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15 CENTS

## On the Cover

Gene Krupa beats his toms at Hotel Sherman's Panther room in Chicago while members of the "line," in garb reminiscent of the gay 90's, add to the visual enjoyment. Krupa and band in their third date at the Sherman made many new friends in the windy city. *Down Beat Photo by Ray Rising.*

## Ennis Won't Take Over Kemp Band

Los Angeles—Reports that Skinny Ennis will take over the band of the late Hal Kemp are untrue, according to an authoritative source close to Ennis. It was pointed out that Ennis is in a top spot on the Bob Hope show and that he would have nothing to gain by going back to the straight dance business.



Ennis

Any attempt to put the former Kemp band on the Hope show under Ennis would meet stiff opposition from Local 47, even at the end of the present cycle (13-week series) of broadcasts, which terminates June 17. Furthermore Ennis and the show's producers are plenty satisfied with the band which now plays the show. It is (Modulate to Page 8)

## Oberstein Has Half of CRA

New York—Eli Oberstein is the new vice-president and general manager of Consolidated Radio Artists, under terms of a deal with Charles Green in which Oberstein bought a 50 per cent interest in CRA two weeks ago. Oberstein's short-lived U. S. Record Corp. is now in hands of receivers. As half owner of CRA he will direct organizational policies, develop new bands and sign up name outfits which the office does not as yet have. Green will confine his efforts to selling.

## Horace Heidt Heads Toward New York

Los Angeles—Horace Heidt and his pot-o-gold gang are heading east in preparation for their opening at the Bowman Room of Hotel Biltmore in Manhattan Feb. 26. Art Thorsen, Heidt's manager, will hit the big town in advance to arrange for publicity and radio sustainings.

## Frankie Masters Gets Renewal

New York—Frankie Masters and his "bell-toned" music has proved so popular at the Taft Hotel that Frankie was awarded a renewal—his fourth in a row—last week by the Taft management. Masters started his Coca-Cola radio commercial Jan. 23 over NBC's red net.

## Down Beat Expands Again; Dexter Now New York Editor

Chicago—Down Beat enlarges its New York office this week with Dave Dexter, Jr., for more than two years associate editor of the *Beat*, joining Ed Flynn in the *Beat's* Manhattan office. The move marks the first time in this publication's history that it has had a full-time news and picture editor in New York.

## Handy With Baton; And Gun, Too!

Del Rio, Tex.—One of the largest bucks to be killed in Texas during the season was shot near here recently by Joe Buzze, who bagged a beautiful 12-point buck with a single blast. The animal weighed 125 pounds. Buzze is one of the best known band leaders in Texas.



Dexter

Ted Toll will take over Dexter's duties in the Chicago home office, becoming Chicago editor. Glenn Burrs and Carl Cons, owners of the publication, will continue in their present capacities. Dexter and Flynn thus will handle all news and advertising in the New York area from their office in Hotel Wellington, 55th street at 7th avenue. Strengthening the coverage of the Manhattan area was necessitated by the growth of Down Beat in the past year. Burrs and Cons plan to increase the scope of the paper by adding new features and columns available only from a New York editorial man. Musicians, leaders, bookers and others in the New York area may now contact Dexter directly concerning news stories, features and pictures. Makeup and actual printing of Down Beat will continue in Chicago, however.

## Red Norvo Hits Canada

Halifax, N. S.—The Canadian government relaxed restrictions of across-the-border movement of money in order to enable Red Norvo's band to play seven dates—strictly concerts, not dances—in six different cities during the past ten days. Red's band has been playing the dates on a guarantee and a percentage. Fifty per cent of the cash guarantee was deposited in a New York bank to be ponied up after Red makes his appearance. If the tour proves successful, other bands will follow at four or six weeks intervals.

## From Buenos Aires To Scott's Band



Indianapolis—Gloria Hart was born in Buenos Aires, Argentina, and attended private girls' schools in England and Switzerland before her parents finally wound up in Chicago, where they now make their home. During her travels Gloria, now 19, learned to sing. Last week she joined Raymond Scott's band as featured vocalist. Clyde Burke is Scott's male chanter.

## Hampton Gets Chicago Stand

Chicago—Lionel Hampton's orchestra, making its debut in the Midwest after breaking in on the west coast, was set to open the Grand Terrace on the town's south side Jan. 29. Hamp replaces Walter Fuller, trumpeter, who has had the job several months. Joe Glaser made the booking; he also has an interest in the Terrace. Understanding is that Hampton will have a network wire.

## Raye-Prince Team Wins ASCAP Award

New York—Don Raye and Hughie Prince, writers of *Rhumboogie*, were awarded the ASCAP prize for the "outstanding novelty song of 1940." Leeds Music publishes. The tune was heard in the Universal pic *Argentine Nights*.

## Benny Winestone In Canuck Navy

Toronto—Benny Winestone, fine tenor man who hails from the highlands of Scotland and who has been with Jimmy Namaro's top-notch group here, took his tenor and his clarinet and beat it up to Halifax, Nova Scotia, and joined the Navy a little while back.

## Most Popular Phonograph Records

Starting a New Feature on Page 15

With this issue Down Beat adds a new feature—a feature which the *Beat's* eds believe will be of special interest to musicians as well as operators of coin-operated phonographs. Turn to page 15 for an up to the minute, easily-readable, and accurate listing of the most popular records in commercial phonographs throughout the nation. This will be a regular feature of Down Beat.

# Muggsy Quits; Plans New Band

BY DAVE DEXTER, JR.

Muggsy Spanier will leave Bob Crosby's band this month in Los Angeles, where the band is now making a second motion picture, and then rush on to New York to start rehearsals with a band of his own.

## Quits Crosby



Francis (Muggsy) Spanier, king of the white "plunger" trumpeters, will leave Bob Crosby's orchestra in Los Angeles within a month to form a new "big" orchestra of his own. Dave Dexter reveals Spanier's plans in a Down Beat "exclusive" at right.

Unlike his first band, which was a 7-piece "dixieland" unit, the new Spanier orchestra will be full sized with five brass, four saxes and four rhythm. Spanier, one of the greatest cornet players in history, noted especially for his plunger artistry, has "unlimited" financial backing from a group of Chicago businessmen.

Gave 3 Weeks' Notice  
Muggsy gave notice to Gil Rodin, of the Crosby band, Jan. 24. He allowed Rodin three weeks to find a successor. Muggsy joined the band last May in Chicago, taking Billy Butterfield's chair. At press time Rodin had not yet found a replacement for Spanier. Muggsy's notice is such that he may not leave the Crosby combo until as late as February 15, although he hopes to be in New York by that time. "It all depends on the Crosby band's getting a replacement," Spanier said.

Already in New York hearing musicians is Art Eisendrath, who will serve as manager of the new Spanier orchestra. In Chicago Muggsy's brother, Bill Spanier, also is completing plans for the undertaking. No booking office has been chosen yet.

Music Pitched 'Low'  
It was learned that Muggsy will strive for something "really new" in the orchestra field. Arrangements will be made which will not only spotlight the leader's horn, but which will also feature much low (Modulate to Page 12)

## Lineup of New Henderson Band Revealed

By LEONARD FEATHER

New York—Here's the lineup of Fletcher Henderson's new band as it was during the first rehearsals last week:

Russell Smith, Jonah Jones, Bob Wilkins, trumpets; Sandy Williams, Fred Robinson, trombones; Rudy Powell, lead alto; George Dwyer, alto; Billy White, baritone; Fred Mitchell, George Irlbe, tenors; Fletcher Henderson, piano; Herbert Thomas, guitar; Ted Sturgis, bass; Herbie Cowan, drums. Fern Chirper was still to be selected.

The three trumpets, two tenors and guitar all worked previously with Benny Carter; Powell and Robinson were with Kirk; Williams and Dorsey with Fitzgerald.

Several men in the band are contributing arrangements, and some of Fletcher's own scores for B. G. are being duplicated. Records for Columbia will be considered when the group has been working together a while.

"I've got a set of boys who really know their music and know how to cooperate, too," says Smack. "I'm getting a big kick out of being back in it again."

## Buddy Rogers, Wife Sued for \$300,000

New York—Band managers Arthur T. Michaud and James V. Peppe have filed suit in supreme court here against Buddy Rogers and Mary Pickford for \$300,000, charging breach of contract.

According to Michaud and Peppe's claim, Rogers repudiated the managerial contract between the three of them last August when he gave up the band, with the 10 year contract only four months gone. Half of the \$300,000 is demanded of Rogers' wife, Mary Pickford, who Michaud and Peppe claim threatened Rogers with divorce if he failed to break the contract and return to their Hollywood home, Pickfair.

## Clarke Pulls Surprise Elopement



New York—Buddy Clarke, band leader at the Coconut Grove of the Park Central Hotel in New York, was greeted by his bandmen upon his return from the ceremony which made Miss Floryn Walder his wife. What are the showgirls doing in the picture? They just happened to be around, says Clarke, and they aren't hard to look at. Mr. and Mrs. Clarke are shown in center, at far end. Buddy is not related to Buddy Clark, the singer. Pic by Larry Gordon.

130 CANADA AND FOREIGN 25¢

the name of Jimmie... popular of all visiting... a long time and knows what time it is all the time.

Scooping Metronome on its Own Story—

# All-Stars Guzzle 63 Cokes Making Benefit Records

New York—Here's the story of Metronome's "all-star" record date—which you can read three days before Metronome comes out with the story. It took place in Victor's 24th street studios early the morning of Jan. 16. Two sides were made, *Bugle Call Rag* and *One O'Clock Jump*.

These are the "all-stars" who took part:

Ziggy Elman, Cootie Williams, Harry James, trumpets; Tommy Dorsey, Jay C. Higginbotham, trombones; Benny Carter, Toots Mondello, alto; Tex Beneke, Coleman Hawkins, tenors; Benny Goodman, clarinet; Count Basie, piano; Buddy Rich, drums; Charlie Christian, guitar; Artie Bernstein, bass.

George T. Simon was contractor and supervisor. Each man was paid union scale, \$30 in this case.

### Powell Called for Draft

Tommy Dorsey and Goodman pulled their annual "hand shaking" act when they met in the studio. That act has become a sort of annual event—they wait all year to do it on the "all-star" date. In the studios watching the goings-on were Teddy Powell, Carol Bruce, Carl Kress and wife Helen Carroll, Sol Zatt, Dick Yaffee, Irving Kolodin, Lynne Sherman, Leonard Joy and Mel Adams of Victor, various stooges from other bands, and Freddy Maisch and H. L. Peterson at the controls in the engineering room.

The boys consumed 63 cocolas and at 2 a. m., while tests of *Bugle Call Rag* were being made, (Modulate to Page 8)

## No Scats for Bon Bon on Broadcasts

New York—No one has mentioned it yet, but one of the many artists who has been slapped in the face by the current ASCAP-Radio squabble is Bon Bon, the singer at Hotel Lincoln.

Because many of his hot "scat" vocal choruses are on records, all of which are ASCAP-controlled songs, Bon Bon is not allowed to ad lib or improvise, vocally, in any manner. He must sing every song straight. And singing a song straight isn't in Bon Bon's line. "I don't feel it," he said last week. "But I'll do the best I can until I can use my own style again."

Bon Bon's broadcasts, some with Tony Pastor's band, show him singing tunes like *Let's Try Again* and other non-ASCAP ditties. He doesn't sound natural to his followers.

## Miller's Song Firm Aligns With BMI

New York—Mutual Music Society, Inc., publishers of Glenn Miller's original songs and copyrighted arrangements of public domain songs, has entered into a contract with BMI for the next three years. Action means that Miller's *Slumber Song*, *Are You Rusticating*, *Daisy McCoy*, *Are You Jumpin'*, *Jack and Down For the Count*, among others, may be performed over the radio networks. The society will be paid 2 cents per performance per station. Mutual is Miller's own firm.

## Johnny Long Hits Theaters

New York—Johnny Long and his band leave Roseland ballroom on Feb. 5 to do a couple of weeks of theaters of the Brandt chain, then a series of one-nighters, and are already booked for a third date at Roseland.

### In New Picture



Hollywood—June Mac Cloy will be seen in the Universal pic *Lady From Cheyenne*, now in production. June is the wife of Otu Whiteman, trumpet player in Chicago's Oriental Theater pit band. She's also appeared in the pictures *Glamour For Sale* and *Go West*, the latter with the Marx Brothers. She's a former Ziegfeld Follies beauty, too, and has chirped with Henry King, Buddy Rogers and Meyer Davis.

## Dorsey Opens Okay After Newark Riot

New York—In one of the most colorful openings in history, despite the absence of songpluggers who failed to attend because of the ASCAP-Radio situation, Jimmy Dorsey and band opened the Cafe Rouge Room of Hotel Pennsylvania Jan. 20. A few days before, Dorsey barely escaped injury in a riot or jibbugs and autograph hunters in Newark. Police dispersed the crowd, and Dorsey, his clothes torn, sat in a police squad car handing out signatures as fast as the kids filed by.

The New York hotel picture also has Woody Herman at the New Yorker, Orrin Tucker, Biltmore; Leighton Noble, Waldorf; Guy Lombardo, Roosevelt; Tony Pastor, Lincoln; Lani McIntyre, Lexington; Frankie Masters, Taft; Isham Jones, McAlpin, and Joe Reichman, Essex House.

## 'White Hawk' Changes Name

Indianapolis—Herbie Fields, young white tenor man who has at one time or another been billed as the "white Hawkins," joined Raymond Scott's band last week. The same time he joined he changed his name to Herbie Raines, fulfilling a long ambition. But he doesn't say why it was an ambition. He'll split the tenor book with young Stanley Webb, a Scott protege.



New York—Here is the "all-star" orchestra which assembled at Victor's New York studios Jan. 16 to make solo-studded versions of *Bugle Call Rag* and *One O'Clock Jump*. At far right Benny Goodman (pipe the stripes) gets off on clarinet. Saxons include Tex Beneke, Benny Carter, Toots Mondello and Coleman Hawkins. Trombones are Jay Higginbotham and Tom Dorsey. Trumpets are Harry James, Ziggy Elman and Cootie Williams. Buddy Rich is drummer. Proceeds from sale of the record will go to Local 802's unemployment fund, RCA-Victor pic by Otto Hess.

## Weaker Sex?

Jackson, Miss.—And they say women can't take it. Herb Cook, leader of the all-girl band of "swinghearts" now playing the Heidelberg Hotel here, made a 1,500-mile "jump" from his last stand, with the girls, to take the job here on time. The band had been working in Schenectady. Going further, Cook points out that the girls on their last three two-week engagements have traveled from Longview, Tex., to Madison, Wis., to Schenectady to Jackson—more than 3,500 miles in all. "And you guys print stuff about Teagarden having to jump 400 miles," Cook points out.

## Shaw Getting 10 Gs Weekly In Theaters

Los Angeles—Artie Shaw, who closed a six-weeker at the Palladium Jan. 22, and embarked on a string of Eastern theater dates, will draw \$10,000 per week for himself and band for stage appearances, according to Norman Doyle, local GAC band handler.

Artie's dates are spotted so that he can keep within playing distance of the Burns & Allen airshow, which was moved to New York for an indefinite period latter part of January. Shaw's current pact with the B. & A. show has about six more weeks to go. Shaw will organize a new band in the East, built around five or six key men from the combo he organized here for his radio spot and also used at the Palace Hotel in San Francisco and the Palladium in L.A. Friends of Artie say he is "unhappy" in niteries and plans to concentrate on theaters and recording in the future.

## Benefit Dance For Marable

New York—Members of the "Minor Chord" club, composed of former members of Fate Marable's orchestras, will sponsor a benefit dance Feb. 10 at the Renaissance Casino on 138th and Seventh avenue. Proceeds will go to Marable, the veteran leader, who has been ill several months.

Virtually every big name colored musician in New York has promised to appear at the event, with their bands. Nathaniel E. Story is in charge. Members of the club include Red Allen, Jr., Harry Dial, Zutty Singleton, Bob Bell, Jimmie Jones, Wilbur Curt, Kaiser Marshall, Earl Bostic, Al Snaer, Mouse Randolph and Vernon King. Admish at door will be 85 cents.

## Tennyson Taken On

Chicago—H. A. Tennyson, saxophonist formerly with Claude Thornhill, was a new member of Gray Gordon's band when it played the State-Lake Theater here two weeks ago.

## Red's Chirp

This is auburn-haired, blue-eyed Lorraine Barre, who has been singing with Red Nichols' recently organized band. Lorraine's home is in Springfield, Mass., she attended Stoneleigh College, and got her start with Happy Felton after signing a 10-year contract with MCA. She's also been seen with Harry James and Leonard Keller. Lorraine is just 21—and she would like to be a costume designer.



## Vallee Realizes Ambition; Now He's a Film Producer

Hollywood—Rudy Vallee, as president of the newly-formed Vis-O-Graph Corp. of America, plans



Vallee

to manufacture 500 juke-box movie projectors a month by Feb. 15 and 1,000 a month by late April. Stars of his "soundies" will be Gertrude Niesen, the Shadrach boys and the Musketeers, a vocal group. Rudy himself will be featured in many of the shorts.

Vallee, who will devote most of his time to the new corporation, in which he has invested much money, will remain active in radio also. Said Rudy:

"I have long wanted to interest myself in film production and this seems to be the opportunity. Every film will be made subject to my approval. While directors and others will be given an opportunity to use their own initiative, still I am going to work closely with all concerned in the hope that what I possess as instinctive showmanship, will be combined with what I have learned in 12 years of facing audiences in every phase of the entertainment world, toward the final production of subjects that will delight those who may be persuaded to insert a coin to be entertained."

## No Lemons?

Sarasota, Fla.—Musicians are getting kicks from inspecting a hand-made violin recently made by J. S. Sturgis, prominent music shop up here.

The fiddle Sturgis made is of orange wood and Florida pine. "It even smells good," Sturgis says.

## Slack Unhurt In Explosion

Buffalo—Freddy Slack, pianist with Will Bradley's band, miraculously escaped death or serious injury in an explosion at a hotel here two weeks ago. Freddy was playing a pinball machine in the lobby of the Ford Hotel when he noticed a stranger, in a leather chair nearby, watching him. Slack finished his game and walked out the door.

Before he got to the sidewalk there was a terrific explosion. Investigation revealed the stranger had planted three sticks of dynamite under the chair and committed suicide. The lobby was badly damaged; the pinball machine destroyed. Slack swears it was the "closest call" he ever had.

The man had been evicted from his room and chose dynamite as a screwy "new" way of taking his own life. He was identified as W. D. Wright of Rochester.

## Kyser Back to Coast for Movie

Los Angeles—Kay Kyser and his band are due to return to the Coast early in February for another pic date at RKO. Lucky Strike broadcasts are to originate in Hollywood starting Feb. 5.

## Teddy Wilson May Rejoin Goodman

BY ED FLYNN

New York—Benny Goodman has been using Teddy Wilson on piano at rehearsals and it is more than likely, if things can be cleared up and agreements made, that Wilson will become Benny's pianist. Bernie Leighton, who quit Raymond Scott to audition for Goodman, no longer is with the BG group. Neither is Harry Jaeger, drummer, who was supposed to have had a 2-year contract.

