

# DOWN BEAT

CHICAGO, MAY 15, 1944 Vol. 11—No. 10

## WHEN JOHNNY COMES MARCHING HOME



By Mike Levin

### V—"Moe Me, Old Man"

In the second column of this series, there was a proposal that the average GI coming out of service, or factory worker returning to the game, was going to need some help getting adjusted, money to live on, and helpful cooperation from the union.

Since then a lot of mail has pointed out that the government has plenty of plans to help service men: and that there is unemployment compensation for the servicemen. That's true—but the government try as it may, has a gigantic problem on its hands. Musicians have an organization which is supposed to help

(Modulate to Page 5)

## Spots Shutter As Panic Over Tax Continues

New York — The 30 per cent tax is cutting into night club business here so severely that local cafe owners claim that irreparable harm will be done unless the tariff is sliced down immediately. Lobbyists in Washington representing club owners are pushing to get a fast modification, aiming at a compromise that will lower the tax to 10 per cent. Most night spot owners are confident that the tax will be lowered but are afraid that that legislation won't come soon enough.

Estimates on sagging business are as high as 60 per cent. On 42nd Street, the entertainment tax is held responsible for the night club shuttering, while most of the other spots have adopted their cabaret policy and closed large NO TAX signs on their doors.

Not only the smaller spots are shuttered. Business in Broadway's high Hollywood-like niteries has fallen sharply, starting rumors that this club and that are on the verge of folding. One most persistent rumor insists that the American is trying to break its summer-long contract with Duke Ellington. This is strongly denied by the Hurricane management.

## BLUE NOTES

By ROD REED

Warner Brothers plan legal action charging inaccuracies in "Hit Parade" listings. New number One in the Hit Parade: *I'm Bo Suing*

Government tests show the use of saxophones won't make a sour musician any better. He's just a lemon.

Johnny Long has a trumpeter who is sixteen. Is he Sweet Sixteen or Not Sixteen?

Jimmy Vicky thinks Art Kessel is the father of the Kessel-Loma orchestra.

Frankie Carle's billed as "The Touch"—what an invitation to handlers!

## Keynote Waxes Basie, Stirring Up Columbia

New York—The fireworks have started again. Keynote records recently cut four sides featuring Prince Charming, otherwise known as Count Basie. Columbia record, holders of an exclusive recording contract with Basie, heard of the waxing and promptly threw a fit.

Not the first time that Keynote has been in hot water through recording artists belonging to other firms, their last scuffle was with Decca over sides cut by Lionel Hampton. Their fight was settled when Eric Bernay, operator of Keynote, agreed to release the discs under the name of Dinah Washington, featured singer with Hampton and the vocalist on the date.

This time no such arrangement seems possible. Columbia is waiting for Keynote to release the records, then plans to throw an injunction restraining their sale.

Another shellac house, Savoy, also used the Basie band excepting the leader (Keynote used only a few men) for a recent cutting which starred altoist-singer Earle Warren. Savoy legal counsel claims that their date is perfectly valid, inasmuch as Columbia holds no contract with Basie band members, only with the leader. Columbia at press time wasn't sure what action would be taken against Savoy.

Worst aspect of the trouble from Columbia's viewpoint is the fact that they are releasing a Basie album May 15.

## Ted Lewis Adds Muggsy Spanier

New York—Muggsy Spanier, cornetist extraordinary, is back with Ted Lewis' band. Spanier rejoined Lewis, after an absence of several years, at the Strand theater here two weeks ago and will travel with the band on its forthcoming theater and one-nighter tour. Chicago Spanier fans will catch the band at its Latin Quarter, opening July 7.

The second of two old-time Lewis stars to return to the fold, Spanier now plays in the same brass section as George (George) Brunis, who re-joined the band last winter. Lewis plans to feature both in jazz numbers.

## Red McKenzie's Comeback Lost

New York—Red McKenzie's comeback plans have been knocked for a loop. Set to open at either Nick's or Jimmy Ryan's here, yesterday's great jazz vocalist was squeezed out when both spots dropped their cabaret-dance policy to duck the entertainment tax. The singer has been out of the music game since his last unsuccessful night club venture here with the Club McKenzie on 52nd St. several years ago. He worked as a beer salesman in St. Louis until recently when he returned here to try his luck again.

## Ruth Gaylor With Hal

Los Angeles—Ruth Gaylor has replaced Lois Lane, a temporary substitute for Gloria Van, as singer with Hal McIntyre band. Ruth sang at one time with the Teddy Powell band, went into retirement with her marriage and like many other former band singers is resuming her career because hubby is now in the service.

## Pin-Up Girls



Hollywood—Harry James has two pin-up girls in his family now. His wife, Betty Grable, probably is the No. 1 pin-up fave of the armed forces. And his daughter, Victoria Elizabeth, born March 3, still gets pinned up several times a day. (Acme Photo)

## Frankie Carlson In War Plant Mishap

Los Angeles—Frankie Carlson, former Woody Herman drummer who has recently been a featured member of Horace Heidt's collection of high-priced side men, lost the tip of his right thumb when his hand slipped while operating a milling machine in the war products plant where the musician has been working a full-time shift in addition to his musical chores.

Carlson said that he did not expect the injury, which was healing satisfactorily, to interfere with his playing after recovery. Fortunately it was his right thumb that suffered. Carlson is a rarity—a south-paw drummer. Mickey Scrima, formerly with Harry James is subbing Carlson in the Heidt band.

## The Beat and The Hipster



New York—Broadway Rose may have been taken out of circulation, but the Bright Lights district here certainly isn't lacking characters. Latest to hit the limelight as "zanies" are Harry (the Hipster) Gibson, pianist-singer at the Three Deuces and his drumless drummer side-kick, Terry (the Beat) Nolan.

Gibson, a wild boogie-woogie keyboarder with a frog-like, frantic voice, has created the biggest wacky stir on 52nd Street since Staff Smith fiddled *I've A Muggin'*.

Nolan, a lesser known luminary, writes risque tunes for intimate artists for a living but spends most of his time following Gibson around and carrying either a pair of wire-brushes or a detached chair seat, employed as drums. Nolan, though expert enough with the brushes, doesn't like the sound of a drum. After making many experiments for substitutes he has settled on the chair seat and the phone book as having the proper tone.

The two have been heard together at many jam sessions, as well as on the air here over WOV. Gibson's first recordings (an album of eight sides cut by Musicraft) will be released soon. Typical "character" titles of the discs include *Handsome Harry the Hipster*, *4-F Ferdinand the Frantic Freak* and *Get Your Juices at the Deuces*. Backing on the sides is supplied by drummer Sid Catlett and bassist John Simmons.

## Here's the Dope

Washington—Here's an exclusive report on the draft situation (as it applies to musicians) from an exclusive source close to a high authority near a leading former government official.

1. No musician will be drafted unless he is under 26—or over 26.
2. Pianists are regarded as essential—in piano duets.
3. Musicians who have been classified 4-F may be called back for re-examination but won't have to worry provided they are again classified as 4-F.
4. No male trumpeters will be drafted for service in the Wacs, Waves or Phil Spitalny's orchestra.

## Goossens Fined For Rule Abuse

Cincinnati—Eugene Goossens, conductor of the Cincinnati Symphony, was suspended for three months, effective May 15, and fined \$1,250 and five other orchestra members were penalized for alleged violation of union rules by the Cincinnati Musicians' association.

Other members of the orchestra involved and their penalties were: William Knox, violinist and chairman of the orchestra committee, six months' suspension and \$2,500 fine; Reuben Lawson, violinist and personnel director, three months' suspension and \$750 fine; Hobart Schoch, violinist, \$250 fine; Henry Wolgemuth, trumpet, \$150 fine and Rubin Phillips, violinist, \$100 fine.

Association proxy Oscar Hild said the decision came after hearings lasting nearly six weeks. "The acts complained of," he said, "involved unwarranted attempts to defeat the efforts of this association to increase wages which in many cases had been established in 1933 and or, for advocating loss of engagement of a number of their colleagues in order that they might themselves continue to be employed."

Philadelphia—Johnny Warrington continues to rebuild his draft-ridden band with sidemen from the name bands. On the heels of hiring Johnny Dee, ex-BG bugler, Warrington picked up Mike Donio, Abe Lyman sax.

## Petrillo To Visit Hollywood; May Mediate Rift

Los Angeles—It was reported here that the AFM's Jimmy Petrillo would arrive in Hollywood this month for personal conferences with studio execs, local union officials and musicians regarding recent proposals for maintenance of 35-piece staff orks at the major studios and increases in the recording scale. Interesting angle is that a committee, representing studio musicians, has been selected to request that staff ork idea be postponed for the present.

Actually it is unlikely that Petrillo is making his reported trip to speak to studio execs about scale increases as officials on such matters are in New York. It seems likely that Petrillo would give personal attention to settling the dispute between President Spike Wallace's Local 47 administration, which has been trying to secure control in the studio field, and J. W. Gillette, the AFM's international studio representative, who, for years, had charge of all studio musical work.

Latest evidence of struggle between the two factions (it is possible that majority of Local 47 members would prefer studio work to remain under jurisdiction of the national body rather than become subject to local politics) was appearance in the *Overture*, Local 47 House organ, of two full-page messages to the members, one the petition in which Local 47 officers attacked Gillette's handling of studio affairs, and the other a resume of Gillette's own requests for adjustments in studio working conditions. Indication was that Gillette demanded and got publication, in equal space, of his message to prove that he had already asked for most of things promised by the local administration.

## Take Mad Mab, But Defer Him

New York — Charlie Barnet (three times examined) has been officially accepted by the armed forces but given a deferment until late this year. Barnet's deferment was granted because of his family responsibilities.

Now on the west coast, the leader is planning to reassemble members of his last band for movie work at RKO. Among others, trombonist Tommy Pederson, drummer Harold Hahn, and trumpets Lyman Vunk and Jimmy Pupa are set to rejoin Barnet on the coast.

## Stan Plans Tour With New Stars

New York — Dave Matthews has replaced khaki-clad Red Dorris in Stan Kenton's band on tenor. Anita O'Day and Gene Howard, Krupa alumni, are now handling vocals, O'Day having signed after a year as a single and after turning down offers from several other name bands.

During the summer vacation of the Bob Hope air show, Kenton plans to move eastward for a theater tour.

## Shep and Jo Ann On the Cover

Tying thousands of dollars worth of old rippling rhythm orchestrations into bundles for donation to the waste paper campaign, Shep Fields is seen on the cover of this issue. Helping her daddy tie the knot on one of the bundles is the leader's 4-year-old daughter, Jo Ann. Shep and his all-lead dance band are making a middle western ballroom and theater tour currently.

# Louis And Lily Ann Visit All Those Old Familiar Places



Spring comes to Central Park, and here are Louis Prima and Lily Ann Carol seated in "the small cafe".



The band leader and his winsome vocalist find an inviting bench in "the park across the way".



On "the children's carousel," of course, which should give you a hint about what popular song lyric they are posing to illustrate.



Yup, that's "the chestnut tree". You catch on quick, don't you? Prima is playing the Park Central.



At "the wishing well," lovely Lily Ann helps Louie wish for a big sale of his Hit recording of *I'll Be Seeing You*, a torchy song.

## Kassel Sounds Like Castle—That's All, Bud!

New York—"Jazz has created a Frankenstein monster!" asserted Art Kassel, sweet leader with sour words. "Bah," responded Lee Castle, hot hornman, "if those saccharine leaders had their way we'd all die of sugar diabetes!"

Kassel's beef was launched at a *Down Beat* representative who had stopped in to hear his orchestra. It stemmed from his contention that this paper is neglecting the sweeter side of music. The other guy, whose name sounds the same but whose music doesn't, was quick to offer a rebuttal. We quote:

### Kassel Says:

Art Kassel declared, "These jazz-struck kids who hang around hot men, smoke muggles and say, 'Solid, Jackson,' have no appreciation of the good music played by men like Paul White-man, Horace Heidt, Kay Kyser, Guy Lombardo, Wayne King and many others.

"They save their applause for hot licks characters who couldn't play legitimate music if they had to—the kind of guys who blame the reed, the weather or even the bandstand for their poverty of technique. The ones who hang around joints bragging about the kind of choruses they used to play.

"*Down Beat* has encouraged this unhealthy attitude by praising the hot licks characters almost to the exclusion of sweet bands. No wonder the youngsters who accept the *Beat* as gospel have a warped viewpoint."

Kassel added that he had no beef against men "like Benny Goodman and Tommy Dorsey who play good swing consistently."

### Castle Says:

Lee Castle replied, "Blaming jazz for what a few silly kids do is just stupid. Contrary to Mr. Kassel's opinion, jazz and muggles are not synonymous and the tendency to say 'Solid, Jackson' doesn't make a man a true jazz critic.

"As far as 'poverty of technique' is concerned, look who's talking! Even the worst of the jazz men who used to play good choruses have done more for the advancement of music than those insipid, uninspired men in some of the so-called sweet bands who never have played a good chorus.

"And whenever swing or jazz is blamed for juvenile delinquency it really burns me up. It would be just as unfair to blame Lombardo—or Kassel—if a couple of kids sitting in a coupe listening to their bands on the radio got into an over-heated necking session. Those kids would start making with the love even if the broadcast were stock market reports."

## Kitty's Kute!



Norfolk, Va.—Kitty Rayle, pianist and organist at the Palomar here, just had her first song published. It is called *Sing Yourself a Lullaby*, and Mae Martin is the lyricist.

## Freddy Martin Gets 1-A Card

Los Angeles—After filling three vacancies in his personnel, which were created when the draft took a trio of sidemen, Freddy Martin has been placed in 1-A. The bandleader believes that the present draft policy to draft only younger men will mean he will miss his selective service call, as he is nearing 38.

The new Martin replacements are Tom Mace, sax, for Russ Klein; LeRoy Crouch, trumpet, for Maury Harris; Dick Arant, trombone, for Charlie Probert.

## Music Congress Asks Use of UCLA Campus

Los Angeles — Officials of the Musicians' Congress committee, which plans to hold an extensive convolve here in the near future, are negotiating with the trustees of the University of California of Los Angeles to hold the affair, which will include an extensive program of concerts of classical, popular and jazz music by nationally known artists, on the school's campus. Date for opening of the Congress has been postponed, pending outcome of negotiations.

## Your Kiss Autograph



Donna Dae

For the men in service, here and abroad, *Down Beat* presents each issue the kiss autograph of a popular dance band vocalist. This time it's delightful Donna Dae, featured vocalist with Fred Waring and his orchestra.

## McShann Buys Share in Club

Los Angeles — Jay McShann, who appeared here with his band at the Club Plantation, purchased a share of the New Furnace Club, a Central Ave. niter, before his band left for the east. His wife will take an active part in the management. McShann will spend some time here between tours, but does not intend to appear as an entertainer at the club.

## Kline Spent Day In Army Service

Los Angeles — Wally Kline, trumpet with Spike Jones, is the new claimant to the record of shortest stint in the armed forces. Wally reported for induction the morning of Apr. 24, but was mustered out the same day with a medical discharge when he developed a severe asthma attack after a two-mile hike from the bus to the barracks. He has been a chronic victim of asthma for years.

## How About Bix?

Ventura, Cal.—Joe Venuti and Eddie Lang probably will play again near here within the next 20 years. *Down Beat* is not treading on the toes of the late occultist, Sir Arthur Conan Doyle, in making this prediction, for Mrs. Gladys Campilia was the mother of a seven-pound baby boy named Eddie Lang, born here Apr. 10. This unites the famed team of jazz immortals nominally, for sixteen months ago, she bore her first son, who was named Joe Venuti. These boys will probably be united musically, as their proud parent is James Campilia Jr., who fronts the band at the Castle here.

