

# Petrillo Jerks Bands Off the Air

New York Chatter—

## Dorsey Does Top Biz in 'Big Town'

BY JACK EGAN

With the possible exception of the Hotel New Yorker, which attracts the hot spell scene for the summer, the dance bands around Father Flanigan's little playground are pretty well set. The squawks we mentioned about sad business a couple of columns ago, have eased down, probably because business around the bandstands has improved considerably. The World's Fair has been drawing big crowds and, New Yorkers are pointing at other New Yorkers and telling them visiting firemen and waiting firemen aren't pointing at anybody but just go about having a good time and making the finger pointing New Yorkers so much richer.

### Tommy Does Best Biz

Top business in town, confirmed by *Variety*, is being done by Tommy Dorsey and his crew at the Hotel Astor Roof. He's not only broken the record for the Roof, but also hit the high one-night attendance draw of any Metropolitan supper room with over 1,100 covers.

Larry Clinton has been a consistent runner-up at the Hotel New Yorker, sharing second-draw honors with Jimmy Dorsey at the (Modulate to Page 10)

## Artie and Lana Are Separated

Los Angeles—Artie Shaw and Lana Turner, who were married February 14 of this year, have separated. Differences in "artistic" temperaments was said to have caused the split. On July 3, Lana filed suit for divorce, charging "mental suffering." Shaw was married twice before he took vows with Miss Turner. Shaw did not comment. He has refused to see reporters for several weeks here.

### Three On a Toot



Chicago—Cecil Gullickson, Bob McCracken and Eddie Jacobs of the Leonard Keller band, at the Bismarck Hotel here, celebrated the "fourth" their own way. But they haven't nerve enough, yet, to try it on the air. Keller is a click at the spot. *Ray Rising pic.*

## Hawkins' Paris Home Bombed

New York—Coleman Hawkins' home in Paris was recently destroyed in a German air raid. Hawkins was informed last week. The residence cost "Bean" some \$15,000 a few years ago when he was touring Europe and using Paris as a base from which to operate.

Hawk and his band opened a 12-week date at the Savoy Ballroom July 4. Has three NBC airshots weekly.

# DOWN BEAT

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15 CENTS

### Leaves Dooley



Flint, Mich.—Bobbie Todd, former sparrow with Phil Dooley, was with the new Dirk Courtenay band which opened last month at Samon Gardens here. The band is "strictly commercial," in the leader's own words, and includes 4 saxes, 3 brass and 3 rhythm. Courtenay is a former press agent.

## Ella Fitzgerald Mobbed by Crowd; Clothes Ripped Off

New Orleans—More than 4,000 Negroes, hysterical and in a panic mood, tore the clothes off Ella Fitzgerald late last month when she left the stand and made her way to an exit in the New Rhythm Club here following a one-nighter.

Many were knocked down, several were trampled and wild confusion reigned as hundreds of colored dancers rushed the "first lady of swing" for autographs. Police were called and attempted to maintain order. It was one of the largest crowds ever assembled in this city for a "race" dance.

Ella and her band—the old Chick Webb group with a few changes—

are touring the south. Ella was uninjured in the rush, but her gown was ripped and she escaped before the crowd could trample her underfoot.



Fitzgerald

### Ink Spot is 'Typical Father'

BY ORAB SPENCER

One of the Four Ink Spots, Orville (Happy) Jones, was awarded a solid gold diaper pin last week for being chosen the "typical Harlem father."

Jones has seven children. A committee from the Harlem Chamber of Commerce made the presentation and a ball was held in Happy's honor at Savoy ballroom.

## NBC, CBS Hit By His Sudden Ban

(More Details on Page 8)

New York—James C. Petrillo swept into New York as newly elected head of the American Federation of Musicians late in June and promptly jerked all dance bands off all sustaining programs on NBC. Three days later he applied the same treatment to CBS, leaving the

two airlines silent at night except for studio groups, records and war news.

In the case of the NBC action, Petrillo's move came about as a result of a musicians' strike at radio station KSTP in St. Paul. It was expected the station would settle differences with the AFM Local in St. Paul in a few days. (*Down Beat* went to press while negotiations were being made.)

### Use Studio Bands

Three nights later Petrillo, who only last month succeeded Joe N. Weber as AFM president, took similar action against CBS when an impasse was reached at station WRVA in Richmond, Va. CBS officials said Petrillo "attempted to order CBS to cease feeding sustaining dance remotes to WRVA. Columbia refused to quit the service, which is a CBS affiliate, and Petrillo then forbade all dance bands to play on remote control broadcasts for CBS."

Bands in New York, including both Dorseys, Charlie Barnet, Gray Gordon and many others, as well as bands in Chicago, Los Angeles and San Francisco, all suffered loss of air time by the edict. Most stations played records, or read news bulletins, or used small studio groups, to fill in the blank air time.

### Songpluggers 'Go Crazy'

Mark Woods, NBC vice president, was dickering with Petrillo July 3 to settle differences. CBS leaders, at the same time, were trying to iron out their problem.

Many leaders and musicians were "sore" about their loss of broadcasting privileges. Others agreed that it was a "smart way" to get the St. Paul and Richmond musicians back to work. Songpluggers (*Modulate to Page 20*)

## Tadpoles Become Big Frogs As Pubs Seek MBS Plugs

BY ED FLYNN

New York—Pandemonium reigns along Tune Pan Alley as many of America's greatest dance bands are temporarily not being heard over the mighty NBC and CBS chains on sustainers.

Prexy Petrillo's ban of remote control airshots caused consternation among the tunesmiths, publishers and pluggers. Probably more so than among the leaders and musicians themselves, who knew what Petrillo was doing and were glad to "go along" with him in the hopes his action would settle the St. Paul and Richmond strikes.

The ban made Mutual the biggest thing in the business, as far as pluggers were concerned, and small name outfits with Mutual wires, scattered through Jersey and north of the city, suddenly became top names. Songpluggers swarmed upon the few leaders who were still broadcasting.

### "Sheet" Look Weak

The absence of sustainers is costing publishers money. Appropriations set aside to plug up and coming new tunes are rapidly vanishing. The "sheet" looked woefully weak after a few days of the ban had elapsed. Pluggers declared it was the "worst thing in history" and could see no humor in the situation.

Shaw Grab Lennie Hayton Lennie Hayton, the leader—

arranger-pianist, received a wire from Artie Shaw to take over the arranging end of things for Artie. And Lennie didn't hesitate. He went to the coast but fast.

Arthur Jarrett, the singer and former husband of Eleanor Holm, is being set in front of a band by the Rockwell office.

### Teddy Powell Suit Settled

Alec Fila, young trumpeter with Bob Chester, will join Glenn Miller in Chicago shortly if his plans work out. . . Carol Kay is Russ Morgan's new sparrow. She's an ex-Woody Hermanite. . . G. Miller's Bluebird engraving of the song WPA will never be issued (*Modulate to Page 20*)

## Morgan Pays 10G for His Own Contract

New York—Russ Morgan, trombone playing maestro, paid \$10,000 to Charles Green of Consolidated Radio Artists in order to obtain his own contract and change Morgan looking affiliations to the Wm. Morris office.

Morgan made the deal two weeks ago, got his CRA release and has been jobbing around waiting for Morris moguls to get him some fat location jobs and one-nighters.

## No Bookings For Ziggy; BG Rests

Los Angeles—Inability to land bookings for Benny Goodman's band, without Benny leading it, will cause scuttling of plans to have Ziggy Elman front the crew and tour the nation while Benny takes a 6-week vacation, intimates of Goodman said last week.

The band was to leave the Casino on Catalina Island July 14 with BG leaving for a camp in the Maine woods immediately. Benny's spirits are high, but the sciatica ailment, which has partly paralyzed his leg, keeps him bent double most of the time. The band will probably break up, temporarily, while Benny fights to regain his health. Toots Mondello and Red Ballard are said to be remaining here to work in studio crews. The others, including Helen Forrest, will go separate ways unless bookings under Ziggy's leadership can be found, and that doesn't appear probable.

### Awaits Movie . . .

Ginny Sims, brunet songstress with Key Kyser, who records for Vocalion on the side with a small band of her own out of the Kyser combo, is set and ready to start on the RKO movie *You'll Find Out* which starts this month. Songs will be by Johnny Mercer and Jimmy McHugh. Meanwhile, she and Kyser's boys are vacationing at nearby beaches. Ginny recently had her nose "done over" via plastic surgery.



## A Message From Mr. Weber

Congratulations, *Down Beat*, on your sixth anniversary. May you continue for many times six more anniversaries to present the musicians' news as honestly and constructively as you have in the past.

(Signed) JOSEPH N. WEBER

Honorary President and Technical Advisor of the A.F.M.

# Whiteman Disbands; Sidemen Seek Jobs

New York—The fate of the Paul Whiteman band hinged on several developments last week. All members of the band were either working with other bands or looking for work, while PW himself stayed at his farm in Stockton, N. J., feeding his cows and pigs and horses.

Frank Burke, personal manager for Whiteman, has left the Whiteman job and the city. It was said Burke would return to Minneapolis and open a publicity office there.

### Teagarden in Pit Band

Whiteman's band has scattered, although many of his men were under long contracts. In each case, however, Whiteman had option stipulations, which meant he could fire the men after every 13 weeks, no matter how many years they were signed to him. George Wetling, ace drummer, is working at Nick's in the Village with a band composed of Joe Sullivan, Eddie Condon, Max Kaminsky, Pee-Wee Russell, Al Gold and Artie Shapiro. Artie also was left stranded when Whiteman disbanded.

Bob Alexy joined Larry Clinton, as did Joe Mooney, blind accordion-arranger. Charlie Teagarden is working in the pit band at the Roxy Theater here. Mike Pingitore, Goldie and others long associated with Whiteman are not working anywhere. Nat Lobovsky, trombone, joined Jimmy Dorsey.

### Movie Work Finished

The Ritz-Carlton job in Boston was cancelled long ago. Whiteman still has several state fairs to play in August and September.

Whiteman recently finished work in a movie on the coast which stars Judy Garland. Teagarden, Pingitore, Goldie and two others from the band worked with PW on the

film. Ironical part of the split is that *Down Beat*, which has been carrying Warren Scholl's vivid story of the Whiteman band since its inception in 1919—a story which started March 15 and has run every issue since—ends the series in this issue just as the great Whiteman crew comes to the end of the road, at least for the time being.

### Just a Gourmet



When Betty Jo Sims of Chicago recently baked little separate cakes for members of Bob Crosby's band, and put the initials of each man on individual cakes, Ray Bauduc couldn't wait. Miss Sims is the band's No. 1 Chicago booster. Pic by Seymour Rudolph.

### Pal to Musicians



Chicago—This is Carl Marx, veteran circus clown who now entertains patrons of the Sherman Hotel's Panther Room between dance acts. Carl is close friend of such musicians as Jimmy Dorsey, Woody Herman, Larry Clinton, Count Basie and all the other bands which have played the spot. Marx is a terrific natural. His timing, funny gags and general personality are a perfect complement to the bands and singers who work the room.

### Crosby Show Moves To Thursday Night

New York—Bob Crosby's band switched its Camel shows from Saturday night to Thursdays, on NBC, July 11. The switch came after rumors went out that the band would no longer be featured on the cigaret program. New Camel series, with the Dixieland band starred, is set through Oct. 25.

## WPA Song Banned on Air & Discs

New York—Banning of the pop song *WPA*, written by Jesse Stone, by NBC, CBS and Mutual, caused a lot of talk here this month. Especially so after the New York Local 802 fell in line and warned musicians to not perform the song.

The song, property of Shapiro-Bernstein, was grabbed by Decca and was rushed out on the market via recordings by Skeets Tolbert, Jan Savitt and Louis Armstrong and the Mills Brothers. These are the lyrics which were termed "un-American" and an insult to the government:

*W.P.A. W.P.A. Sleep while you work, while you rest, while you play. Less on your shovel, pass the time away. Ain't what you do, you can live for your pay. W.P.A. W.P.A. Don't be a fool, working hard is pass. You'll stand from five to six hours a day. Sit down and joke while you smoke, it's OK. W.P.A. I'm so tired, don't know what to do. Can't get fired, so I'll take my rest 'til my work is thru. W.P.A. W.P.A. Don't mind the boss, if he's cross, when you're gay. He'll get a pink slip next month anyway. These little letters that make life OK. W.P.A.*

Decca was forced to recall all their records of the song. Musicians, as a result of the union's action, stopped playing it. It was said Local 802 and the networks would rescind their action if the lyrics were changed but the publishers refused to compromise.

### Basie Keeps Tab Smith as Saxist

New York—Tab Smith, Negro alto star, has permanently joined Count Basie's reed section. With the return of Earl Warren on lead alto, Tab shifts over and will play fifth sax in the future. Band is touring the Middle West.

## 'Goodman Not Suing Me,' Says Hammond

New York—"Benny Goodman is not suing me. That's pure malarkey."

John Hammond, Columbia Record Corp. exec and former jazz critic for *Down Beat*, aware of reports that Goodman had instituted suit against him for using the title *Boy Meets Girl* on a recent Goodman sextet disc, vigorously denied the charge. The report was that Goodman asked that the title not be used on the finished record and that he was irritated enough to sue when the platter came out under *Boy Meets Girl*.

Goodman, at Catalina Island, was not available for a statement. The term "Goy" means a Gentle. But according to Hammond, it is also a nickname for Charlie Christian, Goodman's guitarist. "Benny okayed use of the term," said Hammond.

Rumor attracted much talk along Tune Pan Alley inasmuch as John and Benny have been close friends for many years.

## Bing's Genial Profanity Dubbed and Sold on Discs

BY CHARLIE EMGE

Los Angeles—One of the prized collector's items of all times has bobbed up and is now being "bootlegged" around here at prices ranging from a dollar up, with the ante expected to jump here.

The "bootleg" discs are dubbings of a couple of masters Bing Crosby muffed during sessions at the local Decca plant. They carry, very plainly, Bing's genial, profane expressions of disgust.

Somebody grabbed the masters long enough to make acetate copies on each side of a disc. The record found its way to others, who made copies by the same method. Joe Perry, local Decca chief, has since destroyed the masters. So the only copies obtainable from now on will be the acetate dubbings, which lose quality with every playing and wear out fast.

One of the numbers is a recording of *Jimmy Valentine* in which Bing, after skipping a couple of beats, sings to the lovely strains of John Scott Trotter's soulful strings: "Oh - - - I blew the time, and I'm a dirty so and so." The other came when Bing was doing *Wrap Your Troubles in Dreams*. It carries this choice little departure from the original lyrics: "Sang the wrong melody, we'll play it back. See what it sounds like, hay, hay. They cut out eight bars here, the dirty - - - Didn't tell me which ones they were going to cut. Why doesn't somebody tell me these things. - - - I'm going off my nut."

## Earl Hines Plans to Wed

New York—Earl Hines, the band leader-pianist, will marry Miss Ann Jones Reed late this month in Chicago, according to a story written for the *Pittsburgh Courier* by Isadora Smith. Miss Reed was divorced from Leonard Reed, the Negro theatrical producer, in 1938. She's well known in show business. Hines' former wife was Katherine Perry, the singer. On his current tour, Earl and his band are featuring a new tune written by the leader titled *Wonderful Ann*.

### Ruby's Robin - - -

Meet the new girl singer with Ruby Newman's band, which has been jamming 'em in at the Ritz-Carlton Hotel in Boston. She's Marion Shaw, whom Newman thinks is the most talented fem chanter he's ever worked with. Shot was made at a rehearsal recently in Beantown, Ruby's headquarters.



## Fall Kills Two Philly Musicians Between Sets

BY DOTTY DAVIS

Philadelphia—They only wanted to get a little fresh air, and like every other musician on a job, get in a couple drags on a cigaret before going back on the stand for the next set. But that natural desire on the part of Andy Skillern and Johnny Reading proved fatal late in June when they both fell from a

roof porch of the Marion Cricket Club here, falling 18 feet to the ground when a temporary railing gave way without warning.

### Both in Social Register

Skillern died four hours after the fall. He was leading his band the night of the accident at a benefit for the Presbyterian Hospital. Skillern was an executive broker

during the day at Hemphill & Co. and came from a "blue blood" family. But Andy wasn't snooty. He spent his nights jobbing around town with his band.

Reading also was a member of the Social Register. He beat the drum. He lived in the ultra Merion county. But there was nothing "utra" about Johnny. Like Skillern, Reading was a cat at heart.

### Someone Took the Nail

Club attendants said the door leading to the porch, which was being converted into a sun-bathing deck, had been nailed shut because workmen had been putting up new railings and the temporary supports were not considered safe. They believed someone must have withdrawn the nails to open the door.

## Venuti Clicks in New York; Won't Use a Guitar

BY LEONARD FEATHER

New York—Joe Venuti did a good job during an unexpected week here at the New Yorker during Larry Clinton's theatre stint. The fiddling maestro still rates

with the all-time greats on his instrument and fronts a competent combo.

