

"COMMUNISTS DUPED HIM—NOW HE PLAYS OSTRICH"

Muggsy May Join Bob Crosby Band

BY DAVE DEXTER, JR.

Chicago—A sudden house cleaning within the Bob Crosby band may bring Muggsy Spanier into the lineup June 1. In the last two weeks four new members have been added, including Floyd O'Brien, the trombonist, who left Gene Krupa to take the chair formerly held down by Warren Smith.

Termed the most spectacular shakeup in the band's history, the "purge" comes as the band is celebrating its fifth anniversary. Hank d'Amico, who was reported to be taking Bill Megmayer's alto slot, instead takes over from George Koening. Doc Bando left Henry Busse to replace Megmayer and Doris Day, a former dancer, has succeeded Marion Mann as vocalist with the Dixielanders.

Fazola Also May Leave

Spanier, one of the greatest hot trumpeters in dance band history, has been sitting in with the band at the Blackhawk here and taking many of the solos formerly given Billy Butterfield. If he joins the band—and only the salary question, at press time, was keeping him out—he will probably take Butterfield's place.

Irving (Fazola) Prestopnik also may leave soon. A minor brawl which he and Ray Conniff engaged in last week, which was broken up when Ray Bauduc stepped in and laid a hard right on Faz's mouth, brought things to a head. Fazola's lip was cut.

The band plays the May 31 week at Chicago's Oriental Theater, then heads eastward playing theaters. Rodin said Spanier "probably" would go along. "All we have to do is get the money question settled," said Rodin.

He's Red Hot



Chicago—Ronnie Kemper, pianist and vocalist with Dick Jurgens' band now on tour after a long and highly successful run at the Aragon here, is about the hottest thing in the Middle West. His records of "Cecilia" are in every juke box in the city and now he has a follow-up called "Knit One, Purl Two" which may be bigger. Harold Winder, Jurgens' trombonist, snapped this one of Ronnie as he illustrated his next hit.

Bivona Band Lands Job

New York—Gus Bivona was set to open May 25 with his new band at the Larchmont Post Lodge with a promise of seven WOR airshots a week. The deal was for 4 weeks with options. Gus made the booking direct and was not, as previously reported, tied up with CRA. Gus will change his name, probably to Gus Bevan.

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15 CENTS

The Crosby Band Celebrates

Starting on page 19 of this issue, *Down Beat* presents a special supplement commemorating the fifth anniversary of the Bob Crosby band. Members of the band pitched in and helped sell "ads" which made the space available and several wrote special articles.

Down Beat's editors hope to present similar supplements on other big name orchestras from time to time. All that's needed is the cooperation of leaders and sidemen. On the cover this time is the Crosby unit with Doris Day, snapped by Ray Rising.

Joe Garland New Leader; Russell Stays

New York—New plans for the revamping of Louis Armstrong's lineup have Joe Garland as the new leader. The tenor sax man, best known for his jive opus *In the Mood*, replaces Luis Russell in this capacity, but Russell will, after all, remain with the aggregation as pianist. Charlie Holmes, also slated to leave, has been reinstated in his alto chair.

Red Allen, Higginbotham, Sidney Catlett and Scad Hemphill are others unaffected by the reorganization. New men include Johnny Williams, bassist from the Coleman Hawkins band, and Lawrence Lucie, Hawkins' guitarist, who took Lee Blair's chair. A trumpet and tenor still are to be added.

T. Dorsey Takes Over Bob Hope Show for the Summer

BY ED FLYNN

New York—Two dynamic hot sides by a picked group from Tommy Dorsey's band will soon be issued on Victor, under the title of "Tommy's Sentimentalists." The titles are *Head on My Pillow* and *East of the Sun* and the lineup includes Buddy Rich, Joe Bushkin, Bunny Berigan, Clark Yocum (guitar), Johnny Mince, Sid Weiss and Freddie Stulce, besides the leader. They're different than anything else he's ever waxed before.

Land a Summer Commercial

Tommy and band take over Bob Hope's *Pepodent* show June 25 while Hope vacations for the summer. Frank Sinatra, the Pied Pipers and Connie Haines will sing and the show, a half-hour every Tuesday on NBC, will be strictly musical. The band is at the Hotel Astor. . . . Glen Garr incorporated himself with 100 shares of stock. . . . Roy Schaffer, first trumpet with Reggie Childs, went over to Cecil Golly's crew. Steve Kalin is a new Golly fiddler.

Ted Lewis moved into the William Morris agency after five years of roaming around with Milton Pickman, his p. m.

ASCAP Being Investigated

Horace Heidt has been going around town with two black eyes as a result of an operation on his nose. His eyes are in bad shape, as a result, and he's being careful. . . . ASCAP again is being investigated

This Publicity Stunt Backfired . . . on Krupa



New York—Floyd O'Brien, trombonist who this week will join Bob Crosby's band, recently wrote a tune which he calls "F. O. B. Chicago." The Gene Krupa band, in which Floyd played, started featuring it. As a publicity gag last week this picture was made, showing (left to right) Gene, Frank Verniers, Howard Dulaney, Irene Days and Corky Cornelius, all of the band, packing Floyd and his trombone off to Chicago. All of which was fine and dandy except that Floyd a couple of days later gave notice and on June 1, will actually pack himself off to Chicago to join the Crosby band—taking his tune with him! The "F. O. B." part of the song, incidentally, is Floyd's initials.

Report Artie Shaw Is Reorganizing

New York—Members of the old Artie Shaw band report they all received wires last week from Dave Hudkins, former Shaw drummer and later valet and road manager, asking them if they would consider rejoining Artie on the coast. Furthermore, several of the musicians are willing and eager. Observers think that Shaw may be planning a comeback in the dance field.

In 'Scandal'



Chicago—Al Turk, left, and Mark Fisher, right, local band leaders, figured in an Illinois state "scandal" last month. Full details will be found on page 17 in Ted Toll's Chicago column.

Duke Ellington for Chi's Sherman

Chicago—Duke Ellington follows Jimmie Lunceford into the Sherman Hotel Panther Room in September, for 4 weeks. Then comes Goodman. Jan Savitt is current at the spot, with 13 radio wires a week.

'Wallace is Nice Fellow, But Should Have Stuck to His Instrument,' Says Tenney

Sacramento, Cal.—"Poor old Spike Wallace is the world's worst opportunist. He is the first thick-headed man I ever knew who boasted about being bull headed."

Thus spoke Jack B. Tenney, former president of Los Angeles Local 47, AFM, in reply to statements made by Wallace and published on page 1 of the May 1 *Down Beat*. Wallace, who succeeded Tenney as head of the union, declared there were no "reds" in Local 47 and attacked Tenney, who now is a member of the state legislature in session here.

Charges Records Not Made Public
"Wallace knows that Communists supported and elected him because he told me in the presence of a number of members of Local 47 that they had urged him to oppose me," said Tenney. "He is quite aware that the Dies committee is in possession of 500 pages of evidence concerning subversive activities in the local. Wallace and the board of directors have this same material."

"Why did Wallace and his Board deliberately suppress the minutes of the Board of Directors of January 9, 1940? I challenge him and his board to publish these minutes. I do not believe that they have the courage, because if they do they will be forced, under the Constitution of Local 47, to immediately institute charges against 50 or 60 members, many of whom were the

(Modulate to Page 9)

"Benny Blacked My Eyes"



Chicago—Appearing in Superior court here last month with a blackened right eye as evidence, Doris Robins Pollack, wife of Ben Pollack, the leader, filed suit for divorce. She testified "Benny blacked my eyes" and charged cruelty. Doris, 32 years old, sang with Pollack's band several years. In 1936 she sued for divorce but dismissed it later. Pollack and his band left Chicago May 9, the day before Mrs. Pollack went to court. Benny and Doris are shown above.

Tough in Shape; Looks for a Job

New York—Dave Tough, recovered from his serious illness and looking as well as he feels, is all set to go again—but at this writing he hasn't found a job!

"All I want is to work again," says the ex-Goodman percussion king. "I don't care what kind of band it is as long as it's a job. I'm sticking strictly to Coca-Colas and never felt better. Those few weeks I spent out on Tommy Dorsey's farm did me a world of good."

Hampton, Boiling Hot, Shoots at the Critics

BY LIONEL HAMPTON

Los Angeles—In the past year, while knocking around the country with Benny, I've taken low more than once on one count. Now I'm going to straighten that out with a lot of folks, many of them who read *Down Beat*, I know. It's this: for a long time, now, a lot of people have taken delight



Hampton

in asking me why I don't smoke weeds since "all musicians do." ALL musicians do NOT smoke weeds, nor do ALL musicians drink!

I know that's going to set a lot of the yokels back on their heels, but they need it. Why the profession has to keep taking black eyes because a few cats here and there believe in living their lives, is a little beyond me. And, brother, I'm plenty sick of staring 'em down when they want to know about it.

"Work Harder Than Subway Guards"

We musicians are making a living just like anybody else. Being in the groove to keep your roof over your head doesn't stand for much gay-cattin' around. We work harder in some cases than bricklayers and subway guards. Nowadays competition out there is a killer, and you have to keep on the old beaten path if you want to keep on eating. We're pretty much a level-headed bunch of people, and damned if I, for one, don't resent the popular conception that all we do is get high off our tea, and use grog for chasers. So help me, it's a lotta baloney.

"No Time for Hangovers"

Another thing, in this phase of music specialization is hitting its best high. That means if you're lucky enough to be working with a first class outfit, you hardly have time to drink cokes. So, I'm going to bat for the boys once and for all. The next time a guy ambles up and asks, confidentially, when are we all going to raise some private hell, I'm going to (Modulate to Page 11)

Red Norvo's Lineup Set

New York—Personnel of Red Norvo's little band is virtually set, with Allan Hanlon, his guitarist, and Jack Chapman, guitarist with the Savoy Sultans, serving as arrangers.

The lineup: Phil Cohen, Al Kavish, alto; Pete Mondello, tenor; Lyle Dodrick, trumpet; Pete Schiano, trombone; Lionel Stronger, piano; Harold, guitar; Pete Peterson, bass; Red French, drums, and Judy Abbott, vocals.

Norvo's marimba and xylophone solos, of course, are featured. The band is gigging around New York and New England.

Million Dollar Band Spot Coming Up

Hollywood—Definite plans have been announced for the construction of the Palladium, dine and dance spot to be built in the heart of Hollywood on Sunset Blvd. between the CBS and NBC studios.

Costing close to a cool million potatoes, the Palladium will feature only name bands and should be ready for a typical star-studded Hollywood premier by October. The management, Southern California Enterprises, Inc., of which Maurice M. Cohen is president and general manager, said the ballroom-casino will be finished within four months after ground-breaking ceremonies June 15.

'Shoot the Meatballs To Me, Mousey'



Denver—This ain't no fake. Vincent (Mousey) Alotta, first violinist with the Bill Carlsen band, cooked up a batch of spaghetti last week for members of the band and among the grabbers was Otto Scharf, comedian and fiddler. He's gettin' his here. The Carlsen band chartered a restaurant and put "Mousey" in the kitchen, locked the doors, and proceeded to have a spaghetti bash.

Brother Now Guides Miller

BY MILTON KARLE

Pittsburgh—Tommy Mack no longer is managing the Glenn Miller orchestra.

Formerly a trombonist with Glenn, Tommy was made manager last fall. He intends to get into the radio industry. He and Miller parted as friends. Glenn then sent to Colorado for his younger brother, Herbie Miller, who assumes the new managerial post.

Zeke Zarchey, trumpeter who has been substituting for Mick McMickle, will remain with the band after Mick returns. Zeke takes over Freddie Knowles' chair. The band is still on the road, working toward Chicago, where it plays the Sherman Hotel in July.

'Weedy' Harris Dies in Chi

Chicago—William (Weedy) Harris, former sax player with Carroll Dickerson's band at the old Grand Terrace here, died after a long illness last month. Death came while he was confined at the Edward Hines Memorial Hospital. His death was the sixth to occur within the ranks of AFM Local 208 within the last five months.

Throwing a Ball . . . Nick Stuart's Way



Houston, Tex.—When Bert Hagler, guitarist, left Nick Stuart's band last month to study air conditioning as a career, Nick and the gang gathered around and threw a ball. Hagler is shown taking his last pay check from Joe DiGiuli, tenor saxist. Seated are Gerald Adam, Stuart, Hagler, Bob Sisson and Morris Winter. Standing, at rear are Jack Cheyne, Jack Dougherty, Bill Kleeb, Jack Rees, DiGiuli, J. W. Jones, Bob Burns and Vic Vent.

No Best For the Weary

New York—Because the management of the Cotton Club won't hire a relief band for the night that Andy Kirk's band is supposed to have off, members of Kirk's band are being forced to take their off-nights every night of the week.

Two men stay away each night, except for broadcast nights. As a result Kirk's band doesn't sound up to par to patrons of the club. A rumba band also works the spot. Union rules require a musician work not more than six nights of the week.

Powell Fights His Lawyers

New York—A suit of \$7,500 in alleged legal fees against band leader Teddy Powell came to light last week when the New York supreme court denied the complainants' application to have Powell's counter-claim tossed out.

Litigants against Powell are attorneys Herman Goldfarb, Mory Mirenburg and Michael Vallon. Powell's action seeks cancellation of certain arrangements on stock which Powell had made with the three in Teddy Powell Orchestras, Inc.

Meanwhile Powell has replaced his band's drummer, Red French, with Bunny Shawker. French, tenor saxist Pete Mondello and trombonist Pete Skinner all joined Red Norvo's band recently. George Berg took Mondello's place with Powell, and a new trombone is to be set by the time the band goes into the Famous Door June 5.

Engineer Dies, Pianist Hurt, In Car Crash

Rochester—Pianist Bob Hemings was critically injured and John J. Long, Jr., chief engineer of radio station WHAM here, was killed instantly when the car they were in, being driven by Long, crashed into a steel girder in a railroad underpass near Pittsford recently.

Heming had played a job in Newark, N. J. and was being driven home by Long when the accident occurred. Long was thrown into the windshield and Heming sustained a broken leg and possible skull fracture. Taken to Genesee hospital, Rochester, Heming's condition was reported critical at press time.



—Photo by Jack Hachsthorpe

Whacked Down after a job in Detroit, Chirpie Jeanne Carroll and Charlie Agnew pile in and start for Cleveland. Agnew wondered if he were in the way of instruments but Jeanne didn't care. She got a lift with a lollipop! The band is touring the Middle West.

'I'm Dividing Up the Work,' Says Krupa; Wells Dropped

BY LEONARD G. FEATHER

New York—Gene Krupa denies that Shorty Cheroch is leaving the Krupa brass section.

"I want four trumpets anyway," says Gene. "not for more volume, but just to make it easier for the boys by dividing up the heavy work."

Henry Wells, the septa Sammy Kaye, was let out of his GAC contract.

Bessie Smith Discs Found

John Hammond has a Columbia record surprise up his sleeve in the shape of some Bessie Smith records which were never released. No further details yet—Hammond won't talk!

Jerry Arlen has been jobbing at clubs with a band that's virtually the old Berigan aggregation with drummer Jack Maisel as right hand man. Arlen fronts, plays fiddle, alto and tenor, and sings.

Andy Gibson, arranger for James and Basie, now doing regular scores for Calloway. Can make a swell Vocalion date last week, cutting Don Redman's *Flight of the Jitterbug* and *Edgar Battle's Hard Times*.

Nichols Plays Waltzes!

Tony Mottola, guitarist heard with Ted Steele's Novatones (featured between sets at the Lincoln recently) is a cousin of Bus Etri, Charlie Barnett's guitarist. William Moore, brilliant Lunceford arranger and Sy Oliver protege, has written an original for Barnett and insists on calling it *Ode to a Horsefly*.

Present Famous Door attraction, Red Nichols' band-with-the-three-cornets, will do a theater date in town shortly. Red has stuck to his threat of throwing in an occasional Viennese waltz, but only uses one

Toots Camarata and Jimmy Dorsey Split

New York—Toots Camarata, star arranger for Jimmy Dorsey ever since Jimmy went out on his own with a band in early 1955, has left and is dickering to write arrangements for Raymond Scott. Dorsey is looking for a successor. Guy Smith, Jimmy's new guitarist, formerly was with Jan Savitt.

Herman Gets New Tenor Sax Man

New York—Succeeding Nick Cizza as tenor man with Woody Herman's band, now one-nighting it toward Detroit, is Mickey Folus, who came over from Johnny McGee's outfit. Mickey shares get-offs with Maynard (Saxie) Mansfield.

Ran Runs Wild



Dallas—When Ram Wilde became a father of a girl recently, members of his band fixed him up right. Frances Pozzi, harpist Arthur Kloth, fiddler, and Rod Bingham, Ram's manager, decked Ran out in those duds. Miss Pozzi, Kloth and Wilde are shown "runnin' wild."

for each airing, and the general policy still maintains the accent on swing, with arrangements by pianist Billy Maxted, alto Cootie Humphries, and the new clarinet-soloist addition, Heinie Bean.

The "new Benny Goodman Trio" recorded three Hungarian dances with pianist Bela Bartok, violinist Joseph Sziget, May 14, and Benny skipped back to the coast the same night.

Sandy Leaves Ella

Sixteen-year-old Shorty Allen, piano-and-vibes prodigy, replaced Joe Marsala at the end of Joe's (Modulate to Page 11)

\$2,067,134 Union Income

New York—Annual report of Harry A. Suber, treasurer of AFM Local 802, revealed that a total income of \$2,067,134.54 was taken in by the New York local in 1958.

According to Suber's report, \$200,000 was collected from employers of bands who defaulted. The union's campaign to eliminate "kick backs" resulted in return of \$497,375, Suber reported.

Biggest source of income to the union was the 3 per cent relief tax, which brought in \$656,862. The report stated that expenses of operating the union, exclusive of relief, are obtained from the general fund, income of which amounted to \$547,820.

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Tunes and Not Bands Get the Requests'—Hart

BY JACK EGAN

Stock in the name band market has taken a pretty tough drop. Take the word of Maurice Hart, conductor of the record request programs on WJCA, New York, and a reliable word it is for there's no one in a better position to voice the likes and dislikes of the dance band public than these Metropolitan disc twirlers. "They don't request records by any special band anymore," reports Maurice. "The requests are all for tunes, regardless of who waxed them, with a few rare exceptions like Glenn Miller's 'Tuxedo Junction,' Tommy Dorsey's 'Marie,' Orrin Tucker's 'Oh Johnny' and so forth." Whether the flood of new bands on the market has anything to do with it isn't the particular concern. The fact remains the kids aren't demanding the music of any particular bands and that should be a sign for somebody to do some worrying about something.

Goodman Looks Bad!

That Swinging String band of Pete Braglia's we've been yelling about for the last couple months, finally received that break we hinted at in the last issue. It opened at the Waldorf, there to alternate with Xavier Cugat, and Pete now uses the moniker Peter Brent. . . . Jack Sherr trio now at the Eighteen Club; Gordon Andrews band still doing the show music. . . . Babe Rusin organizing a seven-piece swing combo. . . . Lee Costaldo is changing his name to launch that big band under the wing of H. John Gluskin. . . . Alvino Rey and his band with the King queens opened Jefferson Beach, Detroit, for a four-week stay May 17th. . . . Incidentally, Guitarist Dick Morgan's trained dog, Tripod, is now featured in the midnight show the band puts on. . . . Fifty-Second Streeters gaped when Benny Goodman walked into the 18 Club 'other night, bent over from his ailment. None of us realized he'd been hit so hard.

Romance Dept.

Frank Chase, the sax tooter, has been spending all his nickels phoning Alyce King. . . . Charlie Barber, bassist with Ted Steele's outfit and bandleader in his own right, became the bouncing father of a proud eight-year-old son few weeks ago. . . . Bill Orr, former photographer for Tommy Dorsey's mag, *The Bandstand*, now making movie trailers in MGM's Holly-

wood factory. . . . George Simon, the *Metronome* ed, and Judy Abbott know it's spring. . . . If Irving Conn leaves Ben Riley's Arrowhead Inn (Riverdale, NY) this summer, Ben wants either Guy Lombardo or Eddy Duchin. Wonder if he'll still want 'em when he hears what Guy and Eddy want!

Are You Rude to a Nude?

The Larry Binyons (he toots sax around Radio City) expect an heir next month. . . . Arranger Paul Wetstein and Boston Socialite Kay Woods are uhh. . . . Henry Principe, record head at Rabson's on 52nd Street, would rather wait on Ann Branwhite, ex Onyx checker, than anyone else.

Helen Dillard, John Powers Model whose picture was in all the papers because she was selected as the model with the best posture is a sister-in-law of Charlie (Irving Berlin) Warren, which gives you a rough idea of how the music industry has progressed. . . . Ray Kinney back at the Lexington Hotel's Hawaiian Room, succeeding Lani McIntyre. . . . Didja know Crooner Dick Todd sports a nice scar across the top of his head. He used to be a hockey player. . . . John Perona opens his Westchester Bath Club (suburban El Morocco) June 7th with two bands, unnamed at this writing. . . . George MacKinnon, ex Boston gossip columnist, now collabing with Mickey Alpert, the m.c., latest being a ditty called "Isn't That Everything."

"Primrose Path" was a swell picture, but Joel McCrea sure was 'way off the beat when he clapped "in time" to the music in that cafe scene. . . . Ruth Lowe, former Ina



One Down and two to go . . . Charlie Spivak sideman Frank Howard, Hank Haupt and Turk Van Lake try the horses at Rapp's nitery in Cincy. They flopped badly—but not the band, which left late in May after doing good business and impressing the critics to boot. Spivak showcases his trumpet. (Photo courtesy Betty Hepp).

'No Mickey Mouse For Me'—Hawkins

New York—"Mine isn't a mickey mouse band, and if I can't play the music I want, I'd rather not have the job."

Ray Hutton pianist, returned to Toronto to help on exploitation of her tune, "I'll Never Smile Again." . . . Movie Star Marjorie Weaver does a perfect takeoff on Mary Jane Walsh, the musical comedy lass, and Movie Star Helen Parrish does a ditto on Bonnie Baker. . . . Add novel song titles: Dave Franklin's latest, "Never Be Rude To a Nude."

Coleman Hawkins was indignant after one week at the Danceteria on Times Square. He disagreed with the management over the type music his band should play. When Hawkins had to play stocks of *Woodpecker Song* and *Playmates* he felt it was time to move out. Now he is considering two other ballroom offers in midtown. "But I still won't play mouse stuff," said the Hawk.

Harry James No Match for Kids

BY MARY GILBERTSON

Hartford, Conn.—Harry James and band, on the way to Boston last month in their bus, passed through East Hampton and saw a high school baseball team cavorting about on the diamond.