Dave Tough is filling in on drums and may become a permanent fixture, depending on several factors. Goodman also is planning other changes, notably the sax section. But he ain't talkin' much.

### Miller Gets Vocal Quartet

The Modernaires, male vocal foursome formerly with Paul Whiteman, now are working full time for Glenn Miller, who took to the road after closing at Hotel Pennsylvania Jan. 18. Jimmy Dorsey swept into the room on the (Modulate to Page 23)

## Kassel ASCA Resign

Chicago—"leader's duty" cians, and se have helped hi



Kassel

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# Kassel Raps ASCAP and Resigns

Chicago—"I feel that a band leader's duty is first to his musicians, and second, to those who have helped him become a success,"



Kassel

Art Kassel said here last week shortly after he announced he had submitted his resignation as a member of ASCAP. The resignation was refused, Gene Buck, ASCAP's president, saying, "In the 26 years of our history we have never accepted a resignation from any of our members and if we complied with Kassel's request we would be creating a precedent."

### "Declaration of War"

Kassel, whose band is currently broadcasting over WGN and the Mutual network from the Hotel Bismarck in Chicago's loop, made this statement:

"The demands which ASCAP made on broadcasters were equivalent to a declaration of war. If they were going to do that sort of thing, they ought to have consulted the members and the rest of the music industry. I am in one of the lower classifications in ASCAP, but I wasn't calling for larger payments from radio stations to the Society."

"Radio has been the great opportunity for dance bands. It has given them a chance to be heard all over the country. There is no doubt but what radio has made me. If it's a question between ASCAP and radio, I will take radio for what it's done for me. I hope that all the bands which are now at the top will think of the matter in this light and will be willing to see that the other fellow gets his chance too."

### "Plenty of Music Available"

"What I like about the situation now is that we all have the same chance. I used to get a song a week after it was recorded. The ASCAP houses gave preference to a few bands."

Asked whether he had any difficulty in making up satisfactory programs without the use of ASCAP music, Kassel said:

"None at all. I find that the music which is available outside of ASCAP is perfectly adequate, and I resent some of the publicity which has been issued by ASCAP on that matter. Mr. Buck has been quoted as saying that the chains may as well tell the boys to throw away their instruments. When he says that he is telling the public that we are not going to be any good. Well, we are not in a position to quit, and we don't need to anyway. Keep listening. That is my plea to the public—keep listening."

"It seems to me that the great trouble with ASCAP is that they have taken their slogan 'Justice For Genius' too literally. We may be dead before people know whether any particular writer is a genius. They've kidded themselves all the way through. Justice for work is something different, and that's what we want. Most successful songwriters are good craftsmen. They write to suit situations. They can turn out good stuff on order. ASCAP has some good music. I wish that all music was available, ASCAP as well as the rest, but ASCAP ought not to be in a position to dictate as they have in the past. They ought to get down to earth and represent the musical workmen, the little fellows as well as the man with the big name, and forget the genius stuff."

### Member Since 1926

Kassel was admitted to ASCAP in 1926 after his tune Doodle-Do-

## Koterba in East

Washington—Ed Koterba, musician and former Omaha correspondent for Down Beat, is now working for the War Department here.

## Otherwise, This Band Loafs

BY HARRY DAVIS

Louisville, Ky.—The WPA all-around orchestra plays classical on Monday, hot-down on Tuesday, jitterbug music on Wednesday, and a little of each on Thursday. When all seven men get in the groove, they really swing out, including the cello player.

Doo became a national hit. He also wrote Hell's Bells and other hits. He was indignant at ASCAP's "propaganda" methods and said, "I resent the fact that ASCAP is trying to spread the feeling that the band leaders are doing bad work. They ought not to try to tear down our business because they made a wreck of their own."

Buck and other ASCAP officials did not comment on Kassel's statements.



Mr. and Mrs. Carl Hoff take time out from their labors to play the bangtails at Santa Anita, where many of Southern California's musicians spend their afternoons these days. Hoof beats—not drum beats, interest the Hoffs at the moment.

## New Chirpie for Charlie Emge Unit

Los Angeles—Small domestic combo fronted by Charlie Emge here was augmented Jan. 15 by a 6-pound chirpie. Last addition to the unit had been Tony, now aged three. "It's a good thing we live close to a hospital," said Emge, "or the little canary's debut would have been made in the elevator."



## Four Scranton Men Nabbed for Service

BY EDDIE GUY

Scranton—Selective service means bum kicks for a lot of the means around this coal country. Doc Melak, of Al Powell's bunch; Billy Tighue, of Eddie Stern's outfit, and two of Russ Andaloro's men already have been given the come-on by the local draft board.

Just An Act... But a good one, and featured with Larry Clinton. He is Jimmy Curry, trombone player, who burlesques classical versions of Night and Day, Well All Right and other jive ditties in Clinton floor shows and on theater dates. Jimmy is a Missouri U. grad and got his first push into the limelight as a member of Ozzie Nelson's band.

# PHIL HARRIS AND HIS BAND



JACK BENNY

PLAY, PHIL!

## "The Seventh Delicious Flavor" on the JELL-O Program



Left to right: Wayne Songer, playing Eb Baritone Sax; Jack Mitchell, Conn Bass Clarinet and Eb Baritone Sax; Jack Echols, Conn Eb Baritone Saxophone.



Left to right: Iris L. Verret, playing Conn 32-H Trombone; Ken Morgan, playing Conn 32-H Trombone; Bill Fletcher, playing Conn Special 4-H Trombone.

When Jack Benny says, "Play, Phil," millions of radio listeners are due for a real musical treat. As is the case with the majority of leading bands, preference for Conn predominates among the members of the Harris organization. Another example of outstanding music played by outstanding musicians on the world's outstanding instruments.

Conn is proud of the fact that the great artists today, as in past years, feel safe in entrusting their reputations to Conn products. Uppermost at all times in the minds and hearts of Conn craftsmen is the thought that in the keeping of every instrument are two careers—that of the artist and of the Conn organization. That is why over the years, the names of Conn and the artists who play Conn instruments have marched steadily forward together.

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C. G. CONN, *Inc.*, 271 Conn Bldg., ELKHART, IND.



ALL CONN TESTIMONIALS GUARANTEED TO BE VOLUNTARY AND GENUINE EXPRESSIONS OF OPINION FOR WHICH NO PAYMENT OF ANY KIND HAS BEEN OR WILL BE MADE

# Same Old Story; Holt Band Victim of Shyster Booker

BY CHARLIE EMGE

Los Angeles—That same sad, old story of a group of hard pressed musicians and the glib, irresponsible "booker" who takes the boys out of town for a "string of one-nighters" with the promise of a "guaranteed salary," transportation, etc., and turns out to have a few scattered dates on a percentage basis, was reenacted here recently.

The booker's name is Sam Crawford. He is particularly well known around Kansas City and was, at one time, a fairly successful booker and band promoter.

The band was one organized here and fronted by Joe Holt, one of the town's okay tenor & clarinet men. It was a crack outfit, and it was the boys' faith in their own music that made them hold on in spite of hunger until Crawford got them all the way from Los Angeles to Portland. After each job, the boys said, Crawford would dole out

just enough shekels to keep them going to the next spot. The "guaranteed salaries" were a myth from the start. The thing blew up in Portland where Crawford finally skipped out to parts unknown, leaving the boys with a three weeks' hotel bill hanging over them and no job in sight.

Then the frantic wires to homes, the hocking of whatever could be hocked in order to eat, the scraping up, somehow or another, of enough money to get home. Said

## Action!

Los Angeles—Bernie Mattinson, drummer for Horace Heidt, was kidding pianist Frankie Carle the other afternoon. "Don't be so lazy," said Mattinson, "write a song this afternoon and it'll pay you big dividends." Carle, who wrote *Falling Leaves* and *Sunrise Serenade*, jumped up, got his manuscript paper, and started tinkling the keyboard. Three hours later his newest song was ready for publication. He calls it *Whispers*.

Holt, when he got back here last week, "The swellest guy in the world is Flavel Temple, manager of the Washington Hotel. He could have held all of our baggage and clothes on that hotel bill and didn't hold a thing. I'm going to see that he gets paid if it takes me 50 years!"

## Felix Williams is In South America

BY HECTOR JOE GARINO

Montevideo, Uruguay — Felix Williams, fine sepiá tenor man who once worked with Booker Pittman and Louis Armstrong, recently joined the Gualberto Galan ork here. Williams is a native of Port of Spain, Trinidad, and has spent most of his time in recent years on that island. He sounds a lot like Don Redman on vocals.

## Ellis 'Hottest Thing' in Balty

BY TED SCHUCHAT

Baltimore—New sidemen with Tracey's Kentuckians, working the Ritz, Avenue night spot, and at Keith's Roof, are drummer Charley Knight, who shifted from James Knox' band, and Jimmie Hinsley, up from Richmond and Snook Russell's reed section. . . Hottest crew around town is Barry Ellis' sepiá Sophisticates of Swing, at the 20th Century Club. Combo includes Ellis' alto, Phil Brown's tenor, Stanford East's trumpet, Alvin Baker's piano and Phil Carlton, former Lucky Millinder man, on skins. . . You'd swear it was Kirby, but it's only Church Anderson's unit at Smith's Merry-Go-Round.

## Broadcastable over All Stations and on All Networks—

"WE'RE TWO OF A KIND"  
"GUST OF WIND"  
"LOVE IS EVERYWHERE"  
"IT'S THE START OF A NEW ROMANCE"

Published by  
**Dynamic Music Co.**  
1632 South 48th Ct., Cicero, Ill.

# Booking Agencies Curbed in New California State Law

By CHARLIE EMGE

## Barnet's Chirper



New York—This is Lena Horne, recently taken on as featured vocalist with Charlie Barnet's band. Lena, a Negro girl who in private life is the mother of two children in Pittsburgh, has been getting sensational raves by audiences and critics during Barnet's theater tour. Charlie now is the only ofay leader using a Negro as vocalist. Pic courtesy Jimmy Gentry.

## Regent Music Goes B. M. I.

New York—Regent Music Corp., owned by Harry and Gene Goodman, who have a catalog which includes many of the best original tunes composed by Benny Goodman, Count Basie and Lionel Hampton, last week signed a contract with Broadcast Music, Inc. The binder, effective at once, will run until March 31, 1942, and includes rights to all future additions to the Regent catalog. Some of the tunes taken over, and which can be broadcast, include *Opus 802*, *Benny Rides Again*, *Superman*, *Gin For Christmas*, *AC-DUC Current*, *Boardmeeting*, *Flying Home*, *Seven Come Eleven*, *Soft Winds* and *The Moon Won't Talk*, plus about 75 others.

## Prager Men Have Date With 'Sam'

BY "CHALK" HILLMAN

Denver—While Colonel Manny Prager was here at the Rainbow he auditioned a number of local men. A few of his own sidemen are on the verge of connecting up for an indefinite stay with Uncle Sam. . . The middle of January found local niteries jammed by visitors in town

Los Angeles—A bill regulating all booking agencies, regarded as likely to pass and become a state law, was introduced to California's legislature by Assemblyman Ernest Voight and is arousing plenty of excitement among bookers here.

Though aimed chiefly at agencies dealing with screen talent, local band agency men realize that the bill's many drastic restrictions would be equally applicable to the band booking business. Musicians or bands are not specifically mentioned, but the wording of the bill does define a "booking agent" as "any person, firm or corporation conducting a booking agency."

Musicians individually are covered by the inclusion in the bill of regulations for booking "technicians," defined as "all persons other than actors, actresses and directors engaged in the production of motion pictures."

It was anticipated as the bill neared a vote that some concentrated effort on the part of all music bookers would be made to change the wording of the bill to exclude musicians, conductors, composers and arrangers.

Among the Voight bill's interesting features are:

All commissions or fees are limited strictly to 10 per cent.

Contracts which do not provide for actual employment are virtually outlawed.

All booking agents and agencies must be licensed directly by the Labor Commission, which would have full power to revoke such licenses.

## Don Kaye Averts Death in Plane Crash With Wife

BY DAVE HOUSER

Oakland, Cal.—Don Kaye, wand man for his band at Berkeley's Hotel Claremont, narrowly missed killing his wife, sister and three-year-old son as well as himself in a plane crash a couple of weeks ago when he made a forced landing near the waterfront on the Oakland tidelands. Kaye, an experienced amateur pilot, had borrowed a San Francisco friend's plane, and while flying over the U. of Cal. campus the motor began to sputter. Kaye realized he couldn't make either of the local airports, so he put the ship into a glide for an emergency landing. Barely clearing the heads of some boys swimming in a pond, Kaye landed the plane on a patch of some marshy ground and the entire party escaped uninjured.

for the Annual National Western Live Stock Show and Rodeo. . . Carl Lorch moved into the Cosmopolitan Hotel a few weeks ago with a 9-piecer.

# He Got His Start from a MUSIC DEALER!



TOM'S in big-time today. Not so long ago he was a twelve-year-old kid buying a mouth organ in a music store. The man behind the counter interested him in a clarinet . . . even put him in touch with a good teacher. They say Tom makes \$15,000 a year now, but when he comes back home he makes a beeline for that little store just off Main Street . . . to shake hands with his friend, the Music Dealer!

## Your Dealer Will Be Glad to Arrange a Bundy Free Trial

For musical accessories, supplies, and instruments, patronize your local Bundy Dealer. He's reliable. This week ask him about the new Bundy Band Instruments . . . priced no higher than other first-line instruments. Bundys are tested and guaranteed by Selmer, assuring you of the utmost in professional performance and construction.



## THE NEW BUNDY FLUTE

Made at Selmer American Headquarters in Elkhart under the supervision of Phillippe Marcil, eminent flutemaker. Built on Selmer flute mandrels to give you the finely tempered Selmer scale. Beautiful tone quality. . . modern, simplified mechanism. \$110 with Morocco case. Bundy piccolo at \$75.



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Everything Happened When I Saw You

For Melody-Rhythm—and Great Lyrics, You Can't Match These Two Songs

ORCHESTRA ARRANGEMENTS by **JACK MASON**

EACH NUMBER 75c

**FORSTER** MUSIC PUBLISHERS, 316 SO. WABASH AVE., CHICAGO

Chicago, Feb. 1, 1941

**Frisco 'Gut Ho**

(Recently, met with From Miss N. . . lowing story. . . There were a beat from a rased. But w. Muggsy really headway. She. . . it didn't sou. . . Gradually t. . . Francisco Sal. . . geline group. . . hibitions. One

**Mary Nash**

as Evangeline ford, the m. . . young jazzop. . . play her Spar. . . girls." Mary . . . tossed in som. . . rabid Muggay.

"But Mrs. . . aghast, "tho. . . jazz!"

"All the b. . . had answer. . . just a teeny. . . But now . . . Muggay disc. . . was definit. . . third record. . . gelines in th. . . When Mugs. . . dirty lick, M. . . girls, is wha. . . And dig tha. . . kin's in the l. . . She interst. . . marks with . . . on Muggay. . . "Listen to . . . wouldja?" . . . Salvation g. . . enthusiasm . . . quite out!"

"This two. . . you called . . . tainly gives . . . doesn't it?" . . . ble in her ey. . . One of th. . . this time ha. . . loudspeaker. . . sibility of h. . . son. Mary . . . could dig . . . entire Crosb. . . Gate Theate. . . And after . . . tuned in To. . . the radio. . . honey, and . . . stuff," a lit. . . piped. "Let' . . . Muggsy gu. . . plunger hor.

**Hodge**

**Capture**

BY Louisville rammed into a job a wh. . . Hodge and . . . out of their . . . clean up th. . . fenders. Th. . . turned out . . . the car wh. . . were being . . . squad car. . . and the cop. . . them all. T. . . ferent stor. . . ing the pr. . . Hayes, Ho. . . injured but.

**Snyder**

St. Paul, popular lo. . . band to e. . . aviator at . . . continues

Merlinda . . . feed for you. . . (compos. . . known . . . Cessce . . . He . . . twi. . . Price, . . . Zip Down . . . & Healy

# Frisco Chick Spins the Wax and 'Gut Horn' Converts S. A. Ladies

(Recently, in San Francisco, Mary Nash, a Muggsy Spanier enthusiast, met with women members of the Salvation Army, at their request. From Miss Nash's letter Ted Toll has constructed the scene in the following story. And it really happened!—EDS.)

There were 12 in all, some of them little old ladies who never knew a beat from a Strauss waltz intro. At first they tittered and were embarrassed. But when a little old wizened one piped up with, "Why, that man Muggsy really comes on!" Mary Nash figured she was making a little headway. She put on another Muggsy record, *Riverboat Shuffle* this time. It didn't sound much like *Put a Nickel on the Drum and be Saved*.

Gradually the ladies of the San Francisco Salvation Army Evangelical group fluffed off their inhibitions. One might even say they became knocked out. One nudged another slyly, swaying her head to Muggsy's wicked beat. This virile, kick-music was indeed something they'd never encountered in all their experience as Evangelines. When Mrs. Gifford, the matron, had asked young jazzophile, Mary Nash, to play her Spanier records for "the girls," Mary was sorry she hadn't tossed in some longhair with her rabid Muggsy buildup.



"But Mrs. Gifford," said Mary, aghast, "those records are hot jazz!" "All the better," Mrs. Gifford had answered, probably feeling just a teensy bit naughty. But now Mary was playing Muggsy discs and the atmosphere was definitely loosening. By the third record the younger Evangelines in the room were dancing. When Mugs came to a particularly dirty lick, Mary explained, "That, girls, is what they call 'gut horn.' And dig that boogie beat of Bushkin's in the background."

She interspersed explanatory remarks with biographical comment on Muggsy. "Listen to that cat cut out, wouldja?" one of the proper young Salvation girls interrupted with enthusiasm. "He's knocking me quite out!" "This two-beat—is that what you called it, Miss Ryan?—certainly gives one a certain feeling, doesn't it?" another asked, a twinkle in her eye. One of the old ladies, who by this time had her ear glued to the loudspeaker, asked about the possibility of hearing Muggsy in person. Mary told them that they could dig the little man and the entire Crosby band at the Golden Gate Theater the following week. And after it was all over, Mary tuned in Tommy Dorsey's show on the radio. "Twist that dial quick, honey, and lose that sentimental stuff," a little old gal of about 70 piped. "Let's dig some more of that Muggsy gut. I'm on a strictly plunger horn kick!"

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## Hodge Band Helps Capture Thugs

BY HARRY DAVIS  
Louisville, Ky.—When a car rammed into their rear end after a job a while back, leader Roland Hodge and a few of his boys piled out of their car and were going to clean up the street with the offenders. They didn't have to. It turned out that the moes riding in the car which crashed into them were being chased by a police squad car. Four thugs tumbled out and the cops, right behind, grabbed them all. They had robbed 27 different stores and warehouses during the preceding week. Pee Wee Hayes, Hodge's girl singer, was injured but not seriously.

## Snyder a Flyer

St. Paul, Minn.—George Snyder, popular local leader, has left the band to enter the service as an aviator at Tulsa, Okla. His band continues under Snyder's name.