The new line-up at the hotel included Emmette Frisell and Musky Ruffo, allos—the latter fresh from Teddy Powell's bunch—and Dave Holding and Elmer Beecher, tenors; Lyle Nelms, Bill Mabe and Tommy Lewis, trumpets; Lew Campbell, trombone; Don By, piano; Barrett Deems, drums; George Butterfield, bass; Kay Starr and Don Dorsey, vocals. Arrangers are Tommy Lewis and Dave Holding. Venuti still refuses to carry a guitar in the band.

"There just don't seem to be any Lango around nowadays," he declares. At press time the band was set for some New England one-nighters and hoped to land four weeks at the Meadowbrook, opening August 7.

with Teddy Wilson. Joe's tenor man, Danny Polo, had an offer of an alto and clarinet chair with Jack Teagarden and may join him at the Sea Girt Inn soon. The other three Sullivans—Ed Hall, Andy Anderson and Billy Taylor—had no plans up to last week.

Turn to page 4 for complete Chicago news and latest Windy City gossip. Special coverage this issue celebrating our sixth anniversary.

Chicago, July 15, 1940  
Wh... Get  
Editor's note...  
For seven...  
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# 'Why Don't Down Beat Eds Get Wise?' Golly Asks

BY CECIL GOLLY

**Editor's Note:** It has become quite the vogue, in the trade, for band leaders to write *Down Beat* protesting our policies or anything else that irks them even slightly. As in the past, we are glad to have such letters, and as long as they are interesting, we invite comment on Golly's statements.—EDS.

For several months now I have been reading *Down Beat* religiously and I can't remain tacit any longer. Just why is it that you are always building up swing and always speaking of alligators, riffs, etc.? Don't you realize there are other bands that might be doing all right on the sweet and commercial side of things? I don't see you give these bands a second thought.

Personally I am convinced and always have been that the public doesn't understand and never will. The publishers want to hear the melody so they can hum it and dance to a tune they can recognize.

**Proud of Mickey Mouse Band'**

Do you know there are just as good musicians in the various country who can take off and get away just as well as some of the boys in the swing bands? But instead they are devoting their efforts to something the public understands and not just a few musicians. As for myself, I have always had a Mickey Mouse band and am proud of it. Right now I find that ballads played delicately and the action from the audience.

**We 'Beat Out Our Brains'**

Then, too, I am convinced that dancers can dance just as well, if not better, to the light, flowing rhythm than to the loud beating bands. All a person needs to dance to is a nice throbbing rhythm—nothing that will get them in the "groove" all right. Too, they (the dancing audience) can dance just as well to the soft, subdued strains of strings and muted brass as they can to the loud snorts of blaring brass and screaming reeds. A man can get up and take a fine loud technical chorus and cover his horns from top to bottom, missing nothing, but to me (thinking in terms of the public) that isn't any more important than a man getting up and playing a simple, melodic chorus that can be understood. And playing this sort of thing up in anybody but a cat. Why don't you guys get wise to yourself and realize that times might be changing?

To Cecil Golly: Times are changing, but good musicianship does not. *Down Beat* has been music to be an art, and that constant toward perfection is necessary if a musician, or band, is to achieve top rank. Some of your charges are grossly exaggerated, but if you expect us to agree with you that Mickey Mouse bands deserve our praise and support, when members of such bands make no attempt to improve

## Bob White Joins Staff of 'Beat'

Chicago—Newest writer to join *Down Beat's* growing staff is Bob White, trumpeter and drummer, who July 1 became a permanent fixture in the *Beat's* editorial department. Besides Carl Cons, Dave Dexter, Jr., and Ted Toll, who edit the sheet, the Chicago staff includes, with White, Onah L. Spencer, George Hofer, Jr., Sharon Poase, Danny Baxter, Paul Edward Miller and Harold Jorin. White is a graduate of Dartmouth College, Hanover, N. H.

SWELL LAYOUT. BUT WHY THE PULL-JOHNNY?



If it has a "pull-johnny" it isn't modern—no more than a car with old-fashioned leaf-spring-springs. The "easy"—damped, interchangeable, and adjustable on that NEW one you're getting. Insist on them in your next overhaul. Ask your dealer or write

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# Tulane Studes Learn Shakespeare By Hearing Hot Crosby Records

New Orleans—As students in the Tulane University English department absorb the subtleties of Shakespeare's genius, they're being given a good stiff dose of Bob Crosby's dixerland jazz to make the bard easier to take.

"After all, it's the normal, rational way to learn," said instructor Garland F. Taylor in justifying the teaching of English classics by injecting an element of jazz into the picture when the playing of the band's recordings of *Blow Blow Thou Winter Wind*, *It Was a Lover and His Lass*, *Oh, Ladies Mine* and *Sigh No More* was included in the schedule of the English classes a couple weeks ago.

## Darnell With Kavelin

New York—Bill Darnell, vocalist who left Red Nichols' band a few weeks back, is now turning out "cascading vocals" as a member of Al Kavelin's cascading caravansary at the Essex House.



## Hitched

NBC artist, . . . Lucille Linwood, drummer with Hugo Monaco's band in Columbus, O., pulled a quickie newlyweds were caught by Julian Bach.



# OLDS

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Olds Brass Quartette: William Kramer, Anthony Popio, Arthur Kambury, Jack Bowie. They are members of the Olds Brass Choir (right), sponsored by Strouse-Hirschberg Music Center and directed by Herbert MacPherson.



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# Jerry Shelton, Accordion Ace, Forms Chi Band

BY TED TOLL.

Chicago—Jerry Shelton (who was the accordionist with the original Shep Fields band and who fronted it when Fields stepped out and it became the Veloz and Yolanda orchestra) brings 7 men into the Ambassador East's Pump Room here July 20. Lou Holden's band lights out the night before, a year's contract with Decca tucked under their wing.

The Shelton music will be molded to the taste of the Mainneck-Andre-Holden nurtured Pump Room clientele, but will also be well worth listening to for the individual ability of each man in the band. Pianist Harry Hinda, although one of the best, has been hidden in town here for a long time but will open plenty of ears when he gets out on the air. Freddy Aune is an Ohioan who plays fine jazz on both trumpet and alto. Eddie Pripps on tenor gained notice in Muggsy Spanier's original band. Carl Peters on bass, Seymour Zapan on guitar and Bernie Saber on reeds and flute round out the Shelton band.

Butterfield Leaves Bob Strong Billy Butterfield, who recently

joined Bob Strong's NBC band, left last week for the coast to blow his horn for Artie Shaw.

MCA is doping the pros and cons of augmenting the Tony Cabot Villa Moderne combo on the strength of the favor shown the band by the Blackhawk Restaurant's manager, Otto Roth, when Cabot played the off nights there for a long time.

Gus Jean on reeds moved into brother George's unorthodox but effective combo at Wil-Shore a couple of weeks ago.

One of the better outfits around town right now is Jimmy Green's at the south side's Casino Moderne. Mel Hinke on piano, Bill Newton on trumpet and trombone, Ray De-Geer and Drew Page along with Green on reeds, Bob Fuellgraff's drums and Sid Blumenthal on bass shell out some real stuff. Kay Armen is vocalist.

Ted Lewis into Chez Paree

Paul Mares, of the original New Orleans Rhythm Kings, has moved his barbecue to the corner of State and Oak streets and has ritized it up with a bar.



The Famous Glenn Miller sax section, which finally hit Chicago for a location job, lines up with (left to right) Willie Schwartz on clarinet, Al Klink, tenor; Hal McIntyre, lead alto; Ernie Cacerea, alto, and Gordon (Tex) Beneke, tenor. Klink has been

sharing his choruses with Tex in recent weeks, although Tex still gets most of the "go" work. The band is set for another week at the Sherman and then a week at the Chicago Theater, meanwhile broadcasting three nights a week for Chesterfield. Pic by Ray Rising.

Ted Lewis, who has been praised by more showmen and heckled by more musicians than anybody in the business, brings his band into the Chez Paree tonight (15) for 8 weeks. Lou Breese takes his windjammers out onto the highway to try to cash in on several months of nightly NBC shots.

Ray Nance, ex-Horace Henderson fiddler-trumpeter, made himself the fourth of the Three Bits of Rhythm, now playing Lake Shore Country Club.

Booker-drummer Art Goldsmith brought six men into Ivanhoe for an indefinite date.

Ted Toll is only one of many ace jazz writers whose stuff appears in every issue of the Beat. Don't miss his stories, and his gossip of what goes on around Chicago town.

## Call It Even

BY HAROLD JOVIAN

Chicago — Although Joseph Elan, a prisoner at Pontiac Reformatory, can send out only four letters in a limited period of time due to institution restrictions, Elan sends two of those letters to Allan DeWitt, vocalist with Jan Savitt.

Recently Elan wrote DeWitt. Regrettably he told how his Down Beat subscription had expired. The Savitt singer, quick to rally to his number one fan, renewed it immediately.

## Fazola Joins McPartland

Chicago—Irving Fazola, ex-Bob Crosby clarinetist, joined Jimmy McPartland's gigging combo here the other day. With steady weekly one-nighters at three swank north shore country clubs, Faz's hooking up with McPartland is understandable as those dates, plus an abundance of other society gigs, keeps the income of the 8-piecer right up in the top bracket. Fazola's place in the Crosby band was taken by Hank D'Amico a few weeks ago.

## Danny Polo Set With Teagarden

New York—Danny Polo was definitely set to replace Artie Beck on first alto and hot clarinet with Jack Teagarden at Sea Girt Inn, Sea Girt, N. J., July 11. Polo, an American, gained fame in England and since returning here has been playing mostly with Joe Sullivan's jam band, which has since disbanded.

George Hooper, Jr., and his "Hot Box" column for record collectors are in every issue of Down Beat with the latest news in the collecting field. Have you subscribed to this rag yet, at three bucks a year?

## 'Don't Blame Wagner,' is Ormandy Plea

Chicago—A plea for American music lovers to "keep their heads" despite the war in Europe was made here last month by Eugene Ormandy, famed conductor of the Philadelphia Symphony, who came to Chicago to conduct at the Ravinia Park music festival.

"Music must remain absolutely aloof," said Ormandy. "We cannot do our best, cannot give a good performance, if we have any bias politically or in any other way toward a composer."

"I hope for God's sake that America won't make the mistake of the last war and blame Beethoven or Wagner for conditions."

## Strong Adds a 'Wreckin' Crew'

Chicago—Sonny Sievert, Chicago trombonist, joined Bob Strong's band last week, replacing Red Gebhardt, who moves into a local theater pit crew. Strong recently took on Billy Butterfield as hot trumpeter when Billy left the Bob Crosby band. Butterfield left the Strong band a few weeks later.

## Milton Charles In CBS Slot

In a sudden shakeup of the CBS music staff's top rung here two weeks ago, Carl Hohengarten was replaced by staff organist Milton Charles as musical director of the Chicago studios, associated with station WBBM.

Cesar Petrillo, brother of AFM president James C. Petrillo and long a trombonist on the CBS-WBBM staff, was made an assistant conductor along with Joe Englehart, violinist of the staff.

Hohengarten had been associated with CBS for several years. His plans at press time were unsettled, although he was known to have several irons in the fire. Charles, before coming to CBS several years ago, had gained a wide reputation as a theater organist in many of the city's top houses. No other changes in personnel were expected.

Keep your eyes out for the next issue of Down Beat. It's going to be a super—or why not subscribe today and be sure of getting it.

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### What's the Beat?

Down Beat's inquiring reporter each month asks a question of five musicians taken at random. How would your answer stack up with these?

#### THE QUESTION

If you had a son, would you want him to be a musician?

#### THE ANSWERS

Johnny Dodds, clarinetist: "My 19 year old son, John, plays trombone, and the other one, Rudolph, 17, plays clarinet, and if the music business lasts long enough I'd like to see them become professional musicians. I say if it lasts long enough because it seems that for a colored man there's not much chance unless he's in New York. I've been looking for work here (Chicago) for a month now and haven't been able to find a thing. My boys will have to go to New York if we expect them to get anywhere."



George Auld, tenor sax: "I'd encourage sons of mine to be musicians. I certainly wouldn't object to it. It would be a broad education that would be worthwhile. Their regular schooling would come first, of course, including college. The music game is not an easy one, but if a son of mine wanted to be a musician, I know his love for music would enable him to overlook the bum kicks in it. But after all it would be up to him to choose."



Irving Fazola, clarinet, Jimmy McPartland band: "That would all depend on the kid's ability. I sure wouldn't want him to be like these half-cocked jerks who can hardly blow their noses, and have to play in these grease bands. If he showed that he had talent and that he loved to play, I'd see that he had a clarinet or some other horn stuck in his face eight hours a day. I believe if you got to play you just got to play. So if my boy were that way I wouldn't have to worry about it."



Paul Mares, trumpeter with original New Orleans Rhythm Kings: "Right now my 12 year old son, Paul, seems to be interested in everything but music. I'm a little disappointed, but I'm still holding out hope. I didn't start playing until I was 14. I'd like more than anything to have him be a musician, but he'd have to be a good one. There's always room at the top for the good ones."



Bob Eberly, vocalist, Jimmy Dorsey band: "I wouldn't want him to be a musician because of the life he'd have to lead, the danger to his health. He'd just be reaching maturity when he'd dash off with some band, and be too smart to do anything with when he returned. I want a boy of mine to be in a profession where he'd have regular hours, a chance to progress, and raise kids in a better atmosphere than in a bus or in a car traveling all the time."



## Roy Fox Set To Lead a Schmalz Crew

New York—Roy Fox, California-born maestro who gained fame in England as the "whispering cornetist," is back in rehearsal with a 13-piece band which will start out under GAC guidance shortly. Fox, once musical director at the old Fox Film studios and later with Abe Lyman's band on trumpet, was in England from 1929, playing at the famous Café de Paris, Café Anglians and Kit-Cat with what was for years considered one of the country's three top bands. Ill health forced him to give up cornet. Last year he toured in Australia with a local band, returning to this country via California. The new group includes four saxes (doubling on strings



and woodwind), one violin, three rhythm, and vocalist Kay Kimber. Myer Alexander is arranging. It'll be strictly a society band and a high-class location is in the offing.

### Barnet "Beat"

New York—Two weeks of doubling between the Lincoln Hotel and the Paramount Theater left Charlie Barnet and his band completely beat last month—so much so that Charlie, after the theater date ended, hired Les Brown's band to sub for it at the hotel.

Barnet and gang rested up four days before returning to the stand at the Lincoln. NBC wires, in their absence, were well utilized by Brown's up and coming young crew.

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# Cosy Cole

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### Cosy Cole is also an Authority on Drum Equipment

The accompanying pictures show the two complete Ludwig & Ludwig Outfits which Cosy Cole uses with the Cab Calloway band. The large outfit (left) is used with the complete band and includes his 14x26 separate tension Bass Drum; No. 309 Super Speed Pedal; 7x14 Super Model Snare Drum with coiled wire snares; one 9x13, one 7x11 and one 14x16 separate tension Tom Toms; four choke Cymbals and a convenient well-equipped trap rail. The smaller outfit (below) is used by Mr. Cole in the small, five-piece "Band Within a Band" for floor specialties and "jam" down front. All of his drums are finished in white Avalon Pearl and there is a very definite and interesting reason back of his careful selection of every item in his entire equipment. Cosy Cole wants to tell you all about his outfit, his arrangement and his reasons why.



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beats; his three distinct pitches and his "dry", yet resonant, tone. All of this invaluable information, Cosy Cole has compiled in a fascinating bulletin which we want to give you absolutely free with a reprint of this ad and an accurate itemized inventory of Cosy Cole's equipment. It is now ready for you at your music store. It is free; there is no obligation, no charge, no strings attached. Step into your regular music store and ask for your free copy now, or if it is more convenient, write direct.

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The Story of Jazz's No. 1 Patron:

# Los Angeles Hot Fans Flayed for Hammond Attack

BY DAVE DEXTER, JR.

Recently, in Los Angeles, a group of California hot music addicts framed a petition and asked other collectors to sign it. In brief, the sheet they signed was a protest against John Hammond's work as a recording director and talent scout for Columbia Recording Corp. Aside from calling Hammond a "rat," the coast crowd went far enough to accuse him of "selling out to commercials," whatever they meant by that phraseology.

### "He's Still the Most Able"

Most musicians in the business today agree that far too much emphasis is placed on "critics" and "jazz criticism" in the music trade papers, such as *Down Beat*. But

few will deny that John Hammond, for all his eccentricities, still stands as the most able and courageous critic to appear on the jazz scene to date.

Doubtless, those Los Angeles followers of *le hot*, like sheep, filed in Dave Stuart's record shop and affixed their scrambled signatures to the petition because it was the "smart" thing to do. And because the other collectors and record buyers were doing it. Those same stupid self-centered saps would have to look long and far—certainly a long distance from Los Angeles—to find any champion of real jazz music with half the background, half the sincerity, and half the music knowledge of the young New Yorker they so desperately try to malign.

