

Artie Shaw Grabs Goodman's Men



608 S. Dearborn, Chicago, Illinois

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15 CENTS

Radio Men Ask: 'When Will Petrillo Strike Again?'

BY ED FLYNN

New York—America's name bands went back on the air on sustainers in mid-July when James C. Petrillo, fast-acting, hard-working chief of the AFM, worked out an agreement with the NBC and CBS radio sta-

tions which previously had refused to renew AFM contracts relative to employing staff musicians.

Herman First to Return

Down Beat's page 1 story in the July 15 issue was just being distributed when the strikes ended. Woody Herman, Glenn Miller and Carl Ravazza were the first bands to come back on NBC's airwaves after the St. Paul station KSTP agreed to spend \$18,825 this year for musicians, an increase over the \$12,000 formerly spent. Over bottles of beer and cigaret smoke at Petrillo's suite at the Waldorf, the fiery, aggressive union chief arrived at an agreement with Mark Woods, NBC treasurer. A phone call to Stanley E. Hubbard, KSTP president, settled everything.

Three days later, Columbia was back on the air. The bone of contention was similar, revolving (Modulate to Page 23)

From Church Choir To Coburn



New York—Marcia Lloyd, 21-year-old sparrow with Jolly Coburn's popular Westchester "society" band, got her start singing in a church choir in Akron, O. She worked with Emil Coleman and Johnny Johnson before joining Coburn. Marcia likes Mildred Bailey and Bing Crosby above all other singers; Glenn Miller and Jimmy Dorsey are her fave bands. Marcia herself is a favorite of society people around town.

Hawkins' Bass Man Cut in Brawl at Bar

New York—Nick Fenton, bass man with Coleman Hawkins' crew at the Savoy Ballroom, was rushed to a hospital here in mid-July after he was knifed in an altercation in a Harlem bar. Fenton's face, hands and wrists were slashed but at press time he was recovering in okay fashion.

Billy Taylor, former Duke Ellington bassist, replaced Fenton and may stay on permanently, Hawkins said.

Kusby Leaves Hal Kemp

New York—Eddie Kusby, Clayton Cash and Harold Mooney, all long-time members of Hal Kemp's orchestra, left the band last month. Kusby, the trombonist, had been on notice off and on for the last two years but this time, he says, it's final. Cash, who plays trumpet, was replaced by Earl Geiger, who famed "slur horn" soloist who helped Hal climb to fame five years ago. Mooney intends to free lance as an arranger.



Benny Goodman and Artie Shaw proved they definitely have forgotten whatever differences they ever had with one another last month when Artie stepped in and fronted Goodman's band while Benny was rushed to Minnesota for medical treatment. Shaw is using several of Goodman's men in his movie and on his Spam radio commercial.

All Horns Stolen From James Band

New York—The entire Sonny James band is moaning the loss of their instruments, all of which were mysteriously stolen just five days after insurance on the horns had lapsed. James says he thinks it was "inside" job because of the screwy circumstances surrounding the theft.

Owens Joins Scott

New York—Johnny Owens, former first trumpet for Charlie Barnet, has joined Raymond Scott's new band, now on tour.

One-Man Campaign

BY ED FLYNN

New York—Most sensational victory of 1940 on Tin Pan Alley is Tommy Dorsey's, who took Ruth Lowe's tune *I'll Never Smile Again*, published it himself, had it arranged, plugged it single-handed and last week watched it hit high on the "sheet" with no indications that it wouldn't go even higher.

Miss Lowe wrote the tune in memory of her late husband, Tommy says. She's the former pianist with Ina Ray Hutton's band.

Herman Rathbeck Dies Suddenly

New York—Herman Rathbeck, drummer for NBC and veteran of many dance band rhythm sections, dropped dead July 10 while rehearsing for a radio show. He was 46 years old.

Their Last Time Together... Benny and Band



Catalina Island—Here is the last photo made of Benny Goodman's band. Before leaving for Mayo clinic July 10, Benny announced he would have an "entirely new sort of band" when he comes back in August or September. Several pictured here, however, will be with him. Front row, left to right, are John Guarneri, piano; Les Robinson, alto; Toots Mondello, alto; Red Ballard, trombone, and Jerry Jerome, tenor. Rear row shows Artie Bernstein, bass; Bus

Bassey, tenor; Vernon Brown, trombone; Irving Goodman, trumpet; Helen Forrest, vocalist; Benny, with clarinet; Nick Fatool, drums; Jimmy Maxwell, trumpet; Ted Vescey, trombone, and Ziggy Elman, trumpet. And thus rings down the curtain on a swing group which went to the top in 1935 and stayed there. Several of the above men are now playing with Artie Shaw.

'Did Me a Favor'—Benny; Mayo Operation a Success

Note: When Benny Goodman suddenly pulled out from Catalina Island and flew to Chicago for a short stopover before entering the Mayo Brothers' Clinic at Rochester, Minn., he moved so quickly that few knew his whereabouts. Dave Dexter, Jr., of Down Beat, obtained the following story directly from Benny himself in Chicago. Dexter was the only member of the press to land a personal interview with Goodman, whose plans are told in the story below.—EDS.

BY DAVE DEXTER, JR.

Recovering in good shape from a major operation which he underwent July 12 at the Mayo Clinic in Rochester, Minn., Benny Goodman plans to return to the band field not later than August 15 with a new orchestra which he thinks will be "really sensational."

Goodman flew to Rochester suddenly from Catalina Island. Bent by pain, he was physically unable to continue fronting his band at the Catalina Casino. Ziggy Elman and Kay Kyser took the band over for its last five nights and Benny streaked east to undergo the operation, which he hopes will rid him of a condition which has virtually paralyzed his left leg since he was first stricken with sciatica last January.

These facts are definite, according to Benny:

1—Artie Shaw, unless AFM Local 47 nixes the deal, takes Nick Fatool, drums; Jerry Jerome and Bus Bassey, tenors; Les Robinson, alto, and Vernon Brown, trombone, into the Shaw band.

2—Lionel Hampton, finally, will start out with his own band. Benny still owns Hampton's contract but, in Goodman's own words, "Lionel wants a band and I guess now is the time for him to have it."

3—Benny will return in August or September with several new men, and several old ones including Ziggy Elman, Artie Bernstein, Charlie Christian, Jimmy Maxwell and Helen Forrest, and start out all over again. In all probability, the brass section will be smaller. Teddy Wilson will probably be the pianist and it is reported Lester Young, Count Basie's tenor star, will be one of the new Goodman band's features. Charlie Christian also will be a "regular."

4—Benny's Republic motion picture *Hit Parade* has been postponed indefinitely.

5—Eddie Sauter and Fletcher Henderson will be the arrangers

when Benny returns to action.

"Did Artie Shaw raid your band?" Goodman was asked.

"Not at all," was the answer.

"Artie did me a favor. All my band was on notice. Artie needed good musicians. So he offered to take some of my boys for his own outfit now working in the picture *Second Chorus* and on the Burns & Allen NBC show."

Ziggy Fronts on Last Night

The last night the band played at Catalina, before splitting up for good, was spiced by sentiment. Elman fronted the gang before a monstrous crowd. Eddie Sauter sat in on trumpet while Ziggy was up front. Al Spieldock, husband of Helen Forrest, manned the drums while Fatool was out for a few nights. There wasn't a single member of the band that night who didn't look, act and feel as though something tragic had happened, despite the enthusiasm of the crowd. Benny, at the time, was preparing for the operation. The boys knew it.

Mondello Goes to Boston

"I'll be raring to go again in (Modulate to Page 23)

Band Plays in Basement and Refuses to Leave

Asbury Park, N. J.—Playing a storeroom nightly at the Hotel Berkley-Carteret here, from 6:30 to 2 a.m. with an audience of cooks and kitchen help, Charles Barrows and his band steadfastly refuse to stop playing because, they say, "a contract is a contract."

Barrows' ort had a \$550 weekly contract with the hotel until Sept. 2. But when the group, with vocalist Linda Leif, arrived at work one night last week, another band was on the stand. The hotel management claimed the patrons liked the new band better than Barrows'. Barrows said a contract was a contract. So the hotel assigned the Barrows gang to the storeroom and there it plays, with Miss Leif occasionally chirping a vocal.

Duchin Saved As Raft Wafts Him to Sea

Virginia Beach, Va.—On his way to the coast last month, Eddy Duchin fell asleep on a raft on which he was sunning himself and floated a half-mile out to sea before he awakened.

A strong wind was sending the rubber, air-filled craft out into the Atlantic Ocean when Eddy, suddenly aware of his predicament, let out a roar which attracted attention of a lifeguard who putted out and towed the pianist-leader to safety.

Duchin is currently at the Coconut Grove in L. A.

Ina Ray Hutton On 802 Carpet

New York—Ina Ray Hutton, the fem-baton twirler, was called up on the carpet of Local 802 here last month to answer charges that she owes Tom Rockwell's GAC booking office commission monies on jobs the GAC office booked for her. Miss Hutton, who now has a male band, is now booked by MCA. Case is being heard and a decision is expected shortly.

'Peck Kelley is Most Overrated Pianist' - Stuart

BY DAVE STUART

Thirty-two hundred miles to hear the world's most overrated pianist. From California to Houston, Texas—that's how far Chuck Rossi, Roy Radabaugh and I drove. At 5c a mile it figures about \$160, which would buy a lot of Hines' Q.R.S. records and a few Pete Johnson, Meade Lux, Stacy, and Ammons to boot.

I'd heard and read of Peck Kelley for years. For the same number of years I've howled to get to Houston. When we walked through the doors of the Southern Club (at 50c each, admission, no liquor served, set-ups, 25c—the worst chicken dinner, \$1.50), I thought, "Now I can die."

Can't Believe It's Kelley

"It's the wrong joint," I shouted as we sat down. A bad band was playing a rumba, and the pianist's nimble fingers were roaming around the keyboard in the best possible Duchin style.

No! The marquee had flashed the words, "Peck Kelley—The World's Greatest Pianist," in foot high letters. And the papers of matches on the table had a picture of the pianist with the same phrase under it. I compared the picture with the mar. at the piano.

"That's him. This must be the end of the floor show."

Controversy Leaves Him Cold



—Photo by Charles Stewart, Jr.

John Hammond, music patron and critic, who also works as a recording director and talent scout for Columbia Record Corp., was amused but not excited last week when Columbia executives received a petition from Los Angeles hot fans calling him a "rat."

"They don't realize what releasing 5,000 old discs means," said Hammond, who was far more worried over Benny Goodman's operation. Hammond, 28, became a national figure in jazz circles writing for *Down Beat* years before he accepted the Columbia job.

Red Norvo Makes Terrific Comeback Using 10 Pieces

Cincinnati—Making a determined comeback as a leader, Kenneth (Red) Norvo's new 10-piece "subtle swing" band swept into Coney Island Park here July 19 and knocked the natives out with a super brand of jazz highlighted by the leader's great xylophone antics.

With a 3 brass, 4 rhythm and 3 saxes setup, and using new and skillfully scored arrangements, Norvo's new band rates as great as the old Norvo-Bailey crew, musically, which featured such stars as Hank D'Amico, Maurice Purtil, Stew Fletcher, Herb Haymer and others now working with other bands. Linda Kene, vastly im-

The band played another rumba, a tango, "The Wind and the Rain in Your Hair," and another pop. The already tepid and greasy chicken froze as we tuned our ears to the piano. Once or twice during the five numbers I thought I heard a flash of something come through, but it vanished as quickly (Modulate to Page 19)

Gets \$8,500 For One-Nighter



New York—Billy Burton, personal manager of the Jimmy Dorsey band, pulled the mightiest deal in history July 20 when he sold Jimmy's band, for a single night's engagement, for \$8,500 to a lad in Houston, Tex., who would have no other outfit. The \$8,500 claims included air transportation and keep-Union records here indicate it was the highest price ever paid for a band for one night anywhere—and the band played only five hours. Burton set the deal directly with the youth's mother. Pic by Otto Hess.

Trammell New NBC Prexy

New York—A former football player who worked his way up from an RCA salesman's job to the top executive post in radio became present of NBC July 12. The man, Niles Trammell, 46 years old, will receive a \$50,000 salary annually.

Trammell succeeded Lenox R. Lohr. A lover of "sharp" clothes, fishing and golfing, Trammell is a Georgian by birth and attended the University of the South at Sewanee, Tenn., where he was a substitute left end on the U's grid team.

Trammell is now "head man" of the mightiest radio network in the world, and is boss of all of NBC's vice-presidents—all 12 of 'em.

proved since her days with Jack Teagarden, is Norvo's fem singer. The complete personnel:

Bill Cavanaugh, drums; Pete Peterson, bass; Allen Hanlon, guitar; Lionel Frouting, piano; Pete Mandello, tenor; Ray Anderson, 1st alto; Ted Goddard, second alto; Pete Skinner, trombone; Conrad Game and Rusty Hedrick, trumpets.

Norvo, playing the Steel Pier in Atlantic City earlier in July, was one of the first bands to return to the air after the CBS strike was settled. He opens Kansas City's Hotel Muehlebach Aug. 2 for at least a 2-week engagement. Kansas Citians, who know good jazz when they hear it, should really go for the Norvo dansation.

No Interest?

Peeved about the size of taxes imposed on his Candlewood, Conn., lodge, Paul Laval, NBC maestro, vengefully paid the thirty-six dollar and seventy-three cent bill in pennies.

Last week he got another bill from Connecticut tax officials. It was for one penny. One of the coppers, it was explained, was a bad coin. Unless the bill was paid in full a penalty would be imposed.

Laval forwarded a check, for a penny!

British Truck While Nazis Drop Bombs

BY KEN WILLIAMSON

Newcastle on Tyne, England—Air-raid sirens shrieked at midnight as Nazi bombers roared over the English Coast, but Sid Millward and his Nit Wits persuaded a thousand dancers to "keep truck-in" on down" at the Oxford Galleries ballroom here.

Alto-saxist Millward and his music encouraged the crowd to disregard the sirens and kept them happy until the dance ended two hours later. Band was playing a one-nighter at Oxford.

New Theme Songs For Name Leaders?

New York—NBC's move to use only BMI and non-ASCAP music on all sustaining and radio spots starting next December means that many band leaders, aside from having to build up completely new libraries, will have to change their theme songs. With the announcement, NBC started its drive against ASCAP in earnest.

Bass Man May Lose Eyesight

Virginia Beach, Va.—Lester Rose, bass man with the Auburn Knights, a swing combo fronted by John Philip Sousa II, faces the possible loss of sight of one eye, because of an accident in a ball game here recently.

Rose, catching without a mask, in a play-off of a tie game with Dean Hudson's band, was struck between the eyes by a foul tip. He is a graduate of the University of North Carolina and had planned to enter medical school this year. Sousa's band is currently playing at Sea Side Park.

Dorseys Play Ball; Tommy's Team Wins

New York—Tommy Dorsey's band, playing the best ball of its career in a battle which saw a lot of heavy warring and heckling from both sides, walloped Jimmy Dorsey's band 12 to 10 in a blazing baseball game here last month.

The box score:

TOMMY DORSEY	AB	R	H	PO	A	E
LINN, 3b	5	3	3	3	1	1
BLAKE, c	3	2	2	2	1	0
WILSON, 2b	4	1	1	2	2	0
CARPENTER, cf	4	2	2	0	0	2
MASON, 1b	2	2	0	4	0	1
HURLEY, rf	3	0	1	0	0	0
BERGAN, lf	5	0	1	0	0	0
RICH, lf	4	0	0	3	0	1
LOWRY, p	1	0	0	0	0	1
MENSA, cf	1	0	0	1	0	0
T. DORSEY, cf	2	1	0	0	0	1
YOKUM, cf	1	0	0	0	0	0

JIMMY DORSEY	AB	R	H	PO	A	E
SOLOMONSON, sp	6	2	2	2	2	0
LOBOVSKY, 2b	5	1	2	1	1	1
RUBINWITZ, c	5	1	2	2	1	0
PERRI, p	5	0	1	2	0	0
KAZEMBER, 3b	5	2	2	2	1	1
HAYMER, 1b	5	0	1	1	0	0
J. DORSEY, cf	2	1	0	2	0	1
LIPPMAN, lf	5	1	2	3	0	2
RYAN, cf	2	1	0	2	0	0
CAMPBELL, cf	3	1	0	0	0	0

T. Dorsey 0 1 2 0 6 0 0 0 3-12 12 6
J. Dorsey 1 0 1 0 2 0 8 0 1-10 13 5
Runs on balls, off Perri, 2; Solomon, 1; Keshlar, 4; Of Lowry, 2; Struck Out, by Perri, 2; Solomon, 0; Keshlar, 0. By Lowry, 2. Home Runs, Solomon; Two-Run Hits, Ross (2), Herley, Lobovsky. Game played at Central Park, New York City, July 10.

The Night Before Benny Underwent Knife



Chicago—This *Down Beat* photo shows Benny Goodman, right, the night before he entered Mayo clinic to undergo an operation, from which he now is recovering. With him are Milton Ebbs, manager of the Count Basic orchestra, and Basic himself. Benny stopped over here two nights after flying east from Catalina Island. Pic by Charles Stewart, Jr.

Roy Eldridge Set to Join Charlie Barnet as Soloist

BY LEONARD G. FEATHER

New York—Plans were well under way at press time for the signing of Roy Eldridge, the "Little Jazz" trumpet ace, in Charlie Barnet's orchestra.

Eldridge and Barnet both confirmed that as far as they were concerned, the deal was all set. Roy is to be featured as a solo artist and possibly incorporated later in the regular brass section with the full band.

A definite decision pending consultation between Joe Glaser, Eldridge's manager, and Charlie Green of Consolidated, Barnet has mulled several previous ideas for the adding of Negro talent to his organization; last year he nearly took a colored drummer, Jesse Price, whom he discovered in Kansas City. An long ago as 1933 the reed king used to have a colored pianist

sitting in with the regular band nightly at the Park Central Hotel—this was Garnet Clark, who died in Paris two years ago.

Charlie May Make Movie

Both Roy and Charlie are all hepped up about the idea, though to Roy it would mean the end of (Modulate to Page 13)

Roosevelt Vetoes Bandmaster Bill

Washington—President Roosevelt recently vetoed a bandmasters' bill which, if passed, would have given bandmasters in U. S. army service the status of commissioned officers, A. R. Teta, Box 1826, New Haven, Conn., is head of a committee trying to save the bill even though the President did not okay it.

Three Reasons Why 'Basin Street' Show is Musicians' Favorite



New York—Not since the old *Saturday Night Swing Session* went off CBS has a major network had a program which appeals to jazz musicians as much as NBC's current Sunday sustainer, *Chamber Music Society of Lower Basin Street*, stars of which are shown here. Above is Paul Nero, whose hot fiddling of *Bachie-Wacky* recently had the studio audience and performers jumping. Nero actually is Kurt Poinar-off, first violin with the Pittsburgh Symphony, who admitted he was a longhair "gone mad." He formerly wrote the column *With the Long-hairs* for *Down Beat*.

Below Nero is Dr. Gino Hamilton, whose sacrosanct announcing is, no doubt, the show's ace feature. Hamilton also announces Tosca-

nini's NBC broadcasts and other classical shows. Dinah Shore, honey-voiced blues chanteuse, is the pert chick at right. Guest "commentators" and performers—all of whom are drawn from the best jazz writers in the business and the best jazzman—add sparkle to script and music. Show is heard on NBC's blue network of 104 stations at 4:30 p.m. Eastern Daylight Saving Time every Sunday from Radio City. Tom Bennett and Webb Kelly produce the show; Paul (Joe Uifer) Laval and Henry Levine's combined jazz bands furnish the "house" music. And it's solid!

(Picture on front cover shows Levine's Dixie band beatin' it out, wigs and all, on recent Sunday show.)

Chicago. Billy Abe... New York... Petrillo re... when Billy... pint-sized... man, and... Lyman... 'round an... about... World's Fa... which 1.3... claims he... a \$28,000... tract to... thorough... fair season... While P... and Arthur... attorney f... were came... ence was J... AFM prex... settlement... contracte... Fair spot... that Rose... important... place to l... accused of... Rose. Pet... Rose, tabl... Sept. 2 v... again—for... offered to... was refus... NYORK... Kramer, ov... Edison Ho... several ba... Barnet and... build a sul... overflow f... other Jerse... name band... fight loom... ASCAP e... party for... of the qu... claims the... digation ha... interests... Parade... Charlie... people ou... July 8—on... in history... bottle cap... 40 cents... burger of... his desk to... Woody H... Mike" Ver... Herman 1... 'We... To P... Grady... Galvesto... no swing... Grady Wa... eter, here... Hollywood... night "Th... insist on... terms of... rhythm ac... that essen... most good... "Maybe... what? We... hot jazz b... for music... cording fo... critica. We... Public; an... able to aut... from the... lina, I'll at... against an... eluded Gr... time the G... been bawli... owing" all... MAR... Send for yo... Cossack... Zipp Dr...

