Boy*—the seven flattest notes in the history of jazz, but nothing very unusual for good old Tesch. But maybe Mr. Quinlisk and others of his weird ilk will say that Tesch was searching for some "harmonic idiom" or quarter-tone scale at the time. I've got a word for that, too, but I can't use it here. (Of course Quinlisk is the astonishing individual who stated in the above journal that a Goodman clarinet phrase on Ted Lewis' *Royal Garden Blues* was Spanier's cornet, and is clearly an amateur more to be pitied than censured.)

'Dodd's Worse, If Possible' Consider, for instance, Dodds' faltering, corny solos on Louis' *Gate Mouth*, *Got No Blues*—and, of course, that classic in crap, *Bucktown Stomp*. Or listen, if you can, to the stuff he turned out on Decca's recent New Orleans album. True, his health was bad at the time; but it's also true that Mr. William Russell, one of the more affected "authorities," went rushing around with advance copies of the pressings, shouting to his associates that Dodds was better on these than ever before. But when the excitement died down slightly, it turned out that Dodds was, if possible, somewhat worse. Even Russell admitted, as I recall, "Some may call this corny," adding that they can take their Artie Shaw. I leave the obvious retort unspoken.

Teschmacher produced another instance of this hypocrisy. His mu-

doesn't count much, it seems, to the "authorities" who claim to prefer the music of the past. All a guy needed was heart and guts and sincerity, and if he played in the misty twenties or earlier they'll probably rank him as an artist. By this reasoning, men like Butterfield, Chu Berry, Cootie Williams, Bushkin, Matlock and (occasionally) James mustn't be uttered in the same breath with half-baked musicians like Mezzrow, Arodin, Bix, the very early Louis, and Dodds and Tesch. The alleged critics who hold this to be true *actually don't even believe it themselves*. They'd sooner listen to a Goodman solo or die a horrible death than admit this, but it's often a fact.

Hate to Recognize Genius Which brings me to another characteristic of the lunatic fringe—their nostalgia for the early days of jazz, partly, but mostly their clannishness, their desire to seem elite, not to be included with the mass of jazz-lovers who refuse to idealize previous low standards. How these collectors hate to recognize the creative genius of Goodman, the colossal violence and technique of Eldridge (when he's at all relaxed), the incomparable tone of Lawrence Brown, the beauty and assurance of Teddy Wilson! How it infuriates them to see young upstarts like these outclassing their gods by a mile in all the requisites, including inner feeling, that go to make great jazz musicians! But the more they're assailed by doubts, the more their icons are proved to be inferior to present-day jazzmen, *the more they'll deny the evident facts, the*

more they'll prostitute their own honor and critical standards. Naturally, nothing irritates them more than to be accused of this sort of double-dealing. Their response is that the accuser is a neophyte or a jitterbug with whom it's worthless to argue. My response is that these "authorities," clustered like maggots around hot jazz and particularly the Louis myth, are trivial, high-sounding jerks whose analytical chatter is calculated to impress each other just as much as the outsider, but whose usually can't even make themselves believe that "heart" and the aura of bygone jazz-days is enough to substitute for lack of talent.

Nothing Is Ever 'Just Fair' M. Panassie is typical of these "critics"—most of whom automatically become same by collecting a minimum of 2,006 scratchy records. He has an interchangeable group of adjectives for his favorites, who, of course, are in most cases dead, dying or out-of-tune. Everything they do is "un-describable," "unbelievable," "remarkable," "moving," "ravishing," "amazing," "unmatchable" or "wonderful." Nothing by these immortals is ever "just fair" or "not up to usual standard." Other "critics" have imitated this ridiculously arrogant, inflexible attitude of the master, with the result that none of these birds is to be trusted farther than you can throw an intransitive verb.

It's typical of Panassie that he defends Armstrong's present-day stuff with the statement that Louis "has struggled with life and won" and that "now he plays as a man who is above the battle... has reached a perfect detachment." Therefore, Louis is excused for no longer playing with great spirit or melodic invention. This kind of boloney about a man whose musical superiority ended in the middle 30's classifies Panassie, and indirectly most of his followers, as dangerous word-jugglers who are willing to twist any musical situation into their outmoded pattern.

'Old-Time' Fixation Anyone can see that they fall into the same amusing category as the stubborn folks who insist that old-time fighters were the best, old-time ball-players were the best, etc., etc. They cling with a desperate ardor to the past. When they think of Bix boozing and suffering and playing his heart out unappreciated they wipe away a furtive tear. When they consider (Modulate to Page 20)

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Men Behind the Bands

★ Bill Borden ★

A former Princeton student with a blue-blood background, William Howard (Big Bill) Borden, is the man behind one of America's fastest-rising bands, Claude Thornhill's. The arrangements of *O Sole Mio*, *Do I Worry*, *Sleepy Serenade*, *Pop Goes the Weasel*, *Overnight* and *Stack of Barley*, to name a few, are from the Borden pen.

Borden is a New Jersey boy. He was born in Rumson on Oct. 22, 1915, and at 5 was playing piano. By the time he was 8 he doubled on alto, accordion, xylo-

phone and other instruments. He formed his own band while a student at Hotchkiss, a prep school, and at 15 did his first arrangement.

Best on Pop Tunes
Unmarried, Borden has traveled with the band ever since he joined, doing as many as five arrangements a week. Borden is at his best on pop tunes, stuff like *When*

the *Lilacs Bloom Again* and *These Things I Love*. *O Sole Mio* is jazz, but Borden thinks he can do "much better than that."

"What's this stuff about your using mathematical formulae for your arrangements?" Borden was asked.

"That's not true, really," came the reply. "Prof. Schillinger can show, by math, that harmony can be charted out in a definite form, just like a multiplication table. But actually we don't use any math. It's all in our head anyway. You either know it or you don't."

Borden and Claude together have worked out a style unlike anything any other band is using. It employs a lot of weird unison clarinet stuff—Thornhill uses six clarinets at times—and as Borden says, "we try to make each section sound good by itself in every score." A flute and five clarys voiced above the leader's simple one-finger pianistics is another trick which has proved popular.

Using two bass clarinets and four regular clarys also makes for a "different" sound, Thornhill and Borden found.

Does 60% of the Work

Actually, Borden does more than 60 per cent of Thornhill's arranging, although he is quick to point out that Claude suggests ideas and patterns and oversees his work. "Our setup is similar to Hugo Winterhalter's with Raymond Scott," Borden declares. "One carries out another's ideas. Sometimes it isn't easy."

But most of the time it is, for Borden and Thornhill have much in common and similar conceptions in the music line. Borden is only 25, but his work rates with the best. As a "man behind the band" Big Bill will some day be one of the most prominent arrangers in the business. Judging by the Thornhill band's phenomenal rise in recent weeks, that day isn't too far in the future.

—Dexter



Girl of the Month . . .

Pretty Patricia Ford, who has been singing—very much like Dinah Shore—in the Hawaiian Room of the Hotel Aurora, Aurora, Ill., was picked as "Girl of the Month" by the Chicago Jr. Chamber of Commerce to sing each Monday noon at luncheon meetings of the 200 members. She's only 18, a blond.



Thornhill and Borden

phone and other instruments. He formed his own band while a student at Hotchkiss, a prep school, and at 15 did his first arrangement.

Wanted to Write Songs

"It was an original tune called *Jazzometry*," Borden recalls. "Boy, it was jazzy."

At Hotchkiss he also composed *Blue Haze*, which Connie Boswell unsuccessfully plugged. As a matter of fact, Borden's aspirations centered around being a songwriter, not an arranger. When he entered Princeton, where he had a band, he ran the Triangle show and wrote plenty of songs. He studied military science and philosophy, but without enthusiasm, for music was his only interest. Borden made three trips to Europe, leading his band on boats, and in 1935 he held down a summer job with his campus crew at an inn in Buck Hills Falls, Pa.

Then Along Came Claude

Ralph Hollenbeck, now arranging for Skinny Ennis, persuaded Borden to subordinate his song-writing efforts to that of arranging, so Borden after leaving Princeton studied under Joseph Schillinger, one of the best. Two years of the Schillinger guidance gave Borden ideas which stamped his work as genuinely different. Bill did a few things for Leith Stevens' old CBS *Saturday Night Swing Session* band and later, Eddie DeLange, Van Alexander and Bobby Parks. Then Thornhill came along.



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When music and courtesy are better understood and appreciated there will be no war. —Confucius

Uncle Sam May 'Sock It' to Musicians

(Jumped from Page 1)

In addition to the thousands of professional musicians in the country who make their living with musical instruments, there are today 35,000 bands and 50,000 orchestras in our schools and about two and one-half million children are using these instruments as a regular part of their education.

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MAX SCHERL, SCHERL & ROTH, "Musical instruments are an absolute necessity to the professional... to children studying music... it would be like taxing school books."

Chords and Discords

Sorry, Bud

To the Editors: Check in your recent record review of Earl Hines' In Swamps, Bud Johnson takes that tenor solo, and not Franz Jackson as mentioned.

All Right, Staff, Take The Afternoon Off

To the Editors: How about more cartoons by Eddie Beaumonte, and more good pix of bandmen in action? Eddie's humor really stabs me. He depicts some typical situations, and his drawing is solid.

'Hal Holly Was a Creature of Habit,' Says Charlie Emge

To the Editors: Just a word of comment on the letter from Joey Strong in the May 1 Beat with the nice plug for Hal Holly of your Los Angeles staff. I've known Holly for many years and it looks like Joey Strong is thinking of about six other guys.

Immortals of Jazz

Lawrence (Bud) Freeman came up the hard way. Born April 13, 1906, in Chicago, he played drums as a child, later switching to C-Melody and tenor sax and clarinet. As a member of the old Austin High gang, Freeman learned jazz fundamentals from Frank Teschemacher and others, but it was Ben Pollack who gave Bud his first big-time job as a sideman.



stopped playing the banjo when he picked up the sax. Holly was a creature of habit. One night while he was ashore in San Diego they moved the ship from the south to the north side of the dock.

What We Ought to Do Is 'Get Hepped'
Aren't there enough of us rollicking jitterbugging hepsters to be interested in a good article on Erskine Hawkins once in a while? You fuss over some of the rottenest musicians in the business so why not save some of the space for Hawkins? That rootin' tootin' Gabe is the man of the century.

'Let's Drop Our Hair Down into the Soup'

While scrambling madly through the hallowed entrails of my May 1 Beat I ran across a request for us guys in the sticks to write and come forth with what we think—does Benny's new band sound like Benny's old band, is George Frazier nuts or is Dave Dexter, Jr.

RAGTIME MARCHES ON...

TIED NOTES

- ANTONELLI-KLEMONZ—Tony Antonelli, tenor saxist with Jack Teagarden's band, and Helen Klemont of Brooklyn, at Memphis, Tenn. recently.
MARKAN-WILSON—Billy Markas, Hollywood musician, and Denny Wilson, of the Al Pearce Sweethearts Sextet, in Little Church of the Flowers, Glenlake, Cal. recently.
PRIOR-TUPPER—"Penny" Prior, vocalist with Ray Keating's band, and John Tupper, recently in the east.
GEMEINHARDT-MCUSKER—Walter Gemeinhardt, head of the Woodwind Co., and Lillian McCusker, in New York six weeks ago.
MERSKY-COPPER—Bernard Mersky, sales manager of Sorbit Music Co. in New York, and Rida Cooper, in New York recently.
ARDIE-TRENT—Ernie Ardi, guitarist-arranger with the Buddy Clarke band, and Thelma Trent, in an elopement last month.
YEAGER-KAY—Buddy Yeager, trumpeter of the Charlie Spivak band, and Jeanne Kaye, married May 10.
BLYTON-SMITH—Forrest Blyton, piano with Mary Marshall's band, and Antoinette Smith, of Duquoin, Ill., in Cape Girardeau, Mo. recently.
SPENCER-MCDONOUGH—Mary Spencer, sister-in-law and secretary to Down Beat's brass columnist, John O'Donnell, to Edward McDonough, May 31 in St. Ignatius Church, Chicago.
HARRIS-FAYE—Phil Harris, the band leader on the Jack Benny show, and Alice Faye, the movie star, at Ensenada, Mexico, May 12.
SOUSA-GILLON—Jane P. Sousa, granddaughter of John Philip Sousa, and James G. Gillon, in New York May 7.
HOPE-RAYMOND—Williams Hope, songwriter brother of Bob Hope, the radio comedian, and Gay Raymond, singer, in Las Vegas, Nev. May 11.
WAHL-HESOUN—Erwin Wahl, saxist with George Duffy's band, and Mildred Hesoun, in Cleveland recently.
ROSE-MAYLEN—Hank Rose, pianist-arranger with Gray Gordon, and Ginger Maylen, vocalist who has just left Charlie Spivak, Easter Sunday but just announced.
KOSS-BUCK—Bud Koss, piano man with Bunny Berigan's org., and Grace Buck, of Framingham, Mass., married May 4.

NEW NUMBERS

- JACOBS—A daughter, Donna June, born in Fostoria, Ohio, to Mrs. Don Jacobs. Dad is piano and bassist with Ernie Duffield's band at Meadowbrook ballroom, Bascom, O.
GOLDSEN—Daughter, 5½ pounds, to Mr. and Mrs. Mickey Goldsen in Brooklyn May 18. Pappy is general manager of Leeds Music Corp., New York, and part-time contributor to Down Beat.
SUSSMAN—A daughter, Freda Myrna, born to Mrs. Leonard Susman, May 13

nuts, and so on long into the summer night. Let me say that I read Frazier religiously and I also delve deep into D. D.'s printed oracle before starting a hunt for new records. You two are o. k. with this disc-spinner. In fact, what in the hell would I do without you? But now that the kind pats on the rump have been so gallantly passed out, let's drop our hair down in the soup and let me tell you that I think you're both acting like dope.