John Hammond is no rat. Nor has he sold out to "commercials." Hammond is doing more for the "righteous" musicians than any other person affiliated with a major recording firm. Here is an incomplete list of musicians and bands he, personally, has been able to place with Columbia for regular record dates:

Pete Johnson, Meade Lux Lewis, Albert Ammons, Joe Turner, Horace Henderson, Benny Goodman, Ella Cox, Joe Sullivan, Benny Carter, Clarence Proff, Jack Torgarden, Harry James, Sherry McGee, Jimmy Vancey, Count Basie, Bobby Hackett, Teddy Wilson, Sonny Burke, Billie Holiday, Mildred Bailey, Red Nervo, James P. Johnson, Ruby Smith and Ernie Fields.

Not a "commercial" name in the bunch. In fact, some of the artists listed were so uncommercial their record sales didn't pay the studio expenses. But Hammond gave them the chance. Hammond had nothing



**Dukes Up.** Bus Etri, guitarist with Charlie Barnet, is ready to do battle. When he's out on a physical training kick Bus plays dynamic guitar, as per Barnet's recent platter of *Tappin' at the Tappa*, which shows Etri excellently.

to do with Columbia's signing Duchin, Tucker, Jurgens and others of that ilk whose output is of no interest to hot followers.

### "Sure Hammond Has His Faults"

West coast fans are howling, too, because the long-awaited albums of previously unissued Louie Armstrong, Bessie Smith and Bix Beiderbecke discs have not yet appeared. The answer to that should be simple enough even for their mentality: Hammond must wade through thousands of old issues, checking the best performances, running down personnae, arranging for royalty payments to the artists or artists' relatives, and clearing up a hundred other stumbling blocks, all the time doing his regular work, before the old Okeh and other rare originals can be pressed up and distributed!

Hammond has his faults. Some of us, living east of San Bernardino, have them, too. He's stubborn. Often he won't admit he's in error even after a musician in question and a roomful of others prove their point. Hammond's hot-tempered, and quick to flare up. He's sharply critical and not averse to telling anyone, the biggest name leader or the poorest sideman,

## Byrne's Appendix "Frozen"

BY ED FLYNN

New York—Something new in the current vogue of band leaders' troubles with illness, ailments and the like was introduced by Bobby Byrne recently when he left his band at Glen Island Casino for two nights, retired to a hospital here, and had his appendix frozen to forestall an operation.

Later on, when Bobby isn't so busy, he'll have the appendix jerked for good. Jimmy Palmer, singer, fronted the band in the leader's absence.

what he thinks is wrong with their band or individual talent.

### "He's Changed in Last Two Years"

Hammond is independent of everyone. He expects no favors, and asks none. Hammond finds his family background a hinderance, too, but he desperately tries to lean backwards, financially, and never let his "400" family ties make him appear undemocratic or superior to the *hoi polloi*.

And Hammond has changed his viewpoints in the last two years, since he accepted a responsible position with Columbia. No longer does he steer clear of the music of a Jurgens or a Herbeck. Sometimes he even has to record those bands. But when those times come he goes about it in a business-like, matter of fact way. No raves about the music. No false compliments. He cuts the sides, nods an okay from the control room, and calls it a day. If one of the schmalz maesters should ask him "how do you like that waterfall effect I get with my saxes?" John would look the guy straight in the eye and say, "it stinks." But most of them, knowing Hammond, don't ask questions like that.

### "Never Sleeps or Rests"

Hammond has been in this business a long time now. He's 28, and doesn't look it. Hatless, with his crew haircut setting off a sun-browned face, he makes a wild figure as he dashes about in his Terraplane through the streets of New York, Chicago, or even Los Angeles, where a few people, despite those stalwarts who inhabit the Jazzman's shop, like him and enjoy his company. Restless and driven with an energy few others possess, John on many a night has worn out as many as three others who tried to keep pace.

Two years ago Hammond and this writer started driving from Washington, D.C., to Kansas City, a 1,100-mile jaunt. With Hammond at the wheel we fought an Ohio River flood and a whole series of Indiana, Illinois and Missouri cloudbursts. But Hammond steered his Terraplane along at a 55-mile-an-hour average the whole route, leaving the wheel only long enough to trade seats. Once away from the steering gear Hammond would throw back his head, fall asleep in 30 seconds, rest maybe 40 minutes or an hour, and then suddenly jump up and grab the wheel for another 5-hour stretch. Back in Kansas City, his companion went

## Coslow Now a Pix Producer

Hollywood—Sam Coslow, famed song writer, has turned motion picture producer. In cahoots with Jack Votion, Coslow will produce four pix a year for RKO. His first is *Dreaming Out Loud*, in which Frances Langford, Phil Harris and band, and Lum 'n' Abner will be starred. Coslow hasn't given up songwriting, though. One of his latest, titled *Dreaming Out Loud*, will be used in his first production. Frances Langford introduced it for the first time July 10 on her *Texaco* show. Goodman and Shaw waxed it.

to bed for a 20-hour sleep. But Hammond started looking for blues pianists the minute he got there and still hasn't stopped. When he sleeps, no one knows. He's too interested in jazz.

### He Won't Write Anymore

Hammond's articles in *Down Beat* were probably the most popular this rag has ever carried. But he stopped writing when he got the Columbia job.

"If I wrote about musicians, I'd have to tell the truth," he said. "So I won't write." And he hasn't. You can look for more John Hammond stories when he feels he can write without pulling punches, in that wild, hell-bent-for-leather style which made him the best known authority in the business.

Hammond attended Yale. But he didn't like the place and left. Probably his greatest interest in life is helping Negroes, and the Negro cause. He's a member of the board of the National Association for the Advancement of Colored People, and one of that organization's most active workers. Negroes from Boston to San Pedro know him. And he knows most of them—the musicians, we mean.

### Whitney Becker 'Partly' Right

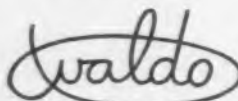
John Hammond will burn when he sees this story. He is allergic to publicity, although *Time*, *New Yorker*, *Collier's* and a dozen other of America's greatest publications have from one time to another been impressed enough by his personality to publish stories about him. None has yet printed his picture, however.

When John was 14 he knew every colored musician in Harlem. Guys like Fletcher Henderson, Coleman Hawkins, Benny Carter and all the other "immortals" were his close friends even before 1928. His family disliked his leanings toward jazz and had him play viola. But he learned jazz music anyway. He still plays viola, for kicks, sometimes with Goodman on clarinet. Mozart and Beethoven interest him most, or did a few months back. Maybe he's changed. He does often.

But what this story set out to be was a defense of this guy the Pacific coasters called a "rat." Their actions made news. We on *Down Beat* put a big 30-point black double-column headline on it and played it up. The same way we'd do if they had signed a petition labeling Louie Armstrong, Bix, Bechet, Muggsy, Hines and Ellington "kings of corn." News is news. And labeling Johnny Hammond a "rat" not only made news but proved once and for all that Whit Becker may have been on the right track when he wrote:

"Record collectors are Jerks." Especially if they're from Los Angeles, and sign petitions!

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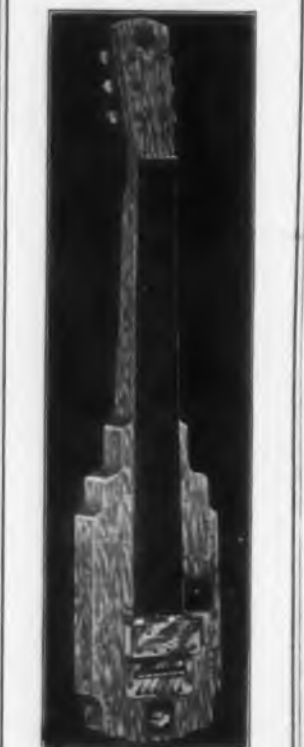
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Los Angeles' Newest band is this outfit, led by Bob Shimp, which debuted recently at the Hollywood Masonic Temple. Shown above are Mary Paul, vocalist; Maurice Paul, piano; Judd Ferguson,

drums; Cecil Grandall, Ray Martinez, fiddles; Roy Wilson, Frank Hubbel, trumpets; John Hicks, trombone; Jack Bunch, Doggy Thomas, Karl Leaf, saxes, and Bill Jones, bass. Shimp is shown up front.

### Ross Ballrooms May Soon Use Union Bands

Los Angeles—Possibility of an early settlement of the difficulties which have kept union bands out of the two Ross ballrooms here for over a year was seen as Local 47 representatives opened a series of confabs with Dick Ross, proprietor. Ross told the DB correspondent here that he was "very desirous of coming to an agreement and installing union bands."

Difficulties with the Ross spots, one in southwestern L. A. and the other in nearby Huntington Park, grew out of refusal of Ross, like many other ballroom and nitery operators, to assume responsibility for the employer's share of the employment taxes on the contention that the band leader, rather

than the operator, was the actual employer of the musicians on the engagement. The AFM ruling is adamant on this issue, holding that band leaders are merely agents of operators or owners, and as such employees themselves rather than employers.

### 'Music City' Opens In Los Angeles

Los Angeles—A new music center, known as "Music City," opened this month in the heart of the Hollywood radio district at Sunset and Vine. Establishment will consolidate various enterprises operated here by Oscar & Glenn Wal-

lich, father and son, and will include departments for recording equipment, radios, etc.

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### Manone Gets Big Band

Los Angeles—Wingy Manone, appearing for the first time with a full-size dance band, made his debut with his 14-piece outfit at Elsa Maxwell's party for the press held at the Vogue ballroom here June 22. Band is a conventional swing-style unit highlighted by leader's trumpet solos and comedy antics. For musicians more interest centers around Wingy's "band-within-a-band," a small combo in which he is backed by a group of top-notch local jamstars.

### 'Van and Barney' Form P. A. Firm

Los Angeles—Leonard Vannerson, longtime band manager for Benny Goodman who left BG to settle down in Hollywood with his bride, Benny's former singer, Martha Tilton, has joined forces with Barney McDevitt, one of L.A.'s leading publicity experts, in the new firm of McDevitt and Vannerson.

McDevitt, a specialist in dance band and nitery exploitation, first attracted attention here with a great job in putting over the Bing Crosby swing concert benefit here some years ago. He has handled local exploitation for almost all of the top notch bands during their engagements here, including Paul Whiteman, Casa Loma and many others. He's currently handling Casa Manana and will have the new Paladium when it opens.

### L. A. Roseland Goes Union

Union forces in Los Angeles won an important round in the drive for a 100% union music city as the Roseland, a down town ballroom which has been non-union for years, signed up and agreed to use union bands. Ray Stillwell's 7-piece band was signed to open latter part of June.

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**Chinese Form Musicians' Union**

Shanghai, China — Under the leadership of Bob Fockler, American band leader, Chinese musicians last month formed the "Shanghai Musicians' Union" and in the future will have an important voice in wage scales and other important matters pertaining to dance music. It's the first music union in China.

**George Auld Leaves Jan Savitt**

Chicago—George (Blackie) Auld, tenor man who joined Jan Savitt's crew in New York three months ago after failing to click on his own as a leader of the old Art Shaw group, left Savitt here last week after a "run-in" with the fiddling maestro.

Savitt claimed Auld was "blowing two damned loud in the section." Georgie resented the accusation and an argument ensued. It ended with Georgie leaving on the spot, paid off by Jack Carney, Savitt's manager. Auld said he would join Artie Shaw in Los Angeles. Billy Butterfield left Bob Strong and joined Shaw this week, also.



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**Radio Exec Tells Why He Won't Meet Union Demands**

BY STANLEY E. HUBBARD  
(Mgr., Station KSTP, St. Paul)

The St. Paul and Minneapolis musicians unions have withdrawn musicians and ordered a strike because we will not spend \$21,000 yearly for musicians whether they are needed or not. Not so many years ago this station had thirty-five musicians on its payroll averaging sixty dollars per week per man for 30 hours' work, but the unions increased the scale fifty per cent so we had to discontinue the orchestra.

Two years ago when the radio stations negotiated with musicians nationally we helped relieve unemployment by spending \$22,000 a year for musicians for which we had no use. And when it came to employment of musicians we could use, we had to hire them in addition to the quota of men we did not need. We are willing to have a closed shop, nothing but union musicians, and will accept any reasonable wage scale the union sets, also hours and working conditions they prescribe. If the rate is reasonable we will try to sell as many programs as possible using musicians. If the scale is more than the advertiser can afford, naturally musicians will not be hired.

**Claims Contract Is Illegal**

The quickest way to relieve unemployment of musicians is for the union to provide good, competent musicians who make a habit of rehearsing regularly at a reasonable scale and with reasonable working hours, letting the stations select the men considered best suited for the program, and, when these men get commercial programs, leave them alone instead of raising the scale which invariably kills the job.

Because this station together

with many others in the country has not signed a new contract that is illegal and a conspiracy under federal laws, Mr. Petrillo has prohibited members of the Federation from broadcasting on remote pickups. This is going to mean more unemployment because many hotels and cafes are employing bands which their receipts do not warrant because they figure they get good advertising from broadcasts. With no broadcasting you will find that those who cannot afford these bands will discontinue them.

**Sees No Hope for Musicians**

If the union strike continues further it will drive a lot of present sponsors off the air with their advertising appropriations and back into media used before the broadcast era, which will mean still more unemployment for musicians.

With musicians out of theaters, and symphonies about ready to discontinue for lack of funds and patronage, what will musicians do without broadcasting? It seems to me that now, more than ever before, unions should cooperate with radio stations in an effort to get more commercially sponsored musician broadcasts rather than arbitrarily make demands on stations regardless of whether the stations can afford the men.

**And Here's the Union's Side**

Ed P. Ringius, secretary of Local 30, St. Paul, said this about the strike:

"The strike is on because station KSTP failed to renew a 2-year agreement which expired Jan. 17, 1946. The station admits it spends approximately \$60,000 for music from the NBC chain but is not willing to spend \$21,000 locally in St. Paul and Minneapolis."

Ringius wired Down Beat the Local's side of the question.

**Singer Rings a Bell, Gets Job**

New York—Dee Keating has replaced Margie Stuart with Al Donahue's band as girl thrush. Dee went out to Al's home, rang his doorbell, announced she could sing good enough for his band, and got an audition. Donahue, struck by the chick's approach, hired her.

Roy Hammerslag, 20-year-old tenor man formerly with Charlie Spivak, has taken over George Paxton's tenor chair.

**Movie Pic for Goodman Band**

Los Angeles—Benny Goodman will defer his vacation a few days after closing at Catalina Island in order to make a picture, with his band and sextet, at Republic studios. Pic will take 10 days. Then he'll take a vacation.

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# "I'm Away Ahead of Peck Kelley"

## Chicago Jack O'Brien Pops Up to Claim He's the 'Best of All'

BY JIM CONSIDINE

Hartford—"A second Peck Kelley? Hell, I'm away ahead of that guy!"

That's no lie and no vain boast either. These are the words of a man who scorns convention and speaks just as he plays, with his heart. Peck Kelley is at best a second Chicago Jack O'Brien simply because no one can be better than the best. O'Brien, who plays utterly tremendous piano, is the greatest living exponent of the Chicago style. Buried in a Hartford joint, this genius is virtually unknown except to those of his own celebrated school. O'Bie used to play with Bud, Mezz, Tough, Polo, and the rest and had he not strayed to the sticks a decade ago his name today would be no less familiar than the others. He is one of the strangest individuals in jazz with a most intriguing personality. Like Kelley he has spurned several name band offers. Jack tells of the time he went to New York to begin rehearsals with Art Shaw's newly formed outfit (Shaw's first band with strings). "When I saw how many guys there were I got scared. Gee, fiddle 'n everything. I got scared and hopped right back to the bushes. Those New York guys always scare me."

### Paper 'Scares' The Guy!

He says all that like a naive little kid yet he is just about as blasé as they come. He employs regularly a number of unique and individual expressions. For example, he wasn't "scared" in the sense that you imagine. His artistic nature was offended by the rank commercialism of the Gothamites. O'Bie has an unusual phobia. He has a dread of any large organized musical body. Paper "scares" him. Jack is as much a word miser as a note miser. Every word he speaks, every note he plays is significant. Questioned about the neighboring city of Boston he soberly observed, "baseball and Faust." If you dwell in Boston think that one over and see if it doesn't handle the Hub. Jack is a great admirer of Willie "The Lion" Smith. He claims to be the only one who fully appreciates the sheerly emotional "Lion." He doesn't go Webster to describe the guy's work. "Willie plays piano," is his simple tribute. That's all. What is his opinion on jazz? "Very strange, very peculiar," he will muse half to himself and then repeat it a couple times. You have to actually hear him talk to really dig him. Is jazz artistic? "Don't fool yourself. Pops, jazz is no art. It's too limited." Although Jack admits that he can't personally do justice to the classics, he occasionally toys with them and listens to his favorite, Iturbi, by the hour. About 10 Chicago sides and all the old "Louies" are the only records he has any use for. He doesn't believe in recording because, as he says, "it comes when it comes and you don't know when it is coming."