Merimbs and Xylophone Players! Send for your first copies of these two brilliant compositions arranged by the well-known instructor, A. Zipperstein.  
Cossack Revels by Ivan Tchaikoff  
Hejre Kull by J. Hubay (with piano accompaniment)  
Price, \$1.05 each; postage paid  
Step Drum & Xylophone Studios, Publisher  
100 & Hoely Bldg. • 243 S. Wabash, Chicago

## Goodman Learns F. D. R. Faves

New York—Benny Goodman last week received a list of President Roosevelt's favorite songs which were to be played Jan. 30 at the President's birthday party in Washington. Steve Early, secretary to F. D. R., said these were his faves:

- Anchors Aweigh
- Love's Old Sweet Song
- Boots and Saddles
- Yellow Rose of Texas
- Home On the Range
- Happy Days Are Here Again

Goodman and band were to get scale for the date.

## Britain's Ace Drummer Hurt

London—Max Bacon, big jovial drummer considered the finest in England, had both legs broken a few weeks ago when the car in which he was riding skidded into a ditch and overturned. Bacon was on his way to take part in a benefit performance for British troops at a camp at Nottingham. Bacon had been Bert Ambrose's drummer for several years, and was ready to start on a tour as a solo act when the accident occurred.

## Miller Signs For \$1,500 a Record



New York—Glenn Miller last month signed a new 3-year contract with RCA-Victor which will bring Miller \$750 a side (\$1,500 a record) guarantee against an individual record sale royalty. The new agreement—by far the "fattest" record contract ever signed—is more than double the terms of Miller's old contract. He waxes for the 35-cent Bluebird label. Shown witnessing the signing ceremony are (left to right) Leonard Joy, Victor-Bluebird's popular record executive in charge of artists; Frank Walker, Victor vice-president in charge of recording, and Miller. Standing in rear are Mike Nidorf, General Amusement Corp. bigwig who books Miller's band, and David Mackay, Miller's attorney.

## Thugs Attack Musician on Picket Duty

BY CHARLIE EMGE

Los Angeles—Ed Gruen, member of Local 47 here, suffered severe lacerations of the face when he was attacked and beaten by four men while serving picket duty before the Royal Cafe, small niterie in the L. A. suburb of South Gate.

County authorities arrested Harry Willis, proprietor of the cafe, whom Gruen accused of having committed the assault. Willis, a member of three AFL unions, the

Pipefitters, Welders, and Bartenders, had been employing a non-union band and was being picketed by members of Local 47.

Gruen was alone when the assault took place. According to the story he told police, he was grabbed from behind by three hoodlums as Willis approached. As the three held him, Willis slugged him in the face, Gruen said. Bob Dunham, in charge of Local 47 picketing, drove up in a car as Gruen freed himself.

Local 47 officials filed charges with the three locals of the AFL unions of which Willis is a member. Musicians' union heads here said they would take the case to AFL President, William Green, if necessary. The incident has aroused the indignation of the entire membership of Local 47.

# CARLSON ROCKS DRUM WORLD

Frankie Carlson pushes the stuff—sweet or gruff—for the band that plays the Blues—Woody Herman. His main drum is the sensationally new WFL Pedal Tom-Tom for melodic effects, rhythm beats with pitch changes, weird glissandos, and "jungle-solid" power beats.



Work out rhythm novelties with your string bass and piano for some brilliant floor and show effects for star billing of your own.

Ray Bauduc, Buddy Schutz, and Lionel Hampton are rhythm rulers with this new Tom-Tom as developed by drum-famous "Bill" Ludwig.

## AMAZING RHYTHM EFFECTS WITH WFL PEDAL TUNED TOM-TOM



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## Ozzie Nelson, Wife Harriet Set for Film

Los Angeles—Use of name bands in motion pictures—a trend which almost became a habit with every studio out here in 1940—seems to be the 1941 vogue. Ozzie Nelson and his wife Harriet Hilliard, with Ozzie's band, soon will start work in a new pic for Columbia studios which will star Ruby Keeler. Al Jolson's former wife will be making a comeback in the film as will Harriet.

Bob Crosby's band last week started work in their second film for RKO. Glenn Miller is due here in March to face the cameras and Casa Loma, now at the Palladium, also is dickering for a spot in a forthcoming production.

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117 WEST 48th STREET NEW YORK, N. Y.

# New Fem Mac to Fluff \$10,000 if Wed by 1942

## Ted, Joe, Judd, Protect Selves by 'Cupid Insurance'

BY HAROLD JOVIEN

Because her marriage would cause a set-back to the careers of Joe, Ted and Judd McMichael of the Merry Macs singing quartet, and because they have already been "set back" three times in recent years, beautiful and talented Mary Lou Cook will have to forfeit \$10,000 if she weds within two years.

Cook, 5-foot-2, a honey blonde, 110 pounds, was recently chosen from over a thousand aspirants as the new "blend girl" with the Merry Macs vocal group replacing Helen Carroll. She signed a contract to sing with the Macs for two years. But she has agreed that a part of her salary over this period is to be withheld and that she'll pay the \$10,000 if she's handed a knockout blow by Cupid during that time.

She's the fourth girl to join the group. The others pulled out after succumbing to the little guy with the bow and arrow.

"We've had enough of this marriage business," explains Ted McMichael. "We get a girl who is beautiful, who can sing in the style we want, and she ups and gets herself wed. So we're thrown into confusion for weeks looking for someone to take her place. It has to stop."

As soon as the group gets settled they are expected to return to the Al Pearce CBS broadcast.

### Longhairs in Jam Sessions

Despite hell, highwater and Hitler, music still flourishes in wartime England, according to recent information received by Joseph Szigeti, the famous violinist who is heard with Alfred Wallenstein's orchestra over the Mutual network Sunday evenings.

"Not only are concerts being given regularly in London but symphony orchestras are taking their music to sections of the suburbs where concerts were rarely if ever heard before the war," says Szigeti.

"Very often, as an audience is listening to the concert, the music is suddenly drowned out by the wail of air raid sirens. Those in the hall cannot leave until the raid is over. As a result, a unique kind of 'air raid' concert has been developed.

"When a raid keeps the audience in the hall after the scheduled program is completed, the musicians stage an impromptu concert that lasts until the 'all clear' sounds. The musicians improvise; they play solo; they play all their favorite numbers. If any musicians are spotted in the audience, they are invited to join in.

### L's A-Poppin'

The double-l spelling of Meredith Willson's last name causes much comment from Willson's friends and newspaper copyreaders but few people know how the extra letter got in there. Here's Willson's explanation:

"Seventy years ago my grandfather spelled his name with one 'l'. Then he met a girl named Wilson. When they got married they decided to celebrate by adding an 'l' to each name and coining a new surname."

Things ran along that way for fifty years and then complications set in. Meredith met and also married a girl named Wilson—Peggy Wilson!

"There was some talk," says Willson, "of adding another 'l' and



'By a Decision over cupid,' might be the title of this shot. Ted, Judd and Joe (the Merry Macs) McMichael, kayo'ing their new Mac, Mary Lou Cook with proposition that she forfeit \$10,000 if she weds.

making it Willson, but saner heads prevailed. There's no telling where a thing like that might lead to."

### Todd in the Sky

Dick Todd, torch-topped crooner of the NBC *Show Boat* broadcast, has set a flying record rivaling that of Andre Kostelanetz, who is generally regarded as radio's "fly- ing" personality.

During 1940, Todd planed more than 100,000 miles across the American landscape in order to keep up with his recording and personal appearance dates. In fact he has become so much a part of flight routine out of Chicago that he's been pressed into service on a few occasions to mind babies and to explain the scenery to first time passengers!

### Frankie Carle, Boxer

Frankie Carle, Horace Heidt's pianist and composer, was once fly-weight champion of the New England states. . . Not until it was all over by a matter of several days did radio maestro, Bob Trendler, and his wife realize an important fact about the birth of their son—it occurred on their wedding anniversary. . . That scar Red Ingle, Ted Weems band member, has in his cheek is a memento of a collision with a bird while he was piloting his plane in a heavy fog several years ago. . . Eric Siday, fiddler with the Fred Waring troupe, besides being an ex-automobile racer is an ex-psychologist. He once spent 10 months in Tahiti doing psychological research

work among the natives. . . When Eddy Howard was signed as singer on the new Edgar Guest afternoon radio series, he got congratulatory wires from every musician in the Dick Jurgens band. Eddy sang and played with these boys before his rise to individual stardom. . . Ann Sutherland, who has been featured as vocalist with that fine Joey Kearns studio group over CBS from Philadelphia's station WCAU, has been signed by Paul Whiteman and is appearing with his new band in Florida. . . Descendants: Tony Pastor is a relative of the famous Tony of the Gay '90's while Marie MacDonald, T. Dorsey's new chirper, claims her grandmother, Marie Mullin, was a favorite of Vienne Opera, and her mother, a famous Ziegfeld girl. . . The violin Xavier Cugat plays on his new NBC series is the same one that accompanied the great Enrico Caruso during an American tour. Caruso visited Barcelona, Spain, and heard a youngster (Cugat) playing fiddle and liked his playing so well he hired him as his assisting artist and brought him to the U.S.A. . . Phil Harris, one of Hollywood's ablest table tennis, claims his experience as a drummer is largely responsible for his prowess with the little paddles.

The inside of the inside of the music business will be on *Down Beat's* pages more than ever from now on, with Dave Dexter, Jr. assuming New York editorship. Don't miss an issue during 1941.

# Nickel Pix Debut at Juke Show

BY JACK EGAN

The boys who take out the nickels we put in the coin machines (juke boxes to you) gathered in the halls of the Sherman Hotel in Chicago for the biggest convention in the history of the association or anything else. In round figures, the kids with the tabulators estimated the crowd to be 10,000, excluding *Down Beat* reporters. Biggest development in the industry is the box that shows movies. Mills Novelty Co., with which Jimmy Roosevelt is associated, seemed to receive the biggest play from the operators as well as the daily newspapers, showing off three different reels that included one-number shorts—or "Soundies" as Mills calls them—featuring the bands of Will Bradley, Vincent Lopez, Ray Kinney, Victor Young, Lorraine Page, Rudolph Friml and the Mills Philharmonic. Rudy Vallee's new outfit, with similar machines, and Panoram, also received plenty of attention. Rock-Ola ran special busses from the Sherman to the factory, free of charge, and Mills had open house at its factory, issuing tickets good for round-trip taxi trips for ops. Seeburg took over the penthouse at the hotel. RCA Victor ran away with all honors among the recording companies, taking the Governor's Suite for its demonstration and refreshment rooms and sending out a whole crew from New York to glad hand the ops. Abe Lyman was the only ork leader with a booth—the first leader to go in for this sort of sport—and Tommy Dorsey sent his representative out from Nyork to mingle with the group.

### Bo Ashford a Father

Bo Ashford, Ozzie Nelson trumpeter, became pappy of a six and a half-pound girl during the last fortnight. Blessed event occurred at Physicians' Hospital, Jackson Heights, N. Y. . . Chauncey Gray stayed on at El Morocco when Jack Towne, with whose band he tickled ivory, moved out, surrounded himself with a new group and became a leader at the zebra striped society spot. . . Sidney Kay, drummer in the pit band at "Cabin in the Sky," wed to Mildred Fenton, legit theatre songbird. . . Melba Boudreaux, ex-band vocalist, secretly welded to Gager Wasey of the Erwin-Wasey ad agency clan, several months now. . . Trumpeter Lee Costaldo (Castle) and Mitzie Green the star, are running a temperature. . . Songwriter Judi Parks, Marjorie Weaver's standin, and Darryl Herron, Hollywood furniture manufacturer, announced their engagement at her Portland, Ind., home Xmas Day. . . Gordon Andrews, 18 Club ork pilot, and his wife, Dancer Floria Vestoff, have placed their first songwriting effort, "Bugle Woogie," with B.M.I.

### Leon Prima in New York

Leon Prima, Louis' brother, moved into 52nd street's Torch Club, recently taken over by Gene McCarthy, who originally opened that spot several years ago as the (Modulate to page 13)

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# 'Bennie Sent Me,' Magic Words in 1951 'Singeasy'

BY PAUL (SAROYAN) KENNEDY

(It is dusk in an alley. The year is 1951. Four young people, each one exuding the spirit of youth and love and of simply being young people, approach a door over which is the simple sign "Tony's." Butch, a leader of the little group, steps forward with a catlike movement, hesitates, then knocks.)

TONY: (from within) Whaddya want?

BUTCH: Let us in. My name is Butch McLutch.

TONY: I'ma no know a Bootch McGootch.

BUTCH: McLutch . . . not McGootch. Benny . . . you know Benny. Well Benny said to tell you I was all right.

TONY: Ah, leetle Benny. For why you not tal me you know my fran Beniamino. Come right in. Whaddya have keeps, nothing too good for frans of Beniamino.

BUTCH: Gee, thanks Tony. Benny said you was a right guy. Well kids, what'll we have.

MINNIE: I'll take "Ol Man River."

TONY: I'ma vera sorry . . . no got thees "Old Man River." Cops they pick up whole shipment thees "Old Man River."

MINNIE: Oh, that's too bad. Well, make mine "Stardust" then.

TONY: Thassa good. Comin' up one order "Stardust."

(Music: Tommy Dorsey recording of "Stardust," quite low.)

BUTCH (over the music): Gee, this is the nuts ain't it? I told you Tony's was the hottest sing-easy in town. Tony gets his tunes right off the boat.

MILLIE: Gee, I bet. Look at that stock old Tony's got. Every note is pre-war stuff I bet.

BUTCH: Sure it is. Benny told me you could even get "Rhapsody in Blue" here.

MILLIE: No kiddin'! Honest to goah!

BUTCH: That's what Benny told me. Wait, we'll see. Hey, Tony!

TONY: Not so loud, leetle Butchy. You wanna cops in here?

BUTCH: I'm sorry, but say Tony, Benny said a guy could even get "Rhapsody in Blue" here. How about it?

TONY: Sure I gotta "Rhapsody in Blue." I gotta "Flat Floomgum" and I gotta "Wintergreen for Prazidint" and I gotta . . .

MINNIE: Goah, you got everything Tony!

TONY: Hmnmnmnm.

BUTCH: Well kids, les listen up. What'll you have sam?

SAM: I got a yen for some of that 40-year-old Victor Herbert.

TONY: We gotta the best . . . whaddya want, hunh?

SAM: Make mine a "Kiss in the Dark."

MILLIE: Aw Sam, you're such a one!

SAM: It's the name of a tune, Millie.

MILLIE: No kiddin'!

SAM: Sure, they used to sing it right out in the open but I guess you're to young to remember that.

TONY: Shhhhhhh.

BUTCH (whispering): What's up, Tony?

TONY: Strange guy at da door. Looks like a FSC.

MILLIE (whispering): What's a FSC?

BUTCH: A Federal Song Cop, you dope.

TONY: I'ma gonna let heem in. You keeds act innocent.

BUTCH: Sure, we'll act innocent, like we was taking morphine

or something playful like that.

TONY: Justa do anything but not like you leestening to da music.

BUTCH: Aw, you know us Tony.

(Tony unlocks door, stranger enters, looks around furtively, catlike.)

TONY: Whaddya have, stranger?

STRANGER: Cozy little place you got here.

TONY: Oh itsa not so much but make nice leetla home. Whaddya have, stranger?

STRANGER: Well, I'll tell you what. I like your place here and I like your friends. I'll set up the music for the house. What have you got in stock?

TONY (warily): Whaddya want?

STRANGER (jovially): Well, how about "Begin the Beguine."

(Everyone in the room becomes tense at this. Tony reaches ominously for his gat.)

TONY (attempting to be light): Aw, whassa mat wit you. Don't you know thassa ASCAP? We no breaka th' law in here.

STRANGER (piercing Tony with his cold gray, narrowed eyes): Come on fella, serve up some Cole Porter . . . or maybe I'll even spring for a round of Gershwin. Come on, be a good guy.

TONY: Nothin' doin', Meester Man, you no make the chump outa Tony Sparafucilli.

(With a catlike movement the Stranger grabs Tony by the arm, spins him around using him as a shield as he whips out his automatic and covers everyone in the sing-easy. The women scream, there's a roar of oaths from the men.)

STRANGER: All right, I've got all of you covered. Anybody that makes a move will be dead as a boogie beat eight to the bar. This joint is pinched!

BUTCH (whispering): Don't give your right names!

STRANGER: The FSC has been watching this place a long while Tony Sparafucilli, alias "Spider ASCAP," you've been a tricky guy but we got you at last.

TONY: OK copper, you got me. But tella me this one a thing, copper. How you got wise, hunh?

STRANGER (with a perceptible sneer): Well I don't mind telling you Spider. One of our spies has been hearing odd notes around this block for a month now. Well what I did was use a Snooperoscope.

MILLIE: A Snooperoscope?

STRANGER: Sure. You look through it and keep walking and when it detects an illegal song two lemons and a cherry pop up in the lens. I got the goods on you now, Sparafucilli. Boy, I ought to be cited with the Croix de Coda for this, raiding single-handed the most vicious sing-easy in the nation!

TONY: You'll geta th' citation

PHOTOS 8 X 10 9c

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# Chi Cats Cut 4 Sides For Special Label

BY TED TOLL

Chicago—Bud Jacobson and entrepreneur-enthusiast Frank Lyons rounded up a 6-man combination which cut four sides the other night for Bob (Sticks) Thiele's Signature label. They made some fine earthy stuff, including three Jacobson originals, and have a right to be pleased with the results. They'll be significant jazz platters because they represent the particular brand of barrelhouse the boys like to talk about as Chicago style. Three suc-

cessive clarinet choruses on *Clarinet Marmalade* are played by Jacobson, tenor man Bud Hunter, and bass saxist Joe Rushton. Earl Wiley is on drums (for the first time in his two decades of drumming, which started on riverboats), Frank Melrose (Kansas City Frank) on piano and Carl Rinker on trumpet. The Jacobson numbers cut were *Opus No. 1 Sans Melody*, *Laughing at You and I Can't Believe That You're In Love With Me* (not the one that was popular).

Although the Capitol Lounge with Roy Eldridge's quintet and the Brass Rail with Wingy Mannone's five are offering some stiff competition, Milt Gould's Coach, on the near-north side, is drawing its share of the musicians after hours. Jimmy Noone and Baby Dodds are the reason. Dodds just about doubles a tempo by the time he gets to the end of a ride tune, and his cymbal technique is foul. But his mean earthy style—"bagnio drums"—is what makes Baby's stuff so terrific. He sticks in a crank of his ratchet wheel toy where it amuses most, syncopates all over his woodblock, cowbell and beat cymbals, wiggles his pudgy body like jelly, smiles a suggestive smile, and the net result is just, unexplainably, kicks. Baby has a good beat but his sense of showmanship and desire for the spotlight keep it stifled.

Wingy Mannone blows off the rumor mongers who had him complaining about his Brass Rail job with, "Those guys are out of their father-grabbin' minds! This is the finest job I ever worked. The only thing I hollered about when I came in from California was the weather here. Man, it was colder than a well-digger's gusher! Who wouldn't howl!"