Billy Rose Refuses to Pay Abe Lyman \$10,000 Ante

BY ED FLYNN

New York—It was a stormy session in the office of James C. Petrillo recently when Billy Rose, pianist showman, and Abe Lyman went 'round and 'round arguing about the World's Fair job which Lyman claims he had a \$28,000 contract to play throughout the fair season.



Ed Flynn

While Petrillo questioned Lyman and Arthur Garfield Hays, personal attorney for Rose, some hot answers came forth. Also in the audience was Joseph N. Weber, retired AFM prexy. Lyman seeks a \$10,000 settlement, arguing his band was contracted to play Rose's Barbary Fair spot at the fairgrounds and that Rose failed to deliver all important air time. Rose sold the place to Nickey Blair, who was accused of being a "front" for Rose. Petrillo, cracking hard at Rose, tabled the argument until Sept. 2 when it will be heard again—for the last time. Hays offered to settle for \$5,000 and was refused by Lyman.

NYORK NOTES: Mrs. Maria Kramer, owner of the Lincoln and Edison Hotels, who has a hand in several bands, including Savitt, Barnet and Gray Gordon, may soon build a suburban spot to catch the overflow from Meadowbrook and other Jersey roadhouses using big name bands. . . . The ASCAP-BMI fight looms hotter all the time, ASCAP execs throwing a recent party for the press to get its side of the question across. ASCAP claims the Dept. of Justice investigation has been launched by radio interests.

Parade of the Bottle Caps
Charlie Barnet played to 28,220 people out at Manhattan Beach July 8—one of the greatest crowds in history. Admission was three bottle caps, although 14,000 paid 40 cents. . . . Elmer Schnellenberger of the Rockwell office left his desk to go out on the road with Woody Herman, assisting "Big Mike" Vetrano in managing the Herman herd. Woody and gang

'We Don't Try To Play Hot,' Grady Argues

BY KEN KATHAN

Galveston, Tex.—"Hell no, we're no swing band," expostulated Grady Watts, Casa Loma trumpeter, here with the band at the Hollywood Dinner club the other night. "The critics and hot guys insist on evaluating our stuff in terms of hot jazz. They say our rhythm section is stiff and we lack that essential in-the-groove kick most good swing bands have. "Maybe they're right, but so what? We're not trying to be a hot jazz band. We're not working for musicians and we're not recording for a half dozen disc critics. We're working for John Q. Public; and for a crowd pleaser, able to satisfy any type of clientele from the Rainbow Room to Catalina, I'll stack this gang of ours up against any in the business," concluded Grady, fluffing off for all time the dilettante mob who have been bawling "Casa Loma can't swing" all over the place.

upon the New Yorker first week in August. . . . Bill West, ace drum teacher, has been helping Gene Krupa promote drum contests around town. Many a potential Krupa has been found by West, culled from the kid groups. . . .

Billy (We'll Murder Him) Burton spent a time in Simmons with a bad attack of bronchial influenza; okay now and ready for that long trip with Jimmy Dorsey's band, which he manages. . . . Tommy Dorsey still doing sensational biz at the Astor, checking out for an hour every Tuesday night to do the Pepsi commercial in Bob Hope's absence.

'Barnet Didn't Fire Me,' Says Ex - Vocalist

Wildwood, N. J.

To the Editors:
I, Mary Ann McCall, am writing you this letter from Wildwood, N. J., where I am taking a much-needed rest with my family. I have just read the issue of *Down Beat* mag and I am very much astonished to see the phrase "Bounced by Barnet" above my picture. (July 1 issue—EDS.)

I would like to take this time to explain to you exactly what happened in the Barnet orch., and you can print this if you like. First of all I left the Barnet orch after I heard rumors of a girl who was frequently seen with Mr. Barnet about town, a Miss Harriet Clark, who was to take my place. I naturally asked Mr. Barnet about it and he said not to pay any attention to the report. I of course took his word but soon afterward I found out the statement he gave me was false. I of course analyzed the whole situation and came to the conclusion that I had better give my 2 weeks' notice which I did and that is that. . . . I hope and trust that you will do something about this as it makes me feel very bad. The word "bounced" on top of my picture is such an ugly word. It makes me feel very cheap and I don't think it helps one very much. Do you? Thanking you for taking time to read this letter, I am sincerely your friend,
MARY ANN MCCALL

Note: *Down Beat's* statements that Barnet fired Miss McCall come from the Barnet band, as, of course, is customary when a change is made in personnel. However we are glad to publish Miss McCall's side of the issue and are genuinely sorry if Miss McCall felt hurt about the story. Miss Clark is Barnet's new singer.—EDS.



Leading . . .
the way to greater drumhead satisfaction. Drummers are insisting upon Trademarked "AMRAWCO" Heads.

American Rawhide Mfg. Co.
1105 N. Branch St., Chicago, Ill.

"Only the Hams Don't Like Swing"



Jean Haumueller, Ray Sinatra and Jane Bauer of the St. Louis Municipal Opera rehearse backstage for *Rio Rita*. Sinatra's views on "longhair" and jazz music are expressed below. Pic by Ruth Cunliff Russell.

St. Louis—Ray Sinatra, the New York radio and theater band leader who was brought here as co-conductor of the St. Louis Municipal Opera, is a swing fan of the first water despite his classical background.

"Only the hams don't like swing music," said Ray last week, during a performance of *Rio Rita*. And he proved he was sincere by putting kicks into *Apple Blossoms* as well as *Rio Rita*, both of which did tremendous biz at the gate.

During the Kinkajou dance in *Rita*, longhairs struggled manfully through an arrangement which had lots of solid brass, and for the first time in 22 years of Munny Op history, a boogie-woogie piano sound-

ed out as the gals did a hip-grinding dance. Dance Director Al White, Jr., and Sinatra almost lost their suites at a west side fashionable hotel in dopping up this one.

Sinatra plays it before putting it on paper. With White stamping out the steps, and Ray wrestling it measure by measure, the pair

Maybe Mugs Needs A Bicycle

BY ED FLYNN

New York—Muggsy Spanier's appetite has increased tremendously since he joined Bob Crosby's band on cornet. Reason is that Gil Rodin and Crooby park the brass section up high in the rear row on all jobs. Muggsy is forced to come down front to the mike to take a solo every few minutes, stumbling over racks and edging around Bauduc and Stacy to get there.

"It's not so hard racing to get there," says Spanier, "but running back to my seat winds me for sure. Hope I can work out some shortcut before we get to California."

Leonard Feather Signs Contract

New York—Leonard G. Feather, British jazz authority who for the last eight months has been in New York as a *Down Beat* correspondent, last week signed a 1-year exclusive contract with Advanced Music Corp., new subsidiary of the Warner music group affiliated with the Moe Gale booking office. Feather's first work for the firm is *Scram*, a hot instrumental to be heavily featured by Gene Krupa.

worked out the number between midnight and 4 a.m., while other tenants howled about sleep!

The TOMMY DORSEY PLUNGER and MUTE A "SHASTOCK" Mute



"TOMMY DORSEY" MUTE AND PLUNGER

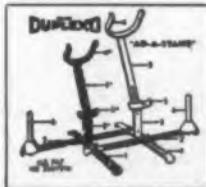
The Tommy Dorsey Plunger can be used with or without the Tommy Dorsey Mute. The Mute is small, and because it fits into the bell of the instrument, does not interfere with the manipulation of the Plunger.

Tommy Dorsey understands Mutes and muting. His outstanding work and following is conclusive evidence of that. His name on this famous SHASTOCK combination of Plunger and Mute is proof positive of perfect performance.

This is still another instance proving that the construction of all SHASTOCK Mutes is a science and not guess work.

Your dealer will supply you with all your "MICRO" needs . . . a complete catalog, listing and describing them, is yours for the asking . . . FREE.

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TONE-FREE SHASTOCK MUTE

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Chicago Jumps Again After Too Many Weeks of Quiet

BY TED TOLL

Chicago—Considering the season and the drawback (yes) of the Democratic convention, the town's been pretty much on the jump the past couple of weeks; at least in point of transient jazz nobility. Most eye-popping single incident was probably the queue of Glenn Miller-mad youngsters who, two Friday nights ago, formed an impatient line from the Panther room door, upstairs through the Clark street entrance to the hotel and half way down the street to

the alley toward Laite street. The joint was that packed.

Crafts Comes Back as Elliott

Artie Shaw, whose very presence still generates dirt-column copy, did it when he flew into town from the coast to confer with Jimmy Petrillo 10 days ago (reason detailed in separate story.) Artie managed to get down to tell Miller how had his band was, and to complain about clown Carl Marx and everything else about the room that most of us in this jerk-water town seem to enjoy.

It's been 10 years since Charlie Crafts fronted the band at the Avalon and Capitol theaters that included Charlie Agnew (it was Agne then) and Ray Raymond

(trumpet now with Lou Holden.) Now comes Charlie Crafts, fresh from triumphs in his home town, Pittsburgh, under the aegis of Barron Elliott. The band plays Aug. 2 through 4 at the Trianon.

Malneck into Empire Room

Andy Kirk's week at the Oriental found all the boys in the band—including Kirk himself—on a Jimmy Dorsey kick. . . . The Lunceford express will have to knock itself out plenty to equal Miller's Panther room record. But Jimmie's outfit can do it if any can. Then comes Raymond Scott after two weeks, with both Wm. Morris and MCA splitting the commission, allegedly.

Ray Noble's stand at the Palmer House has been extended to Sept. 4. He's drawing the class clientele with a musicianly, more-than-adequate band. Fiddles, you know. And for kicks we get occasional spots of George Van Eps' guitar, Don Bonnet's clarinet and Jack Chaney's tenor. Matty Malneck brings his augmented combo in on Ray's heels.

'Blatin' Bookers Ain't Nice'

The Democratic convention kept the natives at home listening to broadcasts and kept the delegates at session too late to do the night spots any good, although the bigger of the shots and the celebs sardined themselves into the Pump Room as guests of local upper crust nites. And Lou Holden's veddy amot interpolations pleased them all from Jim Farley clear on around to Ruby Keeler.

Even if it is true, it aint nice for certain bookers to be blating it about that traveling band leaders playing the Fitch bandwagon out of here are using local men.

Jimmy McPartland is back into the Sherman for the Saturday aft. session. . . . Tony Cabot rehearsing a full band using both string and brass bass, latter to work as part of the brass section specializing in legato stuff. . . . Abe Lyman took Clyde Lucas' place at Bon Air a few days ago, and is set until Sept. 1.

America's Most Hep Band Buyer?



Chicago—Ernie Byfield, who with Frank Bering operates the Hotel Sherman here, is being boomed in the trade as "America's most hep buyer of dance bands." That's because he has shown uncanny wisdom in selecting bands to play the Sherman's famed Panther Room, which 18 months ago replaced the old "College Inn" as one of Chicago's brightest ork spots.

Byfield, instead of buying bands strictly from a price standpoint, goes around asking patrons which combos they'd like to hear. Then he gets additional tips from such jazz followers as E. M. (Squirrel) Ashcraft, Jean Ezinger and Mr. and Mrs. Byron Harvey. Result: bands of the caliber of Glenn Miller, Woody Herman, Jimmy Dorsey, Larry Clinton, Count Basie, Harry James, Jan Savitt and Gene Krupa have had long engagements—and successful ones—at the room.

Byfield buys from all booking offices. Set for future dates are Jimmie Lunceford, Benny Goodman, Duke Ellington and a return ticket for Basie and Herman. Pic by Mead-Niemann Studios.

Miller Breaks All Sherman Records

Chicago—Glenn Miller's recent 2-weeker at the Sherman Hotel's Panther Room (the old College Inn) was the biggest in the hotel's history, including the old days when Ben Bernie and Buddy Rogers used to jam 'em in.

Patrons stood in line nightly, after 8 p.m., trying to get in. Even those with reservations had difficulty getting through crowds around the entrances. Headwaiters said they had "never seen the like" as they madly scrambled around trying to make room. At least 100 extra tables were utilized. Jimmie Lunceford is currently at the spot.

'Rubinoff Did Not Refuse to Pose With Girl'

Chicago—"Dave Rubinoff is a true artist and does not in any way, at any time, distinguish between color, class or creed. He has accomplished so much in a democratic country that he would be the last to practice anything as undemocratic as race distinction."

Thus did Maxwell Landis, attorney for the famed Russian-born violinist, deny that Rubinoff recently refused to pose for a picture with a local high school girl violinist, a Negro. And to prove his point, Rubinoff sent the girl a Swiss music box to alleviate her embarrassment which the matter caused her, along with his apologies and explanations. The facts of the incident were distorted somewhat, resulting in unfair condemnation of Rubinoff. A gesture made on the high school stage was misinterpreted by many, who thought Rubinoff was refusing to pose for a picture with the girl. He and his staff deny this and newspapers here have been printing apologies for censoring the fiddler's behavior.

Basie and the Beat Attract Thousands

(See Picture on Back Cover)

Chicago—"Down Beat Day" at Chicago's Regal Theater last month was one of the biggest in the theater's history, according to Ken Blewitt, Regal manager. Count Basie's band was on the stage, and the celebration, in which nearly 3,000 Beats were distributed free, was featured by Basie and his men. The Regal, under the wise management of Mr. Blewitt, has been presenting the nation's top bands consistently and many a white cat heads for that house to hear jazz at its best.

Morris Must Split Commish Money on Shaw

Chicago—The 3-way fight between Artie Shaw, General Amusement Corp., and the Wm. Morris booking agency came to an end, at least temporarily, when James C. Petrillo of the AFM thrashed things out satisfactorily to all.

Shaw, under contract to GAC, was booked on the Burns & Allen radio show by Morris, which also books the comedians. GAC protested, claiming Shaw's contract still has two years to run. Petrillo

conferred with Shaw, who came to Chicago; Tommy Rockwell, president of GAC, and Morris officials. The outcome was that Morris agreed to stop booking Shaw unless given permission to do so by GAC, in which case, of course, commissions would be split.

Rocky Casiello Joins Strong Ork

Chicago—Rocco (Rocky) Casiello, one of the best of this town's gigning trumpeters, took Billy Butterfield's chair in the Bob Strong band last month when Billy left to join Artie Shaw. Casiello plays lead horn. Also new to Strong's staff is Rozelle Claxton, colored pianist-arranger, who is doing a mess of arrangements for Strong.

Hellenga, Buescher Ad Chief, Wins

Chicago—First prize of \$500 in the contest for plans designed to improve relationships between advertisers and consumers was won here recently by 28-year-old Donald F. Hellenga, director of advertising for the Buescher Band Instrument Co., Elkhart, Ind. Hellenga's victory was a triumph for the music trade, his work being in competition with hundreds of others in all walks of life.

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THERE'S a man in your town who has seen musicians come and go for years. He's known the best—and the worst of them. His knowledge of music style trends, of equipment, teachers, methods, and techniques may surprise you. Get acquainted with this man—his experience and helpful advice can be worth real money to you. Meet your local Music Dealer!

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Got to Play Ball Now to Join a Band

BY JACK EGAN

No longer is it enough for a fellow to be able to toot a horn or beat out some rhythm to obtain a job with a dance band. Now he has to excel in baseball to get anywhere. There's always been an undercurrent of interest in softball among dance bands, but never has it created such a stir as this year. If it continues at the present rate, we can expect a regular league among the bands.

The New York scene holds the most interest along these lines with games in Central Park almost every day in the week. Sometimes there are double-headers, teams playing on different diamonds switching opponents as they finish their first games. Though there are no actual league standings or comparative ratings on which to base any statements about champs, the top team has usually been conceded to be that of Johnny Messner's band. However, a new pennant waver climbed aboard the bandwagon a few weeks ago when Glenn Garr's band came over from New Jersey and defeated the Messner Mud-Cats. A return game may tell a different story but in the meantime, the boys around Charlie's Tavern look upon the Garr boys as championship material. Tommy Dorsey's boys play every Wednesday afternoon; Harry James plays a few times a week, with the trumpet virtuoso pitching for his own crew; Jimmy Dorsey's boys go under the name of Jimmy's Jammers; Alvino Rey has a team but at this writing they hadn't played in New York because of rehearsals interfering (a fine thing when rehearsals begin to interfere with a band's baseball playing); Joe Marsala has a team but, because of the small size of his band, has to be allowed a few ringers, and the Professional Men boast a pretty good line-up which gives them a chance to get back at the band-



Harry James and Lea Hite, with their bands, are great ball players. James' crew recently defeated Hite's, 12 to 7, in Baltimore. Harry pitches and is a slugger. Hite currently is at Lake Delavan, Wis.

leaders and musicians who snub them at the night spots. To date, the greatest "draw" game was the one between the teams of the Dorsey Brothers. The gallery of several hundred was honored by the presence of such luminaries as "Cork" O'Keefe, Martha Boswell, Rocco Vocco, Everett Crosby, Radio Announcer Larry Gentile of Detroit, Paul Barry, Norman Foley and, of course, Bunny Berigan and Dorsey's Tommy and Jimmy, the last three being in the game.

N. Y. Chatter Stuff

Eddie De Lange spent a full day making the rounds of the publishing houses denying the item carried in Winchell's column that he'd married Wendy Whitney. (W. W. didn't exactly say they'd wed, just columned that Eddie was introducing her as his bride).

The Sid Weisses (he plays bass in T. Dorsey's band) expect an heir March 6th. . . Charlie (Irving Berlin) Warren is building a house in Park Hill, Westchester. Deal closed by George Piantadosi, who

Nat Too High, So Crosby Hires New Gal Singer

BY ED FLYNN

New York—There's a story behind the hiring of Bonnie King and the firing of Doris Day as vocalist with the Bob Crosby band. And it revolves around two fine young chicks—both blondes.

Doris was hired by the band in May to take over Marion Mann's spot. And everywhere the band played, Doris got the choicest reviews. *Variety* even boosted her for movie pix when one of that sheet's "critics" caught the band at the Strand recently.

But the band and the Wm. Eaty ad agency, which handles the Camel radio shows, found Doris' salary a bit on the topheavy end. So Miss King, a former Frank Trumbauer robin, came in from Kansas City's station KMBC to take over. Doris will land with another band shortly.

Bonnie looks nice, anyway.



Sweethearts

Armed, lovely vocalist with Ben Pollack, and Bobby Clark, hot trumpeter and singer, also with Pollack, are a romance item. Pollack says they "feel it." Bobby is a 23-year-old Californian; Aramide (last name is Whipple) is the daughter of a Chicago advertising agency exec.

Herbie Miller Joins Spivak

Chicago—Herbie Miller, for the last six weeks business manager of Glenn Miller's band, left his brother's outfit in July to join Charlie Spivak's newly-formed crew as a trumpeter. Herbie, fresh out of Colorado, where he taught school, decided he would rather play than manage.

Miller replaced young Herbie with Eke Kenyon, the drummer who for several years starred with Hal Kemp's outfit. Eke will be in charge of all Miller road matters in the future.

Frasetto at WIP

Philadelphia—Joe Frasetto and his band, long time faves around Philly, are now located at station WIP as house band indefinitely.

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PERMANENT
CLARINET REED
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used to be in the music biz himself. George also rented the King Sisters their home in that same Nyork suburb. . . Speaking of Warren, his sis-in-law, Connie Dillard, is in New York from Florida to make her bid as a band vocalist. . . Anita Boyer may be on a ciggie commercial before long. Her chances are very bright. Right now gal is singing with Leo Reisman's ork. . . Gloria Hope became vocalist with Ray Heatherton when Harriet Clark decided to go with Charlie Barnet's ork. Gloria and Harriet both from the late show, "Keep Off the Grass."