### Traveled Around Europe

Years ago Jack got a boat job to Europe with some of the Chicago crowd. They hopped the boat when they got over there and stayed for a few years. You should hear the stories about that mad mob roaming around Europe. Shortly after the accompanying picture was taken, Bud Freeman, Babe Rusin, Stewie Pletcher, and Milt Mezzrow, joined the gang. Polo, as you know, only recently returned to America. Jack deprecates the life that the average jazz musician leads. He claims that these immoderate men whose idea of a Utopia would be the "Isle of Hay," retard the progress of jazz. Now O'Bie isn't pushing any altar boy for his job

but he at least has certain scruples and knows the difference between. This frank philosopher is a great reader and it's easy to see that he derived many of his ideas of life from his favorite book, "The Crock of Gold" by Jas. Stephens. The book is as strange as Jack himself.

### 'Loot' Isn't Much

O'Brien is currently playing in a little trio at the Mark Twain in Hartford. He expects to get the

## Teddy Powell Reorganizes For Vaude

New York—Audiences at Loew's State this week will be seeing what is virtually a new band fronted by Teddy Powell. After the Famous Door closing, Powell underwent a drastic reorganization.

Among the new members are Gene Zannoni, alto, for Musky Ruffo; Hank Kamen, tenor; for Danny Kappi, who joins Ina Ray Hutton; Hank Haupt, alto and clarinet, for Don McCook; George Paxton, tenor, for George Berg. In the rhythm section Bud Weed, former Spivak pianist, replaces Milt Raskin; Turk van Lake, also ex-Spivak, is on guitar, and Farnum Fox takes over from Bob Shevak on bass, while Shevak moves across to Jack Jenney.

In the brass Lewis Ruggiero moves into Barney Zudecoff's chair. Arrangers with the new Powell lineup include George Paxton, formerly with Donahue, also Weed and van Lake. Benny Heller, guitarist with Powell during most of the band's career, has been lining up a small group of his own for night club work.

## Long's Fiddle Is Crushed in Car

BY MILTON KARLE

Pittsburgh—For the 20 years that Johnny Long has owned his 300-year-old, \$1,500 fiddle, he has insisted upon transporting it himself. But on the way from Castle Farms, Cincy, to his band's date at Kennywood Park here a couple of weeks ago, Johnny let the fiddle ride in the back seat of Swede Nielson's car. Nielson promptly had a blowout and several heavier instruments toppled onto Long's fiddle, crushing it. It will take a month to put it into playing shape again.

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"rag-bag" for the summer and this distresses him because the "loot is low." Money is nothing else than "loot." He refused to say whether or not the "scare" of a name band was worth the "loot" to him at

present. Realizing that he is the world's greatest white pianist, he plays with all kinds of confidence. He once heard Peck Kelley play organ in Texas several years ago but hasn't heard his piano. Perhaps Kelley is almost as good.

Chicago Jack O'Brien is very strange, very peculiar, but he plays piano and it won't scare the most sensitive guy.



Jack O'Brien, who claims to be able to play more piano than Peck Kelley, and this gang of American jazzmen posed for this shot in Ostend, Belgium, in 1927. Left to right—Andy Foster, George Carhart, "Bazell," Milton Allen, Herb Germain, Jack O'Brien, Danny Polo and Dave Tough, the same Tough who today rates as one of the best of American drummers. Carhart, the leader, later augmented the band by bringing over Stewie Pletcher, Bud Freeman, Babe Rusin and Milton Meisrow.

## Singer Joins Byrne

New York—Harold Singer gets the nod as the new trombonist with Bobby Byrne's band at Glen Island Casino. He replaces no one. Byrne is augmenting his section.

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## 'Diplomats' Add Three New Men

Tyler Hill, Pa.—The "Diplomats," formerly with Lopes and Meyer Davis, have gone out on their own and are working with a 6-piece combo. Ed Pinder, former Paul Whiteman trumpeter; Artie Seaberg, sax, and Bill Schuback, fiddle and sax, are the new men. Group is set at the Wayne Country Club here with a WHN wire.

## Les Brown Gets Long Lincoln Date

New York—Les Brown's job of subbing at the Lincoln for Charlie Barnet went over so big with Mrs. Maria Kramer, owner of the hotel, that Les and band have been signed for a long engagement at the Lincoln starting August 1.

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# Peck Kelley's

## SAXOPHONE SECTION FEATURES 5 CONNS

PECK KELLEY is recognized as one of the greatest swing pianists of the age. Featured in national magazine articles, highly touted by famous columnists—reams of publicity have been printed about this king of the ivories who has turned down fabulous offers with big name bands because he refused to remain in his own native state of Texas. His orchestra is now playing in Houston where it is enormously popular with the dance fans.

Kelley knows the advantage of having the best possible instrumental background for his piano music. That's why his saxophone section is solid Conn. The sax artists shown with Kelley are, left to right: Richard Shannon, third sax, Conn alto and Conn bass clarinet; Les Crumpacker, first sax, Conn tenor; Joe Barbee, second tenor, Conn tenor and Conn bass clarinet.

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## Thanks!

Down Beat, with this issue, celebrates its sixth anniversary. It's our greatest one yet. Because we have more readers, more friends and more responsibility than ever before.

Down Beat is grateful for the almost phenomenal support it has received from fellow musicians the last six years. We have made many mistakes. We'll probably make more. But we'll never make the same mistake twice.

Amid changing boundaries, foreign strife and unpleasant conditions throughout the world, Down Beat is aware of problems right here among us, in America. And it is those problems that Down Beat is fighting. All we ask is continued support, if our rag merits it.

Thanks, fellow musicians, for making Down Beat what it is. The six years behind us have opened our eyes to many evils which need correcting for the good of the professional musician. Another six years and we'll probably see more. But if our readers will stick by us as they have in the past, Down Beat can and will accomplish aims which will better us all.

Meanwhile, we are sincerely trying to make every twice-monthly issue better than the preceding one. With your continued cooperation, we feel we can't miss.

—THE EDS

## New York Roundup by Jack Egan—

(From Page 1)

nearby Hotel Pennsylvania. Larry's been playing at the air-cooled Summer Terrace; Jimmy moved to the roof toward the end of June, a very late opening. Larry leaves in favor of Woody Herman next month, but Jimmy is slated to stay at the Penn all summer. Brother Tommy, incidentally, stays at the Astor throughout the summer. Ray Kinney, who ranks among the top supper room pullers, stays at the Lexington. Alvino Rey and band with the Four King Sisters moved into the Biltmore Hotel for a 4-week stay but have been told to write their own ticket. At any rate they'll continue there throughout the summer. A shift in press agent keeps the Edison and Lincoln future plans in the dark as far as this department is concerned, but Charlie Barnett seems to be doing okay at the Lincoln, and Gray Gordon likewise at the open-air Edison. Bobby Byrne stays at Glen Island, of course.

### Screwy Opening at R.R.

Most un-Broadwayish opening of the season was Ray Heather-ton's at the Rainbow Room, jammed, but not with the usual first nighters. Dick Mansfield was the only bandleader present, and Dick has long since tossed away his baton to manage Ray's affairs—so he should have been there. . . . Alvino Rey's debut at the Biltmore was marked by the presence of Horace Heidt and several of his Musical Knights—a sorta funny situation inasmuch as Alvino, the King Sisters, Dick Morgan and Trumpeter Frank Strascik all used to work for Horace at this same spot. . . . Jimmy Dorsey's shift to the Penn Roof was marked by the presence of such luminaries as Buddy Clark, Del Courtney, Joe Venuti, Eddie De Lange, Alyce and Yvonne King, and music publishers and their contact men too numerous to mention.

Bonnie King gets the new vocal spot with Bob Crosby's band for road work and commercial. She's an alumna of the Al Pearce show. . . . Carol Bruce, who used to chirp with bands, is getting a Mary Martin buildup in the Mary "My Heart Belongs etc" Martin style for her work in "Louisiana Purchase." Hollywood contract already with songbird Linda Lee doing the understudying. . . . It's a girl at the "Pee Wee" Erwins, papa being trumpet tooter with Johnny Green. . . . Jimmy Rosselli, the trumpet playing equestrian, courting Evelyn Moer of the acting set. . . . The McFarland Twins went back to the Blue Gardens in Armonk after their Paramount engagement, turning down offers with more dough, out of appreciation for the buildup the boss up there gave them before they clicked on Broadway. . . . Glen Island Casino has opened a second room on the lower floor, featuring a rumba band there. . . . John Perona's Westchester Bath Club also featuring two bands, a la his El Morocco, and doing big business. . . . Joe Candullo appending the summer in Nyork between bands. . . . Jerry Arlen, who shared the bandstand spotlight with Benny Goodman when they were both starting out at Billy Rose's Music Hall, has another band and is breaking in outside Albany, N. Y.

### Bucky LaPointe With Marines

San Diego—Bucky LaPointe, former trumpet man of Albany, N. Y., and a close friend of such men as Sid Weisa, Carmen Maestren, Irving Gellers and Frankie Newton, is playing with the U. S. Marine band here. He's one of the best horn men in government service.

## Immortals of Jazz

"There's no more loyal a fan than one who sticks by Bechet." That's an old saying among record collectors, most of whom, all over the world, rate Sidney Bechet at the very top of the list of jazz greats.



For Bechet's clarinet and soprano sax genius has been recognized only the last few years; previous to 1936 Bechet was respected only by the musicians who worked with him. Born in 1887 in New Orleans, Sidney studied under George Baquet, and at 13 was playing early "jazz" music. He played with the old Eagle band in 1914, toured with Clarence Williams, played with the Olympia group under King Oliver, and in 1918 went to Chicago. Late in 1919 Bechet joined Will Marion Cook's 50-piece orchestra which toured England. After that he returned, jobbed around New York, and in 1924 went back to Europe, where in 1928 he joined Noble Sissle. Bechet stuck with Sissle 11 years, off and on, finally leaving him for good in 1938 and forming his own little group, which still jobs around New York. Still in lowly financial straits, and able to earn only food and rent money with his small group, and by making records on the side, Sidney today is jazz incarnate, appreciated only by musicians and hot fans; overlooked by the public which chooses its big-salaried entertainers. Down Beat nominates Bechet for its "Immortals" honor for his sturdy, sincere character; his almost single-handed fight to survive commercialism, and, of course, for his tremendous talents. Few others have equalled him in any department.

D.E.D.



**Youngest Member** of the international executive board of the AFM is Oscar Hild, president of Local 1, Cincinnati, who rolled up a terrific vote at the recent AFM convention to win James C. Petrillo's vacant place on the board. Hild has made the Cincy AFM unit one of the outstanding ones in America with a progressive, honest administration. And he's a real friend of musicians, visiting ones as well as local boys.

## Peanuts Hucko Stars in Bashes

BY BILL HUGGINS

Rochester, N. Y.—Peanuts Hucko, erstwhile Will Bradley tenor man who looks and plays like Eddie Miller, sits in on frequent Monday night bashes at the Kirkwood in Geneva. The stuff's on the right side with Joe Nafarro's hot fiddle, Joe Peluso's clarinet and Dave Silver on drums, with other men taking their turns.

Ken Hersey holding out two nights a week at Manitou Beach Pavilion. Norbert Klem doing fine business at the Newport House. . . . Bob Heming's benefit jamboree ran off swell with 20 local bands taking part. Bob himself getting along nicely. . . . Kenny Unwin, ex-Tommy Reynolds drummer, back with Sonny James' crew. . . . First major change in Gene Leonard's band since it rose to the top ranks found Joe Benedetto, hot tenor, leaving with Ralph Musuri coming into the spot. Leonard, Bob Boucher and Freddy Woolston's bands have been playing gratis over WSAJ for Red Cross funds.

## RAG-TIME MARCHES ON . . .

### TIED NOTES

**MASTERS - DENNIS**—Frederick Edmund Masters, band leader, and Marguerite Dorothy Dennis, June 15 in Westminster Pres. Church, Scranton, Pa.  
**WATSON-NETHERY**—Harry Lee Watson, Jr., and Ira Mae Nethery, first harpist with the Dallas Symphony, in Philadelphia June 15.  
**HOSTEPLER-ALSTON**—Paul Hostepler, sax man with Bobby Peters' ork, and Dorothy Alston, in Fort Worth, Texas, June 15.  
**GILHAM-NEAL**—Edson Gilham, drummer, and Peggy Neal, violinist in studio band of KGO and KPO, San Francisco, in Yuma, Arizona, recently.  
**HOLMES-DINEEN**—Eldon (Al) Holmes, staff pianist on WNAK, Yankton, S. D., and Veronica Dineen, at Yankton, June 16.  
**EDWARDS-LINWOOD**—Paul Edwards, drummer with the Hugo Monaco band, and Lucille Linwood, NBC artist, in Columbus, O., last month.  
**PETTY-TAYLOR**—Chet Petty, drummer with Ken Harris' band, and Mary Taylor, in Louisville, Ky. recently.

### NEW NUMBERS

**McQUATER**—Quadruplets, born to Mrs. Tommy McQuater in London, England, recently. Dad is currently with the R. A. F., the best jazz trumpet man in England.  
**ERWIN**—Daughter, born to Mrs. George (Pee Wee) Irwin, in Falls City, Nebraska, June 18. Dad is trumpeter with the Johnny Green Philip-Morris show.  
**MANCINI**—Bobby, 8 pounds, born to Mrs.

Rico Mancini in Cleveland, Ohio last month. Dad is pianist with Tony Cabot's band at Villa Moderne, Chicago.  
**PIFFER**—Daughter, 8 pounds, born to Mrs. Bill Puffer at Long Beach, Cal., June 17. Dad is tenor saxist with the Esquire ork there.  
**WIKE**—Girl, 7 pounds, born to Mrs. Marjorie Wike in Lancaster, Pa., a few weeks ago. Dad is tenor man with Wally Darr's band.  
**PAUL**—Daughter born in Boston to Mrs. Harry Paul June 18. Dad is New England rep for Irving Berlin, Inc.  
**ROSE**—Son born to Mrs. James Rose in Berwick hospital, Berwick, Pa., recently. Dad is saxist with Buddy Harrison's ork.  
**PETRILLO**—Son born to Mrs. Patsy Petrillo in Mercy hospital, Wilkes Barre, Pa., last month. Dad is trumpeter with Bobb Harrison's ork.

### FINAL BAR

**SKILLERN**—Andrew Porter, 25, Philadelphia band leader and executive broker, was a railing broke and he fell from a roof porch of the Merlon Cricket club there June 15.  
**READING**—John H., Jr., 27, drummer with Andy Skillern's band in Philadelphia and socialite, in same accident that killed Skillern June 15.  
**BIANCILLI**—Pasquale, 63, retired musician and one of the longest-time members of the Philadelphia Local, June 11 in Methodist hospital there.  
**SHARPEL**—John, vocalist with Erwin Michel's ork at Crystal Lake Country club, St. Louis, and over station WIL, June 11, in St. Louis after a nose operation.

## CHORDS and DISCORDS

### 'Sheet Should Continue Running Those Features'

Burlington, Ia.

To the Editors:  
I have been reading your very interesting feature stories on such all-time greats as Joe Oliver and Emmet Hardy. For us younger fellows who haven't followed jazz very long, it certainly makes interesting reading. I am sure that the greater majority of Down Beat readers are in their twenties and therefore I think your sheet should continue to run these articles. There are many other famous figures that should be recognized and I hope to see some more of your interesting biographies on them.

SAM BROOKS

### Let's Get It Right Department!

New York City

To the Editors:  
An article in the June 15 Beat has made certain statements which are completely contrary to facts and, in my opinion, unfair to the young musicians on NYA rolls who are endeavoring to continue their musical education and also to the NYA which is paying money for part-time work to young musicians who otherwise would be completely out of work. . . . When it is to be considered that Local 802 of the AFM, with a membership of 21,000, has approximately 18,000 unemployed, it can readily be seen that such limited work as can be provided by the NYA is of real value in keeping up the morale of these youngsters. It is only a part-time job, at the fair, which gives them freedom to accept other engagements. . . . We of the National Youth Administration would greatly appreciate your printing this letter so that the true picture of the NYA Radio Workshop and its orchestras in New York may be made public.

STANLEY L. STEVENS  
Director of Publicity

Down Beat's New York World's Fair representative reported the story, parts of which, we now acknowledge, were inaccurate. Thanks to Mr. Stevens for correcting us. Down Beat thinks the NYA movement is behind it 100 per cent with support.—EDS.

### Brass or Reeds? (Blame an Editor)

Beckley, W. Va.