## Crescent City Chums Blow Dirge To Noone

By JOHN LUCAS

Jimmie Noone, who would have celebrated his forty-ninth birthday just five days later, died April 18 on the west coast. Orson Welles paid him a fitting tribute on his radio show the next night, when he briefed Jimmie's life and had his little jazzband play an inspired blues, *Shades of New Orleans*. As Zutty worked up a heavy press roll, Papa Mutt Carey blew his heart out on cornet and Kid Ory filled in with sombre, mournful pedal tones.

The audience too must have been gripped by so sincere a performance, for on this occasion, these Crescent City veterans were bidding a last lingering adieu to a lifelong friend and fellow musician. After the stirring mournful "parade," Orson read the *Lord's Prayer*, certainly appropriate enough under the circumstances. A great pioneer, a tremendous jazzman had just departed. . . .

### Had Won Acclaim

Although Jimmie died equally far away from New Orleans, the scene of his first triumphs and



Jimmie Noone

from Chicago, where he had spent a full quarter of a century playing the best he knew how, he did not pass away unknown and unsung. He had completely captured the brittle hearts of Hollywood, and his future was assured. Even before he journeyed west, his twin themes, *Apex Blues* and *Sweet Lorraine*, were familiar to all jazz lovers and his solos on *I Know That You Know* had long since become standard gospel for hot clarinet. Just a few years before, his great confrere and rival, Johnny Dodds, had died in relative obscurity. Not so, fortunately, with Jimmie!

In his younger days Jimmie was constantly associated with trumpet king, Freddie Keppard, especially during the early twenties when Charles Cook's Dreamland Orchestra was providing Joe Oliver with his greatest competition in Chicago. Later on Jimmie played occasionally with Louis Armstrong and frequently with Earl Hines, making jazz history with the latter at the Apex Club. The famous records Jimmie and the Father made at that time, some of the best jazz ever waxed, were reissued on Decca's Brunswick label about a year ago.

### Cut Few Discs

For such a remarkable and influential jazzman, Noone cut surprisingly few discs. In 1937, together with Preston Jackson and Tubby Hall and Israel Crosby, he made four sensational sides that

were finally released in this country in Decca's last *Gems of Jazz* album. Accompanied by Charlie Shavers, Pete Brown, Teddy Bunn, Wellman Braud and O'Neill Spencer, Jimmie rerecorded for Decca some of those very numbers which had created such a stir a decade previously. It was for Decca's *New Orleans Jazz* set, however, that Jimmie came through with his best platens in recent years, *Keystone Blues* and *New Orleans Hop Scop Blues*. That's just about the total extent of his recording, except for his Capitol date last November with Jack Teagarden, Joe Sullivan, Zutty Singleton and others. On that session *Casanova's Lament*, *I'm Sorry I Made You Cry*, *Solitude*, and *Clambake in B Flat* were the tunes they took. Considering that those discs represent Noone's last work, they should really be something!

Jimmie, like the Dodds brothers, never played anything but pure jazz, New Orleans. He had no commercial streak, which is more than can be said for even the best of his imitators. His influence, especially on Chicago clarinetists, was enormous and altogether beneficial. Get Goodman in a corner sometime, and ask him! I wonder if anyone will ever again get such a gorgeous tone as Jimmie's? Panassie was right, Noone belongs with Armstrong and Hines at the very top of the list. A genius has left us!

## Not Fiorello!



Omaha—They say that Mayor LeGuardia of New York would rather go to a fire than lead a band, though he enjoys both. But Mayor Harry Knudsen of Omaha would just rather lead a band! Here he whips the boys of the Sammy Kaye crew through their paces.

Chicago, May 15, 1944  
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# Condon Over-Rated As Top Jazz Gitman

By FRANK STACY

New York—Eddie Condon's Town Hall jazz concerts have been so successful this season, that a series of summer concerts is being planned. When the concerts began in 1942, Condon's first audience was so small that he greeted them with: "Good afternoon, lady and gentleman." This season, however, box office receipts are 600 per cent greater than they were for the initial concerts. Most observers agree that the promoter's personality was largely responsible for the success.

A wisp of a man, neat, good-looking and boyish, Condon could stand for the intellectual's concept of the hep musician. Brainy, ever-ready with a waspish wit, the four-string guitarist relies far more on his native wit than on his musical ability to sustain the role of jazz music mentor. Indeed, both at the jazz concerts and in his habitat, Nick's in the Village, Condon plays remarkably little guitar and that little almost inaudibly, though the beat is there if you have keen ears. Despite the fact that Condon literally plays almost no jazz, his legend as a musician approaches fantastic stature. Revered by the two-beat jazz school musicians and critics as well as a certain type of fan, the guitarist occupies one of the topmost niches in the jazz music hierarchy. Jazzmen of his era and taste will offer no comment, but the younger school of critics agree that Condon's musical ability is approximately nil, even though he may be a helluva good man to have along on a party. The early jazz writers (Frazier, Avakian, et al) cherished Condon and still do, though their absence from the present scene has left him without a defender in today's jazz columns.

### Wins Those Polls

Yet today, Condon wins national music magazine polls as the country's outstanding guitarist, though even Condon must realize the choice is absurd. Most of these voters have never heard him play except on recordings, where he avoids any display of technique or other musical accomplishment, merely providing adequate rhythm accompaniment. Offhand, here are a few who unquestionably play better guitar than Condon: Al Casey, Carl Kress, Django Reinhardt, Teddy Bunn, Allan Reuss, Freddie Greene, Oscar Moore, Teddy

## That Ain't Right

New York—Eddie Condon, though considered the great guitarist by many, is notorious in music circles for his aversion to playing that instrument. Once when Joe Marsala finished a run at the Hickory House here, the joint's owner said:

"Joe, there's one thing I'm curious about. Every night since you've been here a young fellow has followed you in, sat over there in the corner drinking until you close and then gone out with you. Who is he . . . a rich jazz fan or what?"

"Where is the guy?" asked Marsala.

Looking around, the owner pointed out Eddie Condon, featured guitarist with Marsala's orchestra.

Walters, Les Paul, Tony Matola, Art Ryerson, Turk Van Lake, Carmen Mastren, Nappy Lamare, Bobby Hackett, George Barnes and Everett Barksdale.

The whole Condon movement has been abetted by critics Pan-assie and Goffin and by intellectuals on papers like the *New York Times* and *Sun* and magazines like *The New Yorker*, *Time* and *Newsweek*, where, whenever jazz is mentioned, it is considered in terms of Condon and the Chicago group with very little or no attention given to the remarkable developments made by new, younger musicians with an entirely fresh approach to the jazz idiom.

### Who Hates Money?

It's no secret that Condon dislikes the broad approach to modern music taken by papers and magazines like *Down Beat*. He said so himself publicly frequently, as have several of his fellow musicians. Their chief gripe is that these publications are commercial, in that they write about people who play music and also make money; presumably it is to be inferred that these publications have thus sold out to the arch enemies of creative music: the general public and its box office loot.

Yet while the Condon group may pretend that they deliberately abstain from making lots of money because they fear its filthy taint, the cold truth of the matter is that few of the Chicago school play well enough to work in an important name band or to do exacting studio work. Forced to play in clubs where the pay is poor, whether they like it or not, they not unnaturally scorn others who can play well and do make money.

## Woody and Betty Cut Rugs



Hollywood—In this scene from *Sensations of 1945* (they raised the title a year since shooting started) Woody Herman and Betty Wells get into a terrific jitterbug routine. The picture features Cab Calloway and his band, in addition to the Herman Herd.

## While Strolling Thru The LA Park One Day

Los Angeles—The hardy character of the marihuana plant is causing consternation here—even among local park authorities. Latest and most embarrassing example of the ease with which the drug-producing weed may be raised came with the discovery that a crop was growing in a small plot in the heart of Los Angeles.

In fact, the soil, in which the weed was growing, was under the care and responsibility of L. A. county park caretakers. Uncovered by a county forestry official, the plot's existence was reported to park authorities, who destroyed the bed. Attendants of the area denied knowledge of the bed's existence.

L. A. city officials, generally at political odds with county bosses, laughed, but not too loudly. They haven't forgotten the time that city park gardeners were discovered growing profitable crops of marihuana on city property and harvesting the crop on city time.

## William Tell Act

Hollywood—Though Easter is five weeks past, Spike Jones is having difficulty in persuading his four-year old daughter, Linda Lee, to remove her Easter bonnet. Seems that the child picked up a stray cat and, with it a case of ringworm, which resulted in a clip G. I. style. She's just now entering a shortened version of Ingrid Bergman's coiffure for the film, *For Whom The Bell Tolls*.

## Phil Harris To Sub For Kyser On Radio Show

Los Angeles — Phil Harris will take over the role of "Old Professor" on the *Kyser College of Musical Knowledge* airshow when Kyser takes his first vacation from the air in almost seven years this summer, a "vacation," most of which he will spend entertaining soldiers in battle areas.

Contract with Harris had not been signed, when this was written, but it was known that bank-roll contacts on the show had notified agency execs here that they were well satisfied with Harris' performance as heard in an audition test record of the show staged for their benefit.

Agents for Harris said the terms were believed satisfactory and that the pact would be signed as soon as Harris returns from a tour of northwestern army camps with Jack Benny. Harris' own band, which remains at Slapsie Maxie's here, does not figure in the deal as Kyser's band, which is now essentially a group of Hollywood radio men, will continue to play the show during his absence. Kyser is expected to depart following the broadcast of July 5 for a period of four to six weeks.

## Savoy Records Get In There

New York—Savoy records isn't losing any time catching up to the other small disc firms producing jazz discs. Recent cutting on the Savoy label included sides by bands fronted by Joe Marsala (using Hackett, Condon etc.), Ben Webster, Cozy Cole, Earle Warren and Johnny Guarneri. Future dates have Lester Young, Hot Lips Page and Don Redman lined up. Savoy also is recording a 31-piece symphonic band on a Kostelanetz-Dave Rose kick, fronted by songwriter Buck Ram.

Previously, the Savoy firm has been known best for its alleged "bootleg" records, released during and despite the Petrillo ban.

Other jazz waxings of note include a planned Signature date using Billy Strayhorn (arranger-composer for Duke Ellington) on piano, plus members of the Ellington band.

## Earle Warren To Step Out

New York—Earle Warren, featured singer-saxist with Count Basie's orch, announces that he plans to front a large band of his own. Though his crew won't be unveiled for three months, according to Warren, he has already received the Count's blessing for the venture and is lining up side-men.

Warren makes his bow as a front-man with four sides cut for the Savoy record label, using the full Basie band excepting the Count. The potential maestro intends to record further for Savoy with a smaller band.

### SITTIN' IN



#### CHILD CHIRP

In a sleek gown made to show her curves and stuff that make men drool. This chick's maw would never know her daughter, barely out of school.

—zbp



Just 3 Months After a RECORD-BREAKING 31-WEEKS' STAY

They're Back Again

AT THE

ANSLEY HOTEL, Atlanta, Ga.

Just Completed 2 Successful Engagements

DEL RIO RESTAURANT, WASHINGTON, D. C.

BAKER HOTEL, DALLAS, TEXAS

**BUD WAPLES** and his **MEN OF MELODY**

Featuring—CHAREE MOYSE

GEORGE RICO and SOD MURPHY

EXCLUSIVE MANAGEMENT, MUSIC CORP. OF AMERICA

## PETER VAN STEEDEN

And most "big names" use this 3" x 5" VISUAL record of song hits of over 100 important publishers, plus old favorites. Includes lead sheets and lyrics of chorus and other info. For professionals ONLY. Write on your letter head for free samples.

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## TUNE DEX

WE HAD 'EM BEFORE

*We'll Have 'Em Again*

EARLY in the POST-WAR PERIOD

YORK Band Instruments—Famed for tone since 1902

U.S.A.—Grand Rapids—Baronet Instruments

BLESSING Instruments—hand fashioned. "It's a Blessing"

NATIONAL Band Instruments—Moderately priced

Carl Fischer—Orsi Band Instruments

BUFFET—The Sweetest Clarinet ever made

Evette-Schoeller Woodwinds

PRUEFER—America's Finest Clarinet

TRIBOUVILLE LAMY—Woodwind makers since 1790

PERNA-WOOD Clarinets—Made of Plastic

WILCOX-GAY—America's Most Versatile Radio

IBRIC—The Finest Accordion ever produced

Candido Accordions

MORESCHI Piano Accordions—Monarch of Accordions

Ballarini—Venturi-Figli Accordions

CARL FISCHER—Wide Range Amplifiers

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# CHICAGO BAND BRIEFS

Although the 30 percent tax has most operators wondering from night to night if they will remain open and if so, what form of entertainment they will present, there has been no lull in the life of the Panther Room since Tommy Dorsey, with Gene Krupa, Bob Allen and the rest of his fine aggregation, opened in the room. With a nightly overflow, from all indications, business will continue to capacity for the remainder of his engagement. Sonny Dunham will open on May 19, with many new faces in the band, including vocalists Billy Usher and Pat Cameron.

The Latin Quarter will inaugurate a new policy in July when Ted Lewis comes in for an eight-week stay . . . The Brass Rail, stringing along with fill-ins at present, brings boogie-woogie team Ammons and Johnson in June 1 . . . Leonard Keller's stay at the Band Box was cut short when the Stan Phillips crew, which he was directing, dwindled to seven pieces, because of the new tax. Alex Hamilton, trumpeter, leads the combo while Phillips is convalescing from recent surgery . . . Jimmy Joy, who has been at the Bismarck several

## Chuck's Canary



Chicago—Billed simply as "Gloria," the beautiful canary with the Chuck Foster band at the Blackhawk restaurant here actually is the leader's sister. The Fosters and the band began their engagement here early this month, succeeding the Del Courtney crew.

months, leaves the latter part of this month. Benny Strong, with a medical discharge from the army and most of his preinduction personnel, will follow in the Walnut Room.

Chalk up another mark for the Oriental theater! Xavier

## Bonnie Lou Is New TD Chirp

Chicago—Tommy Dorsey opened his current engagement at the Sherman Hotel here with new vocalist Bonnie Lou Williams. A Californian, Bonnie makes her name band debut with TD. Besides featuring singers Bonnie, ex-bandleader Bob Allen and the Sentimentalists, Dorsey is spotlighting a trio made up of drummer Gene Krupa, clarinetist Buddy DeFranco and pianist Dodo Marmarosa. Krupa plans to stay with the band at least until the end of the year when he'll resume as a bandleader.

Betty Brewer, vocalist last with Dorsey, is in New York planning to work as a single.

Cugat opens for a week May 26 . . . Hold on—Lionel Hampton will break it up at the Regal the same week!

Rozelle Gayle Jr., remembered for his 88ing with Roy Eldridge at the Preview, is doing a single at the Stratford Tap on the north side . . . Jack Crawford, Clown Prince of Swing, has a four-piece combo at The Little Club on the south side . . . Toney Roscoe, former Bernie Cummins' saxist, heads a trio in the loop's Club Morocco.

Coincidentally, Chuck Foster, who succeeded Del Courtney at the Blackhawk, did likewise at

## Poet Pianist



Chicago—Flame-haired Elissa Hoeflin McGill, featured at The Cork on Rush street, is a pianist, singer, composer, poet and painter. But the 30 percent tax confines her talent to the keyboard in this spot. She can't even recite one of her poems!

the Stevens Hotel in March, 1942, and Dottie Dotson, who formerly sang with Foster, is now singing with Courtney . . . Henri Gendron and his orchestra are in the new Park Row room at the Stevens, while George Olsen continues in the Boulevard Room. Olsen will pull out soon for an engagement at the Peabody in Memphis beginning June 3.