Picture for Martha Raye
Al Maatren, formerly trombone slider with Glenn Miller, moved into Bob Chester's brass section. . . Nelson Mason, just signed by Warner Brothers, has been wooing Connie Haines, the T. Dorsey canary. . . Ruth Lowe, who penned "I'll Never Smile Again," is smiling plenty these days because Bert Pearl of the Happy Gang program in Toronto, telephones her so often.
(Modulate to Page 7)

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Ork With Birth Pains Lures Bea from a Steady Paycheck

BY BEA WAIN

The day that Larry Clinton came to see me backstage at Playhouse Three was the day that saw the birth of Bea Wain, soloist. I'd been singing in Ted Straeter's choir and Larry's offer of a job left me speechless. It also, I might add, left me uncertain.

Larry was just organizing his band, and the proposition didn't by any means assure my future success. A new band is always a gamble, and I didn't know whether I ought to toss over a steady weekly paycheck to throw my lot in with an orchestra that was still having

birth pains. So I took my problem to my boss—Ted Straeter—who was awfully decent about it. Ted said to go ahead, and he'd hold my place open for me; whenever I wanted to come back, my job would be waiting. Come to think of it, my substitute is still in his choir! So I left with his blessing, and started rehearsals with Larry.

Started with Two Gowns

The band and I had a joint debut at the Glen Island Casino. When I think of those early days, I'm amazed at how green I was. Up until then, I owned two evening gowns—a summer cotton and a more elegant one for real "formals." It was all I ever needed...



Bea Wain, singing star of the Lucky Strike Hit Parade, gives tips to young girl vocalists in the accompanying story. How she broke into the bigtime with Larry Clinton, what to wear, and other sidelights are told by Bea for the first time. Bruno of Hollywood photo.

none of my crowd went formal very often—it was considered corny.

That summer I went overboard on the cute little cotton evening dresses. They had a lot of style and were very reasonable, and so I bought about a dozen, with various angora and flannel jackets to toss over my shoulders on chilly nights. I hadn't yet developed a definite singing style, nor had I a definite clothes sense.

In the fall, Larry and I were signed by Paramount to make a short. It was then that my wardrobe got an overhauling. The producer didn't like the clothes I brought to the studio, and took a trip to my house. He went through my closet and then told me to start from scratch. My voice was sophisticated, he explained, and my clothes were girly-girly. They just didn't go together. So he sent his assistant to call on me the next morning.

Watch Your Hair!

She took me to one of the smartest dress shops in town, where I bought three gowns; then we went to a Fifth Avenue beautician and I learned how to fix my hair. Doing your own hair is a knack most girls don't have, but it's a very necessary accomplishment to a singer. On one-nighters the only time you get to see a hairdresser is through a bus window. Consequently, you learn to do for yourself—or go around looking like the wrath of God.

After making the short in New York, Larry and I went on a tour of first nighters. Then once again my clothes got an overhauling. On tour, a wardrobe is entirely differ-

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It Takes All Kinds!

Note: An old adage of the fifth estate is that "names make news." Aware of that, Down Beat presents below a list of colorful, unusual names which have broken into print in the Beat since this publication, just six years ago, started recording news and feature stories dealing with jazz and dance music. Can readers add to this list?—EDB.

- Pinetop Smith.....boogie pianist
- "Smack" Henderson.....arranger
- Cow Cow Davenport.....pianist
- Lead Belly Ledbetter.....guitarist
- Hound Head Henry.....blues singer
- Peatie Wheatstraw.....blues singer
- Hog Mouth Phillips.....clarinetist
- Django Reinhardt.....guitarist
- Puddin' Head Battle.....trumpeter
- Bon Bon Tunnell.....vocalist
- Hoagy Carmichael.....songwriter
- Half-Pint Jaxon.....vocalist
- Slick Jones.....drums
- Jelly Roll Morton.....pianist
- Tricky Sam Nanton.....trombonist
- The Lion Smith.....pianist

Honorable Mention: Jabbo Smith, Cozy Cole, Zotty Singleton, Ziggy Elman, Zilber Cahn, Chu Berry, Little Jazz Eldridge, Cripple Clarence Lofton, Memphis Minnie, Chippie Hill, Sharkey Bonano, Muggsy Spanier, Slaty Long, Jonah Jones, Staff Smith, Pee Wee Russell, Feebo McGrath, Nappy Lomax, Slamfoot Minor, Speckled Red, Lips Page, Patney Dandridge, Montana Taylor, Monkey Joe and Big Bill Bruney.

'Wing Flappers' Worry NBC Leader, Who's No Pumper

ent than when you're doing an extended engagement. On the latter, you can indulge a taste for luxurious velvets, satins, etc. On tour, the prime requisite for clothes is their ability to take a beating.

On a 3-month tour of one-nighters, for instance, I took five evening dresses, four of which were silk jersey. Silk jersey doesn't crush, and it's the answer to a singing maiden's prayer. You don't need more than that, because you're in a different town every night. Besides, on tour it's every man for himself—the boys are busy carrying their own instruments and luggage, and when you have to carry your own baggage, you think twice before overloading.

Don't Buy White Dresses!

The dresses should be either dark plaids or solid dark colors . . . never white. You can't have things cleaned, so you take things that don't show dirt. One pair of evening sandals will do—either gold or silver. I used to wear a suit, and carry about five blouses, plus a little summer dress for hot weather wear. The one thing you do need a lot of is underwear and stockings. A variety of hair ornaments comes in handy, also. Here's another thing to remember: no sexy dresses on tour. Clothes should not be cut too low front or back, and should preferably have short sleeves. In this case, prevention saves you a lot of wise cracks from the customers.

Another essential is a separate make-up grip, which should contain all creams, make-up and tissues. This permits you to apply make-up without disturbing your clothes—a boon when you have to make up in the bus.

You are apt to find more long-hair conducting among the dance band maestros than in the ranks of symphony batoneers, according to Roy Shield, director of music for the NBC central division, who points out that the great maestro for the most part are definitely not podium gymnasts.

"The old conception of a symphony conductor as a flowing haired, arm-waving acrobat is one conception that's no longer true if it ever was," Shield insists. "All that you need to prove that statement is to see a good symphony conductor in action. If he uses a baton at all, he uses it unobtrusively, and the same thing goes for motions of hands, head, arms or body. The ultimate object of all such directing is to control the music, and you don't have to jump up and down on the score to achieve the desired tonal effect."

Here's a Cag List

Pointing out the fact that a good musician needs no soap box technique to help him play music, Shield says the men who make up orchestras have their own descriptive terms for various types of conductors, and if you want an idea of what the men themselves actually think about some members of the conducting fraternity you might consider the following glossary:

Pumper: A conductor who uses one arm, or both, in a pump-handle or handshaking motion.

Swimmer: Delivers the beat with both arms starting at the chest and shoving out sideways, like a breast stroke swimmer.

Wing flapper: Gets both hands about shoulder high and waves the palms up and down in an air beating motion.

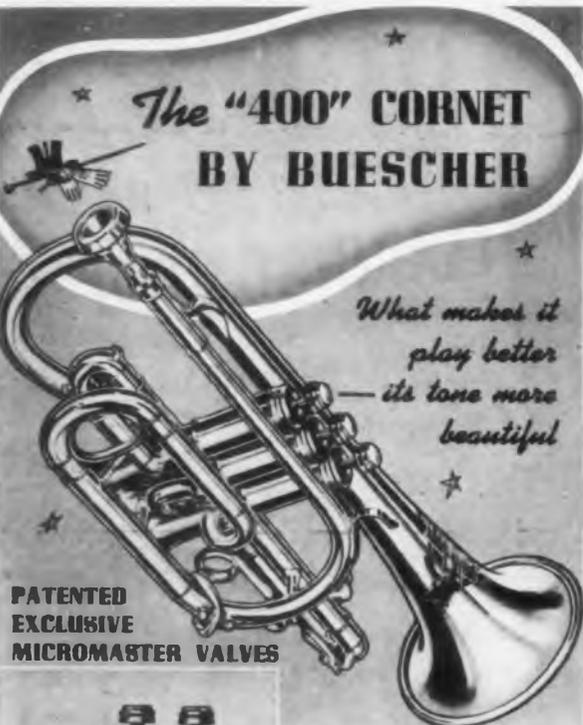
Come to glory: Raises hands to heaven in attitude of supplication.

Score noser: Sometimes called a bookworm. May use baton or hands, or both, but always keeps his head inside the score and never looks at the men.

Monkey puss: Uses his face to express what passes for emotion. General effect of this is to scare the orchestra.

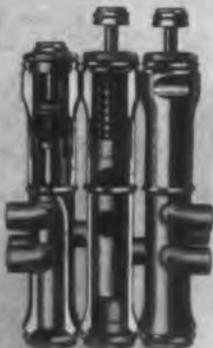
Mane flapper: Flops his back hair up and down like a hoop skirt on a vibrating machine.

Furnace tender: Uses the baton in a series of jabbing motions like a janitor poking the clinkers.



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Egan's N. Y. Excretions —

(From Page 5)

The Gager (Erwin-Wasey) Wasey—Melba (songbird) Boudreaux romance is very warm for Miami. . . . Dave Dennis, formerly Dave Herman of the Abe Lyman band, gets held over for the entire summer with his own ork at the Hollywood Hotel in West End, N. J. . . . The Bernie Woods (he writes music stuff for *Variety*)

expect a cub reporter in February.

The Jimmy Van Heusen-Nan Wynn heartbeat hit a final snag just before he left for his new Hollywood job. . . . Larry Gentile, who spins records all night over CKLW, Windsor, Ontario, back on the job after honeymooning in N. Y. . . . Martha Raye goes to work for Universal Pix after she finishes her chores with the Jolson show. . . .

The Kings had a fifth sister for the last set at the Biltmore the other night, the additional member being Bea Wain who joined them on a couple choruses.

Raye-Costaldo Tiff

Joe Haymes arranging for Ina Ray Hutton's new band. . . . Dick Todd will do a repeat television shot at the World's Fair in August. . . . The Martha Raye-Lee Costaldo romance has curdled. Lee and band have signed with Tom Rockwell. . . . The Dave Frank-

lins planning a coast vacation this fall. . . . Tommy Dorsey played godfather for Frank Sinatra's infant daughter. . . . Ralph Rotgers' band replaced Sande Williams on the relief shelf at the Astor Roof. . . . Bud Freeman has enlarged his band to tour the Shribman circuit in New England. . . . Favorite dancing partner of Ruth "I'll Never Smile Again" Lowe is Jack Perrin, the contactor. . . . Clark Yokum playing guitar on Tommy Dorsey's record dates—also on the lineup of the band's softball team.

And rather than get into any controversies on the teams of the various bands, now that the subject has come up, we're stopping pronto!

Henry Adler Joins Lou Prima Band

New York—Henry Adler, former Georgie Auld drummer, replaced Lewis Vedala with Louie Prima's band last month. Prima also signed Jack Powers, a Boston discovery, as singer.

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Theatre	Erno Rapée's Radio City Music Hall Symphony Orch.	Wm. D. Gladstone	Gretsch-Gladstone
Concert Band	Dr. Edwin Franko Goldman's Band	Phil Grant Frank Kutak Gus Helmecke	Gretsch-Gladstone
Swing Band	Benny Goodman's Orchestra	Nick Fatool	Gretsch-Gladstone
Swing Band	Count Basie's Orchestra	Joe Jones	Gretsch-Gladstone
Small Combination	Benny Goodman's Sextette	Nick Fatool	Gretsch-Broadcaster
Show Band	Horace Heidt's Musical Knights	Bernie Mattinson	Gretsch-Gladstone
Continental	Xavier Cugat's Orchestra	Alberto Calderon	Gretsch-Gladstone
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'Living Like I Want To,' Says Mildred Bailey

Hectic Action of the Past Few Years Gives Way to Contentment

BY DAVE DEXTER, JR.

"I'm completely happy. I'm finally living exactly as I have always wanted to."

That's Mildred Bailey's summary of how she feels today. Discouraged, tired and told by physicians 18 months ago she would have to "take it easy or die soon," Mildred has reached a point in her career at which, she thinks, she's found the key to happiness.

Mildred has had a tough life. You can skip over the glib, commercial malarkey written by press agents about her glamorous life and early background. Because it isn't true. She's worked like a fool for 15 years, all the time fighting ill health, and by her own ability and courage has become the favorite singer of virtually any

musician you care to query. And through it all she's been criticized—unfairly in most cases—by loud-mouths and competitors unwilling to see a woman, on her own, go to the top in her field.

Nearly Died in Theater

The two years she spent with the Red Norvo band nearly finished her. But Mildred won't say much about it. One-nighters, poor bookings, small financial remuneration and the constant war to establish discipline in the band wore Mildred down until she came within an inch of collapsing mentally as well as physically. Paramount Theater (New York) employees still remember how a doctor shot hypodermics into Mildred's body for a day and two nights so she could walk out and do six shows with her head spinning so she saw nothing in front of her but a microphone. She did it, and few down town knew her condition.

But that kind of stuff couldn't last. Red knew it. So did everyone else. Finally Mildred realized it. When she did, Red and she went separate ways. The split was probably her biggest disappointment. Today she looks back, pays tribute to Norvo's genius as a musician, and dejectedly recalls how the old Norvo-Bailey band never reached the commercial success she and Norvo aimed for. Records by the band still thrill her. Red's xylophone work, she thinks, is still wonderful. But now she wants Red



to make good on his own and she feels he will if he can instill discipline into his newly-organized band.

Has Lost 35 Pounds

In six months Mildred has reduced her weight 35 pounds. She credits her new mental outlook as much as the long walks she takes, and the special diet she follows. Those who have known La Bailey over a long period of years are sincere when they say she has never looked "better." What they mean, besides her appearance, is her smile, her new sense of humor, and her friendliness. A couple of years back she had too many problems—too many worries—to cope with to really be herself.

Records and theater work insure Mildred a good living. She has her



Hans and Fritz, pet dachshunds owned by Mildred Bailey, are her constant companions since she and Red Norvo separated. At left is the latest photo of La Bailey, who for 10 years has been a top favorite of jazz musicians. Pix by H. Stanley Carter and Murray Korman.

Lives an Easy Life

Each dog has its own personality, Mildred says, and she finds plenty of enjoyment taking them for long walks. In Chicago this spring she spent every afternoon, between Camel broadcasts, walking along the shore of Lake Michigan with her dogs.

Mildred has never been a real nighthawk, although for awhile (when she was traveling around with the Norvo band) she had to hit niteries in various towns through necessity. Today she goes to a hotel or down town nitery not more than once a week, and then only to play host to a friend.

Books? La Bailey reads 'em all. She has been averaging about five a week for the last half year. "They're my education," she says. Aside from walking her dogs, playing records and reading, Mildred loves to shop for lamps, chairs, knick-knacks for friends and miniature dachshunds for her cabinet. Once in a while, looking for glass or metal dogs for her collection, she runs across one that looks "exactly like my Hans or Fritz." Those go on a special shelf.

Chamber Backgrounds Will Stay

Another secret in Mildred's life is her philanthropy. When she hears of a cause which she considers honest, she sends out a check. No one knows about her donations. Then, too, she is paying all the expenses in a private school for a young nephew, just 12, who is probably closer to her than anyone else.

Mildred took a lot of raps from the "critics" when she had Eddie Sauter try a new angle on arrangements for her vocals. The resulting "chamber music" backgrounds proved to be exactly what she wanted. And despite criticism, she's going to continue using them. Mildred believes they are righteous enough jazz to please the most rabid purists but a few disagree. All she asks is that would-be critics, hearing her new sides, listen to at least a dozen before they start knocking. Few are the listeners who haven't agreed with her after they made that test.

Teddy Wilson Her Favorite

Teddy Wilson remains Mildred's favorite accompanist. He's on almost all the records she has been making the last six months for the

red Columbia label. "Teddy knows what's right," says she. "He plays in perfect taste and with astounding, always-different ideas. Teddy is the best accompanist in the business."

And that sums up the Mildred Bailey of August, 1940—a vastly different person than most people picture her to be. She still has her moods. Occasionally you'll find her laughing heartily and a few minutes later, dejectedly contemplating what will come as a result of the war, or chiselers in the business, or any one of a dozen other things that bother most all of us. But on the whole Mildred is happy. Her future?

"I want to keep it this way," she says. "Work enough to live comfortably, if not lavishly. Enjoy records and books. Have a few friends whom I can trust and be happy with."

And Mildred, believe you, mean it. She's tired of this high-pressure stuff, this fight for financial independence, this hustle and bustle of Broadway which she was a part of for more than a decade.

Mildred Bailey is happier now than ever before, and doesn't care who knows it. You can tell it by hearing her sing.

Guitarist With A Mission



New York—Vincente Gomez, 26-year-old guitarist heard regularly on NBC sustaining programs solo, feels that he comes as a pioneer with the stringed instrument to the American radio audience.

"My mission," says Gomez, "is to show that guitar, besides being a popular instrument and an important part of a dance band's rhythm section, is also a classical instrument worthy of the consideration of the greatest American musicians."

Hailed as a prodigy, Gomez made his debut as a concert guitarist at 13 in Madrid, Spain. Since then he has made four European tours. Last April he gave a concert in Town Hall here. He plays both classical and Flamenco (popular) works. Down Beat has had many inquiries about Gomez and his brilliant talent.

Jack Wardlaw Opens His Own Nitery

Carolina Beach, N. C.—Jack Wardlaw, southern bandleader, has opened his own night club, The Deck, on the roof of the Greystone Hotel at Carolina Beach, 15 miles below Wilmington, N. C. The Deck is decorated in night club style with ship's wheels, compasses, life preservers, and an atmosphere that you would find on board an ocean liner. It also boasts the prettiest waitresses on the coast, and a beauty contest is now being held to select more nifties.

Jack's 11-piece Rolling Rhythm band plays for dancing nightly. Buddy Dunn is emcee, and Joanne Leaux, Parisian chirper handles the vocals.

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How to Be a Jazz Critic:

"Stir" Haircut Plus Sneer at Goodman Equals a 'Critic'

BY BOB WHITE

Today Mr. Average Listener, who hopes some day to become one of the Righteous (not self-righteous) boys, finds himself wedged tightly in between two hypothetical but none-the-less real horns. On one side of the dilemma we find the critic who has dedicated himself to Art, with a capital A. Opposite this gentleman can be found the musician vacillating between art, a career and three squares a day. And in between the two staggers Mr. Average Listener, buffeted first by critics' blasts, then by musicians' melodic answers until at length he begins to wonder just what precisely jazz music is all about. Too many critics know nothing about music. Too many musicians know nothing about the heritage of jazz. Small wonder confusion exists.

How to Be a Critic

Let's take the critic first. He's the one whose words should mean something. A formula of how to become a great critic might run something like this: spend four years at least in an exclusive eastern college. Become acquainted with old Bix and Louis records and talk about these men in hushed whispers. Never listen to a record made after 1936 . . . it just can't be good, it's too new. Get to know a few old musicians and give them some publicity. It doesn't matter if they can only play in two keys and have no technique. Remember, if it's old, it's good. Sneer at all records made by Dorsey, Goodman, Miller, Barnet, Savitt, Herman, Crosby. Make some musician your god (some old musician—don't forget) and refuse to talk about any other musician in the same breath. Above all, remain completely ignorant of the technical aspects of music. Don't know anything about chords, about tone, or keys. That's all *commercial*. In short, become a romantic, a charlatan, a poseur, a pseudo-intellectual, an aesthetic mob, and you are well on the way to success.

Here's a Sad Sample

Then you will be able to write something like B. Haggin did in the *Nation* a few months ago. In speaking of a certain record, he said, among other things, "on which George Wettling regrettably drums." This is perfect criticism. Of course, Haggin knows nothing about drums. He has never tried to drum. He is not a jazz musician. He is incapable of appreciating either technique or solidness in drums. He gives no inkling that he understands the function of drums in a jazz combination. Yet he has the nerve to dismiss, in one brief phrase, the work of a man whom the majority of musicians would say was right up at the top. When critics begin to have different standards than the finest and best of hot-jazz performers, then it is time for critics to take stock of themselves. If Haggin is incapable of understanding jazz music, he had best stick to the classics.