Harry ordered the bus stopped. The musicians challenged the kids. And an hour later the trip to Boston continued as James' men tried to forget an 11 to 10 beating.

Long Beats Kemp, Kyser in Poll

Charlotte, N. C.—When band leader Johnny Long came to town here—his home town—for his band's date last month, he was presented with a key to the city by Mayor Douglas, and won a popularity poll conducted by Dick Pitta in the *Charlotte Observer*. Kay Kyser placed second, 800 votes behind Long, and Hal Kemp, also a Charlotte product, took third.

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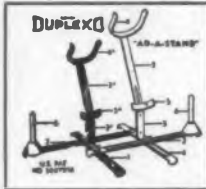


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New 'T' Band is Shaping Up

Oklahoma City—Another Teagarden is on his way as a leader! Almost unheard of since he left brother Jack's band last fall, Clois (Cubby) Teagarden has popped up down here where his mother is living and is rehearsing an outfit which looks good. The lineup:

Cecil Mearns, Woody Wood, Jimmy Whitaker, J. Sattley, Benson Parrish, saxos; Alon Beachler, Floyd Rice, Chuck Mecher, trompet; Norm Hubbard, Dudley Payne, Myers Corradini, trombones; Ralph Piper, piano; Charles Gilruth, guitar; Dick Frasier, bass; Mury Hall and Cubby, vocals, and Corradini, arranger.

Teagarden is the drummer-maestro and already the band is beginning to attract notice. Lov Edwards, Oklahoma City's famed "hep cat" attorney, believes the band has real possibilities.

Fabrizi Felton Drummer

Pittsburgh—Babe Fabrizi, local drummer, replaced Dean Ferguson with Happy Felton's band. Ferguson was killed in an auto accident at Bradford, Pa., recently. Trumper Kay Schmidt recovered from a serious operation and rejoined the Felton band.



Even cheap shoes no longer have button tops. Then why be satisfied with old-fashioned sewing-machine springs on a medium \$120 cap—when you can get NORTON SPRINGS which are replaceable, interchangeable and adjustable. Demand NORTON SPRINGS on that NEW cap you're getting. Insert on them in your next overhaul. Ask your dealer or write.

NORTON SPRING CO.
WHEELOCK, VERMONT



Cubby and Myers Cornelius

Teddy Wilson, Eddie Durham Choose Men

New York—Teddy Wilson has been rehearsing with his new miniature jazz group and will accept one of several night club offers shortly, the most likely being Kelly's Stable, where he may follow Roy Eldridge.

Teddy decided to cut from seven to six men, eliminating guitar. His rehearsal personnel included Ernie Powell, tenor man formerly with Benny Carter and later with Coleman Hawkins; Jimmy Hamilton, clarinet, and Frank Galbraith, trumpet, both heard with the Jimmy Mundy orchestra a few months ago; Eddie Dougherty, drummer for many years with Kenny Watts and his Kilowatts. Bass was not set at press time.

Eddie Durham, also in the rehearsal stage with his new combo, will include several of his old Kansas City team-mates who worked with him in the Moten and Basie bands, including alto-and-arranger Buster Smith; trumpeter Joe Keyes. Others with Durham are Ben Smith (alto, clarinet, arranger); Stanley Payne (tenor); Eddie Williams (tenor, vocal); Mario Dorsey (guitar and arranger); Doles Dickens (bass); Arthur Herbert (drums). Herbert recently left Coleman Hawkins.

Min Leibbrook's Mother is Dead

Hamilton, O.—Mrs. Sarah Alice Leibbrook, 69, mother of Wilford (Min) Leibbrook, bassist with the old Wolverine band and now member of the Earl Carroll theater ork in Hollywood, died at her home here three weeks ago.

Artie Shaw, Whiteman in Movie Trade

BY DAVID HYLTON

Hollywood—Artie Shaw has been signed for a part in *Second Chorus*, a feature movie being produced by Boris Morros at General Service Studios. Originally Paul Whiteman was slated for the part. Whiteman will go over to MGM to appear in the Judy Garland pic, *Strike Up the Band*, and while here on the coast may locate his band in Los Angeles.

Shaw, meanwhile, went back to the RCA-Victor recording studios, this time with only 21 men, to cut more sides. The titles are *April in Paris*, *King for a Day*, *Now We Know*, *Dreaming Out Loud*, and *Mr. Meadow Lark*. The last named is a new Johnny Mercer opus.

Also at Victor, Lionel Hampton used the King Cole trio and a drummer for four original tunes not titled at press time. This is the great Negro trio this column has been praising for the past three years. Tony Pastor, held over at Casa Manana, also cut four sides at the same studio, for the Bluebird label.

Bands Get a Break at the World's Fair

World's Fair, N.Y.—Dance bands are getting a better break this year at the World's Fair. Michael Todd's and Ira Mangle's "Dancing Campus" has a corner on the big names with Bob Chester, Clyde Lucas, Johnny Green, Dick Stabile and Sammy Kaye signed and plenty more to come. Patrons may dance to three of these bands for two-bits. And the spot has CBS and WNEW wires.

Deal for Ben Bernie to play the "Campus" for the entire summer, on a profit-splitting basis, fell through.

Bobby Park and his crew were signed for an indef run at Monte Prosser's Zombie Restaurant last week, and Bob Norris' crew opened the Belgian Pavilion May 18. Vincent Lopez continues at Billy Rose's Aquacade.

800 Attend Chi Concert

Chicago—More than 800 attended a recital of piano and accordion students of Mario De Biase last month here. Event was said to be one of the most successful accordion concerts ever held in Chicago.



Band Leader and Sideman Die in Motor Crash; One Escapes

BY ONAH L. SPENCER

Death took no holiday last week among colored musicians. A skidding motor car, racing along Pelham Parkway in New York, overturned and killed Syd Devereaux, the band leader, and Clarence Easter, his sideman. David Walker, another musician riding in the car, also was injured but will recover.

Devereaux, 26 years old, had just finished an engagement in Stamford, Conn. He was well known in New York colored musicians' circles. He is survived by the widow and two children.

New Barnes Band?

Stringing along with the sepia swingers, in Chicago it was reported that Allan Barnes, brother of Walter Barnes, the leader who perished in the Natchez blaze in April, is planning to reorganize the band—what's left of it. And add to your ironical stories this: a few days after the fire the AFM Local's monthly magazine was issued. In the list of members who were asked to call at union headquarters and call for refund money on taxes was the name Walter Barnes.

Arthur Whetsel's death in New York mourned by many musicians in Chicago, and many commented on the fact that only one musician, Wellman Braud, attended Artie's funeral. . . . Horace Henderson is out on the road, gigging, with Viola Jefferson as chirpee. . . . W. C. Handy (not the composer, but a drum major) was a victim of the Natchez fire.

Grand Terrace to Open

Cab Calloway is mulling the idea of presenting a concert in Carnegie Hall in which his "Symphony in Swing Time" will be starred. Arranger Elton Hill of Harlem has been added to Gene Krupa's staff to help out Fred Norman.

Julian Dash, Tenor Man with

Willie Lewis' orchestra, long recognized as the Continent's No. 1 American colored band, had been working in Amsterdam for some time and a while ago was unable to leave the country or obtain work elsewhere. Though no news has been heard from members of the group in several months, it was believed that they might have arranged to play in Knocke, on the Belgian coast, for the summer season. Included in the personnel are Johnny Russell (tenor) and Glynis Pacque (alto), both former Willie Bryant stars; Louis Bacon, ex-Ellington trumpeter and husband of Ivie Anderson; Tommy Bedford, drums, and others well-known here some years back. Whether they were affected by the bombings, street battles and huge fires that have swept the Low Countries in the past weeks is still unknown owing to difficulties of communication.

Fear for U. S. Musicians in War Zones

BY LEONARD G. FEATHER

New York—Great anxiety was expressed by friends and relatives when it was learned that a number of American musicians who have been living in the Netherlands for some time may have been trapped there during the Nazi invasion.

Willie Lewis' orchestra, long recognized as the Continent's No. 1 American colored band, had been working in Amsterdam for some time and a while ago was unable to leave the country or obtain work elsewhere. Though no news has been heard from members of the group in several months, it was believed that they might have arranged to play in Knocke, on the Belgian coast, for the summer season. Included in the personnel are Johnny Russell (tenor) and Glynis Pacque (alto), both former Willie Bryant stars; Louis Bacon, ex-Ellington trumpeter and husband of Ivie Anderson; Tommy Bedford, drums, and others well-known here some years back. Whether they were affected by the bombings, street battles and huge fires that have swept the Low Countries in the past weeks is still unknown owing to difficulties of communication.

At this very hour of sitting Rank Rufus Rhythm, telling his cousin stuff where, and by God! business men to do all about. A small band handles the go k paper.

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Little Band, What Now?

'Hitch-Hiking' Has Hurt Hot Music, Smith Claims

BY CHARLES EDWARD SMITH

Co-editor of Jazzman

Every time Muggsy Spanier plays a plunger mute chorus with his Ragtime Band I find myself wishing that hot music could take the righteous side of the road without having to hitch-hike. Because when Muggsy was with the Ted Lewis brasses one got very little of Muggsy. One of the nice things about a small combination is that you get to hear the musicians, not just the band. With the exception of a few commercial hot bands who employ

good arrangers and occasionally feature soloists, the best hot records are still made by little bands. The only difference between this situation and the early Twenties is that in those days the little bands were not recording units playing for scale and kicks. The cocktail



Spanier

combo, as the bookers call anything under 12 pieces, is not big picking for anyone. Rather than peddle such an exclusive product the agency, if it finds the music interesting enough to ring the bell in commercial ears, tells the stop-off man to get a baton and build up his sections to the conventional minimum. Count Basie did this and managed to retain, even amplify and develop, the go qualities that distinguished his smaller unit. But he was the exception. The little-bands-into-big-flopperos are legion, and include some of our leading jazzmen.

What About Little Cat?

In these circumstances what's to become of the little cat who's grown up and raised a fine crop of whiskers? He's been a sideman so long he's leaning. As our story opens he's leaning on a cup of coffee, consulting his favorite barometer which we assume to be Down Beat. That gives him a toe-hold on reality and the strength to take another sip of java. There are two pretty alternatives before him, the commercial hot bands being fixed as to personnel (as this issue goes to press). One is to ride into the money with a big band and a nice new baton, a career for which he's prepared himself by reading a thesis by Artie Shaw. Another is to get together a small band and go into a hotel or even a bistro, life being short. And then Hollywood.

At this point the coffee seems very sour and he thinks seriously of sitting in the third chair for Rank Ruffles and his Ricky Tick Rhythm. His friends have been telling him lately that the righteous stuff doesn't get you anywhere, and maybe they're right, by God! You've got to be a big business man, or a swing Sinbad, to do all that stuff Artie wrote about. And to set out with a small band—well, an agency that handles these cocktail combos says the go kind are moving like fly paper.

Legit or Panic?

But strictly speaking you're righteous only to a few austere critics and a jumping breed of autograph hunters who don't care what you've had for breakfast so long as you can still wield a fountain pen. This is not a bad angle, come to think of it. It's even worth dwelling upon. Because when you pin yourself down you learn that you want to make money just as seriously as any of the you-write-'em-I-read-'em-boys. (Only you're smart enough to see that your talents lie in a certain direction and are exploitable in that direction. Knowing what

you've got and how to use it is the problem. Go is midway between legit and panic.

In the big band your routine is cut out for you. You play along until the score calls for the gospel and then you give it. You work out ideas with a few of the boys, like the Bobcats, and sometimes they're fine and sometimes they're jitter-jump jive.

In the small bands it's another story. The leader of the small band is often such by virtue of his standing as a hot musician rather than because of the managerial talent and orchestral knowledge that often (though not always) distinguishes the top man of a large orchestra. This isn't altogether a handicap. Small band ensemble is a closed-in affair and usually a hot musician values as one of his talents ensemble ability. However, this implies an understanding of New Orleans' music that many younger musicians lack, their conception of hot being a terrific get-off, with the arranger doing all the hard work underneath.

Rhythm Setup Unique

The New Orleans formula is so basic to jazz that it needs to be recapitulated from time to time. It comprises about equal percussion and wind instruments (rhythm and melodic). Bass and baritone horns were used in brass bands for funeral marches and for parades. Often, as in the case of Pop Foster, the same man could double on bass horn and string bass, but the latter belonged to the jazz band. The drums were foundation and background; having two brass, not seven, to play for, they weren't required to do heavy construction work. With slapping and walking bass, the bull fiddle made up for the lack in early bands of piano, at the same time showing its own kinship to blues piano. The guitar completed the rhythm and occasionally the man who played it doubled on banjo. Knocking out stomp tunes and blues the early bands gave travelers to the southern country something to think about and so, scattered through our unbelievably jerky and atrociously unbalanced dance music from 1900 to 1914, we find many musically naive attempts to transcribe the new emphasis.

Both the rhythm section we have described, and the melodic section of trombone, cornet, and clarinet, were a feature of the Buddy Bolden band in the 90's. Characteristic of the instrumental style, particularly on clarinet and cornet,



Going West . . . Claude Thornhill, right, whose new band is coming along in great style, bends ears with Alex Holden, his manager, regarding the band's tour from New York to Los Angeles. Claude's piano and arranging talent may make his band a late 1940 favorite.

were attack (a term that suggests definition as well as sock) and fluidity. Enough reputable New Orleans' musicians have vouched for these qualities and illustrated them in their own work, for us to get the idea. The ensemble pattern, consisting of parts, is also worth mention. Lots of modern trombones play fine solos and even have that indispensable awing that used to be talked about so much—but when it comes to ensemble they're either lazy or unknowing. They don't seem to know when to get in and fill up that hole.

Horn—Knocked Out of Mouths

Willy Cornish described the Bolden Band ensemble as each man playing his part. Thus, it comprised not merely thematic improvisation but instrumental balance as well, the two qualities combining to effect a structural richness. You may call it hell-for-leather but many a New Orleans musician had his horn knocked out of his mouth learning to play it!

When Louis Armstrong got together his small recording unit to "stretch out," as Bill Russell put it, he reverted to this type of music. The result was about as retrogressive as the year 2000. It was interesting to see the reaction of a prominent American composer to Struttin' With Soms Barbecue, for, musician-like, he went straight to the heart of the matter. There was in this music, obviously, none of the complicatedness with which

an Ellington score sometimes achieved its purpose. It was jazz stripped to its basic elements, the rhythmic and melodic tie-in with blues discernible on first listening. But something else in addition to this kinship with an older form and Louis' great originality, was apparent. This was the structurally solid ensemble consisting of improvised parts.

We find this quality again in the HRS discs by Sidney Bechet's Big 4, recorded this spring. Here the balance is distributed over four instruments: soprano sax, doubling on clarinet (Sidney Bechet); cornet (Muggsy Spanier); guitar (Carmen Mastren); string bass (Wellman Braud). There is a stimulating interplay of tonalities, improvisational ideas are sound, and the ensemble patterns convince many listeners that Bechet is their favorite reed section and that Muggsy will do for the brasses.

And so, having come all the way from the little man in the big band to the big men in the little band,

we're about ready to close shop for the day. How much booking a mixed group would get is anybody's guess. How much booking a small group of any kind would get is likewise a dopester's nightmare. Certainly if it were to limit itself to that New Orleans' formula as such, no matter how good the formula is—it would find itself wiring home for money. The Wolverines didn't play waltzes but in those days people mixed their gin in bathtubs and life was, or seems in retrospect, surprisingly tolerant.

In our next episode of this yawning thriller we're coming back to the lad who's getting moody over his cold coffee. We'll discuss such things as Clarence Williams' Blue Five, what happens when men in small bands get good (as though you didn't know!) and a few other odds and ends that make the music business seem to some people just another version of a new parlor game called Murder, Inc.

Smith concludes his article on "small bands" in the June 15 Down Beat. It's a story you won't want to miss!—EDS.

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No 'Sugarpussy' Music in This Spot; Head Man is Hep

BY DON LANG

Minneapolis—Here is something that should be read by every nitery owner, hotel manager and ballroom operator in America! The most rabid patron of the 6-piece barrelhouse band at Mitch's, across the river from Fort Snelling, just outside town, is Herman Mitch, the boss.

Only Good Jazz Allowed

Mitch would rather toss a customer out on his ear than have the band acquiesce to a request for a sugarpussy tune. Mitch's affinity for *Jackass Blues* and others like

it make it impossible for his business duties to continue after the band, under the leadership of Red Dougherty, starts into a session.

This gang of Twin City musicians, most of them non-readers and strictly Dixie and blues perpetrators, have recruited an unbelievably large following of fans from this land of the polka and schottische. And because they have been allowed—nay, encouraged—to play as and what they damned well please, Mitch is completing an addition to his tavern that will accommodate part of the overflow each night and Sunday afternoon!

Here is the Lineup

Don Thompson blows a full-in valve trombone that staggers the place. Ferrol Wilson, who blew in from North Dakota some months ago and can't read a note, plays some Bixy phrases from his trumpet that are really wonderful. Harry Yablonski, with fine clarinet solo work and background stuff; Eddie Tolch, whose drums and vibes sound just right in the band; Red's piano and some guitar choruses by Al Cloamore, a kid that really knows what he's doing, round out the outfit.

Boss Mitch and a local beer salesman bought the new summer sport outfits the boys will wear on the stand. What a set-up! Musicians' music, nearly a year's steady work so far and no indication of a let-up, the manager and customers eating it up, and easy hours. If the boys were given a month's vacation with pay they probably would spend it working at Mitch's.

Critics Like Geraci

Chicago—Kimball Hall was filled to capacity last month when Vincent Geraci made his debut on the concert stage as a piano-accompanist. Critics were enthusiastic over Geraci's talents.

Justice!

Chicago—During a stormy court session, When Doris Robbins Pollack was suing for a divorce from the vet leader, Pollack's attorney told the judge that Ben "lost money on his recent Sherman Hotel date."

The judge rapped his gavel. "If your client plays in one of the best hotel rooms, and broadcasts every night, and still loses money, he ought to join a WPA project."

Doris was awarded \$60 weekly maintenance money until the case is settled.

New York Chatter—

Collins Gets An Education (At Proms)

BY ARTIE ATLAS

Mother of Paul Collins, the drummer, didn't want her boy to quit school and become a musician, but she's happy now that he's with Jack Teagarden and going to college (38 proms so far) in spite of himself. . . . Carl Kress, the Newark, N.J. boy who started out on a ukelele and wound up as radio's premier guitarist, playing on the Fred Allen, Ripley, Jack Berch and other shows, and with an album of his guitar solos just issued by Decca, was looking forward to playing with Van Steeden's band for Jack Benny when the latter came to New York. So the only musician Phil Harris brought with him from Hollywood was his guitarist. . . . Guitarist Roc Hillman has switched from Jimmy Dorsey's band to Kay Kyser's, and replacing him with Jimmy is Guy Smith—formerly with K. Kyser.

Bobby Byrne revamped his brass section for his Glen Island opening; Chuck Forsyth, young Cleveland, succeeded Bobby Guyer on second trumpet, and Red Di Cataldo was added on third to bring the brass up to six men including Byrne. Jack O'Rourke, vice Ben Long on first trombone, is the only other change. . . .

Howard Woods' band wore light clothes to Richmond for their Tantara Gardens date, figuring it should be spring in Virginia. There were four inches of snow the last two days there. . . .

Bobby Byrne, the 21-year-old



Ready For Test . . . Bobby Byrne, at right, now at Glen Island Casino with his youthful band, is facing the big test. If his band clicks he's a cinch for success. With Bobby here are Jimmy Palmer and Dorothy Claire, vocalists. The band records for Decca.

Intelligent 'Jamming' Rule In Effect in Los Angeles

BY DAVID HYLTON

Los Angeles—The jamming situation in Local 47 has been intelligently approached by the administration, with sessions being allowed now in spots using bands only if the number of men on the stand at any time does not surpass the number actually hired for the job.

MCA Suffers Jolt

Hollywood Cafe, where the majority of musicians gather Monday nights, uses only four men on the job regularly but augments the band to eight on Monday so as to allow that many jamsters on the stand. As long as eight men are being paid, the Local doesn't care which eight are playing, and a member of the union is out each Monday to see that the ruling is observed.

MCA will be cut out of some important revenue when the Edward Small Productions studio completes formation of its full time music dept. Previously the independent producer has paid a flat rate to MCA for provision of everything necessary for movie music including musicians, arrangers, etc.

Tatum-Blanton All Nighter

Edward Ward, formerly of MGM, will be in charge of the new

maestro, has been married for a little more than a year to Patricia Farrell of Ft. Worth, whose father owns the Worth Hotel there. They met in Dallas when Bobby was playing trombone for Jimmy Dorsey, and at their second meeting Bobby proposed. The next time they saw each other was in front of a minister, in Hartford, and with such a hurried courtship and marriage it isn't surprising that they haven't yet found time for a honeymoon. With 17 weeks of seven nights each at Glen Island imminent, Bobby concluded that it's time to do something about it, so he arranged for two open days, May 13th and 14th, when the Byrnes took a flying honeymoon to Virginia Beach in a new Luscombe plane, with Bobby himself doing the piloting.

Kavelin at Fair

New York—Al Kavelin's band, with vocalist Patti Morgan, signed for the Pabst Blue Ribbon Gardens at the World's fair for the duration of the fair.

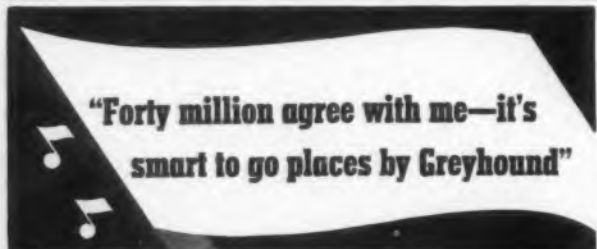


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WASHINGTON, D. C.	110 New York Avenue, N. W.
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LEXINGTON, KENTUCKY	801 N. Limestone
MEMPHIS, TENNESSEE	327 N. Main Street
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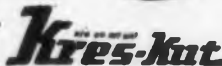
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Pitt Cats Jam With Jack T.

BY MILTON KARLE

Pittsburgh—On two successive nights recently a bunch of the guys held jam sessions at the Local 60 headquarters, and with Jack Teagarden taking part in the first one, the rafterers really rang. It was the night before T's date for the Carnegie Tech Spring Carnival. In that session were pianist Ross Hall, drummer Tommy Noll and bassist Joe Wallace. Piano man Ken Harity alternated with Hall until almost daybreak. Next night these fellows put on another one: pianist Harry Walton, drummer Hud Davies, guitarists Barry Galbraith and Dave Gifford, tenor men Bob Pollard and Flo Cassinelli, trumpeter Sally La Perche, and a demon bass man whose name got away from this writer.