Lt. Griff Williams is now assistant to Lt. Bob Elson in the musical and entertainment department at Great Lakes. Trumpeter Ralph Martire, former NBC bandleader, has a band out there that rates with the best of them, with such men as Lionel Fronting on piano and Moe Purill on drums in the lineup . . . Dick "Two Ton" Baker airs his piano melodies over WGN six days a week . . . Chelsea Qualey is blowing his trumpet with the Eddie Stone band at the Aragon.

Jimmy Leeper, former Jimmy James road manager, is handling the band department of the Central Booking Office . . . Read H. Wright left the World Broadcasting System after 10 years to join the William Morris office here . . . For a sizzler, it's Katherine Dunham's Tropical Revue with the revived Dixieland Jazz Band at the Blackstone theater . . . And don't lose young George Carrol singer, who has signed a management contract with General Amusement!

## Harmonica Is In

Philadelphia—The lowly harmonica has finally realized its ambition to be classified as a musical instrument. At least, harmonica players are recognized as musikers as far as the local musicians' union is concerned. When the Cappy Bara Boys, harmonica ensemble, pulled in at the Latin Casino here last month, Joe Union made the lads join up under threat of pulling out the spot's house band. The mouth organists jumped at the chance to join up.

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# BANDS DUG BY THE Beat

## DALLAS BARTLEY

(Reviewed at Joe's DeLuxe Cafe, Chicago)

Dallas Bartley, former bandleader with Louis Jordan, is going his former boss one better with his six-piece combo, which debuted here recently. Together with all the showmanship that made "Mr. Jordan" a top favorite, Dallas offers the driving swing of six stellar instrumentalists.

Sparked by the bespectacled leader's powerful bass plucking, the combo doesn't have a weak spot in its presentation of any type of music. Arranger-pianist-trombonist Gerald Valentine has scored the manuscripts so that Irving Ashley's exciting guitar chords are amplified, making the group sound like a fuller aggregation than the usual combo. Ashley's full-string chords are just as pleasing as his single-string technique. Drummer Bill Phillips concentrates on his band work and forgets about shining on solos—a pleasing factor these days. The whole rhythm section is content to keep solos at a minimum and work behind the alto and trumpet improvisation.

Altoist Johnny Board plays a style which closely resembles the husky-toned horns of Eddie Vinson and Scoops Carey. At times, Board gets a very reedy tone which complements Bill Martin's trumpet. A former Kansas City star, Martin plays muted and open horn equally well. Unlike many jazzmen, he keeps the volume down and the rich improvisation high.

The band's book is versatile, but like Jordan, the "Small Town Boys" forte is the jump novelty. Both *We Pitched the Boogie-Woogie* and *All Ruz-zit, Buz-zit*, composed by Bartley, are catching on with south side listeners and have been published by Capitol Music. The band is awaiting a date at the Decca Recording rooms to fulfill a contract for eight sides. Berle Adams is handling the group.

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

## Cab's Dotty



Chicago—Before her partner was drafted, Dotty Salters was a member of a boy and girl dancing team. Now she sings with Cab Calloway's fine band, does an occasional dance routine with the maestro himself.

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### Violet Eyes



Washington, D. C.—Sharon Terry, 20, vocalist with Jack Corry's "swing-national" band at the Arcadia ballroom here, has blonde hair and violet eyes.

### When Johnny Comes Marching Home—Levin

(Jumped from Page One)

I print excerpts below from a reader's letter, not because any blame rests on the government—but because I think it's a tough problem—and one on which J. Petrillo could well spend his time, instead of the hiring of standby record turners.

"Paul has an honorable medical discharge with all the usual red tape attached. Discharged October 23, 1943... received first compensation check March 8, 1944. When he came out of veterans' hospital, we had no money saved, and no idea of what to do. They gave him no travel pay, nothing to get started on.

"For the past six months, he has

worked with any band that would get him north—and when at last he got to New York, the union let him keep his transfer in for about four days while it investigated, and found that he had a psycho-neurotic discharge—then they ordered it withdrawn, claiming he might be unreliable to employ [This has not been ascertained yet—Ed.]

"With no money and no job, he remembered a job offer from a Georgia band. He got there to find himself playing with 4-Fs... and men who could barely play drawing 30 percent more than he... The \$200 he was supposed to get as mustering-out pay and his last month's army pay is still held up... He has got the following reasons for the delay, each in a different letter:

"Send us your marriage certificate... Write back to the Bureau of Vital Statistics and get us a copy of the record of your marriage... Give us information such as date of birth and place of your child... Give us your permanent address—you're mov-

ing around too much... Send us his discharge to be corrected (it stated him single, though I had been getting allotments)

"Each request took several weeks... we were unable to save... we had a baby... Paul had to get advances for our transportation. The leader, seeing that Paul had a wife and small baby, used this to make him take absurd salaries when he is a wonderful musician. Ask (well-known reedman) and (well-known clarinet)... The bands were being paid fairly good money, but by using 4Fs, and boys like Paul, they got by with small salaries... And don't forget he is working seven nights a week, five hours a night...

"The music business is set for a huge bringdown—a peacetime panic that will hit thousands."

As I said before, I think the AFM has a few things it should be worrying about these days, besides getting radio stations to hire extra record players.

(Next: VI—"Section Eight.")

Blonde Virginia Maxey, singing with Tony Pastor at the Hotel New Yorker, asks that rumors that she is the bride of a well known musician be flatly denied here... George Paxton (remember him, Ina Ray?) opens with his own 18-plecer at the Palomar on Norfolk, is slated for the Lincoln in Manhattan. George doubles tram and tenor sax, has Allen Dale as vocalist.

Don Darcy (Rasburn vocalist) and his lovely Lynn have mutually agreed to disagree—again... Leopold Stokowski, Al Trace and pianist Leo Sims have been elected to ASCAP... Edger Sampson, composer of Don't Be That Way and other swing hits, is playing sax with Ovie Alston at Roseland in New York.

Marshall Stearns, one of the original jazz critics and a professor at Indiana U, will spend the summer doing research at Yale, his alma mater... Dottie Dotson, whose new hubby is overseas, replaced Mary Jane Dodd with Del Courtney... Louis Jordan is set for a Columbia pic.

Nifty Nan Wynn became Mrs. Cy Howard in New York on April 30... Evelyn Knight is going to the coast for movie work, doubling the Mocambo club... Trummie Young is slated for a big band, and his management finally consented to the release of four sides he cut for the Session label. One disc is two sides on *The Man I Love*.

Art Tatum goes into the Three Deuces (NYC) on June 2 at a grand per week, new high for a trio... Helen Forrest and Marion Hutton both on Hollywood treks for picture work after theater personals... Betty Woolery is singing with Will Lester, who just signed with GAC... Vaughn Monroe is adding a vocal quartet.

If you figured Betty Hutton as a comedian instead of a singer, dig her new Capitol release *It Had To Be You*... Frederick Brothers transferred Bob Weems to the Chicago office... Nita Ross of Denver is filling Lina Roney's spot with Cugat... Jane Ernst (one of the College Inn Churchill Twins) is playing dramatic roles with the *Norman Players* in Milwaukee.

Johnny Long is boffing them with seven saxes and four trombones... Marva Louis opened at the Greenwich Village Inn early this month... Carl Groemeyer, from the band at Chicago's Buttery, and his wife, Dorothy Keith, dancer, have adopted a baby boy... Maxine Sullivan has regained her health and opens in June with Ken Murray's *Blackouts* in L. A.

Gene Williams, vocalist, got an indefinite army deferment... Saby Lewis went back to the Savoy in Boston and Mr. Carroll's ofay crew replaced at the Zanzibar in Gotham... Victor is releasing a new Ellington platter, *My Little Brown Book and Someone*... Charlie Barnet and his reorganized crew follow Bob Crosby into the Casa Manana on the coast May 19.

## U. S. ARMY AIR FORCE

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are obtained *instantly* upon adjustment of a dial instead of through hours of mathematical computations and calculations. This enlistment of the Conn Chromatic Stroboscope by the Army Air Forces is further proof of the value of Conn's pioneering in sound frequency analysis, as applied to wind instrument manufacture, and again emphasizes Conn's record of pioneering with new and better manufacturing processes. Remember, Conn will be first with the best band instruments after Victory, too! Meantime, Let's ALL Buy Extra War Bonds. C. G. CONN, LTD., Elkhart, Ind.

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Chicago—Ben Mazer, violin protege of Eddie South, licked the manpower shortage, by opening here at the Silver Frolics with a band, composed of three women and four men. Personnel includes: Felix Chrsanowski, bass; Jewel Graves, drums; Bill Knight, piano; Libby Mazer, cello; Lois Lamb, trumpet and Rudy Davis, tenor sax.

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# AFM-Film Tiff Talk Discounted

By Charles Emge

Los Angeles—Statements by Joseph Padway, attorney for the AFM, to the effect that the musicians' union is planning to demand a royalty fee from the film industry, similar to that now collected from a portion of the record companies, seem premature to observers here.

If the AFM asks members to walk out on their jobs in the studios, those musicians will be leaving the most lucrative jobs in the business. Approximately 1,000 AFM members are employed in the Hollywood studios. Such a labor dispute could last indefinitely, as studio technicians can score pictures with previously-used sound tracks. The use of library sound tracks in scoring films became a general practice a few years ago that the AFM demanded and received a clause in the basic agreement covering studio work, which prohibits motion picture studios from using a sound track in more than one released picture (with the exception of news reels, educational shorts, etc.). Studio technicians have a huge supply of these tracks, which would enable them to even dub song numbers, using previously scored accompaniments.

Whether other studio unions

would support the AFM walk-out is problematical. Observers believe that such a strike, if called during the post-war period when the nation is trying to re-adjust its economy, would receive little support from other unions.

It has been estimated that the AFM's approximately 3 per cent of gross sales (which it now collects from Decca, Capitol and other firms, and hopes to collect from Decca and RCA-Victor) if applied to the motion picture box office gross for a year, such as 1943, would garner between 40 and 50 million dollars.

When sound pictures were introduced, James C. Petrillo, then prexy of Chicago's Local 10, attempted to force theaters to retain orchestras, even after the talkie eliminated them. Numerous theaters were held to contracts, even if musicians did not play and merely reported for work. During this era, the number of musicians employed in the theaters was reduced from 20,000 to 5,000.

## LOS ANGELES BAND BY HAL HOLLY BRIEFS

Those who made the long trek out to the Club Plantation to catch Fletcher Henderson found the Old Master doing a great job despite heavy personnel losses—five men in all—en route to L. A. He had picked up good local men as replacements and they were doing a pretty smooth job on that very difficult book of Fletcher's. Brother Horace Henderson, after a turn in the army, is at Fletcher's piano bench. . . . The Club Plantation's next attraction is "The International Sweethearts", an all-gal combo (20 of 'em, we hear).

The Palisades, the new beach dance enterprise inaugurated a few weeks ago at what used to be the old, long-dark La Monica ballroom, is again dark. Anson

# Don George Meets Don George



Hollywood—On the set of Universal's *Merry Monahana*, Don George meets Don George for the first time. The Don George at the left is head of U's music department. The other Don, a lyricist who has collaborated with Ellington, is working on a song for the pic. Yes, they frequently get each other's mail, including royalty checks. No, we don't know any of the chorus pretties.

Weeks, who was to follow Tommy Reynolds at the Palisades this month, has been re-routed on a tour of one-nighters. . . . Palladium staged a strong build-up for Jan Garber, due there May 2 for a six-weeks stand. Follow-up looked like Jimmy Dorsey for sure.

### Jive Jottings

Eric Henry, pianist with Jimmie Noone, has taken over leadership of the four-piece combo Jimmie headed at the Streets of Paris, which remains there with Herschel Coleman, trumpet, filling the vacant clary chair that will never really be filled. Dorothy Donegan at the Streets as featured solo artist. . . . Zutty Singleton has joined Sherman ("Scat Man") Crothers combo, currently at the Swing Club.

Ivie Anderson back from Mexico and immediately off for a date at a Las Vegas swankery. . . . Art Went-

zel unit doing the alternate band stint at the Palladium; Art replaced Don Roland ("and His Tanosmiths") with advent of Jan Garber. Lenny Conn and Bob Mohr combos continue to share Palladium's Monday ("off night") chore.

We have news of Ralph Kitts, the eccentric (but good) piano player whose fanatical devotion to hot music made him something of a character hereabouts. Ralph spent several months in the General Hospital here, almost completely paralyzed. A couple of weeks ago he was moved to the Camarilla State Hospital. Authorities there have promised to make a piano available to him for practice in hope that it will help him to recover.

### Notings Today

Murray McEachern, a star on several instruments, has reported to Major Meredith Willson's Army radio orchestra following boot camp training with field medics in Texas. . . . Harry Schooler, the famed "swing shift dance kid" who has been doing his ninety days for that girl case conviction, will be out with this issue. He plans to return to the Aragon as publicity director.

Dave Hudkins, once right-hand man to Artie Shaw, is after some of that moola the rustic rhythm boys are raking in here. He has formed a new band which is strictly of, by and for the Great Open Spaces, which reminds us that devotees of bucolic bounce rang up 20,000 paid admissions for Roy Acuff and his hill billy swingers in their recent two-night stand at the old Venice Ballroom (which has not been able



Hollywood: — When Johnny Clark finishes the 'Irish Eyes' retakes at 20th he'll be tested at Metro for *Holiday* in Mexico with Lina Romay. . . . Johnny Turnbull, Hal McIntyre's novelty singer, is bug-eyed over his new babe. . . . Jimmie Noone's widow expects a little playmate for Junior and Cookie. . . . They say the filthy lucre is the delay in the Dave Rose-Judy Garland finale and they also say *Holiday* for *Strings* has paid Dave over 20 G's.

You squealers can fan-mail the Frankie at the Beverly Hills Hotel, that's where he'll sing in the shower until his Valley home is ready. (He must have taken that Johnny Mercer recording literally!)

Bob Haymes leaving Columbia for a tour with the Uncle. . . . Metro Producer Sam Marx has just received the ASCAP blessing on his new tune. . . . Spike Jones has added tuned door bells to his noisemakers and is workin' on a new tune titled *I Started to Sneeze on Lake Louise* When it got Damp at Banff. Well! . . . Artie Shaw has a straight acting contract at 20th.

Leonard Sues off to New York to organize a new band. . . . Are TD and Krupa feudin'? AND is it all well with TD and his great Dane? . . . Lyn Wilde of Metro and formerly of the Bob Crosby ork sees that if the Stork told you that about her he's kiddin'. Her hubby James Cathcart, ex-Roy Noble, is now a sarge at Santa Ana Air Base.

Bill Lava, of the Warner music dept is turning a deaf ear to publishers and is going to exploit his *I Drottled a Drit-Drit* on his own. . . . Trudy Erwin's girl-doll arrived on sked and Bob Crosby is puffed up over newly arrived Bob Jr. . . . Spike Jones, trying to gather together a straight band, is havin' troubles. The trombone man twisted a vertebra, clarinetist got the measles and the drummer was attacked by gallstones. . . . Arrangers Bill Grey and Marge 'Butch' Gibson have opened offices out here. . . . Connie Haines' career is in for a spurt and she grabbed a good part in Biltmore's *A Wave, A Wac and a Marine*.