On the other hand, it must be

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admitted that if we can censure the critic for charlatanism and phoney-ness, it is still quite possible to censure the majority of young musicians for lacking that very thing which the average critic has to an almost too large degree—a knowledge of the past. Wilder Hobson once said that all the young musicians in the country carried a couple of solos of Bix's around in their heads for reference and for a standard of what was right. This

Charlie Barnet rehearses his band with his own soprano sax leading the way. Plans are for Barnet, with his fine "Duke Style" crew, to record Otto Cesana's ambitious *Symphony in Swing* for Victor-Bluebird on six 12-inch sides shortly. Cesana is shown at extreme left behind Barnet.

was wishful thinking on Hobson's part. It would be fairer to say that most of them carried Harry James' solo on *Sing-Sing-Sing* around with them. The most foreboding thing about the future of jazz is that

some of the old influences of jazz are not reaching the very boys that need it. The boys never heard of Bix until they read that spread in *Life*. They think Pee-Wee Russell sings in Glen Gray's orchestra.



Good Samaritan

New York—Slats Long, clarinetist with Raymond Scott's band, now touring, discovered his stick was missing the other night. After a search he gave up and borrowed another clarinet. Later in the week Slats was amazed to find his clarinet, in its case, outside his hotel door. On the case was this note: "Dear Fellow Saxer: Sorry to have troubled you, but I needed a horn for a 2-night stand and had no money to buy one. Attached herewith is \$1.75 for a rental fee. Sorry to have caused you this trouble but I was in a spot. By the way, you need a new reed."

Johnny Dodds, Frank Teschemacher, Jimmy McPartland might be an infield on somebody's ball club. And it tells in their music.

(Modulate to Page 20)



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Communists And Nazis Should Be Run Out of the Country

Musicians will be surprised to know that many Communists and Nazis are members of their union! Those same musicians will be more surprised to know that those Communist and Nazi members go to school regularly to learn HOW TO GET CONTROL OF YOUR UNIONS! Many of them are not even musicians but are professional propagandists and party workers who join your locals just to organize and control them.

You will be more surprised to learn how they take money from your union treasury under the false impression that it is being donated to charitable and patriotic institutions but which in reality goes to support Communist Party propaganda, under the clever disguise of these "Trojan Horse" institutions, that they control and run behind a camouflaged "united front" of misled but decent American citizens.

Communists and Nazis are not the friends of labor, as they would have you believe. In their plans and their instruction books, trade unions are to be used only as their tools and as stepping stones to power! Labor unions in both Russia and Germany are virtually non-existent, and labor is a slave to a driving ruthless economic dictatorship.

Next month Down Beat's editors will start a series of articles showing how these foreign rats bore from within to undermine our country, our ideals and our free institutions. And how they "howl" for fair play and freedom with which to carry on their bastardly work unhindered, trying to destroy the very government which grants them those privileges of living as free and untrammelled men in a world surrounded by fear, treachery and tyranny!

C. C.

Richmond Gets Some Real Jazz

BY RAY HICKS

Richmond, Va. — Richmond is swinging to some real, deep-south Dixieland for the first time in the city's history. It's by Bob Boykin's band, a 10-piece outfit of local musicians, many of whom are graduates from various name bands. Tantilla Gardens is the place, and Tubby Oliver is the singer and also fronts the band, leaving Bob free to lead the sax section and play hot clary solos.

'Every Man a King Here'

BY EDDIE GUY

Wilkes-Barre, Pa.—Brunon Kryger, styling himself "the King of Modern and Polish Dances," has been packing them in at the Rocky Glen Park on Saturday nights with a corn-on-the-cob show featuring everything from a three ring circus to a mock wedding.

Not to be outdone, another local leader, Jolly Jack Robel, has hopped on the royalty band-wagon, styling himself the "King of Kings."

Have you subscribed to Down Beat yet? Three bucks brings it to you every two weeks for the next year—24 fine issues full of good kicks. Subscribe today and get with it.

Mosquitoes Feast on 500 Hot Fans In Milwaukee

BY SIG HELLER

Milwaukee, Wis.—"Swing music makes you hot but leaves you cold," says Jimmy Innis, who ought to know. Innis quit his job as director of the *Swing Mikado* road show ork to become associate conductor of the Wisconsin symphony because he feels "that popular music stimulates the feet, but not the mind; the difference between listening to popular music and symphonic is as great as in the reading of popular fiction and a literary masterpiece." Sounds as though Innis really meant it.

500,000 mosquitoes feasted on 500 fans as Bernie Cummins presented an open air concert at Humboldt Park. The disappointing turn-out was due in part to lack of advertising.

Steve Swedish's band has got nearby residences of the Fair-Park complaining because of the band's jive volume. Jitterbug customers, however, are backing the band up to the limit. . . . Gorden Gensch has enlarged his swing combo to seven men and has taken over the stand at the Club Madrid. . . . Sammy Armato, hot-tenor man, is back in town with Stan Jacobson's crew at the Riverview Ballroom after a brief sojourn with Woody Herman's outfit.

Immortals of Jazz

Leon Bismarck Beiderbecke was born March 10, 1903, in Davenport, Ia. Son of musical parents, "Bix" took piano lessons when he was in grammar school, but in his early teens



started on cornet. By playing early jazz records and jamming along with the phonograph he taught himself. He attended Davenport High 2 1/2 years, enrolled at Lake Forest Academy, Chicago, and left before his first year was over. Joining the Wolverines, hottest white band of that period, Bix came into his own as one of the greatest cornetists—both solo and ensemble—jazz has ever known. From the Wolverines he went with Charlie Straight in Chicago, but couldn't read well enough for Charlie, so he ended up with Frank Trumbauer in St. Louis. Then came his greatest period, with Jean Goldkette and Paul Whiteman, and as is always true with great jazzmen, made his best recordings on the side while playing for kicks. All health forced his leaving Whiteman in 1930, and after a rest, he tried to rejoin, but couldn't stand the pace and commercialism. A couple of dates with Casa Loma and a final one-nighter with a pickup group at Princeton found Bix ailing for the last time. He died of pneumonia in a Long Island hospital August 7, 1931, and is buried in Davenport. Loved by all who knew him, admired by every musician who has heard his work, Bix Beiderbecke is named by Down Beat for its "Immortals of Jazz" honor.

D.E.D.

Musicians Off the Record



Embryo Tubman Robert Edward Leeman, left, figures his pop. Cliff can't show him any tricks of the sticks, so his attention wanders to more inspiring subjects. Dad is one of the best anyway, now with Charlie Barnet's band. Little Bobby thinks pop plays fair drums, though.



Coolin' Off while his band was on the road down in Texas a couple of weeks ago, Ben Pollock stopped the bus at a filling station during a siege of 115 degree heat, soaked his noggin. All the boys followed suit, and it felt so good they repeated every 50 miles.

RAG-TIME MARCHES ON . . .

TIED NOTES

BAKER-DREHKOFF — Bob Baker, saxist-arranger with the Lou Breeze band, and Aurelia Drehkoff, dancer, a month ago in Chicago.

MONOGUE-DAMUTH — John Monogue, member with Bob Daly's ork to Norma Damuth, last month at Fort Atkinson, Wis.

SHORR-WIENER — Lew Shorr, musician, and Frances Wiener, NBC violinist, in San Francisco recently.

STRETCH-CATOR — David Stretch, arranger, and Barrion M. Cator, in San Francisco.

GATTI-MOBILIO — Harry Gatti, Bridgeport, Conn. ork leader, and Marie Mobilio in that city a month ago.

SPIKOL-LEVIN — Max Spikol, Philadelphia song writer, and Gelia Levin, in Philadelphia, late last month.

LOTHOUSE-SCHAEFER — Pete Lofthouse, trombone with the Ben Pollack band, and Jeanne Schaefer, Los Angeles pianist, in June.

SNYDER-FARBMAN — Terry Snyder, drummer and vibraphonist with the Joe Sudy ork, and Beatrice Farbman, in San Francisco last month.

MALLERY-EVANS — Lawrence Russell Mallery, Jr., Philly hot jazz authority, and Berrell Evans, at Haverford, Pa., early last month.

QUINNEY-WESTMORE — Marvin Quinney, arranger, and Alyce Westmore, in Baltimore, recently.

BURGIN-POSSELT — Richard Burgin, assistant conductor of the Boston Symphony and Ruth Posselt, violinist, July 3rd, at West Stockbridge, Mass.

LEES-COOPER — Milton H. "Bud" (If I Could Be the Dummy on Your Knees) Lees, of San Francisco, and Lois Cooper of Cleveland, both songwriters, in Frisco July 28.

NEW NUMBERS

KAUFMAN — Carol, born to Mrs. Sam Jack Kaufman in Women's hospital, Washington, D. C., recently. Dad was the ork

leader at the Fox Theater, Detroit, for six years; is currently playing at the Capital, Washington.

KEMP — A girl, 7 pounds, born to Mrs. Hal Kemp in Leroy Sanitarium, New York. Daddy is the band leader.

DUNING — Daughter, to Mrs. George Duning. Father is arranger for Kay Koser.

KEYES — Emma Edith, to Mrs. Joseph W. Keyes, short time ago. Dad is well known Baltimore tenor sax man.

BROWNFIELD — John P., born to Mrs. Harry Brownfield at Winchester (Ind.) hospital, recently. Dad is trumpeter with Len Anderson's band.

STUMP — David Lee, born to Mrs. Ben E. Stump in St. Francis Hospital, Great Neck, N. Y., last month.

MILLER — Joan Gale, born to Mrs. Wm. Miller in St. Joseph Hospital, Chippewa Falls, Wis. Dad is tenor sax man with Glen Olson's band.

FAGG — Daughter, to Mrs. Carolyn Trust July 12. Daddy plays piano with Charlie Spivak's ork.

BAHN — Jacquelyn Bobette, born to Mrs. Al Hahn, the former Bobette Jacquelyn Tobey, dancer, July 6, in St. Louis. Dad is the band leader.

FINAL BAR

BEIL — Charles H., 58, theater drummer, three times president of Local 276, Port Chester, N. Y., of a heart ailment, in United Hospital, that city, recently.

BILLS — Grove J., 66, ork leader, of a cerebral hemorrhage, in Marquette, Ia., recently.

JUIT — Joseph F., 28, ork leader, in a came accident at Georgian Bay, recently.

MORRIS — Morris, 67, dean of Cleveland musicians and member of RKO Palace orchestra, of a long illness, in July.

TISHINSKY — Jacques, 28, second violinist with Toscanini's NBC ork, of injuries received in an auto accident in Rio de Janeiro, July 10th.

VAN DEZEE — Harold, 48, director of the Kansas City Conservatory of Music and featured tenor at Rosy theater, N. Y., from 1927 until 1932, in Kansas City, recently.

CHORDS and DISCORDS

'Jan Fired Auld,' Savitt's Manager Says

Chicago

To the Editors: Jan Savitt fired Geogie Auld—Auld did not leave on his own accord. I personally paid Auld off and sent him home without even having him work out notice. Geogie was a nice kid and a terrific musician when he first joined Savitt, but his vicious attacks on Jan and other habits made his staying with the band impossible. I'd appreciate your making this clear.

JACK CARNEY
Manager of Savitt

'To Hell with Art'

Great Falls, Mont.

To the Editors: Tommy Reynolds' reply to Barrelhouse Dan in July 1 Beat not only fails to invalidate Dan's remarks, but completely condemns Reynolds in the eyes of all swing musicians. . . Reynolds looks for the easy way, the profitable way, and to hell with principles, to hell with art. . . all the worthwhile things that have ever been done have been achieved by men who have been strong enough to curtail a few meals and stand by the things they believed in. So play it any way you have to, Tommy, but grab those virtuals at any cost. . .

ROBERT D. CROWLEY

'Any Amateur Can Play Pretty Ballads'

Sackville, N. B.

To the Editors: Just who is this moron, Michael Melody? If this jerk reads music, which we doubt, we ask him to compare the musical qualities of a jerk ballad, *Too Romantic*, to the improvisations found in a recording of the Five Pennies, Meade Lux, etc. and tell us which is the most artistic performance.

This dodo should know that it takes years of experience to become an accomplished jazz man, while any amateur can play these "pretty" ballads. Why does this kluck gloat over the fact that he and his kind are killing righteous jazz?

Furthermore Michael Melody states that hot men play the way they feel. Well, the "sweet men" can't play the way they feel, because they haven't any feelings to express. He asks where the hot bands would be if there weren't any sweet tunes. If there weren't any sweet tunes the hot bands would play the hot jazz they are capable of all the time, and men like Michael Melody, along with

the Lombardos and the Kayes would be looking for jobs, and not as musicians.

Yours for better kicks,

ADRIAN GOUDET
GEORGE MORTIMER
GEORGE LAWRENCE

Of the barrage of controversy stirred up by Mike Melody's article, *Moronic Licks Are the Basis of Jazz Tunes*, in the June 15 Down Beat, 85 per cent of the letters received by us were anti-Michael Melody, 15 per cent agreed with him. Among those concurring with GouDET, Mortimer and Lawrence were Joe Walden of Montreal, Pa., and Dick Krusse of Alameda, Cal. Christine Hren, president of the Lombardo League, wrote on behalf of the league in support of Melody's view.—EDS.

'Guarneri Didn't Take Elman Piano Solo'

New York

To the Eds: I would like to make a correction, if I may, in regards to Barrelhouse Dan's review of Ziggy Elman's Love is the Sweetest Thing and Forgive My Heart on Bluebird. It was I who played the piano solo on Sweetest and Johnny Guarneri on Forgive. With all due respects to Johnny, and thanking you.

MILTON RASKIN

Can Casa Loma Band Swing?

Williamson, W. Va.

To the Editors: I think your sheet is the best out and has plenty of good reading and pictures. I consider the record reviews a good laugh for anybody when Barrelhouse Dan says that the Casa Loma band can't swing. I would like to correspond with musicians interested in drumming. I am for Goodman, Casa Loma and Basie.

WENDELL JONES, JR.

Belated Tribute to Boogie Man Harney

Glendora, Cal.

To the Eds: You have been doing some good work pertaining to the pioneers of modern music. Prior to 1900, Ben Harney was playing in dumps on Chicago's south State Street. About that time there came out the "cake-walk," a sort of strut to music, which became the rage among the playboys and playgirls of that era. Ben Harney died in Philadelphia four or five years ago, broke and unknown. I believe the sample of his work submitted entitles him to recognition as the originator of boogie-woogie.

A. L. BARBER

Mr. Barber's manuscript shows a definite boogie style. Our thanks for shedding light on Harney's ability.—EDS.

Who Said Eddy Howard's Wife Was Dead?



When Eddy Howard wrote a tune called *My Last Goodby* last year stories went around that Eddy had written the tune as an expression of his feelings after his wife's death. Now, after almost a year, Howard officially denies the story. "It was a slight case of overstatement," said Howard, who quit Dick Jurgens a few months ago to go into radio on his own. "My wife not only isn't dead, she isn't even sick." Eddy also wrote *Caroleus* and a new hit, *A Million Dreams Ago*. He and Mrs. Howard are pictured above.

Ray Eberle Is Married

Chicago—Ray Eberle's marriage to Janet Young of East Orange, N. J., was revealed here while the Glenn Miller band was playing the Chicago Theater. Eberle, younger brother of Bob Eberly, Jimmy Dorsey's male vocalist, married the girl last January secretly.

Not until a few days past did the band learn of Ray's move, although Miller and his wife knew about it many months. Ray and Janet were married twice—the second time just to "be sure." Mrs. Eberle now is traveling with her husband. Ray spells his name with an "e" while Bob spells his with a "y." But they're brothers.

Okeh Phono Label Issued Again

New York—The famous Okeh phonograph label made a comeback July 15, replacing the Vocalion label. Columbia Record Corp., announces that bands to be heard on the new Okeh purple and gold label include Gene Krupa, Eddy Howard, Dick Jurgens, Red Nichols, Count Basie, Tommy Tucker, John Kirby, Tiny Hill, Ray Herbeck, Frankie Masters, Al Donahue and vocalist Jack Leonard. Okeh discs sell for 35 cents.

Duel to Death

New York—Andy Kirk's and Louis Armstrong's bands were set to play opposition theaters across the street July 25. Nothing unusual to that, except that both bands are managed by Joe Glaser and it marks the first time two Negro bands, booked by the same booker, have bucked each other so conspicuously.

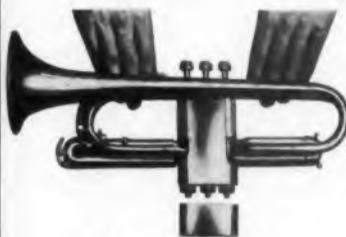
Sheet Music Best Sellers

- Wake Bello's Island (Miller)
- Playmates (Santly, Jay, Salfest)
- Foots Rush In (Brogman, Vocco, Conn)
- Imagination (ABC)
- The Woodpecker Song (Robbins)
- Where Was I? (Rennick)
- God Bless America (Berlin)
- I Can't Love You Any More Than I Do (Hilman)
- Shake Down The Stars (Brogman, Vocco, Conn)
- The Breeze and I (Marks)

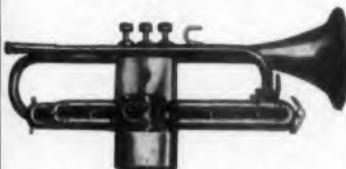
Songs Most Played On the Air

- I'm Stepping Out With A Memory Tonight (Robbins)
- Sierra Sue (Shapiro)
- Imagination (ABC)
- Hear My Song, Violetta (Crawford)
- Devil May Care (Wismark)
- You're Lonely And I'm Lonely (Berlin)
- Woodpecker Song (Robbins)
- I Can't Love You Any More (Hilman)
- The Breeze And I (Marks)
- I Can't Resist You (Agor)

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Gray Gordon Orch.

BART ROTH
Clyde Mc Coy Orch.

REMO BIONDI
Gene Krupa Orch.

'Concert Bands Due For a Comeback,' Goldman Claims

BY HAROLD JOVIAN

"Back in the days of bicycles and bustles, before jitterbugs and movies and autos, the concert band was the thing, and listening to bands was the favorite amusement of millions of Americans," declared Edwin Franko Goldman, whose famous concerts on the Mall are heard over the Mutual network weekly.

"That was the golden age of the bands. The big bands, just like the swing orchestras today, toured the country, made thousands of dollars a week. The big places were Willow Grove Park in Philadelphia where the bands of my uncle, Nathan Franko, and Victor Herbert used to play, and Manhattan Beach where Gilmore's band was the big attraction. Of course, Sousa was a favorite everywhere."

"I lived and worked with some of the greatest bandmen of those days and when the era of the band passed out, I determined that one day I would organize a new and better kind of concert band. Today, 10,000 or more New Yorkers gather on the Mall for each concert, while millions more listen from coast-to-coast via Mutual."

Willson Gets Plum

Hollywood's biggest musical plum fell to Meredith Willson, conductor of NBC's Good News and Musical Revue programs. He was signed to score and orchestrate the new Charlie Chaplin picture, now in its final stages and tentatively titled "Production No. 6."

Kemp with McCarthy

Hal Kemp is due to baton the Charlie McCarthy show when it

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Quits the Stage To Join Barnet



New York—Harriet Clark, the blonde from Long Island, crashed unexpectedly into the big time last month singing with Charlie Barnet's band at the Lincoln Hotel.

Harriet is 18 now. She is the Colgate and Davega girl in ads, having done considerable modeling. Some think she looks like Betty Grable. She succeeded Mary Ann McCall with Barnet, who now is touring the Middle West.

August Birthdays

- Ray Hopfner, Lillian Patton, 1; Zackie Alexander, Cedric (Bass) Wallace, 3; Jess Stacy, Floyd Brady, Benny Conti, Pat Friday, 4; Gate Stanfield, Norman Jones, 5; Luis Russell, Morton Wells, Art Pray, Billy Rowland, Vic Dickenson, 6; Robert M. Evans, Hal Derwin, Dave Bacal, Clarence Trice, Gay Jones, 7; Benny Carter, 8; Jack Allen, Lyman Gandee, 9; Fuzzy Combs, 10; Ruth Lowe, 12; Buddy Rogers, Bill Winston, Joe Cataline, Skinny Ennis, Lloyd Blair, 13; Billy Kyle, Dalton Rizzotto, Jack Marshall, Jack Gardner, 14; Ruth Mary Hunt, George Erwin, Cliff Jackson, Joe Garland, Leon Scott, 15.

returns in the fall. . . NBC songstresses, Kay St. Germain and future hubby, Jack Carson, radio and motion pic singer, have set August 14 as their bell ringing day. . . Andre Kostelanetz, who was instrumental in having the Postoffice Department issue Stephen Foster stamps, naturally uses them exclusively. But it's tough on his secretary, for they're only "one-centers" and most of his out-of-town mail is sent airmail. . . Kenny Baker sings and Al Goodman bantons on the new Fred Allen program via CBS this fall. . . Bob Knight, Horace Heidt guitarist, is in favor of calling nudist colonies See-See-See camps. . . Up to time of writing, John Hellner, of the Ted Weems' sax section, was the only member of the outfit never to answer a question, or even raise his hand in an attempt, on their NBC "Beat the Band" musicquiz. . . Guy Lombardo will enter his speedboat, Tempo III, in a regatta at Northport, on Long Island Sound, August 17. Guy's boat can hit 90 M.P.H. . . MBS' "Show of the Week" drops its weekly guest dance band format with its return this fall and will instead feature Vincent Lopez' orchestra, Buddy Clark, Loreta Clemens and Sonny Schuyler, along with guest name comedians. . . MBS composer-conductor, Morton Gould, had his record of over 200 consecutive weekly broadcasts broken recently when his show was cancelled for the first time—a special political convention broadcast.