Al Greenfield and Milt Schwartz, who run both Wingy's and Eldridge's spots, are rebuilding the old Three Deuces which burned a year ago. They figure to make it

the biggest rumba spot in the midwest. They're spending some \$65,000 rebuilding, and it looks like they'll open with Carlos Molina some time next month.

On the whole the town's pretty much on the jump and Randolph street and Wilson avenue seeing heavy bartering for gigging combos.

# Two Changes in Del Courtney Ork

BY TOMMY BARNETT

Austin, Tex.—While working a hotel date here recently, Del Courtney made some replacements, bringing in Bob Halley in place of Glen Bracket on bass, and San Antonian Pete Brewer in place of Gene O'Donnell on trumpet. Gene was forced to return to the coast because of a strep throat.



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—From the Cincinnati Post

# 'Kid Brother' Jives With Pastor

New York—Stubby Pastor, kid brother of Tony Pastor, surprised the cats here when he sat in with Tony's band at the Lincoln one evening. Stubby, who sings and plays trumpet, was recently leading a small group in Middletown, Conn.

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# Dunham Goes East With Band of Kids On Lunceford Kick

BY DAVE DEXTER, JR.

From out of the west last week, headed for New York, came a young band ready and eager to show Big Town residents how to play jazz. Led by Sonny Dunham, who became prominent as a member of the Casa Loma orchestra, the band is comprised of California kids who never before have been east of Salt Lake City.



Dunham

Dunham has carried no traces of his Casa Loma training into his new organization, however. For it's strictly a Lunceford outfit all the way, with arrangements by the leader, George Williams, Mort Maser, Pat McCarthy and Bunnie Donin. McCarthy is the same Irish lad who composed and arranged *Parade of the Milk Bottle Caps* for Jimmy Dorsey in 1937—a job which proved one of Dorsey's first smash hits on records.

### 16-Year-Old Star on Sax

Dunham fronts the band with his trumpet and trombone, featuring both, solo, in a 65-35 ratio with the trumpet on the heavy end. But for showmanship, and mass appeal with audiences, it is 16-year-old Eugene (Corky) Corcoran and his tenor sax who take top honors.

## Where's Elmer?

Sonny Dunham was born Elmer Dunham. But everyone called him "Sonny," even after he became of age and was a star sideman with the Casa Loma band. Recently he went into court, paid \$68, and came out with an order which legally changed his name from "Elmer" to "Sonny" Dunham.

"Later I found out I could have had my tag switched for \$2," Dunham sadly relates. "But anyway I lost that Elmer handle."

Fresh out of Tacoma, Wash., Corky was "found" by Lunceford last year. Jimmie told Dunham about the moppet and the current partnership resulted.

Charlie Barnet may attempt to emulate Ellington, so much does he idolize the Duke's music, but with Dunham the Duke doesn't count. Lunceford is and always has been his greatest inspiration.

"When I started out last year on my own," Dunham says, "the first band I had, in New York, couldn't feel the Lunceford idea. It was a nightmare. My backer did that—he backed out. So I went to the coast to take a job in a studio band."

But crowd changes his mind. But one night he attended a

## Dunham Fined By Local 47

Los Angeles—Sonny Dunham, leader of a young new band now on its way to New York, was slapped with a \$250 fine by Local 47 here last month. It was said Sonny and band played engagements in the Local's jurisdiction without depositing cards properly, and without consent of local authorities.

Dunham, not a member of the Local, pleaded guilty but said he misinterpreted the rules. "Every local has different rulings and I failed to get the Los Angeles rulings clarified." He paid the fine.



## She Joins Dunham

Sonny Dunham hired Patsy Parker, shown, as vocalist while he was in Chicago last month preparing for an engagement in New York. Patsy is 20, started at 13 dancing at the San Diego Fair, and has since appeared with Ted Weems, George Olsen, Tommy Reynolds and also as a solo act. Her home is in Frisco and she rates Billie Holiday the best of the fem chanteuses. Dunham's band is strictly a California group except for trumpeter Bob Reid-erich. Bloom Photo.

## Ennis Won't Front Hal Kemp's Band

(From Page 1)

still essentially the same combo Ennis took over when he left Hal Kemp a couple of years ago. It was organized here on the Coast by Gil Evans, who still retains the post of musical director and arranger—and probably a nice piece of the business end.

Insiders say that the future of the Kemp band as a unit is doubtful. It has done plenty okay on the Mark Hopkins (San Francisco) engagement fronted by volunteers like Ennis and John Scott Trotter but it is admitted that it will be difficult to find an available leader of sufficient name value to hold up the band's high payroll.

Hal's widow, Martha Stephenson Kemp, settled the Kemp estate last month in a Chicago probate court. Half of Hal's estate was given his first wife, the former Bessie Slaughter. Meanwhile Alex Holden, for more than 10 years Kemp's manager, was busy dissolving his interests. Bob Allen may still take over as leader of the band but inside info is that the group will split up unless an outsider with a terrific box-office appeal can be induced to front the combo.

dance promoted by Carlos Gastel. Gastel knew Dunham from the Casa Loma days and introduced Sonny to the crowd.

"That mob cheered for five minutes," Gastel declares. "Right then and there I figured if Sonny was so popular he could be a success as a leader."

And Gastel argued Dunham into reorganizing. On June 8, 1940, he started. Gradually he shifted men. Several were politely "stolen" from Ken Baker's outfit because Dunham learned the kids were "Lunceford men."

And here is how the personnel stands today:

Louis Mitchell, Bob Riederich, Uan Rasey, trumpet; Dave Hallett, Hal Smith, trombone; Guy McReynolds, lead alto; Jack Richardson, 3rd alto; Corky Corcoran, tenor; Joe Koch, baritone; Bud Combine, drums; Pat McCarthy, guitar; Bunnie Donin, bass; Frank Patchen, piano; Ray Kallaga, Patsy Parker, Bunnie Donin, vocals.

Dunham, born Nov. 16, 1911, in Brockton, Mass., 20 miles outside Boston, thus returns to his old haunts in a new garb—as a leader of a young, ambitious group of youngsters bent on making their mark in the band world. Sonny himself is well qualified, for besides a neat appearance, and his dual talents as an instrumental soloist, he has studied drums, baritone sax and tenor banjo. When he joined Casa Loma in 1932 he became well known immediately. And when he left the Glen Gray organization the band felt it.

### Milton Krasny Enthused

General Amusement Corp., and Harold Oxley are jointly booking the band, according to Gastel, who was forced to miss the New York trip because of poor health. He got as far as Chicago. And Milton Krasny, GAC's energetic general manager, has heard the band and

is enthusiastic. By the end of the year you may have a new sensation—a white Lunceford band made up of kids with the right ideas who are willing to suffer hardships in order to succeed. So far, musically, the band is more than merely "impressive."

## Washington Cat Hangout Folds—Broke

BY WHITEY BAKER

Washington—The Musician's Club, chartered as The Washington Society for Modern Music, is no more. Of a total membership of 46 men, 39 were behind in their dues at the end. The treasury went broke, naturally, and rather than go farther into the red, the whole thing was called off. Lack of support on the part of the steadily working members was practically the sole cause of the club's demise. In addition to failing to pay their dues, the working members wouldn't ever participate in the sessions for fear the jobbing guys would cut them to ribbons. Which they would have. The club died at the age of 14 months.

The ASCAP-BMI nose-thumbing is depriving this town of popular Bill Gottlieb's "Men With Batons" show on NBC. On this half hour he would introduce some famous musician or some one connected with music, besides giving a lot of good answers to questions sent in by fans. Most of the time was spent playing records from his own 7,000 odd records, most of them collectors' items.

Good kicks in town: Joe Carnell's clarinet, Frank Garner's tenor and Johnny Laughlin's "Blues Style" piano at the Lotus and Carl Van Sickler's Madrilion ork.

## All-Stars Make Two Platters

(From Page 2)

Teddy Powell phoned his manager, Milton Pickman, and learned he had to appear before the draft board the next day; Powell's number had bobbed up.

Beneke, looking sleepy, and Dorsey were late. Meanwhile the "all-stars" were warming up. Finally at 1:30 a. m. everything was ready for a test. Here is how the arrangements were routined:

### Men of Fine Solos

*Bugs Call*—Beneke break after intro; Higginbotham, Goodman, Mondello, Basie, Hawkins, Cootie (growling) Elman, open horn; James, open. The number ran longer than the three minutes allowed so Tommy Dorsey cut out his solo.

*Jump*—Rich drum intro, leading into Basie piano; Christian, Higginbotham, Hawkins, Cootie (open), Carter, James (open) and Goodman. They hit this 'un on the nose; the first "take" was waxed.

So there you are—the story of the Simon session. A mild scoop. But all in fun. For proceeds from the sale of the two sides, to be issued in about a week or so, go to the unemployment fund of Local 802 and is a worthy undertaking. *Down Beat* joins Simon and his publication in urging musicians and jazz fans to hear the "all-star" results when they are out, on the Victor 50-cent label. The men used on the date were winners of recent polls conducted by *Down Beat*, *Metronome* and other music mags. All the money taken in by sale of the discs will be used to feed unemployed musicians who are members of the New York Local, largest AFM local of all.

## Dick King Joins Reichman Ork

New York—Joe Reichman's new male singer is Dick King, former Pennsylvania band leader, who joined Reichman's crew at the Essex House here and already is attracting much attention with his songs.

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# Here's the Lowdown on 'Two Kinds of Women'

BY MARVIN FREEDMAN

There are two kinds of women, those who don't like jazz music and admit they don't, and those who don't like jazz music but say they do. The latter always have ulterior motives. They are either shining up to a man who likes his music hot, or else they're married to a hot musician and hate to admit to their friends that they have married a musical "failure." Any normal healthy woman can listen to music with you, dig your reaction before you are sure of it yourself, and beat you to your own comment on it; don't get mad at me too soon, because after you marry her you'll find out she had a way of finding out in advance what you would like to have her like.

### Philosophy and Stuff

Of course, no man ever dares say anything against women. If he does, everyone thinks he is letting out on the whole sex a gripe he has against one of them. The man who says the modern girl is "immoral" is the man towards whom no modern girl has shown any immoral tendencies. When a man says women are faithless, he is saying that one woman is being faithful to someone other than himself. So I'm not saying anything against women. If it ever came to the choice of giving up women or giving up jazz music, I'd listen to nothing but Kay Kyser, Eddy Duchin, and Clyde McCoy for the rest of my life, with a happy smile on my face.

But I am giving my theory on what's throttling our music, and, since the apple does not fall far from the tree, the theory is simple: Women control the public taste, and women do not like jazz!

### Movies Only for Women

First, let's see how women control the public taste. Come along with the argument, save your decision until the whistle blows, and if you are a woman we are serving free transfers from here on out. How does the public at large get to hear most of its music? In movies, over the radio, and at dances.

Movies are made for women, with enough put in for men so they won't refuse to take their women to see them. Start keeping count on the movies that are made up of things that interest women, and pore men—mother love dramas, poor shop girl getting millionaire, girl choosing between two men, life and hard times of a pure hearted harlot, business girl forced to choose between love and a career, girl becoming stage success, girl reforming man, love triumphant. Love, gush, slush, country girl's idea of New York swank, of women (and the men who think only of love), and for women—that's the movies. How long since you've seen a bang up good outdoor picture? How long since you've seen a picture about a hard working man doing an interesting job of overcoming some of his problems? How long since you have seen a picture for men? You've grown used to the movies for women—but do any of them mean anything to you?

Take a look at a handful of movie magazines. Do you see any advertisements for fishing tackle, pipes, guns or any of the other commercial products that interest men alone? And, best proof of all, ask anyone who works in the policy-forming branches of the movie business whether movies are geared to the taste of men or of women.

### Radio the Same Way

Now switch on the radio. You'll concede the daytime programs, from about 8:00 A.M. to 6 P.M. That leaves about five hours of evening programs for the average man. You listen to them, and you

tell me—do you like the advertisements or does the woman like them? Does that smooth sincere announcer sell you, or is his voice working on the women? Do you like those love plays with the hero in a fancy English or French accent telling the heroine (who does all the heavy dramatic work) how beautiful she is? What percentage of the products they sell are bought by men? Of course, they give you a few minutes of good masculine stuff like Fred Allen's burlesques, but just add it all up, buddy.

And the same holds for dances. Musicians know they'll go over if they play to the women, and will get a lot of enthusiasm but no jobs if they play for the men. The women decide where they want to go to dance, so you play for them, so you play the music they like.

### Why Women Dislike Jazz

If you've come this far, draw a total. If you movies, radios, and dances cater to women, then the public hears the kind of music women want to hear. If the public never hears jazz it can't ever know what it's about. And were're all against anything we don't understand. So if women won't let jazz be played commercially, jazz will never have an audience.

Do women want jazz to be played commercially, do women like hot music? The answer is, why the hell should they? The stuff comes from march music, doesn't it? It doesn't speak sweetly of love, and relax you like a warm bath. I never heard of women getting excited about a good march. Good jazz is hard masculine music with a whip to it. Women like violins, and jazz deals with drums and trumpets. No fault of women that America is producing no violin music. It is not the fault of women (and of feminine men) that they like only what the classicalists call lyric music, while the only music being produced happens to be epic music. But take hot music out of their hands, or they'll starve it out.

### 'They Never Will'

You have heard women say they would like jazz if it wasn't so

## Girl Pianist On \$2,500 Bond

Los Angeles—Charged with negligent homicide, pianist Bee Turpin, who has been working at Randini's here, was released on \$2500 bond after her auto struck and killed a 60-year-old pedestrian early New Year's morning. She was driving home after having worked all night. Not certain that she had struck a person, she nevertheless reported to police, saying, "I thing I hit a man." The desk sergeant replied, "You're right. We've been looking for you," and she was held until bond was provided.

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## They Play Behind Fibber McGee and Molly's Humor



Hollywood—Meet the band, Billy Mills' band, which is the musical attraction on the Fibber McGee and Molly show on NBC Tuesday nights. Mills, a former Chicago leader, has assembled some of the best known men on the coast. In the photo, top row left to right, are Archie Roast, sax; Jack Stacey, sax; Justin Pacheco, trumpet; Ken Darby, Buddy Linn, Jon Dodson, Rad Robinson, who form the King's Men vocal group; Perry Botkin, guitar; Spike Jones,

drums, and Rex Koury, piano. Center, standing, are Eddie Ehlert, trumpet, and Frank Hollenbeck, arranger. Lower row, again left to right—Ben Creitz, bass; Earl Kelly, trombone; Abe Lincoln, trombone; Cliff Carling, agent; Cecil Underwood, producer; Billy Mills, leader; Andy Secrest, trumpet; Cliff Webster, steward; Leonard Kavash, sax. On the floor are Dick Clark, tenor sax, and Charlie Adams, copyist. Most all these men are well known among musicians from coast to coast.

blary, noisy, rough. If the women are pretty enough that sounds like a good objection. Yet when you think it over—what interest can anyone have in music who worries about such superficialities? If the women who control our music don't care how good it is, but insist that it be genteel, sentimental, soothing, and caressing (and accompanied by words like "how'd you get so divine, you soul stirring angel from heaven"), then the men who are beginning to like their hot music straight had better give up.

The way out is not to try to teach women to like jazz. They never will. The only thing to do is to demand proportionate representation for men. Since men are the only ones who produce any music (or, forgetting Bessie, ever have produced any), it doesn't seem to be an exorbitant demand.

## Belgian Jazz Fan To Hit Broadway

New York—Robert Goffin, Belgian lawyer, historian and jazz fan, has written a play with Maurice Maeterlinck entitled *Empress Without a Crown*, which is to be presented on Broadway by Alice Alexander. Goffin, whose book on the 1940 conquest of Belgium also appeared here recently, is mulling plans for a big musical with a swing theme.

## Los Angeles Band Briefs

Los Angeles — Duke Ellington proved a plenty strong draw at Casa Manana with his appearance on the Bing Crosby show certainly no drawback. Jan Garber—just for contrast, apparently—set to follow the Duke . . . Nick Cochrane and band took over at the Pirate's Den . . . Harley Luse heading band at Wilson's. It's the same Wilson who paid out plenty of big dough to local musicians when he ran the "Roof" at Sixth and Olive a decade ago. Luse, Ralph Markey and others in the present band worked for him in the old days . . . Ted Klein, with name switched to Teddie McKay, was set for the Figueroa Ballroom with a 10-piecer to start Feb. 4 . . . Report's out that the old Montmartre Cafe on Hollywood Boul., long shuttered, will be angeled again soon. Fiddler Jan Rubini said to be active in the setup . . . Davy Forester, whose

jam sessions have been making history at the "It" Cafe (Plaza Hotel) knocked off the ork steward job on the Tony Martin-Woodbury air show.

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# DOWN BEAT

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## Write to Those Who Are Sick and Helpless

Have you forgotten your friends who are helpless, lying on their backs, in hospitals, private homes and sanitariums throughout the country?

It's something to think about—and some of us, busy with our own problems, forget that there are many others less fortunate. When was the last time you wrote a note to that guy who took down with tuberculosis shortly after you left the band? How about it?

A short note means a lot to a stricken musician. It gives him confidence; it acts as a stimulant; it helps make the pain easier to take. Typical of the letters *Down Beat* receives every week is this one, from 18-year-old Betty Kivinen, who for several years has had tuberculosis and who has undergone so many operations that she's lost count of the number:

"It's been such a long time since I've had a cheerful letter from the gang," Betty writes. "I've been such a busy gal this past year. I wish I were a little more allergic to the operating room. . . I had a little de-ribbing done—you know—taking out ribs to collapse the lung. After I was through I just couldn't keep away from the surgery room, so I went back and had a kidney removed. (I think I'd better get out of here or they'll get my head next—ha).

"I'm feeling just grand now. I still can't talk and must talk via a pad and pencil. They still want to wait a while before 'cutting my neck.' Guess what! The doctors have arranged art lessons for me, from a professor at the University. Ritz, huh? Someday when you walk into some big art gallery look closely, 'cuz you might see my name under some famous drawing. Ha.

"I have a record player now, quite a few records, too. We have recorded jam sessions every day now—fun! Well guess I'll sign off now. I'm still very much here, remember.

BETTY KIVINEN

A letter from a young girl like Miss Kivinen makes *Down Beat's* editors wince. And to think there are hundreds of others, equally as cheerful and deserving of help, makes an appeal such as this a real necessity. Miss Kivinen may be reached at the University of Michigan Hospital at Ann Arbor, Mich. Every note she gets will be appreciated and treasured.

Many another musician and music lover deserves to be remembered, too. Now is as good a time as any to write. Musicians, bookers, personal managers, singers, record collectors, hot fans, jitterbugs and every other person active in the trade can do nothing more effective, and humane, than to send letters, pictures of bands, records and news clippings to those who are ill and injured.

*Down Beat* would like to have the names of those who are ill, and their addresses, for its files. By having names of patients available we can pass them on to those who enjoy writing to others less fortunate. Meanwhile, do your bit yourself! All of us know someone who will get a real lift from correspondence.