Frances Langford has been chosen queen of the annual fashion hair show, so guess all that Vera Vague heckling about peroxide won't count.

to support a modern dance ork since Ben Pollack played there in 1924).

Jan Rubini, back from an overseas tour, is featuring his fiddle at the Bar of Music. . . . Freddie Slack feuding with the Wm. Morris office again. . . . June Richmond doing a single at the Troc. . . . Lorenzo Flennoy Trio, recently featured in stage show *Sweet and Hot*, returned to their old stand at the Swanee Inn.

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By Charles Emge

After years of sitting through so-called "musical pictures" we have reached a point where we frankly admit we want none of them. The movie makers almost always fall when they try to emphasize musical values over movie values. We have come to the conclusion that music should be used in pictures only as a supplement—and it should be part of the picture, not something just tossed in for supposed box office value of some musical figure's name.

If you agree with us on that point and like pictures in which music is used intelligently to enhance dramatic values, watch for The Voice in the Wind. It is one of the few pictures which justified its special showing here for us music scribes. We discovered when we saw it that we had written about it several months ago, during its pre-production period, under the title of Strange Music. It is a story about a Czech pianist-composer (Francis Lederer) who goes insane under brutal treatment of Nazi persecutors. The part played by music in the pianist's efforts to regain his mind makes this one of the most interesting pictures for music-conscious moviegoers to come out of Hollywood.

The excellent piano recordings for the picture were done by three pianists, Ted Saldenberg, Fred Marvin and Shura Cherkassky. No one is quite sure who did what, but we believe Cherkassky plays the effective piano transcription of Smetana's Moldov, portions of which are heard throughout the picture. This piano arrangement, written especially for the picture by Michel Michelet (with the exception of some Bach and Mozart bits, the rest of the score is essentially original with Michelet), will be published, incidentally.

Lot Lingo

Universal's This Is the Life, another one of those Donald O'Connor-Peggy Ryan things, gives feature billing to "RAY EBERLE

Yvonne Dress?

New York — "I'll make the San Fernando Valley My Home," sing the bedditones. But the King Sisters are doing their own version which goes "I'll Make the Fernando Valley My Business." Three of the four singing gals are plotting to open a dress shop there this summer, with Alice and Louise handling the business while Yvonne, who has designed many of the gowns worn by the Kings in their stage appearances, creates the styles.

The deal does not call for the quartet to abandon singing as they'll handle the dress shop between engagements. Donna King will continue to double as their flack.

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HOLLYWOOD

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See and hear . . .

★ GLENN MILLER with the new STONE LINED MUTES in the 20th Century Fox movie production "Cabin in the Woods" Send for Descriptive Folder Humes & Berg Mfg. Co. 121 E. 69th St. CHICAGO

AND HIS ORCHESTRA". The idea seems to be that if you can't make an actor of a singer, make him a bandleader . . . Wonder what the Warner Brothers prop department wanted with those 30 metronomes they managed to scrape up by covering all the music dealers in this territory (we're talking about Maelzel metronomes—not magazines).

Jack Riley, vibraharp player (and good) has been signed to a term contract as an actor at MGM.

. . . Columbia, on the strength of PRC's Voice in the Wind (see above), is dusting off its Life of Chopin script, for which Lederer was signed and shelved a couple of years ago. . . Stan Kenton band goes into Paramount's Duffy's Tenors, a film musical take-off on the radio show of that name. . . We mis-called the title on the picture in which Hoagy Carmichael will make his debut as an actor. It's To Have and Have Not (but it will probably be changed several times before it is released, anyway).

Hal McIntyre ork reports to

Columbia July 1 for Eddie Was a Lady . . . Jose Iturbi's first feature role under his MGM contract will be in Music for Millions, which gets under way this month. He'll play, among other things, the Grieg piano concerto (the original, not the Freddy Martin version) . . . Louis Armstrong and Don Redman bands due soon at Republic for stints in Atlantic City and Brazil, respectively . . . Jimmy Dorsey busy at MGM pre-recording a dozen numbers for the untitled Abbott-Costello pic.

Tenors At Downbeat

New York—Latest jazz spot to open on 52nd St. here is the Downbeat club, taking over the site of the folded Yacht Club. Coleman Hawkins' band and a Herbie Fields' trio started the ball rolling. Odd feature is that both leaders play tenor as does Don Byas, co-featured in the Hawkins' crew.

Carlos Molina In San Francisco

San Francisco — Ed Fishman of Frederick Brothers booked Carlos Molina into the Palace Hotel here May 25 for an extended engagement, marking the first time in three years that the hotel has signed a band outside of the William Morris office.

Dorothy Donegan is set for an extended run at L. A.'s Streets of Paris. Ella Mae Morse, another FB chattel, just finished a two-weeker at San Francisco's Golden Gate theater. Ina Ray Hutton is currently squeezing film work in during west coast engagements.

Decca has penned Saunders King's jazz combo, currently at the California theater restaurant here, to a contract, with Dorothy Donegan also set for her initial waxings.

Groaner Heads New Film Firm

Los Angeles — Bing Crosby, whose business interests include such varied enterprises as war plants, cattle ranches and race tracks, has formed his own motion picture producing firm here, known as Bing Crosby Productions, Inc., with Bing himself as president and Frank Mastroly and James Edward Grant, both well known figures in the picture business, as associates.

Crosby will not appear in the pictures produced by his own firm, at least, not until his contract with Paramount expires. First picture will be in production June 1. It will be a story inspired by the career of the late John L. Sullivan, America's first important heavyweight champion and will be entitled The Great John L.

THE SAX OF THE FUTURE FOR A GREAT SAX MAN If you've dreamed of a saxophone that takes up where the others stop . . . a sax that gives you complete freedom, hot or sweet, in every range . . . a sax that's built to give the best and keep on giving year after year — then remember the Buescher "400." THE "400" is a completely new instrument throughout — designed and built for men who know how to get the utmost from a masterpiece of craftsmanship and tone. A few of the top sax men in the country were fortunate enough to buy these beautiful instruments before Buescher switched to war production of vital plane parts. What they said confirmed our own high expectations . . . the Buescher "400" is a truly great sax! We'll be turning out these magnificent new instruments in both the B-7 alto and B-11 tenor models just as soon as peace permits. Remember the Buescher "400" — it will be your lucky number. BUESCHER True Tone ELKHART • INDIANA REMEMBER THE "400" MADE BY MASTERS • PLAYED BY ARTISTS

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# DIGGIN' the DISCS WITH JAZZ

Victor has just released an album of Glenn Miller reissues, P-148, including *American Patrol* and *Song Of The Volga Boatman*, *In The Mood* and *Tuxedo Junction*, *Little Brown Jug* and *Moonlight Serenade*, *Star Dust* and *Pennsylvania Six Five Thousand*. Due to a pair of very interesting vocal albums I will not be able to give adequate attention this time to the following platters: *Day After Day* and *It Could Happen To You* by Bing Crosby on Decca 18580, *Gertie From Bizerte* and *There's A Star Spangled Banner Waving Somewhere* by Dick Haymes on Decca 18560, *Irresistible You* and *Spring Will Be A Little Late This Year* by Johnnie Johnston on Capitol 152, *I Love You and Long Ago And Far Away* by Jo Stafford on Capitol 153, *I'll Get By* and *Someday I'll Meet You Again* by the Ink Spots on Decca 18579, *Travelin' Light* and *Do Nothin' Till You Hear From Me* by the Delta Rhythm Boys on Decca 4440, *There'll Be A Jubilee* and *Sing A Tropical Song* by the Andrews Sisters on Decca 18581, *San Fernando Valley* and *Milkman*

## Sergeant Now



Chicago—George Barnes, posing here on a visit to Milton Wolf, has since been promoted from corporal to sergeant. The guitarist is in Co. B, Provisional, at the Vint Hill Farms Station in Warrenton, Va.

Keep Those Bottles Quiet by the King Sisters on Bluebird 30-0824.

## Hot Jazz

### This Is Jimmy Yancey

Session Set I  
To those who think that the Victor album and Dan Qualey's Solo Art discs represent all there is to know about Yancey and his music, this magnificent testimonial will come as a distinct and pleasant surprise. On three twelve-inch records, 12-001 through 12-003, the Featheringills have caught the true spirit of Jimmy Yancey and his wonderful wife Estella. *Yancey Special* gives Jimmy plenty of op-

portunity to exercise his famous boogie abilities at a medium tempo, and he comes through with a performance that completely outclasses the fine rendition by Meade Lux Lewis. *Eternal Blues* is just that, slow and easy and mellow, with Jimmy having ample time for his genuine lowdown blues. *Midnight Stomp* shows what Yancey can do at a jump tempo, and what he can do is plenty, especially in the way of exciting syncopations and thrilling breaks. *How Long Blues* is a perfect vehicle for Mama Yancey's vocal talents, a superb number sung superbly to Jimmy's most unusual organ accompaniment. *Pallet On The Floor* is more of the same, and just as good, for this Estella Yancey can really sing the blues. *How Long Blues*, taken this time as a piano solo by Jimmy, concludes the group in an appropriately nostalgic mood. What restraint this man uses, and how moving it is! Pressed in Vinylite, the first commercial use of this flexible and unbreakable material, this limited edition possesses amazing fidelity. Even more amazing, however, is the work of pioneer Jimmy Yancey!

### Jam Session At Commodore No. 5

Oh Katharina  
Basin Street Blues  
Commodore 1513

Eddie Condon has directed the most successful recording session by a mixed band since the days of Mezz Mezzrow. *Katharina* is taken up, just right, and kicks like mad. Max Kaminsky, fresh from his tour with Shaw, is the man responsible for the drive that never lets down. Joe Bushkin, also back from duty at the time, plays some of his fancy piano and gets with the rest of the boys generally. Pee Wee is in there, of course, and his work is particularly outstanding during ensembles. Benny Morton plays in tune, as Joe Sullivan says, and few except Brunis could do better. Big Sid Catlett, featured in a long drum solo, proves once again that he's one of only three or four drummers who ought to be allowed such openings. If Eddie Condon and Bob Casey cannot always be heard, they never cease to be felt. *Basin Street* is something very beautiful in spots, especially when the boys are playing all at once. Max and Benny and Pee Wee and Joe all get solo shots. Benny sounds somewhat like Teagarden here,

## BEST TUNES of ALL by JAZZ

### I Know That You Know

This oft-heard evergreen, Vincent Youmans' best effort to date, affords an outstanding example of a pop tune that had what it takes to become a jazz standard. Ever since Jimmie Noone first recorded *I Know*, Vocallon 1184, it has remained a classic for hot clarinet. Many of the best-known black stick artists, knowing the number for a natural, have tried their hand at it. Few if any, however, have been able to surpass Jimmie's original improvisations! Clarinetists are indicated below in parentheses.

Available:  
Lionel Hampton Orchestra (Buster Bailey), Victor 25592; Kansas City Five, Commodore 510; Joe Marsala Orchestra (Joe Marsala), Decca 3764; Jimmie Noone Orchestra (Jimmie Noone), Brunswick 80024; Jimmie Noone Orchestra (Jimmie Noone), Decca 1584; Teddy Wilson, Columbia 36633.

Unavailable:  
Sidney Bechet Feetwarmers (Sidney Bechet), Victor 27574; Benny Goodman Orchestra (Benny Goodman), Victor 25290; Benny Goodman Quintet (Benny Goodman), Victor 26139; Improvisations in Ellingtonia (Barney Bigard), HRS 1004; Red Norvo Orchestra (Slat Long or Hank D'Amico), Brunswick 7744.

not without intent I imagine, and Pee Wee sounds like nothing you've never heard before. Quite a platter!

## Swing

### Cozy Cole

Father Cooperates  
Thru' For The Night  
Keynote 1301  
Talk To Me  
Body And Soul  
Savoy 501

Two young firms have waxed Cozy with two different units this month, and both discs swing right on down. After a riff opening and a piano break, Father Hines jumps in for two straight choruses on the first side, and he certainly cooperates! Joe Thomas follows with an excellent trumpet solo, and Teddy Walters comes in with his guitar for a fine get-off. Then Trummle

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Young picks it up, playing a trombone as if his name were Rex Stewart, followed in turn by Coleman Hawkins who really romps around throughout his two consecutive choruses. The number closes with some splendid ensemble work, interrupted only by some drum stuff from Cozy himself. The reverse, much slower, begins with some boogie from Earl, who continues with much more authentic Hines soon after, as the band goes into *Smiles* in the background. A truly marvelous Thomas trumpet comes next, followed by some acceptable Young trombone work. Then the Bean takes over until the rest decide to take it out, *Smiling* all the way. *Talk To Me* spots some nice Guarneri piano and Walters guitar and Coniff trombone, some fair Webster sax and Cole drums, and some miserable Wright trumpet. *Body And Soul* is all Ben Webster's and rightly so, for his tenor sax stands up pretty well along side the Hawkins and the Berry versions. Best kick of all on these Cole cuttings is the return of Earl Hines, still the best keyboard killer in the business!

### Cootie Williams

Now I Know  
Tess's Torch Song

Red Blues  
Things Ain't What They Used To Be  
Hit 7075 & 7084

Main feature of the first platter is the singing of Pearl Bailey on *Torch Song*, as a whole the disc is quite inferior to the one that followed. In Eddie Vinson, Cootie has a terrific new blues singer as well as a fine saxman. On the blues side, actually *Cherry Red*, Eddie sings chorus after chorus, with Cootie's growling horn answering him as he moans. Later, when the band comes in, Vinson shouts some of the maddest stuff I've ever heard, not in the least like Leo Watson and not like Big Joe Turner either. *Clean Head* is something quite apart, a unique new discovery. On the Ellington opus Vinson takes over once more as soon as the band finishes its part, first for two alto solos and then for two vocal choruses. If Williams can hang on to this man, and I think he can, he'll really have something!

## Dance

### Eddie Heywood

Begin The Beguine  
I Cover the Waterfront  
Commodore 1514

What is this, anyway? Don't tell me Gabler's going commercial! This disc isn't Hot Jazz, it isn't even Swing, but it will make fair dance music until something better comes along. If Heywood is a new piano sensation, as he's supposed to be, I'll eat whatever the tax collector leaves me of a shirt. Vic Dickenson and Lem Davis, two good musicians, are (Modulate to Page 9)

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# Diggin' the Discs—Jax

(Jumped from Page 8)

In here somewhere, but they might just as well be miles away. A perfect carbon of an old Israel Crosby bass pattern and an imperfect copy of Tatum at his worst combine to make this disc an awful lot of nothing. On a 10-inch platter this would be sad enough, on a 12-inch job it's murder.

Louis Prima

I'll Be Seeing You  
Is My Baby Blue Tonight

Hit 7082

I've always preferred Louis when he was working with a small band, but these sides show that he can do all right for himself with a large outfit, too. Prima sings the lyrics and blows all the solos, except for a short bit of sax on *Baby*, and if you like him you'll go for both numbers in a great big way.

## Vocal

Songs By Lead Belly

Asch Album

Huddie Ledbetter, ex-convict and blues-shouter extraordinary, keeps his finger on the pulse of his race at all times. He knows more negro folklore, probably, than anyone else in the entertainment field. This set contains half dozen of Lead Belly's best numbers: *Irene, How Long, John Henry, On A Monday, Ain't You Glad, and Good Morning Blues*. Accompanying himself on his 12-string guitar, he hollers these great tunes out with tremendous vigor and zest. Despite the nice things Charles Edward Smith says about Sonny Terry in the critical blurb of this album, I could get along without the latter's harmonica very easily.