Yvette on Theater Date

Conductor Frank Black is an ailing man who would not be working if he heeded doctors' orders. Dr. Black has been warned time and again by the medics that he needs a prolonged rest. His work has such a grip on him, however, that he would be miserable away from it. Music is so much a part of his being that at night he lulls himself to sleep by reading from a score. . . Felix Knight, brilliant young tenor, is building a brand new concert program in anticipation of a busy recital season. Tenor Knight will divide his time, beginning in September, between the radio studios and the concert hall. . . Yvette, NBC's mademoiselle of song, will make her vaudeville debut at the Earle Theater in the nation's capital during the week of August 2nd. . . Paul Laval, clever conductor, will present his arrangements of the original music he conducted for the This, Our America program, Wednesday, July 10, to the Library of Congress for future use by patriotic gatherings.

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Who's Who in Music

Charlie Barnet's Band

BY TED TOLL

Charlie Barnet . . . alto and tenor . . . Born in New York, Charlie attended Berkley-Irving school for boys at Riverdale, later went to Blair Academy



Barnet

at Blairtown, N. J. At 14 he left to live with relatives in Winnetka, Ill., a suburb of Chicago. His first sax was a Christmas present, a C melody, and he began studying with the original Brown Brothers. A few years later he returned to the East, got a job leading the band on the S.S. Republic, and crossed the Atlantic 22 times. Later led a band on a Mediterranean cruise and also took a trip around the world, later to South America. He also made a couple of movies. Charlie's single, the easiest-going guy in the business, big and good-looking. Although he played a lot of C melody a few years ago, now confines his efforts to alto and tenor, mostly the latter. And he's one of the best in the business.

Bill Miller . . . piano . . . 25. Bill is a tough 88 man but is short in the memory department, says he doesn't remember with what hand he started his flight to stardom nor when. But he does remember that he peaked his first scale at the age of 11. He's a native N'Yawker, single, gets his delights out of swimming, Dellus, Wagner, Debussy and etc. . . to quote Bill: Has worked with Red Norvo and Joe Haymes, joined Barnet in March, '39.

Kurt Bloom . . . reeds . . . (might be 45, says his birthday is Nov. 19). Is a plain boy from Plainville, Conn., married and has one youngster. Kurt started the big time with Barnet four years ago, but this stretch has been with the band only a year and a half. He's a photography bug, admires instruments of Goodman, Wilson and Reggie Merrill.

Cliff Leeman . . . drums . . . 27. From Dan Murphy's Skippers in 1933, via Artie Shaw, Hank Bigini and Tommy Dorsey, to Barnet was the way Cliff took to his present nook. He's a Portland, Me., product, married and has a baby son. His ambition is to retire and write a book about boss Charlie, with an undiminishable Tom Collins at his elbow for inspiration. Cliff's been with the band since last November.

Bus Etri . . . guitar . . . 23, and has been scratching the box for the last 11 of them. Bus, married and the daddy of his present nook. He's a Portland, Me., product, married and has a baby son. His ambition is to retire and write a book about boss Charlie, with an undiminishable Tom Collins at his elbow for inspiration. Cliff's been with the band since last November.

Don Ruppersburg . . . trombone . . . 22. "Rupe" has two sisters, both of whom sing and good. Jumping into the bigger circuit when he joined Jack Miles' (now trombone with Lombardo) band in Cleveland five years ago. Don wound up with Barnet in '38. A Lakewood, O., boy, Rupe is a good-natured Joe, likes to read in his spare time, or listen to either Dorsey brother, Teagarden or Jack Lacey.

Phil Stephens . . . 30 . . . bass. One of the two rebels in the band. Phil hails from Atlanta, has been a musician since age 6. He says his hobby is rehearsal, then in the next breath that his ambition is to retire. You figure it out. He's married, has one kidlet. Got his start with Charlie Fulcher in 1925. Has been with Phil Spitalny and Benny Meroff, and joined Barnet the first day of the year 1939.

Bill May . . . 23 . . . trumpet, trombone and arrange. And his activity with all three keeps his time pretty sewed up. He's married, though, and aspires to serious

composition. He started as an arranger with Barnet in June '38, didn't join the band on trumpet until Aug. '39. A brother is an instrument repair man in Pittsburgh, Bill's home town and where he began to climb, with Lee Rivers, in 1924.

Lynna Vank . . . 24 . . . trumpet. The son of a bassoonist mother, "Ly" was born in Cortland, N. Y., at a quite early age. He has developed a multitude of hobbies, among which are models (7), cars, photography, golf and art. He was with the Sonny Dunham band in '37, then joined Sonny left Casa Loma, has been with Norvo, Bestor, Madriguera and Kardos. Has been with Barnet just a year. His ambition is to retire at an early age.

Jimmy Lassman . . . 30 . . . reeds. New Orleans claims Jimmy, married and father of two tots. He messes with radio in his spare time and has a yen for a fine dog kennel of his own. Has worked with Wings Hannon, Isham Jones, and others, having started out with Merritt Brunie's N. C. band in 1928. Admires Barnet's work, Eddie Miller's, Hawkins' and the Bob Crosby band, with which his brother, Hilton Barnet, plays guitar.

Gene Kinsey . . . reeds . . . Given as the other ageless member of the band. Thees at his birthdate March 12. Gene lists Dellus and De'Busse as his favorite classicists, and his hobby is listening to bands and attending shows. East Liverpool, Ohio, is city of Kinsey's nativity. He joined Hank Bigini in Detroit in 1933, worked later with Jay Haymes and Bunny Berigan's bands, joined Barnet in Dec. '38.

Bill Robertson . . . 33 . . . trombone. Bill will be satisfied with life if he attains old age before his stomach does ulcers. He hobbies are baseball, hockey and bears (the card game, too). He's single, started with Tommy Christian in '28, joined Barnet in the fall of '38, has worked with Kala Smith, Rudy Vallee and Leith Stevens.

T. C. Murphy . . . 32 . . . trombone. "Murph" lists as his hobby Larry's Bar (address furnished upon request). He started slipping his horns with Tracy Brown in 1927, hails from Omaha, making him the only "westerner" in the band. He's married, and wants to retire young and build a country estate. Has been with the band since last October.

Larry Taylor . . . 25 . . . vocals. Coming from Greenwood, Delaware, via Phil Emerton's Diamonds, Dick Himber and Ruby Newman, Larry joined Barnet's band in May, '39. His mother, under whom Larry received his training, teaches voice and piano in Wilmington. He's married, spends his spare time writing songs, flying or hunting.

Les White . . . alto and clarinet . . . 37. Lost Skip Martin in the Larry Taylor band May 1. He got his first big time job with Isham Jones in 1934, has worked with Dick Himber, Larry Clinton and Teddy Powell. He disclaims any secret ambition, spends his spare time collecting old pictures and taking new ones. Goes for Debussy, Eddie Miller, Benny Goodman and wife, Rose.

Bernie Privin . . . trumpet and mellophone . . . 21. His favorite pastime is licking his chops while his wife, Edna, makes potted chicken. Bernie just came over from the Savitt band two weeks ago. He's also been with Shaw and Tommy Dorsey. His home town is New York, where he started out with local bands five years ago. Says his best recorded work is on Shaw's Lover Come Back to Me.

Sam Skolnick . . . trumpet . . . 31. Samuel is the daddy of five youngsters, is strictly a home-man. Spends his spare time with his brood, reading books and practicing. He started with the Ipana Troubadors in 1929, has been with Les Reisman, Jack Renard and Tom Dorsey. Born in Lynn, Mass., he makes his home now in Elmhurst, L. I. With Barnet just a month and a half, Sam's ambition is 'to be a fine first trumpeter.'

New Jenney Man

'Plays Like Bix'

New York—Latest trumpeter to be acclaimed a "second Bix" is Paul Fredericks, with Jack Jenney. Paul impressed the veteran Goldie, who played alongside of Bix with Whiteman many years, so heavily that Goldie claimed Paul "sounded exactly like Bix used to."

Accordion Festival

Set for Aug. 4th

LaSalle, Ill.—A huge accordion festival with hundreds of soloists and accordion bands taking part will be held Aug. 4 at Starved Rock State Park near LaSalle. Festivities will start at 9 a.m. and run until dusk. Accordionists from all over the nation are expected. Many accordionists, dealers and teachers from Chicago will take part.

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18-27—46th Avenue, Long Island City, New York

NBC Down ASC New York elected to inform studio after Dec. license called 'too All NB from July least one song or composition ASCAP will be in Trammell Leaders change the nature if are ASCA would m famous th band lea heard a An "e vital imp July 26 ' 802 and o under at Meanwhil by the rs the paym ASCAP, a day and n on hundr domain. CBS al music. At that a Ge Metro-Gol trols the Robbins dicking tiro cata million d deal a ds The N that lead most on the end theme so identified Roy Join several y aggregat Anoth the anno Duke" w Ellington to be h Court of cancelled order to for the to reha certed p Coeana's Barne Sandusk wood in does two fore ret moves t man's p flicker.

NBC Clamps Down on ASCAP

New York—Niles Trammell, newly-elected president of NBC, sent a letter to all radio artists July 17 informing them that all ASCAP songs will not be used on NBC studio and sustaining programs after Dec. 31, 1940 because of license terms which Trammell called "too onerous."

All NBC sustaining programs from July 31 on will include at least one Broadcast Music, Inc., song or some other non-ASCAP composition. The proportion of ASCAP and non-ASCAP tunes will be increased as time goes on, Trammell said.

Theme Songs Out

Leaders of bands were asked to change their theme songs and signatures if the ones they are using are ASCAP licensed. Such a move would mean that many of the famous themes made popular by band leaders will no longer be heard after Dec. 31.

An "emergency meeting" of vital importance was to be held July 26 with Jack Rosenberg of 802 and other officials taking part, under auspices of the NAPA. Meanwhile, BMI, which was formed by the radio industry to sidestep the payment of huge tax money to ASCAP, is turning out one tune a day and making new arrangements on hundreds of tunes in public domain.

Big 3 on the Block

CBS already is using much BMI music. At press time it was learned that a deal was pending whereby Metro-Goldwyn-Mayer, which controls the "Big 3" publishing group, Robbins, Feist and Miller, was dickering with BMI to sell its entire catalog—probably the most valuable extant—for more than 3 million dollars. Such a sale would deal a damaging blow to ASCAP. The NBC and CBS action means that leaders will have to have almost completely new libraries by the end of this year, including theme songs and special numbers identified with bands.

Roy Eldridge Joining Barnet

(From Page 2)

several years of leading his own aggregation.

Another Barnet surprise was the announcement that the "white Duke" would play opposite Duke Ellington at a concert which was to be held in the World's Fair Court of Peace July 25th. Duke cancelled several one-nighters in order to be able to hit New York for the show and also take time to rehearse with Barnet in a concerted performance of part of Otto Cesana's *Symphony in Swing*.

Barnet goes to Cedar Point, Sandusky, August 2-8, the Eastwood in Detroit 9-15, then either does two weeks of one-nighters before returning to the Lincoln, or moves to Hollywood to take Goodman's place in the *Hit Parade* flicker.

Two Directors Make a Movie



Los Angeles—John Scott Trotter, left, and Victor Schertzinger, film director, both had a hand in making the latest Bing Crosby pic, *Rhythm On the River*, one of Bing's best yet for Paramount. Trotter plays himself in the film. Schertzinger is noted for his musical ability. Wingy Manone also has a spot in the film.

Sonny Dunham Saves a Life

San Diego—Fatigued after a long swim out to a reef in La Jolla cove in the Pacific Ocean, Carlos Gastel was saved from drowning last month when Sonny Dunham, the trumpet playing band leader, and an unidentified swimmer pulled Gastel to safety.

Gastel is manager of Dunham's band, which was playing Mission Beach Ballroom at the time. He, Sonny and Betty Van, chirper with the crew, were swimming together when Gastel, tiring fast, suddenly shouted for help. The two men grabbed Gastel's trunks, pulled him to the reef, and revived him. All the while Betty paddled around unable to help.

Cavey New Pianist

Albany, N. Y.—Jim Cavey is the new piano man with Bobby Snyder's ork, currently at Trout House Casino on Lake George.

Fred Williamson Resigns His Post

New York—Fred Williamson, contact man and head of the exploitation department of Frederick Bros., N. Y., resigned July 12. Williamson handled the contacting, exploitation and promotion of new attractions for the organization. Col. Manny Prager, at present on the road, is one of his most recent attractions.

His present plans are indefinite but while resting up a bit he intends to consider several offers from other booking organizations.

Los Angeles Band Briefs

Chuck Merritt, recently of San Diego and a veteran of the Detroit accordion colony, now located in L.A. with repair shop at 530 W. Ninth St. . . . Aaron Gonzales, whose Latin-American rhythms are a Thursday and Sunday feature at the Beverly-Wilshire Hotel, celebrating recent arrival of little Yolanda Gonzales at the Gonzales hacienda. . . . Paul Neighbors' American-style band and Phil Lopez' tango-rumba band continue at La Conga following shaky period during which Local 47 engineered

One of the Coast's Best Jam Bands



Los Angeles—One of the best little jam combos in the biz is Bob Laine's, playing at a place called the Hurricane on Catalina Island. Laine is the Swedish pianist who gained renown with Benny Pollack. Others in the photo are Reuel Lynch, clarinet; Sid Jacobs, drums, and Phil Fahrney, guitar, who are about as talented as Laine. Lionel Hampton dropped in the other night in time to pose for this "extra special" Al Spiedock picture. Al is a mean drummer himself.

scale boost. Ray Stillwell into Roseland ballroom June 30 with first union combo in many years.

BING SWINGS!



Bing Crosby Features W.F.L. Drums

Acclaimed as the "greatest name in music," genial Bing Crosby sings and swings his way into the hearts of America.

Star of Kraft Music Hall—America's favorite radio program, he is recognized by musicians as a solid drummer-man in his own right.

Kraft Music Hall director, John Scott Trotter, and stellar staff drummer, Bill Markas, appreciate the quick response and streamlined beauty of their new W.F.L. Royal Maple Outfit.

Tune in to the Kraft Music Hall every Thursday night and hear Bing sing and swing on W.F.L. twin strainer snare drums and tunable tom toms.

America's leading drum stars like RAY BAUDUC with Bob Crosby, BUDDY SCHUTZ with Jimmy Dorsey, FRANKIE CARLSON with Woody Herman, LIONEL HAMPTON, GEORGE WETTLING, and many others are swinging with W.F.L. because they know drums made by WM. F. LUDWIG are built to swing!

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New Records Prove:

Hawkins' Greatest Tenor on 'Sheik' and 'Blue Heaven'

BY BARRELHOUSE DAN

From one end of the U. S. to the other a controversy has been raging since Coleman Hawkins, in August of 1939, returned to the States. Was Bean a poorer tenor saxist than when he left this country five years before?

The Hawk tried to answer musicians by knocking out a mess of records. But only one of the many sides he made attracted really wide-spread talk.



Polo

—the camp which holds that Bean even today remains the greatest saxophonist in the world.

Those who were untouched by his masterful, albeit exhibitionistic work on *Body and Soul* can no longer deny that Hawk's tenor, if not the greatest, is definitely as good as any other saxist's work of today. His latest pairing of *Sheik of Araby* and *My Blue Heaven* (Bluebird 10770) stands as the finest recorded bits of Hawk genius since his return from foreign shores. Backed by Jack Higginbotham, Benny Carter (trumpet only), Danny Polo, Gene Rodgers, Johnny Williams, Lawrence Lucie and Walt Johnson, Hawk's solos on the two evergreens make the disc the greatest jazz session waxed so far this year. Polo, especially, shines as he never has before. A hard year of work with Joe Sullivan has taken the British out of Danny's clarinet style. His ideas, tone and general sense of phrasing come as a welcome relief to the many imitators of Goodman, Shaw and the like. And Higginbotham, playing with unusual care to intonation, impresses forcefully with fine solos on both sides. Plenty of Hawk, Polo and Hig here, spread over 20 inches, with a gutty rhythm section providing a bouncy background. You can't miss on this, for 35 cents, and be sure you have plenty of needles!



Greatest Record Coleman Hawkins has made since his return to the States exactly a year ago is *Sheik of Araby*, paired with *My Blue Heaven*, according to Barrelhouse Dan. Hawkins is shown above as he looks at the Savoy Ballroom, New York, where his band is playing. Pic by Arsene Studio.

Bob Zurke

"Cow Cow Blues" & "Rumbogie," Victor 25546.

Boogie pianostylings in Zurke's flashiest fashion. The leader might be able to do justice to Davenport's composition if he would absorb more of Cow Cow's sincerity instead of "jes notes" alone. Band behind Zurke is unimpressive.

Oran (Hot Lips) Page

"Fortie's Love Song" & "Walk It to Me," Decca 7157.

Okay small band jump jazz. Page's trumpet is heavily spotted, and deserves to be. But nothing terrific on either side.

Duke Ellington

"Portraits of Bert Williams" & "Bojangles," Victor 26644.

Not quite up to par. *Bojangles* is dedicated to Bill Robinson, and shows Stewart, Bigard, Tricky Sam and Jim Blanton's bull fiddlings smartly. "A" side is mostly ensemble with Ben Webster and



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Bigard strong individually. Excellently recorded. Tempos nice. But not up to Duke's recent *Cotton Tail* and *Jack the Bear* efforts.

Charlie Barnet

"Leapin' at the Lincoln" & "Dark Avenue," BBIRD 10774.

Still on an Ellington kick, Barnet employs more trick, screwy, almost illegitimate sax capers on *Lincoln*. Note his knocked-out alto take-off on the last chorus. *Avenue* has a fair Mary Ann McCall vocal, Skippy Martin's clarinet, and Ellingtonish ensembles. At least Sir Charlie isn't commercial.

Wingie Manone

"The Mosquito Song" & "She's Crying for Me," BBIRD 10775.

Jiva. First tune is pretty corny stuff, but the bucker is better and spots excellent clarinet and trombone solos. No matter who Manone gets for record dates, the results are always better than average. Good beat here, too.

Erskine Butterfield

"Nothin' to Do" & "Down Home Blues," Decca 3252; "What's Cookin'?" & "Your Feet Too Big," Decca 3209.

Butterfield is a young colored kid who plays fair piano, in a sort of Basie-Waller vein, but who has no business trying to sing. His band here—a strictly pickup outfit—gets by adequately. None of the four is especially noteworthy.

Crosby's Bobcats

"Spain" & "All By Myself," Decca 3248.

No, Muggsy hasn't appeared on a Crosby disc yet. But Billy Butterfield does a good job on the horn. Stacy's short chorus on *Spain* is strongest point of the two sides. Good beat and short, punchy solos carry the cats along to a strong windup.

Race Discs

Healthy, almost violent shouts feature Booker T. Washington's *If I Get Lucky and Wrapped Up in Bad Luck*, BBIRD 8449, with piano. . . Lil Green's wonderful piano and guitar help her sell *Just Rockin' and Cherry Tree Blues* on BBIRD 8464. . . George Davis' 88 work is far more pleasant than his singing on Decca 7756. Titles are *I Don't Want You* and *Radio Brown Blues*. Neither is too good.

Louis Jordan

"Bounce the Ball" & "Don't Come Cryin' on My Shoulder," Decca 3253.

Keep an eye on *Ball*. It's the zany, unorthodox sort of tune that catches with the public like *Music Goes Round, Knock Knock* and the like. Terrific juke box material. Jordan's alto sax doesn't get a workout as it should. He's one of the finest, but most unappreciated, saxists in the business.