A Jersey Hot Club

To the Editors: An organization devoted to the interests of hot jazz is being formed in Newark, N. J. Anyone in the vicinity interested can obtain further information from Richard W. Scopp, 76 North Ninth Street, Newark, N. J. Per RICHARD W. SCOPP

- DEDRICK—A daughter, born to Mrs. Art (Rusty) Dedrick in Boston a month ago. Dad is the trombonist with Vaughn Monroe.
BICKEL—A son, born to Mrs. Bill Bickel, in Pittsburgh a month ago. Dad is with Baron Elliott's band there.
WEINBERGER—A son, born to Mrs. Andrew Weinberger in New York, April 24. Dad is the attorney-band manager.
DESMONDES—A son, born to Mrs. Bobby DeSimones in New York recently. Dad is accordionist at the Hotel Pierre.
CARLANDER—A son, born to Mrs. William Carlander in Kansas City recently. Dad is trombone-vocalist with the Allyn Casseal band.
AUSTIN—A son, Ernest Jr., born to Mrs. Ernie Austin in New York April 24. Dad is the well known New York drummer. Baby weighed in at 7 lbs. 8 oz.
CHICHESTER—A daughter, Judith Ann, 8 lbs. 15 oz., born to Mrs. Don Chichester May 6 in Chicago. Dad is the drummer with Del Rene's org.
ALLEN—A son, Robert Hufford, born to Mrs. Huff Allen a month ago in New York. Dad is trombonist with Johnny Mesner.
COOPER—A son, born to Mrs. Ben M. Cooper in New York May 6. Dad is with Music Publishers Holding Corp.
GALBREATH—A daughter, born to Mrs. Richard Galbreath in Ft. Wayne, Ind. recently. Dad is guitarist on WOWO-WC there.
SULLIVAN-KIRBY—Maxine Sullivan, the vocalist, from bassist-leader John Kirby is an interlocutory decree granted last month in New York.

FINAL BAR

- FAUCHER—William J., 52, theater orchestra leader, died April 25 at his home in Providence, R. I. after a short illness.
HANSON—Arnold P., 34, former band leader and officer of the Detroit local, is his home in that city six weeks ago.
HOYT—Charles L., clarinetist, in Springfield, Mass., recently after a brief illness.
FOGGIANI—Thomas E., music teacher and violinist of Indianapolis, in St. Vincent's hospital there after an illness of several weeks.
SCHAUB—Wesley, 54, band leader in Webster City, Ia. May 3 of embolism.
WEBER—Howard A., 46, violinist with the Central Symphony in Bridgeton, N. J., at his home there April 29 after a month's illness.
MORENA—Joseph, 100 years old, teacher of scores of well-known Philadelphia musicians and known as "The Professor," died in Philly May 7.
HARRINGTON—Ray, 28, composer and arranger for Fred Waring, died of a heart attack May 9 at his Los Angeles home.

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Ravings at Reveille

by "SARJ"

Talked to Johnny Mince the other day. His local draft board (Chicago Heights, Ill.) wasn't sending any of the boys to camp during May, so Johnny has been just loafing around home. He's seriously considering voluntarily enlisting back in New York so that he can get in



Mince

get into some sessions down there. The 59th Medical Battalion down at Sam Houston, Texas, has grabbed off Wilson McGrath, the ex-Duchin, Van Steeden piano man, and also Bill Doar, who used to beat 88 for Whiteman and also Louis Prima, among others.

And while we're down in Texas, we can't pass up that 2-0-2 Band at Fort Bliss. Publicity Officer Bob Harris brought a wazing of the outfit's theme up to Chi a couple of weeks ago, and those gates really have a good band. Most of the guys are from around Chicago. Oscar Pansini fronts the outfit and plays one of the five saxes. He does a big part of the arranging, and the crew hopes to crack the big-time in Chi when their service term is up in September. Here's the lineup:

Dick Evans, Johnny Wessiah, Harry Sell, Bob Greenwood, and Panolai, reeds; Burt Rogers, Murray Rupp, Al Silha, trumpet; Bob Harris, trombone; Gene Van Horn, piano; Cliff Ritter, bass; Jimmy Wanderplas, guitar, and Sherm Gordon on drums.

If permission of Army officials can be obtained, Columbia records will wax Private Jack Leonard, the ex-Tommy Dorsey vocalist who went to camp a week ago, while he is in service.

Tom Adair, who wrote *Everything Happens to Me* and *Let's Get Away From It All*, still has new tunes coming out although he's in camp. Tom does lyrics, and Matt Dennis gives with the music.

Ex-Ruby Newman men, Ralph Tompkins and Norton Stolier are now at Camp Devens, and they have ground out a tune they call *Close To The Night*.

Irving Leeder Manheim, bassist formerly with Joe Marsala and

nah, had better start looking around for some chick musicians. Trumpeter Johnny Spencer of the band was hied away to Camp Lee. He still arranges for the Marshall unit. And saxist Eddie Rogers also was drafted. Frank Winters, another trumpet man, has received his pilot's license and is expecting the beckon any minute.

Trumpet-arranger Joe Kaye writes from Fort Casey, Washington. Tells us they're hard up for music, and would like old stocks or anything playable. Joe says he's (Modulate to Page 21)

Shep Pearson, one of the better pianists around Baltimore, was drafted and now has a job driving a truck. Says he hasn't seen a piano since he became a soldier.

Memphis trumpeter Gilford Osterloh is among those getting up with the dawn. So are Joe Egro and Jack Deacon of Buffalo. Arthur Ponds, Leon Prima's guitarist, is in khaki, and bassist Joe Bruce expects to be soon.

Mary Marshall, who heads the band at the Club Royale in Savan-

nah, had better start looking around for some chick musicians. Trumpeter Johnny Spencer of the band was hied away to Camp Lee. He still arranges for the Marshall unit. And saxist Eddie Rogers also was drafted. Frank Winters, another trumpet man, has received his pilot's license and is expecting the beckon any minute.

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'How 'Bout That Mess?' . . . Vaughn Monroe appears to be really absorbed in his chow as he sits at mess with officers at Camp Edwards, Bourne, Mass. The band played a date for the soldiers there last month. Standing behind Vaughn as he chomps his gruel are trumpeter Bobby Nichols, trans-man Rudy Michaud, and saxist Ziggy Talent. The boys go into the Meadowbrook June 9.

Jack Hylton, is carrying a rifle around at Camp Craft, S. C. He once gigged about Europe, beating his bull fiddle wherever he went.

To jump to the other side of the service for a minute, Bill Bailey, who headed his own 9-piece combo, writes us from Porto Rico. He's a Naval Reserve officer, stationed on the U. S. Destroyer *Barry*. Says he's planning to organize a new band after his year's up.

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Spivak Kills Kids in D. C.

by WHITEY BAKER

Washington—It looked like every day was Charlie Spivak day in the local schools while the band was at the Earl Theater. Kids turned out in droves, gave Charlie and the boys terrific ovations. Local boys in the band include Don Raffel and Harry Klee, saxes; Jimmy Middleton, bass; Kenny White, guitar; Don Yeager, trumpet, and Gary Stevens (nee Harry Albreton), vocalist.

A lot of the "names" could benefit by following Charlie's example in handling fans. He invites the youngsters to his dressing room, chats pleasantly and answers questions, creating legions of admirers. And it's not an act with C. S., he really enjoys it.

Sonny Burke devotes all his time to arranging for the band. When Tony Pastor played a date two weeks ago at Turner's, the spot used this phrase in the ads: "Tony Pastor, the man who pastored Davy Crocker as Washington's King of Swing. What next?"

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What Goes on the West Coast:

Sepia Scribe Resents Miller's Jump 'Swing Low, Sweet Chariot'

by HAL HOLLY

Los Angeles—Most people have forgotten that Negro spirituals are sacred music to the race that produced them. Therefore the "swinging" of these sacred songs is definitely resented in some quarters. Betty Hall, whose column "Vox Feminine" highlights the bright little mimeographed journal put out by Local 767, Negro AFM unit here, writes of a Glenn Miller broadcast:

"... It (the band) was indeed enjoyable, but I heard him swing Swing Low, Sweet Chariot. . . Please, Mr. Miller, maybe I'm a "square," but it gets me to hear those songs that were wrung from the soul by years of slavery and hardship on a praying people tossed aside so lightly."

We sympathize with Miss Hall and hand her a bow for so poignantly stating her feelings, but our own opinion is that there is nothing essentially disrespectful in Miller's swing version of the great Negro melody and that what Miss Hall really feels is resentment at its association with those jerkbug audiences.

767's Sheet Has Guts

Incidentally, Local 767's monthly bulletin is a gummy little mag quite different from the usual union "house organs," from which anything interesting is always carefully censored. Paul ("Ox Blood") Howard, secretary of the local, knocks out plenty of lively opinions and choice gossip items in his column "With the Cats"—

and usually ends it with the statement: "I'll be expecting a law suit soon."

Augie's Sessions Clicking

Those Tuesday night jam sessions at the unpretentious Club La Valle (on 7th near Alvarado), sparked by Augie Augustine (Boston papers please copy) have mushroomed into popularity in spite of highly publicized competition from the Hollywood Cafe and Davy Forester's Plaza Hotel affairs. The boys say they like Augie's La Valle sessions because they don't feel like sideshow exhibits when they get on the stand to play a chorus or two. Augie's house combo consists of himself on tenor, Don Swander on piano, Dusty Neely on drums.

Notings Today

Plenty of snorting among musicians at report Jack Coogan, now in khaki, has been elevated to leader of the band attached to his outfit. . . Carl Grayson, who fronts a band of top rank studio and radio musicians at the Jonathan Club two nights a week, is mulling offers that came to him following his solo appearance on the CBS "Hollywood Showcase" program, a show devoted to the discovery of promising professionals instead of "amazing" amateurs—a fine idea. . . Vine St.'s La Conga, currently dark, reopens soon as the Copacabana with Nano Rodriguez on the bandstand. The new boss will be Mack ("Killer") Gray, George Raft's shadow. . . The sound truck which roamed Hollywood advertising Glenn Miller at the Palladium seemed to have one record—Artie Shaw's Frensis.

Band Briefs

It's Abe Lyman after Al Donahue at the Palladium, making one of Abe's rare appearances in the town where he got his start back in '21 at the Cocoanut Grove. . . Jan Savitt and Donahue will do virtually concurrent engagements at the Casa Manana. Be interesting to see how they come out. Donahue will have the Andrews Sisters with him, and that means really tough competition for Savitt. . . Al Barr, violin with Manny Strand at the Earl Carroll, took his own combo into Slapsie Maxie's. . . Dick Winslow returning to re-open Bill Jordan's Bar of Music. . . Replacement for Skinnay Ennis at Wilshire Bowl not set at writing. Rumor that the spot may install review like the N. T. G. shows at Florentine Gardens. . . The Beverly-Wilshire Hotel will try supper dancing again; Spike Featherstone, drawing the band assignment, was due to open around June 1. . . The Shadrach Boys doing a neat job at the Pirate's Den. . . Jay Whidden, last heard of in Australia, back in town to organize a new band.

Discovered: the only arrangement we ever saw that contained a written C above high C for trumpet, Johnny Richards' Margie. We saw it in Johnny's book and heard Al Famularo play it.

Skinny Ennis To Chicago's Palmer House

Los Angeles—Skinny Ennis and band leave the coast early this month for the first time since Skin left the late Hal Kemp to go on the Bob Hope show fronting Gil Evans' fine outfit.

Ennis and the boys leave here shortly to do a series of one-nighters en route to Chicago where an 8-week stretch has been set at the Palmer House starting June 26. Here's the lineup of this crack crew:

Jack Crowley, Ken Olson, Fred Peters, Herb Stowe, saxes; Ralph Hallenbeck, Ralph Liscom, Dave Schlegel, trumpets; Pete Carpenter, Harold Diner, trombones; Sam Furman, piano; George White, bass; Ray Hagan, drums, and Sunny Dawson on guitar.

The Ennis band (Evans is still main cog in the combo, being arranger and general music director) has been one of the outstanding aggregations ever produced in this territory and is the out-and-out favorite of virtually every west coast cat. But they all figure Evans made a wise choice in submerging his own personality to go under the Ennis banner. Rarely do western leaders make the grade under their own names.

Bailey Makes a Comeback



New York—After taking it easy for nearly a year, Mildred Bailey is back in the limelight again, working the Reuban Bleu nitery and recording for Decca. Here she's shown with her Delta Rhythm Boys, Otho Gaines, Harry Lewis, Traverse Crawford and Clinton Holland, at the Bleu. Rene deKnight, pianist, isn't shown. Bailey's original 4-weeker was stretched to 8. The boys, shown above with her also record with her. She has junked her "chamber music" accompaniments. Otto Hess Pic.

Marie Greene, et al, Are Dizzy With Success of 'Intermezzo'

Los Angeles—The phenomenal success of Marie Greene's Columbia recording of the "surprise song" of the year, Intermezzo, has been a breath-taker to the 23-year-old singer; to Perry Botkin (John Scott Trotter's guitarist), who headed the accompanying orchestra; to Bill Richards, Columbia recording director here, and to Ted Duncan, personal arranger to Miss Greene.