Songs by Johnny Mercer

Capitol Set A-1

On its new Criterion label the Capitol company has finally got around to giving Mercer his full due, especially fitting since Johnny is himself one of the moving powers behind the scenes of that fast-rising west-coast firm. *Blues in the Night* features Mercer and Jo Stafford and the Pied Pipers, *On The Nodaway Road* Johnny and the Pipers. Jo Stafford has *Too Marvelous For Words* and *I Remember You* all to herself, while the Pied Pipers do *You Grow Sweeter* and *You and Your Love* alone. On *Jamboree Jones* and *Dixieland Band* Johnny returns to join the Pipers in chanting the lyrics. Paul Weston's orchestra furnishes the backing throughout all eight sides.

## Tokyo Sending

Aleutian War Zone—Bob Kirk, baritone saxist and vocalist with the 38th Special Service band touring the northernmost war area, recently heard himself starred over *Tokyo Rose's* air show, emanating from the Jap capitol. During one of the Nip's propaganda broadcasts, the fem disc-spinner played a record by Griff Williams band, featuring Kirk's vocalizing.

## Novelty

Louis Jordan

C. I. Jive  
Is You Or Is You Ain't

Decca 8659

That man is here again! Louis sings both sides in typical fashion, cutting vocal capers en route and jiving himself into a certain paroxysm in the bargain. When daffier units are conceived, Tympanny Louis will be the designer. Still, the boys can jump when they feel so inclined.

Larry Adler & John Kirby

Begin The Beguine  
Hand To Mouth Boogie

Decca 23319

I still don't go for harmonicas, even in the hands of such an expert as Adler. At that, this *Beguine* is no worse than Heywood's! Hearing boogie played on a mouth organ is quite an experience, one I shall never regret, but one I shall never repeat. With Kirby's fine support, Larry almost gets it occasionally. But maybe you'll go for this, better listen.

Deryck Sampson

Erin Go Boogie  
Boogie Express

Beacon 7015

Beacon's Boogie Boy is in the spotlight again, manipulating his facile digits in such a way as to produce some thoroughly acceptable trivia at eight to the bar. This is the sort of piano that's easy for all to comprehend, simply because it means so little when all's said and done. Emporia Lefty Scott, that staggering unknown, should be credited for the first side, and young Deryck himself for the second. *Express* is just a condensed version of the twelve-inch waxing Sampson made some time back. It could stand even further condensation without losing too much!

## Cross Ork Grows

New York—Chris Cross, latest convert from a small, mickey-mouse band to a full-size dance band, will close at the Hotel Roosevelt in Washington, D. C. on May 18. Future tentative booking for the Cross crew lines up the Glen Island Casino.

# AFM Record Ban Assists Minor Platter Firms

New York—Whatever the Petrillo-WLB outcome, the AFM's disc ban has already done plenty of good for small recording firms. Lesser-known labels (Savoy, Signature, Keynote, Apollo, etc.) have been able to steal a march and so gain a healthy profit by pressing jazz and pop tunes when Victor and Columbia couldn't. Still more important than the small waxer's viewpoint is the fact that they have been able to build backlogs, which will last them for years to come. These backlogs feature artists (especially in the jazz department) who, under normal conditions, would have been sewed up tight by the major companies.

A fairly typical instance finds the Savoy label (almost unknown before the ban) claiming a stable of more than 600 recording artists. Though this figure may be exaggerated, certainly Savoy has waxed far more worthy artists in the past few months than it ever did before the ban or ever will after it's over. Just a few jazzmen who recorded recently for Savoy include the entire Count Basie band (save the leader), Johnny Guarneri, Cozy Cole, Ben Webster, Eddie Condon, Joe Marsala and many others. Savoy has made a point of having these men cut standards and original jazz tunes so that the releases can be issued at any time, not restricted the way pops are.

In the pop field, Savoy has no trouble in finding large swing crews anxious to record. In fact, it's the other way around with the shellac firm ducking all the bandleaders trying to get their work on wax.

It's a question of making hay while the sun shines because when Victor and Columbia make peace with the AFM, it's highly likely that both those firms will scurry to get all available and important music-makers under their wing again.

Detroit—Gene Goldkette, who rose to fame as a batoneer during the twenties, has returned to the Motor City, his home town. Goldkette is batoning a nine-piece crew during the dinner session at the Detroit Athletic Club.

# Here's Addresses For Disc Firms

So many requests for addresses of independent recording firms have been received by Down Beat that it was decided to print the following list for the convenience of our readers:

Apollo—Rainbow Music Shop, 102 W. 125th St., New York City.

Asch—S. & P. Phono. and Radio, 27 Union Square West, New York City.

Biblotone—364 Fourth Ave., New York City.

Black & White—Box 947, Church Street Annex, New York City.

Blue Note—(Alfred Lyon), 767 Lexington Ave., New York City.

Boat—29 W. 57th St., New York City.

Climax—see Blue Note.

Commodore—(Milt & Barney Gabler), 136 E. 42nd St., 415 Lexington Ave.

De Luxe—Linden, N. J.

Elite—(Eli Oberstein), Classic Record Company, 2 West 46th St., New York City.

Feature—(WOR Recording Station), 1440 Broadway, New York City.

Gala—Empire State Bldg., New York City.

General—Firestone Tire & Rubber Co., New York City.

Hit—(Eli Oberstein), Classic Record Company, 2 West 46th St., New York City.

Jazz Information—(Eugene Williams), see Commodore.

Jazz Man—(Dave Stuart & Marill Morden), 6331 Santa Monica Blvd., Hollywood, Cal.

Jazz Record—(Art Hodes), 236 W. 10th St., New York City.

Keynote—522 Fifth Ave., New York City.

Liberty—Liberty Music Shops, New York City.

Lion—(MGM), Robbins & Leeds, New York City.

Musicraft—40 W. 46th St., New York City.

Philharmonic—Firestone Tire & Rubber Co., New York City.

Savoy—58 Market St., Newark, N. J.

S. D.—(John Steiner & Hugh Davis), 104 E. Bellevue, Chicago, Ill.

Session—125 N. Wells St., Chicago, Ill.

Signature—(Bob Thiele), P. O. Box 147, Forest Hills, N. Y.

Sonora—325 N. Hoyne, Chicago, Ill.

U. H. C. A.—see Commodore.

# Hawk's Apollo Disc Stirs Victor Issue

New York—A new Apollo record release stars Coleman Hawkins playing *Rainbow Mist*, a thinly disguised version of the Bean's classic *Bluebird* (Victor) *Body and Soul* waxing. The Apollo disc sells for \$1.10; the *Bluebird Body and Soul* for \$3.50. Due to a lack of the earlier version, the Apollo record has found a ready market in *Body and Soul*-starved jazz fans. Victor, somewhat annoyed by this situation, has found a solution short of the law courts. Hawkins' *Body and Soul* is being reissued on Bluebird.

After a long absence from the recording picture, Hawkins recently has done more waxing than any other jazz artist. Recent cuttings by the Hawk include dates with the Commodore, Keynote, Savoy, Signature and Apollo labels.

## Gal In Studio Ork

Philadelphia—The gals, taking their seats among the draft-riddled dance bands, have crashed the radio studio bands here for the very first time. Clarence Fuhrman, KYW musical director, is the first mike maestro to succumb to a skirt in bringing in Marian Head for his fiddle section. Gal is a grad of Curtis Institute. Jascha Brodsky, from the same famous school of music, is another addition to the string section.



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\*Not previously issued. All other releases originally on Paramount.  
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## Jack, Look Out For That Fist!

Once more the AFM's Prexy Petrillo is in the public eye, this time for yanking the staffband at Chicago's WJJD, when the station wouldn't hire an additional 10 record turners from the AFM. The WPB and NLRB say how come in view of the no-strike pledge, pointing another finger at KSTP's (Minneapolis) strike.

Petrillo, following a pattern successful in the past, says nothing.

For once we don't think that this is any question of right or wrong. Prexy Petrillo may be right—he undoubtedly is sincerely convinced he is. We don't agree with the radio moguls who claim Petrillo is a power-grasping despot, out for his own good.

However highhanded Jimmy may have been occasionally, we think that he did whatever he did, in the honest belief that it was for the betterment of the musicians.

*We think his heart is in the right place, but Jack, look out for that fist!*

Look at the history of the union for the last few years, an octopus-armed battle: with radio, to cut transcription use and force use of live musicians; with movies, to maintain scales and eliminate perpetual "music libraries"; with restaurants; to continue string ensembles; with carnivals and circuses, to continue the dancing elephants' brass bands; with symphonies, to police rehearsal hours and number employed; with recording companies, to get a hunk of the huge profits which Petrillo feels are strangling musicians; and a never-ending war with the jukebox.

It becomes obvious that Petrillo and the AFM aren't fighting radio or any of the single elements involved. They are fighting the passage of time, the changes in public taste, and the improvements of technology.

*Petrillo says there should be a live band. The public has confirmed time after time that it wants A-1 records, not the some-times mediocre performances of the very small studio bands. Petrillo says quite rightly, abolish enough of the work which gives these men a livelihood, and from where are you going to get the men to make the records—that the goose itself is not only being killed by its own eggs, but is being asked to help in the process.*

Very true—but the point still remains that the public wants the jukebox, records, and the rest. Technology has enabled Muzak to service restaurants better and more cheaply than could the small orchestras which formerly did. In many cases the union of necessity is gamely fighting a retreating battle which it can only lose in the end: it is bucking progress and the standard of living. If you tax the jukebox out of existence, you will be eliminating something which people want—and for a nickel.

*But on the other hand, it must not be forgotten that there are spheres in which Petrillo is completely right: movies, making huge profits can be reasonably asked to share them with the musicians that help make them possible. The same is true for jukeboxes and transcriptions.*

But there are times when Petrillo's logic forces him

### Musicians Off the Record



Atlantic City—On the famous boardwalk here are Pvt. Jimmy Zito, ex-Tommy Dorsey, and Pfc. Danny Cappi, formerly with Gene Krupa. They play with the 678th AAF band of the AAFRS here.

### CHORDS AND DISCORDS

#### They Don't Forget

Dear Sir,  
South Boston, Mass.  
In the April 15th issue of the Beat, a picture of Jimmy Dorsey's vocalist, Paul Carley, was printed. Yes, he's very good, but you were mistaken when you said Bob Eberly fans were forgetting him and concentrating on Paul. Sincere Eberly fans love Bob even more now that he's in the service. Bob always has been, is, and always will be my favorite pin-up boy.  
Lillian Joseph

#### Disc Jockey Gripe

Dear Sir,  
Detroit, Mich.  
I've been wondering why the best arrangements of the name bands are usually put on radio transcriptions and not on phonograph records for home use? When these records are played on the air, the disc jockeys I hear

#### WHERE IS?

- WARREN COVINGTON, trombonist, formerly with Horace Heidt
- SYLVIA RHODES, vocalist, formerly with Ace Brigade
- ROY BARBEY, former ork leader
- SOL BOBBOW, formerly with Orrin Tucker
- "CHICK" CANODE, tenor saxist, formerly with Boyd Raeburn
- BOBBY BLUE, former ork leader
- JOHNNY LEE, formerly with Horace Heidt
- CAL CABOT, former ork leader
- BEVERLY MAHR, vocalist, formerly with Irving Miller on CBC
- DANNY PATT, former ork leader
- HENRY TALLEY, former ork leader

#### WE FOUND

GORDON KAPRAN, now Sgt., 124th U. S. A. A. F. Band, B. T. C. #10, Greensboro, N. C.

to go too far—for example in the employment of 20 record-spinners by WJJD. He is implying that this is another source where the musicians are being eliminated, and therefore payment must be made. But it has been proven that the public does want the "phonograph-radio station." The question of the support of 20 record-spinners is a grave one for that station, which theoretically is rendering a public service or it wouldn't have its license.

In other words, this is the age-old problem of the craft union faced by shrinking demands for its craft. It is certain that Petrillo has done good and will do more good for the union by demanding its rightful share in the incomes derived from the activities of its members.

But: inevitably—sooner or later, we must face the fact that there is a shrinking demand for the number of musicians needed as of now. Do we tax those employed and those employing them to support those not used, or do we spend the same effort and money trying to find further fields of employment, reawakening public interest in music and music-training, so that it will be willing to underwrite the profession itself?



"Knifing his blind young wife in a drunken rage. 'Ben' Ginwild attempted to remove the stains of blood and sweat with a warm luth. Racked with grief and remorse, he pulled the plug and noticed gurgling sounds of the draining wash-water which inspired him to take up his horn and play repeated passages—later known as Tub-scum Blues!—This is Jazz in its purest, cleanest, most subtly classic form—with delicate overtones of virtuous sweetness and liltin' rhythm!"

usually jumble the titles and bands so much that you don't know what you're listening to, but you can usually recognize the band's style. Seems like I'm merely echoing your sentiments, expressed in a recent Beat editorial, but I think the radio music situation needs some clearing up.  
Roy D. Stephens  
Indianapolis, Ind.

#### A Guy Named Joe

To the Editors,  
After reading the feature defining jazz in the Beat, I feel that the progress of jazz is being hindered because in defining jazz, reference is usually made to the unknown musicians who play it. If we concentrate on the men who play it, instead of properly defining it, how can we explain what we want to sell? People can't go for jazz, if our definitions consist of listening to unknown records which aren't available to the general public.  
There are a number of well-known bands, who play consistently good jazz. Set these men, who can be heard frequently, as standards. Don't make Joe Doakes king today and gone tomorrow.  
Warren Ketter

### RAGTIME MARCHES ON

#### NEW NUMBERS

- MCKENZIE—A daughter, Karen Lee, Mr. and Mrs. Murdo McKenzie, April 2, in Hollywood. Mother is Trudy Erwin, former vocalist on Bing Crosby show.
- GOLDSEN—A daughter, Nancy Lee, Mr. and Mrs. Mickey Goldsen, April 24, Brooklyn. Father is manager of Capitol Songs, Inc.
- BISHOP—A daughter, Catherine Leah, to Mr. and Mrs. H. Eames Bishop, April 14, in Los Angeles. Father is band leader at MCA, Beverly Hills, Cal.
- CAMPBELL—A 7-1b. 8-on. son, Ed Lang, to Mr. and Mrs. James Campbell, Jr., April 10, in Ventura, Cal. Father is band leader at the Castle in Ventura.
- BARRIS—A daughter to Mr. and Mrs. Phil Harris, April 24, in Hollywood. Father is band leader.

#### TIED NOTES

- HOWARD-WYNN—Cy Howard, radio comedian, to Nan Wynn, vocalist, April 19, in New York.
- COOL-WOODRUFF—Harry Cool, singer, to Pat Woodruff, April 20, in New York.
- DAWSON-HENRY—Jack Dawson, trumpet player with Guy Claridge's Cham Parov in Chicago, to Martha Henry, April 6, in Chicago.
- SCHLETTLE-WAYS—Capt. R. F. Schlettler to Virginia Ways, pianist, Sept. 29, in New Orleans.
- BAROWS-JONIK—Art Barows, former band leader now in the army, to Leo Jonik, April 22, in Chicago.
- WILDER-BORING—Allen J. Wilder, composer of I Couldn't Sleep a Wish Last Night, to Norma Boring, April 8, in Hollywood.
- BURKE-LONGLEY—John V. Burke, former Wildwood, N. J., band leader, and leading a band in the army, to Constance Longley, April 12, in Apopaus, R. I.