"Fashions in Swing"

"Copengagen," "Big Boy," "Sensation," "Oh, Baby," "Tie Juana," "I Need Some Pettin'," "Fidgety Feet" & "Susie," by Bud Freeman's band in Decca album 135.

Freeman, Kaminsky, Gowans, Condon, Russell, Pete Peterson, Bowman and Morey Field have taken 8 old tunes made famous by Bix and the Wolverines, streamlined them, and combined them in this album which carries explanations by Pete Lyon. Not radically different from any of the many previous Freeman jam sides, on Decca, Bluebird and Commodore, these nevertheless offer interesting comparisons with the earlier sides



No Fooling this time, this really is the Woody Herman reed section—revamped and rehearsed and raring to go into the New Yorker Hotel August 8 for a rip-roaring engagement. Left to right are Mickey Fols, tenor; Bill Vitale, alto; Herb Tompkins, alto; Maynard (Saxie) Mansfield, tenor, and Woodrow Wilson Herman, clarinet. Pic by Gordon Sullivan.

Woody Herman

"Jukin'" & "Herman at the Sherman," Decca 3272.

Two fast instrumentals, shelled in the best Herman manner, but spoiled slightly by Frankie Carlson's too-enthusiastic use of cymbals. "A" side shows Woody playing the best clarinet on wax yet and choice Thomas Linehan piano. "B" side is almost as good. The rhythm section has as much drive and guts as Basie's.

Bob Crosby

"Embraceable You" & "Short'nin' Bread," Decca 3271.

Billy Butterfield's lovely, delicate solo trumpet is only one great feature of the Gershwin tune. Faz on clarinet and a much too brief Stacy interlude also come through excellently. Reverse is a Bob Haggart arrangement which keeps the Crosby gang hopping. Two fine sides for sure and among the last to feature Faz and Billy.

Short Notes

Highly Recommended: Barney Bigard's *Watch the Birdie and Mardi Gras Madness*, Vocalion 5595. . . John Kirby's *Humoresque and One Alone*, Vocalion 5605. . . Billie Holiday singing *Falling in Love Again* and *Ghost of Yesterday*, Voc. 5609. . . Benny Goodman's music, but not Fred Astaire's annoying singing and tap-dancing, on *Just Like Taking Candy From a Baby and Who Cares?*, Col. 35517. . . Harry James' *Cross Country Hop and Every Day of My Life*, Col. 35531.

Pop Staff: Jimmy Dorsey's *All This and Heaven, Too and If I Forget You*, Decca 3259. . . *Every Day is Lady's Day and Who's Yehood?* by Jerry Colonna, Col. 35412. . . Gene Krupa's *No Name Jive and Six Lessons from Madame LaZonga*, Col. 35508. . . Fats Waller's *Too Tired and You Ran Your Mouth*, BBIRD 10779. . . Charlie Barnet's *So Do I and It's the Last Time I'll Fall in Love*, BBIRD 10778.

Skip Over: Horace Henderson's *They Jittered All the Time, but Honeyuckle Rose, You're Mine You and Swingin' and Jumpin'* are better, on Voc. 5608 and 5579. . . Jimmie Lunceford's spotty *What's Your Story Morning Glory?* and *I Got It*, Col. 35510. . . Lou Holden's pseudo-smart *Maid With a Slight Swiss Accent and Ferryboat Serenade*, Decca 3260.



Veteran boogie pianist Jimmy Yancey, who besides being one of the earliest exponents of the blues piano has worked for years as a groundskeeper for the Chicago White Sox, hits the spotlight this week with his six sides in Victor's boogie album, reviewed on this page by Barrelhouse Dan.

Jimmy Yancey

"State Street Special," "Yancey Stamp," "Five O'Clock Blues," "Tall 'Em About Me," "Mellow Blues" & "Slow and Easy Blues," six sides in Victor album P-24, all piano solos.

Jimmy Yancey, who already has recorded for Solo Art and Vocalion, is one of the early jazz greats who never won deserved recognition until recently. William Russell is the man to whom credit must go for bringing Yancey back. And it is Russell who writes the booklet which accompanies this set of solos, explaining each composition and giving meaty background on the artist himself.

But Yancey is not a great pianist. His style is crude and extremely limited. The bass figures he uses are almost all identical, with minor variations, and he plays two styles: slow and fast. He ends every piece with a sudden, violent modulation over to E-flat, that being the only key in which he can "wind up" a number. Despite his lack of polish, though, such a performance as *Five O'Clock Blues* merits a high place in jazz. Its simplicity, and sincerity, stamps it as a really great performance. Some of the other sides are not so effective.

Yancey still works as a groundskeeper for the Chicago White Sox.

Benny Goodman

"The Hour of Parting" & "Cocacola Groove," Col. 35527.

Benny's discs are all pretty similar. Mondello, Elman, and the BG clarinet predominate, the arrangements, invariably, are strong, and the ensembles clean. Tunes here are okay in comparison to what other bands are playing. At least Goodman is never boring.

Casa Loma

"When Budha Smiles" & "Coral Sea," Decca 3261.

Musically, precise performances. Casa Loma's fans, who must be legion, will find no fault with either side, although *Budha* probably is stronger. Can this band swing? Compare *Budha* with Goodman's old Victor pressing.

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THE HOT BOX

A COLUMN FOR RECORD COLLECTORS

BY GEORGE HOFER, JR.
(3 East Bank Street, Chicago)

Richard M. Jones, Chicago pianist-composer of the New Orleans school, disclosed complete details last week on the Hightower's Night Hawks record Black Patti 8045 (July 15 Hot Box). It was a Jones recording group of all New Orleanians in Chicago for the short lived Black Patti label. Willie Hightower's name was used to sidestep contract commitments to Okeh, for which Jones was working at that time

Count Basie

"I Never Knew" & "Tishie-Too," Col. 35521.
Nothing unusual here, just plain old Basie jazz which sounds (both sides) as if it's "head" arrangements. Good spots of Young tenor are strong points.

Will Bradley

"Beat Me Daddy, Eight to the Bar," Col. 35530.
Freddie Slack, the bespectacled pianist who made his name with Jimmy Dorsey, finally gets a chance to show his talent with the Bradley bunch. An orthodox boogie work, *Beat Me* takes both sides and shows Ray McKinley's not-too-strong vocal along with Slack's wogiegisms and an excellent Bradley solo chorus. Good big band jazz.

Lionel Hampton

"Jack the Bellboy" & "Central Avenue Showdown," Vic. 26652.
A damned shame that the King Cole trio, backing Lionel here, was above clear out of the picture in favor of Lionel's lousy 2-fingered piano and noisy, meaningless drum soloing. Al Spiedock's tub work on *Breakdown* and a few bits of Oscar Moore's guitar are lost in the shuffle. Hogging the spotlight calls for no assistance. Lionel could have been just as effective without anyone behind him.

Bob Chester

"Chester's Choice" & "River, Stay 'Way from My Door," BBR-1 10780.
Bob's strongest bid to fame, to date, is that he can imitate Glenn Miller better than anyone else. So it's a pleasant surprise to find Chester's crew kicking strongly on both sides here, without those weak vocals which for so long have held back his band. Nothing sensational, understand, but encouraging enough to spin a couple times on the turntable.

Artie Shaw

"King for a Day" & "April in Paris," Vic. 26654.
Clever use of strings, broken up suddenly by Shaw's timely entrance on stick, and well-scored backgrounds make these Artie's best since his first Victor sides, *Frenesi* and *Mariquita Linda*. Still a little on the Kostelanetz side, but pleasant nonetheless.

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A Rare Picture of the "Hot Five"



Zutty Singleton owns this photograph of Louis Armstrong's "Hot Five" band which created a sensation in the 1920's with a series of fine records on the Okeh label. Left to right are Buddy St. Cyr, banjo; Kid Ory, trombone; Armstrong, cornet; Johnny Dodds, clarinet, and Lillian Hardin Armstrong, piano. They made jazz history!

and 40,000 series and Columbia 15000 series, also Brunswick 7000 race series. He's a lawyer and runs a hot disc shop on the side. Also goes for odd labels. . . . Jay G. Reeder, 2715 E. Erie ave., Lorain, O. . . . his Armstrong groove is as deep as his yen for Mr. Tea's trombone. Trades for his two specialties. Now works for American Stove Co., and once played trumpet in a Miami U. band. . . . William McMorro, Box 836, Scituate, Mass., started hunting records in the days before Delaunay when personnels were foggy. Very interested in Hawkins, Tea and odd labels where the band is still unidentified. Bill plays piano by ear.

Hot Box Drivel: Dave Cochrane, Somerville, Mass., came upon a Fletcher Henderson *Everybody Loves My Baby* (5748) on Domino 3444 under the title of Hal White's Syncopators. The side opens with one of Louie's earliest solo gems. . . . No section of the nation seems to hold as many Chicago Looper Perfects (*Three Blind Mice*) as the Cleveland area where Perfect sales were potent. Jay Reeder found a used copy in a private home recently. . . . Joe Campbell, Chicago, reports Venuti-Lang solos on 3 sides by Jack Pettis and ork: Banner 1927 *Muddy Water* and *It All Depends On You* and Banner

1908 *St. Louis Shuffle*. The duo can be heard for 8 bars on the latter side while Campbell recognizes the *Muddy Water* part as the Venuti-Lang introduction to *Doing Things* on Victor 21561, note for note.

Unforgettable Solo: Earl Hines' pianologies on *Ready For the River* with Jimmy Noone's Apex Club Ork, Vocalion 1188.

Note: Richard Jones obtained the first record date for Louis Armstrong's Hot Five, shown above. Jones, in fact, was one of Louis' first boosters.

"Grapes of Wrath" Music Recorded For Victor Album

The cry of the Okies portrayed in John Steinbeck's powerful "Grapes of Wrath" highlights Victor's current black label specialty list, two albums of "Dust Bowl Ballads" by Woody Guthrie, himself an Okie who made the heart breaking trek to California. "I've tried to bring out that these songs, although wrote down by me and all that stuff, are songs that come out of the hearts and mouths of the Okies during their trips to California," Guthrie has explained. "I'm sure Victor never done a more radical album."

Larry Mallery of Philly is 'Hooked'

Philadelphia—Larry Mallery, Jr., probably Philly's best known hot music fan and record authority, was married July 6 to Miss Berrell Evans at Haverford, Pa. Mallery's new address is 822 Glenbrook road, Bryn Mawr, Pa.

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George

Wetting on Drums

Trojan Horses Form A 'Blitzkrieg Band'

By George Wetting



A "Blitzkrieg Band" is one which starts a tune and finishes as fast as it can, the pace being set by the rhythm section, the last group being made up exclusively of Trojan horses who carry on regardless of life, limb or tempo.

The subversive activities are handled by a vast army of jitterbugs whose never-ending chatter about who "can" and who "can't" swing cause, in the final analysis, dire results. The proof of the pudding is on your radio where the music is as conflicting as reports from Europe.

How to Play 'Interestingly'
Langdon Clay of Groton, Mass., has a very interesting question. He would like to know, when playing at random, what patterns to play in order to make it sound in-

teresting. This depends mostly on the instrumentalists in the band and how interesting they play. If the soloists and arrangements are good it should be very easy and inspiring to do some pretty nifty things with your drums—but if the soloists can't find their way around and the arrangements are the brainstorm of some arranger who is trying to start some new kind of swing or novelty rhythm, then Lord help you, because you will probably go crazy trying to figure a way to get out of the band!

"Join the Union"
Willie Young of Lafayette, Ind., has a tough question, but I will try to answer to the best of my ability. He asks "How is the best way to get started in the music business?" There are thousands of ways to do this. First of all join the A. F. of M. Then try to get with some band—this will probably come easier if you have some stylist in mind to copy. This seems to go very good in the present day vogue. This is about all I can do with this question. As I said, it's a tough one. See you next month.

Write George Wetting care of Down Beat, 608 S. Dearborn, Chicago. Enclose stamped, self-addressed envelope for personal reply.—EDS.



JOHN O'DONNELL

Poor suffering brassman, don't cry those crocodile tears. I'm not dead. I am realizing my life's ambition—a perfect mail order course. And by the way, I'll take what honor or success I have coming right now while I am very much alive. You have read my column and know I speak the truth. I don't anyone to pick the slightest flaw in my course. It does not disturb your natural embouchure the least bit. I guarantee that you will improve rapidly with each lesson. I dare you to send for the 1st lesson. For \$2 what have you got to lose? Don't let any so-called friend or teacher, who is boosting his own game, keep you from the one thing you have been waiting for. Send immediately for my course. With it you will be very happy like the hundreds from all parts of the world who are taking this course. You will think kindly of me forever.

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Local Men Snare Top Louisville Jobs; Many Scabs

BY HARRY DAVIS

Louisville, Ky.—Jimmie Ainscough is the only band in town not using a three tenors combination. Is it any wonder that things in this town are so bad that the sole jobbing trombonist (your correspondent) can hardly make hand meet mouth? But local men have snared most of the class A and B spots in town this year, whereas out-of-town outfits had a monopoly last year. The reason is that where local men held the "joint" jobs last year, many of these are using non-union bands now, thus leaving the good local men open for the better spots.

The Ainscough band has had the Silver Slipper job for two years. . . . Larry LaMont takes a strolling outfit into Crystal Terrace.

TECHNICAL

Orchestra Personnels

George King

Gay Smith, Ray Long, Fred Appleton, sax; Don Cronan, Bud Jones, trumpets; Harry Lavilla, Orlis Albura, trombones; Ken Schalkal, piano; Roy Miller, drums; Gene Krugman, bass; Bud Dowling, vocals; Happy Harry Howard, whistler, and George King fronts.

Don Hopkins

Norman Bigna, Jack Ellison, Barney Yasuta, reeds; Bob Robinson, trumpet; Benny Poney, Rocky Volpe, trombones; Keith Heston, drums; Ted Donaldson, piano; Alex Poney, bass, and Hopkins fronts on trumpet.

Jack Rolfe

Feasch DePetro, Joe Dennis, Ted D'Agosta, Walt Harris, reeds; Ray Swanson, Milt Pomeroy, Chuck Ryan, trumpets; Al Larson, trombone; Vid Donahoe, drums; Eddie White, bass; Marjorie Ryan, vocals, and Jack Rolfe fronts on piano.

Billy McDonald

Chuck Love, George Sourlock, Leon Gray, reeds; Arnold Kay, Frank McCann, Ted Waggner, trumpets; Harry Carlson, trombone; Glenn Redmond, drums; Ernie Barrell, bass; Ted Whiting, piano and organ, and McDonald fronts.

Martin O'Neill

Fred Werner, piano; Wayne O'Neill, sax; Roy Wooden, guitar, and Martin O'Neill, drums.

Blue Barron

Lamar Shevall, Bill Hammond, Allan Holmer, Frank May, sax; Bill Rattenberger, Bill Burkhardt, trumpets; Charlie Fisher, Stanley Usher, trombones; Bonale Snyder, guitar; Bill Zarimba, drums; Carl Lada, piano; Walter Major, bass; Russ Carlyle, vocals, and Barron fronts.

The Gentlemen of Note

Dean Corliss, Dave Larson, Klak Bennett, Jerry Tucker, sax; Marshall Dowling, Kyril Thorlaxson, trumpets; Johnny Powers, trombone; Jack Hudson, drums; Eddie Diamond, bass; Gene Mitchell, bass and guitar, and Dot Taylor, chirp.

Freddy Martin

Clyde Rogers, Reed Christensen, Russ Klein, sax; Harry McKeehan, Al King, trumpets; Glen Hughes, Charlie Probert, trombones; Eddie Bergman, Eddie Stone, Charlie Bisk, Eddie Bob White, drums; George Green, bass; Jack Finn, piano, and Martin fronts.

Warney Ruhl

Harry Shepard, Milt Shateski, Paul Reardon, reeds; Roy Smith, Charlie Smith, trumpets; Buany Trudell, trombone; Bob Schilling, bass; Bob Berchavink, drums; Viki Ruhl, piano and organ, and Warney Ruhl fronts and arranges.

Russell Chapman

James Conway, William Stewart, Hank Jackson, James Dudley, reeds; Ernest Bostick, Buddy Dudley, trumpets; Stanley McCollon, drums; Curtis Wilder, bass; Gene Granger, chirp, and Chapman on piano.

Herbie Maul

Wilfred Wyle, Glen Gould, Ray Cross, reeds; Doyle Ross, Clyde Berman, trumpets; Don Coburn, trombone; Billy Mathison, bass; Harry Rosen, drums; Bob Hines, piano; Herbie Maul, guitar, and Michael Di Salva, tenor, vocals and front.

Roland Young

Bill Thompson, Angelo Marasco, reeds; Benny Rummel, trumpet; Al Martin, piano; Pete Henry, drums, and Young on bass, vocals and arrangements.

Dukes of Rhythm

Andrew Mesiano, Rowland Pilling, George Owens, Buck Weitzel, reeds; Gordon Weitzel, Chester Lack, trumpets; Tony Brooks, Bud Welch, trombones; Renato Cimolai, piano; George Sauer, guitar, and Nelson Floyd on drums.

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Send Flowers to Mr. Berigan

By John O'Donnell

Bix Beiderbecke would have liked to hear all the good things that are now being said about him. Let's send the flowers to another great stylist while he can still smell them; none other than Bunny Berigan.

This month I wish to salute that great stylist, and also give a gentle hint to the octave-and-a-half stylists, and last but not least, a warning to young brassmen to lay off Bunny's style until they have acquired a more perfect embouchure. "He's up, he's down. He's down, he's up." That might sound like a free-for-all fight. No, my friends, it's a description of Bunny playing through his ranges. His style takes him all over his trumpet in such a way that if he didn't have a good embouchure and if he failed to keep himself in good condition he would be sunk. It takes a good embouchure to change from one octave to another without hesitation.

Here's a Gentle Hint

So many stylists sound like three trumpet players when they strive to play out of their natural range.

I get a kick out of these stylists as long as they stay in their octave-and-a-half range. Some do and, as I said, it sounds the nuts. But for those octave-and-a-half stylists who ambitiously wish to play out of their range, here's a gentle hint: Have your arrangements made so that your phrases always end just before you start to play outside your natural octave - and - a - half range. Then you won't sound like three trumpet players or that during the chorus you have changed to another instrument, and that hesitating effect will not be noticed.

'Pick an Easier Style'

Now for you young fellows who are trying to copy Bunny's style. I'm warning you not to give up

WHERE IS?

MERVIN GILCHRIST, tenor sax, formerly with Allyn Cassal's orchestra?

STANLEY WIRTH, vocalist, formerly with Edly Duckie?

JUDY MARLAND, singer, formerly in Kansas City, Mo.?

JOE DANIELS' orchestra? MRS. FRANK HAMAKO or HAMAS, traveling with Hawaiian Folios or Rappa Islanders?

BILL STOKER, vocalist, formerly with Freddy Martin and Kay Kyser?

EDWARD CLAUSON, tenor sax? JOHN KENT MILLER, saxophonist? MERRILL L. CARROLL, and permanent address?

JOHN MURTOUGHT? LORETTA LEE? JAYNE DOVER?

BILL HOLLIDAY, trumpet, formerly with Sammy Lewis orchestra. Home in Columbus, O.

TOMMY RIO, trombonist? MERLE CARLSON, orchestra leader? PAUL QUIGLEY, saxophonist? DOUG BOSLER, pianist and band leader? GEORGE TROUPE, last heard of with Billie Brooks' band in Utica, N. Y.?

TOMMY CHATFIELD's band? DEL KAPLAN, formerly bassist with Will Bradley? MERVIN BOWETT, drummer, formerly with Glen Osburn's orchestra? VICTOR HANSEN orchestra?

your dreams of becoming another Berigan but to pick out an easier style until your embouchure has developed to the stage where you have a more perfect balance, more endurance, and until you are able to play from one octave to another minus that hesitating and sticky feeling. For years I have listened to Bunny. Many of you have. But few of you know that one style is harder than another. Realizing the tremendous strain his style places on his embouchure I figure bells and an honorable mention would be just about the ticket. I am sure Bunny would like that while he is still with us, and I hope that will be for a long, long time.

Musicians, dealers and manufacturers are invited to see John O'Donnell and discuss brass problems in Down Beat's room at the Chicago music convention this week. Business who care to write John may reach him at Down Beat, 608 S. Dearborn, Chicago.—EDS.