## Freddie Finch Boomed; Kaycee 'Opening Up'

BY BOB LOCKE

Kansas City — If there's one honest-to-goodness swing musician in Kaycee who really needs a break that lad is Freddie Finch, drummer, who has led his own band for many years. Finch's latest combo, now playing at the State Line Tavern here, is a jam crew, but it's Freddie's solid pounding of hides which keeps the jive at a hot pace.

Town has been opening up some since the first of the year with several niteries putting on new dance crews. Laurence Keyes and his 12 Keys of Rhythm replaced Tommy Douglas' outfit at the Casa

Fiesta. . . Babby Lovett and his drums head a solid combo at Joe Jacobs' new Paradise Club. The type of music dished out is soft swing and plenty okay on the ears. . . Woody Walder continues at Jacobs' second spot, the Kentucky Barbecue. . . Bill Shaw, prexy of Local 627, is bringing in Andy Kirk for a race prom at the Munny Aud. . . Julia Lee is "out" at Milton's Tap Room, following a liquor commission edict.

## Vaughn Monroe Adds New Girl Vocalist

New York — Vaughn Monroe, whose records on Bluebird have been selling so well of late, has finally added a girl vocalist to his band. She is Marilyn Duke, a former Boston radio canary. Monroe will split songs with her.

## Immortals of Jazz

Milfred (Miff) Mole was born on Long Island, New York, March 11, 1898. At 5 he was playing *Pop Goes the Weasel*



on a tiny violin. By the time he had graduated from elementary school he was a fairly proficient juvenile pianist and fiddler. Prof. Charles Randall then began teaching Miff trom-

bone. Miff's first pro job was in Brooklyn, at a small eatery called the College Arms. From there he went with the Original Memphis Five. Then his rise was meteoric, spending 10 years with Red Nichols and recording with Nichols, Sam Lanin, Ray Miller, Ross Gorman, Roger Wolfe Kahn, the Cotton Pickers and other studio groups. During the 1920's Mole pioneered a white trombone style — even ahead of Teagarden—which put the aliphorn on a level with other jazz instruments. In the early 1930's Miff spent most of his time in radio studios, leaving to go with Paul Whiteman in early 1939. When Whiteman disbanded last year Miff began teaching. He still lives on Long Island.

A gentlemanly, softspoken guy, who never gets excited about anything, Miff Mole is nominated for *Down Beat's* "Immortals" column in tribute to his musicianship, character and single-handed efforts to make the trombone the instrument it is today. Few are the great trombonists of 1941 who have not been inspired by Miff's thrilling style and technical ability.

D.E.D.

## Musicians Off the Record



Sons of Red Saunders, Chicago hide-beater and ork leader, are Edmond Saunders, 3, and Theodore Saunders, Jr., 5, both of whom are already studying the percussion art from their pappy. Saunders and band are at Club Delisa.



Isham Jones trumpeters Harvey Streiner and Bill Waldron throw fits like this whenever they take a lesson from Charles Colin, prominent Manhattan teacher. Here they are shown together. Colin is at the right.



"Hey You—That Tune's Not in Public Domain."

## CHORDS and DISCORDS

### Huh?

Houston, Texas

To the Editors: Concerning Vincent Lopez' experiments on the effect of music on the sex life of guinea pigs: So what?

BILL DILLON

### 'We Feel Very Strongly About the Beat'

Millbury, Mass.

To the Editors: In a recent issue you touched on a matter important to us—important to the music world—the matter of future *Down Beat* publication. Just as we know thousands of musicians feel, we fell very strongly about the preservation of *Down Beat* for the music world. Therefore we are taking you at your word when you say: "We hope our publication, bigger and more influential this year than ever before, continues to grow and always be alert to injustices to musicians; that we can continue serving, on a larger, more forceful scale, all the members of the profession whose loyal support and encouragement we are constantly aware of." . . . For that . . . on the "down beat" . . . BRAVO!!!!

MICHAEL STRANGER (Lacy and Stranger)

### Girl Singer Pays Tribute to Musicians

Detroit

To the Editors: When swing first came in I would listen to it anytime of any day, no matter how bad it was. Nowadays I will turn the radio dial and look disgusted if the balance is off, the saxes' intonation not good, the rhythm section unsolid. I mean to say that with the quantity of swing bands there are to be heard today, only a small number are worth dancing or listening to. In other words, today's jazz listener is critical, critical enough to select the good from the so-so. No longer can they dish swing out by the bucketful and throw the jitterbugs into a frenzy. The jazz fan's ears are just as critical today as the symphony listener's. We expect quality, beauty of arrangements, and tone from the instruments, just as does the legit concert-goer from his music.

Swing music is an important part of American music. I think the musicians who have brought this about deserve a lot of credit.

JENNETTE MASSEY

### British Jazz Fans Invite Letters

133 Northcourt Ave. Reading, England

To the Editors: With the BBC's "Forces programs" containing two or three jazz programs per week, the incentive to play jazz is still alive, but the English instrumentalists' lack of the creative power so essential

to good jazz is still lacking. I am keen on jazz, but so far I know only three fellows who are enthusiastic. Could you possibly put me in touch with some fellow-enthusiasts in the U. S. A. through your paper? I am 18 years old.

MAURICE S. WRIGHT

N. W. Stacy, of "Newlands," Mulgrave Road, Sutton, Surrey, England, also writes asking for correspondents. He says, "I am writing as usual, from down in a chair. Up above, a grand game is being played, but rather a noisy one. Swing is dead here. The only consolation we have are records, and *Down Beat*, which struggle across the ocean but take longer than Columbus did. I am 17, play drums and am learning trumpet, and would like to have somebody about my age write to me."

*Down Beat* urges its readers to correspond with these enthusiasts who are trying to keep jazz alive in war-torn England. —EDS.

### 'Hodes WAS Found By Dan Qualey'

NEW YORK

TO THE EDITORS: WHY MISS AVAKIAN FORWARDED OUR SIGNATURES AMONG "THE DIRTY DOZEN" TERMING DAN QUALEY "PHOOEY" IS NOT UNDERSTANDABLE SINCE MISS AVAKIAN MADE AN ISSUE OF WHO DISCOVERED HODES. WE FEEL THAT ART WAS DISCOVERED BY QUALEY WHEN HE NIGHTLY FERRIED TO STATEN ISLAND AND THOUGHT ENOUGH OF HODES TO MAKE HIS FIRST SOLO RECORDING. AFTER ALL IT'S THE MUSICIAN WHO COUNTS, NOT THE DISCOVERER. WE TAKE THIS OPPORTUNITY TO THANK SHARON PEASE FOR PRESENTING THE ABOVE FACTS TO THE TRADE FIRST. WE FOUR TRY TO GO OUT OF OUR WAY TO AVOID HURTING ANYONE ELSE. PLEASE PRINT THIS. SINCERELY,

BOB FIELD  
ROD CLESS  
GEORGE BRUNIS  
DUKE DUVALL

### 'The Big Name Guys Are Getting Tired'

New York City

To the Editors: There is something wrong with the performance of many of the big-name musicians today. You have only to consider their performance of earlier years to see this.

Armstrong fans must remember Louis' radio commercial in 1934. What subtle variations combined with lyrical richness and strength of timbre in tone! And what terrific power and sock on those perfectly executed high "C's," "D's," etc. Today Armstrong is still capable of the same expression, but he doesn't put his creations over on sock and power any more. Armstrong is just going through the motions. He is getting tired.

Goodman once had continuity of expression (ideas) and he once played tough-cutting stuff. He once (Modulate Next Page)

## Chor

(Jump played rap slowly. What say it is that doesn't question. Look at a young fe says he pla time ago, I your head, man's hand the same. Today we few record show real phony in K Home, Dr out Goodman Hop or an ances and tinuous tim mented by Gene is a tired? Tommy used to be Tommy no type tone, often flat, becoming t are many o or are beg them are Elman, Ha Thank go good sidem sary. We n the musical

Toby W Longer To the Edi In the J Beat I no your Was Whitey Bas Toby Walk pianist, is Hospital in ever to cor I am accept My friends much as w assure you help to him he was muc told us tha longer criti it very muc this stateme sible conver

'Corny To the Edi You get cover idea your curre the calend Year's day know dam hangover o so you we went to pre With a h nell smiling to notice a just the p given her cover. Ther far in the sarong.

Green V Shrevepo band opene Youree Ho back with sell and Ch sax doublin

Do

J O So

# Chords—

(Jumped from Page 10)

played rapidly, now he phrases slowly. What's the reason? I would say it is the same old story, but that doesn't really answer the question.

Look at Gene Krupa. He is still a young fellow. But anyone who says he plays today as he did some time ago, I say, "You are out of your head." Gene swung Goodman's band, and swung with it at the same time. That's drummin'. Today we have from him only a few recorded performances that show real drive and lift—Symphony in Riffa, My Old Kentucky Home, Drummer Boy. Now dig out Goodman's Jam Session, House Hop or any of the old performances and note the uncanny, continuous timing, perfectly complimented by power and shading. Now Gene is a cookie-pusher. Is he tired?

Tommy Dorsey isn't what he used to be. Not by a long shot. Tommy no longer possesses a solid type tone, his muted buzz, he is often flat, and the high notes are becoming thin and forced. There are many other greats who have, or are beginning to slip. Among them are Sonny Dunham, Ziggy Elman, Hawkins and Pat Davis.

Thank goodness there are more good sidemen today than are necessary. We need some new stars on the musical horizon.

K. G. STORM

## 'Meyer Davis' of The Colored Set



FLETCHER BUTLER

Chicago—When you say the word "society" in Chicago, and think of a colored social function, or a band, you think of Fletcher Butler. He's the "Meyer Davis" of sepia maestros, having played the Pump Room, the Saddle & Cycle Club, and other "400" hangouts for the city's white and colored bluebloods.

Born on Chicago's south side, Butler started piano at 6. He's 29 now and still studying music. He thinks Ellington and Waller have influenced him most but he's not strictly a jazzman—in fact he's proud that he can make a rumba jump. Members of his band—strictly a Chicago group—are Bob Crowder, tenor; Albert Wynne, trombone; Frank Owens, alto; Nat Jones, alto; Wilbert Smith, drums; Henderson Smith, trumpet; Dolphus Dean, bass, and Savannah Strong, vocals.

## Ragtime Marches On

### TIED NOTES

CLARKE-WALDER—Buddy Clarke, band leader, and his childhood sweetheart, Floryn Walder, a month ago in an elopement to Yonkers, N. Y. from New York City.

MARTINDALE-LEWIS—Charles Martindale, saxist with the Eaton and Saj orchestra in Ann Arbor, Michigan, and Pardee Lewis, Rice Playhouse actress, in Ann Arbor last month.

LIPPMAN-STARR—Emil Lippman, saxist with Paul Page, and Kay Starr, vocalist with the same band, recently in Little Rock, Ark.

KNIGHT-LOFQUIST—Basie Knight, bassist formerly with the Evan Morgan ork, and Judy Lofquist, at Grand Island, Neb. a few weeks ago.

GORDON-SKREBELSKY—Paul Gordon, pianist-leader at the Broadwater Beach Hotel, Biloxi, Miss., and Marion (Skippy Bell) Skrebelisky, in Gulfport, Miss. recently. Bride is a violinist.

HARTIGAN-BROWN—Jack Hartigan, musician, and June Brown, at Calvary Baptist Church in Pittsburgh, a month ago.

GRAY-MACHELL—Harold Gray, pianist with Bert Niosi's Toronto band, and Muriel Machell, a few weeks ago in Toronto.

SNYDER-ERTEL—Bobby Snyder, Albany, N. Y. band leader, and Marie Ertel, his school days sweetheart, in an elopement to Colonie, N. Y. recently.

KRAWCHEK-WOOD—Julian Krawchek, president of the Cleveland Hot Club, and Marie Wood, sister of the Club's ex-vice president, in Cleveland recently.

SCOTT-MERRYMAN—Oliver Scott, pianist, with WHO, Des Moines, and Panna Merryman, dancer, in Des Moines a month ago.

NAGY-HICKS—Charles Nagy, musical director of WLAC, Franklin, Ky., and Mary Elizabeth Hicks, WLAC staff musician, in Franklin recently.

PARKINSON-JAMES—Geor Parkinson, staff organist on WBNS, Columbus, Ohio, and Ruth James, in Boston Jan. 8.

NOBLE-BARNES—Roy Noble, saxist with Bob Miller's band, and Josephine Barnes, of Dallas, in Marietta, Okla. in December.

### NEW NUMBERS

LONDON—A daughter, born to Mrs. Herb London in New York last month.

Dad is press agent for Buddy Clark's band.

FBERLE—Raye, 6 lbs., 12 oz., born to Mrs. Ray Eberle in New York recently. Dad is the vocalist with Glenn Miller.

WILKINSON—A son, 7 1/2 lbs., born to Mrs. Eric Wilkinson in Temple U. Hospital, Phila. Jan. 8. Dad is organist-accompanist on KYW there.

STEWART—A daughter, 6 lbs., 11 oz., born to Mrs. James Y. Stewart in Dallas a month ago. Dad is a trumpeter at station WRR there, and mother is a pianist.

NIOSI—Roberta Mae born to Mrs. Bert Niosi early New Year's morning at St. Joseph's hospital in Toronto, Can. Dad is the Canadian band leader.

EMGE—A daughter, 6 lbs., born to Mrs. Charlie Emge in Los Angeles Jan. 18. Dad is Down Beat's L. A. representative.

### FINAL BAR

DYE—William, 27, band leader, radio announcer and writer, in an auto accident in Cleveland a month ago.

BERO—Harlan W., 25, musician, Jan. 1 in a Menominee, Mich., hospital.

ELLINGSON—Eddie, 36, radio singer, of a heart attack recently. He had been singing with Dick Ballou's WHN house band.

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## Toby Walker No Longer Critically Ill

Washington

To the Editors:  
In the Jan. 1 issue of *Down Beat* I noticed the article from your Washington correspondent, Whitey Baker, to the effect that Toby Walker, Washington's best pianist, is very ill in Gallinger Hospital in this city. I wish, however to correct the statement that I am accepting money to help him. My friends and I have done as much as we can for Toby, but I assure you that money will be no help to him. When last I saw him he was much better and his doctor told us that his condition was no longer critical. I would appreciate it very much if you would correct this statement at your earliest possible convenience.

WARREN M. BALLARD

## 'Corny Covers'

Pittsburgh

To the Editors:  
You get some of the corniest cover ideas I've ever seen. Take your current cover (Jan. 1), on the calendar you have the New Year's day on a Sunday. You know damn well you had your hangover on a Wednesday. Okay, so you were celebrating when it went to press.

With a honey like Helen O'Connell smiling there, who's supposed to notice a corny calendar? That's just the point. You should have given her sweet smile the entire cover. There's a gal who should go far in the movies—even without a sarong.

STEVE STRESNIC

## 'Lyon and His Cubs' Leave Omaha For Kaycee Job

BY GENE TELPNER

Omaha—One of the brighter spots in this not so bright town, the Cave of the Hill Hotel, is suffering a dimming. Deb Lyon and his Cubs, after 22 consecutive months at the spot, pulled out for bigger and better things at the Kansas City Club in Kaycee. The Cubs have been a knockdown drag-out bunch, with Lyon playing a mean sax. The combo is 6-strong, featuring guitar man Lee Van Hoozer and Marie Dupree, baby-faced chirpie. After four weeks in Kaycee the bunch may get a crack at the Broadmoor Country Club in Colorado Springs, which they richly deserve.

## Doc Price '4' Gets Big Break

BY JOHN GLADE

St. Joseph, Mich.—The Doc Price Quartet, one of the sweetest little jump combos in these parts, finally gained the recognition they deserve. The outfit opened Jan. 11, in the dining room and the Marine Bar of the swank Hotel Whitcomb. Besides doubling a mess of instruments the boys all do vocals. Personnel includes Doc Price, trumpet, bass; Tiny Tim, guitar; Lane Emery, piano, trumpet; Sheldon Alexander, strings, reeds, bass.

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double brest, assorted colors, \$2. Mess Jackets, black, woolen material, choice of royal maroon, red silk, gold or silver lapels, \$2 each. Tuxedo Suits, brand new, double brest, \$18. **FREE LISTS.**

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## Green With Paul Page

Shreveport, La.—The Paul Page band opened the Washington and Youree Hotel here a short while back with Cal Green, ex-Art Kassel and Chi NBC studios man, on sax doubling fiddle.

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# Spanier to Lead a Band

(From Page 1)

register clarinet, solo, and a brass book in which the trumpets rarely play above C. Unusual voicing of the sax section also is promised.

Arrangers and musicians have not been decided yet, Mugsy having several in mind but preferring to go into New York and hear them rehearse before announcing names of those chosen.

### Almost Died in '37

Spanier's career has been colorful ever since he started it in Chicago. As a youngster he spent his nights on the south side hearing King Oliver, Louis Armstrong and other greats of the 1922-27 era. Later he worked with Ted Lewis.



**Goodnight, Mother,** looker at Dick Jurgens and his sidemen! There's Lew Quadling, the pianist-celeste slapper; Harry Cool, singer; Jurgens himself; and Buddy Moreno, who splits vocals with Cool and strums a gitbox for Chicago Aragon audiences. They look forward to the biggest and most successful year of all in 1941. Many Middlewestern dancers share their views. *Seymour Rudolph Pic.*

With Lewis he traveled to Europe. ill. He was treated at the Touro Upon his return he joined Ben Infirmary in New Orleans. Blood Pollack. Late in 1937, his body transfusions and almost miracu- poisoned by liquor, Mugsy became lous medical treatment saved his

# Butch Stone, Carroll Join Larry Clinton

New York—A few changes in the Larry Clinton band find saxist Butch Stone, Van Alexander's find, moving in from Jack Teagarden's reed section; Charlie Carroll coming in on drums from the Al Donahue band, and vocalist Terry Allen being dropped. Changes were made last week. Carroll had been with Donahue for two years. Artie Beck replaced Stone in the Teagarden band.

life after several doctors told his brother Bill to "go on back to Chicago—we'll be shipping Mugsy there within 24 hours." But Mugsy recovered and has not had a drink of liquor since. Today he is in perfect health.

Mugsy has a contract to record for Victor-Bluebird with his new "big" band. He and Rodin, and the entire Crosby band, will part on friendly terms.

# Blue Steele is Playing in Mexico

Mexico City—Blue Steele, who had more or less dropped out of the band picture in the States during the past several months, is heading a combo playing El Patio club here.

# Steelmakers Hire Logan Daugherty

BY JACK HESS

Wheeling, W. Va.—Logan (Darby) Daugherty, long known in the Ohio valley as a solid drummer, has replaced Fritz Evers with the Musical Steelmakers here. Evers found his duties as a Bridgeport, O. high school teacher too demanding. Daugherty was with the Arden Wilson band which disbanded some months ago.