To the Eds:  
That Woody Herman picture, page 12, June 15 Down Beat . . . it's a brass section, not a reed group . . . what happened?

BERNARD L. SAKS

A sleepy-headed, beat-down ed made that awful error, Mr. Saks, and so one caught it until it was too late. The ed claims he had Neal Reid's name on his mind. Reid was the trombonist up front in the pic. Sounds weak, but we took it.—EDS.

### British 'Air Armers' Want to Swap Mail

Somerset, England

To the Editors:  
We are two young men ages 19 and 20 and are serving in the Fleet Air Arm. We thought you might be able to put us in touch with Americans who are musicians or swing fans. I play trumpet and my buddy, the clarinet and tenor sax. Life is dull in camp here. Come on, Yanks, let's hear your own. Write me care of Hut A-15, No. 1 Wing, Royal Naval Detachment, R. A. F. Locking, Weston Super Mare, Somerset, England.

H. SMITH

### Who's Played Longer?

Grand Rapids, Mich.

To the Editors:  
I read in your June issue about a drummer who could beat his bass drum 4 hours, 25 minutes. I and Dick Dodge, drums (I play tenor), played together 5 hours, 15 minutes without stopping and we can do it again.

GEORGE STUYVESANT

### 'Disgusted with Human Nature,' Says Moore

Pittsburgh, Pa.

To the Editors:  
Barrelhouse Dan's criticism of Tommy Dorsey's East of the Sun gives me reasons to be disgusted with human nature. If I had the choice of preserving either the record or his life, he would perish.

DAVID MOORE

### 'Music for Profit'

Washington Grove, Md.

To the Editors:  
Why are such foolish statements as those of Michael Melody made? If the general public had a high enough appreciation of music it would understand the beautiful improvisations and musical ideas of such greats as Ellington, Hawkins, Bechet, Spanier, Boyce Brown and many others and there would be no need to revert to banal melodies in order to make a living. . . . of course I realize that some people consider music strictly as a business and as such they exploit it for all the immediate profits they can get.

DONALD MCCATHRAN

### Petrillo Pondering Artie Shaw Case

New York—James C. Petrillo now is studying the Artie Shaw-GAC case. GAC claims Shaw's booking contract still is in effect, although Shaw was booked for the Burns & Allen radio show by Wm. Morris. Decision is expected shortly.

# Whiteman Discography A 10,000-Word Story Ends

BY WARREN W. SCHOLL.

(Continued)

Nine 1928 Whiteman titles featuring Bix were reissued by Victor when I prepared the Heiderbecke memorial album the same summer, and it is no secret that these titles outdied in many cases the new Whiteman records being made by the 1936 group. Here is a complete list of the Victor 1936-37 reissues by the great 1928 Whiteman band.

- Fig. 25240—"Ole Man River" and "Maha Belle" (original 21218).
- Fig. 25366—"Lonely Melody" and "Midnight Mad" (both from unused masters).
- Fig. 25367—"Sax" (from new master) and "When."
- Fig. 25368—"Sugar" and "From Monday On" (both from unused masters).
- Fig. 25369—"Louisiana" (from new master) and "You Took Advantage of Me."
- Fig. 25370—"Changes" (from new master) and—"Bix Heiderbecke orch. in "Deep Down South."
- Fig. 25436—"Underneath the Mellow Moon" (waltz—never issued till now) and "Ramona."
- Fig. 25675—"Coquette" and "There Ain't No Sweet Man" (both from new masters).
- Fig. 26415—"Mary, What Are You Waiting For" (from new master) and Bix Heiderbecke orchestra in "I'll Be a Friend" (reissued 1939).
- Fig. 28186—"12"—"High Water" and "Washington Blues."

Another series of personnel changes took place during the latter part of '36. Al Gallodoro was added to the sax section in August. Bennie Bonnacio left a couple of months later to be replaced by Murray Cohan, and Kurt Dieterle (violin) brought to a close his 13-year stay as a regular member of the Whiteman band (however, he has since played the Chesterfield commercial account with the band). Early in 1937 several more changes were effected—Linda Lee (vocalist) joined and thus took Durele Alexander's place; Jimmy Brierly replaced vocalist Bob Lawrence in April; Charlie LaVere joined to fill the vacancy caused by Ramona's departure. In fact the changes were so many that by summer 1937 there remained only a handful of men who were playing with Whiteman just one year ago.

Just before Whiteman left New York and headed for Chicago in early 1937, he cut his last sides for Victor with the partly reorganized band (augmented for the occasion). Two pop tunes and a concert selection constituted his final session and it is no secret that Whiteman openly avowed that he would never make another phonograph record when his Victor contract

was completed (for the next 18 months he managed to stick by his words).

- Fig. 25552—"Shall We Dance?" and "For You."
- Fig. 26199—"All Points West" (parts 1 and 2) (by Rodgers and Hart) (Narrative by Bob Lawrence).

Arriving in Chicago, he picked up a great little drummer, Charlie Christian, to take Larry Goman's place; a new guitarist, and several sax players. At the same time he scrapped his fiddle section entirely, employing violins only at concerts and on radio programs. This was quite an innovation for Whiteman, the man who always had a string section and built his arrangements around it in so many cases. Apparently this policy has been successful, because to this day he is using extra saxophones instead of violins for hotel jobs, night club work, and touring on the road.

When the Whiteman orchestra returned to the Fort Worth exposition in summer, 1937, Frankie Trumbauer and "Goldie" both quit to form bands of their own. "Goldie's" venture didn't last long (he wound up with a severe case of ulcers of the stomach and returned to the fold again in September), but Tram did fairly well for himself, finally going with the Civil Aeronautics Authority as an inspector.

Anyway, the lineup of the Whiteman band which returned to Texas in July '37 consisted of: Roy Barry and Charlie LaVere (pianos); Al Gallodoro, Frank Gallodoro, Vincent Capone, George Bamford, Murray Cohan, Jack Cordaro, Walter Hegner (7 saxophones); Bill Rank, Jack Teagarden, Hak Matthews (trombones); Chas. Teagarden, Don Moore and D. Traettino (trumpets); H. Ventre (guitar); Bobby Christian (drums); Mike Pingitore (bass); Harry Struble (librarian); Artie Miller (bass); Marion Manners, Jimmy Brierly. The Three Bad Habits and Jeanne Ellis (vocalists at various times).

Whiteman arrangements for this period featured lots of color from the 7-man reed section capable of producing any effect obtainable on a wind instrument. This was probably the snappiest band Whiteman had directed since his great 1928 outfit dissolved. Bobby Christian, according to librarian-business manager Harry Struble, was the best all-round drummer ever to play in the Whiteman band. He was equally skilled on the vibes, tympani, and could write orchestrations comparable to those of a professional arranger. The lad returned to Chicago when Whiteman brought the band to New York early in 1938, and Rollo LeLand took his place. All of which is getting slightly ahead of the story.

Following the Texas 1937 engagement, Whiteman and the boys headed out to the coast to play the auto show in San Francisco. Traettino left the band, and "Goldie" took his place that September, and George Ford (sax) joined Whiteman when George Bamford left a few weeks later. On December 31, 1937, Whiteman

## New AFM President Tackles New Job



Chicago—James C. Petrillo, newly-elected president of the American Federation of Musicians, left Chicago for New York late in June to begin his duties as "head man" of the 138,000 professional musicians in North America. Ted Toll, *Down Beat's* feature editor, at left, is shown here giving Petrillo a sendoff. Petrillo will remain president of Chicago Local 10, commuting between Chicago and New York. His total yearly salary will be \$46,000.

inaugurated his late Chesterfield program via CBS, and for his first show he had as guest artist an ex-Whitemanite called BING CROSBY.

As the Chesterfield series progressed, Whiteman began to break down the band into such units as The Bouncing Brass, Swinging Strings, Swing Wing, and Sax Sockette, featuring one or two groups on each program. By the time he brought the band back to New York in February, 1938, (Modulate to Page 23)

A birth or death in the family? Drop our "Ragtime" editor a note with all the information. We'll print it, and gladly, at no charge.

## "Three Neighbors" Go With Snyder

Hague, N. Y.—Two new attractions were with Bobby Snyder when he took his band into the Trout House Casino here June 29. The Three Neighbors, a vocal trio, and the comedy of Russ Moore augmented Snyder's fine band. Clayton Albright is doing the arranging for Snyder and Dick Gordon's trumpet is a feature. Band is set all summer.

## Ruffo With Venuti

New York—Muskie Ruffo is the new alto man with Joe Venuti's crew. Ruffo leaves the Teddy Powell band.

Dear Down Beat:

A very happy  
Birthday.

Sincerely,

Dick Baker  
The Music Maker

P.S.  
Are You Diggin' My Airshots?

WJJD—Daily—10:30 a.m.  
WIND—Daily—11:30 a.m.  
Chicago, Illinois

Best of Luck

# GEORGE BARNES

NBC Guitarist

Featured on the SHOW BOAT

NBC Blue—Friday Evenings

And Numerous Other Broadcasts



# KRUPA and SLINGERLAND

Hear Gene Krupa play the "Radio King" wonder drums over the NBC network and on all his Columbia records.

In the profession, Gene Krupa and Slingerland Drums have become almost synonymous—the one standing for the finest in drumming and, the other, the finest in drums. There must be a good reason why "That Drummin' Man," a standout among the great American drummers, has used and recommended SLINGERLANDS for years—even before he started his meteoric rise to fame. And there it is.

It's because great musicians always need the finest instruments for their work.

And you can own a set of the finest drums at the same price that you would pay for ordinary equipment. Have your dealer show you the world-famous "Radio Kings" today. And try SLINGERLAND sturdy, snappy, powerful "Radio King" drumheads, tucked ready-for-use, and learn why they are the choice of professionals.

Send 10c in stamps for new 8x10 action photo of Gene Krupa and complete list of pictures of the world's greatest drummers.

# SLINGERLAND DRUM COMPANY

1327 Belden Avenue, Chicago, Illinois



# New L. A. Firm Will Combine Movie Jake Boxes With Television Idea

BY CHARLIE EMGE

Los Angeles—Latest important development in the coin machine musicfilm business, which has mushroomed overnight into poten-

tially the biggest thing in the amusement industry, is the appearance of another new, and apparently soundly backed firm known as Television Film Corp. of America, which, as the name indicates, has added a new twist to this business by a tie-up with television.

TFC, which has already completed a large number of the miniature movies including a series with Wingy Manone, has a tie-up with the Don Lee Broadcasting Co., which is telecasting TFC shorts regularly over W6XAO.

TFC heads said their product is ready for the coin machines as soon as they are ready for distribution. They expect this field to represent the main income for firms putting out the dime movies, but in the meantime they are preparing a product that will be equally well suited for television. In addition to the series of shorts featuring Manone, TFC has completed many others using names prominent in the radio and music field. In preparation is a series which will feature Dancer Myra Sawyer. Dan Milner is in charge of production; Bill Peck is handling talent.

## DARYL HARPA



With His

### Americonga Band

Salute Down Beat

Now Playing Florentine Gardens \* Hollywood NBC Nightly

## Los Angeles Band Briefs

Jan Garber (MCA) moved from Topsy's to Casa Manana for a July 5 opening. Art Whiting, with a local band, replaced Garber.

Johnny Richards (GAC), whose new band of ace studio and radio musicians was selected as companion feature with the Andrews Sisters during their engagement at the Casa Manana, cleaning up on one-nighters. Also set for July 18 week at the Paramount theater here with the Andrews gals, whom he will accompany in all p.a. dates here.

Gus Arnheim (MCA) into Wilshire Bowl, Phil Harris' winter spot.

Daryl Harpa and his "Americonga Band" continue to dovetail jobs. Following winter at El Mirador (Palm Springs) Daryl moved promptly into Hollywood Plaza Hotel's dance spot ("It Cafe"), moved from there without break to Florentine Gardens. Daryl features unusual combination three trombones and three trumpets, all of whom double violin, one sax (tenor, doubling flute, clarinet, etc.) and four rhythm. Outfit moves nicely in three idioms—sweet, swing and rumba.

Manny Strand, Earl Carroll music chief, receiving plaudits for swiftness in arranging music for new show here. Strand also received CBS plaque for best band on remote not long ago.

Emil Baffa retained at Florentine Gardens as permanent musical director of N.T.G.'s floor show presentations. His success with this job has decided Baffa, a well-schooled musician, to turn from dance band work to show directing as a specialty. . . Nick Cochrane-Beau Lee combo, following stand of several weeks in Santa Barbara, moved into the Grace Hayes Lodge. . . Stan Myers (MCA) into the Victor Hugo June 29 with 8-piece combo replacing Spencer Prinz. Myers also exceeding show in which Merry Macs were major attraction at writing.

Ella Fitzgerald and band due for a torrid single at the Shrine Auditorium here on Fourth of July. Reg Marshall handling Ella Coast tour. . . Kay Kalie band current at Mark Twain. . . Ray Stillwell into Roseland Ballroom June 29 with first union combo to appear here in many years.

Max Fidler and his crew look plenty ferocious in those bucaneer-

ing outfits they wear at Don Dickerman's Pirates' Den. Max, who drew an extra "D" in his name in the previous issue at no extra charge, has been held over indefinitely at the "Den," where he has successfully caught the spirit of spontaneity which prevails here in his musical offerings.

## Sonny Dunham Grabs Beach Job

Los Angeles—Sonny Dunham, former Casa Loma star now heading his own band, was picked to open one of the Coast's favorite dance spots, the big ballroom at Mission Beach near San Diego, which was recently taken over by the city and remodeled as the Mission Beach Theatre-Ballroom.

Sonny's new band is built around the organization formed here by Chuck Cascales, sax-playing UCLA football star of the past season. Combination consists of five saxes, three trumpets (not including Sonny's), one of whom doubles trombone; and four rhythm. Guitarist Pat McCarthy, formerly with Jimmy Dorsey, does the arranging. Carlos Gastel is Sonny's personal rep, with current bookings set by GAC.

## Marie Fleck, Clark Casey, to Marry

Los Angeles—Marie Fleck, Radio Station KNX music librarian, will marry Clark Casey, KNX sound effector, around Aug. 19. Miss Fleck is the daughter of Bill Fleck, formerly a Local 47 assistant-to-the-president and now in the booking business here. Miss Fleck is also a member of '47.

## L.A. County Band Project Defeated

Los Angeles—A vigorous drive to secure a tax-supported appropriation of \$72,000 in next year's county budget for the purpose of establishing a concert band met defeat by a vote of 3 to 2 at the hands of L.A. County Board of Supervisors. The "county band" project was a pet goal of Local 47 and the defeat was hard to take.

Dave Dexter, Jr., one of the veteran jazz writers, hits the Beat every issue with bright feature stuff like you want to read. And so do guys like Ted Toll, Warren Scholl, George Hofer and Charles Edward Smith. Better subscribe today.

## Hardwicke Returns to Duke's Band

BY LEONARD G. FEATHER

Duke Ellington, making his last New Yorker appearance for many months in a one-nighter at Palisades Park, surprised everyone by bringing Otto Hardwicke along. He returned to the band after less than a week's absence, because the replacement, Billy White, "needs to study a little more," says Duke.

George Brunis, who fronted his own jamsters at Nick's last month, says he's had enough of bandleading. Says, "It was wished on me in the first place." The Spirits of Rhythm, who were part of Gay New Orleans at the World's Fair, cut down from six to four—Bunn, Watson and the Daniels Brothers—for a job as relief band at Nick's.

Nichols Men in Wreck Bill Darnell, who joined Al Kavelin at Essex House, will record with him soon for Vocalion. Jerry Arlen's ork opened July 3 at Pavilion Hotel, Sharon Springs, near Albany, for a six-week stint. Billy Maxted and other Red Nichols men reported damaged in a truck mishap on the way out to Texas.

Dean Kincaide joined Joe Marsala's Hickory House mob on tenor, clarinet and flute and Benny Glassman came in on alto, clarinet and flute. With Joe doubling on alto they have a sax trio now and are going easy on the collective jamming. Artie Shapiro may rejoin Joe soon. . . Old-timer Jack Pettis going into rehearsal again with a new group including strings. Carmen Maastren and Albert Harris, English guitarist, working out some original duets for Robbins to print, also two-guitar transcriptions of Bix's most famous works.

Joe Turner Not Working Alberta Hunter opened at Hotel Times Square Grill, where the Clarence Profit trio has been shelling out solidly. Joe Turner not working since Café Society let him out. Also unemployed at press time: Bill Clifton, fine Canadian pianist from Whiteman's ork, and Milt Raskin, Powell's former 88 man.

Sights of New York: Roy Eldridge playing piano and his trumpet man, Kenneth Kerasy, blowing some fine trumpet, in a switch session at Kelly's Stable. Songsmith Nemo and old-timer Aunt Jemima panicking the guests at the New Yorker with their fantastic Lindy-hopping—he's no midget and she dwarfs Mildred Bailey!