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Whiteman Discography

Beiderbecke, Sick, Leaves the Band

By WARREN W. SCHOLL
(Part 6)

Paul Whiteman's personnel, as of January, 1929, consisted of the following musicians:

Charles Margulis, Harry Gold-
field, Ed Pinder and Bix Beider-
becke (temporarily replaced by
Andy Secrest because of poor
health), trumpets; Boyce Cullen,
Willy Hall, Bill
Rank, Jack Ful-
ton, trombones;
Frank Trum-
bauer, Chet Haz-
litt, Charles
Strickfadden,
Izzy Friedman,
Ruba Crozier,
Roy Maier,
saxes; George
Marsh, traps;
Mike Pingitore,
banjo; Roy
Bargy, Lennie
Hayton, pianos;
Mike Trifanotte,
Min Leibbrook,
basses; Kurt
Deiterle, Mat

Malneck, Mischa Russell, John
Bowman, fiddles; Bill Challis,
ferde Grofe, arrangers, and Skin
Young, Bing Crosby, Alton Rink-
er, Harry Barris, vocals.

Whiteman was rather stubborn
about bringing his band into radio
and not until February, 1929, did
he accept a contract to play regularly for
a commercial account. Outside of a single shot
at the Dodge program of 1927 and one
appearance for the Columbia Phon Co. in
June, '28, the Whiteman band had never
appeared on the air.

As the Old Gold radio series progressed
the band was required to play from 16 to 21
numbers each week on its hourly show by
way of competing with the popular B. A.
Edits hour on WBC. Between recording ses-
sions, appearances at the Ziegfeld Midnight
Follie, personal appearances in the Eddie
Cantor comedy "Whoopie" and rehearsals
for the weekly radio show, Whiteman and
the boys were tremendously active during
the ensuing few months. The arranging
staff was up to its ears trying to turn out
new material and it wasn't long before
many Whiteman arrangements began to
feature choruses that were obviously pad-
ded. Whole choruses by accordion, xylo-
phone and piano were to be found in many
radio arrangements and it was not un-
usually none of these were ever recorded.

Crosby Wam's Used Meah!
Looking back over the 1929 programs, I
find that Bing Crosby was seldom featured
as soloist until vocalist Skin Young left the
band. Young was temporarily replaced by
Ray Heatherton who left shortly because he
wasn't given enough solos to suit himself.

The Whiteman records of this period also
reflect the same situation.
In May, 1929, Bix returned to the band
after recovering from his first serious at-
tack, and Andy Secrest moved over to re-
place Ed Pinder in the trumpet section.
Whiteman took the band out to California
in June to make his first talking picture for
Universal, "King of Jazz," but Hollywood's
producers had great difficulty in finding a
suitable story for Whiteman. While the boys
stalled around California (at Universal's
expense) Whiteman made several important
additions to his orchestra. He hired Mildred
Bailey to replace vocalist Heatherton and
for a second time he persuaded Joe Venuti
and Eddie Lang to join the band. Ted Bacon
and Otto Landau (violins) and Bernie Daly
(traps) also were added to the augmented
Whiteman group about this time.

Bix Leaves For Last Time
No story having been written by Septem-
ber, P. W. brought the boys back to N. Y.
for a quick trip, made a few records, played
at the Pavillon Royal night club on Long
Island, and returned to the coast again in
October. Poor Bix had another bad attack
and had to leave Whiteman permanently
after the New York trip. Secrest, who had
been sitting alongside of Bix the previous
few months, absorbed the latter's style so
completely that when he took Bix's solos in
old Whiteman arrangements already identi-
fied with the Bix, the change was barely
perceptible even to close associates.

Returning to records, here are the White-
man sides issued during 1929:
Col. 1688—"Makin' Whoopie" (arr.
Grofe) and "I'm Bringing a Red Red Rose"
(arr. Grofe)—Vocal by Crosby and Rhythm
Boys. Secrest takes his first hot solo with
Whiteman during 8 bars in last chorus.

Col. 1701—"Let's Do It" (arr. Challis)—
Excellent opening chorus by Tram. Vocal is
by trio. "Japanese Mammy" (arr. Grofe)—
Vocal by Skin Young. Ponderously ar-
ranged.

Col. 1722—"Cradle of Love" (arr. Chal-
lis) and "How About Me" (arr. Hayton)—
Both sides excellent. Tram is featured on
main title, playing at his very best. Vocals
by Skin Young.

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Col. 1711—"Lover Come Back to Me" and
"Marienne" (both arr. Grofe)—Interesting
straight arrangement. Jack Fulton sings
first side, Ray Heatherton the reverse.

Col. 1728—"My Lucky Star" and "Button
Up Your Overcoat" (both Grofe arr.)—Two
more of Grofe's best Whiteman scores.
Heatherton sings "Star"; Vaughn DeLeath
"Overcoat."

Col. 1755—"Coquette" and "My Angelina"
(both waits arr. Grofe). Bing Crosby sings
on each side.

Col. 1772—"Louise" (arr. Roy Bargy)
and "Blue Hawaii" (arr. Grofe)—Fine
melodic dance arrangements. Crosby takes
excellent chorus on "Louise." Fulton and
Heatherton sing duet on reverse.

Col. 1822—"Reaching for Someone" (arr.
Challis) and "When My Dreams Come
True" (arr. Grofe). "Reaching" features a
chorus of Tram, vocal by Bing Crosby and
8 bars of Bix (back with Whiteman again).
Reverse is one of few Grofe arr. featuring
any hot solos. Both Tram and Bix are given
8 bars each in this grade A score. Jack
Fulton does vocal.

Col. 1845—"Orange Blossom Time" and
"Your Mother and Mine" (both arr. Grofe).
First side is one of best all-around dance rec-
ords I've ever heard. Good ideas, good taste
and good performance combine to make this
a time-delighting classic. Bing Crosby sings
the vocal and sounds just like he does today.
"Your Mother" features Crosby and trio in
vocal, and an 8-bar hot ensemble passage in
last chorus worked out jointly by Trum-
bauer and Grofe.

Col. 1822—"S'posin'" and "Laughing
Marionette" (both arr. Grofe)—Crosby
sings fine chorus in first side. Both well-
scored dance arr.

Col. 1877—"I'm In Seventh Heaven"
(arr. Bill Challis) and "Little Pal" (arr.
Grofe)—Rhythm Boys sing chorus of
"Heaven" and Bix plays wonderfully
(muted) in second chorus. Crosby does the
vocal on reverse.

Col. 1845—"China Boy" (arr. Lennie
Hayton) and "Oh Miss Hannah" (arr.
Challis)—This is the best hot coupling
Whiteman ever did for Columbia. Hayton's
arr. of "China Boy" is still the best ar-
rangement of the number I've ever heard,
and the Whiteman version features hot solos
by Tram (32 bars) and Bix (16 bars) and Izzy
Friedman (32 bars) and about his most suc-
cessful hot solo under Whiteman. "Han-
nah" features vocal by Bing, whole choruses
each by Tram and Bix, and a straight chorus
by Chas. Margulis.

Col. 1845—"Waiting at the End of the
Road" and "Love Me" (both Grofe arr.)—
"Waiting" is a masterpiece of arranging,
featuring vocal by Crosby and 8 bars of
Andy Secrest (now replacing Bix perma-
nently). Reverse is well-scored waits. Vocal
is by Jack Fulton.

Col. 1892—"When You're Counting the
Stars Alone" and "At Twilight"—Rhythm
Boys sing both sides. Tram has full chorus
on first side, Secrest takes eight bars. Again
on reverse Tram has 8 bars.

Col. 2010—"I'm a Dreamer Aren't We
All?" (arr. Grofe) and "If I Had a Talking
Picture of You" (arr. Hayton)—Both ex-
cellently done. Crosby and trio vocalise on
first side. Crosby alone sings the reverse.
The Venuti-Lang team makes its first ap-
pearance with Whiteman via a half chorus
on "Talking Picture." Secrest takes two
good breaks here also.

Col. 2022—"Without a Song" and "Great
Day" (both arr. Challis)—Crosby sings
solo alone in A side and is joined by the

Canadian Leader Drops His Band

BY TEX BLACK

Geraldton, Ontario.—It's good-
bye to music for Tom Beatty, leader
of the "Northern Gentlemen"
band. He left May 20 to become a
mining engineer in the Northwest
territories near Radium City, 900
miles north. George Beatty, his
drummer-brother, takes over the
band and Carl Layman takes the
piano chair. The band is at the
Errington Ballroom here.

trio on "Great Day." Eddie Lang's strong
rhythmic guitar background is prominent
here also. Andy Secrest does badly in the
next to last chorus playing a spot that was
originally intended for Bix.

Col. 2047—"Should I" (arr. Hayton) and
"Bunch of Old Love Letters" (arr. Grofe)
—On "Should I" again Lang's guitar is
pleasantly evident, especially behind Jack
Fulton's vocal. Hot celeste obligato is by
Hayton, and Tram is the hot solo in
closing chorus (Hampered by sub-tone
clarinet in an effect that didn't come off).
Crosby sings the waits on reverse.

Col. 2008—"Nobody's Sweetheart" (arr.
Hayton) and "After You've Gone" (arr.
Wm. Grant Still). If you want to see just
how bad Whiteman's band was to sound in
a few years, play this fine Hayton arr. and
then listen to his 1936 Victor version of the
same tune, played in a new so-called
"swing" arrangement. This Columbia rec-
ord shows off the Whiteman band at its
best. Good clean performance of one of
Hayton's best hot arr., and excellent hot
solos by Andy Secrest (1st chorus), Izzy
Friedman (second chorus), and Trumbauer
(16 bars of closing chorus) make this a
difficult record to beat. Reverse is less suc-
cessful, but does feature a good chorus by
vocalist Crosby, 32 bars of Venuti-Lang,
and a half-chorus each by Secrest and Rank.

Col. 2010—"I Can't Give You
Anything But Love" and "Sweet Sue" (both
concert arr. by Challis). Jack Fulton sings
both sides. Tram takes short hot solo in
"I Can't Give," and Bix plays a chorus (using
derby) that is regarded as one of his finest
recorded efforts. Presence of hot celeste on
vocal is the result of Hayton's becoming
bored while waiting for something to do in
the fine Challis arrangement.

Col. 2018—"Tachalowskians" (pts. 1
and 2 arr. Herman Hand)—Straightfor-
ward concert music played as written, but
scored to fit peculiar Whiteman instrumen-
tation.

Col. 50100—"Concerto in F Major" (pts. 1
through 6, arr. Grofe). White-
man's first recording of the
George Gerahwin work is im-
measurably superior to his
more recent Decca version. Bix
plays the blues theme beau-
tifully on record number four.
Roy Bargy is the piano soloist.

Col. 50102—"Royal of India" and "Libe-
tration" (both foxtrot arr. by Roy Bargy).
If arrangers must fool with the "classics,"
this record will give them an idea what can
be accomplished with a little good taste.
Bargy's arrangement of these two selec-
tions are infinitely more musical than most
of our new "swing" versions. Chet Hazlitt's
sub-tone clarinet features strongly on "Song
of India."

More info on Whiteman's great band of
1929 will feature Warren Scholl's next in-
stallation, in the June 18 Down Beat. Watch
for the band's decline—EDS.



Pug Turned Maestro, Bernie Cummins, takes baton wielding tips
from golf star Jimmy Demaret. Connie Barbeau, vocalist with Bernie at
Chi's Edgewater Beach, helps the picture immeasurably.

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Hardy Welcomed Death By Playing the Blues!

Lovely Tone and Fertile Ideas Made New Orleans Musicians Cry

BY DAVE DEXTER, JR.

(Part 2)

FOUR DAYS before Emmet Hardy, died, scores of New Orleans musicians and friends of the Hardy family gathered at his home at 2504 State street to celebrate his twenty-second birthday anniversary.

The Boswell sisters, Monk Hazel, Nappy LaMare, Leon Prima, Bill Eastwood and Elery Maser were in the crowd. As others came a session got started. By 8 o'clock that night everyone was jamming.

Emmet had not been allowed to blow his cornet for the last year. His lungs were in pitiful shape; tuberculosis was slowly whittling the slender, dark-haired youngster down to a frail and helpless invalid. But on this night he took his cornet from its case, inserted a mouthpiece, and started playing.

Knew He Was Dying!

His mother started to warn him not to play, then she nodded permission. For as Emmet raised his horn to his mouth she knew it would be for the last time.



Monk Hazel

He was Hardy's closest friend.

"Cold chills ran up my back," Elery Maser recalled last week. "My first reaction was to notice how the other musicians were taking it. I looked—and all of them, except drums and a pianist pounding chords, had set their horns on the floor. In all my life I have never heard a cornet sound so sweet, nor have I ever heard such beautiful chord progressions since."

"Four days later Emmet Hardy was dead. He knew, as we were celebrating his birthday, that it would be his last session."

Monk Hazel also remembers that last session with Emmet.

"When he got his horn and started playing," says Hazel, "the rest of us stopped. His phrasing was delicate, yet virile and gutty at times, and his tone was pure gold. No man could ever describe that last session. I remember that most of us, hearing Hardy play

the blues, sat on the floor watching and crying."

Learned to Play Banjo

June 16, 1925, Emmet suddenly was stricken with peritonitis. His tubercular body was no match. Death came quietly. Burial was at Hook and Ladder cemetery in Gretna, across the river from Orleans. Hundreds of musicians attended.

Emmet's last year was spent almost as an invalid. He was unable to blow his horn, on advice of his physician. So he took up banjo. Bill Eastwood and Nappy LaMare gave him tips on playing and Emmet became proficient as a banjoist.

Unlike many musicians of the 1918-25 "golden era" of Orleans, Emmet did not pattern his work after the cornet style of Bolden, Oliver, Armstrong and other Negroes. He sought a more unique, a "prettier" style, which years later was to become identified with Beiderbecke. When Emmet was 13 he started cornet. At 14 he was playing professionally. Everybody recognized him as the "kid genius" and not a few of the colored musicians considered him their favorite.

Loved to 'Blow the Blues'

Martha Boswell, Bill Burton, Hazel and all the others say that Emmet loved the blues and the Negro spirituals. Tunes like "Tiger Rag" and "High Society" he passed up in preference to the mournful but harmonically lovelier blues. The blues he is most often identified with was called "The Bucket's Got a Hole in It" and since his death, no one has tried to perform it.

At 15, Emmet was working virtually every night, at house parties, mostly, and on various jobs around town, including many on riverboats making excursions out into the Mississippi. Musicians no longer looked upon him as a youngster, but as a highly talented musician.

Worthy of note, here, is the fact that Bix Beiderbecke up in Davenport was still no musician—although he was three months older than Emmet! Bix was born March 10, 1903. Emmet's birth was on June 12, 1903. Yet Hardy was acclaimed a genius seven years before Bix started making history with the Wolverines!

It's no wonder that later, after the Wolverine era when Bix was



1922 Snapshot of Emmett Hardy

(at right above) was taken in City Park of New Orleans. The costless gent in straw sailor is Oscar Marcour, the violinist who still is playing nightly in Orleans. Emmett wasn't dangerously ill of tuberculosis when this was made. Below, at right, Emmett's mother meets Jimmy Dorsey. Shot was made two months ago at the Roosevelt in Orleans. Jimmy is another musician who claims Hardy has "been overlooked too long" by historians.



forging ahead with Goldkette and Whiteman, that Beiderbecke modestly paid tribute to Hardy as his greatest inspiration, and that he even wrote Emmet's mother late in 1925 saying "Emmet was the greatest musician I have ever heard. If ever I can come near your son's greatness I'll die happy."

Historians—Overlooked Emmet

Yet the writers of the book *Jazzmen*, as well as Hugues Panassie, Wilder Hobson, Winthrop Sergeant, Paul Eduard Miller and others who have written "the" books on jazz and its development, and devoted many pages to personalities and "immortals," slighted Emmet almost completely. *Jazzmen* is the only book mentioning Hardy, and that in a slurring manner in its Bix chapter when the writer pointed out that Emmet "was reported" to have taught Bix cornet!

Bix went to New Orleans in 1929 with the Whiteman troupe for a one-week theater date. By that time Bix's fame was widespread in musicians' circles and when the curtain went up on the opener the house was jammed with musicians.

But an hour later, backstage, only mild compliments were paid Whiteman and his men by the Orleans natives.

"Bix Proved a Bringdown"

"The much-heralded Bix trumpet was a bringdown to us all," Monk Hazel says. "We found it to be similar to Hardy's style. Nice, yes, but unoriginal and, as is usually the case, inferior to the original. Bix's and Hardy's ideas

were about the same but there was a hell of a lot of difference in the way they came out the bells of their horns."

(Picture of Bix with Whiteman in New Orleans on page 14 of May 15 *Down Beat*.—EDS.)

So from then on Orleans musicians "burned" when northern musicians and later, the "critics" of the trade papers, started paying lavish tribute to the deceased Beiderbecke.

Early in 1924, Hazel, Burton, Harry Shields, Doc Rando and a gang of Emmet's friends obtained the Wolverines' first Genet release, "Fidgety Feet" and "Jazz Me Blues" and took it to Emmet's home, where he was confined because of t.b.

"I've got a record here you'll like," Hazel told Emmet. And then he played it.

"Note for Note Like Hardy"

"Emmet's face lit up when he heard Bix's horn, after only the first 8 bars of the record," says Hazel. "He smiled and said, 'that's that young Beiderbecke boy from Davenport—the boy I told you was going to be a great musician. Am I right?' And he was right. He knew Bix's playing right off—and he should have, for Bix played exactly note for note the way Emmet played the tunes himself."

Sidney Arodin, the clarinetist, says:

"Emmet and I were friends, I having marched in my first street parade with him. We stumbled through five miles of mud and fertilizer. Emmet's music was the best. He was a gentleman as well as the greatest musician I've ever known."

Harry Shields, vet clarinetist, still jobbing around New Orleans, has this to say:

"I worked with Emmet in a band under his name and also with Norman Brownlee's group. We often played at Midway Park, Baby's Hall, Owl's Hall, Lee's Hall, Gould's Hall, Crescent Park

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Facts About Young Emmet Hardy

Emmet Louis Hardy was born June 12, 1903, in Gretna, La., the son of Harry Hardy and Lillian Kennedy Hardy.

He never married.

Was playing professionally at 15, and although he was three months younger than Bix Beiderbecke, worked the Orpheum circuit, the Strackel steamship line and other top jobs of the 1918-23 era with the greatest musicians of the time. At 19, he was with the New Orleans Rhythm Kings, showing Bix how to "use that third valve on a cornet" in Chicago.

His only record was a crude home-made one for a private Edison machine. Since this story began a search for it has been started. Hardy died June 16, 1925, and is buried in Hook and Ladder Cemetery in Gretna. Dave Dexter's story in this issue, continued from the May 15 *DOWN BEAT*, is the first ever written about the young Orleans genius whose work has never been forgotten by southern musicians.

and other spots. I also played with Emmet on his last job, at Belle Chasse schoolhouse. Although he felt bad early in the evening, he refused to go home. Before the night was over that brave boy suffered a hemorrhage on the bandstand. He died not long afterward."

"Bix Closest to Hardy"

Steve Loyacano, the banjoist, says he went to Indianapolis in 1924 along with Johnny Bayendordfer and his Jazzola Six. "When we arrived there we saw handbills stating we were to play at the Rainbow Casino Gardens on the same stand with Bix and the Wolverines. So I got to know Bix and hear him play. It was a thrill because Bix was the closest man to Emmet I ever heard and I'm taking nothing away from Bix. Bix asked me about Emmet and told me he learned plenty from him when he heard Emmet in Chicago. He said he thought Emmet was the greatest."

Bill Eastwood, the banjoist who sat next to Hardy in the Norman Brownlee band for three years, today claims that "Louis Armstrong tried over and over to steal Emmet's licks, but he, like all the others, failed."

"Torn Between Two Desires"

"Emmet could come right back at Louie with every lick Armstrong played, and laugh about it," says Eastwood. "And let me clear this up once and for all—Emmet could read and he could read plenty, anything you put in front of him! But boy, when it came time for his solo chorus you or no one else could figure what was going to come out of that horn next. Every time Hardy played his audience was spell-bound."

When Emmet was a kid of 12 he was torn between two desires; to become either a great machinist or a great musician. "It was while serving his apprenticeship at the Johnson Iron Works in Algiers," Hazel recalls, "that his health slipped. He was frail, but he worked hard all day in the four-dry. Then he played his cornet all night. Finally, after two years spent almost entirely in bed, his appendix went bad. He was unable to take ether or gas and had to have a local anesthetic, which he took without flinching. A month later peritonitis set in and his tubercular body collapsed."

Father a Tuba Player

Emmet's father, Harry Hardy, was a fine musician himself. He played tuba in the Shrine band of New Orleans for many years.

The only slip-up in preparing and writing this story came when Louis Armstrong, in an interview with Leonard Feather of *Down Beat*, who was asked to interview Satchmo, denied he had ever played opposite Hardy or that Hardy "carved him to shreds" as (Modulate to Next Page)

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ALITY LUTES DLOS



Hardy's Protege . . . Leon (Bix) Beiderbecke, although he was 3 months older than Emmet Hardy, was taught a hot cornet style by Hardy during the New Orleans Rhythm King's engagement at Chicago's Friar's Inn. Bix idolized Hardy's playing and after Emmet's death, wrote Emmet's mother saying "I will die happy if ever I can approach your son's greatness."

the Crescent City musicians claim. Among those who remember that Sunday afternoon on the Streckfus steamer *Sidney* when Hardy and Armstrong reportedly pointed their horns at each other and had it out until Satchmo shouted "Man, you're the king" are Bill Burton, violinist of the old New Orleans Dorsey; Oscar Marcour and his brother; Nappy LaMare, Ray Bauduc and Eddie Miller of the Bob Crosby band; Sidney Arodin, Bill Eastwood, Monk Hazel, Doc Rando, Paul Mares, Santo Pecora, Martha Boswell and her sisters, Connie and Vet; Tony Fougere and every other Orleans musician quoted in this story.

Name Will Always Live! But whether or not he did meet Armstrong, the name of Emmet Louis Hardy will forever be conspicuous when the early days of jazz are recounted orally and in print. Emmet would have been 37 years old this June 12 had he not sacrificed his body to play the music he loved—the music he pioneered. Somehow when one thinks of the Hardys, the Beiderbeckes, Langs, Mileys, Olivers, Motens, Murrays, Webbs and the Ladniers, one can understand why "tic tok" and "rippling rhythm" outfits exist.