Former band, Ray mike. Still months aft recall his r all-time att

# THE WORLD'S GREATEST DRUMMER Play THE WORLD'S FINEST DRUMS



Ray McKinley with Wini Bradley



Maurice Purtis with Glenn Miller



Buddy Rich with Tommy Dorsey



Cliff Leeman with Charles Spivak



Ralph Hawkins Star Radio Drummer



Buzz Zaremba with Blue Barron



John Bachman with Baron Elliott



Frank Schrer with Dick Jurgens



Charlie Herst with Jack Demm



Phil Rale with Emil Coleman



Howard Bruno with Ozzie Nelson



Johnny Blowers with Bunny Berigan



Jessie Price with Harlan Leonard



Frank Flynn with Ted Fio Rito



Brad Morey with Harald Menning



Louie Nash with Tony Cabot



Mickey Scriba with Harry James



King Johns with Ramona



Johnny Cyr with Hal Kemp



Boh Soongler with Vincent Lopez



Fred Benson with Bernie Cummins



Jack Robinson with Don Bestor



Ken McNamara with Chuck Liedman



Carl Dengler NBC, Rochester, N. Y.



Harry Nicholson with Percy Faith



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Walter King with Griff Williams



Joe Verman with Bob Dade



Kanny Unwin with Isham Jones



Billy Kroner with Ruby Newman



Chas. Wilber Kalamazoo Symphony



Ernie Aus with Jack Teagard

See Your Dealer and Write FREE 1941 Slingerland Drum Company, 132' Be



**Former Goldkette Trombonist** who now leads his own band. Ray Stillwell is shown "standing by" while Gracie Dunn hugs the mike. Stillwell has been playing in and around California in recent months after many years as a fixture in the east. Los Angeles dancers recall his recent date at the Roseland Roof where Stillwell and crew set all-time attendance records.

### Egan Tells All —

(From Page 6)

18 Club with Bunny Berigan. Switched later to Jack White's comedy . . . Frank Kenward, who used to pour drinks for the boys at the old Onyx, wed Pauline Childs, St. Regis Hotel beautician . . . Gus Mayhew, late of the Henry Busse band, settled down on the coast doing arranging and living in West L. A. . . . Carole Landis is the latest movie star to turn songwriter, and if she writes half as well as she looks she should have a terrific hit on her hands . . . Ruth Lowe, writer of "I'll Never Smile Again," followed the rush south and opened as a single in a Miami niter . . . Ella Neal, new Paramount contract player, is a ringer for Andrea Marsh, the songbird, who, incidentally, plans to return to the spotlight soon after a year and a half in domestic retirement

. . . T. Dorsey saxman Freddie Stulce going steady again — this time it's Judy Rackus, New Jersey belle.

#### Gossip and Guff

Teddy Powell a nightly dropper-arounder to the Cocacobana to meet Dancer Marguerite James . . . Jimmy Noel, the former Whiteman Rhythm Boy, is planning to organize a band on the coast shortly . . . Joe Helbeck, former owner of the Onyx, now mixing them up at the Cocacobana . . . Louis Prima's canary, Lillian Carroll, looks, acts and delivers vedy much like Judy Garland — on the vaude stage at least . . . Alyce of the King Sisters, and Sidney De Azavido, whose folks are said to own most of

Brazil, are having a mid-winter heat wave . . . Attorney Bill Purcell and Ruth Davies, former Horace Heidt soprano, slated to become Mr. and Mrs. as we write this . . . Carolyn Cromley and Kay Snell, Hollywood band vocalists, have teamed up with a third girl to become a trio and work "on their own" . . . Nice gesture of Dick Todd's requesting RCA to put the names of the members of his background band on his Bluebird labels . . . Bob Crosby beginning his second feature for RKO and Paul Wetstein back after an Eastern jaunt to do arranging. An Eastern jaunt, we hasten to add, in which he spent all free time with the aforementioned Alyce King . . . Tommy Dorsey started recording his *Fame and Fortune* amateur winners, first being "Oh Look at Me Now" and "You Might Have Belonged To Another" . . . Didja know Bob Stack, the movie juve, used to play sax in his brother's band at college? Well, mebbe I told you that before. T'hell wid it.

#### Memphis Local Moves

Memphis—Local 71 is moving its offices and clubrooms from their 89 Beale St. address to the Gayosa Hotel studios formerly occupied by station WMC. The entire layout has been remodeled.

# Slingerland

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King Johnson with Ramona    Jack Saltzman with Al Jolson Show    Billy Manson back from Brazil    Howard Keith with Gary Nottingham



Dick Elliott with Dick Shelton    Benny Metz with Oriental Theatre Chicago    Marvin George with Gus Arnheim    Horvey Crawford with Art Kassel



Jackie Cooper with Movie Star    Charley Wagner with Chicago Theatre    Barrett Deems with Joe Venuti    Jos. McCullas with the New Yorkers



Frank Snyder with his Rhythm Kings    Elmer McBride with Johnie Haws    Ray Michaels with Abe Lyman    Red Sanders with his Serenaders



Ernie Austin with Jack Teagarden    Henry van Leer with Amsterdam, Holland    Paul Jr. son of Paul Whiteman    "Mank" McFay with "Krupa" of Honolulu



Bob McCarthy with Kentucky Serenaders    Chas. Brown with his Brown Buddies    Al Bearheida with All American Band    Dave E. Rich with KWK St. Louis

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# Variety in Jazz Reissues; Shaw 'Concerto' Impressive

BY BARRELHOUSE DAN

Not to be outdone by Columbia and Decca, who have lately been releasing "strictly jazz" records by



**Paul Mares** rent jazz as played by Jack Teagarden with Paul Whiteman's 1935 orchestra.

The complete list of reissues, all on the 35-cent Bluebird label:

*Lafayette and New Orleans*, by Benny Moten's 1932 band with Count Basie, Lips Page and others, BBird 10955.

*Nobody's Sweetheart and Ain't Misbehavin'*, Jack Teagarden with Paul Whiteman, BBird 10957.

*She's Crying For Me and Everybody Loves Somebody*, the New Orleans Rhythm Kings with Paul Mares and Santo Pecora, BBird 10956.

*Crescent City Blues and Shreveport Farewell*, Little Brother Montgomery piano solo, BBird 10953.

*Damp Feather and Tip Ear Blues*, Jones and Collins' Astoria Eight, with Leo Collins, Sidney Aradine, Dave Jones, Joe Robtshaw, etc., BBird 10952.

*I Want a Little Girl and Milenburg Jive*, McKinney's Cotton Pickers, BBird 10954.

Musically, from a 1941 viewpoint, the jazz contained in the above reissues is not outstanding. Montgomery's blues pianologues have a charm and sincerity, however, which must surely appeal to even the most critical of the 1941 record-buying audience. The Moten and McKinney sides, despite unclean ensembles, show two great jazz bands in fine form, with a wealth of excellent soloists. Teagarden is Teagarden, and always impeccable, despite the head-scratchingly sympathetic Whiteman backing. His horn is warm and husky. The Rhythm Kings' sides show Paul Mares playing a driving, forceful trumpet. Too bad that Rapallo is not heard. Similarly, the Astoria Eight examples are interesting for unbridled, rhythmic New Orleans jazz. All in all, six exceptionally good biscuits well worth more than a single spin on the turntable.

### Artie Shaw

"Concerto for Clarinet," on two sides, Vic. 36383.

Beautifully executed passages by the leader's clarinet, and also by Les Robinson's alto, Jerry Jerome's tenor and John Guarneri's piano, coupled with precise, warmly phrased ensembles—including strings—make this a prize item for all musicians. The tune was written by Shaw for the picture *Second Chorus* and while it is admittedly a show-off vehicle for his stick wizardry, the *Concerto* (based on a blues theme) contains enough solid meat to merit a place in any permanent record library. Billy Butterfield doesn't get much opportunity to show his stuff but even so, the two sides contain much of interest to everyone capable of appreciating modern jazz in formal dress. The disc is the most impressive Shaw release since his earlier *Adios Mariquita Linda*.

### "Musical Americana"

"Porgy and Bess," "Night and Day," "La Campanella," "Rhapsody in Blue," "Beautiful Ohio," "Lady of the Evening," "Among My Souvenirs," "Anything Goes," "Moonlight and Roses," "Louisiana Hayride," "Mood Indigo," "When Day is Done," all in Victor album G-28.

Raymond Paige and his concert orchestra—64 pieces in all—perform an even dozen American standards, neither classical nor jazz, in a manner which should appeal to all with an ear for music. Strings are featured in a pseudo-symphonic series of brilliant, showy arrangements which never lose sight of the melodic line. Closest comparison one can make is with the Kostelanetz style. Musically good, if not hot, "Musical Americana" deserves a place in most recorded libraries. Unless you're an out and out hub cap, or cat.

The album itself is very attractively designed in a red, white and blue garb.

### Bob Crosby

"Take Me Back Again" & "I'll Come Back To You," Decca 3576.

Leader Bob has finally found his right groove. These are hillbilly songs, right off the cob, and Crosby sings them effectively. Fact is, he's almost a second Gene Autry—except he doesn't yodel. Muggsy Spanier is heard briefly on *Take* and Hank D'Amico's clarinet—a la Art Shaw—cuts through the "B" side. Discouraging stuff coming as it does from a band which once was impeccable from a jazz standpoint.

### Richard Himber

"Whose Theme Song?" in 2 parts, Decca 3578.

Duplicating his earlier Victor and Royale discs, Himber cuts the theme songs of Shaw, Goodman, Miller, T. Dorsey, Kyser, Lombardo and Duchin. Novelty stuff all the way and not recommended for anyone except juke box operators.



**Irv Carroll** and his boys provide music at Jack Dempsey's Broadway room, New York. Carroll is shown at the keyboard. The band is heard on NBC sustainers. Also pictured are (left to right) Ray Rupp, trumpet; Buddy Morris, drums; Paul Madison, bass; Nick Rivello, alto sax; Larry Colkin, tenor; Al Jennings, trombone; Hal Brody, tenor; Buddy Hoff, also and vocals; Dave Frankel, trumpet, and the maestro. Carroll features a solovox.

### Horace Henderson

"You Don't Mean Me No Good" & "I'll Always Be In Love," Okeh 5953.

Horace gets a good beat, shows some surprisingly fine piano licks, and there's a good trumpet and tenor sax. Drummer Debo Mills shouts a fine blues vocal to *Good*, but Harold Johnson's lyrics to *Love* are from hunger. The band has since split and Horace now is arranging for Chas. Barnett.

### Cab Calloway

"Hot Air" & "Love Lullaby," Okeh 5950.

Cosy Cole does some of the greatest drumming of his career on *Air*, and there are equally arresting tenor (Chu Berry) and trumpet getoffs. Tyree Glenn's trombone is excellent. Cab does not sing. Flip-over is a Cab vocal—and that's all. Well recorded and that first side is above standard big band jazz.

### Sonny Burke

"More Than You Know" & "The Count Basie," Okeh 5955.

One of the great young white groups, Burke's shows a marvelous sax section on both. Arrangement of *Know* is a la Lunceford; unfortunately the brass isn't clean, nor is it as distinctive as the saxes. Coupling is clever Basie carboning with Wayne Herdell, on piano, showing more of an Earl Hines touch than the Count. Swell samples of a band which couldn't last once it hit New York. Burke now is arranging for Charlie Spivak.

### Dinah Shore

"Memphis Blues" & "Somewhere," BBird 10941.

The gal's got it—her version of the Handy classic is proof that she can sing well when she feels it. Fiddles behind her don't help but she interprets the lyrics for all they're worth—and more. Backing is a dog, however, and not even Dinah can save it.

### Benny Carter

"Cocktails For Two" & "Takin' My Time," BBird 10948.

Two superb arrangements, the first showing Carter's thrilling alto sax at its very best. Benny wrote the coupling. It's a riff tune, well played, with still more Carter alto and the cleanest, sharpest Negro brass section in the world. Every musician and hot fan will find something of interest here. Carter is too much.

### Johnny Hodges

"Your Love Has Faded" & "Moon Romance," Okeh 5940.

This stuff makes easy, pleasant listening. Johnny's alto is equally as great as Carter's although not so well recorded. Strictly Ellington in atmosphere, both sides will appeal to others than Ellington followers. But they're not commercial; just well played ballads showing the excellent musicianship of the men in the Ellington organization.

### Hodes' Blue Three

"Tin Roof Blues" & "Diga Diga Dee," Signature 103.

Poor balance hurts these, but even so, the relaxed, lazy mood of *Tin Roof* is strong enough to place these on any "recommended" list. Hodes' piano is standard and doesn't bear out the big talk and rave notices he has been getting in the east. Better, musically, is Rod Cless' clarinet. A sterling musician (he once taught in Chicago) Cless has technique to burn. *Diga* is faster but no better. Jimmy Butts' bass also is heard. Bob Thiele deserves support in his one-man fight to give little known, worthy musicians a break on wax.

### Woody Herman

"Chips' Boogie Woogie" & "Chips' Blues," Decca 3577.

Herman, Walt Yoder, bass; Tom Linehan, piano, and Frank Carlson, drums, form a new "band within a band" to turn out two uncommercial blues sides. "A" is a fast, bouncy boogie which smacks too much of Herman's earlier *Indian Boogie*, but which shows some fine Linehan 88 artistry. Reverse is much the better. It's slow blues, with two Herman vocal choruses, and again more fine Linehan piano. The best stuff under Herman's name in months.

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### "For Dancers Only"

"For Dancers Only," "Coquette," "Mergie," "Like a Ship at Sea," "Down by the Old Mill Stream," "Sweet Sue," "Peele," "Charmaine," "Four or Five Times," "Hell's Bells," in Decca album 184.

A wealth of fine colored jazz is enclosed between the covers of this attractive new album. All reissues, the 10 biscuits offer the Lunceford band when it was in its best groove. *Mill Stream* and *Dancers* show the band swinging its heaviest; *Posin'* and *Charmaine* show how delicately the group can sound, and yet produce a wonderfully buoyant bounce. Sy Oliver's early arrangements are standouts. A buy, unless you already have 'em all—and plenty of readers will find themselves in that boat.

### Pete Johnson Cripple Clarence Lofton

"Shuffle Boogie" & "Pete's Blues No. 2," Solo Art R-121; "Pinetop's Boogie Woogie" & "I Don't Know," Solo Art R-3361.

If the large commercial recording organizations, with all their resources and money, can this year half-way equal the material Dan Qualey has obtained for his little Solo Art label, they'll be achieving something really worthwhile in 1941. The Johnson sides are contrast studies. One is a gutty, hell-zappoppin' boogie with a ferocious beat and breath-taking treble licks; the reverse is a slow blues with a mass of solid tenths stressed by Pete's left. Two marvelous demonstrations and well recorded. Lofton's lack of training handicaps him; one has to know the guy to appreciate his wax. He murders Pinetop's classic, loses the theme, hits bad notes, and injects too much Lofton for Smith. Reverse is similar to his *Streamline Train*, neither boogie nor good slow blues. Both are taken at an awkward, jerky tempo. But the crude, unpolished, savage attack and unusual treble may prove interesting to students of jazz piano. Qualey may be reached at Solo Art, 1600 Broadway, New York City. The Johnson sides, especially, are worth double what he asks.

### Columbia Jazz Classics

Louis Armstrong: Two sides made in 1927 for Okeh and never before issued now appear on Col. 35838. *The Last Time* and *Ory's Creole Trombone*, with Louie and his Hot Seven in high gear. The "B" side shows some of the corniest Barnum & Bailey siphon ever put on wax, and is laughably bad. But *Time* is grade-A Satchmo' with Louie singing and playing fine horn.

Benny Goodman: Jack Teagarden steals the show on *Moonglow* and *Why Couldn't It Be Poor Little Me*, reissues on Col. 35839, with some fine Goodman clarinet and Sullivan piano also spotted. Teddy Wilson plays on *Moonglow*, Sullivan the latter. Nice stuff, but dated from 1933.

Fletcher Henderson: Arrangements of *Hot and Anxious* and *Comin' and Goin'* by Horace Henderson, solos by Coleman Hawkins (on clarinet "A" side) Benny Morton, Claude Jones, Rex Stewart and Bobby Stark, and sloppy ensembles sum these up, reissued on Col. 35840. Made in 1930 and surprisingly modern under the Henderson brothers' combined genius.

The Rhythmakers: *Oh, Peter* and *Who Stole the Lock*, Col. 35841, show Red Allen, Joe Sullivan, Zutty, Jack Bland, Condon, Al Morgan, Pop Foster and Tommy Dorsey, as well as Happy Caldwell, sharing hot solos and wild vocals, both sides, by Allen. Rough but interesting hot jazz with no pulled punches.

Bessie Smith: *At the Christmas Ball* and *Preachin' the Blues* are two classics by the greatest of 'em all. Jimmy Johnson backs Bessie on *Preachin'* while Joe Smith, Charlie Green and F. Henderson accompany on the Xmas ditty, a fine blues. Now available on Col. 35842. No one alive today sings as Bessie did. These show why. Ball has never been issued.

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Bluebird 1 Benny Goodman Blues and M an-Elman-Ja ting mighty terrific rhyt show how B Teagarden's to Harlem (Bl Paul Whiter with Johnny strictly for

### Cleora

"Times Square" Decca 3578  
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### "Little Miss"

Decca 3491.  
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"A" side i most touchi thought-prov the month, old man of

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- 7—Mean to Me
- 8—Down Argentine Way
- 9—Beat Me Daddy
- 10—Anvil Chorus
- 11—There I Go
- 12—You Made Me Love You

#### FIRST CHOICE

- Jimmy Dorsey, Decca
- Woody Herman, Decca
- Artie Shaw, Victor
- Glenn Miller, BBird
- Ink Spots, Decca
- Glenn Miller, BBird
- Andrews Sisters, Decca
- Bob Crosby, Decca
- Will Bradley, Columbia
- Glenn Miller, BBird
- Woody Herman, Decca
- Bing Crosby, Decca

#### SECOND CHOICE

- Charlie Barnet, BBird
- Artie Shaw, Victor
- Tommy Dorsey, Victor
- Dick Jurgens, Okeh
- Tommy Dorsey, Victor
- Ray Noble, Columbia
- Eddy Howard, Columbia
- Shep Fields, BBird
- Andrew Sisters, Decca
- Vaughn Monroe, BBird
- Una Mae Carlisle, BBird

Compilations are obtained from *Down Beat's* reporters in New York, Chicago and Los Angeles, who each week check the major distributors of discs for the coin-operated phonograph trade, and from correspondents in six smaller cities selected at random.

#### SLEEPERS

Records in this classification include unusual tunes, or unusual versions, which are proving surprises or "sleepers" in many locations. Any one of these may overnight break into the "favorites" class above. Operators and musicians are urged to hear them because of their "different" ideas and performances.

**MILLS BROTHERS-BENNY CARTER:** *By the Watermelon Vine*, Decca. Combination of a good vocal quartet and a danceable, modern band, and the arrangement itself, makes this a strong possibility.

**TEDDY GRACE:** *I'm the Loneliest Gal in Town*. Teddy's bluesy voice has mass appeal; the song itself is a natural. It's on Decca. Bea Wain has a less distinctive version on Victor.

**JIMMIE LUNCEFORD:** *Barefoot Blues*, Columbia. Humorous vocal chorus by Willie Smith plus clever scoring of saxes makes this a strong possibility, especially in Negro locations and in college towns.