Bob Burnett, Charlie Barnet trumpeter, left the band last week. So did Johnny Owens.

Greetings from **MAX FIDLER** And His Orchestra (MCA Management) Don Dickerman's Pirates' Den HOLLYWOOD, CALIFORNIA

Our Thanks to the Casa Manana And to the Andrews Sisters

**JOHNNY RICHARDS** And His **ORCHESTRA**

Bob Stabler Personal Rep. Exclusive Management GENERAL AMUSEMENT CORP.

**KAY KYSER**

Extends *Best Wishes* To **DOWN BEAT**

From Himself, His Band and the Entire "COLLEGE OF MUSICAL KNOWLEDGE"

Now Broadcasting for **LUCKY STRIKE** And Appearing in **R.K.O. Pictures**



Greetings

**MANNY KLEIN**

Greetings from America's Ace Trumpet-Trombone Stylist

**Sonny Dunham** And His Orchestra

Recently Opened the West Coast's Newest Dance Spot De Luxe—The New Mission Beach Theatre-Ballroom

Personal Management of Carlos Gastel • Booked by General Amusement Corp.

Greetings from **EMIL BAFFA** Medical Director for N.T.G.'s Famous Florentine Gardens Floor Shows HOLLYWOOD, CALIFORNIA

Best Wishes to My Good Friends Glenn Burrs and Staff

**MANNY STRAND** Medical Director Earl Carroll Theatre \* Hollywood

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**Barney McDevitt - Leonard K. Vannerson, Jr.** John Lawson, Associate 202 South Hamilton Drive, Beverly Hills, Calif.

# GLENN MILLER

AND HIS ORCHESTRA



Chesterfield Program  
C. B. S.



Victor-Bluebird Records



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# Muggsy Cuts His Theme!

## Last of His Small Band Sides Are Out on Bluebird

BY BARRELHOUSE DAN

The last of the Muggsy Spanier jam band records are out.

With a lineup including Muggsy's cornet, Rod Cless on clarinet, Nick Caiazza, tenor; Joe Bushkin, piano; Al Seidel, drums, Bob Casey, bass, and George Brunies, trombone, the band's theme, *Lonesome Road*, and an old standard, *Mandy Make Up Your Mind* are paired on Bluebird 10766. Neither side reached the peak of *Sister Kate*, or *Butter & Egg Man*, or *Riverboat*, or *Relaxin' at the Touro*, but in comparison with other releases of the week, both *Road* and *Mandy* look awfully good—and sound better. Mugs' plunger is in rare fettle on *Road* and Bushkin, getting off simply and honestly without at-



Spanier

tempting to do the spectacular, plays a short half-chorus which is breath-taking in its beauty.

The stuff's here, and for sure. It was swell while it lasted. But maybe the Crosby gang will give Spanier a chance when they have their next date at Decca. At least it will guarantee the Dixielanders increased sales among the musicians and hot fans.

### Count Basie

"Let's Make Hay While the Moon Shines" & "Somebody Stole My Gal." Columbia 35500.

Screw title is another Basie riff compo with the Count and Lester Young doing the heavy individually. Last two choruses mimic Basie's *One O'Clock Jump* ending. . . The coupling is mostly Jimmy Rushing vocal, but Jack Washington, playing exciting baritone sax, bursts through for a grand chorus reminiscent of his bary work with Paul Banks 10 years ago. Harry Edison's trumpet (what's happened to Buck Clayton's masterful muted horn) winds it up. On the whole, excellent Basie samples, and certainly, not commercial.

### Slim Gaillard

"Windy City Hop" & "Fitzwater Street." Vee, 5557.

This little jump band moves. Granting that the Gaillard vocal jive is hard to take, the buoyancy and swing generated by his cohorts makes for solid jazz fare. Highlights are Slim's guitar solos, single-string fashion, and Hub Pettaway, the drummer, indulging in a bit of good-natured claptrap on *Fitzwater*, which is a street in Philly.

### Teddy Powell

"Feather Marchant's Ball" & "Teddy Bear Boogie." Decca 3234.

What a band! Most unoriginal, and packed with few big name sidemen. Teddy's unit nevertheless hits the bull's eye with spirited, gummy performances.



Raskin

*Feather* is a direct steal from the old Basie record (full band—Decca 1252)—the last chorus, when the band cuts over and picks up Basie's *One O'Clock Jump* to go on out. A double-steal, but a tremendous trombone, excellent piano and a driving tenor all show well. Reverse features Milton Raskin's authentic boogie piano plus more of that virile trombone and tenor and trumpet. Despite the steals, it's good stuff.

### Georgia White

"Sensation Blues" & "You Ought to Be Ashamed." Decca 7754.

Georgia doesn't sing like she did two years ago. And her material isn't up to snuff. An annoying trumpet doesn't help things either. Sad sides. Not even honest blues.

### Gershwin "Specials"

"Isn't It a Pity," "Lorelei," "By Strains," "Blah-Blah-Blah," "I Love to Rhyme," "Three Times a Day," "The Wolf of St. Blues" & "The Jolly Tar and the Milkmaid," all 10-inch discs in album G-14, sung by George Byron, issued by General records.

Eight poor Gershwin tunes, sung by George Byron with Bobby Tucker at the piano, make up this collection. And of all the General releases to date, this has the least appeal to musicians. Some of the music surely must be the kind of stuff composers write, tuck away in a bureau drawer, and forget—only to have it revived later when the composer has more of a "name." At any rate, Byron and Tucker struggle in vain on all 8 sides. The album itself, in gold and black, is far more attractive than its contents.

### Woody Herman Judy Garland

"The End of the Rainbow." Decca 3231.

Here's an experiment—placing the same song on both sides of a platter as performed by different artists. Herman does the best he can. His band bites fiercely, Woody's vocal is okay, but the tune itself is so bad the net result is nil. Judy's side is pure hokum—far less listenable than Herman's. The experiment might have been a success with proper material.

### Bob Crosby

"Complete" & "Ja-De." Decca 3233.

Easily the most satisfying Crosby by needling in ages.



Stacy

Stacy again doing the honors, albeit briefly. Interesting jazz, this, and although not in a strict Crosby groove, turns out to be grade-A material.

### Johnny Long

"Louie" & "Moonlight on the Congo." Decca 3239.

These are Johnny's first cuttings. They reveal a commercial band, but certainly not a schmalz crew. *Moonlight* is a Kemp steal (this must be "ape Hal Kemp month") but *Louie*, in addition to okay vocals, shows off a pleasant tenor and trumpet.

### John Kirby

"Impromptu" & "Little Brown Jug." Vee, 5570.

Kirby is back in his proper groove after a couple of downright poor attempts. *Impromptu* is the Chopin opus, treated lightly, but with finesse, and showing Billy Kyle and Charlie Shavers to best advantage. *Jug* is also slick stuff. Precision, good taste and instrumental finesse make these 5-star specials for Kirby's followers.

### Sidney Bechet

"Shake It and Break It" & "Wild Man Blues." Victor 26640.

Sloppy, old-fashioned jazz in the revered "N' Orleans" tradition. The band was rounded up for the date. Probably no one cares, however, because it serves as background for the clary and soprano sax stylings of the leader, who can do no wrong in the eyes of his worshipers. All of which leaves but one answer: it's a wonderful record, if you like Sidney. But if you don't, steer clear. It's Bechet all the way whether you like it or not.

Personnel includes Sidney DeParis, trumpet; Sandy Williams, trombone; Cliff Johnson, piano; Bernard Addison, guitar; Wellman Braud, bass, and Sid Catlett, drums, plus Pops.

### Roosevelt Scott

"Down in the Gutter" & "Dark Road Blues." Vee, 05550.

Piano and drums accompany this blues shouter of the old school. And two sides, as a result, are kicks. Among the best of the race records for July.

### Don Redman

"Ghost of the Wood" & "Shim-Me-Wobble." Bluebird 10765.

Redman's crisp alto sax plays the Redman theme, as erie a tune as has ever been penned. The band is so-so, but arrangements, by the pint-sized leader, show his background and knowledge of jazz superbly.



Redman

Reverse is another old goodie with Don's alto again. Not reissues, these were made late winter shortly before Don retired from baton-wielding to enter the arranging field full time.

### Benny Goodman

"Crazy Rhythm" & "Mister Meddowick." Col, 35497.

Good Goodman on first side. Clarinet, Elman trumpet and Ted Vesely trombone hog the solo parts with short bits of John Guarneri piano and Jerry Jerome tenor also breaking through. The band gets a good beat. Helen Forrest's fine vocal, minus the affectations of most fems, tops the pop side. For better samples of Goodman, hear *Rosetta* and *I Want to Be Happy* which was issued last week on Bluebird 10760. Vido Musso's tenor is only reason why the 1937 record is superior to the latest Columbia release.

### "Jam Session at Commodore, No. 3"

"A Good Man is Hard to Find," on four 10-inch sides, Commodore 76531-76532.

Milton Gabler of Commodore waited three months before sending a review copy of this session, but it was worth waiting for. Session takes up 48 inches of wax and finds Muggsy Spanier, Max Kaminsky, Joe Marsala (alto), Bud Freeman, Pee-Wee Russell, Brad Gowans, George Wettling, Artie Shapiro, Jess Stacy, Miff Mole and Eddie Condon—count 'em—all beating out a single tune for nearly 20 minutes.

The ensembles are about what you expect, ragged, discordant at times and uncoordinated. But when the hell wants precision at a time like this? When any one of the above leaps off on his own it's a kick. Honors are pretty evenly divided among the soloists with Mugs and Stacy getting the call perhaps, but what many may overlook is the stellar, rock-bound catch as catch can drumming of the fair-haired boy from Topeka, Mr. Wettling.

There's a lot of jazz on these sides and it doesn't get tiresome, no matter how you look at it. Take an afternoon off sometime and run through 'em. If you can spare the time. That's the problem when one goes about listening to this batch.

### "Five Feet of Swing"

"Solitude" & "Weary Blues." Dorsey Brothers; "Song of the Volga Boatmen" & "Glad for You." Jimmy Dorsey band; "Sleepy Time Gal" & "Drifting Apart." Casa Loma orchestra; "I Want to Be Happy" & "Hallelujah." Chick Webb band; "South Rampart Street Parade" & "Downtown Blues." Bob Crosby band. Decca album 131, all 12-inch records.

Lots of music here, but not too much is good, in the strict sense. Best of the batch is *Dogtown* by the Crosby band, with Yank Lawson, Matty Matlock and the tremendous bass work of Bob Haggart making for jazz at its highest peak. *Rampart* also is worthy stuff. The Dorsey brothers' sides are dated and interesting only for

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All A Per. Mgt.



—Down Beat Photo

Cripple Clarence Lofton is recovered from his recent accident. Read about him in Hoefler's "Hot Box" below.

their historical significance. Webb's output recalls happy memories of a great little jazzman, but Happy

and Hallehujah are not perfect samples of the old Webb band at its best. Cast Loma's samples are "pretty." But not hot. And for that matter, are not "swing." Which leaves the J. Dorsey coupling, made in 1938, which is super-special for Dorsey fans but dull music for others. All are reissues, in a well gotten-up album and with an explanatory booklet by George Simon. A neat experiment on the whole and a smart way to merchandise wax.

Vinny's Dixie Band

"You're Driving Me Crazy" & "Dreams Sometimes Do Come True," Miracle 101. Here's a fine little jazz combo, strictly 2-beat, from Minneapolis which attracted so much attention in that city that a new firm, issuing the Miracle label, recorded it. Clary, trombone, tenor and trumpet shine brilliantly on Crazy, a grand old tune. Reverse is a pop and unimpressive. Lineup includes Vince Bastien, trombone; Larry Brakke, trumpet; Don Thompson, piano; Frank Roberts, tenor & clarinet; Lloyd Horton, traps, and Barbara Hughes, vocal on "B" side only. Kicks here for the dixie fans!

England and New York by mail and is interested in trading some of his out of print Parlophones for American wax. . . Theodore S. Reig, 912 43rd Street, Brooklyn, N. Y., has for main interests Louis, Duke, Hawk and piano solos. Now on furlough from a job in a music store. . . E. B. Mulkins, 364 Chapel Street, Ottawa, Canada, emphasizes Bix, Chi style, Ellington, Lunceford and Hines. Started collecting after hearing Casa Loma on a Canadian tour. . . Lewis (Sonny) Johnson, 150 S. Bull Street, Columbia, South Carolina, likes Lang, Trumbauer and Nicholas. Sonny's a senior at Columbia high school.

Hot Box Drive! L. A.'s King Cole Trio made some sides at the

Davis-Schweger studios as did the old Vido Musso band. Musso recorded Jig-A-Jive, a tune very similar to Hines' Cavernism. . . Collector E. B. Sullivan, Chicago, is starting a comic strip, "Buck McKale" in the Chicago Sunday Tribune. . . An interesting record on which there is little information is a Black Patti label (8045) Squeezes Me and Boar Hog Blues by the Hightowers Night Hawks. . . John-

ny Witwer of Seattle advised the Hot Box on a recent visit that Gladys Bentley told him she made Ground Hog Blues and Gorilla Man with Eddie Lang playing accompaniment on Okeh. Gladys is now singing in Hollywood. Unforgettable Solo—King Louis between the vocal solos on Big Butter and Egg Man by the Hot Five on Okeh 8423.

My Best to Down Beat

EDDY HOWARD

86

THE HOT BOX A COLUMN FOR RECORD COLLECTORS

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

"Big Bill stole my blues," moaned a fully recovered Cripple Clarence Lofton (May 1 Hot Box) the other night. "I've been showin' 'em ever since nineteen and twelve," snorted Clarence.

Big Bill, now a big name on the Vocalion race label, plunked guitar for Clarence on Monkey Man Blues (948) Vocalion 02951, Brown Skin Gals (1074) and You've Done Tore Your Playhouse Down (1075) on Melotone 61166. These sides, along with the reverse of Voc. 02951 Strut That Thing (947) were recorded late in 1935.

The interest arising from Clarence's Solo Art sides (Barrelhouse Dan, June 15 Beat) warrants a thumbnail. In Lofton's own words, "I was born in '96 down Tennessee way and came to Chicago in 1917 and became famous." For a time he worked as a shipping clerk for the CB & Q railroad but most of the last 23 years has been spent at the keyboard playing the Fives at Schiller's Cafe (formerly at 31st and Giles), in beer and pleasure flats, and at house rent parties. Currently he can be found playing in various and sundry taverns on the south side of Chicago.

After a long rest in the hospital, Clarence is in fine fettle and has been "re-arranging" his numbers for 1940. Strut That Thing is now I Don't Know with lyrics and embellishments. There are two new blues added to his repertoire, a

new version of Policy Blues and Baby, I'm Going to Take You On Out to the Outskirts of Town, His 1939 specialty, Streamline Train, still moves right along.

Warren Plath, alias Jerry Page, Chicago clarinetist and ventriloquist, found a rare Fats Waller disc while on the road. Fats is accompanying a Caroline Johnson vocal on red label Gennett 3307 of July, 1926, vintage. Tunes are Mama's Losin' a Mighty Good Chance and Ain't Got Nobody to Grind my Coffee. Does this pre-date the Okeh solo 4757 Muscle Shoals Blues (70949) and Birmingham Blues which have been mentioned as Waller's first waxings?

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Large advertisement for Columbia Records featuring Eddy Howard. Text includes 'THERE'S ONLY ONE', 'MUSIC CORPORATION OF AMERICA', and 'COLUMBIA RECORDS'.



### Swing Piano Styles

#### Former 'Farm Boy' Now Stars With Ozzie Nelson's Crew

By Sharon A. Pease

The war news which fills the daily papers has been watched with special interest by Ray Crider, brilliant young pianist who recently broke into the "big time" with Ozzie Nelson's ork. A few years ago Ray made a trip to Europe as a member of the band on the S.S. *President Harding*, which made stopovers at LeHavre, France, and Hamburg, Germany.

Ray, in fact, has spent considerable time as a sailing musician. He visited Buenos Aires while working on the *Western Prince* and made several West Indies cruises on the German steamer *Columbus* as part of a 5-piece Dixieland outfit which alternated with a 21-piece concert group. The *Columbus* is the boat which was scuttled off the coast of Florida during the early days of the current war.

many were born and reared in small towns. Crider, however, is the first who was born on a farm. That was 27 years ago. His first 12 years he lived the life of a farm boy, until his parents moved to Streator, Ill. He started piano at 10 and admits he was a clock watcher of the first water during practice hours. Ray continued with his music through grammar and high school. After high school Ray



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Ozzie Nelson's 27-year-old piano sensation, Ray Crider, an Illinois boy who has made good in fast time. His piano style is explained in detail on this page by Sharon Pease.

attended the Bradley Polytechnical Institute in Peoria, where he majored in music.