Perhaps the boys in those and all the other schmaltzy combinations want to live to middle age.

Philly Hot Club Hears Bechet

BY JERRY TEAGUE Philadelphia—To offset the jazz-starvation diet which the town has been subjected to as a result of the Local's feud with the Stanley-Warner theaters, the Philly Hot Club arranged a session a week ago at the Mayfair Cafe near Camden, headed by honorary prexy Sidney Bechet. Others on the bash were Sidney De Paris, Wellman Braud, Willie the Lion, Zutty Singleton, and there was Art Hodes to play between sets. Other similar orgies are planned for the near future.

Liessman Gets Sales Post

Bob Liessman, a former musician who has spent most of his 15 years in the music business with the H. N. White Co., has been appointed sales manager of that firm.

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All at Once!

Minneapolis—It wasn't enough that pianist-leader Oscar Bellman got down-town one night last month just in time to see his job at Curly's cabaret go up in the smoke of a \$200,000 fire that attacked a furniture warehouse next door. Nor was it enough that Oscar had been on the job only a little more than a week. He happened to be standing directly over a fire hose watching his job disappear when the hose burst directly under him and drenched him to the skin!

Newman Big at Boston Opening

BY BOB DOUCETTE Boston—This column stuck out its neck a few weeks back in trying to inform readers that Eddie LeBaron was to open the Ritz Carlton Roof. But manager Ed Wyner pulled a fast one and opened with Ruby Newman. The tremendous turnout to Newman's opening removed any doubt in anyone's mind of the ability of Ruby to pull in the blue-bloods. He's using a 15-piece outfit, plus himself, five brass, two pianos, four reeds, and himself on fiddle. Sparky Tomasetti doubles on guitar and trombone and is a mighty fine arranger. Ruby is playing with the thought of building Sparky into a name, under his guidance. Marion Shaw, former Les Brown and Dick Himber chipper, is Ruby's new eye attraction.

ASCAP Probe Is Under Way

(From Page 1) tion's music and the office thinks this is restraint of trade. But ASCAP has rounded up a flat million dollars to fight, much of which will be used against the newly-organized Broadcast Music, Inc. Kay Lorrain is the new chick with Spud Murphy's band. . . . Bing and Bob Crosby reported to be opening a N. Y. office with brother Everett in charge. . . . Hats off to Shorty Allen (only 16) and his kid band at the Fiesta. Those moppets jump!

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Tenney Fires At Wallace

(From Page 1)

guiding geniuses of the present administration. I do not believe that his challenge will be accepted." "Reds Have No Love for Him" "Wallace has always been considered a rank reactionary," Tenney continued, "and heretofore an outspoken critic and antagonist of the reds. The Commies have no love for him and only used him because they had less love for me. Although I have always been considered a progressive and a liberal, both in labor and in politics, my positive action against subversive elements in Local 47 could not be endured and poor old blundering Spike was used as a coalition candidate. He has been a fine musician, and when you say that about Spike, you say 'period.' He is the type of a fellow who believes that a 'bolshhevik' is a guy that squawks about rehearsals and that Marx is a verb signifying pencil-scratch. His general idea of running Local 47 is to rearrange the offices and to slander the former administration. I honestly believe that his conscience hurts him as he muddles through the mess in which he finds himself and that in these attacks on me he finds a psychological justification for past blunders. It is probably the result of the 'bull-headedness' of which he is so justly proud. "The sad part of this whole affair is the fact that Wallace and his inexperienced Board have been duped on the one hand and are

Yelverton Okay Now

New York — Jerry Yelverton, clarinetist with Bobby Byrne who was struck in the head with a golf ball last month, is back in his chair after two weeks in the hospital. He says his head is "plenty sore."

playing ostrich on the other. Some people will do things like that to be elected to an office—and continue doing them to hold the job. They will soon realize that they are in for a 'blitzkrieg' by the comrades and then you will probably hear a different story. A favorite Communist tactic is the 'purge' and they will use anyone—even Wallace—to defeat anyone who has had the courage to attack them. If they cannot use Wallace they will get rid of him. "I am interested in the welfare

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of Local 47 and its members, Wallace is only an incident and his confused blustering and bluff will leave but little impression on the history of a great organization. He is a nice fellow and he should have stuck to his instrument."

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Why Editors Carry On Or 'Perils of Publishing'

Ava, N. Y.

To the Editors:

This letter is to say I am not going to subscribe to *Down Beat* again. The reason is not because I think your rag is no good, but because it is too good.

That sounds nuts, I know, but I'll explain. I am so busy running a large farm, playing three nights a week, occasionally working for the government, and spending every Sunday flying, that I get 'way behind on my *Down Beats*.

At the present time I am three issues behind—three *Down Beats* that I have had only time to look at the pictures. I enjoy the *Beat* so well I read nearly every word in every issue. To have *Down Beats* around the house that I don't have a chance to read is truly aggravating. During the summer if I get the chance I will get *Down Beat* on the newsstand and next fall I will subscribe again. For next winter, when I have more time, I can read. Thanks for a solid beat.

GORDON TRAXEL



"Winner of the next roll takes all—including the chirper."

Snapshots Prove L. A. Musicians Are Guilty

BY DAVID HYLTON

Los Angeles—With candid cameras as their offensive weapons, assistants to the president of Local 47 here had at press time caused 35 members to appear before the trial board in a campaign to check the practice of individual members playing with non-union bands.

The campaign has found the assistants covering on an average of anywhere from 90 to 100 casual engagement spots each Friday and Saturday night, openly snapping pictures of the bands, and otherwise checking all the dances as to the bands, prices, etc.

Many are the surprised members who are confronted with their own countenances in the pictures snapped by the officials while checking the non-union jobs. Heavy penalties are in line for offenders.

'Loud Music On the Way Out'—Arthur

New York—"The jitterbug is becoming a thing of the past," spouted Zinn Arthur last week. "It is apparent that the hotcha razz me tax jitbug is gone and that loud music is on the way out."

Not particularly original in his ideas, but vehement nonetheless, Arthur just completed a 6-month road trip during which, he said, he observed "plenty" about dancers.

"Band leaders who play in one spot or locality for a long period of time, lose sight of the fact that musical preferences are changing rapidly," said Zinn. "The 'kids' of three and four years ago are now grown up young ladies and gentlemen. The boisterous whag and Lindy Hop is not too conducive to their romantic aspirations. If they must 'let out steam' they prefer the more sophisticated rumba or conga. They certainly want their swing soft."

Cleveland Hot Club is Started

BY EUNICE KAY

Cleveland, O.—Thanks to Julian Krawchek, *Cleveland News* reporter who has put tremendous effort behind organization of a Hot Club, the town now boasts one which holds meetings every other Sunday. The board consists of Krawchek, Jasper Wood, columnist for *Cleveland Life*, and Don Haynes, correspondent for *Metronome* magazine. At meetings the club sponsors a several hour session in which any musician, union or otherwise, may participate. The union sanctions the activity.

Musicians Off the Record



Charlie Spivak and son, Charlie, Jr., pose together. Spivak's home is in St. Paul but right now he's back in New York with his up-and-coming band ready to play at the World's Fair.



Johnny McGee's 6-month-old son, Johnny McGee, Jr., is a chubby little rascal who hasn't yet tried to blow a horn like his daddy. The elder McGee, who also leads a new band, has come up fast in the last six months, and records on the Varsity label.

June Birthdays

LeRoy Buck, Percival Mackey, Ralph Harden 1; Ward Byron, Bill Darnell, 2; Chet Robinson, 3; Lionel Begun, 5; Ted Lewis, Jimmie Lunceford, Jack Russell, Mick McKickle, Leroy Maxey, 6; Glen Gray, Prince Robinson, Virginia Meyers, Gene Porter, Edward Cuffee, Phil Bodley, Judd Ball, 7; Monty Kelly, 8; Dickie Wells, Gay Claridge, 10; Ed Mielich, 11; Nick Nickerson, Freddie Fisher, 12; Jerry Yelverton, Adolphus (Doc) Cheatham, 13.
John Scott Trotter, Sid Phillips, Jim Gaudio, 14; Allan Reuss, Isadore Jaffa, 15; Roy Grant, Peaches Brabec, 16; Eugene Sedric, Delbert Bright, Earl (Buddy) Miller, Don Kirkpatrick, Bob Allen, 17; Ray Bauduc, Kay Kyser, Ray McKinley, Legh (Freddie) Knowles, Babe Rusin, 18; Chuck Richards, 19; LaMar Wright, 20; Booker Collins, Millard Lunde, 21; Irving (Mouse) Randolph, Joe Loss, 22; Russ Klein, Milton Hinton, 23; Adele Girard Marsala, 25; Ziggy Elman, 26; Fritz Heward, 27; Gene Traxler, Norbert Stammer, 28; Ike Perkins, Cecil Van Nordstrand, Gardner Benedict, 30.

Clyde Hurley Out Of Miller Band

New York—Clyde Hurley has left Glenn Miller and Glenn is auditioning trumpet men for Hurley's post.

RAG-TIME MARCHES ON . . .

TIED NOTES

KING-HONAN—George King, band leader at Bill McBreen's nitery in Pittsburgh, and Helen Honan, in that city recently.
WILSON-MANION—Arden Wilson, Wheeling, W. Va., band leader, and Helen Manion, in that city recently.
ANDE-ELSTER—George Ande, band leader, and Margo Elster, of KOMA, in Oklahoma City recently.
KELTON-SWEET—Frank Kelton, gen. mgr. of L. Wolfe Gilbert music publishers in Hollywood, and Sally Sweet, the film player, in Yuma, Ariz. recently.
DOUGLAS-HIGGINS—Paul Douglas, the radio announcer and hot fan, and Pauline (Jeri) Higgins, in Greenwich, Conn. last month.
GILL-CUSTER—Marshall Gill, singing trombonist of station KFH, Wichita, Kas., and Leota Custer, there a few weeks ago.
BROWN-McLELLAN—Roy Brown, Brandon, Manitoba, band leader, and Elsie May McLellan, of Bradwardine, Man., in Winnipeg recently.
BLAKLEY-FRIEDRICH—John Blakley, saxist, and Irmgard Friedrich, in St. Vincent's church, Syracuse, a month ago.
LINDSAY-LEE—Albert Lindsay, Jermyn, Pa. band leader, and Kathryn Lee, in Wyomart, Pa. recently.
OSBORNE-WRENSHALL—Karl Osborne, Miami Beach band leader, and Martha Wrenshall, formerly vocalist with Bobby Day, of Asheville, N. C. recently.

NEW NUMBERS

OLSON—Daughter born to Mrs. Marty Olson in New York recently. Dad is trumpeter with Mitchell Ayres' band.
RAUH—Son born to Mrs. Richard Rauh in Pittsburgh recently. Dad is president of the Pittsburgh symphony and of the Playhouse there.
WATTS—Son born to Mrs. Grady Watts in New York recently. Dad is trumpeter with the Casa Loma band.
McCUSKEY—Judith Lee, 7 pounds 6 oz., born to Mrs. Frank McCuskey in Lima, Ohio recently. Dad is trumpeter.
GILLILAND—Ann Clarke, 6 pounds, 10 oz., born to Mrs. John Haynie Gilliland, in Merritt hospital, Uvalde, Texas, May 6. Dad is bassist with Art Kasal's band.

FINAL BAR

HORRABIN—James, Jr., 26, Des Moines band leader known as Smiling Jimmy, at Broadways TB san. in that city recently.
TIEDEMAN—Harry F., 62, chief arranger for Donaldson, Douglas & Gumble, of a heart attack recently in New York.
KUNZ—Mrs. Charlie, wife of the famous British pianist, recently in their seaside home, Bogner.
EDWARDS—Mrs. Leo, wife of the songwriter, sister-in-law of Gus Edwards and aunt of vocalist Joan Edwards, in a Pasadena, N. J. hospital recently.
CONINE—Joseph Edward (Uncle Joe), 74, in Cooper hospital, Camden, N. J., recently of complications following pneumonia. He was a prominent band leader.
GABLER—Alfred, 66, operator of Perwood Gardens, Door County's (Wis.) largest dance hall, recently of injuries sustained from a power wood sawing machine.
KOLMSCHLAG—Joseph, 67, double bassist with the Cincinnati symphony, of a heart ailment in that city a few weeks ago.
LANC—John, 45, member of Local 4 Milwaukee, a violinist, died in a Green Bay, Wis. hospital.
OSCAR—William, 67, conductor of the Nutley (N. J.) symphony, a month ago in his home in that city after an illness of several weeks.

CHORDS and DISCORDS

Raps Delaunay's Rap at Wilson

Boston

To the Editors:
I quote from your recent article by Charles Delaunay:
"America seems most anxious to kill off this art which it has sired; true jazz might eventually be eclipsed by the artificial glories of imitators like Teddy Wilson, etc., etc."
I hope with all my heart that America does kill jazz—with men like Wilson.

LILY LEVAL

'Insurance Plan is Great Idea'—Musician

Tacoma, Wash.

To the Editors:
I wish to commend you on your fine editorial in May 1 *Down Beat* on having an insurance of some kind for injured or ailing musicians. My father has been a member of the engravers' union for over 20 years and although he has only missed work for about 4 weeks, he received a regular salary from the union which paid for the hospital bills. I really wish the American Federation of Musicians would do something about this as it is one thing every musician should have. It's a great idea.

CLIFF RAWNSLEY

Down Beat has received many such letters from musicians in favor of such a plan.—EDS.

Wanted: Mail

Victoria, Australia

To the Editors:
I would like to correspond with other musicians, particularly those interested in drumming. My address is 132 Flemington Rd., West Parkville, Victoria, Australia.

W. SIDWELL

Invite to All Traveling Musicians

Columbus, O.

To the Editors:
If it is at all possible, you might help us inform all musicians who

might be playing Columbus, or who might be passing through the town, that several good local men are always on tap for a session, and that a bunch of us are always glad to entertain a visitor. And, if anything develops worthy of saving for posterity, we've got a recording machine available. Contact me by phone at LAwndale 6040.

WM. E. LOEFFLER

P.S. There are no strings attached.

Andy Razaf Clears Up Reporter's Error

New York City

To the Editors:
Assuming that *Down Beat* stands for justice and a square deal for all, I feel that you will give this letter space in your next issue or do something to correct the wrong impression made on your readers in referring to me in a recent story.

The vicious and misleading headline, "When a Dirty Song Means Bread I'll Write 'Em,'" attributed to me in your April 15 issue was a paraphrase on what actually was said. In generalizing I said in part, "When a songwriter's belly is empty and a double-entendre song means bread and butter, he'll write 'em.'"

I wish to make it emphatic that though I once was obliged in writing cafe floor shows to include the type of material in question, I was never proud of it nor did I find it to my liking. I have long since given up such work. I fully agree, for common sense business reasons, that the practice of writing such stuff should be discontinued and discouraged, but I refuse to subscribe to the overdrawn conclusions and hypocritical platitudes of some of my hysterical colleagues.

Thanking you for your kind consideration and with best wishes, I am,

ANDY RAZAF

Southpaw Sax Section Draws Big Mail

Akron, Ohio

To the Editors:
The photo of Walter Barnes' band on your pix page (May 16 issue) had me stumped. Glancing at the sax section, I noticed every

Chicago. Buck Bo... of the joint draw... to right—Lou Schur... Cliff Staff... Bob Johnson... Muller, Re... Whitey Cav... Charley Stei... and other... Edwards, gu... Leonard M... sings, and... and piano... High Sh... George Bra... Ernest Fre... hoff, trump... ott, trombo... Otto Wool... Bernie Mal... Ca... Mike Sey... Ashmun, C... Joe Melan... Wallis, tro... Ough, acco... Church on... Kan Gil... (sax); Del... Burns, bra... Haynes, dr... Leo sing... Andy D... Kalas, Irvi... Milt David... Pete Salvo... Chord... man w... Knowing... practical... over to... thing... Now, o... picture, r... this phen... Down Be... mail clerk... Informa... photo ena... ASK... OFF... 142



Buck Bassey Jives again, but this is a promotion for cats. Between sets at the Sunnyside in Detroit, Bassey's bandmen throw fits outside the joint, drawing the jorks and ools in to hear the jive of tortured minds. Left to right—Bassey, Joe Daley, Bruce Gilmore and Al Ross. Pic courtesy Lou Schurrer.

Sheet Music Best Sellers

The Woodpecker Song (Robbins)
The Singing Hills (Santley, Joy, Selost)
When You Wish Upon A Star (Berlin)
Wind And The Rain In Your Hair (Paramount)
Playmate (Santley, Joy, Selost)
In An Old Dutch Garden (Harms)
Too Romantic (Paramount)
On The Isle Of May (Famous)
Aliso Blue Gown (Fales)
How High The Moon (Chappell)

Songs Most Played On The Air

The Woodpecker Song (Robbins)
Wind And The Rain In Your Hair (Paramount)
Say It (Famous)
Yes, You Daria! (Harms)
Let There Be Love (Shapiro, Bernstein)
Singing Hills (Santley, Joy, Selost)
When You Wish Upon A Star (Berlin)
Imagination (ABC)
Shake Down The Stars (Bragman, Vocco, Conn)
Little Curly Hair In A High Chair (Fales)

Fitzgerald band, joined Benny Carter, trading jobs with James Archey. Ferdinand Arbello also now in the Carter trombone section and Benny's wife, Inez, back temporarily as vocalist. Benny opened at the Golden Gate May 16.

Howard Smith, T.D. piano star for four years, is still free-lancing; says he won't join any band that has to go out of town. He's also been arranging for Raymond Scott, Richard Himber et al.

Hampton Says He's Boiling

(From Page 2)

wrap my vibes around him. Weeds and pint bottles didn't originate in Harlem, either. When you spend six months getting on and off trains, planes and buses, eating lousy food, and praying to St. Michael for no more bedbugs in the next three towns, and then, in between, knocking out your expected good stuff with the outfit, you don't give a prelude to a hangover a thought. And anybody out there who says I'm lying, I'll pay their plane fare to Los Angeles, so I can knock their block off.

'Not Trying to Reform'
Band leaders come in for a lot

of bad butts, too, from unthinking wise guys. They get accused of everything, and back again. Well, in the long run, stick-wavers and bandmen are all the same, and their habits aren't worlds apart. Call one of us a blackguard, and it hits the whole set-up.

One thing stands out, words or no long words: musicians are like any other profession, and they're all working for the same old thing. Don't put the finger on us. Give us a break, too.

(Funny thing, too, I seldom ever hear a musician bother to set any of these wrong-thinking folks right!)

'I'm Boiling, Brother'

Nothing I dislike more than somebody trying to reform someone. That's not my point. I just want a lot of cats to really know, once and for all, that they're loud and wrong in hooraying around that musicians are a 100 per cent bunch of hopheads and drunken bums. If a man wants to take a drink now and then, that's his right. But I don't see why the Lindbergh beacon has to be put on him if he happens to carry an 802 card in his vest.

Of course, I know some of the boys do over-sport every now and then, and it gets out. But, that's natural. That happens in any business. When and if I do break out with a band of my own, I'm going to let every man go right on doing just what he was doing the month before. We're no bunch of adolescents, you know.

Now don't get me wrong, I'm not mad. I'm boiling, brother, I'm BOILING. . . .

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Orchestra Personnels

The Commanders

Cliff Stafford, Roy Sanford, Larry Wells, Bob Johnson, Curt Barker, sax; Bobby Mueller, Red Evans, Lee Warren, trumpets; Whitey Caswell, Lester Parker, trombones; Charley Steffens and Donald Barry, drums and vibas; Raymond Bailey, accordion; Bob Edwards, guitar; Frank Haynes, string bass; Leonard Mead, tuba; Madeleine Harriette, and Clyde (Duke) Harrison, front and piano.

Ray Lefman

Hugh Shackelford, Horton Brassington, George Brassington, Robert Sturgeon, sax; Ernest Pruitt, Marie Henry, Harold Eckhoff, trumpets; Dudley Ewan, Bob Robinson, trombones; Warner Oetting, Louis Ott, Otto Welsley, rhythm; Bill Lester and Bernice Malton, vocals, and Lefman front.

Cap'n John Church

Mike Seymour, Rusty Johnson, Johnny Johnson, Connie Tyng, sax; Eli Wing, Jess McLean, Dan Priest, trumpets; Tom Wallis, trombone; Al Emanuel, piano; Pete Gough, accordion; Stu Outerbridge, drums; Church on guitar, and Webb Nimick front.

Don Harper

Ken Gibson, Len Krumm, Marion Mase, sax; Dal Neal, Corky Johnson, Slim Burns, brass; Dewey Dabson, piano; Bill Baynes, drums; Chet Chance, bass; Betty Lee sings and Harper siddle up front.

Dave Dennis

Andy Di Blass, Hank Boyer, Harold Kane, Irving Kramer, sax; Benny Bell, Milt Davidson, George Greenberg, trumpets; Pete Salemo, trombone; Sanford Gold, piano.

and; Bob Michelson, bass; Gerald Gillis, drums, and Dennis siddle at front.

Les Noyes

Burt Hiller, Dorsey Sweet, sax; Elliot Wager, trumpet; Jackson Slane, trombone and front; Jack Wilman, bass; Bill Rhodes, piano, and Jack Koon, drums.

Red McKay-Freddie Sante

Jack Davies, reeds; McKay and Sante, trumpets; Marge Collier, piano, and Dusty Rhoades, drums.

Eddie Knox

William (Chink) Moore, piano; Clinton Cole, tenor; Tiny Patton, bass; Earl Phillips, drums, and Knox fronts on trumpet.

Emley Armfield

Sam Henderson, John Fitch, and Armfield, sax; Bill McLeod, Guy Ballard, trumpets; Bill Lee, trombone; Hill Wolfe, drums; Bennett Napier, piano; Webb Howie, bass, and Bonnar Hasty, guitar.

Verne Wilson

Al Hawkes, Chet Hancy, sax; Joe Curtis, Ben Stump, trombones; Art Birkel, trumpet; Dale Scott, piano; George Howell, drums, and Delmar Knight, bass.

Mel Smith

Joe Valenti, bass; Tommy Warren, accordion, George Weddermyer, guitar, and Smith on reeds.

Hal Jordy

Julius Chavez, piano; Bob Wiley, guitar; George Poranich, vibes, and Jordy on reeds.

Bill Strickland

Frank Garner, sax and siddle; "Big" Ramsey, trumpet; Carl Trombino, trombone; John Laughlin, piano; Jimmy Bright, bass and drums, and Strickland, drums and front.