Only One Ballroom In Nation's Capital

BY WHITEY BAKER

Washington, D. C.—The manager of Glen Echo Park, Leonard Schlos, is pleased with the Paul Kain band and will continue to use it for the remainder of the season. The patrons can turn to no other public ballroom in the nation's capital. There is none.

George Smith, truly fine bandleader with the band, has to knock himself out trying to put some life into the rhythm section while clown-drummer Sammy Ferro plays 2-4 with brushes when the rest of the band is supposed to be swinging. The leader plays clarinet. Lee Hardesty is on first and one of the toughest in town on the stick. It is needless to say, however, who takes the choruses. The sax section (except the leader) gets a nice tone. The trumpets overblow. Band has a fine trombone in Dick Leith, a terrific individual electric guitarist in Bill Gibson, but he plays solos instead of rhythm. In short, my sympathy to the six or seven fine men in this unfortunate outfit.

Bradshaw Breaks Color Line in South

BY MAC EARGLE

Atlanta—That "ghost band," Tiny Bradshaw, gained distinction for itself by being the first Negro band ever to play at an Atlanta downtown theater. Event was last month, when Tiny brought his band to play a Red Cross benefit at the Fox theater. Seven thousand Atlantans roared approval at the show. Prexy J. T. Bourn of Local 148 told this correspondent that the band cancelled a date and drove 300 miles out of its way to fill the local gig.

WE FOUND!

LEE LEIGHTON is working at the Club Durant, Racine, Wis.
GINO BONO is playing trumpet with Ted Fio Rito.
PAUL COOPER may be reached through Local 30, St. Paul, Minn.

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Orchestration Reviews

BY TOM HERRICK

'Grand Old Standard' Revived

Whispering

Published by Miller, arr. by Larry Clinton
 From Miller's new Larry Clinton series comes this revival of a grand old standard. This is one of those fine simple arrangements—those out-of-the-world stuff, just down to earth swing with easily playable sax work and brass figures that won't tax the lip of any capable first man. Unison saxes get the first chorus backed up by muted brass figures. The saxes change to clarinet during the verse and furnish the harmony to a second trumpet lead second chorus. Tenor has eight bars of "go" at F followed by an ensemble finale that rocks in the Clinton groove. You'll like this one.

I'll Pray For You*

Published by Mills, arr. by Charlie Hathaway
 A new tune by Roy King and Stanley Hill that is getting quite a plug over the air lanes. After the repeat chorus Hathaway backs up his Glenn Miller styled saxes on the third with plunger brass figures for a nice "special" effect. This Miller style of arranging reads with lead clarinet on top of the saxes, by the way, is extremely effective and is getting quite a play from the stock boys of late. Unison saxes play around the melody on the last cut chorus and ensemble takes it out. Good tune and a probable hit.

Over the Waves

Published by BVC, arr. by Bob Haggart
 Bobby Haggart's Crosby arrangement of *The Skater's Waltz* got such a play that he followed it up with a similar effort on the old legit number *Over the Waves* which has been knocking around in the standard libraries of concert bands for years. It's a lot on the order of *Skater's* with no less than three clarinet solos. Unison saxes take the first strain in the brilliant four-sharp key with brass in plunger mutes filling in the gaps. Clarinet has a 4-bar ride before D and then takes the lead atop of the saxes. The remainder of the arrangement is mostly clarinet ride with the exception of an eight bar get off solo for the lowly fourth tenor. Brass throughout is almost incidental and is used only to back up the reed work. If you like the Crosby style this is it.

West Wind

Published by Pinkard, arr. by Ken Macomber
 Maceo Pinkard, who has written some of the mellowest of the good old standards including, *Sweet Georgia Brown*, *Liza*, *Sugar*, *Is That Religion*, etc. seems to be on another pen and ink spree with the release of several new tunes published by his own company. *West Wind* is a slow sweet fox-trot. After the repeat arranger Macomber throws in a sixteenth note sax interlude that is positively brilliant. Tenor has most of the special with brass figures and the ensemble cut chorus is adequate.

The Man I Love

Published by Harms, arr. by Vic Schoen
 The music country's music counters are lousy with revivals but this swell show tune won't clutter them up for long—it's one of Schoen's noble efforts. A lot of notes in this orchestration so don't attempt to read it at sight on the job. Brass and saxes split the first two choruses but the sax lead in the second is dolled up considerably and relieved at the bridge where second trumpet takes over for eight. A lot of figures in this baby and where Schoen says "play it solid," do so for correct interpretation.

When the Swallows Come Back to Capistrano*

Published by Witmark, arr. by Jack Mason
 Another much plugged tune that you'll be needing. Mason has writ-

ten an arrangement on this pop that must of a necessity be played slowly lest the effect be lost. Tenor takes over after the repeat backed up by some choice figures in the brass and reeds combined; then the clarinet takes alternate leads on succeeding four bar phrases. An abundance of bent notes in the last chorus rounds out Mason's typically solid finale.

Six Lessons from Madame La Zonga*

Published by BVC, arr. by Charlie Hathaway
 This baby passed us up overnight and turned into a hit before we had a chance to review it. Although many of the jump bands have arranged this in swing style, Hathaway's manuscript is in rhumba time. Muted brass has the lead at the start with sax figures on the afterbeats—the accented 2nd, 3rd, 4th, 5th and 8th beats. With an entire section on this figure it tends to slow the rhythm down unless the reed men are on their toes so bite them off. There are some excellent unison sax figures at the start of the last chorus.

The Conga Series

Published by Marks Music
 Here's the real McCoy for Rhumba-Tango combos—a series of new stock arrangements in the currently top conga rhythm. Composed and arranged by diverse Latin tune-smiths, it includes six orchestrations to date—*Congo Congo*, *Blow That Candle*, *Cui Cui*, *La Conga*, *La Conga Pasa* and *Viene La Conga*. Most of the orchestrations give instructions for the addition of various other Cuban rhythm instruments and the different beats they use to create the intriguing hodge-podge called Conga rhythm; the bongo drum, claves, gourds, cowbell, wood block, etc. The average swing band with a yen to go conga can easily stick a couple of unnecessary brass men on the extra rhythm instruments. These are all authentic conga numbers, melodic and well arranged by gents who understand this peculiar rhythm. Good novelty stuff whether or not you lean towards the Cuban jive.

Roth and Knowlan Drag 'Em In!

BY AL LINDBERG

Gary, Ind.—Lake County's largest and most famous summer resort, Cedar Lake, has two bands set for the season. Babe Roth dragging them in at Lassen's pavilion and Ken Knowlan's swell ride outfit going over like a million at Midway Gardens. Roth's band formerly ran under

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Guitars and Guitarists

Swing Star Must Know His Chords

By Charles Amberger

"I have been studying the orchestra guitar for 16 months. I can finger and play all my chords as written on the sheet. What I want to know is, am I ready now to study with a swing teacher? I am not so fast on single string note reading. Does a good swing guitarist read notes or does he fake mostly?—E.B., Chicago.

Ans.—If you wish to be a good swing guitarist, you must know all your chord formations, plus chord technique, and acquire a good idea of the swing style. Where you come from, you should have no trouble locating a good teacher for the swing style, because Chicago is sure the place where they swing it.

Here is a standard jam chorus of 16 bars, an improvised original melody phrased to be played against the chord harmony indicated above the music, and in controversy with one of the most popular standard hits.

Finger 1 3 4 2 4 1 3 2 1 4 1 3 2 1
 D7 D7 D7 E mi E mi G
 String ② ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯

See if you can guess what chorus you can play against the above melody, and write me in care of *Down Beat*, 608 S. Dearborn, Chicago, for any information desired concerning your own guitar problems. Personal replies will be sent to those enclosing self-addressed, stamped envelope.

the Frankie Keever banner and have changed their style to a swing beat to compete with the Knowlan mob who groove it like mad. Don Ferro joined the Knowlan band on tenor and clarinet just before the band opened. Ferro helps the jump department no end.

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Quealey Joins Jack Crawford

BY CLINT BROWN

Beaumont, Texas — When Jack Crawford brought his band to the stage of the Jefferson theater here a couple of weeks ago, Chels Quealey, former Bob Zurke trumpeter, was in the brass section. . . . Freddy Owens, whose 10-piece has been packing 'em in at the Casino in Port Arthur, took on Melba Weeks to do vocals. . . . Bill Merrill seems permanent at the Neptune. . . . Five local men known as the Music Makers on KFDM really jump. They're Amos Searcy, Weldon Simmons, Ashley Lee, Jule Brooks and Pat Hunt.

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The Band Box

Some Info on Radio Studio Jobs

By Dick Jacobs

In answer to the numerous requests received, here is a little info on some of the type jobs offered musicians by the various broadcasting studios. First, of course, we have the studio musician, commonly known as the "house man." This position in any of the major studios is considered by many to be the cream of America's dance music jobs. Next are the house conductors, librarians, arrangers, and copyists. Naturally, the pinnacle of success in the broadcasting studios is to attain the enviable position of musical director of a large station or network.

Here Are Fan Clubs

A batch of new fan club listings for the month: Van Alexander Club, Albert Dale, 585 West End Ave., N.Y.C.; George Brandon (Sammy Kaye sax man) Club, Wm. Campbell, 58 Wilson Ave., Kearney, N.J.; Harry James Club,

Eddie Inumar, 63 Faxon Rd., Quincy, Mass.; Two Clyde Burke Clubs, Ann Alfonso, 1378 Fourth Ave., Arnold, Pa., and Glory June Cestare, 314 Clinton Ave., Brooklyn, N.Y.; Gene Krupa Club, Adelaide Downea, 19 E. 4th St., Mt. Vernon, N.Y. And many thanks to all of you for your nice letters. I'm certainly happy to hear that all the clubs are expanding with the help of *Down Beat* and I'm tickled pink to be an honorary member in so many swell clubs.

And on to the business of the day... There are so many queries that we'll run them all off as short shots... Gene Krupa is of Bohemian descent... Bob Crosby and Phil Harris don't play any instruments and do not arrange... Somebody wants to know the whereabouts of Django Reinhardt and the Hot Club of France. You'd better write Adolf Hitler. I'm sure he knows more about it than I do... Chris Griffin plays the trumpet solo on Goodman's record of *Christopher Columbus* and Art Rollini the tenor solo on *I Found a New Baby*... Incidentally, why not address all questions on records to George Hoefer at 2 East Banks Street, Chicago... Charlie Hathaway tells me Rock Island, the place mentioned in his tune, is a town in Illinois. There's some sort of a government arsenal there, I believe... Don Lodice is Tommy Dorsey's new tenor man... Louis Armstrong was 40 years old this July 4... Yes, Eddie Lang, the late guitarist, did appear in a few pictures with Bing Crosby. However, most of Bing's recent guitar accompaniments have been handled by George Smith and Perry Botkin... Harry James is generally considered a Texan but he was born in Georgia... The "personnel" of the Van Eps family is

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An Example of Tommy's Trombone Style

TROMBONE



Students and admirers of Tommy Dorsey should get a substantial jab out of trying this one over on the sliplorn. Don't take it too fast at first or you'll find yourself slobbering all over your horn. You really get two choruses in this example; two 16-bar babies taken from one of TD's better jazz platters. See how long it takes you to figure out what it is. The 16 bars should give you a hint. Don't overdo those smears and glisses until you can cut the example without a hitch. *Courtesy Hoyt Jones.*

as follows: Fred, Sr., banjo; Fred, Jr., trumpet and arranger; Bob, piano; John, sax; George, guitar. . . . Which just about winds up the month's news. . . . I'd like to know just what each fan club is doing and all about the progress made. Let's hear from you. Write in care of *Down Beat*, Chicago.

Spitalny Out At KDKA

BY MILTON KARLE

Pittsburgh—In the midst of a general shakeup as radio station KDKA switched from NBC back to Westinghouse ownership, musical director Maurice Spitalny handed in his resignation to the station heads. Coming here from Cleveland a couple years ago, Maurice had built up a reputation via NBC and local KDKA. It looks like Gotham will be his next destination, though indirectly, since his band will do a fortnight at Mission Inn at Latrobe and follow that with a month at Freda Harbaugh's Pines out on the Perry Highway. At writing it appeared that the Johnny Long band would hit the 7,000 marker in attendance for his first week at Kenwood park. . . . Max Adkins took his 14-piecer into Riviera for a stretch.

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Rambling Along TIN PAN ALLEY

BY MICHAEL MELODY

One of the newer Will Osborne-Dick Rogers screwball tunes is *East Dubuque Breakdown*, which was very well received by the Edgewater Beach patrons during the Osborne band's long date at that Chi hostelry. *Out of the Mood* got its share of favorable comments, as did *Missouri Scramble*, a collaboration of Osborne and Gerald Bittick which was recently recorded by Larry Clinton.

Clarence Williams tried real hard on his latest title, but we're wondering if he didn't miss the boat just a little bit. The tune's *I Found a Great Big Kiss Right Under My Baby's Nose*.

Song Titles for Movie Titles

Because his other duties kept him from devoting as much of his time to the Music Publishers Contact Employees Union as he thought was necessary, president George Marlo resigned his post, and Bob Miller, secretary-treasurer, was elected in his place.

Jack Mills can argue all night about the value of naming movies with song titles, and can then point out that Mills Music, Inc. has more than 5,500 good titles which would make gang-busting titles for movies. *Ma, He's Making Eyes at Me, I Can't Give You Anything But Love, Baby; Margie; and Nobody's Sweetheart* are song titles now serving as titles for new Universal pictures just released or in production.

ASCAP admitted the Joe McDaniel Music Co. into membership after it had been operating for 20 years as an independent firm. McDaniel's number one tune currently is *The Peasant Serenade*. Latest tune taken on by McDaniel is *I Wanna Spoon 'Cause I'm Hungry for Love*, credited to Paul Page, Mat Pelkonen and Harold Kent.

Saunders Heads New Firm

After eleven years as contact woman for Chappel, Audrey Collins resigned from the firm last month.

First pop song released by Saunders Publications, Hollywood firm headed by musicritic Richard Drake Saunders of the *Hollywood Citizen*, is *It's a Mighty Pratty Night for Love* by Harvey Brooks and Ben Ellison. Brooks is a well known Negro band leader and song writer. He did *I'm No Angel, Dallas Man* and other lowdown ditties for Mae West. This is the first venture of Saunders (himself a composer of masses and oratorios) into the pop field with his firm. Art Schwartz and Lucky Wilber are handling promotion for Saunders.

Cartoons to Depict Scott Titles

Shows You What Love Can Do and *I Could Make You Care* were tuned recently by Sammy Cahn and Saul Chaplin for the Warner picture, *Ladies Must Live*.

Raymond Scott, in order to put over his original tunes with a bigger bang while his band is playing around the country, is expected to start using cartoons depicting his titles drawn on slides and shown on a screen behind the band while the tune is being played.

Tunes titled about Frank Daley's Meadowbrook go on and on. Will Osborne had *Fompton Turnpike*. Al Donahue had *Routs 23*, in collaboration with Red Allen, and now Gene Krupa has been using an original he calls *At the Meadowbrook*.

Kemp a Pappy

New York—Band leader Hal Kemp became a daddy July 23 when Mrs. Kemp, the former debutante Martha Stephenson of New York gave birth to a seven pound daughter at Leroy Sanitarium. It is the Kemps' first baby. They were married in Pittsburgh a year ago last January.

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Who's Yehoodi? ... A zany tune by that title, written by Guitarist Bill Seckler and Matt Dennis, may be the nation's next number one hit. If it is, you can blame Bob Hope (left) and Jerry Colonna, the former Ozzie Nelson trombone player who junked his slipphorn to become one of radio's leading comedians. Hope and Colonna started the gag "Who's Yehoodi?" on their airshow, it became a gag line, and now a song. Saunders Publications, Inc., has the copyright and is exploiting the tune under the guidance of Art Schwartz and Lucky Wilber.

Local 47 Wages War With Motion Pic Projectionists

BY CHARLIE EMGE

Los Angeles—Officials of Local 47, blocked in their drive to place union bands in the Million Dollar and Hippodrome theaters here by what they termed the "absurd attitude of Projectionists' Local 150" (IATSE) were outspoken in their criticism of the latter's refusal to sign up with the Million Dollar's management after Local 47 and four other unions involved had come to terms with Harry Popkin, manager of the Million Dollar, who has been operating on a non-union policy since vaudeville was installed some seven or eight years ago. The projectionists' hold-out blocks consummation of all the deals.

Roosevelt Ready With Juke Music

BY CHARLIE EMGE

Los Angeles—Jimmy Roosevelt's Globe-Mills midget musical factory has completed its first reel of shorts for the dime movie juke boxes. The first reel, which contains 8 three-minute subjects, is typical of the 52 per year which Globe is scheduled to make for distribution via the Mills slot-machine projectors.

Initial reel, which Globe spokesman referred to as a "demonstrator," contains a series of flicks featuring Lorraine Page's all-girl orchestra, and orchestras under Victor Young, Rudolph Friml, Jr., Eddie Durant, Dick Winslow. Vocal groups used included Bill Seckler's "Six Hits and a Miss" and "The Music Maids." Soloists included Martha Mears, Joy Hodges and Bernice Parks.

Meantime, in addition to the various "major" companies which have been formed for the production of the slot-machine movies, a host of smaller firms have sprung up here some of which are obviously of the "fly-by-night" character and others which seem to be moderately well-financed but which are concentrating on low-cost production. In spite of every effort of the AFM to block the practice, indications are that some of the minor firms are digging up old, previously used, sound-tracks to use as musical accompaniments.

L. A. Band Notes

Dick Jurgens (MCA), a Catalina favorite, followed BG at Island's Casino July 14.

Matty Malneck (MCA) into Victor Hugo July 17.

Jan Garber (MCA) set at Casa Manana until opening of Jimmie Lunceford (Oxley) Aug. 15. "The Smoothies," vocal combo, appear with Garber as added attraction.

Johnny Richards (GAC) was scheduled to appear with Andrews Sisters at Paramount theater week of July 18, then continues on coast tour. Also in line for new NBC radio commercial.

Sonny Dunham (GAC) set for Casa Manana's Monday night sessions (Garber's off-nights) and for return dates at Mission Beach this month. Set for Paramount theater week of Aug. 8.

Dick Winslow combo was set to open the town's new nitery venture, "The Bar of Music" on Beverly Blvd., which was to debut July 17. . . . Al Graham & band, featuring ace pianist Johnny Black, into Plaza Hotel's It Cafe July 4. . . . Hal Howard (MCA) into Topsy's July 14, replacing Art Whiting.

'Peck Kelley's Overrated'

BY DAVE STUART

(Jumped from Page 2)

as it appeared. When the set was through the other eight patrons lightly applauded and resumed their drinking.

"Let's go talk to him—perhaps he'll play something good if we ask."

"Plays Pseudo-Boogie"

Peck Kelley, who spurns all offers of money—"I'm happy on the few bucks I make," he says—asked us as his first question—"Do the cats in California make good money?"

"Do you like Meade Lux Lewis?" we asked.

"No," said Peck Kelley.

"Will you play us some blues, please?"

"Sure," he said, and later on the stand raced through a pseudo boogie woogie, using Lewis' bass figure and a lot of other stuff from "Yancey's Special."

"Sounds like Art Tatum, Duchin, and Bob Zurke whipped together," we agreed. Once in a long while there was a little of that square-cut Sullivan style, but seldom!

"What kind of music do you like?" we asked.

"Classical and 'nigger blues'."

"Why don't you record some of these blues?"

"I haven't anything arranged. I'd have to take some time and

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Who's Stuart?

Dave Stuart, who thinks Peck Kelley is the world's most over-rated pianist, is one of the best known hot jazz fans and record authorities west of Kansas City.

His famous "Jazzman" record shop in Los Angeles is a hang-out for musicians and collectors. Stuart went to hear Kelley with great expectations. The story he writes tells what happened.

Watch for more Dave Stuart lowdown in the Aug. 15 Down Beat. The story will tell what's what in New Orleans today, who's fine, who's bad, and what goes on in the famous birth-place of American jazz.

arrange something," he answered.

Real blues are unarranged things, I mused, "Play 'em like you feel 'em"—that's what all the colored pianists I've ever talked to say.

—And Nothing Happens

And so we sat and listened for five hours to some very technical, but greatly uninspired, piano.