Just which one thought up the idea is still a mystery as each one

gives credit to the others. Anyway, the song, at that time unthought of as a "popular song," was selected because, with its unusual range, it was figured to be an ideal "showcase" number for Miss Greene, whose range extends from low G to A above high C—just four tones more than the range of Lily Pons.

They all counted on the disc to be a good seller, but none of them ever dreamed that it would break into the major hit class, or that the song, largely because of this recording, would, within a short time, become America's No. 1 song hit.

Phil Harris Elopes With Alice Faye

Los Angeles—Phil Harris, the band-leading Don Juan of the Jack Benny program, stole the headlines here by eloping to Ensenada, Mexico, for a surprise wedding with movie star Alice Faye.

The ceremony took place on the afternoon of May 12 after the couple had flown to the Mexican city, which is on the coast south of Tia Juana, via specially chartered plane.

The story of the marriage was an out-and-out scoop for Hearst movie columnist "Lolly" Parsons and was apparently a complete surprise even to close friends. Miss Faye got her final from ex-husband Tony Martin recently. The band leader was formerly married to Marcia Ralston.

Duncan's arrangement of the number uses an accompaniment consisting of four male voices and a small instrumental group. The sax solo is by Jack Mayhew, who, like Botkin, works with John Scott Trotter's Kraft Music Hall orchestra.

Local 47 Is 'Stuck' in 'Hugo Mess'

Los Angeles—Repercussions in the "Victor Hugo mess," the tangle arising from the gaudy nitery's el floppo into bankruptcy recently, are still reverberating. Latest is a squawk to the AFM's International over the attorney's fees footed by Local 47, assertedly in the interests of Bernie. One bill is said to have totalled over \$700. Bernie claimed he had \$5400 salary coming. Defendant argued Ben had filed no claim.

Local tops, and C. L. Bagley, vice-president of the AFM and also legal counsel to Local 47, are giving this angle plenty of attention. Bagley took no part in the Bernie incident but believes it would be well to establish some precedent in the matter inasmuch as any number of travelling bands could get into difficulties here that would require legal services. Bagley feels it would be a good thing to establish responsibility for such matters. He contends that Bernie should pay for his own legal services and that the International should look out for the interests of musicians in travelling bands if and when they require legal services.

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Tenney Calls L.A. Union Heads Stalin's 'Charlie McCarthys'

Los Angeles—Officers of the local musicians' union were assailed as "Charlie McCarthys of the Communist Party" by former Local President Jack B. Tenney in a printed lashing published in a recent edition of the "Los Angeles Examiner."

The article appeared after "certain officers" of the L. A. musicians' union had objected to Tenney's "Subversive Organization Registration Act" (which now has been passed by the California State Legislature) as being "anti-Labor."

Tenney is a member of the State assembly and chairman of the Joint Fact Finding Committee on Un-American Activities. He pointed out that the bill in question is directed at the Nazi bund and the Communist party. It requires any and all subversive groups (those under control of a foreign government and/or advocating gaining control of the U. S. government by force or violence) to register with the Secretary of State. It also forces these organizations to open virtually all their records to State surveillance.

The present officers of the AFM local (no names were given) are the only representatives of any labor union in the State who opposed the bill, said Tenney.

In answer to their "anti-labor" accusations, Tenney charged "they and their like in Local 47 are the sort that lured members of that union into the infamous Workers' School of Los Angeles, back in 1933 and 1934 . . . that avowedly

Communist School proclaimed its Communist purposes, and of whose faculty Dr. Aaron J. Rosanoff was a member, as a regular lecturer." Tenney challenged officials of the Union to publish the minutes of its Board of Directors for Jan. 9, 1940, which contain, he asserts, full disclosures of that school's subversive activities. He continued in the Examiner article:

"If further proof of Communist domination is required, the inclusion of my bill as so-called 'anti-labor legislation' thoroughly completes the evidence."

Tenney's defeat for reelection to the Local 47 presidency in 1939 followed a bitter battle in which he accused the opposition of being "Communist-duped."

Ellington First Negro Band for Topsy's in L. A.

Los Angeles—Another race line was cracked and Ed Fishman of the Wm. Morris office snagged another MCA account by booking Duke Ellington to open at Topsy's, L. A. suburban nitery, May 22. Marks first time Topsy's, which rates as one of the better spots here, has bought a Negro band.

Meantime plans are going ahead rapidly for production of the all-Negro stage review, "Jump for Joy," in which the Ellington band will be featured. Big names added to the group which is producing "Jump for Joy," The American Revue Theatre, a new group headed by Henry Blankfort, formerly of the Hollywood Theatre Alliance, include dance director Nick Castle ("Buck Privates" for Universal), costume designer Rene Hubert ("That Hamilton Woman" for Warners).

In addition to original music by Ellington, the score will also have songs by Mickey Rooney, Bert Pellish & Milton Berle, Walter Jurmann, Paul Webster, Sidney Miller, Hal Borne, Langston Hughes and William Grant Still. One of the many big production numbers will be built around a new number by Still, titled *I'm Picking My Last Row Of Cotton*.

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Ginny Sims Gets An RKO Contract

Hollywood—RKO pictures have signed Ginny Sims to an individual picture contract which will allow her to travel with the Kyser band except at such times as there is a specific picture commitment, when she must stay in Hollywood. It is understood that her first pic will be in the next Kay Kyser feature, the band's third, which will be directed by David Butler. Ginny is the third band vocalist to be pacted for movies within the past few months. Marvell Maxwell, the ex-Ted Weems chirp, and Janet Blair, former Hal Kemp singer, are now in Hollywood.

Janet, who hails from Altoona, Pa., and whose real name is Lafferty, gets her first opportunity in the next Columbia picture featuring Fred Astaire and Rita Hayworth, to be titled "You'll Never Get Rich."
 The next Kyser pic is slated to go into production about June 10.

99 Pounds of Vocal Dynamite



New York—Singing a song with four trumpets, five saxes and a Messerschmitt rhythm section behind you takes a lot of voice. But Helen Forrest, 99 pounds in all, gets away with it beautifully with Benny Goodman's band. Helen has been doing all the vocal chores with the Goodman unit since December of '39, and unlike other chicks who have warbled for Benny, she has even made him like it. She's one of the very few white chirps who has been awarded consistent praise by Dave Dexter in his record reviews for the Beat. This is her latest portrait.

Ray Harrington, Fred Waring Arranger, Dies

Los Angeles—Death claimed one of America's finest arrangers as a sudden heart attack ended the brilliant career of Ray Harrington at his home here on May 9. Harrington was responsible for many of the outstanding musical numbers presented by Fred Waring on his current Chesterfield series and has contributed musical settings to such pictures as MGM's recently released *Ziegfeld Girl*. He was only 28 years old.

The services were attended by prominent musical directors, composers and arrangers. One of the many notable floral offerings was sent by Fred Waring and the members of his orchestra. It consisted of a complete blanket of flowers that virtually covered the casket.

Harrington's survivors were his sister, Dorothy Gilmore, and his mother, Mrs. Peggy Harrington, a writer for various musical magazines including *Orchestra World*.

Started With Paige
 Harrington started here as a copyist with Raymond Paige when the latter was musical director at KHJ. Within 6 months he was one of Paige's principal arrangers. Later he went with David Broekman and was with Broekman on all of his important programs including the Texaco series.

Harrington's association with Fred Waring is an interesting sidelight on the music business. He was called to New York by Paul Whiteman at the time the Chesterfield program was being lined up and the choice had narrowed down to either Whiteman or Waring. Waring got the show but Whiteman took Harrington to Waring and recommended him as arranger. Waring put him on his staff immediately and Harrington was working for him right up to the time of his death.

Harrington returned to Los Angeles last January because he felt the New York climate was bad for an asthmatic trouble that bothered him. He did his arrangements for Waring here and mailed them to New York.

Harrington was buried in Los Angeles at Holy Cross cemetery.

Ella and Ork To Tour Coast

Los Angeles—Ella Fitzgerald and band have been set for a tour of the west coast by the Reg. D. Marshall office. Ella opens at the Orpheum theatre here for a week starting June 26 and will continue from here on one-nighters and theatre dates.

Marshall has signed a deal to supply bands to San Clemente Casino this summer. Opener will be Eddy Dunsmoor, a mid-west territory band Marshall brought here recently to the Figueroa Ballroom. Larry Herman, another mid-west band, was set by Marshall to follow Dunsmoor at the Figueroa June 3.

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Les Young Joins Brother's Band On West Coast

Los Angeles—Lester Young packed up his tenor and migrated out here from New York last month to join his drummer-brother, Lee Young's band at Billy Berg's Club Capri. Lee is the lad who has worked with Lionel Hampton, Fats Waller, Les Hite, and who played the licks for Mickey Rooney in the Paul Whiteman movie, "Strike Up The Band."

With the ex-Count Basie star on tenor, others in the band are Arthur Twine, piano; "Bumps" Meyers, sax; Red Callender, bass; Red Mack, trumpet; Louis Smith, guitar, and Lee on drums.

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Bullish Bass Bowings Endanger Duke's Rep; Eight Shaw Sides Good

by DAVE DEXTER, JR.

Just six months ago, on this page, Duke Ellington was classed as "most consistent" of all bandmen who record their work for posterity—and added cash. But Duke will hardly be a candidate for that distinctive honor next December if he continues in the same groove which has characterized his recent record releases.

Quite possibly the most sickening, unmusical and thoroughly disgusting sides the Duke has ever needed are *Body and Soul* and *Mr. J. B. Blues* (on Vic. 27406) which are nothing more than bass and piano duets by the leader and Jimmy Blanton. The first title, a jazz classic revered by all who ever sat in on a session, is hacked, slashed and brutally butchered by Blanton's bullish bass bowings. The blues is easily as frightful with Jimmy thumping his strings as well as sawing them. All standards for intonation are forsaken. But helping restore the name of Ellington to its proper place are *Sidewalks of New York* (Vic. 27380) and *Take the "A" Train*, by Duke's full band, which tend to rub out the foul taste left by the duet examples. Better yet are Johnny Hodges' *Queen Bess* and *That's the Blues Old Man* sides on

BBird 11117, with the Rabbit's soprano and also covorting about Cootie Williams' superb growl horn and Lawrence Brown's trombone. Tab the Hodges contributions for sure and pray that Duke's stock isn't slipping. A menu of bass-piano duets as bad as the ones mentioned above might well prove disastrous to Ellington's legion of fans, this scribbler included. Maybe it was a gag.

Two Sy Oliver Jobs

Sy Oliver hasn't had much attention since he left the Lunceford band to staff it for Tom Dorsey. But his work has gradually changed the style of the T. D. aggregation. Evidence of this is on *Another One of Them Things*, a riff collection, and *Serenade to the Spot*, with Ziggy Elman's horn, stick by J. Mince and Tommy's own siphorn making for jazz with a jump. It's on Victor 27374—and one of the best T. D. couplings in ages. All of which makes it a letdown to tag *I Love It So* and *You Betcha My Life* (Vic. 27392) among Tommy's worst, especially the *Love* mess, which has nothing to recommend it and a pitiful attempt by Paul (tenor) Mason to be funny. Chalk it off as wasted wax.

Shaw Still Pitching

Just about the time you figure Art Shaw to be a "one-record"

man, with nothing in the last year but *Frenesi* as a hit, up he pops with eight nominations for 1941 disc honors. Only the Shavian touch makes a rhumba called *Marinela* attractive, for under his matchless touch, and with the colored William Grant Still as arranger, it comes off the turntable as an interesting and beautifully-performed bit of modern big band jazz. *I Cover the Waterfront* backs the rhumba on Vic. 27362. Another rhumba, *Danza Lucumi*, doesn't equal *Marinela*, but it's still nice, and so is *Chantez Les Bas*, which despite its ultra-fawncy title, turns out to be a dirty old W. C. Handy blues polished to a fine shine by Shaw and his strings. Vic. 27354. Prettiest Shaw clarinetting of the whole shebang is on *Moonglow* (Vic. 27405) which is tied with a Gramercy 5 rendition of *My Blue Heaven*. And finally, Arthur Schwartz' memorable *Alone Together* appears with *Who's Excited*, a Shaw original, on Vic. 27385, to make the month of May a winner for Arthur, his clarinet, and his no longer intact orchestra. Shaw's is the kind of stuff which improves with every hearing—the test of any real artist. And his batting average remains in the top brackets.

Six by Woody Herman

Decca evidently is pushing the Woody Herman herd with all its resources, for few are the weekly releases, of late, which haven't carried a W. H. coupling. Of the band's current output *Intermezzo* (Decca 3738) merits top praise. Woody's vocal is sympathetic and the few brief bars of Herb Haymer's tenor are tasty. *My Mom* backs it. *Time Changes Everything* (3751) is a Deane Kincaide version of a standard hillbilly tune, coupled with *Dancing in the Dark*. *G'Bye Now* (3745) has a good Muriel Lane vocal, but the flipover, *Until Tomorrow*, is the weakest of the six. The herd shows a good beat all the way, and while the arrangements are not flashy or thrilling, they are effective and uncorny.

Rey's Pianist a Kick

Of the newer bands, Alvino Rey's seems to be making progress second only to Claude Thornhill's. Four new Rey engravings which reflect the unit's ever-improving ensembles are *Amapola* and *Light Cavalry* (BBird 11108) and *Hindustan* and *Everything Happens to Me*, 11136. Pianist Buddy Cole pops up at intervals and deserves praise for his solo style. The leader's box-pluckings, on the other hand, tend to irritate the ears. *Hindustan* is best here.