New York News By Leonard Feather

(From Page 2)

long Fiesta stint. It's a whole bandful of youngsters, with vocals by the Shaw Sisters. Maraala will probably return to the Hickory House after John Kirby quits—and with him will be Carmen Mastren, playing not only guitar but also violin, with comedy impersonations of Stuff Smith and Joe Venuti! Will Hudson played a one-nighter at Roseland and made out well with the new bunch. Sandy Williams, star trombone from the

Chords, Discords—

(From Page 10)

man was playing left-handed. Knowing full well this was a feat practically impossible, my eye slid over to the brass section. Same thing.

Now, of course, I realize it is the picture, not the band, that created this phenomenon.

MARIE GROAT

Down Beat almost had to hire a special mail clerk to handle the letters from readers informing us of this error on the part of our photo engraver. He's sorry—EDS.

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SLINGERLAND Drum Co.

1327 BELDEN AVENUE CHICAGO, ILLINOIS

'No Place for Drum Solos In Jazz,' Critic Claims

BY BARRELHOUSE DAN

ONE OF the unfortunate trends conceived during the era of "swing music" was the advancement of percussion instruments into the solo field. Drums and bass violin were never intended, or properly used, as anything but rhythm producers. Yet the leaders who have allowed the shouts and pleas of juvenile followers away them includes many of the best known names in the business.

Cab Calloway Guilty

Latest leader to feature the wild, unbridled beat of sticks against snares and tom-toms is Cab Calloway, whose record of *Paradiddle and Pickin' the Cabbage* (Vocalion 6467) is issued this week. Cozy Cole, admittedly one of the most consistently great drummers in jazz, runs rampant on the "A" side, pounding himself into a frenzy with the Calloway band backing him up in strict solo fashion. But to what end? The obvious result of

the 3-minute demonstration is a disappointed feeling on the part of the listener. Perhaps tyro percussionists will benefit by Cole's technical show-offs. But no judge of jazz will condone such a performance honestly whether it be Cozy, Krupa, or an African savage.

Reverse is better, with Dizzy Gillespie's trumpet taking the go parts. The theme is weird and at times smacks of the Duke. And to climax this coupling, it is without regret that we report Cab keeps his mouth shut on both sides.

Erskine Hawkins

"Fine and Mellow" & "Midnight Stroll," Bluebird 10709.

Pure and outright theft is indicated by Hawkins' name on the label of *Mellow* as composer. Exactly the same tune that Billie Holiday long ago made famous on Commodore, and since recorded on the Decca race label and others by lesser known singers, the trumpet-screaming Gabriel allows Dolores Brown to imitate Billie's own tune in a manner which can hardly bring anything but the vilest contempt. A grand blues, disc devotees are warned to hear the Holiday version before biting on this poor carbon copy. *Midnight* on reverse leans toward Basie, with unison saxes featured on an acceptable riff, then going out with a Hawkins solo. Gabriel was hard up for tunes when he made this date.

Marsala-Coleman

"Three O'Clock Jump" & "Reunion in Harlem," General 3091, 12 inches.

Bill Coleman, the highly rated Negro trumpeter who has spent the last seven years abroad, returns to American wax with this release, which also lists Marsala's clarinet, Peter Brown's alto, Carmen Mastren's guitar and Gene Traxler's bass. *Jump* is his better side, and he does not disappoint. Ingenious phrasing, a warm, smooth tone and a wealth of original ideas are Coleman's. Dell St.



Spike McNeibbin of Grayling, Mich., makes horns out of plumbers' equipment. These are samples. Note the 11-key clarinet. (Photo courtesy Hymie Paul).

John's vocal is a poor imitation of Holiday. *Reunion* is a slow blues, well performed, with Brown's alto shining.

Another late release, on the 10-inch General label, pairs *Wandering Man Blues* with *Salty Mama Blues*, as played by the same group. Again Coleman scores. But Pete's alto on *Wandering Man* is one of the greatest, filled-with-kicks—choruses recorded so far this year! No one plays alto like he; no one produces such purely hot music so effortlessly.

Teddy Bunn Solos

"King Porter Stomp" & "Bachelor Blues," Blue Note 503; "Cultar in High" & "Blues Without Words," Blue Note 504.

Two years ago Teddy Bunn was just another colored guitarist, struggling. Today he ranks as one of the top men. These are his first recorded solos, and serve to display his ability well. *Porter* and *Guitar in High* are his best, with plenty of single-string exhibitions. *Bachelor* and *Without Words* are good, too, but not a great deal different or better than the average race record; Lonnie Johnson's sides, for example. Guitarists, however, and those who like the blues, will find much of interest on all four plates.

Woody Herman

"Goin' to Rio" & "Fine and Dandy," Decca 3140.

Zilner Randolph, the talented Negro arranger, did a great job with Chris. The riff is fresh and arranged to give trumpet (Cappy Lewis) cornet in this case) a nice break as well as an ensemble ride out that sizzles. Woody's rhythm section is as good as they come, and better than most. *Fine and Dandy* isn't quite that; the leader's singing, however, raises it to the better-than-average level. Sounds like the latter tune was waxed many months back, before it started hitting its right groove last December. Solos are scarce, only Woody getting off.

Best Solos On the Wax

PIANO

Spencer Odum: *Save It Pretty Mama*. Jess Stacy: *Where the Blues of the Night*.

CORNET-TRUMPET

Muggsy Spanier: *Squeeze Me, Sweet Sam, That's a Plenty*. Grady Watts: *No Name Jive*. Dizzy Gillespie: *Pickin' the Cabbage*. Cozile Williams: *Concerto for Cozile*. Billy Butterfield: *For Dancers Only*. Ziggy Elman: *Save It Pretty Mama, Flying Home*. Bill Coleman: *Three O'Clock Jump*. Cappy Lewis: *Cousin to Chris*. Sy Baker: *No Name Jive*.

ALTO SAX

Toots Mondello: *Save It Pretty Mama*. Sidney Bechet (soprano): *Squeeze Me, That's a Plenty*. Frank Trumbauer: *Wrap Your Troubles in Dreams*. Johnny Hodges: *Me and You*. Murray McEachern: *No Name Jive*. Pete Brown: *Wandering Man Blues, Reunion in Harlem*.

TENOR SAX

Bud Johnson: *Save It Pretty Mama*. Jerry Jerome: *Flying Home*. Julian Dash: *Midnight Stroll*. Irving Brown: *Frenzy*.

CLARINET

Joe Marsala: *Reunion in Harlem, Salty Mama Blues*. Slats Long: *Times Square Scuffle, AC-DC Current*. Sidney Bechet: *If I Could Be, Sweet Sam*. Woody Herman: *Fine and Dandy*. Clarence Hutchenrider: *No Name Jive*.

GUITAR

Carmen Mastren: *Squeeze Me*. Teddy Bunn: *Four Teddy Bunn Solos*.

TROMBONE

Laurence Brown: *Me and You*. Jack Teagarden: *Fatima's Drummer Boy*.

Savvy Sultans

"Frenzy" & "Stop and Ask Somebody," Decca 3143.

This small jump crew, whose earlier discs have been marred by bad intonation, is greatly improved here. Tenor sax (Hawk style crossed with Young's honk) by Irving Brown is the best instrumental touch. Rhythm section moves, too. *Frenzy* is much better than *Stop*. But neither is really great.

Leroy's Buddy

"Fill Yalla Woman Blues" & "It's Too Late Now," Decca 7724.

Not good blues singing, and made all the worse by very average piano and bass backing. Gaither (Leroy's real name) has done better.

Casa Loma Band

"No Name Jive" in two parts, Decca 3089.

This band hasn't changed much in eight years. It still can't swing, but it still has some competent soloists. It doesn't jump, but its ensembles are consistently precise. Starting on the first side the soloists include Grady Watts, playing fine muted horn; a 4-trombone chorus and then Clarence Hutchenrider's timid clarinet. Reverse side starts with Murray McEachern's alto, then Sy Baker's Berigan-designed trumpet and a short bit of Pat Davis' tenor. Take it or leave it stuff, depending on your taste for the music Casa Loma dishes out.

Bob Crosby

"For Dancers Only" & "Where the Blues of the Night," Decca 3138.

Sy Oliver's great instrumental isn't particularly suited to the Dixielanders' style. And as a result, the finished side is none too impressive. Billy Butterfield's trumpet and 8-bar solos by Fazola and Eddie Miller are strong points. The pop, long identified

with Bob's brother, features Bob's singing after a full solo chorus, in subdued, "pretty" taste at slow tempo, by Jess Stacy. But neither side is up to Crosby's level as judged by his earlier blues and 2-beat performances on the same label.

Duke Ellington

"Concerto for Cootie" & "Me and You," Victor 26598.

Haul out the superlatives and grab a new needle, 'cause these two 3-minute examples of Ellington's stack up 'way high on the month's mass of releases. Cootie's side is, of course, all Cootie, mostly with mute and plunger, either of which is a guarantee of the finest brand of jazz. And note how the band (especially Jimmy Blanton's bass) cooperates in the background.

Reverse starts with Cootie solo. But a bigger kick is the brass (muted) bouncing around in back of Ivie Anderson's superb vocal. It's a high time some tribute was paid Ivie's elegant singing, for here is a girl who isn't too far behind Bailey and Holiday, and who is miles ahead of 96 per cent of current chirpers, white and dark. But that isn't all—Johnny Hodges and Laurence Brown start a chase chorus between them that brings the side to a thrilling finish. Lotsa jazz for six bits here.

Lionel Hampton

"Save It, Pretty Mama," & "Flying Home," Victor 26598.

Lionel's learning, apparently, for he neither sings nor plays that flashy and insincere 2-finger piano here. He has Elman's trumpet, tenor by Bud Johnson and Jerry Jerome, and Toots Mondello on alto, plus a refreshingly relaxed rhythm section, to work with. Good solos and fine Hampton vibe work spark both sides.

Jimmy Yancey

"I Received a Letter" & "East St. Louis Blues," Vocalion 05464.

The vet Chicago blues pianist gets a better break here than he did on his first Vocalion release a few weeks back but even so, Faber Smith takes a lot of the grooves with his blues shouting. Yancey's endings—his screwy key changes—will stab the most sophisticated listener. But Yancey's album of solos soon to be issued by Victor should be far more satisfying. Up to now his work is on Dan Qualey's "Solo Art" label.

Tommy Reynolds

"Just a Memory" & "Whispering Gram," Vocalion 3468.

Biggest bringdown of the month is Reynolds' clarinet. Styling it after Shaw, but lacking Artie's brilliant technical command of the stick in addition to Artie's ever-original improvising ideas, Reynolds ends up with a mediocre solo (*Memory*) and an out and out n. g. side, neither of which is worth the time it takes to spin 'em.

Lennie Hayton

"AC-DC Current" & "Times Square Scuffle," Vocalion 5471.

Hayton's band is neither good nor bad here. Like too many others, it's just so-so and therefore not recommended to purchasers of plates. Too many deserving, musically aggregations are on records now, many of which are producing really excellent jazz worthy of high-volume sales. Trumpet and clarinet are Hayton's strong points.

Sam Price

"Cow Cow Blues" & "Swing Out in the Groove," Decca 7732.

Another race release, Price and his Texas Blueicians have a wonderfully relaxed and buoyant rhythm section as well as excellent tenor and trumpet go men. The Cow Cow side is humorous and clever, imitating Davenport's old time piano, but the band gets in

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the way rather than let the pianist
take over and do the job right.
Reverse is fine jazz, aside from
the vocal.

Frankie Jaxson

"You Know Jelly Don't Shake" & "Wasn't
It None" Decca 7733.

Skip the singing and hear great
clarinet, trumpet and bass! The
band doesn't rock like Price's
gang, but it moves enough. Solos
are up to the mark. Not a bad
habit, checking the race releases
regularly. Stuff like this is worth
hearing.

Spanier & Bechet

"If I Could Be With You" & "That's a
Plenty," HMS 2002; "Sweet Sue" & "Squeeze
Me," HMS 2003, both discs 12 inches, in-
cluded by the Hot Record Society, 827 7th
avenue, NYC.

Seven years ago a commercial
band led by Ray Miller recorded
That's a Plenty for Brunswick.
It was pretty bad, until right near
the end when a plunger-plugged
cornet cut forth with one of the
hottest and most dynamic solos
ever played. Muggsy Spanier was
the man, and since that time the
tune has been identified with him.

His newest version lacks the bite
and virility of his Miller chorus,
but it's still pleasant. And so is
Sidney Bechet's soprano sax and
clarinet, also heard on the side. *If I
Could* is that good old *One Hour*
"made" by the Mound City B. B.
gang with Pee-Wee and Hawkins.
This attempt falls short. *Squeeze
Me*, on the other hand, rates as the
best of all four sides and exhibits
Mugsy at his very best. Carmen
Mastrén's guitar, which on this
series has been mouse-like and
monotonous, perks up. Mastrén's
solo is excellent, in fact. *Sweet
Sue* is 80-80.

For 18-karat solos played by two
men who really know how, catch
Squeeze and *That's a Plenty*.
There's plenty of the right stuff
there even if the absence of drums
handicaps all concerned. (Besides
Mugsy, Bechet and Mastrén, Well-
man Braud, bass, is on all four
sides).

Jack Teagarden

"Fatima's Drummer Boy" & "I Hear Blue-
birds," Variety 8275.

There shouldn't be any argu-
ment here, even with Jackson him-
self. These are the worst sides
Tea's ever made. Arrangements,
vocals and instrumental perform-
ances are sub-zero. A few bars of
the T. trombone are there, but not
worth waiting for.

Rex Irving

"Overture Begins at Forts" & "Babuabba
Hop," Variety 8262.

More "modern" jazz—which is
usually the title used by such
guys as Raymond Scott, Malneck,
Andre and others who either can't
or won't play the righteous jazz—
comes out on these sides. Irving
is the pianist better known as Ir-
ving Riskin. Hank Ross' tenor and
Sid Perlmutter's clarinet are bright
spots. But on the whole, not sat-
isfying.

Frankie Trumbauer

"Lady Be Good" & "Wrap Your Troubles in
Dreams," Variety 8269.

Lady is too tough for the band,
which can't cut the over-arranged
score and as a result, sounds pretty
ragged. *Dreams* is a good old pop
done okay by Tram. The leader
isn't featuring his sax as much as
he might. No vocals.

**Felton Shakes
Up His Band**

Chicago—Band leader Happy
Felton, still broken up over the
auto accident a month and a half
ago that proved fatal to his drum-
mer, Dave Ferguson, made three
other replacements in his band
while at the State Lake theater
with Mildred Bailey two weeks
ago. Former Shep Fields trump-
eter Danny Gay is now with Fel-
ton. Mike Rogers, Hartford, Conn.
tenor man, was taken on, as was
Ben Fairbanks on alto.

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samples Tunable Tom-Toms 9x13—\$8.50, 12x14
—\$9.50, 16x16—\$10.50. Non tunable 16x16—
\$7.50. High Hat Key, Wt. \$7.50, with Chain,
\$9.00. Spurred aids prevent slipping drums.
Make tom-tom beaters of old drum sticks.
Complete set, 50c. De luxe triple X snare
drum heads—\$2.00. Wellbebe bass drum
heads (26" and 28") \$4.00. Tuck your own
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Chicago, Ill.**



Walter Barnes' Royal Creolians, who played Capone's Cot-
ton Club in Chicago in 1928 and recorded for Brunswick, included (front
row, left to right) George Thigpen, trumpet; "Plunker" Hall, banjo, now
dead; Bill Winston, drums; Barnes, clarinet & sax and front man; Lucius
Wilson, tenor & clarinet; Irby Gage, clarinet, sax & fiddle, and Wilson Under-
wood, clarinet, sax & flute. Back row—Ed Burke, trombone; Bradley (Hot
Papa) Bullet, trombone; Paul Johnson, piano; Cicero Thomas, trumpet,
and Louis Thompson, bass. Photo courtesy of Tick Grey.

THE HOT BOX
A COLUMN FOR RECORD COLLECTORS

BY GEORGE HOEFER, JR.
(2 East Bank Street, Chicago)

Habitues of Al Capone's noto-
rious Cotton Club on Chicago's
west side in 1928 liked "classy"
music. So Walter Barnes, the



Negro leader
who perished
last month in
the Natchez
Rhythm
Club tragedy,
took his Royal
Creolians into
the Capone lair
well equipped
with fiddles,
flutes, ornate
arrange-
ments and novelty
routines to play
for the lavishly
tipping czar.

Barnes' group had been orga-
nized in '28 to play the Arcadia
Ballroom, Chicago. Their stint at
the Capone club was short lived,
however, because the "heat" had
a habit of turning off and on. After
a short spell when the spot was
dark six of the Barnes' band re-
turned under Lucky Millinder's
baton. The band pictured on this
page, however, made these records
during their Cotton Club stay: *My
Kinda Love* and *How Long Blues*,
Bruna. 4187; *Tight Like That*,
Bruna. 4244; *Birmingham Bertha*
and *If You're Thinking of Me*,
Bruna. 4480, and *Buffalo Rhythm*
and *Third Rail*, Bruna. 7072. A
recent listing in *Jazz Information*
also included *Beau, Koo Jack* al-
though the number was not shown.
The band had two get-off men who
added a hot flavor to an otherwise
commercial band whose style ran
to the sweet and novel side. The
soloists were Gage on clarinet and
Bullet on trombone, helped occa-
sionally by Cicero Thomas' hot
trumpet.

Barnes had a Royal Creolian
group making headquarters in Chi-
cago in summer and touring the
South in the winter ever since he
had the original group mentioned
above on records. Musicians the
nation over mourn the untimely
end of Walter's highly successful
career in the Natchez holocaust.

Charles Mitchell, Oak Park, Ill.,
has uncovered another of those un-
usual labels that really constitute

a private waxing made to adver-
tise a music store or publisher.
Mitchell's item is a piano solo on
Rialto by Fred (Jelly Roll) Mor-
ton. The name is "Fred" and not
"Ferd" on the label, playing *Lon-
don Blues*, his own composition,
also incorrectly listed as "Fred,"
on master number 535. No record
number appears on the disc, which
was issued by the Rialto Music
shop, 330 S. State, Chi. Reverse is
a localite singing *I Never Miss the
Sunshine* accompanying himself on
ukelele.

Ben Lincoln of Milwaukee (Col-
lector's Item records) tells us Bill
Davison has played cornet on some
famous party dates in his career,
including the noted Earl Carroll
"bathtub party" in New York.
While Bill was with Benny Meroff
he was ordered to the Lexington
Hotel in Chi to play a "bash" for
Al Capone. The late Jean Harlow
was said to have been present.
Bill's first hot record is now avail-
able on Collector's Item.

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Sales, 607 Marion E. Taylor Bldg.,
Louisville, Ky. . . . ardent lawyer-
collector now extracting all the
good wax in the blue grass country.

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tor's guide and has a brother,
Grover Sales, who presides over
the Boston Rhythm Club . . . Max
Kaplan, 4434 Germantown avenue,
Philadelphia, collects Bix, Lang,
Fess Williams and Bessies. Espe-
cially interested in trumpet solos,
and Max invites correspondence.
. . . Joe Campbell, 12 West Walton
Place, Chicago, specializes Bix, Chi
style and the better Nichols'
groups. He has some fine items
he'll trade for discs needed to com-
plete his library. He's a high school
teacher but finds time to follow
music.

Unforgettable Solo—Rex Stew-
art's trumpet on *Do You Believe In
Love at Sight* by McKinney's Cot-
ton Pickers, Victor 22811.

**Milwaukee Local
Fights Canned
Music in Parks**

BY SIG HELLER

Milwaukee—Volmar Dahlstrand,
Local 8 prexy, raised an official
objection to the Milwaukee County
Commission for allowing some of
the public parks to conduct dances
at which the only music used is
that of juke boxes.

In a letter to the commission,
Dahlstrand said:

"Some of the parks are using
phonographs instead of engaging
live music for dancing. We don't

allow that in public halls and it
would not be fair for us to allow
the parks to use canned music. We
insist there be no more canned
music."

The commission put the matter
over for future consideration but
it's a good guess that there will
be live music playing for all danc-
ing in the parks from now on.

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Cooper could easily make a good living with his drums if
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and frequently has as a guest star.

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Maurice Purtill with Glenn Miller, Buddy Rich with Tommy
Dorsey, Cliff Leeman with Charlie Barnet, Cozy Cole with
Cab Calloway, Dave Tough with Bud Freeman, Ralph Haw-
kins, Bob Spangler with Vincent Lopez, Frank Sehrrer with
Dick Jurgens, Dave Gray with Clyde McCoy, Jesse Price with
Harlan Leonard, Howard Bruno with Ozzie Nelson, Johnny
Cyr with Hal Kemp, and Jackie Cooper.

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SLINGERLAND Drum Co.
1327 BELDEN AVENUE CHICAGO, ILLINOIS

Canadians Jump to 2-Beat Jive

BY DUKE DELORY

Toronto—An unexpected overnight change in the personnel of Frank Bogart's new band found Al Blue moving in on drums in place of Reif McGarvie, and Morley Le Page instead of Johnny Murdie on trumpet. The band opens tonight at Brant Inn, Burlington. An 8-piece Dixie combo within the band includes Bogart on piano, Blue, Art Huston on bass, Coke Campbell on clarinet, Floyd Roberts' trombone, Bus Wickson's guitar, Gord Bell's tenor, and Le Page. The full lineup has Wickson on alto along with Gordie Edwards, Gordie Delmonte on trumpet, and Louis King chirping.

Reif McGarvie went with Joe De Courcy into Old Mill restaurant. When Bogart left the Ferde Mowry band to organize, his place was taken by Syd Smith.

Jimmy (Trump) Davidson, godfather of the Toronto Sweet 'N Hot club, heads a special combo playing the Saturday afternoon 'bakes of the club at the Arcadian. With Davidson on trumpet, his band has Johnny Burt on piano; Sammy Levine, bass; Cliff McKay, clarinet; Stan Willson, guitar, and Lou Snitman on tenor.



Miami's Most Moronic music combo, probably, is Harry Collins' at the Pig & Sax sitery. Collins is at left on guitar. The bassist is Norman Meyers. And that thing at right answers to Clayton Sharrer, who squeezes a squeeze-box. Pic sent in by Mickey Cherep.

Men Behind the Bands

★ Eddie Durham ★

BY D. E. D.

Modest and unassuming, Eddie Durham has been the power behind many a name band since he came out of Kansas City a few years back. Right now he's with Jan Savitt, but at the same time, looking for men who shortly will form his own band.