#### FINAL BAR

- NOONE—Jimmie Noone, 49, clarinetist, April 19, in Hollywood.
- SMITH—Charles F. Smith, 67, professional director of the Yale University Band and head of the band department of the New Haven Institute of Music, April 14, in New Haven, Conn.
- PIERCE—John J. Pierce, 77, bass and player, formerly with the Metropolitan Opera Orchestra, Pittsburgh Symphony, Arthur Pryor and NBC, April 14, in New York.
- WINTER—Joseph Winter, 45, tenor violinist with the St. Louis Symphony and director of theater and hotel bands in St. Louis, April 14, in St. Louis.
- BUNTINGTON—William Scott Buntington, 30, electric guitarist, a member of the 374th Army Service Force Band at Camp Shanks, Orangeburg, N. Y., April 18, in Orangeburg, N. Y.

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

A COLUMN COLLECTOR

THE

By

This column is supplemented by items from the Box.

Last A reference to "Ain't it a Shame" in the August issue of the King of the Hill due to the number of Oliver C. 1944, is the matter of C. R. Bell, Mine de Line. The put to be Regal No. 6807, V. at Jazz "both of commercial" by Frank Harris. Jazz line writes in "Brogue A. 1). Smi Carew was was Prog Harrison tion was dedicated a famous vanderaville years. H time work fets come year ago cap at City York City.

In the of the B of vario thought recorded Pickers. of mail this poss ceded in Africa in this cou writes pr ate facts thinks t that Bix appeared kette's V there is either Bix and his to give I trumpet Venable the big numbers, You was as was same Bix, not tuba, ence bear same who both title sure is G kette's D Blackbird vocalists, old Stoke ceivable t use them have the to check and is Venables, is very lit the theor and the V above al Goldkette corded by Pickers.

MISEL conducted York's Tomorrow May 13th Greats on Linton

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THE 47



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

This column will be devoted to supplementary information received pertaining to various items that have appeared in the Box.

Last August 15 the Box carried a reference to a disc coupling *Robbin' Blues* (81306) and *Oh, Sister Ain't That Hot* (81308) found in Australia. The journal *Jazz Notes* listed the record as a possible King Oliver Creole Band recording due to the fact that the master numbers are adjacent to the Oliver Columbia. The March, 1944, issue of *Jazz Notes* clears the matter up through investigation of complete details by Roger Bell, conductor of the *Jazz Wine* department of the magazine. The record actually turned out to be these two tunes by the Regal Novelty Orchestra on Regal 68097. William H. Miller, editor of *Jazz Notes*, advised Bell that "both of the tunes are by white commercial bands of 1923, *Sobbers* by Art Kahn and *Oh Sister* by Frank Westphal."

Harrison Smith of the American Jazz Institute, Brooklyn, N. Y., writes in concerning the tune title *Froggy Moore* (see Hot Box April 1). Smith takes issue with Roy Carov who stated the proper title was *Frog-i-more Rag*. According to Harrison Smith, Morton's composition was titled *Froggy Moore* and dedicated to Moore, *The Frog Man*, a famous contortionist who played vaudeville and 'tob shows for many years. He adds that Morton at one time worked with Moore as a black-face comedian. Moore died three years ago while employed as a red cap at Grand Central Station, New York City.

In the November 15, 1943, issue of the Box there was a discussion of various Goldkette items thought to have actually been recorded by McKinney's Cotton Pickers. A considerable amount of mail has come in regarding this possibility. Letters were received from England and South Africa in addition to many from this country. Ralph Venables writes probably the most accurate facts from England. Ralph thinks that it is very possible that Bix and Tram could have appeared on *Just Imagine*, Goldkette's Victor 21565, but asserts there is not a single note by either Bix or Tram on the record and his ear will not allow him to give Bix credit for the hot trumpet solo behind the vocal.

Venables continues, "Despite the big difference in master numbers, Goldkette's *Forgetting You* was waxed by the same band as was *Just Imagine*, and the same Bixian horn, string bass not tuba, and Don Murray's presence bear this fact out. Also the same white vocalist appears on both titles, one of which we are sure is Goldkette. On the Goldkette *Don't Be Like That* and *Blackbirds* there are two white vocalists, Van Fleming and Harold Stokes, and it seems inconceivable that McKinney's would use them." The Box does not have the above records available to check but has heard them all and is inclined to agree with Venables. In other words, there is very little evidence to bear out the theory advanced by Holland and the Victor company that the above sides were mislabeled Goldkette and were actually recorded by the McKinney's Cotton Pickers.

**MISCELLANY:** Eddie Condon conducted jazz concerts in New York's Town Hall on the Saturday afternoons of April 29th and May 13th with a galaxy of jazz greats on the roster.  
Linton A. Foersterling, secre-

### Shorty Cherock To Front His Own Ork

Los Angeles—Shorty Cherock, currently drawing featured billing as a member of Horace Heidt's band, leaves the Heidt Brigade shortly to form his own band. Dick Woollen, Heidt's manager, confirmed report that the trumpet player was leaving, but said Heidt hoped to persuade him to remain with the band until they complete a tour, set for this summer.

Heidt was scheduled to leave the Trianon, Southgate ritery of which he is the nominal owner, May 6. He will continue to do his radio show from Hollywood and play one-nighters in this territory until July. Louis Armstrong was slated follow at the Trianon.

tary of the Hot Record Society of St. Louis writes that their H. R. S. is currently compiling additions and corrections to Delaunay's Hot Discography. Address of the Society is 1468 Hamilton Ave., St. Louis.

Some years ago, *The Benson Orchestras of Chicago*, was the biggest band booking agency in the country. *Husk O'Hare* was a Chicago name leader, non-Benson. While up in Wisconsin on a date he hired a high school kid by the name of Al Benson on drums. Returning to Chicago O'Hare plastered posters all over the city proclaiming, "Benson is now with Husk O'Hare."

Henry Crowder, pianist and singer contemporary of Jelly Roll Morton, went to Europe in 1932. He was recently repatriated from a German internment camp and returned to Washington, D. C. on the liner Gripsholm. During the invasion of Belgium he managed to board the last train for Paris. He obtained his seat on the train but feeling he wanted a drink before leaving he rushed to a nearby tavern. While imbibing, the Nazi planes bombed and strafed the train to bits, Crowder never did find his luggage.

**COLLECTOR'S CATALOGUE:** Eugene F. Byrnes, Corte Madera, Martin County, Calif. Collector of European records by Noble, Ambrose, Hylton, Roy and other English bands. Would like to correspond and trade with collectors wishing to exchange the above English bands for jazz records. Plays drums and was recently discharged from the Air Transport Command.

Richard Jones, 2619-5th, Seattle 1, Wash. Especially interested in Louis Armstrong and Bing Crosby. Puts out a monthly list.

Don Lyons, 36 Roslyn Rd., Waban, Mass. Interested in the various Clarence Williams recording groups.

G. R. Chapman, 5402 E. 25th St., Kansas City, Mo. Jimmie Noone, Hines, Oliver and Clarence Williams.

Jack G. "Jackson" Hoffman, 13514 Earlwood Rd., Cleveland 10, Ohio. Real jazz from King Oliver to Benny Goodman. Jack avers he is one of the few hot jazz drummers in his locality.

**IN MEMORIAM:** Jazz lost one of its greatest exponents when Jimmie Noone, the New Orleans clarinetist, passed away in mid-April on the west coast.

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- ... BLUE MOON
- ... IF I HAD YOU
- ... STOMPIN' AT THE SAVOY
- ... I'M COMING VIRGINIA
- ... SHOULD I
- ... JOHNSON RAG
- ... SWEET AND LOVELY
- ... HOW AM I TO KNOW
- ... SING, SING, SING (WITH A SWING)

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ARRANGED BY WILL HUDSON

- ... CHINA BOY
- ... WANG WANG BLUES
- ... ONE O'CLOCK JUMP
- ... HOT LIPS
- ... JA-DA
- ... RUNNIN' WILD
- ... MY BLUE HEAVEN
- ... SLEEPY TIME GAL
- ... WABASH BLUES
- ... DARKTOWN STRUTTERS' BALL

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ARRANGED BY FUD LIVINGSTON

- ... SLEEP
- ... DIANE
- ... GREAT DAY
- ... ROSE ROOM
- ... CHARMAINE
- ... WHISPERING
- ... TIME ON MY HANDS
- ... FOUR OR FIVE TIMES
- ... MORE THAN YOU KNOW
- ... DO YOU EVER THINK OF ME
- ... HAWAIIAN WAR CHANT

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# Tobias Readies Blast At Phony Song Rackets

New York—Following up its fight against "song sharks" who prey on amateur tunesmiths, the SPA (Song Writers' Protective Association) claims that a great percentage of the 80,000 amateur composers in this country are already the victims of phony music publishing firms.

Letters from victims received by Charles Tobias (leading the SPA battle against the "sharks") show that the racket has developed a formula treatment. When a new composer sends his tune to Washington for copyright, the "sharks" hunt it out, then deluge the writer with literature pointing out how easy it is to become a Cole Porter . . . if only the amateur will send in his compositions plus some money "to help with the initial publishing costs."

Supposedly this money contributed by the amateur writer will be used to print professional copies of his song and to help exploit it. The publisher claims that he'll bear the rest of the cost and, after the tune catches on, the composer's money will be returned to him in the form of royalties. What happens is that the publisher has a few sheet music copies made, sends them

## Easy Pickin's

New York—"Song shark" firms find amateur composers easy victims because the legitimate publishing houses discourage unknown tunesmiths. Most reputable publishers, in fact, return unsolicited manuscripts without opening the envelopes they're mailed in. Too often, publishers are sued by writers who claim that the new hit *A New Moon in a Blue June* is stolen from their creation *A Blue Moon in a New June*.

to the hopeful writer and pocket the money.

Prices charged by some of the "shark" firms to get a song "started" run as high as \$250, as much as many legitimately published tunes earn.

Tobias claims that many of these dubious song publishing houses are the "alter egos" of reputable firms using the same offices but different names for their "song shark" activities. Names, figures and facts are still being collected by the SPA and legal counsel is busy preparing cases for possible action against guilty firms.



A number of Mexican composers are making a big hit in the U. S., especially with the Hollywood film industry. MGM is using the tune *Amor*, by Gabriel Ruiz, in *Broadway Rhythm*. Also *Te quiero, dijiste* (I love you, you said), written by Maria Greever, will be heard in the Metro pic *Mister Coed*. *Solamente Una Vez* (Just Once) by Agustin Lara, will be featured in a Walt Disney production. *Besame Mucho*, written by Consuelo Velazquez, which has enjoyed popularity in the States for many months, has also

## Challenge From Bougainville

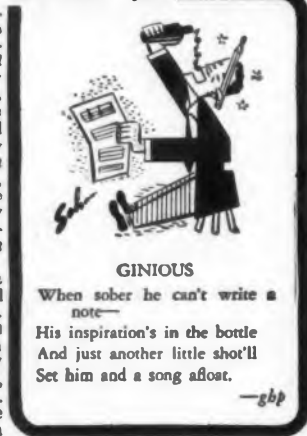


Bougainville—"Man, they're just rookies", is the reply of the *Front-liners* here to a question about the navy *Jies Bomber* band in the November 1, 1943, issue of *Down Beat*—"Can any band beat this record?" The *Front-liners*, a band attached to an infantry regiment, have been overseas 25 months, have participated in two major campaigns against the enemy, and claim they have spent more time in fox-holes than most bands have spent overseas. Leader is Sgt. Sidney Feldstein, ex-trumpet for Artie Shaw, Red Nichols, Hal Kemp, Raymond Scott, Bob Chester and others. Others are: T/Sgt. Ralph Major, drums; Pvt. Phil Hurbace, guitar; M/Sgt. Edward Junkert, accordion; Pvt. Ambrose McCann, bass; Cpl. George Straka, violin; Pfc. Tony Rocha, Pfc. Rudy Dana and Pfc. Harold Puckett, saxen. Cpl. Bucky Connors is vocalist. (Official U. S. Army Photo.)

become a favorite in England, Spain and Portugal.

Jackson Music, a new firm concentrating on instrumentals, starts with *Tush*, by Dickie Wells, recorded by Earle Warren, *Nice and Cozy*, by Cozy Cole and recorded by him, *Joe's Blues* and *Village Blues*, by Joe Marsala, and *Circus in Rhythm*, recorded by Warren. All tunes were recorded on the Savoy label . . . Mutual Music's *Tain't Me*, by Jack Palmer and Lem Davis, has been recorded on Commodore by Eddie Heywood. Another ditty written by Palmer and Jimmy Dupree on the Mutual list is *She Shot Him 'Cause She Loved Him*. Barton Music has *Nancy* (With A Laughing Face) written by Phil Silvers and Jimmy Van Heusen. Also new on the Barton list is *Last Night*, by Harold Adamson and Ted Grouya. Jim McCarthy shares honors on his first tune, *The Fox*, with Sgt. Ed Rommel. Firm is concentrating on the score from *The Open Road*, with top tune, *Too Much In Love*, getting the plugs . . . Robbins is publishing *Umbrigo*, the ditty writ-

## SITTIN' IN



GINIOUS

When sober he can't write a note—  
His inspiration's in the bottle  
And just another little shot'll  
Set him and a song adrift.

ten by Jimmy Durante and Irving Caesar, which was introduced on the Durante-Moore Camel show . . . Bob Lee is new professional manager for Mills Music and has added Hal Gordon and Lee Jacobs to the personnel. First tune up is *Sweet Lorraine*, the 1928 tune written by Cliff Burwell and Mitch Parrish.

*Feist* has the score from *Two Girls and a Sailor*, including *Moment of Madness*, by Ralph Freed and Jimmy McHugh, and *You Dear*, by Sammy Fain and Ralph Freed . . . *Triangle's* newest is *Forget-Me-*

## Latin Writers Stir Up Breeze

New York — *El Anunciador* weekly Spanish newspaper recently unleashed a blast on North American tunesmiths who write lyrics for tunes by South American composers, then take credit for the songs. Specifically the article charged that Sunny Skylar, popular singer and writer of the American lyric for *Besame Mucho* and *Amor*, was being credited as "composer" of the two tunes. The paper quoted a column in the N. Y. *Daily News* to prove its point. Investigation shows that on the sheet music copies of both songs, the South American composers in each instance have been given full credit for their work. Skylar being credited only as the English lyricist. Skylar is singing currently over station WOR here and in the show at La Martinique.

## Here's Leader Who Travels Via Plane

Austin, Tex.—Bobby Byrne, the former trombone-playing leader, solved his road travel transportation problems when he joined the army air forces. Now Lieut. Byrne, gunnery and P-40 instructor at Eagle Pass army air field near here, flies his AT-6 training ship to one-nighters where he leads the 19-piece Skyliner band.

Notes In Your Ear, written by Edgely Leslie and Harry Warren . . . *Blue Crosby*, Dinah Shore and Bob Chester have recorded *It Could Happen To You*, being pushed by Famous, from the score *And The Angels Sing* . . . *Harry Pearl* is now professional manager for Lincoln Music. *Max Green* journeys to the coast for *Lincoln*. Firm's *Any Old Time* has an *Artie Shaw* record, and a *Jerry Wald* disc on *And So Little Time*, with the *Three Suns* version soon to be released by His Records.

Paramount is working on *Every Day of My Life*, written by Billy Hayes, Marty Berk and Harry James. Tune, which is a year and a half old, was recorded by James with a vocal by Sinatra . . . Hoffman, Jerry Livingston and Milton Drake now have their own music firm. First tune is *Don't Change Horses (In The Middle of the Stream)*, which was introduced by Vincent Lopez and recorded by him on Sonora. Decca disc is by the Hooster Hot Shots.