'Blue Juice' by Barnet

Blue Juice is the strange title of a Charlie Barnet original, appearing on BBird 11111 with *Harmony Haven*. And it is Bobby Burnet's fine trumpeting which makes *Juice* an item for the musician-hot fan trade. *Haunted Town* and *Buffly Boy* (BBird 11093) are added

Donahue Makes His Debut on Wax



New York—Here is Sam Donahue, tenor saxist, with his rhythm section as they appeared when they made their debut recently as Bluebird artists. Sam took over the Sonny Burke outfit last November. Press agents claim it sounds more like Lunceford than Lunceford, although the same thing is being said about Sonny Dunham's group. Donahue's rival on the Bluebird lists. Shown with Sam above are Harold Hahn, drums; Jidge Jordan, guitars; Walt Sherman, bass, and Wayne Herdell, piano. Mitch Paull's head is at Donahue's elbow. Pic by Ray Levitt.

starters. Of the batch, *Juice* is best with *Buffly* a slow second. Forget the other two.

Two Labels Rush Savitt

The case of Jan Savitt is worth reviewing, for after zooming into prominence a year ago he suddenly vanished from the national scene, taking his acetates along into obscurity. Now, for no legit reason, come 10 Savitt sides, four on the Victor label, which he recently made his debut on, along with six older Decca dressings, including *Jolly Peter*, *By Heck*, *Big Beaver*, *April Showers*, *Les Preludes* and *Green Goon Jive*. The Victors are *Manhattan Sunrise*, *The Things I Love*, *Horizon* and *We Go Well Together*. Of the latter, *Manhattan Sunrise* shapes up strongest. It's the composition of pianist Jack Pleis. Note on the Victors that Jan has dusted off and put to use his shuffle foundation, a move which will be greeted with no hurrahs by those in the trade who almost to a man felt happier when Savitt abandoned the trick awhile back. Anyway, Savitt's back on records, and with five discs to choose from. Tophatter followers can rejoice. Others can look to men like Ellington, Shaw and the brothers Dorsey for kicks, on wax, which Savitt somehow never seems able to achieve.

Eddy Duchin Plays Gershwin

Columbia's newest Eddy Duchin promotion is in the form of an album of George Gershwin music, all soloed by Duchin with the aid of another piano played by Al

Giroux, and bass, drums, and guitar by Sid Rhein, Harry Campbell and James Baumgardner, respectively. Four discs in album C-52. But strictly for the Persiana, or anyone ignorant of pianists like Stacy, Wilson and the others who have long since proved their reputations with musicians.

Benny Goodman Misses

I Found a New Baby would seem to be made to order for the Goodman sextet, but it bogs badly and so does its mate, *Breakfast Feud*, on Col. 36039. Basie's on piano and Jo Jones, drums, but both performances are mechanical and downright dull. Only a spot or two hold interest. That's when Cootie blows solo.

In a Spin. Mince.

Sonny Dunham's first record, for Bluebird (11124), reveals a young group of white musicians desperately trying to carbon the Lunceford music pattern. *I Understand* is excellent jazz if one overlooks everything that goes on before and through the vocal and takes note of the group from the end of the vocal on out. *Mighty Lak a Rose* has some stratospheric Dunham trumpeting, not in the best of taste; a weak beat which must be improved, and a sax team which is out of tune in striving to ape the Lunceford reeds. . . . Sidney Bechet's *Coal Black Shim* (Vic. 27386) isn't as good as *Baby Won't You Please Come Home*, and the latter is almost mediocre. Only Higgy's trombone excites. . . . Like Dunham, Sam Donahue debuts on wax with his band. And like Dunham again, Donahue chooses to ape Lunceford. It isn't fair to comment unfavorably on Sam's *They Still Make Love in London*, a dog tune if there ever was one (BBird 11131) which Sam ties up with *Au Reet*, hurt by a bad Mitch Paull vocal. At least Donahue's sax section is impressive, and the rhythm section is above average.

Old Lonnie Comes Through

Finest of the recent blues items is Lonnie Johnson's Bluebird (8684) of *Somebody's Got to Go* and *She Ain't Right*, in which he (Modulate to Page 15)

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Most Popular Records in the Coin Machines

| SONG | FIRST CHOICE | SECOND CHOICE |
|-------------------------------|---------------------|-----------------------|
| 1—Amapola | Jimmy Dorsey, Decca | Sammy Kaye, Victor |
| 2—G'Bye Now | Horace Heidt, Col. | Woody Herman, Decca |
| 3—Intermezzo | Benny Goodman, Col. | Marie Greene, Col. |
| 4—I Understand | Jimmy Dorsey, Decca | Charlie Spivak, Okeh. |
| 5—The Band Played On | Guy Lombardo, Decca | The Jesters, Decca |
| 6—Wise Old Owl | Al Donahue, Okeh. | Joe Reichman, Victor |
| 7—Alexander the Swoose | Kay Kyser, Col. | Art Kassel, Bluebird. |
| 8—Maria Elena | Jimmy Dorsey, Decca | (No Competition) |
| 9—My Sister and I | Jimmy Dorsey, Decca | Benny Goodman, Col. |
| 10—Friendly Tavern Polka | Horace Heidt, Col. | Teddy Powell, BBird. |
| 11—Let's Get Away From It All | Woody Herman, Decca | T. Dorsey, Victor. |
| 12—We'll Meet Again | Ink Spots, Decca | (No Competition) |

COMING UP: While "Amapola" still holds the top position, it is ready to weaken after a record run and tunes like "We'll Meet Again," "Let's Get Away From It All," "Apple Blossom Time," and "Everything Happens to Me" all appear heading upward to take its place. "G'Bye Now" and "Intermezzo" also have hit their peak. With the Mutual

net back on the air with ASCAP music, be prepared for a number of new ASCAP numbers—hundreds are being pushed. Anything can happen in the song field within the next few months. "Sleeper" tunes reviewed below loom more importantly than ever. Any one of them may "catch" overnight.

"SLEEPERS"

(Destined to be Smash Hits in the Machines)

SAMMY KAYE—Daddy may be Sammy's biggest disc click to date. On Victor, it's almost all vocal, and sung by the entire band in the old ensemble style of Don Redman. Tab it.

PETE JOHNSON—Here's a piano solo which should grab nickels aplenty. Not raw jazz, it's a pretty, commercial ballad called *Just For You* which will prove especially potent on colored locations. No vocal. Decca. (Sepia series).

JIMMY DORSEY—And still this band keeps shelling out platters which are top money-makers for ops. Late J. Dorsey items well worth trying are *Man That's Groovy*, with a sharp Helen O'Connell vocal; *Green Eyes*, patterned in the band's "Amapola style" with O'Connell and Bob Eberly vocaling, and *In the Heat of the Night*, which already is garnering many a coin in thousands of boxes. All Decca.

COUNT BASIE—Try the Count's *Feelin' the Bean* on Okeh. It's typical Basie with some flashy Coleman Hawkins saxophonizing added. The kids will eat this up.

ARTIE SHAW—Still featuring his string section, and his own clarinet artistry, Shaw has potential winners in *Moonlight*, the old fave of 1935, and *Dancing in the Dark*, which goes back to '31. Both worth watching: both Victor.

CLAUDE THORNHILL—Reports on this leader's version of the up and coming *Sleepy Serenade* are coming in from ops throughout the nation. The case here is a strong band playing strong material. On Okeh. Woody Herman has another fine *Sleepy Serenade* on Decca. Keep an eye on both.

CHARLIE BARNET—The *Captain and His Men* has a foxy Lena Horne vocal, foxy enough in fact to stamp the disc (on Bluebird) as a sleeper. Barnett's treatment of this catchy melody is best.

BING CROSBY—Latch on now while it's hot. *My Buddy* has Bing in his most mellow mood, with splendid background. The tune is coming back, with present conditions as they are, and Bing himself has never sung better. Decca.

Radio City Boogie Bash



New York—Two noted boogie pianists, Pete Johnson and Albert Ammons, display their 8-to-a-bar talents to the critical ears of arrangers Bob Mersey, left, and Roger Secure in New York's Radio City. Mersey recently was hired by Abe Lyman; Secure is turning out scores for the Lunceford, Kirk and Armstrong crews. *Down Beat* Photo by Mickey Golden.

Record Reviews . . .

(Jumped from Page 14)

gets accomp from his own geetar and a piano and bass. . . . Tony Pastor goes on a Louie kick to sing *Confessin'*, pairing it with a pop, *I Close My Eyes*, on BBird 11105. The band sounds good, especially the saxes. . . . Wingy Mannone gets superb backing for his *Mama's Gone, Goodbye* and *Stop the War*, on BBird 11107, guys like J. Marsala, Mel Powell, Zutty, Mastren and Al Morgan making up, musically, for what Mr. Winy lacks. Not to be taken seriously, both sides are welcome, and therefore recommended.

Piano Solo—Go 'Way Back

Gene Williams of *Jazz Information* has reissued Jabo Williams' *Jab Blues* and Wesley Wallace's *Number 29*, both originally on Paramount in the middle '20s. The 'tuff's here if you don't mind looking for it, and while both "artists" offer as crude a Steinway style as has ever been captured permanently, there are some kicks to be found, too, by repeated playings. . . . Les Hite's band of wild men have a "must" plate in *Board Meetin'*, which Goodman made for Columbia a year ago, and *The World is Waiting for the Sunrise*, two potent killer-thrillers which shape up as among the month's best. Solos are as well as the beat. More by Hite on the Bluebird label will be welcome.

Strong Band's First Location Job in 2 Years

Chicago—The Bob Strong band, which for the past two years has been playing NBC radio commercials and only incidental one-night dates, will go on its first location job June 14 when it opens at Villa Moderne, night spot northwest of town on the Skokie highway. Composed of some of the windy city's best musicians, the Strong outfit is noted for its work on the Uncle Walter's Doghouse and on Showboat, NBC commercials. Lineup of the band, which will get NBC air shots six nights per week for its 6-weeks run, includes:

Bob Strong, Ray McIntosh, Ray McKinstry, Sid Reid, Lowell Moore, Ray Hunt, leader; Sonny Sievert, Dick Matby, Rocky Casvillo, trumpet; Joe Bejcek, George Jean, trombone; Bill Otto, piano; Willard (Skip) Nelson, bass; and Herman Kapp on drums.

Strong does most of the arranging himself.

McShann Cuts Six New Sides

Dallas—Jay McShann and his Negro jump crew from Kansas City made their debut as Decca artists a couple of weeks ago here when Dave Kapp came to Dallas from New York to record six sides by McShann's outfit.

Three faces were cut by the full band, including *Swingmitism*, *Dexter Blues* and *Hootie Blues*. Then McShann, one of the best of the sepiu pianists, showcased his own piano with a rhythm section backing him for *Confessin' the Blues*, *Vine Street Boogie* and *Hold 'Em, Hootie*. Walter Brown, whom Kapp says is one of the greatest blues shouters of all time, vocaled on two sides. Personnel of the band included McShann on piano, Gene Ramey, bass; Gus Johnson, drums; Bernard Anderson, Harold Bruce, Piggy Minor, Joe Baird, brass, and Bob Mabane, Charlie Parker, John Jackson and Harry Ferguson, saxes. The wax will be released on Decca's sepiu series label, Kapp said. McShann now is on tour in Missouri and Kansas summer spots.

802 to Sponsor Public Concerts

New York—Plans to inaugurate a series of public band concerts in the musically underprivileged districts of New York were revealed last week when Local 802 announced that on June 15 Dmitri Mitropoulos of the Minneapolis Symphony would conduct a special concert of the Philharmonic in Lewisohn stadium here. Proceeds will be devoted to defraying the public concert series. Mayor LaGuardia is co-sponsor with the union.

Success Story

New York—Last year Johnny Messner recorded *She Had to Go and Lose It at the Astor* for Varsity Records. The platter sold more than 300,000 copies and stirred up a terrific controversy. Later Varsity went into bankruptcy. Last week, a year after his record hit its peak, Messner received his first royalty check. It totaled 10 cents.

Pearl White in Helen Humes' Spot

New York—Pearl White, former singer and dancer at the Apollo Theater in Harlem, has been appearing as vocalist with Count Basie's band on the Count's recent theater tour in this area.

She replaces Helen Humes, who plans to go out on her own as a solo act. Miss White's job is only temporary. Basie is being touring with his band and the boogie wogie twins, Pete Johnson and Albert Ammons.

'Death Ray' in New Boog Album

New York—Pete Johnson waxed *The Death Ray Boogie* two weeks ago, along with his version of *Basement Boogie*, as his contributions to the new boogie wogie piano album Decca is getting out shortly. The "death ray" idea is a current rage among New York jive musicians and Pan-American grabbed it for publication the day Pete waxed it.

Johnson also cut a ballad, *Just for You*, marking the first "pretty pop" he has ever made. It will be coupled with *Pete's Mixture*, a jump piano solo in which Johnson alternates on successive choruses; with 8-to-a-bar and 4-to-a-bar 88 patterns. Latter disc will appear on Decca's sepiu label.

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• Doubling in Brass •

'Never Took a Lesson In His Life'—Haw!

by John O'Donnell

"Hey, John, did you hear so-and-so play? Boy, is he tops! Plays everything from soup to nuts, and what do you think? He never took a lesson in his life!"

Now ain't that something, suffering brassmen? He picks out the one natural to tell me about, and in no soft tones reminds me that he never took a lesson in his life. There is nothing strange about that. It should be as clear as the nose on your face that a natural needs lessons about as bad as a natural healthy tooth needs drilling by a dentist.

You're 'Hind-Side-Before'

A natural is nature's gift to suffering brassmen, something for them to aim at. And by the way, while aiming don't forget that you are not a natural. Consequently you are hind-side-before, a little trick fate played on you to keep you out of mischief as you try to hit the top. Don't sob about it; just picture what a mess this world would be if we were all born geniuses.