Durham was born August 19, 1908, in St. Marcus, Tex. His first big break came when he arranged Moten Swing for the late Bennie Moten's band in Kansas City. Actually, the tune was a "go chorus" for *You're Driving Me Crazy*, a pop tune of 1931 which the Moten men were really swinging.

Eddie's brothers were all musicians and he later played with them in a small combination called the Durham Brothers' ork. Eddie learned guitar first and picked up trombone as he went along. Then he got married.

Eddie later went with the Dixie

Ramblers, which was the house band for the 711 show which featured Mamie Smith's blues singing. Then he went with the 101 Ranch Circus band, where he learned voicing for four trumpets and four trombones. The Oklahoma Blue Devils were next, playing with Walter Page, Oran (Lips) Page, Jimmy Rushing, Buster Smith and Count Basie, all of whom went to Kansas City, joined Moten in 1931, and started plenty of talk out in the Middle West because of their work in ballrooms and on Victor records.

In 1933, after Moten had reached his peak, Durham joined Willie Bryant and after three years, went with Jimmie Lunceford, whose band at the time was composed mostly of Kansas Cityans. Eddie thinks his best arrangements for Lunceford were *Harlem Shout*, *Honey Keep Your Mind on Me* and *Lunceford Special*. In 1937 he was hired by MCA to build up the Basie band, which was fresh out of Kansas City and starting on the road to success. Besides playing guitar and trombone, Eddie lists as his favorite arrangements, for Basie, *Topsy*, *John's Idea*, *Jumpin' at the Woodside*, *Out the Window*, *Swing For You Yesterday* and *Swingin' the Blues*.

Ina Ray Hutton was Eddie's next boss. But by the time he had her crew jumping Glenn Miller made an attractive offer and Eddie himself jumped. His *Stiphorn Jive*, *Wham*, and *Glen Island Special*, as well as *Tiger Rag*, *Baby Me* and *I Want to Be Happy*, did a lot toward making Miller a fave

Society Leader Whipped at The Polls!

BY SIG HELLER

Milwaukee—Joe Caravella, whose society band grabs most of the 400 work here, was licked in an aldermanic election last month by 13 votes. Every man in his 14-piece band swears he went to the polls, but Joe wonders.

Trombonist Ralph Copsy, of the Freddie Fisher band, was taken ill in Madison, Wis., and had to be left there when the rest of the band came here. Sammy Clay was rushed from Chi to replace Copsy.

The demand for skilled machinists in manufacture of war materials has claimed Bill Ehlert, torrid trumpeter, and Joe Voss, ace sax man, out to the Kearney and Trecker company, one of the large machinery manufacturing plants in the country.

Jersey 'Alive' With Two-Bit Roadhouses

BY JIM W. MCCARTHY

Jersey City, N. J.—With the NBC putting a wire into practically every two-bit joint in the state, a unique situation is developing. Most spots pay the bands practically nothing. The leaders count on making their dough from music publishers for giving their tunes air plugs.

As a result of the terrific amount of major air time being given Jersey spots—it's greater than that given New York right now—most of the big song pluggers are seriously considering moving their locations to New Jersey, at least for the summer.

Although these bands don't necessarily apply to the statements made in the first paragraph, an indication of the air time given Jersey bands is found in that enjoyed by Will Osborne at Meadowbrook in Cedar Grove; Gus Steek at the Brook in Summit; Sonny James at the Rustic Cabins in Englewood Cliffs, and Cecil Golly at Donahue's in Mountain View.

with musicians and hot fans. For Artie Shaw Durham penned *Blue Heaven*, *Sunny Side of the Street* and *Got the World On a String*. And now, with Savitt, he lists as his best *Tuxedo Junction*, *Wham*, *Dear Old Southland*, *Turkey in the Straw*, *Blues in the Groove* and *It's Time to Jump and Shout*.

Ellington Feeds Starving Cats!

BY ED KOTERBA

Omaha—Swarms of jitterbugs, believed mummified by the recent policy of strictly sweet-away here, came to life on a Duke Ellington date at the Chermot recently. But it was the jitters' last stand. No more hot appears on the cats' menu for the rest of the season. Freddie Fisher's shuckers skedded for the Archer emporium, and Dale Brodie's fine K. U. outfit also in for a date.

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WE FOUND!

CHARLIE RUPPERTS, tenor, is working with Dick Mills, orchestra out of the Howard White office in Omaha, Neb.

EARL GARDNER and his orchestra are working out of the office of National Orchestra Service, World-Herald Bldg., Omaha, Neb.

FERRY DRING, bass, formerly of Charlie Perry's band, lives at 971 E. 12th Street, Brooklyn, N.Y.

FAT MCCARTHY, arranger, is living at the Rector Hotel, 5447 Hollywood Blvd., Hollywood, Cal. and is free lancing.

JOHNNY CASTAING, drummer, is back in his home town working with Shirley Bonano at the Club Moulin Rouge. His address is 1437 N. Dearbigy St., New Orleans, La.

Z. T. HUTTO, pianist, is Don Taylor of the Billmore Boys orchestra at the Washington Hotel, Indianapolis, Ind.
OBIE JOHNSON is now with Herbie Kay's new band working out of the Music Corporation of America office, New York, N.Y.

Bob White in Detroit With Band

BY LOU SCHURER

Detroit—Bob White, ace trombonist formerly with Rudy Vallee, is in town with a new band of local men. Sweet will be the style and White expects the unit to be in shape for platters within the month. He's using Jack Fisher, ex-Bob Chester and Henry Busse vocalist. Instrumentation includes Harry Wright, Johnny McDonald, Tony Cepeko, saxes; Freddie Seviert, Johnny Greco, trumpets; Bill Collins, trombone; Fred Stevenson, piano; Curly Baldwin, drums, and Lew Johnston, bass.

Morrey Taxier now at Club Lido and Carlton (Happy) Hauck at Saks, both have signed with Del-Ray.

With return of vaudeville in the town's largest theaters, the Michigan and the Fox, Detroit Local repeats an amicable setup of 7 out of 24 weeks guaranteed for pit orks even during name band dates.

Political 'Heat' Hurts Innocent Musicians

BY DON LANG

Minneapolis—Lousy politics is really raising hell with innocent musicians in the Twin Cities. In spite of the excellent opportunities for audition and work that the Local 73 clubrooms offer members, city politicians are trying their damndest to close the place, and clubroom manager Mert Floe has taken the rap for no less than three raids during the last two months.

According to Floe, the "crusading" is being conducted for nothing more than political reasons. Several hundred musicians can be said to be forced out of work by the "campaigning."

The added "heat" instigated by the Anti-Saloon league's Rev. Soltau has closed all after-hours spots and with Soltau extending his crusade to Duluth, Pipestone and other Minnesota towns, the general music situation is at a miserable ebb.

Organist's Girl Shot in Head

Chicago—Shirley Melgard, 24, pretty blond daughter of prominent organist Al Melgard, was shot through the nose by an assailant she claims was Frank Huser, 38-year-old former suitor. Huser, arrested later, denied he broke into Miss Melgard's bedroom while she slept and fired the shot after he had awakened her. Miss Melgard had refused to see him, she said. She is engaged to be married to another man. The state has charged Huser with assault with intent to kill. Al Melgard rushed home from a vacation in Maine when news of the shooting reached him.

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Orchestration Reviews

★ By TOM HERRICK ★

'Mask and Wig Kid' Pens Another Hit!

'I Love to Watch the Moonlight'

Arranged by Jack Mason; No. F-1
 Here's an effervescent air authored by Josef Myrow and the "Mask and Wig" kid from Penn U., Bickley Reichner. Mason follows conventional lines in his repeat chorus and then orchestrates the special chorus with a nicely voiced woodwind effect—two clarinets and two tenors on the lead with brass fill-ins. Tenor gets the bridge and the last chorus is ensemble 16 bars. Swell tune.

St. Louis Blues

Arranged by Eddie Durham; No. F-2
 The enduring St. Louis blossoms out once more in a brand new stock, this time Durham's adaptation of the Glenn Miller arrangement. Ensemble brass takes the lead in the first 12 bar phrase followed by unison saxes in the next chorus and then a four-way trombone and three sax chorus on the St. Louis strain. C is one of those Alphonse-Gaston affairs with the lead changing sections every two bars. Tenor takes off at D for 24 bars on an optional solo, and the piano has a 12 bar interlude at F. Plunger brass support a unison sax riff on the last two choruses.

A Vous Tout De Vey, A Vous?
 Arranged by Vic Schoon; F-3
 You've probably heard the Crosby crew play this recently—it's

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one of those Bei Mir Bist du "Schoen" tunes! Vic who is amazingly consistent considering the amount of work he undertakes, does some nice work on this one after a quick once-over on the repeat chorus. There is a striking 16-bar interlude after the second ending starting out with unison trumpets and proceeding up the line in a fugue gradually picking up the saxes and trombones to a crashing climax. Second trumpet takes a one-bar break into the special which it shares with the riffing ensemble. The last chorus rocks nicely with first alto changing to clarinet for the last 14.

*Chula Chihuahua

Arranged by Jimmy Dale; F-4
 A 38-bar beguine tune with a bit of *In The Mood* thrown in to pep things up. After the repeat chorus the lead goes to a 2 clarinet-2 tenor combination with some fast afterbeat brass figures in the background. A cute tune and you can pass up the beguine in favor of some light gutbucket if you wish.

Patty

Arranged by Vic Schoon; F-5
 This is like any other of a dozen "sequence" tunes where the entire arrangement is built on a single hot phrase but somehow or other it kicks a lot harder than the average especially if dynamics are concentrated on. Vic wrote as

well as arranged this and titled it after the Andrews sister of the same name. After a couple of choruses of lead, 2nd trumpet, tenor and clarinet take repeat choruses until exhausted. The last three choruses swing mightily with the brass and sax sections working against each other on interweaving riffs.

*Fools Rush In

Arranged by Charlie Hathaway; F-6
 Pretty stuff from the pen of Rube Bloom with a catchy lyric by Johnny Mercer. Brass and saxes can do a lot for the first two choruses of this tune by delaying the eighth note phrases which occur in the second, third, fourth, sixth and seventh measures. The special chorus has the brass in cup mutes with two tenors and two clarinets on a unison lead followed by a few bars of tenor solo and back to lead clarinets. A solid ensemble on the last 16 takes it out.

Piracy on the High C's

Arranged by Will Hudson; F-7
 A Misnomer, this—there isn't a trumpet high C in the entire orchestration. In fact this is a perfect example of what can be done with an orchestration where the lead trumpet goes above G only once. There's no strain for effect with high brass parts. Joe Second man could cut this with the greatest of ease, yet the brass is sufficiently brilliant at all times. Another tune which is also authored by the arranger and another where the orchestration is built on a hot phrase only in this instance unison clarinets get the first crack at the lead. There are the usual instrumental solos and a solid last chorus dying away to a sotto finish.

The Clarinet Polka

Arranged by Jimmy Cole; F-8
 Another *Beer Barrel* type of tune. The reeds on both sax and clarinet get quite a workout with this tune—it reads like a page out of Langenus' clarinet book and there's some good technical stuff in it. The brass is incidental in this arrangement and is used only as a background for the interesting reed work. Corny but clever!

Fine and Dandy

Arranged by Spud Murphy; F-9
 Not much swing in this. It's just a fine, full arrangement of a grand old show tune. First chorus is ensemble followed by sax on the lead for a vocal. Trombone takes the first eight of the special chorus voiced four way with three saxes and then piano has the next eight. At the end of the last chorus the ensemble holds a full chord while the drums take off for three measures.

Down by the O-Hi-O

Arranged by Vic Schoon; F-10
 Another revival tune by current publishers, Jack Yellen and Abe Olman. Olman was the writer of *Oh, Johnny*. First two are melody choruses but the third at C features some fancy ensemble work with fill-ins by accented unison sax.



Rambling Along TIN PAN ALLEY

BY MICHAEL MELODY

Three Fordham studes, Bill Keeshin, Joe Audino and Nick Di Rocco have a campus band. One day in class the three of them collaborated and wrote a tune. They called it *Let's All Sing Together*. They arranged it for their band, and tried like the devil to peddle it to a publisher, any publisher. But they got the brushoff wherever they went.

Keeshin lives next door to Joe Decatur of the Bregman, Vocco and Conn tune factory. Wanting the tune to succeed on its musical merits alone, the boys refused to try Decatur as an angle. So Joe suggested that they show the tune to Jack Bregman, that they didn't have to mention his name if they didn't want to. They didn't, and Bregman fell for the tune. Now it's receiving one of their biggest pushes.

Alice Fay Sings Oldies

Pietro Deiro, for the Symbolic Music Publishing company, has arranged for the accordion a group of ten symbolic marches written by Harry Lifson. The compositions all portray important public institutions. Some of them are *March Marconi* (radio), *Postal Dispatch March* (postal service), *The Fire Fighter March* (firemen), *The Emblem of Humanity* (Red Cross), etc.

Alice Fay in the film *Lillian Russell* (with Don Ameche and Henry Fonda) for 20th Century-Fox is singing two of Lillian Russell's unforgettable songs, *Come Down Ma Evenin' Star* and *Ma Blushin' Rosie*.

Eddie Walker, pianist-arranger for Jerry Livingston's band, has just placed a new novelty tune, *Bluebird*, with Kanner Music. Andy Kirk has recorded Kanner's number one ballad, *The Key to My Heart*, on Decca.

New Bing Crosby Album

Among new pieces in the Harms and Witmark easy piano series are *Tate's Somewhere a Voice Is Calling*; *Herbert's Moonbeams*, and *Her Regiment*; *Romberg's One Kiss and Riff Song*; *Hubbell's Poor Butterfly*, and *Harry Warren's Song of the Marines*.

Remick's new Bing Crosby album of song souvenirs includes *Avalon*, *Angel Child*, *If I Had a Girl Like You*, *Baby Face*, *Laugh Clown Laugh*, *Carolina in the Morning*, *I'm Looking Over a Four Leaf Clover*, *Bam Bam Bamy Shore* and many others.

If you should hear some band play *Do It Again*, then turn the dial and hear another band do an entirely different tune with the same title, one of them is Kay and Sue Werner's new one, the other is probably the old George Gerahwin *Do It Again*, being aired frequently in resurrections lately.

Top Jump (jazzen in Wilmette, Ill. these days are the guys who form Floyd Hunt's band. Hunt plays fine vibas. His canary, Florry Price, is shown here gettin' od with Popsy Robinson. Ben Baber and Johnny Burton visible in background. All of 'em are members of Chicago Local 208. AFM.

'Gold Nugget' Hidden in Old Tavern

BY DICK DIXON

West Brookfield, Mass.—One of the best supper club bands in this part of the country is hidden away in Ye Old Tavern here, with no wire, no publicity, and although it's the talk of this town, it would take years before the rest of the country would hear about the guys.

Tenor saxist Ralph Barlow has the band, which puts in a 2-hour rehearsal every day in addition to its 4-hour nightly job of work. Glee Club numbers are outstanding. Darwin Dively uses a recording bass and reminds of the old Coon-Sanders effect. Personnel includes the following:

Tony Lane, Chet Miles, Jimmy Braken-shire, and Barlow, saxes; Earl Henry, Don Dobbie, Lynn Fant, trumpets; Dively on bass; Dick Canton, drums; and Bill Stoff, piano. A vocal trio is featured, and arrangers include Barlow, Miles, Gray, Dobbie and Stoffe.

'Bigtime Blower' In Saginaw

BY LOUIS K. CRAMTON

Saginaw, Mich.—New Milt Fredrick combo a hit at Sunday swing sessions in the Aud. here. . . . Work of Wiley Rosenberger on cornet mentioned by cats as comparing very favorably with big-time blowers. . . . Eddie Camden and his shuffle stuff at swank Moonlight Gardens drawing top crowds. . . . Mel Marvin at Crystal Lake ballroom, central Michigan's top spot, reported doing better than all right—which is as usual for Mel. . . . Johnson's Rustic at Houghton Lake (consult your local map dealer) holding off from the top-notch band policy it has been known for in the past, according to more or less reliable informants.

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Mitchell Ayres' band is reviving it. *Make Believe a Corner*

Irving Mills has signed Frank E. Stafford to an exclusive composing contract for the American Academy of Music. Stafford's work was brought to the attention of Mills by Dean Wagner of the Juilliard School of music, where Stafford had been given a scholarship. His *Such Sadness I Have Never Known*, and *Thou Art My God* are already being published.

Make Believe Island is getting a terrific shove from Miller Music, who have managed to get it on records by Kate Smith, Jan Savitt, Sammy Kaye, Dick Jurgens, Mitchell Ayres, Dick Todd, Gene Krupa and Johnny Magee.

Frisby Concert Success

Wichita, Kas.—Every department of the June Frisby Academy took part in the school's Concert-Pageant of music last month, making it the best in the school's history.



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Two C Only C

Chicago, June 1, 1964
Two C Only C
Chicago, June 1, 1964

Two Chi Leaders in Big Scandal; Only Good Kicks Are Rat-Holes!

BY TED TOLL

Chicago—Band leaders Al Turk and Mark Fisher figured in a scandal here last month involving alleged misappropriation of State unemployment compensation funds.

Get 16 Checks at Once

Turk, heading his combo at the Oriental Gardens, admitted kicking back \$50 to Robert Myers, senior clerk of the unemployment insurance office, when Myers gave him 16 checks totalling \$256, all at one time. Turk was entitled to only a few of the checks, and those weekly. Fisher, although entitled to the money, having been out of work, falsified his address in order to get all 16 checks at once, according to assistant State's attorney Richard Austin.

The band leaders will probably come out of the mess all right, with the state concentrating its efforts on prosecuting Myers, charged with exacting kickback on checks totalling \$3,000 he doled out.

Lunceford for Sherman

Jan Savitt moves into the Panther room this week in place of Bud Freeman and Stuff Smith's bands. Bud had southpaw bassist

Casa Loma Draws \$8,500 Gate

BY JIM W. MCCARTHY

Jersey City, N. J.—Sharing billing with Mayor Frank Hague, whose church sponsored the dance, Glen Gray and the Casa Loma men last month drew 8,500 paid admissions at one buck a head to the local armory.

Starting this month the Palisades amusement park brings in the top name crews for a week apiece. It's an exclusive MCA spot.

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Morey Stuhlmaker and Boston drummer Freddy Moynahan on the job.

Jimmie Lunceford plays two weeks in the Panther room starting July 17. It will be like a shot in the arm after most of the stuff in this town this month. With Jack McLean's Garberian outfit at the Trianon, Blue Barron's Kyser-Kaye cuisine at the Blackhawk, Charles Baum a la Duchin at the Palmer House, and Art Kassel's what-can-you-call-it at the Bismarck, the only kicks in town these days are to be found in the rat-holes and vomit-boxes.

'Golden Bantam Blues' As Played by Gil Rodin

TENOR SAX (HOLD IT, GIL!)

FLUTTER HONK

HONK LAUGHING SAX

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For many years now Rodin has modestly placed himself in the background of the Bob Crosby band, allowing Eddie Miller to take all the hot tenor work. Now, for the first time, DOWN BEAT presents an example of Rodin's jazzy style. DOWN BEAT's hot solo scout caught Gil playing this in his hotel room one afternoon last week. The entire first chorus consists of a thrilling series of tied over whole notes popularized by Carmen Lombardo on the immortal "St. Louis Blues" record.

It is, obviously, impossible to put down on paper the tremendous feeling with which Gil plays this chorus. But don't be discouraged, if you can't cut this, Gil is one of the longest winded tenor men in the business. Notice the way he gets into the second chorus with a famous jazz lick which leads into a couple of double-time bars of "The Girl I Left Behind Me," circa 1923. This always brings a roar of applause from the boys in the band. Notice also his use of flutter tongue technique, honking, and smart laughing sax figures which even the other great jazzmen of today shy away from using!

Singin' Teacher Scores Again!

BY BUD EBEL

Cincinnati—Doris Day, chirpie who just joined the Bob Crosby band, is the third student of vocal teacher Grace Claude Raine to hit the jack pot in the past month. Other two Raine students were Alice Pitts who joined Jack Crawford's band, and Margo Lowell who joined the staff of WACE, Louisville.

Russ Laubach, sensational tenor man with Clyde Traak, broke two fingers recently when he slipped and fell on the dance floor of the river steamer *Island Queen*. . . . In his first return to Cincy in three years, Mel Snyder's band is scoring heavily in Old Vienna.

'Golden Bantam Blues' As Played by Gil Rodin

TENOR SAX (HOLD IT, GIL!)

FLUTTER HONK

HONK LAUGHING SAX

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For many years now Rodin has modestly placed himself in the background of the Bob Crosby band, allowing Eddie Miller to take all the hot tenor work. Now, for the first time, DOWN BEAT presents an example of Rodin's jazzy style. DOWN BEAT's hot solo scout caught Gil playing this in his hotel room one afternoon last week. The entire first chorus consists of a thrilling series of tied over whole notes popularized by Carmen Lombardo on the immortal "St. Louis Blues" record.

It is, obviously, impossible to put down on paper the tremendous feeling with which Gil plays this chorus. But don't be discouraged, if you can't cut this, Gil is one of the longest winded tenor men in the business. Notice the way he gets into the second chorus with a famous jazz lick which leads into a couple of double-time bars of "The Girl I Left Behind Me," circa 1923. This always brings a roar of applause from the boys in the band. Notice also his use of flutter tongue technique, honking, and smart laughing sax figures which even the other great jazzmen of today shy away from using!

To Bob Crosby "A Vous, Tout De Vey A Vous, Cherie?"

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• Doubling in Brass •

Readers' Letters Are Answered

By John O'Donnell

For this month's column I will pick from the many letters I have received from confused brassmen

three questions which seem to be gnawing at most of their minds. 1—Did I make a mistake in

changing my embouchure?

I'll say you did. For you and you who have changed from your natural feel and way of playing and who now feel like six other guys, I advise this exercise: Pick up instrument nonchalantly with right hand, feel around with mouthpiece for your old upper lip groove. By groove I mean the mark or imprint that is made by inside edge of upper rim. Push groove and mouthpiece up off of teeth to your correct chop or gum spot and breathe into your natural feel and way of playing and play.

2—I wonder if I am going at success the right way?

For those who are slurring, sliding, buzzing around on their instrument hoping that they are on the right track and that some day they will have super-endurance, fine attack, big tone, fast tonguing, powerhouse high notes, etc., I'm tipping you off that that day will never come because you are striving for success the wrong way.

Stop hoping and wondering and go back to your natural feel and way of playing and then just add the missing links that will give you: First, endurance; Second, good tonguing; Third, attack; Fourth, high notes; Fifth, tone. If you can do these things all other things can easily be added to them and your wondering days will be over.