#### EVERGREENS

Records in this classification are year in and year out nickel nabbers, always consistent, always good earners. Three to five of these should be in every machine.

**BING CROSBY:** *Please*, a new version of one of his greatest hits; *Just One More Chance*, *Stardust*, and *The One Rose*, all on Decca.

**CLYDE McCOY:** *Sugar Blues*, Decca. Still strong after nearly 10 years.

**ARTIE SHAW:** *Begin the Beguine*, tune which "made" Artie is still socko in most machines and a good 'un to have around. Bluebird.

**TOMMY DORSEY:** *Marie*, which T. D. made a national hit in '37, looms strong even today. Victor.

**WILL GLAHE:** *Beer Barrel Polka* still stands as the most potent of all bar-room discs. Victor.

### Little Joe Does All 'Reet'



New York—Joe Ricardel, the "little joe" of the Pogo Club here, does, as the Harlem crowd says, quite "all reet" with two lovelies who sing. At left is Yvonne Bouvier, French chanteuse, and at right is Colette Lyons, American stage, screen and radio trush. Ricardel plays violin and leads the Pogo Pogo orchestra.

### Jack Everette Set Through May

Springfield, Mo.—When Jack Everette and his crew opened last October 19 for a one-month's stand at the Ritz Club, the boys didn't figure they'd spend the next half-year in the spot. But that's what happened, for Everette and his men now have been held over until May 30—an unprecedented run for a combo here.



**Les Brown** and sidekick, ace tenor blower Wolfe Tayne, hit the road for a one-night stand. Les has a new Okeh record contract and his platters are moving. Tayne, a youngster, has attracted wide comment in recent months for his brilliant saxometrics. *Flynnski Photo.*

### Benny Goodman Jack Teagarden

Bluebird 10973 is a reissue of Benny Goodman's old *Farewell Blues* and *Margie*, with that Griffin-Elman-James brass trio cutting mighty figures in front of a terrific rhythmic background. Both show how Benny once kicked... Teagarden's sides, *Fare-Three-Well to Harlem* and *Christmas Night in Harlem* (Bluebird 10969) are with Paul Whiteman. Tea sings duets with Johnny Mercer. Novelty stuff strictly for garden followers.

### Clarence Profit Trio

"Times Square Blues" & "Hot and Bothed," Decca 8503.  
Profit is a pianist, colored, with a peculiar lack of consistency. He gets backing of bull fiddle and guitar. *Times Square* (named for the Hotel Times Square in Manhattan where Profit has long been employed) isn't particularly noteworthy—just nice colored piano without too many frills but even so, far more ornate than Yancey's. *Hot* is the Ellington tune which Profit or anyone else could hardly improve on. Duke's original version is far superior. All in all, so-so stuff, neither really good or very bad. Save your pennies on it.

### Andy Kirk

"Little Miss" & "When I Saw You," Decca 8491.  
*Miss* is a Washington-Segure original, and disappointing. It was made early in 1940 and not issued until now. Ensembles are executed with the Clouds' usual sharpness and finesse, but solos aren't up to standard. The band sounds better when Mary Lou Williams pens the scores. Henry Wells, trombonist, sings the backer, a paahy, commercial but pretty ballad with a mess of lovely sax figures (arranged again by Roger Segure—who is white) showing up nicely behind Wells' voice. "B" side looks like a juke-box natural, but Kirk's best jazz is yet to be issued, although it has already been recorded. Watch for his platter of *The Count*—it hits an all-time high for kicks and musicianship.

### Raymond Scott

"Happy Birthday" & "All Around the Christmas Tree," Col. 35864.  
Most subtle composer of the day is Raymond Scott. Equally as distinctive as an arranger, his version of the trite *Birthday* song is ear-caressing in its treatment, and solos by Jackie Hall, growl trumpet; Art Ryerson, electric guitar, and Stanley Webb, tenor. Reverse is a Scott original. Both have stock Clyde Burke vocals. Sax backgrounds to Burke's vocals are strictly Scottish—and nice. The intro to *Birthday* is as knocked-out a thing as has ever been heard in a studio. Hall, incidentally, is the gentman who does the fine growling on *When Cootie Left the Duke* which the Scott band has been featuring lately.

### Jimmy Yancey

"Yancey's Bugle Call" & "35th and Dearborn," Vic. 27338.  
"A" side is the most refreshing, most touching and somehow most thought-provoking piano solo of the month, for it shows a grand old man of jazz, past his hey-day,

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playing blues from the heart with a simplicity and feeling few younger men can express. *Dearborn* (the full title is Jimmy's home address in Chicago) also is excellent piano, but unfortunately, a carbon copy of his earlier *Five O'Clock Blues* in his Victor album. Without pretentiousness, Yancey turns in a remarkably successful coupling here.

### Ray Noble

"Far Away" & "Steak Sue," Col. 35850.  
Noble wrote 'em both; both are good samples of how his band sounded last summer, before it headed east and a 4-month run at Chi's Palmer House. *Far* is much the better. It's a soft, slow compo (similar in form to Carmichael's fine old *Washboard Blues*) with Don Bonnee's clarinet and a few light measures of George Van Epps' guitar outstanding. Reverse is commendable, too, with nice trumpet, trombone bits. But *Far Away* is one of Noble's best on the scarlet Columbia label.

### Gene Krupa

"Blues Kriag" & "Yes, My Darling Daughter," Okeh 5909.  
Krupa never makes anything really outstanding, in the sense that Ellington, Basie, Goodman, Jimmy Dorsey and a few others do more or less consistently, but neither does he make many really poor sides. *Krieg* is a riff number, well done, cleanly recorded, and spotted with interesting trumpet and tenor solos. Its companion piece is a pop done in competent fashion, with Irene Daye singing.

### Just Blues

Recommended race releases: *Blind Blues Darby* (Decca 7816) on *Bootleggin' Ain't Good No More* & *Spike Driver* with piano and bass. Peetie Wheatstraw (Decca 7815) on *Look Out for Yourself* & *Gangster's Blues*, the best of this batch, not because of Peetie's voice, but for the fine trumpet, piano and drums. Memphis Slim's (BBird 8584) *Beer Drinking Woman* & *Grinder*

### Victor to Push Hal Kemp Disc Collection

New York—RCA-Victor wasted no time in issuing a selection of Hal Kemp's best records, in album form, as a tribute to the late leader's memory. Along with the eight sides, which are slated for a Feb. 5 release, are a booklet on Hal's life written by Mel Adams and a complete discography of Kemp's waxings for Victor.  
The sides to be included in the album are *Got a Date with an Angel*, *Lamplight*, *Remember Me*, *Whispers in the Dark* (Hal's first Victor record), *Love for Sale*, *Speak Your Heart*, *In Dutch with the Duchess* (featuring Kemp alto solo) and *In an Eighteenth Century Drawing Room*.

### Columbia Kemp Album, Too

New York—Columbia Records also is releasing an album of Kemp's old records. Instead of music of the 1937-40 vintage, theirs will show the Kemp crew from 1931 until '37, when it left Columbia's old Brunswick label and went to Victor. Many of the band's early hits will be included. Mannie Sachs is in charge.

*Man Blues*, with piano... and Charlie Spand's (Okeh 05894) *She's a Squabblin' Woman* & *Big Alley Rat Blues*, accompanied by piano and guitar.

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### Swing Piano Styles

#### Gene Krupa's 88 Star Almost Became a Doctor

By Sharon A. Pease



Gene Krupa's talented and youthful pianist might have become a doctor had the music "bug" not bitten him. Robert Kitsis, son of one of Boston's foremost urologists, studied medicine after entering Harvard in 1934 but finally abandoned it when his love for music overshadowed his medical ambitions.

At 5 Bob was started on piano. "But I never practiced very seriously," he says. "It wasn't until I was in my teens that I became serious about music."

#### Tries Fiddle and Alto

Kitsis heard Heifetz at Symphony Hall and promptly deserted the piano for a fiddle. After a year of making scratchy sounds on the catgut he started studying alto saxophone with an uncle. Finally, after little progress, he returned to the 88 and took lessons from Sam Saxe. From Saxe Kitsis learned about Earl Hines. Today Bob believes that Saxe and Hines influenced him most.

Kitsis was born in Boston Sept. 5, 1917. By the time he hit Harvard he was pretty well wrapped up in music. He played various club dates and odd jobs, between classroom sessions, and by the time (1938) he was in his last year at college he had become acquainted with Georgie Auld, Billie Holiday and others. Billie and Auld urged Kitsis to go to New York and enter dance music professionally. But Bob felt he wasn't ready, so he got

a job selling real estate when school was finished. This sort of work "drove me nuts," he says, so he got up courage and on Sept. 21, 1938, drove to New York—the day of the great New England hurricane, incidentally. A week before Artie Shaw's band won the 1938 *Down Beat* swing band poll, Kitsis landed a job with Shaw as pianist.

#### Helped Make History

Curiously enough, Georgie Auld



**Bob Kitsis**, pianist with Gene Krupa, whose piano style is analyzed by Sharon Pease. Kitsis first attracted national attention with Artie Shaw's old band.

joined Shaw the very same night that Kitsis joined.

From there on out Kitsis' story is well known. With the great Shaw 1938-39 orchestra, he helped make dance music history.

"Artie, to my mind, is the foremost musician in the dance business and certainly one of the most intellectual musicians of all. But he's a born highbrow."

When Artie in November, 1939, suddenly pulled out for Mexico, leaving his band sitting on the stand at the Hotel Pennsylvania, Kitsis stuck with the group under Georgie Auld's leadership. But it lasted only two months. Then for a brief spell Kitsis played piano for Tommy Dorsey, taking over Howard Smith's chair, before Joe Bushkin took over. After leaving Dorsey Kitsis jobbed around a bit, landing with Leo Reisman. He played six

### "Newer Than Swing Blues" by Bob Kitsis

Moderato

months with Reisman last year, chiefly at Hudson's Riviera across the Hudson river in Jersey.

#### Best Solos With Shaw

About two months ago he joined Gene Krupa's band, which closes an engagement at Chicago's Hotel Sherman Feb. 6. Most of his best work on records is with Shaw, however, on Bluebird.

The accompanying example of how Kitsis caresses a Steinway is

strictly blues, at medium tempo. It's a splendid sample of Bob's style, and how he interprets blues when he's jamming with the boys after hours. Run through it slowly the first couple of times and then pick up the tempo a notch, until the blues "feel" right. By then you'll have a good idea of how this Kitsis boy bangs 'em out.

What pianists would you like to see featured in Pease's column? Pease would like to know and may be reached at his piano studio at 515 Lyon & Healy Bldg., Wabash at Jackson, Chicago. He invites correspondence.—EDS.

### 2-Ton Babes Make Texas Nitery Rock

BY JACK DALY

Houston, Texas—The Reno Club really jumps these nights, but not from just the solid stuff of Bill Awalt's 7-piecer. It's the two-ton chorus of bulbous babes that makes the tables tremble. Each of these dolls weighs over 250 pounds and when they do their Egyptian crotch routines, the whole joint sags with their wobble. Pancho Villa plays some fine horn behind these mountains of flesh, as does Awalt on 88. . . Bert Sloan continues to burlesque the melodrama at his Old Opry House. . . Abe and Pappy's draws nice crowds, thanks to Don Purcell's septa crew. . . Otto Glasser joined Henry Busse in Dallas and is doing comic numbers in the stage show outside his regular brass section work.

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# THE HOT BOX

A COLUMN FOR RECORD COLLECTORS

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

Down in the pit of Chicago's Michigan Theater back in '29 sat a fine jazz combination under the baton of pianist Sammy Stewart. Their feature specialty came when Sammy replaced the great arranger-pianist Alex Hill to play a solo. See the picture for the personnel of the group and add Chu Berry, tenor sax ace who left Chicago with the band, and Horace Henderson, who relieved Hill while the band was playing the Savoy Ballroom in New York City. Following a year at the Chicago south side movie-stage show house Sammy's band did five months at the Savoy and a short engagement at the ofay Arcadia on Broadway. Walter Fuller, trumpeter, recalls the band used mostly Alex Hill arrangements. After the Arcadia the unit disbanded and Fuller and Dixon returned to the Windy City and joined Earl Hines. Now this all leads to a bring-down for fanciers of *le jazz hot*. This solid combo never entered a wax studio. The Sammy Stewarts on Puritan, Paramount and Vocalion were made by an earlier band.

The most persistent excavator in Chicago is "Oak Park Charlie" Mitchell. He concentrates on the Duke. His forays for trading material have made it possible for him to build his Ellington library mighty near to complete. Mitch's latest curio is Black Patti 8046. One side is a clarinet solo by Ernest Michall, accompanied by piano, playing *Sidewalk Blues*. The reverse is by Ernest Michall and His New Orleans Boys playing a Michall original *Toledano Street Blues*. The boys comprise alto, guitar, piano and violin. Any information will be welcome.

Jay Reeder, Lorain, Ohio, has two masters of Johnny Dodds' *Black Bottom Stompers* playing *After You've Gone*. His Brunswick 3568 (correct *Hot Discography* which shows 3681) is master 39 and has a vocal chorus. His Vocalion 1148 is master 241 and has a trombone chorus in place of vocal. Master 241 also was issued under Brunswick 3568 as per the *Hot Box's* copy. *Hot Discog* also lists the record as released on the race series, Brun. 7124. This is in error and 7124 applies to the Jimmy Noone recording of *After You've Gone*.

Catalog:—George M. Avakian, 1 Fern ave., Greenwood Lake, N. Y. Is Columbia's ardent reissuer and will grad from Yale in '41. An American citizen, he's proud of his Armenian ancestry and gives his

## Duffy Broadcasts To South America

Dayton, O.—George Duffy's "golden music" now at the Biltmore Hotel here includes 12 men, with Duffy at the piano. Duffy and his men recently broadcast a program to South America. Band has a CBS wire here and is doing socko business.

family regular lessons in hot jazz appreciation. Located Tesch's *Windy City Stomp* (HRS 15) and unisaued Louis and Bessie masters which are now available. Faves are Louis, Muggsy, Tesch and Bessie . . . Joseph Mason, alias Jerry Mason, alias Joe Malkasian, 87 East St., Whitinsville, Mass. Is prexy of Jack Teagarden Swing Club and collector of Tea, Bix, Lang and T. Dorsey records. Operates a record exchange. He's a machinist and clary man with Dixie Davis' orch.

Drivel:—Punch Miller now at Dipay Doodle on Chi's 43rd st. . . Charlie Seegar has moved up to the Golden Dome on Sheridan road . . . Red Head collectors will find their boys on Perfect 12292 accompanying Annette Hanshaw on *Don't Take That Black Bottom Away* . . . Who plays with Lennie Hayton's Blue Four on Vocalion 15750, *Old Fashioned Girl* and *Anytime, Anyday, Anywhere?* Good clarinet, and probably Venuti-Lang? . . . Jimmy Noone and Baby Dodds have kyoed schnaltzy-rumba crazy Rush street in Chi with their Dixieland at the Coach Cocktail Lounge.

Solo:—Higgy's trombone etching on *Doctor Blues* by Luis Russell and ork on Okeh 8766.

## When Big Sid Catlett Played With Sammy Stewart



This picture goes 'way back to 1925 when Sammy Stewart and his band were favorites with audiences on Chicago's then-jumping south side. Shown in the group are (left to right) George Dixon, trumpet; Ike Robinson, banjo; the late Alex Hill, piano; Bill Stewart, alto & clarinet; Sidney Catlett, drums; Kenneth Anderson, alto; Sammy Stewart, leader and piano; Walter Fuller, trumpet; Al Washington, tenor; Kenneth Stewart, trombone, and Maurice Worley, bass. George Hoefler tells about this band in his "Hot Box" column. *Down Beat* Photo courtesy Harry Lim-Red Saunders.

## Guitars and Guitarists

### Don't Neglect Chords If You Want Band Work

By Charles Amberger



"I am utilizing my entire time now on single string technique," writes M. L. of Jamaica, N. Y., "but I am not so good as a chord man. I am not interested in chord playing. Do you think I am on the right road?"

Answer: If your desire is to become a soloist, specializing on single string technique, I would say you are on the right road. As for orchestra work, and even most radio work, it will be of no use to neglect chord playing.

Fingers 3 2 1 3 2 1 1 2 3 1 1 3 2 1  
Strings (2) (3) (1) - - - - - (2) (3) - - (2) (1)

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D7 1 3 3 3 1 G7 3 1 G7 Gb7 F7 E7 A7  
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A7 1 3 2 1 2 3 1 2 3 1 3 2 1  
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D7 4. b3 2 1 4 2 1 3 1 4 1 4 1 4 1 4 1 4  
(1) (2) (3) (3) (1) (1)

Note: This mark — means smear the note over which it appears.  
See if you can guess what popular chorus can be played against this melody, and write me care of *Down Beat*, 608 S. Dearborn St., Chicago, Ill. Personal replies will be sent to those enclosing self-addressed stamped envelopes.

## • Doubling in Brass •

### Is Your 'Natural' Right or Wrong?

By John O'Donnell



Play subconsciously and you can be dumb like a fox. Play consciously and become as graceful as the bird they call the elephant.

There are two ways of playing natural: Natural and right, and natural and wrong! When a brassman starts to take lessons, the first thing that should be checked is his "natural." Only then can he correct the wrongs so that he will be playing naturally right.

Nine Per Cent Very Good  
Natural brassmen come in three classes. The first is the genius or the one percent who have a perfect upper chop and upper lip, perfect lower chop and lower lip and perfect lower muscles. These men are scarcer than hen's teeth.

Second we have the very good men who come about nine percent. They all have good upper chop, good upper lip, good lower chop. These men only have to study and correct their lower lip. If they wish to go farther, they could develop their lower muscles but that wouldn't be necessary unless they wish to have a genius' form.

The last group, or the herd, who come about 90 percent, should line up as follows: Fair upper chop, fair upper lip, good lower chop, bad lower lip. This group should keep this base or natural as they sparingly add the missing links to their natural feel and way of

playing. Which would be, more correctly, upper chop, upper lip and lower lip position.

#### How to Correct Wrongs

Through these three bases or natural feels the pupil can correct the wrongs without disturbing his natural feel and way of playing the least bit, providing he keeps this most important thought in mind: *That all suffering brassmen who play natural can only find that natural through wrong.*

If they wish to correct the wrongs they should practice correct form exercises for two minutes then forget all about them and strive to play naturally wrong for five or seven minutes. Otherwise their conscious minds will keep reminding them so strongly of perfect form that the first thing they know, they are getting on perfectly instead of naturally and then they wonder why they are so unnatural.

All brassmen should and must feel natural, at all times enjoying mouthpiece parking. By that I mean after they have placed mouthpieces they should feel like they could keep it on all night. If they have a feeling like they want to keep resetting it, my friends, that is the symptom for sure that they are not playing natural.