He never took a lesson in his life. Boy, does that burn me up! What gets me is they never mention the thousands who try to play their favorite instrument, and les-

sions or no lessons, end up behind the well known 8-ball, simply because they are in the dark to the real feels and balance that make up a genius. They just keep harping about the guy who never took a lesson in his life (the genius natural), the guy that feels and has perfect form from the top of his head to the tip of his toes. To him it's a gift; to you, you and you, it's work and sweat, up one minute, down the next. But if you work along the lines that a natural is made of, you will and can become as natural as he. If you are lucky you can catch on quickly. If you are a little on the unlucky side it takes a little longer. As trumpet players are scarcer than hen's teeth, I would say it's worth the try.

Shoot Toward the 'Natural'

Don't envy the naturals who never took a lesson in their lives. Rather, aim to be like them. Don't feel sorry for yourself because you have or have not taken lessons and can't blow your nose. Rather find out why. Don't think I am trying to peddle my wares. I am writing to you as always your doubling in brass columnist, giving you helps and the up-to-the-minute highlights of the day. Through your many letters, private conversations, and the ever-going monthly gossip, you have put at the top of the list this month the No. 1 song entitled "JUST THINK, HE NEVER TOOK A LESSON IN HIS LIFE!"

Your lesson for the month is "natural geniuses don't need lessons." Lessons are for suffering brassmen. So what, says you? Just find out what naturals are made of. Then all you will have to do is just take a breath and play. And just think, then you will never

have to take a lesson the rest of your life!

The route below leads to the naturals:

1. Both lips in mouthpiece.
2. From there a feeling of less teeth.
3. Perfect balance because of more chops after attack.
4. As you play and play a feeling of less lips, plus lots of chops.

Suffering brassmen! Cry on John O'Donnell's shoulder via letter c/o Down Beat, 608 S. Dearborn St., Chicago. For personal replies remember the old S.A.S.E.

Louis Prima at Balto's Summit

by GEORGE S. EVERLY

Baltimore—Local cats pack the Summit, Green Spring Valley nitery, to get their kicks from the 14-piece Louis Prima band. It rocks. . . The fine 4-piecer at the Algerian Room is headed by cute and oomph-ful Bertha Cawley, who swings a mean mallet over a vibe. . . Jimmy Abato, ex-Glenn Miller, Paul Whiteman alto man, now jobbing around town. Jimmy's 8-year-old nephew, Cosmo, plays clary and his jam choruses are really on the beat.

Borshard Leaves Masters

New York—Jerry Borshard has left the Frankie Masters band for a house job at WMCA. Replacing Jerry on trombone with Masters is Billy Pritchard, ex-Tony Pastor man. The Masters band is still at the Taft hotel.

The King's Nephew Steps Out



New York—David Nelson now is leading his own band in New York. It's a 7-piece jump crew which has been gigging around Harlem. David is a nephew of King Oliver and plays trumpet as his uncle did. Nelson also has recorded under his own name. Members of his combo include Leslie Johnakins, alto; Harold Smith, tenor; Lester Fauntleroy, piano; Wm. Smith, bass; G. L. Hopson, drums, and Jim McLin, guitar. Pic courtesy Herman Rosenber.



THE HOT BOX

A COLUMN FOR RECORD COLLECTORS

by GEORGE HOEFER, JR. (2 East Bank, Chicago)

Muggsy Spanier was beating drums in Chicago's notorious Clark Street hang-out, the Belvedere Cafe, in the early twenties when he was a lad who hadn't yet seen his 16th year.

The cop on the beat used to get a "beat" and he'd "come on," shooting out the lights. With the courage of youth, Mugs used to grab his chair and caution the drunken cop to keep away from his battery. The joint has been gone for many years but before it's owner was hanged, it served as a meeting place for such gang luminaries as Dion O'Banion and his cohorts. Muggsa's job lasted until his brother Bill happened in one night and reported his discovery to the family.

Started Out with Schoebel

When in school young Spanier was playing both the drums and cornet. Today's hottest cornetist learned for his first tune on cornet, *Tulip Time in Holland*. After school hours he got a job playing drums in a theater pit. He started playing cornet regularly with Elmer Schoebel's Orchestra at the old Blatz Palm Gardens on North Avenue. During subsequent years he worked around Chicago in bands led by Sig Meyer, Charles Pierce, Charley Straight and Floyd Town, finally going on the road with Ray Miller and Ted Lewis. While with Lewis, Spanier toured in Europe and made a movie.

Muggsa's first recording date was with Mel Stitzel down in Richmond, Indiana, around 1925. At this session the seven sides by the Bucktown Five were cut on the Gennett label and they are now quite rare.

Following is a short list of Ted Lewis records not listed in De-launay's "Discography," on which can be found choruses by Muggsy. This will inaugurate a new section in the "Hot Box" devoted to additions and corrections to "Hot Discography." For the Spanier additions, the "Box" is indebted to John Steiner of *Jazz Information* for his help, and also Bob Sales.

These are all Ted Lewis records on Columbia:

- On the Sunny Side of the Street (150043) 2144-D.
- The World Is Waiting for the Sunrise (150460) 2246-D.
- Rhythm (152423) 2786-D.
- Here You Come with Love (152454) 2799-D.
- Ten Thousand Years Ago (152453) 2807-D.

Collector's Catalogue—Sam Bowerman, 4530 Malden Ave., Chicago. Collects records by Bobby Hackett, Bob Crosby Band, and Jimmie Lunceford. Sam also takes pictures of all the leading jazzmen that appear in Chicago. During the day sells printing for the G. A. Ackermann Printing Company. Pix are for sale.

Donn O'Meara—Manana, Woodstock, N. Y., a boogie woogie piano specialist of the first water. Favorites are Cripple Clarence Lofton, Jimmy Yancey and Pete Johnson. Donn is attending school in Woodstock.

W. E. Hanson—Bellows Falls, Vermont. Likes records by Django Reinhardt, Stephane Grappelly and



Muggsy

Ray Noble. Played banjo back in 1925 in Ormond, Florida, at the Jungle Inn, owned by John D. Rockefeller's butler. Would like to know where Lou Childre, the drummer in the band, has located. Mr. Hanson is now cashier of the Windham National Bank in Bellows Falls.

Take Away the Drivel—Jackson Teagarden's trombone is evident on two sides by Vic Berton's Orchestra on Vocalion 2944 *Lonesome and Sorry* and 2974 *Blue*.

Harry Lim is now sending his friends Pralines from New Orleans.

Collector Jerry Dalton is drafting and can be reached by writing Company C, Ft. Thomas, Ky.

Does anybody have information on Joe's Hot Babies who recorded for Paramount 12783 *Beans and Rice* and *Dry Bones*?

Mr. Freddy Shayne, pianist famous for *Mr. Freddy Blues*, is reported to be somewhere in Chicago.

Lang and Venuti appear on Annette Hanshaw's Okeh 41327 *The Right Kind of Man* (403080) and *If I Can't Have You* (40381).

Jimmy Noone and drummer Bill Winston have closed the Nassau and now are at the Yes Yes Club on south State Street.

Solo to Dig—Sidney "Pop" Bechet's soprano sax on the New Orleans Feetwarmers *I've Found a New Baby* on Victor 24150 and Bluebird 10022.

Godley, Stovall With Snub Mosely Ork

New York—Snub Mosely's new band at the Horseshoe Bar in Sunnyside, L. I., has A. G. Godley on drums and Don Stovall on alto. Both Godley and Stovall were heard in the recent Decca "Kansas City Jazz" album.

Mosely fronts the group with his screwy slide saxophone and a trombone. Others in the Mosely unit are Courtney Williams, trumpet; John Brown, bass, and Henry (Hank) Duncan, pianist. All are colored.

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Bud Freeman
a highly organized young fellow. Harry has some time, was 25 just being seen a real brass. Brass Rail attention musicians, ers. Another him at a in which he with Freddie Jones and census is that he is future in t only is he arranger. letic build, and a head ily quality shampoo ac

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Swing Piano Styles

Harry Hynda, Fine Chi Pianist, Comes to Fore

by Sharon A. Pease

Bud Freeman, fronting a solid 5-piece band, recently closed a highly successful date at the Brass Rail in Chicago. Bud organized the band from local men and used on piano a young fellow named Harry Hynda.

Harry has been around Chicago for some time, 25 years in fact. He was 25 just a few weeks ago. Being selected for the job was a real break for Hynda, for at the Brass Rail his work came to the attention of a large audience of musicians, writers, and name leaders. Another such audience heard him at a Harry Lim jam session in which he was featured together with Freeman, Buck Clayton, Jo Jones and Walter Page. The consensus is that he "has it," and that he is destined for a bright future in the music business. Not only is he a talented musician and arranger, but possesses an athletic build, a pleasing personality, and a head of hair that would easily qualify for scalp treatment or shampoo ads.

Piano Instead of a Bike

Do you remember what your parents gave you as a gift on your ninth birthday? Hynda does, and vividly. "I had my heart set on a bicycle," he recalls, "and was really brought down when the folks announced that my birthday present was to be the first of a series of piano lessons." He bawled, protested, bawled some more, but finally took the lessons. The disappointment of not getting the bicycle was soon forgotten for Harry became genuinely interested in music and worked hard during the five years of piano study that preceded his entrance into Lane Tech. High School.

By this time he was quite an accomplished pianist and during four years of school played piano in the school orchestra and acted as accompanist for various vocal groups. He listened to good records to further develop his dance style and did a good deal of jobbing with local dance bands.

Harry majored in music at Lane and one of the requirements was that the study of several instruments be included. He chose saxophone and clarinet, played clarinet in the school band and during his senior year became a Major in that unit.

When to Save Leaders

He was now snaring as many jobs as on piano. His first location job, at a Wisconsin resort, was on reeds. That was four days after graduation. Harry recalls an amusing incident that occurred during this engagement. The leader of the band, who was not popular with the side men, was fishing from a canoe when it suddenly upset. Not a good swimmer, the leader was in a bad spot. In fact, he had gone down for the second time while the boys were trying to decide whether they should make an effort to save him or let him drown. Then someone remembered that he had the band's pay for a week in his pocket and they all jumped in to help retrieve the leader—and the pay. Anyway that was their excuse for saving him.

After the Wisconsin date Harry joined a travelling band and toured the middle west during the next year. Then he returned to Chicago where he jobbed with

various bands and made arrangements for acts booking out of local offices.

During the past three years Harry has concentrated on piano and has worked with Jack Russell, Frank Quartell, Max Miller and Jerry Shelton, with the latter at the Pump Room of the Ambassador East Hotel. He also did a hitch with Anson Weeks and was with him when Weeks was injured in the bus crash near Marengo, Iowa, last winter.

Right now Harry is the 88-man with the fine Henri Lishon band in Chi's Theatre-Cafe.

Plays Good Billiards

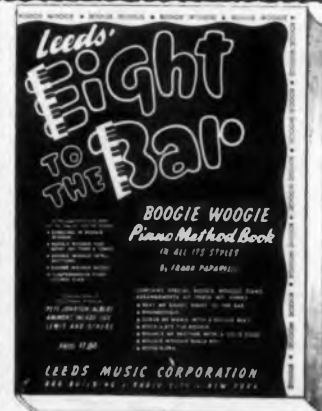
Aside from music Hynda's chief interest is in three-cushion billiards. Bud Freeman is also a three-cushion enthusiast, and during their Brass Rail engagement Harry and Bud tangled nightly. "Harry plays three-cushion just like he plays piano—plenty good," says Bud, who usually came out behind the eight ball.

Which leads into the title of the accompanying example, one of Harry's piano styles based on an original which he calls, *Behind The Eight Ball*. Nice bass variety, some tenths, some walking bass, and a sprinkling of single tone figures. There are also some clever treble ideas including the one used in measure nine of both the A and B choruses. A good example of the use of the minor ninth will be found on beat four of the eleventh measure in the B chorus. Written in flats for convenience in reading, the actual spelling of the chord is D, F sharp, A sharp, C, making it a D augmented seventh with the minor ninth, E flat, added. The same idea is used in a less complete form on the fourth beat of the tenth measure in both the A and B choruses.

Mail for Sharon Pease should be sent direct to his teaching studios, Room 815, Lyon and Healy Bldg., Chicago.

Harry Hynda's Original 'Behind the 8-Ball'

Slow Blues



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Small Band Banter

by EDDIE CHARLES

Request from Sgt. Tom Sommers, 6th Pursuit Wing, Selfridge Field, Mich., for arrangements for his six man combo; trumpet, clarinet, guitar, bass, piano and drums. Right you are, Sarge—some arrangers should get hep and specialize in writing for small bands. The only hitch is the hundreds of different instrumental combos around the country; it would be almost impossible to write an arrangement that would fit any combination of instruments. However keep your eye on this column and we'll see if we can scare up some arrangers to help youse guys. The price of course depends entirely on the arranger.

Novelties Off Records

Thanks to Bob Nieman of Cincinnati for a swell letter. Bob wants to trade parodies. A good way to get novelty material is to take it off a record. There are many clever novelty recordings available. Some by the King's Jesters, Bill Murray, Johnny Mercer, and many more. Although special material writers are scarce and usually very high-priced it's a good idea to keep a fund on hand for a really sell-out novelty. They're certainly worth the dough.