3—Should I learn to play from and with my chops, or take up a nonpressure system?

All good men play from and with their chops; you can bet your last dollar on that. You couldn't any more play a tone without that base than you could step out of a ten story window and expect to walk in space. That I defy anybody to prove to the contrary. In regards to nonpressure: There is no such a thing when speaking of a good brassman. They all use pressure, not intentionally but automatically. So why wonder any longer? It's impossible to play without your chops and positively no one can play without pressure.



Fujii and his Giants jump at the Florida Dance Hall in Yokohama, one of the few spots open there. R. W. Child sent this shot. Note the strictly American set-up, including fem kitten. The band, says Child, jumps politely in the Japanese manner.

'Ken Baker Can't Miss,' Says Rickey

BY GENE RICKEY

Seattle—With film star Anne Nagel backing him financially, it's hard to see anything that could possibly hold back this Ken Baker band. But in the past, every time Ken would get some good kid in the band, some big guy that could pay more came along and swiped him. Witness Betty Van, Elizabeth Tilton, King Guion, Frank Wylie, Ralph Collier, Chuck Gentry and Hoyt Bohannon.

Baker himself is a big brute, looking more like a fullback than a leader. He plays pretty fair ensemble clarinet and is on studio call at MGM in Hollywood. His 18-year-old Mexican tenor man, Leo Juarez, is a real find. He stands up and rips off three or four successive choruses without batting an eyelash. The rest of the band, with the exception of the Stacy-like Eddie Davis on piano, are just a bunch of kids out of high school, but the pick of southern California.

Bill Green of MCA Resigns Post

Chicago—William H. (Bill) Green, who for the last two years has been in charge of advertising and publicity for Music Corporation of America, has resigned, effective June 1. Green formerly was personal representative for Rubin-off. He'll take a Mexican vacation and announce his new affiliation June 15.

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'It's Been 5 Years of Good Kicks'—Rodin

'All Jazz Comes From The Blues'

BY RAY BAUDUC

Without the blues, there wouldn't be any of this 2-beat or 4-beat jazz of today. For the blues is the basis of all real jazz and a musician nowadays who doesn't know and love the blues—the real authentic blues of New Orleans—hasn't a chance.

Down south the blues really stands for something. Once you've heard those colored workers along the levees of the Mississippi singin' and chantin' the blues in their bluest, most sincere form, you can't get away from them. That's why the New Orleans school of musicians play the blues better than, say, the "Chicago" style guys or the "Kansas City" style men or any other style you want to name.

In the Bob Crosby band we have several men who are suckers for the blues like me. Eddie Miller is one of the best, and I don't mean strictly as a tenor man. He sings 'em, and so does Nappy LaMare. Fazola's clarinet is the closest thing to perfect blues, instrumentally, I've ever heard.

You either love the blues above all other forms of music or else you miss the idea completely and wait for the band to strike *Wind and the Rain in Her Hair* or another pop. And if you like the pops just skip this bit and forget our band. As long as we are together we're going to beat out the blues.



Crosby's Daughter, Cathleen Denise Crosby, 11-months-old plays host to Karol Ann Dragomir, 7, who sings in five languages and who recently visited Crosby in Chicago. Bob's wife is the former June Kuhn of Chicago. Bob calls his daughter his "bob kitten."

Crosby Band Gets Rando

Chicago—In an overnight move which found him leaving the reed section of Henry Busse's band suddenly, Arthur (Doc) Rando joined Bob Crosby's band at the Blackhawk here two weeks ago.

Rando took the chair of Bill Stegmayer. He's playing alto and clarinet, Irving Fazola, however, will continue playing all solo clarinet. Hank d'Amico will take over Koenig's chair, on alto chiefly. If Fazola should leave, Hank will do the solo clary work.

Crosby's Men in 1935

Original band included (left to right) Joe Kearney, Hilton (Nappy) LaMare, Eddie Miller, Ray Bauduc, Eddie Bergman, Gil Bowers, Artie Foster, Bob Haggart, Bob Crosby, Yank Lawson, Frank Tenille, Deane Kincaide, Phil Hart, Matty Matlock, Gil Rodin and Mike Vetrano, road manager. Of all these, only LaMare, Miller, Bauduc, Haggart, Crosby, Matlock and Rodin remain in the band today.



What's the Secret of Bob Crosby's Success?

BY CARL CONS

"Don't talk about money. Don't think about money."

"This is music as well as big business. And a band's first concern is to produce good music, NOT TO EARN MONEY! If the music is good the public will recognize it and the money will come. Freedom to create and play good music. That's what made our band great," says Gil Rodin. "The men are contented and happy and it's reflected in their music."

Freedom to Create And Play. Says Gil Rodin

"Most leaders inhibit their men," Crosby commented. "I don't."

"They're absolutely free to play and act as they feel. I don't tell them anything. Good musicians play from the heart. You can't tell a man how to feel, but you can inhibit him. I don't."

'Most Leaders Inhibit Men; I Don't'

Bob lets his musicians alone. And no one man foists his ideas on the rest. The creative genius of the group has free rein. The men play what they like to best. They are not bound by any set routine. Their only limitation is that of their own ability. In most bands the spotlight of publicity and recognition is turned on the leader exclusively. Identity of the individual soloists is lost in the band. Not so in Crosby's band. Here, music and its makers stand on their own. Each man's ability is built up and exploited right along with the leader's. Their names and talents are brought to the attention of the public in papers, magazines and on the radio the same as Crosby's.

Focusing the spotlight on each soloist's ideas is a constant challenge to the men to do their best. Doing their best under ideal circumstances makes for inspired playing. Ensemble harmony makes inspired playing contagious. And enthusiastic musicians not only keep a band consistently performing at its best, but they unconsciously enthrall listeners. Bob is one leader who has identified himself with the men and their brand of good music. So there is no jealousy between men and maestro.

A smart leader can make himself \$50,000 a year. Most big name leaders make more than that, but not Crosby. With Gil Rodin, the manager, they divide the money they make with (Modulate to Page 20, Please)

Crosby Makes \$25,000 a Year

The approximate payroll of the Crosby band, based on 1940 income which will exceed \$300,000:

1—Crosby, leader	\$25,000
2—Rodin, mgr. and tenor	20,000
3—Bauduc, drums	17,000
4—Miller, tenor	15,000
5—Haggart, base	15,000
6—LaMare, guitar	15,000
7—Matlock, arranger	14,000
8—Butterfield, trpt.	10,000
9—Fazola, clarinet	10,000
10—Stacy, piano	10,000
11—Conniff, trombone	8,000
12—Smith, trombone	8,000
13—Fack, trpt.	8,000
14—Herman, trpt.	8,000
15—Rando, sax.	8,000
16—Koenig, sax.	8,000
17—Everett Crosby, personal mgr.	5,000
18—Wetstein, arranger	5,000
19—Doris Day, vocalist	5,000
20—O'Brien, secretary	5,000
21—Johns, road mgr.	5,000
22—Carfield-Zimmerman, publicity	2,500
23—Jack Galla, instrument boy	1,250

Crosby spends \$6,000 a year and Rodin \$2,000 for entertaining and

promotion to aid the commercial welfare of the band. Both Haggart and Conniff earn extra income from arranging, although both play in the band. Bauduc, Miller, Haggart, Stacy, Fazola and Butterfield get royalties from instruction books they have written. Several members get royalties from songs they have composed.

Inasmuch as all profits of the band are immediately split into additional salary rewards, the regular income of each man varies frequently. The salaries listed here are based on 52 weeks of employment at the rates corresponding members earned last year. The band had difficulty breaking booking agreements last year to take a much-needed 2-week vacation.

New members of the band, as per story on page 1 of this issue, will receive salaries similar to the ones shown on this list.

Breaks Her Leg; Joins Crosby Band



DORIS DAY

Chicago—Three years ago Doris Day, a dancer, fractured her right leg in a motor car-train collision. She was 15. Unable to dance, Doris started studying music via records and the radio. And the first thing she knew, she was singing with Jimmy James' band in her home town of Cincinnati.

Later she sang with Barney Rapp, also in Cincy. But last month she made the "big" jump when Bob Crosby hired her to succeed Marion Mana as tenor thrush with the Dixie band.

Doris has long admired the Crosby band, and she also rates Benny Goodman and Glenn Miller tops. She is 18, sings in a Martha Tiltonish sort of way, and admits she's "all knocked out" with her sudden move into the big time.

Crosby Has 4 Arrangers

The man who "does the heavy" in supplying the Crosby band with arrangements is Matty Matlock, who averages 3 or 4 a week and sometimes, when the band has a heavy recording schedule, as many as eight. Bob Haggart, bassist, also contributes one a week and Paul Wetstein, Jr., adds another. Ray Conniff, trombonist, does one occasionally.

Theaters Most Profitable in '39

Authoritative figures for engagements of the Bob Crosby band in 1939:

Location jobs, hotels, etc.	\$44,459
One-Nights	79,385
Theaters	63,827
Radio Commercial	37,249
Records and royalties	\$4,661

These figures are the band's income from engagements. Theaters and one-night dates, in '39, were the most profitable. So far this year, the band is running well ahead of its 1939 schedule, financially.

Crosby Band Celebrates Anniversary

BY GIL RODIN

When Ben Pollack's band of 1934 split up on the coast most of us working under Benny headed east together, looking for work. The last thought in our minds was that we should stick together, rehearse a band of our own, and start out under our own power.

And yet that's what we ended up doing. For in that Pollack group of 1934, besides myself, were Ray Bauduc, Nappy LaMare, Matty Matlock, Yank Lawson, Charlie Spivak and Gil Bowers, all of whom later formed the basis for the Bob Crosby band.

Tells For the First Time!

Now the Crosby band is five years old. And for the first time in print, I'm going to tell how we got started and why.

Before we even left the coast, dissatisfied with Pollack as a leader, I had a wire from Benny Goodman asking me to join his band for his National Biscuit show. But most of the others had no offers. Back in New York, I landed a once-a-week record date at Brunswick and naturally, used the ex-Pollack gang. That's how we got to be known as "Pollack's orphans."

So while I played with Goodman on his commercial, and occasionally worked a one-nighter with him, I still kept in close touch with the Pollack gang. We used the name of "Clark Randall" on records, and added Deane Kincaide on sax to help us with arrangements. Frank Tenille, who sang with Pollack, also was with us.

Has to Leave Goodman

I was pretty busy. In January of 1935 the Kellogg company started airing a "College Prom" commercial which starred Ruth Etting. They announced the band as being led by Red Nichols, but actually, it was the ex-Pollack gang. Meanwhile, we rehearsed pretty often out at Jackson Heights, in Long Island, where most of us lived. First thing I knew I had to leave Goodman. We were too busy rehearsing, making records under fake names, and working the "College Prom" show.

Jack Bregman heard us one afternoon and later mentioned our band to Tommy Rockwell. Tommy got hold of me and said he'd like to hear the band. By then we were using Spivak and Lawson on trumpets and Glenn Miller and Neal Reid on trombones, with Pete Peterson on bass, and four saxes. The old 4-4-4 combination.

So I went up to see Rockwell, (Modulate to Page 21)



Crosby Interviews Crosby

'Zurke Left Us in a Rough Spot; But Jess Stacy Pulled Us Out'

BY BOB CROSBY

Looking back on the Bob Crosby band as it celebrates its fifth birthday anniversary brings to mind a mass of incidents, experiences and stories that seem funny now, even though some were heart-breaking at the time they occurred.

But if this is to be a band review where the leader can speak his mind frankly, we had better stick to the subject.

Right off the bat, though, I want the world to know that the Crosby band as it shapes up right now is stronger, on the whole, than at any other time in its history. For one thing the band is playing cleaner, the arrangements are better and the enthusiasm is greater.

Jess Stacy is one of the factors. A year ago when Bob Zurke suddenly pulled out, leaving a piano chair open, we faced one of the roughest problems that has yet confronted the boys and myself. But Stacy came along, finally, and put us back in the right groove. His work with the band has been one of the most revitalizing things ever. Jess is playing today like he never did before. Don't take my word—ask Jess. All I can say is that his presence has helped the band immensely, not only from a strictly performance standpoint, but also inspirationally.

Strong in Vocal Department

Trombones are adequate. Both Warren Smith, who does the get-off work, and Ray Conniff, who plays fine straight, are coming along okay and doing a consistently good job.

Vocally, I think we stack up with other orchestras of 1940 in every way. This new little girl singer will be a sensation in a few months. You can put that down as a prediction. And Doris Day is a looker, too, which doesn't hurt. Eddie Miller can still sing *Louise*, *Louise* or other blues in that sincere New Orleans manner which pleases everyone who requests au-

thentic blues. And Nappy always clicks on his *Here Comes Your Pappy*, *Do You Ever Think of Me* and other rhythm numbers he spins. Fact is, Eddie and Nappy are vocalists with purely original styles. They probably wouldn't fit any other band in the land. As for myself, I am still head man in the pop tune department, just trying to do my best. All in all, our band looks pretty good from the singing end, from where I'm standing.

Recently the boys and I have been enthusiastic about the "All-American Four" which we feature in theaters and floor shows, as well as out in front of the band on straight dance dates. This little group includes Jess Stacy, piano; Bauduc, drums; Haggart, bass, and Miller on tenor.

'Saxes Coming Along Okay'

With Stacy hittin' on all 10 (fingers), our rhythm section has perked up. I don't think there's much argument about the merits of Ray Bauduc as a drummer, or Bob Haggart as a bassist, or Nappy LaMare as a guitarist. They work together well, too, so you can chalk up a high mark in that department.

The saxes are coming along okay—no worries there. Doc Rando's alto-clarinet playing has strengthened us there, I feel, and with Eddie Miller taking the hot tenor and Irving Fazola the clarinet heavy work, we feel we have an unbeatable hot team. Gil Rodin plays tenor in the section as well as he does everything else connected with music and George Koenig, on alto, has proved himself an able section man.

Which leaves us with the brass. We found for a while that Billy Butterfield was working too hard. He played lead on most tunes and took all the hot work on trumpet. But now with Max Herman and Bob Peck we have worked out a plan whereby Billy is relieved of much of the work. Our feeling and precision in the brass is attaining a new degree of perfection.

'Write and Tell Us'

Our Bobcat aggregation includes the same group plus Butterfield,

Fazola, LaMare and Smith. It's still the biggest click of all. And the Bobcats' records sell as well almost as the full band's, on the whole.

All of which pretty well rounds up Crosby's review of Crosby's outfit. The beat way for most musicians and others in the trade to check on my observations is to catch the Camel show on NBC every Saturday night at 10 o'clock, Eastern daylight time. And if I've been too enthusiastic, write and tell us. The Crosby gang never gets tired of hearing what other people think of our organization.

Band Names Best Records

The members of Bob Crosby's band consider the following records, on the Decca label all, their best. The selections are in order of their preference:

- Dogtown Blues (12 inches), 15038.
- South Rampart Street Parade, 15038.
- Muskrat Rumble, 825.
- Gin Mill Blues, 1171.
- I'm Free (What's New), 3205.
- Big Noise from Winnetka, 2208.
- Yankee Special, 1747.
- Volunteers Blues, 2052.
- Louise Louise, 3032.
- Speakeasy, 3175.
- Panama, 1615.
- High Society, 2848.
- March of the Bobcats, 1665.
- Boogie Woogie Maxine, 2848.
- Swing Me Blues, 3040.
- I'm Fravin' Hombie, 2210.
- Savvy Blues, 1094.
- Complainin', to be issued.
- Jazz Me Blues, 3040.
- Come Back Sweet Papa, 896.
- Skater's Waltz, 2282.
- Over the Waves, 3091.

Biggest seller the band has had is *Little Red Fox* (they blush at this) which sold 140,000 records. I'm Free sold 60,000; *Over the Rainbow*, 102,000; *The Wind and the Rain in Her Hair* will go above 105,000. Biggest seller among the Bobcat sides (also a tongue-in-the-cheek performance)

What's the Secret of Crosby's Success?

(From Page 19)

the men in the band. The musicians share, and share alike according to the work they do. And they earn all the way from \$8,000 to \$25,000 a year each.

They All Share in The Profits

They work harder than average musicians because they share in the increased success of the band. That's one reason. Seven of the men who started with the band are still with it. Those men have had a steady job for five years. They are not at the mercy of a temperamental leader. They cannot be fired, or deprived of their interests, unless the group votes that way unanimously. That security is precious. It leaves a man free to devote all his time and energy to being a good artist.

Although the band is no longer incorporated by law, it still functions as a cooperative group. That spirit of cooperation has made everything else possible. In a world of cut-throat competition, vanity, professional jealousy and "squeeze plays," it's amazing.

But that's the secret of Crosby's success.

They Rose to Fame With Crosby



Marion Mann, left, who was replaced last month by Doris Day with the Crosby band, and Kay Weber (right) climbed to fame with Bob Crosby's Dixielanders. Kay now is the wife of Ward Silloway, trombonist. She recently had a baby.

Many 'Star Men' are Alumni Of the Crosby Orchestra

Chicago—If the "alumni" of the Bob Crosby band could be rounded up and set to working together, a "million dollar" outfit would probably be the result.

Trumpet players like Charlie Spivak, Yank Lawson, Andy Ferretti, Zeke Zarchey, Bill Graham, Sterling Bose and Shorty Cherock are former members of the Crosby outfit. Deane Kincaide, Bill Depew, Noni Bernardi and Joey Kearns are graduates of the sax section. Ward Silloway, Joe Harris and Mark Bennett once held down trombone posts with the Dixielanders.

is *Washington & Lee Swing*, followed by *Big Crash from China* and *Jazz Me Blues*.

"It's the commercial sides that make the sugar," says Gil Rodin, "and the real jazz that keeps us going."

The piano chair, until Jess Stacy took it over last fall, was jokingly referred to as the "hex" spot of the band. Joe Sullivan, Gil Bowers and Bob Zurke, as well as Pete Viera, all suffered accidents or became ill while playing piano with the band. Zurke broke his leg, Bowers got sick, Sullivan contracted tuberculosis and Viera, arthritis, but all recovered okay.

Stacy, so far, hasn't been bothered. Zurke went on to lead his own band, which has so far been only fairly successful.

Nappy LaMare, guitar; Ray Bauduc, drums, and Bob Haggart, bass, round out the rhythm section. They were originals with the band. In the vocal department the band has featured such girls, in the past, as Kay Starr, Kay Weber (now Mrs. Ward Silloway), Dorothy Claire, Marion Mann and for radio and records, Teddy Grace and Helen Ward.

And the band is only five years old!

'Our Music Was Born in N' Orleans'

BY NAPPY LAMARE

You don't have to start an investigation to learn where the music of the Crosby band was conceived. It's strictly New Orleans in character, and not without reason.

Orleans natives dominate the band, and those who didn't come out of the Crescent City think the same way that Eddie Miller, Doc Rando, Ray Bauduc, Irving Fazola and I do about jazz. Back home you are exposed to good jazz when you're still a little shaver and you grow up absorbing the right kind of music.

All of us remember the old days when Louis Armstrong, King Oliver, Emmet Hardy and all the others were playing in joints and bistros around town, and on the riverboats making excursion jaunts out into the Mississippi. Most of us started studying music when we were little kids. And even today, when we get a little beat after a tough season and get back home for a few days of rest, hearing that good old Orleans stuff again is a real tonic.

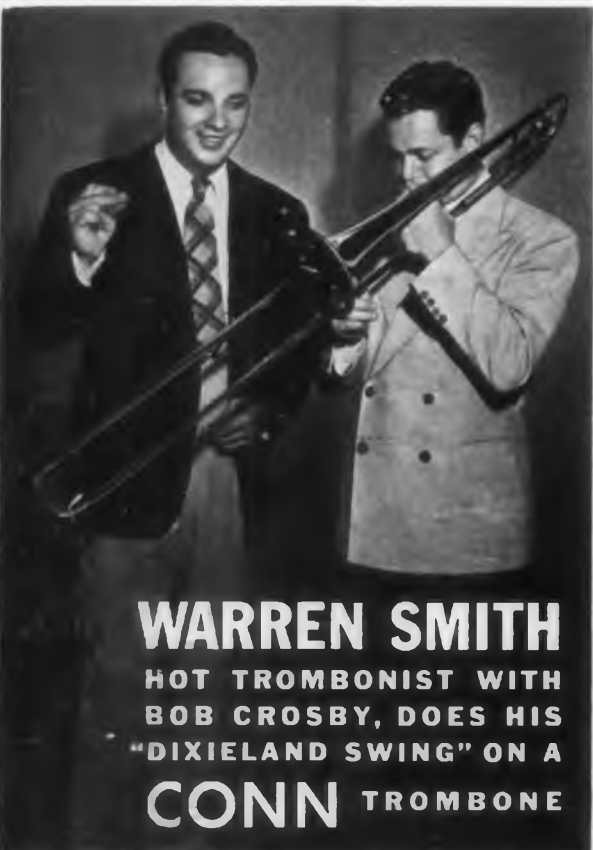
White musicians as well as the colored seem to have the right ideas down there. They don't play together, but each race knows what the other is doing.

Next time we hit *Panama* or *High Society* or *Here Comes Yo' Pappy* listen a little closer. That's New Orleans music coming out of those horns!

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How the Crosby Band Got Started ...

Choice of Three Leaders Offered

BY GIL RODIN
(From Page 19)

But Tommy was busy and I had to talk with Cork O'Keefe. That was when Rockwell-O'Keefe was beginning to be a big booking combine. Cork listened to some of our records and was pretty much impressed.

"But you boys need a front man," Cork said. "You can't get by on good music alone."

Three Choices for Front Man

So I went back and talked to the boys. Cork told me he had three men in mind to front our band—Bob Crosby, who was singing with the Dorsey Brothers' band; Johnnie (Seat) Davis, the scatting trumpet player, and Goldie, the tap-dancing trumpeter with Paul Whiteman. We didn't hesitate. Crosby was a young guy, some of us knew him and he seemed like a right guy, and we decided to get with him and look him over closely. The meeting was at a drug store the next day on the corner of 55th street and 6th avenue. We ate together. Crosby was tickled over the idea of taking the band, and I'll admit I was impressed with Bob's enthusiasm and sincerity. So we closed the deal and Crosby fronted.

We started rehearsing hard. Cork told us we could start off with a bang making good money. But we still had the Kellogg show. All of us couldn't leave at once so we took turns, two at a time, giving notice. The sponsors never did know that the entire personnel of that "Nichols" band changed completely within four weeks! O'Keefe wanted fiddles. We didn't. But he was the boss, and had to sell the band, so we got Eddie Bergman and Charlie Green. Then Ray Noble, who was red hot at the time, made a terrific financial offer to Spivak and Miller, who accepted. We got Phil Hart to take Charlie's lead chair and Joe Harris, one of the Pollack men who stayed on the coast when we all left Ben, came east to take Miller's spot.