Along with his broader knowledge of harmony his improvising began to shape up and his interest in dance music became more serious. He made frequent trips to Chicago, where he watched many

### Ray Crider's 88 Technique on 'Exchange Floor Getaway'

*Bright*

The musical score is written for piano and consists of 12 staves. It features a variety of rhythmic patterns and dynamics, including accents, slurs, and trills. The piece is in a 4/4 time signature and is marked 'Bright'. The score includes a key signature of one flat (B-flat major) and a tempo marking of 'Bright'. The piece is divided into sections labeled A, B, and C, with various musical notations such as '8 lower' and 'luco' indicating specific techniques or dynamics.

of the better known artists of the keyboard. Before finishing his first year at Bradley he was playing dance jobs and enjoying the work thoroughly.

Crider didn't complete his second year. Because of financial reverses, he was forced to leave school. He

went out on a panic job with a little band and got stranded in Madison, Wis. Here he picked up some jobbing dates, made friends and was able to work fairly steadily the next four years. Meanwhile, he was working hard and polishing his style.

#### Off to New York

Then the urge to try New York hit Crider. "There's nothing better than hitch-hiking to develop thumb muscles," he explains, "and I got plenty of thumb exercise on that trip."

The going was rough in the big town. His father told him that "farming is a lot more substantial than that jazz stuff" and Ray was nearly convinced when he finally got the chance with Ozzie. That was in February, 1940, shortly before the hand moved into Chicago's Blackhawk. The band didn't

have much in the book which featured piano, but Ozzie wasted no time and soon the band was playing plenty of tunes which displayed Ray's solid solo style. *Riff Interlude* was one of the first, but more have been added since.

The example of Crider's style reproduced herewith is his own composition *Exchange Floor Getaway*. Note the manner in which he moves the bass, walks into the second octave, using the ninth on the way. Means of releasing the walking bass are offered in several spots throughout.

Readers of *Down Beat* will no doubt be hearing more about this Crider fellow in the future. He will make many friends with his talent, and just as many with his refreshing personality and keen sense of humor.

Letters to Sharon Pease will reach him at Lyon & Healy Bldg., Jackson at Wabash, Chicago. Please enclose self-addressed, stamped envelope for personal reply. Pease is anxious to know what pianists think of his column and which keyboard artists they would like to read about. Do readers have suggestions?—EDS.

The advertisement features a large, stylized graphic of a piano keyboard and musical notes. The text reads: "DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA". Below this, it says "VICTOR RECORDS". At the bottom, it mentions "Exclusive Management" and "WILLIAM MORRIS AGENCY, INC. New York - London - Chicago - Hollywood".



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### Dal Richards Gets His Break

BY DON McKIM

Vancouver, B. C.—Dal Richards' band, originally signed as merely a fill-in band between the full season engagements of Mart Kenney and Len Hopkins, will instead play the entire summer at Hotel Vancouver's Panorama roof. Hopkins is remaining at Ottawa's Chateau Laurier. Richards is just 22, deserves the breaks and he's got a smart band, though only 9 pieces. He plays reeds.

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## Scab Bandsmen Laugh Up Their Sleeves in K.C.

BY BOB LOCKE

Kansas City, Mo.—The Kansas City Union, Local No. 34, which boasts a membership of about half the total white cats playing dance music or otherwise in Kaycee, has just launched a drive against non-union music teachers. The Union announced that it had received many reports of student toolsters or scrapers or pounders studying with nonunion music teachers. In many instances, these instructors were former members of the musicians' union, and do not now belong to the union. All union members, their families, and friends, who might have pupils studying music, are requested to find out if the teacher is a member of the musicians' union before sending the kids to practice. All the scab bandsmen in town are laughing up their sleeves.

### McShann 'Busts' Record

Jay McShann busted the season record when he opened at the Fairyland Park ballroom the last week in June as house ork, dragging in 400 terps for the opening Tuesday which is generally an off night. . . . It was McShann's first public dance appearance for several months, he previously having been tied up at the Pla-Mor Walkathon and odd frat dates. . . . The 14-piece outfit has improved beyond the imagination of any one who hasn't heard it, and should be 1941's septa sensation. . . . Every man has his heart in his job.

Incidentally, management of the Fairyland Park ballroom reverted to John Tumino, it being felt that bookings weren't being handled right by John Antonelli, who was operating the floor as a separate venture. . . . Hal Kemp grossed \$1400 on June 15, season top thus far. . . . Red Blackburn and Blue Steele as location bands only did so, McShann being expected to pull in the real dough.

Leonard Crew 'Sharper' Harlan Leonard's orchestra.

with Jessie Price, has opened up for the summer at Eddie Spitz' White House Gardens. The band is even sharper and better arranged than before, with Jessie being toned down except for occasional solo drummatics. . . . Buddy Fisher's back in town with a new sweet combo at Mayfair where Tootie Clark, working with Tom Drake local booker, has decided on a big name band policy. . . . Band in okay, playing sugar music with lush phrasing by arranger Fran McCarthy, with trumpeter Paul Uffas and hot tenor sax player Jose Hernandez, only two Spanish men in the crew, giving the hot numbers a lift. . . . Binnie Ruth Garrett handles the lyrics. . . . It's Fisher's first appearance here since mobsters muscled in on his nite club here about three years ago and forced him out of biz. . . . Ruth Royal's Dance Beat Club got a guestar appearance of Ted Smith, blues singer, over the KCKN program. . . . Incidentally, Ray Hughes' Jockey Club ork is gleaming plenty of local compliments through its KCKN remote.

### Boyd Kelley Gets Break

Larry Phillips' orchestra replaced Sammy Martin at the Tall Timbers Ballroom, with Martin currently auditioning for a Kaycee Club engagement. . . . Boyd Kelley and his Four Tons of Swing, finally got a break, moving out to Martin's Brookside Tavern, now being groomed as a hep-cat rendezvous, with Martin's Plaza slated to continue as a hide-out for ickies. . . . Julia Lee and her band are all by themselves now at Millin's with competent moved out from the neighborhood. . . . Freddie Finch and his band at State Line Tavern are doing okay for what amounts still to a pickup crew. . . . Art Kassel and his ork raked in \$50 for S. Bernard Barney Joffe at the Tower Theater. . . . Also, a lot of local musicians rot work when the Scandals played a week's vaudeville here, setting the pit assignment. Another good news for unemployed cats is the prospect of burlesque opening this Fall in the old Missouri Theater to be remodeled, which would call for an 8 or 10 piece pit ork.

## Can This Ork Repeat Casa Loma's Climb?

BY DUKE DELORY

Toronto—That new Cliff McKay 7-piecer at the now-union Casa Loma nitery is playing on the same stand in the same room of the same spot, broadcasting over the same station (CFRB) with the same engineer (Bill Baker) as did the original Casa Loma band now called Glen Gray's over a decade ago. McKay's combo is clicking with Cliff himself fronting on clarinet. Bassist Guerney Titmarsh also plays the summer "proms" with the Toronto symphony. McKay played E-flat clarinet with the symph himself last winter, and also worked the Percy Faith-Oscar Levant concert at Massey hall last month. Stan Willson's guitar, Harry Houston's drums, Tory Jack's piano, Jimmy Reynolds' trumpet, and Jack Madden's trombone round out the combo. In addition to doing his own arranging, McKay has an arranging contract with the Co-

quettes, all-girl Yank band. And Niosi goes on and on, his wondrous alto horn stabbing as of old. Bert's latest opus is titled *Duet for Two*, gives nearly all the boys a chance to get off on their horns for a two bar solo, jumping from man to man, section to section.

Happy to report that Frank Crawley's plaster cast will be removed by the time this issue hits the stands. Right now his band is breaking all records at Springbank Park made during the last 15 years.

## Indiana Drum Star Better Than Krupa?

BY JOE LANG

Indianapolis—When a number of the AFM delegates at the convention here last month went out and caught drummer Gene Walker with Buddy Bryant's colored band at Joe Mitchell's, they began to wonder why all the fuss about Krupa, Jo Jones, Bauduco, Cozy, Zutty, McKinley, Wetting et al.

Walker, only 19 or 20, killed 'em with his technique, drive, speed and showmanship. Delegates Eddie Caron of Southbridge, Mass., Charlie Barrows from Plainfield, N. J. (who plays a potful of pots himself), Max Lewis of Winona, Minn., Ray Barratta, young flash pianist and lawyer from Poughkeepsie, N. Y., and Jim Fletcher of New Haven, Conn., all got their stones off when Walker took a 15-minute solo.

"This boy should be with a name band," said Caron, his mouth agape. "Unless someone discovers this boy, it's God-given talent just going to waste."

Gene is a local boy who started by carrying a pair of spoons in his pocket. He studies everything on drums and music he can get his hands on. He knows every riff on every record ever cut. One of these days he'll get to the top. He plans to be the beat eventually; it's an obsession with him. Right now all he needs is the breaks.

## Petrillo Jerks Bands off the Air

(Jumped from Page 1)

pluggers in New York suffered greatly. The ban did not affect regular commercial programs or NBC stations who had contracts with local musicians. Only the "free" dance remotes, such as are heard from New York and Chicago hotels, and spots like the Meadowbrook and Catalina Island Casino, went off the air.

If the strike continues for awhile, which seemed fairly probable, several bands in hotel spots claimed they'd quit. Many hotel bands lose money on the engagements anyway, and take them just for the air time. Barnett, for example, said he would leave the Lincoln if he doesn't get his air-shots back.

Such a situation would be dynamic in the trade. According to Local 802, the St. Paul station balked when the St. Paul Local asked that four additional musicians be hired for the station's house band.

## New Orleans Flooded By Hot Pianists

BY ORIN BLACKSTONE

New Orleans—The French Quarter is alive with piano players. It used to take a lot of searching to uncover a good keyboard man in a New Orleans place of entertainment, but now there's hardly a bar of any standing without its upright and the inevitable kitty.

### Kansas Girl a Standout

The pianists are about equally divided between men and women. From here it looks like the stand-out is a Negro lass by the name of Janeva Hurse, who plays at Gasper's on Bourbon street in competition with a juke-box. A local Mary Lou Williams is something of a novelty in itself but to find one in the middle of the Vieux Carre is really a surprise. She hails from Lawrence, Kan.

An institution at Oldstein's 666 Club are Jerry and Gwelda, who have been playing four-handed piano there since the place was merely an 8-seater. Their forte is playing accompaniment for the guests who become singers after a couple of highballs. Dealing with a similar situation is Mercedes over at Pat O'Brien's.

Larry Albert has replaced Steve Lewis at Victor's. Albert formerly had a band at the Doghouse. Billy Arthur is the 88 man at the Hotel Senator bar, and Kenneth Sims provides the "intimate" entertainment at Bacino's new bar.

## Tadpoles Become Big Frogs

(Jumped from Page 1)

because of the stand the AFM took on the lyrics of the tune. . . . Cab Calloway goes into the Meadowbrook next week, following Al Donahue. Marks the first colored outfit at the Dailey spot since Basie laid goose eggs 'way back. . . . Jack Teagarden opened the new summer spot, the Inn, at Sea Girl, N. J. He's using a new male vocalist. . . . Teddy Powell's suit against attorney Mike Vallon and Goldfarb Mirenburg was settled out of court when Powell refused to answer suit for fees owed them. Amounting to a \$1,500 claim settlement in all, and the thing's already forgotten. Glenn Miller, Tom Dorsey and Benny Godman, That's the way Martin Block's *Make Believe Ballroom* poll ended. Miller won it for the second year in a row.

And Joe Venuti's band really was socko when it subbed for Larry Clinton at the New York while Clinton played Chi's Oriental. Plenty of guts there, terrific drive and when Venuti got off on the blues with that powerhouse crew behind him, it was too much.

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The Life of Every San Francisco Party  
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# Here's a 'Who's Who in Jazz' for Boston Hep Cats

BY TED LOCKE

Boston—The best music in town, and it's damned good jazz too, is being played by Eddie Watson's small colored group at Alpini's, a little joint out beyond Kenmore Square. This bunch features Irving Ashby, an amazing young guitarist who could show Charlie Christian a few things, and Eleanor Johnson, a real honest-to-gawd down-home blues singer. Miss Johnson is one of the finest singers I have ever heard. She has a style all her own. She's a combination of Billie Holiday, Ethel Waters and Adelaide Hall, with a little Bessie Smith thrown in.

Bill Cathcart's Talent Wasted  
 Ruby Newman's band at the Ritz roof could be dismissed with a shrug if it weren't for Mati Takki, Ruby's excellent tenor man. Last winter Mati sat in on one of James P. Johnson's sessions and knocked everybody out. In another of Ruby's bands, playing at Magnolia, we find Harry Immer, also a tenor man. Harry is one of the finest tenor men alive. He could sit alongside the best in the business and they'd all have to look to their laurels.

Then there's Bill Cathcart, fine young pianist, whose talents are generally wasted in some second rate beer joint. This lad, surrounded by the right musicians, would rapidly develop into another Stacy. He has the feeling and needs only inspiration and experience.

Vinal Destined for Greatness  
 Moving out to South Weymouth we find a young clarinetist who I firmly believe is destined to be a great jazz musician—Charlie Vinal. One of the swellest guys I know, Charlie has been confined to a wheel chair for several years. He's been through a lot. He knows the meaning of pain and suffering and it shows in his music. There's a sad agonizingly beautiful quality in his playing that puts one in mind of Tesch, Fud, Pee-Wee and Mezz. Nightly Charlie's home is the Mecca of local and traveling musicians, the little guys and the biggest ones. There in Charlie's front room is born some of the best and some of the worst jazz ever blown out of an instrument.

You see, there's a lot of good jazz right here in Boston, but you'd never find it out by reading *Down Beat*.

La Crosse Fiddler Wins Rare Honor  
 BY WAYNE BOLLRUD  
 La Crosse, Wis.—One of the world's most valued musical prizes, the American Prix de Rome, was awarded a fortnight ago to Arthur Kreutz, young violinist of this city. Endowed by the late Frederic A. Jailliard, the prize is valued at about \$4,000, entitling the winner to two years' fellowship at the American Academy in Rome. If the European situation prevents Kreutz from going to Rome Oct. 1, when the scholarship term starts, he has the choice of deferring the fellowship or fulfilling it in this country. Kreutz had submitted a three-movement symphony and a suite for orchestra to the competition committee. He received his master's degree from Columbia only a year ago and is teaching there this summer.

War Booms Ottawa Music  
 Ottawa, Can.—The war has brought a definite boom to Ottawa. Canada's new governor general arrived, screen stars are living here as well as the princess from Holland. Parliament is sitting every day, military officials from England are headquartered here, and it seems that every important official in the dominion is stationed here. So the Canadian Grill of the Chateau Laurier is becoming even busier than it was during the winter months. As a result Len Hopkins' band, slated to go to Vancouver for the summer, changed plans and is staying on here at the Grill, which formerly closed for the summer.

Best Wishes JOHN SULLIVAN  
 His Trumpet And His Orchestra  
 featuring The Brass Choir Trumpet Quartet The Three Freshmen Trombone Trio  
 Currently playing Sylvan Beach HOUSTON, TEXAS



## Scott Ducks Boston Song Plugging Mob

BY BOB DOUCETTE

Boston—The new Raymond Scott band which has been dishing out at the Totem Pole ballroom, has the makings, although many still can't get used to the big band set-up. Scott has created quite a bit of talk around town among the profession with his whacky ideas on just how music men should be treated. Maybe it's just a publicity gag, but he definitely has a Greta Garbo complex—he wants to be alone!

Avner Rakov, WBZ maestro, moved across the street to the Met to conduct the pit band for the Bob Hope show. Ben Cutler opened the Ritz roof two weeks ago. Ed Wyner gives the following lineup to follow Cutler: Emil Coleman, Will Bradley and Tommy Dorsey. Pete Herman 9-pieces at the Wonderland Dog Track, Revere Beach, for the summer. Larry Cooper's outfit of 15 people doing bang-up biz at the Mansion Inn. The band could stand a few changes, but it's still new. Vaughn Monroe making records and set to go places under the guidance of Willard Alexander. The band doesn't play out of tune any more.

## War Booms Ottawa Music

Ottawa, Can.—The war has brought a definite boom to Ottawa. Canada's new governor general arrived, screen stars are living here as well as the princess from Holland. Parliament is sitting every day, military officials from England are headquartered here, and it seems that every important official in the dominion is stationed here. So the Canadian Grill of the Chateau Laurier is becoming even busier than it was during the winter months. As a result Len Hopkins' band, slated to go to Vancouver for the summer, changed plans and is staying on here at the Grill, which formerly closed for the summer.



Drubbed by a score of 30 to 8, Ernie Palmquist's band is shown here after their ball game with the Wichita Local 297 team. Shown are, standing, Tom Alexander, Jack Wiggins, Jean Peters, Russ Duncan, Marshall Gil, Clyde Brooks, Byers Killion, Dan Esparan and Art Schofield; kneeling, Harold Moore, Fuzzy Anderson, Ben Gridley, Pete Walker, mascot Pete Walker, Jr., Earl Coburn, Palmquist, Lloyd Kreitzer and Charlie Harmon. Pic courtesy W. F. Walker.