Three of the Four Notes of Rhythm art tacit after closing Southern Grill in Hot Springs. Johnny Willis is awaiting the Bugle Call with fingers crossed. Barney McNellaye already traded his console for a 30-30. Russ Canham, guitarist, is recovering from major operation in Macon. Mac Yupp carries on with chin up and all that, opening with a trio at New Albany Hotel, air time WGPC. You gates sure ran into your share of trouble. God luck and thanks for the jive from the deep south, suh.

To Cliff Brunzell of Minneapolis. In order to avoid repeating tunes during the week, make a program for each night, if you have enough material, and then skip a night or shuffle the programs so that no tune is repeated during the night unless it is requested. It's a good idea to test your repertoire once in a while by seeing how long you can play without repeating a number. Dust the cobwebs outen your brain for the real oldies and the standards. We're trying to print a picture of a small combo with each column, Cliff, so bear with us.

Unit Has Seven Uniforms

Congrats to Roland Evans and the Five Dons, El Capitan Club; Redding, Calif., who just signed a new contract for 39 weeks. Some run, gate. Band has seven changes of uniform, a very good idea.

One of the most successful of the four-piece units is Vic Abba and his Californians, now back at

the Book-Cadillac in Detroit, for the umteenth time. Vic, clever trumpet player and a good showman, has used these attributes along with an excellent business head to keep the lads working for top money these many years. Johnnie Frigo plays fine bass fiddle, violin, arranges and sings, Ted Harmon is the accordionist and Earl Backus plays guitar, arranges and sings. The band plays smooth, well-rehearsed instrumental and vocal arrangements, and clever novelties, using rubber masks—very funny. Vic permits no lulls on the band stand, almost direct segues.

Here's an idea that is being used by many of the best small units. Make it a point to get the names and addresses of all the people you meet on the job and keep in touch with them regularly, either with band announcements or personal notes. Keep adding names until you have a mailing list that will guarantee a following in any city you visit.

Suggestion for Guitarists

I've often wondered why guitar players don't study guitar as a pianist studies his instrument. It seems to me that a good guitarist should be able to read a piano part or an artist copy at sight, without having to have the symbols written above the chord. It would certainly help just in case a band has to play a show if the guitarist could read a piano part without symbols. Sometimes there isn't time for a rehearsal of the show or time to write in the chords. To learn to recognize chords at sight isn't as tough a job as a lot of gates might think. A good way to practice (of course the first requirement is a good knowledge of harmony) is to take a fiddle part and put the three lines together as quickly as possible. With enough practice you should be able to recognize any chord instantly.

"Ding" Bell has a jumpin band at the Graemore in Chicago. An excellent rhythm section sparked by Ken Carbonel on guitar, Doc Swolley on Bass fiddle and Floyd Bean on piano. Bean has written a number of original tunes with beautiful chord changes featuring Ding's tenor, which the boys affectionately label a "variable crow call." A good band with lots of laughs from the customers at Ding's novelty songs. Eddie Fritz just left the band to re-organize his old line-up for radio.

Small band guys, shoot a line to Eddie Charles. If you got good kicks, bum kicks, or original ideas to advance the cause of the little combo, let's get 'em across to the mob. Write Eddie c/o Down Beat, 608 S. Dearborn St., Chicago.



Guitars and Guitarists

The Guitar Has Had Its Biggest Year

by Charles Amberger

A reader sends in this question: "Is the Hawaiian guitar coming to be more popular than the Spanish guitar? It seems to me that the Spanish guitar is losing its place in the orchestra."

An important enough question, but I can allay your fears with no hesitation. The past year has seen more Spanish or orchestra guitars sold than during any other year in the history of the instrument. And that fact comes to me direct from the figures of some of the biggest guitar manufacturers, proving that, instead of losing popularity, the guitar is becoming even more important.

Musical notation for the piece 'We Go Well Together'. It consists of five staves of music with various chords (F, D7, G7, E7, F7) and fingerings indicated above the notes. The piece ends with the word 'FINE'.

See if you can guess what popular melody can be played against the above chorus, and write me c/o Down Beat, 608 S. Dearborn St. For personal reply enclose stamped, self-addressed envelope.

Orchestration Reviews

★ by TOM HERRICK ★

'We Go Well' Is a Solid Bounce

We Go Well Together

Published by Hegnet, Arr. by Vln Schoen
A really solid little bounce tune is *We Go Well*. This goes good with either full brass or a one trumpet—three or four sax combination, for the melody in the chorus is detached for the most part from the figures. After the repeat, an effective first trumpet four-bar interlude on a full band chord background passes the lead to second trumpet on top of sax figures, either jazz or straight. The last chorus kicks—and in the right places.

Let's Get Away From It All

Published by Embreey, Arr. by Charles Hathaway
This light bounce tune is coming up fast. After an ensemble-sax repeat chorus, Hathaway gives the lead to muted brass in a nicely phrased take-off on the melody with sax figures in the background. Last is ensemble.

Stop! And Ask Somebody

Published by David Gornston, Arr. by Jack Chapman
Here's another of Gornston's original jump stocks from the Savoy Sultans' book. After a simply but solidly phrased intro, the first chorus goes to ensemble. At B

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there is a sax background for either a single voice, ensemble singing or a hot trumpet or trombone solo. Brass gets behind a hot tenor chorus at C and the last cut chorus at D takes it out.

Aurora

Published by Robbins, Arr. by Paul Weisbach
Brazilians have made this their No. 1 plug. It has a 48-bar chorus with a tempo a la *Ferry Boat*. This is one of those tricky Spanish affairs where you go along like mad and then wind up on a couple of open notes for six or seven beats and invariably fail to count it out! After the repeat, tenors and clarinets play a couple of bars in two part harmony and then are answered by the brass section. She swings on the last 18 bars. Potential hit.

Slow Down

Published by Reis & Taylor, Arr. by Jimmy Mundy
This is going to be big if the number of records waxed by the fair haired boys is any indication. "Slow but solid" says Arranger Jim Mundy in indicating the tempo—and that just about describes the arrangement. Solid brass chords and a unison sax riff for 8 bars comprise the intro, leading into the first chorus which is brassy with sax figures. Sax gets the bridge. The second chorus goes to saxes. Then after an 8-bar verno tenor sax takes over with a brief 8-bar bridge for trombone. Brass and saxes work against each other in the last chorus.

For Want of a Star

Published by Marks, Arr. by Jack Mann
This is a beautiful tune and a beautiful arrangement. Trombone hits a bell tone in a solotone motif in the intro and two measures later is joined by clarinets on a rhythm figure which continues through the first 16 bars of the first chorus where trombone and trumpet share the lead up until the bridge. Then the tenor men go back to tenor and double the bridge with clarinet, backed up by staccato muted brass figures. The second chorus at C starts off with full brass and broad sax figures and is beautifully orchestrated. Another one you'll be needing.

Minnie from Trinidad

Published by Faust, Arr. by Jack Mann
Jimmy Dorsey waxed this bouncing rhumba tune. First trumpet in straight mute takes a cuban type of intro all alone and then continues his solo through the first 16 bars of the first chorus with clarinets playing rhumba figures. Open brass starts off the special with a unison sax counter melody in accompaniment. The last chorus continues on the rhumba kick.

Scratchin' In the Gravel

Published by Leeds, Arr. by Edgar Kullo
From Leeds' original manuscript series of original arrangements comes this typical Mary Lou Williams opus. The tempo is moderate and after a 4-bar intro second trumpet in cup mute takes the lead—and, incidentally, probably gets his fingers crossed up the first time he tackles the tricky triplet figure in the second measure which doesn't lay so good in Db concert. Saxes take over at the bridge and back to second trumpet for the last eight. Fourth tenor takes a 16-bar ride at the beginning of the second chorus with ensemble organ backing him up. (Modulate to Page 19)

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Naturals Bust Up; Hurst Back on Tubs in Minny

by DON LANG
 Minneapolis—Sad note of the unusually gay spring was the bustup last month of the Four Naturals, said to be the finest string-reed-singing combo to originate in the Twin Cities. Harry Sherman, fine fiddle man of the group, after repeated urging by parents and friends, finally took a job with the Minneapolis post office.

Cec Hurst, after 15 years of being strictly a stick man, goes back to drums this week when his Turf Club outfit will be cut to 5 men. Hugh Brown, Stan Hirst (no relation to Cec) and Ken Ross set to remain. The Turf has taken a huge cut in business because a WPA road job in front of the place has rerouted the main line of traffic.

Dave Would Rather Starve
 Starting with bassist Dave DeVore at the Anglessy cafe will be Bob Dahl, drummer from the Hurst band; Ollie Holton (brother of Krupa's Torg); Guy Capman, clarinet, and probably Dean Holmes on piano. Dave, who would rather starve than stink in spite of his recent Pa Trester sojourn, had the guts to fluff off the Magic Bar job when the manager started telling him what men to use in the band. At the conclusion of one of Gordie Bowen's new band acts last month, manager Charlie Rothenberg of Snyder's Cafe ran out on the floor to shake hands and congratulate the boys. The audience thought it was a gag, but Rothenberg was really sent.

Zurke in St. Paul
 After experiencing a bad romance kick some time ago, Jerry Wyatt has penned a fine tune he calls *Please Pass Her By*, meaning for other guys to pass her by, but not Jerry. . . . More solid than ever the Red Fied gang at the Cotton Club. Loren Cafferella the new Fried horn man. . . . Bob Zurke, on a St. Paul hotel solo job,

Reefer Man Gets 5 Years In Motortown

by LOU SCHURRER
 Detroit—Following the Detroit Fed's announcement to expel marijuana smoking members, the U. S. District Attorney's office here served notice of prosecution to the limit for the same offense. The government order came after a five year sentence was given to Dossie Carroll, alias Wineman, found guilty of selling the drug. The Tropics, terrific new spot due to open soon, should set the city silly. It's a three floor affair at the Wolverine Hotel that cost a hundred gees. A Chicago band will start. . . . Pete Angel has his band back in Detroit now, at WXYZ-WJBK. The six man combo doubles on 32 instruments. Personnel: Pete Angel, fiddle; Al Angel, base; Joe Stark, accor; Norval Renaldo, sax-clar; Eddie Collins, and "Red" Maxedon, gits. Linda Ware's the pic chick who started with Angel from an amateur show. Ann Dyne, former chirp with the Girl Friends, is 3yrs. married to Fred Rivard of WXYZ. . . . Jimmy Joy's a new Buick owner. Ernie Gollner, his tenorman, gets a new contract in June. It's 21 bucks a month. Bad kicks-Art London was hit with throat germs and bent his buggy when leaving the hosp. Carl Lorch, the man of music, doesn't know that marrying one's chanteuse makes news. She's the former Mary Ann Warriner, once with Noble. Lorch's musical additions are 1st trumpet Bob Capell and Bill "Lambie Pie" Blair on bass.

'Huckleberry Duck' Millinery Garb



New York—Raymond Scott, creator of Huckleberry Duck music, and also the song by that title, admires the "huckleberry duck" chapeau worn by his ex-vocalist, Gloria Hart. Gloria sang all the rhythm numbers with the band. At press time Gloria had just been replaced in the band by Roberta Louise. Scott has been one-nighting it in the east.

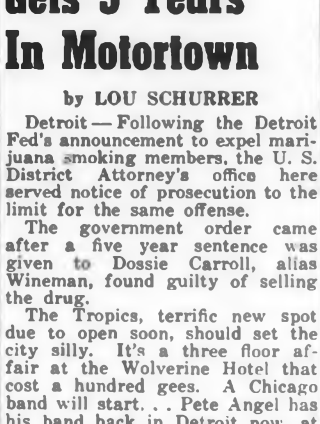
Count Basie Band Gets a Dicky Date

Boston—The Ritz-Carlton Hotel roof, stand of bands such as Lombardo, Ruby Newman and the gamut of society-sweet orks, breaks precedent for three weeks starting July 3, when Count Basie brings in his jumpers. Band also has a week at the swank Surf Beach Club, Virginia Beach, Va. starting July 29. At the Ritz-Carlton the band is slated to get six NBC shots a week.

Hook's First Change

Libertyville, Ill.—For the first time in the five years career of the Mel Hook band, now at the Lamp Lighters here, a personnel change is made; Tony Trotto has replaced Spud Alwardt on sax.

Deserts Classics For Pure Boogie



New York—Marie Doherty hails from Boston, where for years she studied classical piano at the famed New England Conservatory of Music. More recently she's been wowing New York musicians with her boogie-woogie pianologica, recently featured at the Forrest Hotel. She's been pounding a keyboard 10 years, idolizes Teddy Wilson, Art Tatum and Fats Waller, but doesn't play like any of them. Her style is more like Pinetop Smith's and Montana Taylor's. Before she hit a boogie groove, Miss Doherty acted as accompanist for concert singers. She also appeared in many concerts, on her own, as a classical pianist. Pic by Bruno.

More Stations For Waring

New York—Fred Waring's orchestra has been renewed for another year on the Chesterfield program, and starting June 16, when his present contract ends. Waring's troupe will broadcast over a larger web of 102 NBC red stations. Marks the third year that Waring's show has been renewed by the smoke sponsor.

Barnet Hires New Colored Arranger

New York—William Moore, Jr., young Negro arranger who made a series of jazz instrumentals for Benny Goodman recently, has joined Charlie Barnet's staff as arranger. He'll work in conjunction with Horace Henderson.

Orchestration Reviews . . .

(Jumped from Page 18)
 followed by a trombone bridge and more tenor. D is ensemble for the most part and continues that way through to the end.
Also recommended
Board Meeting, Published by Regent, Arr. by Les Hite.
Hello Ma! I Done It Again, Published by Robbins, Arr. by Jack Mason.
We're All Americans, Published by Bell Music, Arr. by Paul Weirick.
I'll Be With You in Apple Blossom Time, Published by Broadway, Arr. by Ted Dale.
You're More Amorous, Published by Roe-Krippene, Arr. by Jack Mason.