Get Start at Roseland

Those were the only changes, except that Peto Peterson on bass dropped out and I picked up Bob Haggart, who was working over in Jersey with a little band. Our first date was the Roseland. Crosby didn't know how to beat tempo, but we didn't mind. We were started!

The Roseland date went big. Then came two weeks of one-night-

era. We were guaranteed \$5,000 in two weeks by Cork and believe me, we earned it. Then came two weeks at Tybee Beach in Savannah, our first location. It was a terrific click, much to our surprise, and Willie Harr, who operated the Beach, recommended us for the Adolphus Hotel in Dallas.

That also was a fine date. Everyone seemed to go for the band. But we found we were using the fiddles very little, so we dropped Green and hired Artie Foster for a second trombone. In Dallas Ralph Hitz caught us and was enthused. As a result he took us into the Netherland-Plaza in Cincy. We clicked there, too. So we went to the Biscayne Kennel Club in Florida, playing for the dog race crowd. From there we got our first big break, 14 weeks at the New Yorker, and then, on the next night, right into the Lexington, where Noni Bernardi joined on alto and Kay Weber came in as girl vocalist.

Gradually, the band was taking shape. Everywhere we played we were a success. But wait a second—we hadn't hit the Pennsylvania yet, and that's where we laid omelets.

Sullivan Out—Zurke In

After the Lexington we went on another tour, to Minneapolis, Dallas again, and Detroit. Joe Sullivan, who had taken Gil Bowers' place at piano when Gil stayed in New York to study piano, got sick in Dallas and it wasn't until we got to Detroit that we got Bob Zurke, who was playing in a beer joint, to succeed him.

About this time, in early '37, we took on Warren Smith in Indianapolis. Then we went into the Congress in Chicago, where we got our best air time and started to click for sure. That was the turning point. From then on we were far better off financially and our records began to sell. But in January, '38, when we went into New York's Hotel Penn, it was another story. Benny Goodman had just left the spot and was playing the Paramount Theater. He had just finished his first Carnegie "concert" and the town was hysterical over his music.

We tried everything. But we didn't do business. I figured something was wrong. So did the boys. So we took Deane Kincaide out of the sax section and brought in Fazola. Those seven weeks were bad. For the first time, the boys and I were pretty brought down and discouraged. Luckily, though, Otto Roth, the head man at Chicago's Blackhawk, came in to hear our band. He liked it and signed us for the Blackhawk. Back in Chicago Marion Mann joined the



Man of 999 Faces is Nappy LaMare, Crosby's guitarist, who vies with Bob Haggart for face-making honors within the band. Nappy is one of the "Pollack orphans" who started with the Dixielanders in '35.

band and immediately we started clicking again. The kids and everyone seemed to like us. Sure different than the Pennsylvania!

Roth Picks Up Option!

Tommy Dorsey was in town. And one night both Spivak and Yank gave us notice. Tommy had made them both outlandish offers. They couldn't pass his offer up. But Butterfield, whom Crosby discovered on an Austin Wylie radio shot, had joined us shortly before (on the way to the Palomar after the Congress and Boston Ritz-Carlton engagements) so we didn't miss either too much.

Mr. Roth picked up our option for another four weeks and we knew we were in. The band was pretty well set by now, we had long ago abandoned Bergman's violin, and the only major disturbance was when Zurke pulled out to become a leader himself. Sullivan came back for a short while but things didn't quite work out, so when Jess Stacy came in from Goodman's band in the fall of 1939, our piano troubles were over. About a year ago we got the tip that Camel cigarettes was looking for a band to succeed Goodman's, so we got busy and ended up landing the show.

"Crosby Damned Swell Leader"

It's been a lot of work. Crosby has proved himself a damned swell leader. We all like him personally and he has worked hard to learn more about music. We think more of him now than we ever have and all the boys will back me up

on that. In fact, it has been his genial nature and his willingness to let some of the more technical problems be handled by others in the band better qualified that has been the biggest factor in the success of the band.

We play the music we like—the music we feel. We don't call it "2-beat" or "4-beat" or anything else. It's just the music we like. Matty Matlock and Bob Haggart have the ability to write down what we all agree is the music we should play. And we just go ahead and play it.

The band goes into New York for three weeks at the Strand Theater and then out to Catalina Island. The future, in fact, looks pretty rosy now. But it hasn't been easy. If the boys didn't have the guts, the musical ability and the capacity for getting along with one another, the Crosby band wouldn't be together today.

We are strictly a family group and proud of it. It's been five years of good kicks, looking back.

Bob Crosby is a natural athlete. Besides playing baseball better than most of the members of his band, he shoots golf consistently in the low 70's.

'Got to Feel Well to Play Well'

BY EDDIE MILLER

There isn't any two ways about it—the boys in a band must feel well in order to play well. One of the big reasons why the Crosby band has been successful is because we all "get along" and enjoy each other's company.

We have our moments when we flare up, during a hard rehearsal or after a real long road trip, and when we're all tired. But I'm not Pollyannying any when I say that our gang clicks together. Fazola may take a clarinet chorus that really thrills us, or Billy Butterfield's trumpet may blast out a riff that's so unusual we feel stabbed, and those things happen often.

We go along on a pretty even keel. There's few nights that we aren't inspired as we sit up there on the stand kicking out the music. And occasionally, when something happens to let us down, it's reflected in our playing.

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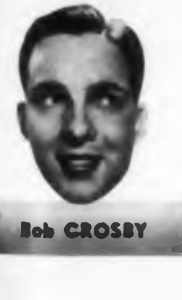
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WHO'S WHO IN BOB CROSBY'S ORCHESTRA

BY TED TOLL

(As of May 25, 1940)

Bob Crosby . . . 26 . . . plays drums . . . when they let him. A native of Spokane, graduate of Gonzaga U., where he made quite a reputation as an athlete. Shoots golf in the 70's. Married Chicagoan June Kuhn. They have a baby girl. Bob started singing with Anson Weeks' band in 1932. Was with the old Dorsey Brothers' band until five years ago when he took over the job he holds today. Has a brother, Bing, also talented.

Gil Rodin . . . For the lowdown on Pops see "Immortals of Jazz" in this issue.

Ray Bauduc . . . 30 . . . drums, and really wrapped up in them. Spends his spare time designing tubs and traps. Is one of the N'Awleens vanguard of the band, has been with it since the edge. Ray started his career with Joe Venuti in New York's Playground Cafe in 1926. Later was with the Scranton Sirens, Ben Pollack, Freddie Rich and Red Nichols. Is married, and aspires to his own drum shop and school.

Eddie Miller . . . 29 . . . tenor and clarinet, knocks everybody out, either with his playing, his youthful good-naturedness or his gray hair. Has an 11-year-old boy, studying clarinet, and a baby girl. Considers Bud Freeman the world's finest tenor man. Got started with Pollack in 1930. Another New Orleans son, original member of the Crosby band. Eddie's ambition is to settle down on a farm in Louisiana and "grow

professionally with Beasley Smith in Nashville. Has two children. Another original member of the band.

Bob Haggart . . . 26 . . . bass and arranger. Hails from Douglaston, L. I. Perennial winner of *Down Beat's* bass poll, and a composer (*What's New?*) Haggart has just completed a bass instruction book. He joined the band five years ago this month, before which he worked with Bert Brown and Bob Spertling. Is married, interested in home movies and golf. Goes heavy for Delius, Ravel, Debussy and Scriabin.

Joe Alexander . . . 25 . . . piano, is a native of Cape Girardeau, Mo., and began beating piano with Tony Catalano's Iowans in 1925. Has a son, Fred, age 13. After four years with Benny Goodman, Joe joined Crosby last fall. His pet peeve is soft pianos. The country is over-run with people who think Stacey plays the world's finest jazz piano.

Warren Smith . . . 32 . . . trombone. "Smitty" has been on the Crosby band for three years. He's the daddy of two boys, thinks there probably will never be a finer trombonist than Jack Teagarden. He's from Dallas, started with Harrison's Texans in Breckenridge, Texas. Likes Debussy and his secret ambition is to own a cattle ranch with Hix Blawett as foreman.

The Crosby Family

Harry L. Crosby, Sr., the father, was once an accountant. The eldest brother, **Larry**, is Bing's representative; brother **Everett** is Bing's manager; brother **Ted** is Bing's publicity man, while **Mr. Crosby**, the father, is treasurer. Young **Bob** has the band. The mother lives in Hollywood now.

Both Bing and Bob get their Irish humor from their dad.

Billy Butterfield . . . 23 . . . trumpet. A native of Wyoming, Ohio, Bill is married, has a 4-month-old boy. Is considered a super-powerhouse on his horn for his consistent first, hot and sweet solo work and his tone. Started with Austin Wylie in 1935. Joined Crosby in '37. Admires Ellington, Armstrong and Delius.

Max Herman . . . 26 . . . trumpet. Max's one ambition is to become mayor of his home town, North Providence, R. I., pop. 12,000. Started with Joe Haymes in 1936, has been with Larry Clinton, Gus Arnheim, and Hudson-DeLange. Single, he's a great admirer of Charlie Spivak and Butterfield, and as a hobby he lists "sports fan."

George Koenig . . . 28 . . . alto. George is another Austin Wylie alumnus, started with him in 1926. Calls Cleveland his home town. Has been with Goodman and Shaw. Likes to fish, hunt and ride, and has an ambition to be an emcee and tap dancer. Began blowing a horn in 1924. Joined the Crosby crew in Nov. last year.

Bob Peck . . . 27 . . . trumpet. Another Cleveland and another ex-Austin Wylie man (1936). Peck has been with the Crosby-

Immortals of Jazz

Probably the only "immortal" in the jazz field today who has achieved that distinction without making history as a hot soloist is Gilbert (Gil) Rodin, tenor saxist and concertmaster of the Bob Crosby band, who lists his birth date as December 9,



1908, in Chicago. Art Kahn was Rodin's first boss, then came a spell with Carl Allen in California. Gil's next job as he moved up the ladder was with Ben Pollack, and Gil helped "discover" Benny Goodman, Glenn Miller, Jack Teagarden and others playing with Pollack at the time. Always active on records, Gil took part in dozens of sessions with many of today's best-known artists on Melotone, Perfect, Banner, Vocalion and the Brunswick labels. With other "orphans" of the Pollack band, Rodin formed the Bob Crosby band in 1935 with Frank Tenille as singer, under the name of Clark Randall. Then Crosby was persuaded to front the group and sing. The combination has since grown famous, and has always been a fave with musicians everywhere. Because he steadfastly stuck to the 2-beat sincere music the Crosby band alone has been successful in reviving, and because he is "Pops" to all who know him, Gil Rodin is nominated for *Down Beat's* "Immortals" honor, and we agree with Benny Goodman, who once said, "Rodin is liked by more people in the business than anyone I know of."

He also has been with Hank Biagini and Glenn Miller. Comes from a family of musicians, is an ardent admirer of Armstrong and Muggsy Spanier, and gets his extra-curricular jabs in sports. He's single.

Expenses of a Name Band Are Enormous

Expenses of a big name band are no less than enormous. A sample (actually taken from Bob Crosby's books) includes for the year 1939:

Payroll	\$187,000
Adv. and publicity	6,315
General expenses	4,000
Transportation	23,120
Telephone, wires	900
Union taxes, standbys	17,000
Theater talent	9,000
Miss. taxes	510
Legal fees, auditing	900
Entertainment	770
Hospitalization	860
Hotel, misc.	300
Social security, capital stock and income and property taxes	(7)
Arranging (payroll)	5,000
M. C. A. commissions	34,000

Ray Caswell . . . trombone. Born Nov. 4, 1916, in Attleboro, Mass., and started trombone in 1934. Has worked with Dan Murphy, Hank Biagini, Jack Barnhard and Bunny Berigan and thinks his best solos are on Bunny's *Victors of In a Mist* and *Walking the Dog*. Married, no children, and plays golf. Ambition is to own a home and be able to return to it every night after work. Father plays trombone; sister and mother are pianists. Thinks Ellington's band the greatest and admired T. Dorsey and Bobby Byrne's solo style most. Joined Crosby Oct. 16, 1939.

Arthur J. (Doc) Rando . . . 30 . . . alto and clarinet. Doc realized one of the ambitions of his life when he got the job sitting next to Fazola two weeks ago, replacing Bill Stegmayer. Plays great clarinet himself. Had been with Henry Busse, Red Norvo and started with Don Voorhees in 1925. Is a New Orleans product, married. Has a B.S. from Columbia U. and an M.B. from Tulane. Wants to breed horses.

Ted Johns . . . 33 . . . road manager. Ted joined the band in May, 1939, as assistant to Red Kearney, then manager of the band. When Red developed TB and had to leave, Johns took over. He's from Seguin, Texas, wears corduroy pork pie hats and collects guns. He says he's "trying to learn how to play a guitar." Wants to own a ranch. Married.

Henry Nelson (His) Blawett . . . 30 . . . copyist, is also the band's philosopher. His ambition is "to die happy." Born in Denton, Texas, and played alto and clarinet in his "Shuffle Along Five" back in 1920. Cas always has wanted to drop a peat of wisdom when the situation needs one most. His avocation is modeling prehistoric and imaginary animals in dime store clay. This is his fourth year with the band.

Jack Cella . . . 19 . . . major domo. A New Yorker, reformed CCC boy, Jack is known as the "Fuller Brush man" in the band because of his crew haircut. His sharp clothes are the envy of the band boys. He goes for jump bands, will tout on a trombone with no encouragement, and has nicknamed everybody in the band. Falls madly in love with monotonous frequency.

Berle Day . . . 18 . . . vocalist. Cincinnati is her home town. Doris Day is her real name. She succeeded Marion Mann as regular vocalist with the band, debuting on the Fitch bandwagon May 12. She has sung with Jimmy James' and Barney Rapp's bands, has always aspired to the job with Crosby. Goes for the Glenn Miller and Goodman bands, too.

Bob Haggart, bass man and arranger for Bob Crosby's band, is working on a series of blues compositions which he will call the "John Henry Suite" in tribute to the famed Southern slave leader. Haggart expects to finish the work this fall.

Old timers in the business who played alongside of Leon Rappolo, the great New Orleans Rhythm King clarinetist, say that Irving Fazola of the Bob Crosby band comes closest to playing like "Rap" did before he was confined to a Louisiana mental institution.

The Bob Crosby band in 1937 was responsible for reviving interest in boogie woogie when they orchestrated Meade Lux Lewis' *Yancey Special* and recorded it.

Ray Bauduc, Bob Crosby's drummer, is constantly experimenting with new drum designs, several of which have been incorporated by large drum manufacturers.

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Bauduc Snores and Crosby Jokes as Bus Rolls Along!

BY TED JAHNS

(Road Manager, Bob Crosby's Band)

It's a kick the minute you step into the big bus the Crosby band uses on the road for many of the one-nighters. First thing you notice is big Bob Haggart, who races to be first to get to that big wide double-seat in the rear of the bus. And right behind him are Ray Bauduc and Irving Fazola.

The three guys who get the back seat sprawl out, because they've got more room than anyone else. Bauduc—I've never seen such a guy—falls asleep before the bus pulls out. Soon he's snoring out loud. Nothing wakes him.

Herman a Comedian

Haggart scratches around with a pencil, outlining arrangements, and occasionally reading a funny paper. Fazola is another great sleeper, but he, too, likes funnies and he usually carries a handful of little comic books with him.

Crosby and Eddie Miller talk loud and funny. They are all the time telling jokes and reminiscing about the old days. Max Herman, the little trumpeter, is the comedian, though. His Jewish routines knock us all out and he doesn't seem to mind being kidded all the time.

Nappy Like a Mouse

Gil Rodin slumps back in his chair and reads the papers, or his mail, and smokes one cigaret after another. He doesn't talk much. Nappy LaMare is quiet, too. One night up in Massachusetts a while back the guys got to playing around and shoving each other. Nappy was sitting there tending to his own business. All of a sudden about three of the guys fell right on top of Nappy and he went through the window. Luckily it was shatter-proof glass and no one was hurt.

Billy Butterfield reads pulp magazines like "Daring Adventures" and "Terror Tales" and is always running out to drink cokes. He's a good sleeper, too. Some of the boys used to play cards but that has sorta stopped since Shorty Cherock, Bill Stegmayer and others have left the band.

'All Like to Eat'

Often you'll find Jess Stacy, Fazola and Bauduc reading *Down Beat* and the other trade papers. If they see their name or a picture, they yell. They really go for the news about the business, what other musicians are doing and the like.

The whole band likes to eat. I never did see such gluttons. And when they pile out and go to some drip hotel out in the sticks it's a kick. Most of them split up in pairs, although some sleep in private rooms, like Gil, Fazola and Miller. Yessir, one-nighters aren't so bad when you look back on them. But sometimes the Crosby gang get pretty sick of those cartoon books and Bauduc's anorak!

Bob Crosby has a special "good luck shirt" which he wears at all openings and other important functions.



The 'Fan Dance' panicked 'em for years—and still does. Just another sample of the showmanship required of a big name band. (Left to right) Eddie Miller, Bob Haggart and Nappy LaMare go through their routine, as big today as the first time they pulled it.

Anniversary Recalls 1937 Jazz Concert

Probably the greatest and most successful jazz concert in history was the one presented at Chicago's Congress Hotel April 18, 1937, when the Bob Crosby band, Jack Teagarden, Bobby Sharpe, Natty Dominick, Johnny Dodds, Baby Dodds, Leo Montgomery and others combined talents to present a program dedicated to Joe Sullivan.

SRO Sign Was Up

Sullivan, the great white "Chicago style" pianist, who now leads his own band at New York's Cafe Society, was seriously ill of tuberculosis at the time. Thousands jammed the Congress that afternoon to revel in the finest brands of jazz played by its most famous exponents.

Tunes like *Dixieland Shuffle*, *Just Strolling*, *South Rampart Street Parade*, *Gin Mill Blues*, *Pagan Love Song*, *Hers Comes Your Pappy*, *Little Rock Getaway* and many others identified with Sullivan and the Crosby band were received enthusiastically. A coast-to-coast NBC wire carried a portion of the program to listeners throughout the nation.

Concert Netted \$1,550

Down Beat and the Crosby band sponsored the event. And a few days later, a check (signed by all the band) for \$1,550 was sent Joe. On May 23 of the same year, Bing Crosby, Everett Crosby and Larry Crosby promoted another Sullivan concert in Los Angeles, adding another \$3,000 to the Sullivan fund. As a result, Joe got excellent care and recovered in fine shape.

What Others Think

Hotel . . . "Frankly, I think you deserve everything they said about the Crosby band, and I don't think anyone or anything can stop the band from being the top band in the country. It was a real pleasure to have the band in New Orleans, and I sincerely hope that we will again have that pleasure in the near future." (Signed) Seymour Weiss, President, The Roosevelt, New Orleans.

Record Firm . . . "It has been extremely gratifying to watch the Bob Crosby orchestra evolve from a thought into one of the outstanding exponents of Dixieland music. We are proud to have had the association with the orchestra since its inception." (Signed) Jack Kapp, president, Decca Records, Inc.

Publisher . . . "I assure you you don't need a publicity agent because ever since I returned from Chicago I haven't stopped raving about your band, as it is deserving of everything I have said. I have never seen such enthusiasm in an organization. It's dynamite! And after you leave the Blackhawk, watch the dough roll in." (Signed) J. J. Robbins, President, Robbins Music Corp.

Ballroom . . . "It's been a long time since a band was received as well as Crosby at the Dale last night. They were truly sensational." (Signed) Louis J. Peppe, Valley Dale, Columbus, O.

College Student . . . "I must write and tell you how excellently Bob Crosby and band performed at our junior prom. The band was simply wonderful and was acclaimed the best band the university has had in recent years. The students, all of them, were most enthusiastic." (Signed) Theodore Biddle, Assistant Dean of Men, University of Pittsburgh.

First Bob Crosby record to attract attention of hot fans was their early Decca discing of "Come Back Sweet Papa."

Matty Matlock, Bob Crosby's chief arranger, got his first clarinet through his Boy Scout troop, which helped finance it.

When Mildred Bailey sings on the Crosby Camel Caravan, Gil Rodin directs the band and Matty Matlock, arranger, takes Gil's chair.



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IN THE SPOTLIGHT

Three talented chicks whose vocals add punch to the Jerry Livingston, Ben Pollack and Pliner & Earle orchestras are (left to right above) Martha Wayne, Brooklynite, shown holding her pet kinkajou; Armide Whipple, blonde Chicagoan, shown pictured under the hindquarters of a lion at Chi's Art Institute, and Dale Evans, currently at the Blackstone in the Windy City.



Al Donahue's new girl singer is Margie Stuart, who once had her own band in Chicago. She is taking the spot left vacant when Paula Kelly left the band to prepare for motherhood last month.

Between Shows at the Colony Club, Chicago, Larry Triguero, Joe Blanco, and the dance team of Bob and Grace Conrad dig the jive via the phonograph. Triguero and Blanco rate among the top-rank rumba-conga champions of the Middle West but they have to take time out, occasionally, to hear the jumpin' brand of jazz. (Photo by Mead-Niemann).

Hal Kemp's dark-haired sparrow, fresh from Pennsylvania, is Janet Blair, whose parents have been friends of Kemp for years. She studied 10 years to land the job with Hal, who is now touring. (Ray Rising Pic).



Unconscious as a result of a contract calling for another four months in the Crystal room of the Gladstone Hotel in Casper, Wyo., Jack Cromwell was caught "coming to" as Leader-man Carl Coleburn, Chet Cromwell (Jack's brother), Skeets Ellwick and Tom Kirtenbach use smelling salts, et cetera. The band ticks like a pair of new teeth, according to Bill Gilbert, the Rocky Mountain critic.

Make Believe Ballroom nabob Martin Block, of New York's WNEW, tries a high F from Jimmy Dorsey, who placed seventh in Block's recent poll although no Dorsey discs had been broadcast in over a year. Helen O'Connell, the Ohio oriole, finds it mellow. Dorsey and band, with Helen and Bob Eberly, have been doing fat business at the Hotel Penn.

'Musicians' Leader Is Bull-Headed'

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DOWN BEAT

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SYMPHONY · THEATR



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Green... cetera. The band clicks like a pair of new teeth, according to Bill Gilbert, the Rocky Mountain critic.

those... Eberly, have been doing fat business at the Hotel Penn.

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