"Something's bound to come out," we kept telling ourselves. Great artists want to show themselves to an appreciative audience, and we were willing to humble ourselves before him and sing his praises with John Hammond and the rest if he would only let something trickle through the rumba, pops and "The Wind and the Rain in Your Hair."

More 'Wind and the Rain'

Peck Kelley stays in Texas because he wants to be near his home—he wants to play with a small outfit and play the stuff he likes. If there were any great artistic talent in him he'd play his blues if he had to play in a honky tonk and work for peanuts. Meade Lux, Johnson, Ammons, Hodes, Pine Top, Yancey and a host of others have. Fortunately, through Hammond's and COLLIER'S publicity he wouldn't have to starve to play good jazz—yet there he sits night after night—playing rumbas and pops with "The Wind and the Rain in His Hair."

Then why do so many greats like Jack Teagarden, Muggsy Spanier, etc., rave about him? Do

you remember your home town as a kid? Did you ever go back only to find it was just a mental picture built up through associations and happy moments, and really stinks? It must be that Jack and Jess never went back. As we left the club we decided it must have been an off night for either Peck Kelley or ourselves. But later on in New Orleans a fine cornet and mellophone player told us, "I listened to Peck for hours and he never even raised a hair on my head."

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Joe Gold, Saxist, Back in States

New York—When the liner *Washington* docked here July 12, with a load of refugees from Galway, Ireland, among the many musicians arriving were several who had seen much of the war now going on in the old country.

Joe Gold, sax man formerly with

Ambrose, came to this country to return to his home in Chanute, Kas., where "I'll be safe for awhile and there won't be any blackouts."

"Plenty of Fine Musicians"

Gold related several tales about the cats in London and said that while curfew exists in the city many of the clubs continue to operate and the cats give out till all hours of the morning despite air raid warnings and the black-out.

"There are many fine musicians playing around in the smaller clubs like our Famous Door and Onyx Club, which I find, sadly, are no more. Many have the bite, guts and drive needed for good musicians and they play with the heart and feeling which is characteristic of America's best artists."

Tommy Farr a Hep Cat

"The Boogie-Woogie" is London's latest and newest jive joint. It is one of the most popular places for musicians, singers, dancers, and prize fighters, Gold said. Tommy Farr is a regular patron and is considered quite a cat by the hepsters.

"Bessie, Shaw, Billie Holliday, Jimmy Dorsey and Louis Armstrong are the outstanding record artists of the States who appeal to the London mob," Gold declared.

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Zvengalis in the photo, above, are ordinarily known as the Pipers with Tommy Dorsey's band. Left to right—John Huddleston, Billy Wilson, Frank Sinatra and Chuck Lowry. Other shot is a gang from Richard Himber's band, shown right after they received their new summer uniforms in Texas. Left to right again are Jesse Ralph, trombone; Art Rollini, tenor; Hy Small, trumpet; Gene Truener, bass, and Joe Viola, clarinet. Pic was made by Himber's hide man, Godfrey Hirsch, of the New Orleans Hirches.

Brotherly Love gave way to brotherly rivalry last month in New York when Tommy and Jimmy Dorsey and their bands met on the baseball diamond. Tommy's team won. The captains are shown with Tommy about to get knucks. Pic by Otto Hess; complete box score on page 2.

Cool Weather Hurts Resort Musicians; Anderson Ork Out

BY DON LANG

Minneapolis—Rain and cold have made Minnesota's north country a sad place so far this year. Up to July 1 there had been no warm

weather to draw crowds from the city. Red Anderson's band has already been given its notice at Nisswa (but not on account of the weather). . . Curly's will open for the Aquatennial, with Oscar Bellman probably taking over the bandstand again. . . Red Fried at the Cotton Club still playing the town's best arrangements for the J-bugs. . . Jennings' band, with Bev Robey leading, going on their second year there (and their first raise came last month). Pianist Robertson and Robey both doubling as night watchmen at the spot because the wives of both are about to . . . and the extra pay will help. . . Bob Owens' band may divide the summer at the Marigold ballroom with the Gord Bowen outfit. Marigold manager Richards was completely taken by the Owens band on a single tryout night.

How to Be A 'Critic'

(From Page 9)

"Kids Just Don't Know"
Every young drummer drums like Gene does with his big band. Hi-hat, rim shots, choruses, forgetting that Gene in a small combo of yesteryear was something else again. Every young trumpet player is reaching for the sky, forgetting (because they do not know) that the Tommy Ladnier, Muggsy style used to be considered O.K. among the boys who ought to know. Every young tenor player tries to out-Hawk the Hawk running chords and arpeggios when he might be playing Chicago tenor with better results.
You'll have to look a long time before you find a young musician who plays clarinet like Tesch, cornet like Jimmy McPartland, drums like Zutty. And for every one that you do find, I'll show you a hundred who play clarinet like Artie Shaw, trumpet like Ziggy, drums like Buddy Rich.
Of course, if you don't care about the old-time flavor and simplicity of jazz, this doesn't mean much to you. I happen to, and I feel sure there are others like me.
What's the Answer?
Yet the critic is buried in the past and the young crop of musicians don't know anything about the past. The critic makes a fetish out of his superior knowledge and the young musician considers "old time" and "corny" synonymous. Someone ought to bring the two together, for the benefit of this music as a whole. Nominations, Please?

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Sonny James Suffers a Setback

BY DOTTY DAVIS

Philadelphia — Betcha there's gonna be a lot of salt in those salt water taffies that the Jameses peddle on the Atlantic City boardwalk considering the setback suffered by their son, the accordion-playing maestro Sonny. After hanging around town for a couple weeks waiting for the Spread Eagle Inn to get ready, and the NBC network shots in the bag, opening found Clem Williams, another socialite from the local set, taking command of the bandstand. Clem had been whipping a swell little twing band into shape at the Anchorage, until Uncle Sam stepped in and darkened the doors for back taxes. In dark corners, 'tis being whispered that the Anchorage is due for a come-back.

Kearns Gets Air Time

Watch Joey Kearns, WCAU house-maestro, scale the heights now that they've given the former Bob Crosby clarinetter an all-deserving network wire. And watch the cats discover the hot fiddling of Dave Newman in the Kearns gang, who passed unnoticed when he scraped the gut for Phil Spitalny before he took to the skirts, and was even singled out for guesting on a Benny Goodman show so many Camel cigarette ago.

Grace notes—all dotted: That lovely look in Dorothy Heston's eyes, the bluesinging beauty with the Las Vegas bunch at Willow Grove Park, is only meant for Jack Bishop, one of the musicrew. . . They'll confirm it at an August altar. . . Cliff Hall, who kept 'em swarming around the midget Steinway at the swanky Embassy Club all season, called it quits to loll around with the bluebloods at Newport, R. I., for the August nights. . . Will be playing the smart society parties for Meyer Davis. . . Waxworks are passing up a best bet in Cliff, who is just as svelte when it comes to chanting the songs. . . Sam Bushman, who preses agents the stars around town, sings "There Goes My Heart" as a duet when Marion Kingsley and Adele Norella pass by. . . Marion is Lillian Carmen's sister and both beauts make the scotch-'n'-sody tastier at the Embassy Club with their tune slinging. . . Movie scouts needn't search any further than Neil (Sonny) Fontaine, the handsome maestro at Jack Lynch's. . . Reports leaking back from Hollywood say that Herby Woods is nothing short of sensational at Hunt's Ocean Pier. . . And is that a romance starting between Mary Ann McCall, ex-Charlie Barnet chirpie liltin the lyrics for Woods now, and Bill Gerst, the pier's manager?

Benefit Helps Bob Hemings

Rochester, N. Y.—Twenty dance bands took part in a benefit event last month for Robert M. (Bob) Hemings, radio and dance band pianist who was critically injured May 9 in a motor car crash which took the life of John J. Long, Jr., technician for WHAM.

Hemings, who nearly died, said he recalled only that "I was riding in a car and seven days later I woke up in a hospital." The committee in charge of the benefit included Manley (Mac) Macomber, William Albert and Norman Horn. The Rochester Democrat and Chronicle went to bat and gave the event wide publicity and it ended up a big success.

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Promising arranger whose work has been causing much talk in colored jazz circles is Tad Dameron, 23-year-old Cleveland boy now under full-time contract to Harlan Leonard, the Kansas City band leader. Dameron started with the ill-fated Vido Musso band, went to New York and scored for Kirk, Millinder, Basie and others, and last week watched Leonard's band cut four of his originals for Bluebird. They are *400 Swing*, *A-La Bridges*, *We the Rockets* and *My Dream*. Leonard's newest addition is Billy Hadnott on bass, a former Buster Smith and Jeter-Pillars star.

8,000 See Catalano on Boat Daily

BY JAZZBO JONES

St. Louis—If you can imagine a huge streamlined riverboat, jammed to the rafters with 4,000 happy passengers as it plies up the Mississippi river twice daily on a pleasure cruise, you'll have a picture of the setup Tony Catalano is enjoying as leader of the dance band on the Streckfus steamer *President*.



Catalano

Catalano, a trumpet-playing veteran of the river, and a vet pal of such musicians as Leon Rapolo, Beiderbecke, Monk Hazel, and all the others who once jammed jazz on the river, has what he claims is "the finest band of my career." Recently Tony spent some time in New Orleans, visiting Nick LaRocca, Hazel and the Tony Almerica and Russ Papalia bands. Tony's nephew in Memphis, Nick Catalano, also is a hell of a fine sax and fiddle player.

Tony's band is young, neatly dressed, and hep to the right music. It's a thrill to watch the *President* float, and the same goes for Tony's music.

Hoagland's Men Click on Own

Youngstown, O.—Claude Hoagland's old band, which was re-organized when Claude married and quit the band biz, is going into its ninth week at the Ohio Hotel here. MCA handles the bookings. Band now is known as the "Continentalists."



Toledo Musicians Keep Same Sponsor For 14 Years

BY PAUL SMITH

Toledo, O.—Fourteen years on the air under the same sponsor is the record of "The Two Henrys & Gene," Toledo musicians. Sponsored by Joseph Abele of the Abele Funeral Home, the boys lean towards the sweet sentimental side. Outlet, station WSPD.

Chuck and Al Shanks, owners of the Oasis Night Club, have junked their all-girl band and taken over the stand with their own organization. The boys are well-known Toledo musicians. . . Toledo's own Zoo Amphitheatre, the town's outdoor spot, began its season July 15th, under the billing, *Light Opera Under the Stars*. . . The Paul Reedy ork follows Charlie Agnew into the Centennial Terrace for an extended engagement.

Cow Cow's Arm Is Paralyzed

BY EUNICE KAY

Cleveland, O.—The Cleveland Hot Club held its fifth session a while back, showering local followers with plenty kicks. Featured guest of the evening was old-time boogie-woogie exponent Charles (Cow-Cow) Davenport. Cow-Cow's right arm has been paralyzed for some time because of a stroke, but in spite of this he had the cats in the aisles with *Cow-Cow Blues* and *I'll be Glad When You're Dead, You Rascal, You*.

Highlighting what was really a crowded session for Cleveland were localites Lanny Scott, 88 specialist, and young Freddie Sharp, whose guitar choruses left even the musicians gasping. Vocals were handled by "Scronch" whose 18 choruses of the blues set a new high in tonal airing.

'Benefit Bash' A Big Success

BY ROLAND YOUNG

Bridgeport, Conn.—Charlie Ferron, Al Christie and Newell Hartley were among the local bands contributing music when the Local held a bash at the Pleasure Beach ballroom two weeks ago to raise money to throw an outing for the membership. Newt Perry and the Madhatters also threw in their wares at the preliminary session, which was started off by a concert presented by Frank Poti and the Bridgeport symphony. The outing will be held later in the season.



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Charlie White rides a go chorus on tenor with Ray Stinson, alto; Bob Drisco, bass, and Bud Calvert at the tube backing him. Charlie and his 4-month-old band are Kansas City's white favorites. John Tumino debuted the band a while back at the Century Room. All are members of Local 34, AFM.

Houdini Magic Will 'Sell' New Green Ork

BY DON LANG

Minneapolis—Enormous bouquets of flowers popping miraculously out of saxophone bells; trumpet hats enlarging to several times their normal size; live girls rising sprite-like out of any and all parts of the stage, and other necromantic illusions will make audiences gape in amazement when local band leader Kay Green, who can't read or play a note, takes a new band on a theater tour next fall. Green has a backing of \$3,500

to help round out his show, which will combine the screwball antics of the Milt Britton band with the hair-raising feats of magic of a Houdini. In fact, the creator of many of Houdini's illusions, living in Minneapolis, is at work on many of the knocked out effects to be used by Green. Several of the men for the band will be picked from here, others by the Chicago booker who will promote the idea.

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Dixie, Johnny (The Top Top) Milwaukee...

Harvey, Perry (CBC) Vancouver, B.C. ...
Hawkins, Tony (Roseville) Pitts. ...
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Catherine Hoyt Mary O'Brien Lorraine O'Day Dee Keating

Beauty and talent—in one big bunch—is shown above. Not really prominent yet in the trade, these vocalists are among the younger crop which next year will be the big names. Catherine Hoyt is Bill McCane's sparrow. She was previously with Emery Deutsch, weighs 120 pounds, and likes to sew, knit and read. Mary O'Brien is of the strolling team of O'Brien and Evans. She's 26, was born in Zanesville,

O., and has been in show business since she was a child. And she plays fine electric organ. Lorraine O'Day is the new vocalist with Ted Fiorito, who formerly sang with Buddy Rogers. Seymour N. Heller is Fiorito's new personal manager. And at far right, Dee Keating is Al Donahue's thrush. She's the girl who went out to Al's house, introduced herself, sang, and clinched a job with him. Al still can't get over Dee's approach.

Radio Men Ask Themselves: Can Peace Be Permanent?

(From Page 1)
around station WRVA in Richmond, Va.

"Everyone Happy"—Petrillo
"The thing was settled fine," Petrillo said. "The musicians are satisfied, the station is satisfied and nothing pleases me more than to have the employer happy."

"Why should musicians in San Francisco weaken the bargaining power of musicians in St. Paul or Richmond?" Petrillo asked. "When we all work together, no matter where we are, we can get things done better."

Petrillo, who keeps a gun in his desk, rides in a fancy, powerful and bullet-proof Lincoln. His annual AFM salary now is \$46,000 a year, \$26,000 of which is for serving as president of Chicago Local 10.

What About the Future?
The AFM president's action,

however, (even after it was all settled) aroused lots of speculation in the radio trade. If Petrillo will pull off bands without warning over a wage dispute "out in the sticks," many radio men reasoned that stoppage of sustainers might occur often, without notice, inasmuch as there are a couple of hundred or so NBC and CBS stations, plus those of other smaller networks, who from time to time have to renew local contracts with musicians. An impasse at any one station might cause another discontinuance of sustainers.

One thing was proved. The music, records and newscasts used to fill in for lack of dance bands, during the strike, was feeble radio entertainment. Studio bands used were comparably unrehearsed, had weak libraries, played unoriginal, dull arrangements, and offered nothing of interest to listeners. One great exception was Joey Kearns' band at WCAU, Philadelphia. Kearns' crew, with the "Little Colonels" within his band, proved to be as great a musical organization as almost any name band. Kearns plays wonderful clarinet and formerly was a Bob Crosby sideman. But other studio groups were inferior to dance bands ordinarily heard late at night.

So radio now is holding its breath. Radio needs those sustainers—the strike proved that without question. So NBC, CBS and Mutual nabobs are worrying over this question: "When will Petrillo strike again?"

'Just Friends,' Says Daugherty

"We're merely good friends," said Chick Daugherty of Ted Fiorito's band last week in correction of the July 1 Down Beat item stating that he and Bette Burnett of Cleveland became engaged there recently. Last month the air was thick with rumors of their engagement.

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Band Buyer Hasn't Worn Shoes in Years

BY THE TIGER

Land O' Lakes, Wis.—A small timber topper outfit holds forth at Bare-Foot Charlie's where the proprietor hasn't donned a pair of brogues in 30 years. Despite the band, Charlie and the rest of the barefoot natives still are without kicks. . . . Don Barr, a local collegian, is packing them in down the road at the Tia Juana Club. . . . At the Gateway Inn, the Fountain Bros. Four are dishin' out plenty of corn for the carousers who can afford to stay in the joint. . . . Danny Demetry, out of Detroit, is at the Jack O' Lantern.

Benny Hints Plans for His New Band . . .

(From Page 1)

about three weeks," Goodman said the night before he went to Rochester. He stopped over in Chicago two days to meet with Count Basie and John Hammond. "I could probably go on trying to beat this thing, but we think it's best to get to the bottom of it and cure it once and for all. I have no intention of quitting as a leader. By September at the latest you'll see the Goodman band back in the running."

Goodman would not reveal his plans for his new band, but it is known that several radical changes will be made, and that a "new style" of jazz will feature the crew's arrangements.

Toots Mondello, Benny's lead alto, headed for Boston after the breakup on the coast. Others, who did not join Shaw, are jobbing around. Ted Veseley and Red Ballard, trombones, put in their card in the L. A. Local and will work there.

19 Doctors Fail BG
Benny kept Helen Forrest on a salary so he would have her when he reorganizes.

At press time, Goodman had undergone the operation and was reported progressing nicely. Before entering the famous Mayo clinic, Goodman had followed the advice and prescriptions of no less than 19 physicians, all the way from Hartford to Santa Catalina. In Chicago, Benny looked tanned, but he appeared to be suffering much pain and seemed anxious to get up to Rochester to get it over with.

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Joe Harris, Two Others Quit Pollack

BY JACK DALY

Houston, Tex.—Ben Pollack's drummer, Graham Stevenson, served notice on the boss at the conclusion of their Sylvan Beach date here last month, and on the 11th or 12th of this month Harry Jaeger comes over from the Red Nichols band to man the Pollack battery. Several local drummers auditioned for the job, but no go.

Joe Harris of the sliphorn got lonesome for his family and left Pollack, Bill McMann of Chicago replacing. And trumpeter Bud Lescoulie decided he'd had enough of the jazz racket; he left the band and the business when Pollack found a replacement in Jim MacIntosh of Tulsa.

Kit Reid, Houston's Peck Kelley of the trumpet, finally broke down and accepted one of several offers

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he has had from the big guys. He flew to Catalina to audition with Goodman. He played three days with the band when Benny announced to the boys that he was quitting the business to fix up his health. Benny told Reid he could finish the job at Catalina or rejoin the band in the fall, so Kit returned to his job on the KPRC staff.

Van Alexander Heads WOR Show

New York—Van Alexander, the leader-arranger, is attracting a lot of comment with his *Laugh and Swing* club broadcasts on WOR. Van has complete charge of music and many of his arrangements are standouts. Van really is Al Feldman.

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Down Beat day at the Regal Theater, Chicago, last month found record crowds digging Count Basie's band and a host of leaders appearing as guests. At left are shown Earl Hines, Basie, Dave Dexter, Jr., of *Down Beat* and Bob Strong, Chicago maestro of NBC renown, preparing to hear Basie's new Okeh discing of "Blow Top," his first on the revived label. Hines followed Basie as the Regal's stage attraction. Ken Blewitt is manager of the house.

"Fire Rainbow" Sanders was made a member → of the Red Cloud tribe of the Sioux Indians last month at Rapid City, S. D., only white man to be thus honored since Calvin Coolidge vacationed in the Dakotas more than a decade ago. "Fire Rainbow," of course, is Joe Sanders, the ol' left-hander who still beats a mean 88. He's shown being feathered by tribe big shots.

Jack Teagarden's fem chanter, below, is Marianne of Akron, O., who was attending high school when Mr. Tea, on tour, heard her and made an offer. Big Gate and his golden oliphon and band currently are going big at Sea Girl Inn, Sea Girl, N. J.



St. Louis bash supervised by Johnny Long spotlighted (left to right) Joe DiMaggio, Gertrude Niesen, Lefty Gomez and Long himself, with members of his band. Pic was taken while Mrs. Gomez (nee June O'Dea) was having a baby in New York, at 4 p.m. Long concocted a tune, called it *On the 4th Beat*, and dedicated it to the Gomez family.

Baby Snooks' Playmates, with Nick Stuart's orch, are (left to right) Maurice Winter, Bill Klee and Jack Rees. Stuart is shown at right. It's an okch act similar to many other clever comic routines used by the former Hollywood pic star and his crew. Vic Vent, Nick's bass man, sent this in. Band is touring the Southwest.

SHAW TAKES GOODMAN'S STAR MEN

See
Story on
Page 1

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