SHEET MUSIC BEST SELLERS

- Amapola (E. B. Marks)
- My Sister and I (BMI)
- Intermezzo (Schubert)
- No. 10 Lullaby Lane (BMI)
- Wise Old Owl (BMI)
- Do I Worry? (Melody Lane)
- Walking by the River (BMI)
- Marie Elena (Southern)
- I'll Be With You in Apple Blossom Time (Broadway)
- Delores (Paramount)

SONGS MOST PLAYED ON THE AIR

- Amapola (E. B. Marks)
- My Sister and I (BMI)
- Marie Elena (Southern)
- The Things I Love (Campbell)
- Do I Worry? (Melody Lane)
- Two Hearts That Pass in the Night (E. B. Marks)
- Walking by the River (BMI)
- It All Comes Back to Me Now (BMI)
- No. 10 Lullaby Lane (BMI)
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Palmquist Hits The Comeback Trail in K.C.

by BOB LOCKE
 Kansas City—Hitting the comeback trail with a bang is Ernie Palmquist, whose new band is the first screw to play a return engagement at the swank Kansas City Club in Kaycee, getting the return 4-weeks call after only a 4-weeks lapse from the first job. Ernie, original composer of *The Music Goes 'Round and 'Round*, on which he incidentally won a \$17,000 judgment recently but wound up with "damn little," as he puts it, after attorneys' fees and court costs were paid, has an ork so talented the gates can't employ all their available doubles in arrangements in one evening. With two trumpets, three reeds, and three rhythm, Palmquist has at his fingertips by way of doubles a four-way sax choir, four brass, three fiddles, solovox, and steel guitar, as well as a bass player, Auburn Dooling, who doubles single-string guitar and accordion. Doris Denise, who was Miss Dallas for two years before she became Palmquist's Missus, offers neat vocals. She mimics Bonnie Baker in one novelty number. Line-up follows:
 Len Krutzler, Kent Miller, and Alvin Kruman, saxes; Benny Tice and Gus Smith, trumpets; Dan Esparza, piano; Auburn Dooling, bass; Fred Wagner, drums; Doris Denise, vocalist; Gus Smith, arranger, and Palmquist fronts.

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 WAYS THAN ONE

D. L. Wolff Sneers At the Jazz 'Greats'

(Jumped from Page 8)

the glory of Buddy Bolden, in the picturesque setting of the birth of jazz, they smile sadly and offer to bet their bottom Gennett that he would have made youngsters like Charlie Teagarden sound like phonies.

They ponder lovingly over the inviolate jazz of Storyville, the Original Creole Band, the early boogie-woogie, "played with a slow intensity," the Chicago dives, Tom Brown's vaudeville band and Mable's riverboat outfits, and a lump comes to their throat. "That was the real stuff," they mutter—and then they proceed to twist the evidence to fit this thesis. *These guys are sentimentalists—not critics; everything they say is distorted by a faulty, emotional set of values.* This causes them, for example, to call Louis' solo on the early *Save It Pretty Mama* a classic. However, it's only necessary to listen with unbiased ears to discover that it is quite thin, piping, close to the melody and neither hot in phrasing nor intensity of expression. When Dave Dexter, who has little liking for any but the more current jazz, preferably if played by Goodman's full band, remarks that when Armstrong played this tune "it stayed played," he proves that no one is immune to the virus of sentimentality and tradition.

A Few Suggestions

Those who wish to hear trumpet work of a calibre that no Armstrong, Mares, Ladnier, Bix or George Mitchell could possibly approach might try the following typical records: Earl Thompson on *Mary Lou Williams' Zonky*, Muggsy's *Jazz Band Ball*, Harry James on *Wilson's In a Mood* or Hampton's *Shoe Shiners Drag*, Red Allen on *Henderson's Limehouse*

Blues, Cootie's *Delta Mood*, Rex Stewart's *HRS Diga Diga Do* and—for a surprise—King Oliver's *Stingaree Blues* (the second trumpet ride, following Dave Nelson's chorus a la Clyde McCoy). These are only a few of the scores of records offering evidence that most "critics" have managed, perhaps deliberately, to fall about ten years behind the times in properly evaluating jazz.

It was only natural that many of them should not only pretend to find greater merit in bygone jazz and jazzmen but should actually have talked themselves into believing their own patter! They have hypnotized themselves, by uttering the same imitative, reverent praises about Bechet, Armstrong, Teschemacher and Dodds, Harrison and the rest for so long that now they believe it themselves. Therefore, they read into every note, every simple phrase, every vibrato and every bit of improvisation a world of meaning and subtlety that simply isn't there. One of my more diverting recent experiences was to hear a prominent "critic" turning verbal somersaults and using yards of rhetoric to justify Joe Sullivan's work on the records he made in the 20's—especially that lifeless chorus on *Found a New Baby* with Tesch and the rest. And naturally one proof of

Red Allen's Pride and Joy



New York—this smiling 10-year-old will someday be a great trumpet player. He is Henry Allen, III, son of Henry (Red) Allen, Jr., whose band is a clik at Cafe Society downtown. Young Allen is taking lessons, and also beats a mean snare. He attends public school 46 in Manhattan. His grandfather, Henry Allen, Sr., also is a fine horn man and lives in Algiers, La., where "Red" was born and got his start. *Down Beat Pic.*

Panassie's doubtful critical value is his well-known assertion that one of the better recorded examples of hot jazz piano was Bix's *In a Mist*. I believe that Panassie helps put himself beyond the pale of trustworthiness by that statement alone.

'Astounding Is Right'

And wasn't it Panassie who labeled Kaiser Marshall's drums on *Knocking a Jug* as "astounding?" Still, that's the word, all right, for that loudest, corniest, most overbearing demonstration of drumming ever put on wax.

And yet even Panassie admits in his bible that nothing prior to 1926 could seriously be called true jazz. In this light, it is surprising to find most of his satellites digging out the early Olivers, Bixes, etc., and subjecting them to the usual extravagant praise we have come to expect from such sources. It's the kind of self-conscious praise that *dares* the reader or listener to object, and which it's futile to oppose. I don't expect this article to bring an admission from a single one of these people to the effect that his evaluation of early jazz might be a little too subjective, or perhaps a bit prejudiced.

In conclusion, let me clarify my own position. I don't by any means write off as worthless all the jazz played and recorded by the musicians I've criticized here, and others of the group they represent. My own collection includes a fair amount of their work, and I get a kick out of a few things played even by Dodds and Tesch. The two I consider most overrated (i.e., the latter on *Changes Made*, the former on the old *Perdido Street*). But I do maintain that the unmusical swellheads that are trying so hard to be "different" and esoteric, and who clutter up the field of critical jazz, have not only exaggerated the talents of early musicians but have in many cases done so with malice aforethought, for their own peculiar purposes. I will add that in my judgment the development of a distinctive Kansas City style was the step that burst the dams of old worn-out forms and gave rise, with many variations, to a species of hot jazz immeasurably superior to the music that preceded it.

Exec Board Faces Red as Members Over-rule Them

by BULK HOLLINGSWORTH

Richmond, Va.—A bunch of red faces were seen around Local 123 offices last month when, after the executive board had put through a law exacting all members to pay their poll taxes or be fined, the membership—some 200 strong—voted at a mass meeting that such a law was unconstitutional and had it tossed out.

Earl Hines' one-nighter at Market Inn was such a success that they're bringing in a name a month now. . . . Hod Williams and his outfit moved from the Marshall Room out to Westwood Supper Club. It was nice seeing Don Alliger and Pat Arensman again. . . . Joe Leighton is doing business back at his old stand, the Marshall Room. . . . Bab Barnes has forsaken the call of the road to settle down as dance arranger for WRVA.

Wally Stoefel follows Manny Prager into Tantilla. . . . Bill Troxel, popular treasurer of 123, is expecting a little tenor man. . . . Coleman Stone has left Sloan's Music Center to be a citizen. . . . Bob Boykin will probably get the 6 weeks Westwood has promised to a local band. . . . Strange as it may seem, the draft board hasn't snagged a single musician here yet.

Dean Hudson still gets the choice work around town, even though the band is located in Washington, with its early morning commercial on NBC. . . . We heard that Herbie Powell was taking Al Wanzler's place in Larry Mann's quintet, Al leaving to try his luck in New York.

Art Berry Gets Choice Indy Spot

by ROSS CHRISTENA

Indianapolis—Art Berry's crew copped off the choice night club assignment this month when they were signed to follow the Biltmore Boys into the Sapphire Room of the Hotel Washington. Berry had just finished a successful year's run at the Claypool hotel.

Chuck Haug and Bob Pratt are in the process of completing a deal with Stan Zucker to take a band, composed of Indianapolis musicians, out on the road this summer. Haug formerly had one of the most popular bands to play at Westlake, local dance spot.

Bill Shirley, a former Indianapolis boy, has a featured singing role in Bob Crosby's latest flicker "Rookies on Parade." . . .

Lips Page Gets N.Y. Location

New York—Oran (Lips) Page succeeded Stuff Smith as the attraction at Kelly's Stable May 21, leading his own 7-piece jump aggregation with his hot trumpet.

Page also sings the blues. He once was featured trumpeter with Bonnie Moten's and Count Basie's orchestra.

Reynolds Has Quartet

New York—Jim Reynolds, Negro pianist, is leading his own small band at the Hollywood Cafe on Lenox avenue in Harlem. With him are Bernard Flood, trumpeter formerly with Louis Armstrong; Irving Taylor, alto, and Floyd Casey, drums.

Teddy Bunn in Hollywood



Hollywood—Here's a sharp shot of guitarist Teddy Bunn, on the job with the *Spirits of Rhythm* in the Radio Room here, next door to both CBS and NBC studios. Filmtown studio and radio men get their jabs with Teddy and the boys. Leo "Scat" Watson drums, Doug Daniels is on bass, and Wilbur Daniels is on trumpet. *Dick Shaw pic.*

Kenney, Brittain Do All Right by Winnipeg's Aud

by GEORGE B. BEATTIE

Winnipeg—More than 2,000 jammed the aud at its summer opening. Herbie Brittain's 10-piecer is there again with Irene (Gwen) Bradshaw on vocals and a nightly CJRC wire. Mart Kenney drew 7,000 there last month for two nights.

Still open is the Cave with Marsh Phimister's 10 men and a floor show. . . . Don Carlos has been packing 'em in twice-weekly at the Marlborough Grill room with Jeri Kaye chirping. . . . Len Pattendon has the Roseland spot. . . . The Melody Maids, up to their ears in corn, replaced the Sunny Boys at the Riverview hotel. Trumpeter Jack Townsend joined the Princess Patricia Canadian Light Infantry.

CJRC began a happy half-hour called *Matinee* in Swing on Saturdays, run by Stuart MacKay and Jim McRae and using *Down Beat* for continuity matter. Three mystery records are played, listeners to name the tune and band. . . . Swing Jamboree, held at YMHA hall when the new Hebrew Sick Benefit hall burned, gueststarred Herb Brittain, Joe Jampole, Harold Green, Marsh Phimister, Tiny Trimbel, Ted Collins, Cy Brown, Wally Coster, Del Davies. . . . Manitoba U's 13-piece dance orchestra debuted and has been playing the proms. . . . Claude Turner at the Fort Garry hotel, Irving Plumm at the Royal Alex, and Don Wright at the St. Charles wound up the supper dances.

'Horsecollar' Heads His Own Jazz Trio

New York—The alto saxophonist known in Harlem only as "Horsecollar," a colored horn blower, has been playing at the Royal Palm Bar on 72nd street here. Walt Frazier is on drums and Hal Boyce is the pianist making up the trio.

Rose Joins Gordon

New York—Hank Rose, who arranges as well as he pounds a piano, is the new pianist with Gray Gordon's new band at Log Cabin Farms, Armonk, N. Y. Rose once was a member of Benny Goodman's band.

Joy Meets Boy (With a Pipe)



New York—Leonard Joy, in charge of artists and repertoire at RCA-Victor, and Wayne King, whose record of *Intermezzo* may be the big hit of the season, exchange views on briar pipes at the start of a King record date. King is still in there pitchin' with his alto sax solos. And his fiddles, despite musicians' caustic comment, help make King's band one of the best-paid and most popular in the business. *Seymour Rudolph pic.*

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Vic Valenti Kills Them In Buffalo

by JOE FREDERICK

Buffalo—Sunday sessions continue at North Tonawanda's Hotel Webster, with Tony Rano and Pappy Vastola splitting the chores of emceeing and promoting the bash. In the house band, along with Tony on tenor and Pappy on bass, are Leonard Ciolino, piano; Jack Niederpruem, drums; Danny Manfred, accordion, and Earl Langdon, trumpet.

Terry Shand: Please Note

Among frequent guests are George Clarke, tenor from the Fats Johnson band at Cafe Madrid; Lynne Walker, solid fem guitarist who fronts her own group at Egger's (Terry Shand, please note); George Sedola, fresh from Richard Humber's band, and Vic Valenti on piano.

Valenti is the current local sensation displaying the technique of Tatum and the delicacy of Wilson. Not the least amazing of his characteristics is his modesty—he blushes when his stupendous solo work is applauded! Both he and Danny Manfred are soon to begin working with George Sapienza's strictly commercial bunch at the Buffalo Athletic Club.