Country Washburne and Del Porter have collaborated on *Red Cross The Roses*, getting plugs from Perry Como, Bob Crosby and Freddy Martin . . . Sam Wigler was in Chicago recently pushing *You Are My Favorite Dream* for Ford Music . . . Lester Santly and Harry Link are on the west coast . . . Eileen Barton, daughter of the publisher, closed recently at *Slapote Maxie's* in Hollywood and will guest on Bob Crosby's *Old Gold* show.

Add New Tunes: (*Let's Call It Love You're Mine* by Peter Laszlo, published by Mecca Music; *Don't Cry Now*, by Ven Pitoni, published by Neptune Music Publishers.

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HAYFOOT STRAWFOOT, orchestration by Billy Moore.  
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# RAVINGS at REVELLE By SARJ

There's a mess of fine jive, whenever the former musicians, among soldiers quartered at Fort Huachuca, Ariz., get together for a session. Henry Wells, former Andy Kirk and Lunceford alto, is leading one of the post bands. Irving Ashby, former Hampton guitar and *Down Beat* columnist, is matching riffs with musickers like Wesley Prince, Hampton bass; Booker Christian, Noble Sissle trombone; Robert Rudd, Sissle bass; Earl Jackson, Sissle reed; Walt Williams, Benny Carter trumpet; Jimmy Ellison, Frankie Hawkins sax; and arrangements by Jimmy Mundy, who scored for all the names.

"Daisy" Rodes, former drummer and vocalist with Ted Fio Rito, Ted Weems and Charlie Agnew, is serving as steward of the Sergeant's Mess club at Peterson Field, Colorado Springs, Colo. Jimmy James, ex-batonner, is serving with a chemical warfare unit at Camp Selbert, Ala. The Suave Seven, down South Pacific way, spot the talents of Pfc "Drip" Moore, Ray Scott drummer; Cpl. Bob Allaine, Ouisie Nelson bass, and Mick Rodgers, former CBS trumpet. Rube Cummings, former *Beat* correspondent from Jersey, is playing piano in a band, composed of men from the P-T boat fleet.

Walter (Pappy) Yoder, ex-Herd bassman, is serving with an army ferrying group at Palm Springs, Cal., and also playing with the band. Herb Brasfield, once trombone with Dick Rodgers and Jan Savitt, is wearing a sailor suit and playing in the naval band at Charleston, S. C. Bob Swanson, ex-Noble arranger, leads the regimental band at Camp Crowder, Mo. Eddie Alverzano, once trumpet with Frankie Masters, is serving at Gardiner General hospital, Chicago, Ill.

## Circus Band Has Plenty of Brass

New York—Merle Evans, leader of the Ringling Bros. and Barnum & Bailey Circus band, arrived here with a real brass band. Instrumentation includes: three tubas, four Wagner tubas, eight saxophones, four baritones, three drums, an organ and to offset this barrage of brass, nine trumpets, seven in B flat and two in E flat.

There's not a clarinet in the band, which last year spotted six B flat clarinets and a piccolo. The introduction of Wagner or Bayreuth tubas brought in Joseph Colletti and Ralph Capocci of the Met Opera to handle the trick horns, while Bill Bell of the New York Philharmonic is playing one of the brass basses. Pete Heaton, organist, is counted to fill in for the lost reed section.

## Army's Mobile Broadcaster



Italy—This Fifth Army band is not only entertaining combat engineers of the 337th Battalion, seen here. The swing concert is being broadcast simultaneously over a radius of 50 miles. Its crew can dismantle this mobile station, move the 10-unit caravan of jeeps, trailers and 2½ ton trucks to another location 50 miles away, and be on the air again in less than two hours. (Acme Photo by Sherman Montrose for the War Picture Pool).

## Dunham Dances To Real Dixieland Jazz

Los Angeles—White Dixieland jazz devotees hailed the correct playing of Seattle's Evan Humphrey, who played here recently with the revived Dixieland Jazz Band. The band is accompanying the Katherine Dunham dance troupe, which played the Philharmonic Auditorium. Critics rated him as a more authentic exponent of Dixieland music than his recent predecessor in the band, Bobby Hackett.

Two members of Nick La Rocca's Original Dixieland Jazz Band of the twenties are with the troupe. They are "Daddy" Edwards, trombone, and Tony Spargo (Sbarbaro), drums. Brad Gowans, known as a trombone player, is playing clarinet, while Marty Lowell is the pianist.

The band plays for two dance numbers and does two specialties in the show, *Tiger Rag* and *Muskrat Ramble*. Badly publicized here (the local publicity man thought it was a "Negro swing band") the combo's musical significance is completely lost to the audience. The band made one outside appearance here, a Sunday afternoon date at the Hollywood Canteen.

## Still Kicking

London—(by special correspondent) — GI guys, newly arrived over here, usually are startled to hear BBC broadcasting that Felix Mendelssohn is about to conduct the orchestra. Boys wonder if it's a ghost-to-ghost hookup until they learn that this chap is very much alive and is billed as "Felix Mendelssohn and His Hawaiian Islanders."

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### JACK TEAGARDEN MODERN TROMBONE STUDIES

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## Lens Lad Now



Chicago—Pfc. Vic Bowen, who used to toot a sax in the pit band at the Chicago theater, is making with the camera instead these days. Vic, stationed at Camp San Luis Obispo in California, is a member of the photo division of the signal corps.



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**A**  
 Agnew, Charlie (El Rancho Vegas) Las Vegas, Nev. Clang. 5/30, h  
 Allen, Red (Garrick Stagebar) Chicago, nc  
 Albert, Mickey (Belmont Plaza) NYC, h  
 Armstrong, Louis (Tranon) Southgate, Cal., nc

**B**  
 Bardo, Bill (Muehlebach) K. C., Mo., h  
 Barron, Blue ork (DelRio) Washington, D. C., Clang. 5/28, nc

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**Basie, Count (Lincoln) NYC, h**  
 Benson, Ray (Ambassador) Chicago, h  
 Bishop, Billy (Claridge) Memphis, Clang. 5/25, h  
 Bondshu, Neil (Blackstone) Chicago, Ill., h  
 Bradshaw, Tiny (Savoy) NYC, Opng. 5/28, b

**Brandywvne, Nat (Statler) Washington, D. C., h**  
 Brigade, Ace (Monroe's Theater Restaurant) Oklahoma City, Okla., Clang. 5/22  
 Bussie, Henry (Palace) Youngstown, O., 5/16-18, t; (Palace) Cleveland, 5/19-25, t; (Circle) Indianapolis, 5/26-31, t

**C**  
 Calloway, Cab (State) Providence, 5/19-21, t; (Strand) NYC, Opng. 5/24, t  
 Carle, Frankie (Terrace Room) Newark, N. J., Clang. 5/24; (Adams) Newark, 5/25-31, t  
 Carter, Benny (Orpheum) L. A., Cal., 5/16-22, t  
 Cavallaro, Carmen (Palmer House) Chicago, h  
 Chester, Bob (Stanley) Pittsburgh, 5/19-25, t  
 Coleman, Emil (Mocambo) Hollywood, Cal., nc  
 Courtney, Del (Riverside) Milw., 5/24-31, t  
 Craig, Francis (Hermite) Nashville, Tenn., h  
 Cross, Bill (Lantz's Merry-Go-Round) Dayton, h  
 Cugat, Xavier (Riverside) Milw., 5/19-25, t; (Oriental) Chicago, 5/24-31, t  
 Cummins, Bernie (Trocaadero) Henderson, Ky., Clang. 5/26, nc

**D**  
 D'Artega, Al (Center) Norfolk, Va., 5/4-10, t; (Earle) Washington, D. C., Clang. 5/26, t  
 DiPardo, Tony (Blue Moon) Wichita, Opng. 5/19, h

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**Donahue, Al (Palace) San Francisco, Cal., h**  
 Dorsey, Jimmy (MGM Studios) Culver City, Cal.  
 Dorsey, Tommy (Downtown) Detroit, 5/19-25, t  
 Dunham, Sonny (Sherman) Chicago, Opng. 5/19, h

**E**  
 Ellington, Duke (Hurricane) NYC, nc  
 Eymann, Gene (Lorwy) St. Paul, Minn., h

**F**  
 Fisher, Freddie (Radio Room) Hollywood, Cal., nc  
 Foster, Chuck (Blackhawk) Chicago, r  
 Fuller, Walter (Garrick) Chicago, nc

**G**  
 Garber, Jan (Palladium) Hollywood, Cal., h  
 Gordon, Gray (Beverly Hills C.C.) Newport, Ky.  
 Gray, Glen (Pennsylvania) NYC, h

**H**  
 Hamilton, George (Waldorf-Astoria) NYC, h  
 Hampton, Lionel (Regal) Chicago, 5/26-6/1, t  
 Hawkins, Erskine (Tic Toe) Boston, Clang. 5/27, nc  
 Herndon, Woody (National) Louisville, 5/19-25, t  
 Hill, Tiny (Club Madrid) Louisville, Clang. 5/18; (Tune-Town) St. Louis, 5/23-6/4, h  
 Hoeglund, Everett (Ciro's) Mexico City, Mex., nc  
 Howard, Eddy (Blue Moon) Wichita, Clang. 5/18, b  
 Hudson, Dean (Roosevelt) Washington, D. C., h  
 Hutton, Ina Ray (Columbia Studios) Hollywood, Cal., Until 5/24

**I**  
 International Sweethearts of Rhythm (Plantation) L. A., Cal. nc

**J**  
 Jordan, Louis (Trocaadero) Hollywood, Cal., nc  
 Joy, Jimmy (Blamark) Chicago, h

**K**  
 Kassel, Art (Edison) NYC, h  
 Kaye, Sammy (Albee) NYC, 5/19-25, t; (Palace) Cleveland, 5/26-6/1, t  
 King, Henry (Mark Hopkins) San Francisco, Cal., Clang. 5/28, h  
 Kinney, Ray (Roosevelt) New Orleans, La., h  
 Kirby, John (Aquarium) NYC, r

**L**  
 Leonard, Ada (Jantzen Beach) Portland, Ore., Clang. 5/21, b; (Claridge) Memphis, Opng. 5/24, h  
 Levant, Phil (Forest Pk. Highlands) St. Louis, Clang. 5/20; (Utah) Salt Lake City, Opng. 5/27, h  
 Lewis, Ted (RKO) Boston, 5/18-24, t; (Earle) Phila., 5/26-6/1, t  
 Light, Enoch (Flagler Gardens) Miami, Clang. 5/30, r  
 Lombardo, Guy (RKO) Boston, 5/26-31, t  
 Long, Johnny (Club Madrid) Louisville, 5/19-25, nc; (Eastwood Gardens) Detroit, 5/26-6/1, b  
 Lopez, Vincent (Taft) NYC, h

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**SAVOY, New York—Lucky Millinder, Clang. May 17; May 28. Tiny Bradshaw**  
**SHERMAN HOTEL, Chicago—Tommy Dorsey; May 19, Sonny Dunham**  
**STEVENS HOTEL, Chicago—George Olsen**  
**TERRACE ROOM, Newark—Frankie Carle, Clang. May 24**  
**TRIANON, Chicago—Don Reid**  
**TRIANON, Southgate, Cal.—Louis Armstrong**  
**WALDORF-ASTORIA, New York—George Hamilton**

**Lucas, Clyde (Lakeside Pk.) Denver, b**  
**Lunceford, Jimmie (Golden Gate) S. F., Cal., 5/24-30, t**

**M**  
**Martin, Freddy (Ambassador) Los Angeles, Cal., h**  
**Montara, Frankie (Palace) Columbus, 5/23-26, t; (Albee) Cincy., 5/26-6/1, t**  
**McGuire, Betty (Muehlebach) Kansas City, Mo., Clang. 5/25, h**  
**McIntire, Hal (Lexington) NYC, h**  
**McIntyre, Hal (Pacific St. Aud.) San Diego, 5/19-21, b; (Orpheum) L. A., Cal., 5/28-29, t**  
**Millinder, Lucky (Tic Toe) Boston, Opng. 5/28, nc**  
**Monroe, Vaughn (Orpheum) Minneapolis, 5/19-25, t; (Orpheum) Omaha, 5/26-6/1, t**  
**Morgan, Russ (Claremont) Berkeley, Cal., h**

**N**  
**Norvo, Red (Hickory House) NYC, nc**

**O**  
**Oliver, Eddie ork (Edgewater Beach) Chicago, h**  
**Olsen, George (Stevens) Chicago, h**  
**Osborne, Will (Frolics) Miami, b**

**P**  
**Pastor, Tony (New Yorker) NYC, h**  
**Pearl, Ray (Melody Mill) N. Riverside, Ill., h**

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## Batoneers Seek 'Mug' Time On Air

New York—Much talk among radio execs about the postwar future of television is arousing bandleader interest. Though no name bands have been televised to date, several leaders reportedly are enough interested in the medium to have offered their televised services gratis. Raymond Scott (sans band) made a recent appearance at the Dumont television studio here. The same studio features Roberta Hollywood, one-time band chirp who



Roberta Hollywood

sang with the McFarland Twins under the name of Betty Engels. One of the first television shows to feature jazz was presented a year and a half ago when a group fronted by Eddie Condon appeared on a CBS experimental show.

**Pettit, Emile (Biltmore) NYC, h**  
**Prager, Col. Manny (Book-Cadillac) Detroit, Mich., h**  
**Prima, Louis (Park Central) NYC, h**

**R**  
**Raeburn, Boyd (Commodore) NYC, h**  
**Rapp, Barney (Trocaadero) Evansville, Ind., Opng. 5/26, nc**  
**Ravassa, Carl (Chase) St. Louis, Clang. 5/21, h; (Lake Club) Springfield, Ill., Opng. 5/28, nc**  
**Reichman, Joe (Biltmore) Los Angeles, Cal., h**  
**Reid, Don (Trianon) Chicago, b**  
**Reynolds, Tommy (Sherman's) San Diego, Cal., nc**  
**Ruhl, Warner (Commodore Perry) Toledo, h**

**S**  
**Sanders, Joe (El Rancho Vegas) Las Vegas, Nev., Opng. 5/31, h**  
**Sherwood, Bobby (Roseland) NYC, Clang. 5/29, b**  
**Smith, Stuff (Garrick) Chicago, nc**  
**South, Eddie (115 Club) Grand Forks, N. D., nc**  
**Stons, Eddie (Aragon) Chicago, b**  
**Strong, Bob (Glen Island Casino) New Rochelle, N. Y., Opng. 5/28, b**  
**Stuart, Nick (Jefferson) St. Louis, Mo., h**

**T**  
**Tatum, Art (Brown Derby) Wash., D. C., Clang. 5/21, nc; (Howard) Wash., D. C., 5/28-6/1, t**  
**Teagarden, Jack (Natorium Pk.) Spokane, Wash., Clang. 5/27, b**  
**Towles, Nat (Howard) Wash., D. C., 5/26-6/1, t**  
**Towne, George (Washington-Yours) Shreveport, La., h**

**W**  
**Waples, Bud (Analey) Atlanta, Ga., h**  
**Wilson, Teddy (Cafe Society) Uptown NYC, nc**

### Sinatra To Vacate Gotham In June

New York—Local Frank Sinatra fans will be able to collect their favorite autograph only until early June. At that time, Sinatra heads back to the coast for an MGM picture date, the first of two contracted.

Sinatra's business affairs have been taken over by Al Levy, former mentor of west coast entertainers.