## Milwaukee AFM President Studies Plan to Insure Local Musicians

BY SIG HELLER

Milwaukee—Volmar Dahlstrand, progressive prexy of Local 8, is studying practicability of a group accident insurance plan for members of the Local. Many local men have expressed themselves in favor of such a plan, in accordance with *Down Beat's* editorials over the last several issues urging the union to take some step to give members protection. Milwaukee has had its share of the serious accidents to musicians which have been reported in *Down Beat* columns lately.

Steve Swediah's band, playing at Modernistic ballroom in State Fair Park, carved Bob Crosby's gang, but good, when Crosby played a one-nighter there recently. Dick Jurgens drew 6,000 to his date at the same spot, marking the highest paid attendance in several years. Christeen Street and her Strollers are featured in the new cocktail bar of the Schroeder hotel. Eddy Rogers' opening in the Empire room delayed five days because of the alterations taking place. More than 2,000 names had been signed by press time to a petition endorsed by three different Steve Swediah fan clubs to get Steve's fine jump outfit on the *Fitch Bandwagon* some time this summer. The fan clubs are those in Green Bay, Madison, and South Milwaukee.

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WLW 1940

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# Arizona Has its Share of Jump; Pastor an Example

BY MARIE DE FLOREA

Phoenix—This land of lungers and sunshine has its share of jump, though this is probably the first time the *Beat* has ever run anything under a Phoenix date-line. Well, Tony Pastor and his bunch came through on their way east, played three nights at Riverside ballroom in a temperature of 110, which soon became double that—temperature de Pastor. It was little



Pastor

short of surprising how well the band went over with those with relatives south of the border.

Gay Jones, whose ork was a large factor in making Seattle swing-conscious when Norm Bobrow began promoting swing concerts there, brought his 11-pieces into Woody's Old Country club last month. In addition to the fine music, the band's appeal to the kids is also explained by the large amount of instrumental horseplay. Novelties by bassist Tiny Martin and drummer Gordon Challstedt always bring down the house. A battle of jazz was to have been waged between the Jones band and Burton Morse, local hot man, but dat ol' man deadline keeps us from catching it in time to report to the eds.

Lloyd Blair, popular local band leader and ex-Freddy Martin pianist, is figuring on a commercial over KTAR daily in the fall. His brass section will probably include former Fiorito cornetist, Eddie Rames, the best thing in brass that the southwest has to offer. Blair went to Frisco and will probably bring back some men to augment to what will probably be three tenors, three fiddles, one cornet and four rhythm. In spite of this horribly society instrumentation (or because of it, take your choice), Lloyd has always been a favorite among Phoenicians.

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Congratulations! JIMMIE GREEN

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Mutual Network 11 Times Weekly Victor-Bluebird Records Paramount Films Exclusive Management Consolidated Radio Artists

BARRON "Music of and Today"

Just Completed Six Months at the Green Room, Hotel Edison, New York City Currently Blackhawk Restaurant Chicago

## Chip Off, Etc.

BY BOB LOCKE

Kansas City—Virginia Coon is the girl vocalist with the new Charles Fisk band, formed recently at the University of Missouri and managed by Bert Knighton. Fisk is just a kid, and features himself playing two trumpets at the same time.

Miss Coon is the daughter of the late Carleton Coon, famous drummer who formed the old Coon-Sanders band along with Joe Sanders. And a looker, too.

## 'Rubber Ball Robert' is New Zurke Tagline

BY KEN KATHAN

LaPorte, Texas—For the third time since he started his own band, Lady Luck reached out and cuffed Bob Zurke's ears down, tripped him, and then trampled on him. Twice his organization was ruined by wholesale personnel changes, and the last time a 7-weeks' siege in the hospital knocked him out. But not down. "Rubber Ball Robert," he knows as in these days, cause it seems no matter what happens, he always bounces back for more.

Twenty-five hundred Houston cats clamored around his piano at Sylvan Beach, screaming for more Zurke boogie. And he gave it to them. Maybe Ammons or Lewis or Pinetop originated the stuff, but Zurke's digits can certainly do as much with it as any these beat ears ever heard.

Current Zurke lineup (on the tour of one-nighters in which Tony Martin is fronting the band) is:

Mart Berman, Johnny Casaway, Charles Spire, Ari Wausser, cases; Chelsea Quasley, Howard Coffey, Wayne Williams, trumpets; Murray Guld, Robert Simpson, trombones; Herman Berkhart, bass; Noel Kigen, guitar; Al Sidell, drums; Evelyn Poe, chirpie, and Zerk on the keys.

Permo Products Corp. manufacturing metallurgists, have prepared a comprehensive booklet for the layman on home recording which gives complete information on cutting needles, records and how to improve all types of recordings.

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Euclid Beach, Cleveland, Ohio

# Johnny Morris Will Take Over Buddy Rogers' Combo

BY HERB DAVIS

Memphis—Mary Pickford blew into town while hubby Buddy Rogers' band was departing at the Peabody. She came to join Buddy



Rogers

in celebration of their third year of martial—oops, that's marital—bliss. Buddy announced that he would leave the band after the Peabody stay in order to go to Hollywood, where some picture work is in line.

Drummer Johnny Morris, who was with Vincent Lopez so long and who has been featured with the Rogers band, will take over the band under the present MCA management.

Johnny Long, local hot drummer, is knocking everybody out with his newly organized combo at the Rainbow nitery. . . . Sammy Lazerow's 6-piecer featuring Bob Anderson at the keyboard vacated the Paddock when the heat and padlock were applied to the joint. . . . Colie Stoltz' ork holding fourth atop the Catholic Club satidy nites. . . . Pete Burke playing two

## Mooch Lewis

Follows Ellis; Manzone Okay

BY RAY TREAT

Auburn, N. Y.—Mooch Lewis (nee Louis Mucci at Suburban Park Manlius, goes on from where Seger Ellis left off. He uses six brass, two reeds, three rhythm and a gal singer, Lynda Carroll. Lewis, who has played with both Red Norvo and Glenn Miller, features his own horn and Jim Melfa's clarinet.

All recovered from the disastrous auto wreck of a few months ago, Joe Manzone and his boys are back at the Belvedere. It's really a miracle that they're alive and playing again. Joe's shoulder hasn't healed quite right but that doesn't bother his playing. The pianist's broken neck seems in pretty good shape and he too is able to play without discomfort.

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From "America's Craziest Orchestra" MILT BRITTON

The Clown Prince of Swing and his Famous Band

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BON BON

featured vocalist with Jan Savitt's band. NBC broadcasts

niters weekly at the Clearwater dance room. . . . Mack Ray, Memphis Blues ork booked into the Peabody spare room to take care of the overflow crowds. . . . Plans under way to organize a hot club for local cats. . . . Some more band sure to grab Forrest Brown, who blows sax and clary aplenty

## Scranton Bands Get On WARM Gravy Train

BY EDDIE GUY

Scranton—After three months' delay waiting for the formal FCC go-ahead, radio station WARM finally started operating out of its streamlined studios, and plenty of local bands are included in the gravy train. After five months of auditioning local talent, program director Chas. Capps has Ferdinand Leva working with him as musical director, and the local bands of Teddy Doms, Charles Masters and Will Schillinger being featured regularly. In addition to these, Danny Richards, the ex-murder and Bunny Berigan vocalist, has a number of regular programs, as do the Four Dukes, and Bob Chandler's band who play nightly at the Casanova.

The Masters band hits the road the latter part of this month for a 6-weeks' tour of New England and may grab the offer to play Virginia Beach. Charlie had to organize a small unit to play the remainder of the summer at the Penn-Stroud hotel in the Poconos in order to go on the road. Here's an example of one leader with two fine bands while some have a time trying to organize one good outfit.

## Local Bands Get Break at Rocky Springs Ballroom

BY DICK CEHRMAN

Lancaster, Pa.—The outfits of Len Mayfair, Don Peebles, Red McCarthy, Larry Fotin, Larry Taylor and Clarence Love have all dipped their hands into the money bag of Rocky Springs Ballroom since Billy Earle, of Harrisburg, WKBO, took over promotional duties of the spot for the season. In addition to those named, Chet Lincoln gets into the gravy playing as house band for the Sunday night swing concerts, and Andy Kerner plays Wednesday night student hops. With Ken Nestle on tenor and Dave Gotwals' clarinet, the Lincoln band is jumping better than ever.

Localite Clarence Humphreys and B. U. Waters of Harrisburg take over the spot to bring in a name band every Monday night.

best wishes to down beat

TED LEWIS

Exclusive Management William Morris Agency R.K.O. Building Rockefeller Center New York City



Bob Strong

AND HIS ORCHESTRA

featured on

Uncle Walter's Dog House

Avalon Show Boat NBC COAST-TO-COAST

MUSIC WITH THE STRONG APPEAL

### Mother and Four Sons Play Together



Dallas—A mother, Mrs. Ray Hummel, and her four sons are spark-plugs of the "Four Hummel Brothers and Their Orchestra," which is popular down Texas way. The mother, who plays gutbucket piano, is billed as "Marie Antonette." The Hummel family hail from Cleveland. Others in the band are Bill Hummel, trumpet, vocals; Jack Hummel, trombone, slap bass; Russel Hummel, sax, clarinet; Jerry Hummel, drums; Elmer Logsdon, guitar; Rudy Smith, sax, cary; Doc Webb, sax, cary. The father, Ray Hummel, is now managing and looking the outfit, which is shown above.

### Ending the Whiteman Discography

(From Page 11)

More personnel changes had taken place. Lineup for the period consisted of: Roy Bary (piano); Walter Gross, Claude Thornhill, Frank Signorelli (guest pianists on various Chesterfield shows); George Ford, Walter Hazeman, Vince Capone, Al Gallodoro, Murray Cohan, Frank Gallodoro (sax); Artie Drelinger (tenor sax—joined in March); Sal Franzella (clarinet—joined in April); Dan Moore, Chas. Teagarden and "Goldie" (trumpets); Bill Rank, Jack Teagarden and Hal Matthews (trombones); Rollo Leland and Tom Richey (drums); Mike Pingitore (banjo); Artie Miller (bass); Joan Edwards, Clark Dennis and the Modernaires (vocalists).

Among the musicians who played more or less regularly with Whiteman just for the radio show were: Casper Reardon (harp); Dick McDonough (1st guitar); Tony Gottuso (2nd guitar); Norman McPherson (tuba); and Kurt Dietzler (violin). Whiteman's former arranger, Bill Challis, returned once again to do a new series of arrangements for the band, as well as accompaniments for the Four Modernaires during spring and summer of 1939. Among some of the recent scores he contributed to the Whiteman library were "Milenberg Joes," "Lisa," "Lime-blossom Blues," and "Something Tells Me," plus countless numbers built mainly around the Modernaires.

In May, Bob Cusumano replaced trumpeter Dan Moore. Moe Zudecoff took Bill Rank's place in the trombone section, and Oskarist Artie Ryerson became a regular member of the rhythm section. The band spent most of the year touring the country in a strenuous cycle of one-nighters, and in December Whiteman presented his eighth experiment in Modern American Music at Carnegie Hall on Christmas Eve. The affair was a bang-up success, a complete sell-out, and I imagine the presence of the Raymond Scott Quintet, Artie Shaw and Louis Armstrong had much to do with this. Announcements will be interested to note that both Jack Teagarden and Miff Mole were members of the Whiteman trombone section this night. Miff Mole joined Whiteman a couple of weeks before Mr. Tea, left, and for just a brief spell the world's two greatest white hot trombonists were members of the same orchestra!

Naturally the Whiteman group was greatly augmented for the concert. However, here is the normal setup of the band as of December, 1938: Al Gallodoro, Sal Franzella, Frank Gallodoro, Artie Drelinger, Murray Cohan, Vincent Capone, George Ford, Harold Feldman, Miles Fargerson (9 saxophones); Miff Mole, Jack Teagarden, Hal Matthews (trombones); Chas. Teagarden, Bob Cusumano, "Goldie," Bob Alexy (trumpets); Artie Miller (bass); Roy Bary and Frank Signorelli (pianos); Mike Pingitore (banjo); George Wetling (drums); Artie Ryerson (guitar); Al Duffy, Jules Schacter, Maurice Ancher, Kurt Dietzler and Harry Struble (violins for the Swinging Strings); Joan Edwards, Clark Dennis and Modernaires (vocalists).

December, 1939, saw the close of Whiteman's Chesterfield account, since which time the band has remained un-sponsored. In early December the band went into the Hotel New Yorker and played with a fair degree of success for two months. However, the old polish and sparkle that was once associated with Whiteman was sadly lacking in the band I heard when I stopped in to see the boys last January. Between the change in style (or should I say lack of it), continuous change in personnel, and an apparent lack of interest on the part of the boys, the Whiteman group of the present merely succeeds in sounding like all the rest of today's bands. Rather than stick to the old style which so distinguished Whiteman from the others 10 or 12 years ago, the "Old Man" has preferred to model his arrangements around prevailing "swing" style with disastrous effect.

The various units all made frequent record appearances via the Decca label during 1939, but I see no reason for going into detail about records which have been thoroughly reviewed lately following their general release. Only new Whiteman Decca records worth singling out are two sets of Irving Berlin's songs (albums No. 70 and 71) and a very much abbreviated version of Gershwin's "Concerto in F Major" (Album 67—Two 12" discs). The Berlin songs are not presented in anything like brilliant arrangements, but to lovers of Berlin's better tunes and those who can find enjoyment in listening to the galaxy of Whiteman songsters, there may be an excuse for wanting these records.

By the time Whiteman completed his New Yorker engagement, two very important personnel changes had taken place: Roy Bary and Frank Signorelli both left in January, 1940. Bary thus terminated a 12-year association with Whiteman during which time he played piano, did arranging, acted as chief soloist and finally taken over as Whiteman's chief assistant. As yet nobody has taken Bary's place permanently, and Whiteman has been conducting rehearsals himself. Signorelli's place has finally been taken by a youngster named Bill Clifton.

Among the other changes that have been taking place the early part of 1940 have been the departure of Sal Franzella, Bob Cusumano and Artie Ryerson (the latter's place has been taken by ex-Goodmanite Allen Reum) and the Modernaires.

Just a few weeks ago, when Whiteman went to Hollywood with Goldie, Chas. Teagarden, Miff Mole and Pinarito, several of his 1940 band quit. And right now, as this story comes to a close, Whiteman is faced with reorganizing. Almost all his best men are gone. The next six months will see whether he can "come back" with new men.

And so it goes on and on—change after change taking place within the ranks of the oldest "Name" band in the country. As I look back now over the previous 10,000 odd words I have just written, it becomes increasingly apparent that this article is but an abbreviated account of a subject that should have been dealt with in book form. The numerous myths surrounding Whiteman; the unique Whiteman library; the crazy stories surrounding Bix Beiderbecke and Frankie Trumbauer while they were members of the Whiteman clan and many other angles have all been passed up for the present, but perhaps some day they will be taken up when the time arrives to write an entire book around the Whiteman orchestra.

The End



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ARRANGING DONE minimum prices by experienced Harvard music concentrator. Loring Briggs, Winthrop Street, Taunton, Massachusetts.

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GERMAN BASS VIOL, 75 years old. % size. Perfect condition. 1512 Summit St., Sioux City, Iowa.

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**Jimmy Dorsey** shows Joseph (left) and Michael Guglielotti, 5-year-old twins who really play soprano saxes, new twists on playing hot. The kids are acrobats, too.



**Squirmin' at the Sherman** might be the title of this shot, by Ray Rieng, which shows baritone Dick Todd switching places with Glenn Miller at Chicago's Hotel Sherman while Marion Hutton expostulates. Both Todd and the Miller menage record for Bluebird. Over at right Red Ingle, with fiddle, accompanies Elmo Tanner's whistling act with Ted Weems' band.



**How to Informally** prepare for a formal broadcast is illustrated above by Phil Spitalny as he conducts a rehearsal for his "Hour of Charm" broadcast with his fem tootlers. The Spitalny show is heard at 10 p.m. Eastern daylight time over NBC's red network. Right—Rosalie Martin, tenor saxist with the Coquette, all-girl band, runs over scales before the job. "She bonks like a man cat," say musicians who have caught the outfit on its recent tour through the Middle West. Photo courtesy of Lou Cramton, Michigan newshawk.





# CLOTHES TORN OFF GIRL VOCALIST

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# DOWN BEAT



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light time over NBC's red network. Right—Rosalie Martin, tenor saxist with the Coquettes, all-girl band, runs over scales before the job. "She honks like a man cat," say musicians who have caught the outfit on its recent tour through the Middle West. Photo courtesy of Lou Cramton, Michigan newshawk.

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