Beertown Hot Spot Burns Up

by SIG HELLER

Milwaukee — Prexy Vollmer Dahlstrand of the local was laid up with a bad case of bladder trouble. Although still weak he's coming around again... The Chateau Country Club, for 20 years one of the hottest of local spots, burned to the ground three weeks ago, at a loss of \$15,000... Frank Newton gets off some wonderful stuff on clarinet behind the acts at the Riverside theater... When Ken Keck opened at the Schroeder cocktail bar, his contract called for two weeks. He's been there 14 now, and going stronger than ever... Frank Kuhl, who not so many years ago headed his ork at the Edgewater Beach from the drums, has been named collector of Internal Revenue for this state by President Roosevelt... Woody Herman's herd played the annual Truck Drivers' Ball last month.

New Davidson Ork At Dardanella, On Wasaga Beach

by DUKE DELORY

Toronto — After five years on tenor and arranging for Bert Niosi, Keith (Snap) Heffer left for Hartford, Conn., where he's taking a course in drafting, after which he's in line for a job in an airplane manufacturing plant in Montreal. Heffer's place was taken by 18-year-old Phil Antanacci, of Dick Avonde's band.

Jimmy Davidson opened with his new band at Dardanella ballroom, Wasaga Beach, two nights ago (30). Bassist-maestro Gren Hobson took over at the Silver Slipper when the Davidson ork moved out. Lineup of the new Davidson combo: Vern Cahoon, Will Deloranta, Gordie Day, reeds; Floyd Roberts, Ab Wildgust, trombones; Clair Ede, bass; Harvey Silvers, piano; Syd Pearl, drums, and "Trump" fronts on trumpet, valve trombone, vocals, and arranges.

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'Sarj' Raves On at Reveille

(Jumped from Page 11)

been arranging for about six years and if he had some old stocks he could rehash them. As a matter of fact, Joe says he got a dozen of the boys together, and they tried to play but none of them were very good in the ad lib department and because they had no music they had to disband.

Al Rosenberg of New York writes to tell us to tell you he's now tooting horn with the C. R. C. Band. Ft. Riley, Kas., and is also first man in the ork... Chelce Nolan, Detroit drummer, shoots us a card from Camp Livingston, La. Chelce doesn't want to be forgotten... Chuck Hazelton of Lynn Kerns'



Private Buddy Brennan, with his buttocks and chin pulled militarily in, is in the Army at Camp Edwards, Mass. Buddy was pianist with the Bob Chester band until the draft took a puff at him.

ork is now at Jefferson Barracks, Mo. He plays alto... Drummer-vibester Dale Stout of Don Hanley's Duluth combo is in the 139th F. A. Band, 38th Division, Camp Shelby, Miss.

Here's one for the books. The Portland, Ore. leader, Wes Lang, has been in the army for the past seven months. Yet the band goes on using his name and library, and they pay Lang a percentage on every job they work. Dick Boyce acts as leader.

Milwaukee pianist-arranger Douglas Gusk drops us a note from Ft. Lewis, Washington, where he says his musical activity has been limited to aiding in organization of a vocal chorus... And coincidentally, Bob Dugan, trumpeter now with the Medical Dept. Det., 116 Q. M. R. there, writes, too. Wonder if Dugan and Gusk know each other. If not, get together, guys!

We got a picture of Dugan popped on his bunk... Also have a pic of Buddy Brennan, decked out in uniform. Buddy's the former Bob Chester piano man. He's at Camp Edwards, Mass. A fellow-private named Garvey sent it to us.

Don't forget to let "Sarj" know if you've been drafted, and where you're stationed.

Charlie Butcher Recovered from A Broken Back

by IRMA WASSALL

Wichita — Charlie Butcher, the Newton ork leader so well known here because of his long date at the Troc here last year, is recovered from the broken back and fractured skull he suffered last Christmas in an auto accident at Texarkana, and has a new band. Lineup:

Don McKenzie, Rusk Boyer, F. D. Broadwater, reeds; Ken Watson, trumpet; Clovis Miller, piano; Dick Stahl, bass; Vic Davis, drums; Naomi Davis, vocals, and Charlie fronts on vibes.

The band has played several nights at the Troc, alternating with Tom Alexander.

The Ernie Fields one-nighter revealed a band that is much improved over last year's. Especially noticeable are the tenor men, Buck Douglas; Rene Hall on guitar, and Artis Paul, the trumpet high note man. Fields also is featuring a small combo within the band, spotting a fiddle. Melvin Moore in fine on vocals.

Memphis' Johnny Long Gets Breaks

by HERB DAVIS

Memphis — Our Johnny Long band has been getting some well-deserved breaks. They worked the "Double or Nothing" show here and also were picked to play the Mutual net broadcast of the invitation to the nation to come dig our Cotton Carnival. Arranger Jack Morgan and Beryl Olawanger were featured on pianos, with chirpie Polly Freeman... Jimmy Klaer and Gene Gifford have penned a batch of new tunes. Gifford is the old Casa Loma arranger. He's now doing a lot of work for that Bob Strong band in Chicago... After being on the outside for ten years, Collie Stolz and his band of ten have finally joined the union... Hugh Anderson, with his nice trumpet and vocals sharpening his band, playing a lot of the school dances.

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Night Club Owner Barney Josephson, owner of the exclusive Cafe Society Night Clubs in New York City, says: "I have followed Down Beat almost since its inception—never miss an issue. The annual Anniversary issue in particular always gets my attention and I'm looking forward to seeing your 1941 edition."



Booking Agent Tom Rockwell of General Amusement, who has been a big factor in the success of some of the finest bands in the country, says: "I always look forward to receiving every issue of Down Beat—but the Anniversary issues have become sort of collectors' items with me. I keep them on file for constant reference."

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Aclot, Toy (Arcadia) Natchitoches, La. b.
Adams, Mary Lou (Glass Hat) Shreveport, La. b.

Adkins, Max (Stanley) Pittsburgh, t.
Alonzo, Jimmy (Silver Slipper) Louisville, n.
Ahn, Bill (Casino) Lido Beach, Sarasota, Fla. n.

Albergo, Tom (El Chico) NYC, n.
Alexander, Van (WOR) NYC, n.
Allen, Red (Cafe Society) NYC, n.

Almon, Tom (Fats) New Orleans, n.
Alpert, Mickey (Cocoanut Gr.) Boston, n.
Alton, Ovie (Club Milano) NYC, n.

Alvarez, Bob (Singer) Miami, Fla. n.
Amalfitano, Tabs (Club Abbey) Stamford, Conn. n.

Harris, Jack (LaCugna) NYC, n.
Harris, Oliver (Fisher Cloud) Chgo. n.
Harris, Phil (Lafayette) NYC, n.

Hart, Ray (Lafayette) NYC, n.
Harrison, Ford (St. Moritz) NYC, n.
Hart, Ray (Lafayette) NYC, n.

Haus, Happy (Continental) Chesapeake, Md. n.
Hawkins, Frank (Elks Club) Burbank, Calif. n.

Hayes, Edgar (Roosevelt) NYC, b.
Haynes, Orville (Snyder) Louisville, Ky. n.
Haynes, Lenzie (MGM Studio) Hwd., Cal. n.

Hector, Charles (WEEI) Boston, n.
Henderson, John (Montello Gardens) Brockton, Mass. n.

Henderson, Fletcher (Brookline) Chgo. n.
Herman, Woody (On Tour) GAC, NYC, n.
Herr, Chas. (Continental) NYC, n.

Hicks, Earl (19th Hole) Toledo, O. n.
Hilde, Bill (Schubert) Pitts., n.
Hilde, Bill (On Tour-Wm. Morris) NYC, n.

McFarland Twins (Pallades Park) Palmdale, N.J., 6/13 wk.
McGee, John (Carly's Cafe) Mpls., n.
McGrew, Bob (Aragon) Houston, Tex. n.

McNabb, Loren (Riviera) Shakopee, Minn. n.
McParland, Dick (Bar of Music) Chgo. n.
McParland, Jimmy (Nick's) NYC, n.

McShann, Jay (Jubilee Junction) Jeff City, Mo. n.
Machuga (El Patio) Balto., n.
Machuga, Fred (Lounge Riviera) Washington, D.C. n.

Mack, Jimmy (Butterfly) Springfield, Mass. n.
Mack, Jimmy (Elmer's) NYC, n.
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Weeks To Euro Chicago... Pers In the 6400... Quiet On the 'Gold... MA... CRO... SPA... We h only.

Weeks, Arm Better, To Euclid Beach

Chicago—After filing suit here for \$100,000 against the Central West Motor Stages and the Rocky Mountain Lines, bus companies, for the broken arm and other injuries sustained on a one-nighter accident in Iowa a few months ago, Anson Weeks is actively on the go again. His band leaves Henderson, Ky., to open Euclid Beach, Cleveland, June 5. Then they go into Forest Park Highlands, St. Louis, on the 15th. The Muehlebach in Kaycee and Elitch's Gardens in Denver are dates in the offing.

Egan Excreta: Burns Joins Cork O'Keefe

by JACK EGAN
Bobby Burns, Tommy Dorsey's former band manager, has joined forces with F. C. "Cork" O'Keefe in the personal management business. At this writing they're starting out with Glen Gray and Freddie Martin. . . Bob Chester probably will follow Alvino Rey into the Rustic Cabin in N.J., July 4th. Plays college dates until then. . . Harriet (Mrs. Charlie Barnett) Clark singing in the Hickory House after recovering from the measles. Not only that, but she commutes to Great Neck, L. I., every night. . . Donna of the King Sisters and Jerry Sanfino, Alvino Rey saxist, are holding hands between sets. . . Joe Helbock, former impresario of the Onyx Club, switches from the Copacabana to the Riviera. . . Gary Stevens, Charlie Spivak's yodeler, and Gary Stevens, Broadway nitery columnist, are two different people, in case you've been confused.

gether. . . Bob Allen, the singer, handed out cigars on the arrival of his youngster in Indianapolis. . . Don Allen, Standard Transcription biggie, heads east on a talent search June 1st. . . Freddie Stulce, T. D. first saxist, now engaged to that little dancer in Chicago. . . Phil Barton, Terry Shand's new vocalist, hails from Gloversville, N. Y., the same neighborhood that gave us the Eberle (Eberly) boys. . . Mrs. Tommy Dorsey has taken a large home in Larchmont, N. Y., for the summer.



Harry Hynda is the impressive Chicago pianist who worked the Brass Rail date with Bud Freeman's combo a few weeks back. Sharon Pease tells all about Harry on page 17 of this Beat.

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Ebbins Marries Lynne Sherman

Worcester, Mass.—Milton K. Ebbins, manager of the Count Basie band, and Lynne Sherman, lovely vocalist formerly with the Sonny Burke (now Sam Donahue's) band, were married here Thursday, May 15. The romance had been brewing since last summer. The couple take their honeymoon this month concurrent with the nine days vacation of the Basie band.

'Moon' Mullins Has 10 Men in Ohio

Columbus, O.—Grady "Moon" Mullins, who led the Southern Gentlemen until the band was taken over by Benny Meroff, has just signed with the Holt Humphrey office here and will front his 10-piece combo for that office this summer. Mullins was musical director of the Manny Praeger band until just 2½ months ago, and has had a new band at the Club Gloria here for the past two months.

U.S. Army Buying Drums by 1000's

Chicago — Bill Ludwig, the breezeton tub man and manufacturer of beating equipment, has just sold the U. S. Army the biggest bill of percussive goods in the history of the game. The order was for twelve hundred 12x15 inch snare drums and 180 bass drums. Biggest single order ever sold the Army previously had been 400 drums, during the World War.



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'Bullets' Gets Pretty Lips . . . Special advisor, talent scout, court jester, and major domo to the Glenn Miller band, "Bullets" Durgan makes with the comedy for the camera as he gets a working over from a make-up artist on the 20th Century-Fox lot. The west coast knocked itself out over the Miller band, giving it a terrific ovation on all dates it played while working days at being filmed in band sequences of the Sonja Henie starrer, "Sun Valley." Johnny O'Leary, Miller's personal manager, says Hollywood took Durgan to its bosom like a new-born babe.

Marsala Sells to Chicago's Loop . . . At the intimate Brass Rail, cocktail spot at the corner of Chi's Randolph and Dearborn, Joe Marsala, five other jazzmen, and Adele (Mrs. Joe) Girard on harp, are attracting musicians late every night. Dave Tough can be seen on drums back and to the right of Marsala's noggin. He left Goodman a couple weeks ago along with pianist Johnny Guarneri. Other boys in the outfit on the Rail date include Conrad T. Lanoue on piano; brother Marty Marsala on trumpet; Johnny Smith, tenor, and Al DeRose on alto and clarinet. *It's a Ray Rising pic.*



Benny Trips the Light Fantastic . . . The Great One, looking the picture of health after a restful two weeks' vacation, brought his band into Monte Proser's Madison Square Garden danceery two nights ago, along with the Larry Clinton and Charlie Barnet crews. It's a two weeks date. Here Goodman is shown cutting a dainty rug with a couple of genuine tern stars, Diosa Costello, the beautiful Latin fireball, and Tony DeMarco of the dancing DeMarco. Catch Benny's latest stick work on the Columbia disc. *A Smo-o-oth One and Good Enough to Keep, by the sextet.*

The Zany Pagliacci Gets Burnt . . . But it's not so bad getting the hot seat, if you can take along a luscious morsel like Joe Reichman has stashed on his lap here. The whacky Victor recording band leader is shown here strapped in the electric chair which is one of the "Hellzapoppin'" props in Ole Olsen's 440 Club in New York. The chick is one of the show's lovelies. *Pic by Allen-Pinney.*

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See Story on Page 1

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