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# Jam Session To Get Radio Test

New York—Jazz fans are awaiting the decision on a Blue network audition of an Eddie Condon-fronted group. The audition, called two weeks ago, will determine whether or not the jazzmen will be given a weekly national hook-up. Coca-Cola is interested in sponsoring what would be the first big-time commercial jam sessions, slotting the Condon band on its Saturday night Spotlight band show. Fans at the latest Condon Town Hall concert (April 29) were asked to attend the audition to help inspire the musicians.

The same concert proved once and for all that concert jam sessions have caught on here. Hall was packed again and the audience yelled for more whether it was Hot Lips Page on a riff kick or Pee Wee Russell interpolating Chicago counter-point. Condon is mixing his musicians more liberally, using both Dixieland exponents like Russell, Danny Alvin and Miff Mole and such members of the "Harlem" school as Page, Oscar Pettiford and Specs Powell. During the final and somewhat disastrous ensemble, in fact, the two schools could be heard battling to establish style; Page setting a repeated phrase and most of the other musicians playing a typical Dixieland jam.

Two Ellington band members, Sonny Greer and Rex Stewart, were featured, in addition to Ed Hall, Kansas Fields, Frank Froeba, Max Kaminsky, Bobby Hackett, Joe Grauso, Joe Bushkin, Sid Wells, and Ernie Caceres, who played baritone sax solos with excellent if somewhat startling results. Young Johnny Windhurst, Bobby Hackett's cornet disciple, debuted, showing understandable nervous, yet nice tone.—*fac.*

## Miami Niteries Hit By New Tax

Miami, Fla. — The two largest niteries here, Flagler Gardens and the Frolics Club, will continue with their present attractions, but have announced that they will not contract for further attractions, pending adjustment of the federal cabaret tax. Art Childers, manager of the Flagler Gardens, which is featuring Enoch Light, says business is down 25 per cent while Percy Hunter, manager of the Frolics Club, currently featuring Will Osborne, discloses that business is cut in half since the advent of the tax. The effect of the tax is hard to determine, as the measure took effect when the reports were closing down, preparatory to spring renovating.

Don Lanin, president of the Miami Supper Clubs Owners' and Operators' association, is now in New York, attending a national conference, concerning the law.

—Bob Baker

## Davenport Biz Remains Normal

Davenport, Iowa—The 30 per cent federal cabaret tax had little effect on business here, as most of the local spots, featuring music, were classified as ballrooms and private clubs, which don't fall in the taxable group. Only club to drop its work was the Buvette Club in Rock Island, Ill. Ork pilot, Cal Heitman, recently inducted, turned the baton over to bassist Pat Patterson, with Johnny Bell taking Heitman's drum post.—*Joe Pitt.*



New Clubs: **Charlie Barnett Cherokee Club**—Laura Felsen, 3305 Mermald Ave., Brooklyn 24, N. Y., or Eileen Cohen, 2861 West 31 St., Brooklyn, N. Y. . . . **Ella Mae Morse**—Jim Bishop, 327 S. Washington St., Neosho, Mo. . . . **Gene Krupa**—Leonard Todd, 60-68 68th Ave., Ridgewood, Brooklyn 27, N. Y., or Angelo Gaglione, 149-30 118th St., Ozone Park, N. Y. . . . **Andy Russell**—Lillian Liebman, 1780 Bryant Ave., Bronx 60, N. Y. . . . **Glenn Miller**—Jay Solar, 64 Gates Ave., Lackawanna 18, N. Y. . . . **Harry James**—Peggy Reiger, pres., Betty Simpson, vice-pres., Sheila Simpson, secy., 14 St. Matthew Ave., Hamilton, Ont., Can. . . . **Joan Edwards**—Jane Magaw, West St., Jamesville, N. Y. . . . **Tex Satterwhite, Benny Benson, Dale Pearce** (T. D. Sideman)—Audrey Koch, 77 Lafayette St., Williston Park, L. I., N. Y. . . . **Ina Ray Hutton**—Angelo Gaglione, 149-30 118th St., Ozone Park 16, N. Y. . . . **The Platter Chatter Society** (record club)—Rosemary Simone, 48 Pleasant St., Danbury, Conn., or Violet Richmond, Coalpit Hill, R.F.D. No. 2, Bethel, Conn. . . . **Harry James**—Miss S. Montaug, 446 Kingston Ave., Brooklyn, N. Y. . . . **Followers of Freeman** (Archie Freeman, Johnny Long drummer)—Agnes Cedel, 204 W. 108th St., New York 25, N. Y. . . . **The Sings and Swoon Club** (Glenn Miller and Frank Sinatra—Michigan fans only at present)—Anthony Sysmanski, 11524 Nagel St., Detroit 12, Mich. . . . **The Band & The Singer** (Boyd Raeburn and Dick Haymes)—Jim Scott, 800 Allen Creek Road, Rochester 10, N. Y. . . . **Ray Rogers and his Melody Boys**—Margaret Catalano, 1228 Constance St., New Orleans 13, La. . . . **Pinky Kincaid**—Kitty Galbreath, 332 S. Cole St., Indianapolis 8, Ind. . . . **Maurice Winter** (Jan Garber trombonist)—Louise Ingerman, 3220 Steuben Ave., Bronx 67, N. Y.

Correct address for Walter Boyer Jr.'s Perry Como club is 2593 1/2 N. High St., Columbus 2, O., which was incorrectly printed in the April 1 issue. . . . A tale of woe from the Singing Society of Sinatra Swooners: the club is discontinuing because of lack of co-operation from their idol and his management. . . . Claire Quinones is too busy working and going to school to continue the Gene Williams-Tom Patton club. . . . The Harry James Fan Club No. 131 celebrated its first anniversary, May 5th. Many new features are in store for present members and those wishing to join. Write to Gil Kessler, 685 Ashford St., Brooklyn 7, N. Y.

Clubs wanting new members: **Dorsey-Eberly-O'Connell**—Lorraine Brault, 148 50th St., Woburn, R. I. . . . **Ginnie Powell**—Fredrica Trundy, 68 Mt. Pleasant St., Woburn, Mass. . . . **United Music Club of America**—Jim Bowers, 1605 Fifth Ave., Beaver Falls, Pa. . . . **Charlie Spivak**—Phyllis E. McDonald, Box 71, New Freedom, Pa. . . . **Future Stars Inc.**—Vincent Anthony Nappi, 2353 E. 15th St., Brooklyn 29, N. Y. . . . **The Usher-ettes** (Billy Usher)—Bernice Rosenberg, 228

## Send Birthday Greetings to:

- May 16—Archie Freeman, Woody Herman, Dick Noel, Lucy Ann Polk
- May 17—Gordon Polk
- May 18—Meredith Willson
- May 19—Georgie Auld, Bunny Shawker
- May 20—Rud Claus
- May 21—Horace Heidt, Jimmy Sands
- May 23—Freddy (Tom) Guy, John Harrington, Edgar Hayes, Helen O'Connell
- May 24—Herbie Fields
- May 25—Ginny Simms, Pha Terrell
- May 27—Jock Caruthers
- May 28—Dan D'Andrea, Dave Barbour, Skoets Herfurt, Andy Kirk
- May 29—Saxie Dowell, Dick Stabile
- May 30—Benny Goodman
- May 31—Otto Hardwick, Billie Rogers

17 Linden Blvd., St. Albans, N. Y. . . . **Dick Haymes**—Ronni Geller, 927 49th St., Brooklyn, N. Y. . . . **Frank Sinatra**—Christie Caumartin, 10365 American, Detroit, Mich. . . . **Dick Haymes**—Lynn Shpritzer, 1150 53rd St., Brooklyn 19, N. Y. . . . **The Kyser College of Keen Knowledge**—Dorothy Otto, 6222 Bergenline Ave., West New York, N. J. . . . **Billie Rogers**—Art Gittus, 404 N. Locust St., Adrian, Mich. . . . **Eddy Howard**—Phyllis James, 608 W. Monroe St., Joliet, Ill. . . . **The Kay-ettes** (Sammy Kaye)—Evelyn Farkas, 1132 Colgate Ave., Bronx 59, N. Y. . . . **Buddy Moreno**—Florence "Buddy" Van Houten, 168-38 Jamaica Ave., Jamaica 3, N. Y. . . . **Bob Anthony**—Agnes Ott, 2251 N. 41st St., Milwaukee 8, Wis. . . . **Hal McIntyre Super Clubs of America**—Shirley Hahn, 5 Richardson Ave., Utica, N. Y. . . . **My Ideal** (Frank Sinatra)—Billy Marcotte, 248 Englewood, Detroit, Mich. . . . **Johnny Long**—Eric Schenker, 1318 W. 6th St., Brooklyn 4, N. Y.

## Boyd Raeburn To Test Vocal Five

New York—Boyd Raeburn, playing at the Hotel Commodore here, is organizing a vocal quintet (four boys and a girl) to be used as a section in the band as well as on straight vocals.

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**TROMBONE**—17 years old, 8 years with college bands. Prefer location work. Contact Jack Hale, Cleveland, Missisappi. Phone 627.

**TENOR AND CLARINETIST**—Read and jump, 20 years old. Draft exempt. Location. Tony Lombardo, 46 No. 3rd St., Reading, Penna.

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**DRUMMER**—25—White, 4F. Permanent connection Philadelphia, New York, Atlantic City. Good solid beat. Potential union man. J. Field States, 3585 N. 21st St., Philadelphia, Penna.

**VOCALIST—FEMALE**—19. Experienced. Will send photo and record on request. Write Miss Gladys Jocelyn, 8181 Lafayette, Danver, 6, Colo.

**GAGWRITER**—Writing band novelties, monologues, parodies. Frankel, 1623D Dickens, Chicago.

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**WANTED**—Expert reed instrument mechanic. Guaranteed salary \$60.00 per week. Can make more. Permanent job. Write music store in Calif., Box A-76, Down Beat, 203 N. Wabash, Chicago 1.

**FIVE OR SIX PIECE ORCHESTRA**, draft exempt, for Grand Stand Revue at Fair. Summer work only. Union or willing to join same. Give full details. Williams and Lee, 444 Holly Ave., St. Paul, Minn.

**GIRL PIANIST—VOCALIST**—attractive. Not over 30 yrs. old, to join name girl unit. Must know all dance rhythms. Will send photo. c/o Orchestra Leader, Room 240, Plains Hotel, Cheyenne, Wyoming.

**WANTED**—EXPERIENCED BRASS and reed repair man. Fine So. Calif. location. Permanent position. State experience, references and expected salary. Berry & Grammel, 646 E. Colorado Street, Pasadena, Calif.

**WANTED**—TRUMPET or tenor sax. Open middle May. Long steady engagement. Location. "Chick" Boyes, Kearney, Neb.

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**FOR SALE**—Cornets, trumpets, trombones, mellotrons, baritones, french horns, tubas, clarinets, flutes, saxophones (no tenors), etc. Write for bargain list and specify instrument in which you are interested. Napsco Music House, 6531 N. Rockwell St., Chicago, 45, Ill.

**VIOLIN**—Francisus de Emilianis fecit. Roma and Oni 1727, with Albert Nurburger bow, perfect condition—\$1800.00. Closing estate. Instrument in family possession over thirty years, pronounced authentic, sound and healthy by qualified expert. Box A-76, Down Beat, 203 North Wabash, Chicago, 1.

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## James Shuffles Band Personnel Kitty Kallen In

Los Angeles—Virtually certain of a 4-F, Harry James is rebuilding his band here and expects to have the greatest band of his career when he opens late this month at New York's Astor Hotel.

New vocalist with the band will be Kitty Kallen, top-flight chirper who left Jimmy Dorsey some time ago. Kitty replaces Helen Ward, who remained in Hollywood when James temporarily dissolved his combo while awaiting the draft decision.

Only major change in the Horn's instrumental set-up is the departure of his French horns and the addition of Juan Tizol, valve trombone player who left Duke Ellington recently. Tizol will work with the trombone section but will also take over some of the solo parts, formerly assigned to one of the French horns. Allan Reuss, guitarist, will join.

James had no special comment to make on the outcome of his second physical examination. With the supply of first-line name band leaders reduced to a handful by inroads of the draft the Horn can be figured to be just about the No. 1 box-office buy in the music business, with only Tommy Dorsey believed to be on a par as a radio, theater and picture attraction.

## Tab Smith to Form Combo

New York — Tab Smith, star alto saxist with Lucky Millinder's band, will soon debut with a small band of his own. Smith (his alto solo on the current *Sweet Slumber* is a best seller) will continue with Millinder until a suitable replacement is found. Bookings will be handled through the Moe Gale office.

Trevor Bacon, another Millinder featured artist, has been replaced in the vocal department by Wynonie (Mr. Blues) Harris.

## Al Sears Joins Ellington Saxes

New York—Tenorman Al Sears has replaced Skippy Williams in the Duke Ellington reed section. Several other key Ellington men are reported army-bound but are as uncertain of their draft status as everybody else.

Wini Johnson, Ellington's new vocalist, is in a legal tiff with agent Nat Nazarro who claims she has violated contractual obligations with him.

Persistent (but denied) rumor is that Duke plans to switch his recording allegiance from Victor to Decca. Fact that he has recorded more than 20 transcriptions for World, Decca affiliate, may have given rise to the story.

At conclusion of the current Hurricane engagement next fall, Duke and band are set for a session at the Roxy theater.

## Writer Dies As His Story Is Published

New York—In the May 1st issue, *Down Beat* printed a controversial article on Coleman Hawkins written by Charles Vinal. Vinal, 25-year old clarinetist, died in Boston April 25 without knowing that his piece on the Bear was published.

The article was close to his heart. A devotee of the Dixieland style as opposed to modern riff music, Vinal felt that Hawkins latter-day style (exemplified by *Body and Soul*) was 'sugary drippings' and far below the quality of the tenor-man's earlier work. Not a professional writer, the young clarinetist thought that too many novice reed-men were being led astray by imitating Hawkins' breathy tone.

Vinal, who was afflicted with infantile paralysis, had just about conquered polio when he caught a cold, suffered a heart attack and died. Shortly before his death, he played a date, fronting a small Dixieland combo at the Copley Square Hotel in Boston.

## Art and Milt In Ryan Trio

New York — Trio consisting of pianist Art Hodes, clarinetist Milt Mezzrow, and drummer Danny Alvin working currently at Jimmy Ryan's on 52nd Street. They replaced the De Paris Brothers band, now at the Ringside Bar here.

## Not Yet, Randy, Glaser Warns

New York — Les Brown's band is signed to open at the Hotel Pennsylvania here on July 3, after winding up a theater tour. Though rumors have ace trumpeter Randy Brooks set to organize his own band as well as permanently retired from the music business because of poor health, Joe Glaser, Brown's manager, says that both stories are equally ill-founded.

*Down Beat* covers the music news from coast to coast.

## Casa Loma In Cafe Rouge



New York—Glen Gray beams approval as glamorous Eugenie Baird's voice caresses the mike in the Cafe Rouge of the Hotel Pennsylvania. Casa Loma rates high again as one of its newer members, Loring "Red" Nichols, plans formation of a Five Pennies unit within the band.

## Fair Exchange

Los Angeles—Phil Harris and Bob Crosby exchanged cigars by mail recently, because Harris was on tour with the Jack Benny program when both celebrated the arrival of progeny. Mrs. Crosby presented Bob with a son. George Robert Jr. Harris' frau, Alice Faye, gave birth to their second daughter, as yet unnamed.





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George Robert Jr. Harris' frau, Alice Faye, gave birth to their second daughter, as yet unnamed.

Baird's voice carries the mike in the Cafe Rouge of the Hotel Pennsylvania. Casa Loma rises high again as one of its newer members, Loring "Red" Nichols, plans formation of a Five Pennies unit within the band.

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