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# Orchestration Reviews

BY TOM HERRICK

## Unison Saxes Spark 'New Orleans'

'Way Down Yonder In New Orleans'  
Published by Shapiro, Bernstein, arr. by Paul Weirick

Any comment on this tune would be superfluous—it's one of the oldest and most righteous of all the Dixieland stomps. Weirick's manuscript is strictly four beat at a medium slow tempo. Saxes get most of the 8-bar intro followed by the chorus at A, which is split between ensemble and saxes at 8-bar intervals. Tenor takes off at E which has purposely been written in a high key for an optional female vocal. After another 8-bar interlude the lead goes to second trumpet with a clarinet on top and saxes below in a Dixieland groove. One of the most effective choruses comes at L, where saxes take a unison figure working against light brass figures, starting softly and gradually working up to a climax. You'll like this one.

### Sunset At Sea

Published by Remick, arr. by Jack Mason

Here's a new pop ballad that ought to get somewhere. Mason throws a prettily phrased 4-bar solo to lead alto, backed up by ensemble organ in the intro. He uses his new stock routine with a phrased 16-bar first chorus leading into the brace choruses for optional vocal, muted brass or sax, followed by a 16-bar "out." The first

of the two repeat choruses is intended for vocal with back-up clarinet figures an octave apart. It swings on the last 16 of the arrangement.

### Big Noise From Winnetka

Published by BVC, arr. by Charlie Hathaway

That screwy jibberish which Bob Haggart used to whistle to the accompaniment of his bass and Ray Bauduc's drums now emerges as a full fledged 32-bar tune with lyrics, bridge, and all. *Big Noise* started out as a gag, but it now appears to have commercial possibilities. Hathaway's intro, with plunger brass and unison reed figures, is excellent. The usual repeat choruses follow and then trombone gets the lead at C on top of the second, third, and fourth saxes, while clarinet goes over to the muted brass section for back-up figures. The brass go into plungers at the end and the reeds take the melody.

### Isn't That Just Like Love?

Published by Famous, arr. by Jack Mason

Here's the hit tune from the Benny-Allen pix. The saxes alternately back up and then join the lead in the first repeat chorus, taking the bridge and the first 16 and last 8 of the second. The lowly third alto makes a quick change to clarinet after the second ending and gets the lion's share of the bridge. The last is ensemble.

### I Close My Eyes

Published by Regent, arr. by Van Alexander

A sweet ballad written and arranged by Maestro Van Alexander. Saul Tepper and Leeds' genial Mickey Golden penned the conversation. First trumpet gets a brief solo in the intro, followed by full voiced repeat choruses. Trombone takes the first 8 and last 16 of the special and the last chorus of 16 bars is broad and full.

### When I Saw You

Published by Forster, arr. by Jack Mason

Here's a fine little tune that may develop into another *Until The Real Thing Comes Along*, if Andy Kirk has his way. Mason shoves a flock of triplets at the saxes in the intro and then proceeds through the usual brace choruses, 16-8-8. Trombone takes the lead at the special, backed up by low clarinet figures, and the final 16-bar chorus is swing ensemble.

### Mean To Me

Published by Crawford, arr. by Paul Weirick

No "business man's bounce" to this baby. It's slow drag all the way, and a really effective piece of



Larry Funk's band in a get-together recently at Southern Mansion, Kansas City. Shown are Betty Harris, Eddie Scope, Hi Clarke, the Baker twins, Art Field, Charlie Day, Billy Knittle, John Alagus, Wally Lawrence and Dick Duckworth. Funk is at end of table.

## Orchestra Personnels

### La Marr Club Ork

Freddie Freeman, reeds; Vic Sears, trumpet; Ronnie Gattomy, piano; Guy Scallio, guitar and bass and Sammy La Marr, drums.

### Clair Stevens

Bill Rouse, Tom Halverson, Bill Phillips, Milt Blue, reeds; Ted Brown, Kenneth Runyon, Bill Taylor, trumpets; Ralph Beckett, trombone; Ted Crain, bass; Roger Nedry, guitar; Bea Rouse, piano; Bob Bowers and Barbara Stern, vocals and Stevens on drums.

### Cliff McKay

Charlie Green, Vern Kahanen, Cole Campbell, Lew Lewis, reeds; Morley La-Page, Jimmy Reynolds, Ollie Brandas, trumpets; Jackie Madden, trombone; Joe Nicol, bass; Al Blue, drums; Bill Isbister, piano; Stan Wilcox, guitar; Terry Jack, arranger and McKay fronts on clarinet.

orchestration. A few well placed grace notes in the reed intro give it that barrel-house touch, and the first chorus with muted brass and reed ensemble rock in a nice groove. A vocal can be used at either the second or third chorus. The second is sax and the third is for ride tenor, with figures in the background. Good arrangement.

### I Should Have Known You Years Ago

Published by BVC, arr. by Charlie Hathaway

Hoagy Carmichael's new tune. After the repeat, Hathaway goes into a Glenn Miller reed effect at C. Swing ensemble takes it out.

### A Pretty Girl Milking Her Cow

Published by Feist, arr. by Jack Mason

An old tune revived in Judy Garland's new Metro movie. Dig the unusual intro and unusually orchestrated cut chorus at the beginning with clarinets doubling the brass an octave higher. The repeat choruses come at B.

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## Rambling Along TIN PAN ALLEY

BY MICHAEL MELODY

Artie Shaw has just finished his instruction book, "Artie Shaw Clarinet Method," after working on it two years. Shaw says he has "tried to combine an academic study with the modern style interpretation." Arnold Brillhart, the New York studio reed wizard and designer of mouthpieces and reeds, spent several months editing the Shaw work and helping in its compilations. Robbins now has the book on the market.

### Milam's "Has Been"

The song, *He's a Great American*, played ten days ago at President Roosevelt's inaugural, was written in honor of the President by Boston city councilman John C. Wickes and his secretary, Roger Magee. Both have been writing songs for several years.

Sam Milam of Kansas City has turned out a nostalgic blues tune he calls *Has Been*. It pictures an old Negro cat playing in a New Orleans joint, being interviewed by a *Down Beat* reporter. The musician, although he worked with and spurred all the greats to big things, never received any acclaim for himself. A good musician's tune.

### New Detroit Firm

Ted Weems introduced Case and Eddie Kusby's *We're Two of a Kind* on the "Beat the Band" program over NBC. The Kusbys are heads of Dynamic Music in Chicago.

James Ashley and E. P. Womack have formed the Mackley Music Publishing Co. in Detroit. Their first tunes are *Old Fashioned Dance Hall* and *Just a Year, Dear*. Paul Weirick is arranging.

Hoagy Carmichael's delightful *I Should Have Known You Years Ago*, is the musical gem in the new picture, *Road Show*.

Jean Herbert, Don George and Teddy Hall have fashioned the musical score and title tune, *Ridin' on a Rainbow* for the new Gene Autry horse-opera. Famous is publishing.

Jules Styne and Walter Bullock penned *Who Am I, In the Cool of the Evening* and *Make Yourself at Home* for the Republic pic, *Hill Parade of 1941*, which won't be released until late next October.

WBNS's (New York) Gordon Seaman, pianist, and Walter Holmes, announcer, have placed their *Kiss the Time Away* with Kanner Music.

Irving Siegel in Marshfield, Wis., is publishing his own *Sinco Then, Idaho Moon* and *Mem'ries of Mother*.

### Dick Carlton

George Hoge, Jack Zimmach, Leo Safford, sax; Jack Loman, Ernie Butler, trumpet; John Holmes, trombone; Walter Wagner, piano; Emory Nelson, bass; Carl Radd, drums; Dick Carlton, sax, vocals, and front.

### Tony diPardo

James Wolfe, Charles Bille, Louis Newman, tenors; Tony Navarro, Matt Morin, trumpet; Lon Harker, trombone; Howard Williams, piano; William Lough, bass; Kenneth Bauer, drums; Betty Ellis, vocals, and diPardo fronts on trumpet.

### Jimmie Livingston

Bob DeLamar, Earl Martin, Nelson Cozova, Jimmy Shephard, sax; Ken Davy, Manny Gonzalez, trumpet; Bernice Cole, trombone; Roy Darnell, piano; Al DeBarrio, drums; Harry Floyd, bass, and Livingston fronts.

### Ferrest Ehrenman

Dick Ross, Bud New, Howard Nash, sax; Fred Hess, Jack Ray, trumpet; Everett Buskirk, trombone; George Woleford, Bill Ewald, Eddie; Dale Minor, guitar; W. Lidgard, drums; Jim Bell, bass; Wimpy Allen, piano, and Ehrenman fronts on reed and vocals. Jack Croce arranges.

### Kennie McVey

Sax Mallard, Marvell Anderson, sax; Eddie Walker, trumpet; Jimmy Richardson, bass; Johnny Roeger, piano; Eddie Miller, vocals, and McVey on drums.

### Gene McCormick

Bernie Costas, reeds; Ira Foster, trumpet; Harold Blackwell, drums; Bob Fisher, trombone; Royal Epperson, guitar; Neely Werter, bass, and "Pop" McCormick on piano.

### Skeeter Palmer

Jerry Zehler, Gene Anderson, Johnny Laska, reeds; Bob Hill, Buddy Baker, trumpet; Harry Black, piano; Bill Schaefer, guitar; Wayne Scharfenburg, bass; Harry Carroll, drums and Palmer fronts on piano, accordion and words.

### Lyle Carlyle

Forest Keller, Pat Patton, Bud Smith, reeds; Bob Marble, piano; Harold Lockyer, drums; Steve Gulliver, bass, and Carlyle fronts on trumpet, French horn, electric guitar and vocals.

### Bob Innes

Henning Anderson, Lon Rayles and Isaac on reeds; Frank Mulachy, Murray McLeod, trumpet; Dick Hildred, trombone; Reg Hibbs, drums, and Ruth Gerrard, vocals.

### Don Raye

Otha Ethredge, Sig Buster, Louis Weaver, Jack Cooley, reeds; Cecil Fields, Joe Johnson, brass; Vic Miller, drums; Frank Frazier, bass; Harold Smith, piano; Virgilio Roth, vocals and Raye fronts and arranges.

### Buddy Bryant

Seaman Jefferson, Jimmy Cox, Buddy Bryant, reeds; Jimmy Claybrook, Gene Ware, trumpet; Walter Smith, trombone; Bernell Magnosa, piano; Selwyn Holmes, guitar; Robert Lamar, bass; Earl Walker, drums and "Seat Man" Bailey fronts.

### Pat Sharappa

Bill Brady, tenor; Steve Gardella, piano; Sam Sharappa, drums; George Mott, guitar; Eddie Jones, bass and Pat fronts on trumpet.

### Lenny Rapose

Bud Congdon, Jack Judd, Mel Lieberman, sax; Tommy Jones, Howard Shaper, George Main, Al Mazza, fiddle; Tiny Magarde, drums; Wayne Mahurin, piano; Joe Blackburn, bass; Dick Dutillel, guitar and Rapose fronts on trumpet.

### Butler Johnson

Walter Penn, Wallace Stone, Howard Roberson, John Brown, reeds; James Young, Bobby Miles, John Phipps; Everett Brown, Henry Floyd, trombone; Buddy Mack, drums; James Forte, bass; Horace Brown, piano; Wilma Mack, vocals and Johnson fronts on tenor.

### Bob Miller

Roy Noble, Carl Buckman, Joe Tlack, sax; Tommy Jones, Bob Funnelle, trumpet; Terry Hollenberg, trombone; Bob Miller, piano and front; Jim Birrell, bass; Stuart Campbell, drums; Margaret King, Dale Hunter, vocals.

### Drexel Lamb

Charles Kellog, Shorty Briggs, Alden Gift, sax; Freddie Roberts, Ernie Workman, trumpet; Howdy Burmeister, piano; Joan McCall, vocals; Drexel Lamb, drums and front; Bob Huber, bass.

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# Bad Lip Led to Opening of Philadelphia Jam Spot

BY MONK ARNELL

Philadelphia—One of the best joints in town for visiting and local musicians is being run by Bill Kretchmer, who plays in the Earle Theater pit band. And it all came about four years ago when Bill's lip muscles became paralyzed and he was forced ("in order to eat," he says) open a nitery catering to the profession.



Estes

Things were jumping the other night with Ozzie Nelson's band in town. One of Ozzie's men, young Buff Estes, tore up the house with his hot alto. Also present were Jay C. Higginbotham and his brother, who stood with their

mouths wide open watching Estes—who once was buried in Benny Goodman's band—blow up a storm. "Estes is the greatest young musician I've ever heard," said Kretchmer, who claims Estes is better, now than Jimmy Dorsey.

Kretchmer's spot, on Ranstead street, jumps every night. But he claims it jumped best the night Higgy and Estes came on like *We The People*.

## Employment on Upbeat in "Brewville"

BY SIG HELLER

Milwaukee—Local uptown theaters are beginning to put on a few acts each Sunday using a 5-piece band at each house. Chic Hager, dixieland drummer, nailed the job at the Zenith, but didn't last very long. Hager's band included Hilly Hansen on piano, Hager on drums, Russ Zaring on clarinet, Jack Caryl on trumpet, and Ralph Hildeman on trombone.

These guys play such fine jazz that the blokes out front didn't know what was coming off, and although the manager was nuts about the band, he had to let them go and put in something commercial. The next week saw Joe Gumin's ork gracing the stage and between goldfish eating, and general mickey-mousing, knocked the customers for a loop. Gumin has a good novelty band, but can't hold a candle to the Hagers bunch musically. And so it goes, the real jazz musicians suffer, while a bunch of guys who eat goldfish work.

Contracts are now being made in triplicate, and thue leaders are finally being protected from indiscreet sidemen, thanks to a new ruling by Local 8 Prez. Dahlstrad. Each sideman, when accepting a job, signs his name on the back of the third copy of the contract, and when once signed, he must work that job. Thus the guy who is always dumping one leader to earn half a buck more with someone else is finally set in his place, and the leaders can get some sleep, knowing that they will have a band on the job.

## Arnold Stanley Into 'The Barn'

Kingston, N. Y.—Phil Toffel's combination has just been replaced at The Barn here by Arnold Stanley's bunch, fresh from a 26-weeks date at the Dells in Poughkeepsie. Stanley is the former Happy Felton vocalist.

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## The Ink Spots Get Set For Movie



Chicago—Here are the Four Ink Spots, Billy Kenny, Hoppy Jones, Deacon Watson and Charlie Fuqua, shown with Leon Rene, center, who composed *When the Swallows Come Back*, etc., which the Spots helped make a national success. The Spots recently celebrated their sixth anniversary and are now getting set to make their first big motion picture, *The Great American Broadcast*, with Alice Faye for 20th Century-Fox. Shooting starts late this month. This group is the best paid Negro quartet in the world today. Pic by Jimmy Gentry.

## It Sounds 'Hoff-Baked'

Los Angeles—Carl Hoff, the bandleader, has been taking pointers from Lou Scott, the pro at Lakeside Country Club here.

Seems that back in the mid-dlewest there's a golf pro named Carl Hoff. When he played Chicago a while back, Hoff, the bandsman, frequently was confused with Hoff, the golfer.

Hoff, the batoneer, has decided to improve his game to keep from making a bum out of his namesake.

He's wondering if Hoff, the pro, will take up music.

## 'I'd Make a Poor Mouse'—Benson

BY THE TIGER

Madison, Wis.—"I hate Mickey Mouse music for two reasons. The first is obvious and the second, well, I'd make a terrible mouse." To which the guys in Bill Benson's band echoed en masse, "You said it man." Ernie Pratt would make a terrible mouse. He goes about 230 pounds, and he's a cat from 'way back. His lead work sparks the youthful Benson gang out of Kenosha, Wis. Crew is playing spots all over the state.

## Transfusions Save Life of Flutist Oyster Poisoned

BY SIG HELLER

Milwaukee—Erv Dietrich, flutist with the Blatz band, owes his life to the generosity of his Local 8 brothers. Erv and some of his friends stopped one night after the job to eat oysters. When the time came to order, Erv alone felt like eating them. All the other fellows ordered sandwiches. On the way home from the oyster palace, Erv remarked that he felt bum, and by morning he was violently ill. After several days of sickness, the M. D. decided that the only thing that would pull Dietrich through would be blood transfusions.

Volmar Dahlstrand, Prez of the Local, sent out a call for volunteers, and a bunch of the boys came forward. Only Pete D'Amato and Guy Newman had the correct type. They each gave two transfusions, and now Erv is well on the mend, very thankful to his fellow musicians, and very much off oysters.

## Gill's Sax Man Stopped by Canucks

Burlington, Ont.—Emerson Gill, the leader, was forced to use a Canadian saxophonist on a one-nighter at Brant Inn last month

# 'Riot' at Babe Wagner Homecoming

BY DON LANG

Minneapolis — Trombonist Babe Wagner's homecoming with the Gene Krupa band's Orpheum date last month was notable. Babe visited his old cronies in the Cec Hurst ork (now led by Pete Arntz) at the Turf Club and soon found himself in the floor show. Howls arose when upon opening his trombone case a bottle of something that didn't look like slide oil slid out onto the floor. Babe hastily kicked it out of sight and a dirty shirt fell out of the other end of the case. Before the shirt could walk away, Babe picked it up and threw it at the band, who by this time were knocked out laughing.

It looks pretty well set that the Krupa bassist will leave Krupa soon for New York studio work. If he can cut the mustard, Kenny Ross, Pete Arntz doghouse man, will take his place.

His sidekicks here wait in vain for hot notes from the horn of Abe Benike, who left here with the Paul Pendarvis outfit along with vocalist Lorraine Willis. All they can catch on the air is a few staccato notes between wails of an Hawaiian guitar.

Earl Murtaugh, another fine tram man, jumped into the Johnny Davis band in Milwaukee. Earl got a tough break when he fluffed all over his horn in his Will Osborne audition. But it turns out that maybe it wasn't so tough after all, since Osborne gave his band away last month. Gene Bird, who got the job with Will, and vocalist Peggy Lee, who had to leave the band in St. Louis for a throat operation, might turn out to be the unhappy ones. Peggy had a fine offer from Raymond Scott, but has accepted nothing.

when Canadian immigration authorities stopped Joe Konkoly, lead altoist, from entering Canada. Konkoly was born in Budapest and while he is an American, he wouldn't have been allowed to re-enter the States because he did not have his citizenship papers with him.

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## Terry to Florida

New York—Pete Terry of Ina Ray Hutton's sax section was slated at press time to quit the band and join the Don Re combo at Slapiae Maxie Rosenbloom's in Miami.

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# Hot Oboe Sparks Session Of Cleveland's Hot Club

BY EUNICE KAY

Cleveland—The Hot Club resumed activities a fortnight back with a session at Fenway Hall, one of the few hotels in the city which will sponsor a group of this kind. Emil Hess' hot oboe sparkled the session. Included in the session were Caesar Dameron's terrific alto, Dick Cutlip's bass, Freddie Sharp's guitar and George Quittner's piano. Quittner is still trying to bring himself out of the doldrums he got into when Benny Goodman's band battled Vince Pattie's (including Quittner) at a recent society date here.

Max Miller, whose trio has been at Lindsay's for a short stay, plays terrific vibes and his original tunes are plenty advanced. Max packs 'em in and it's a shame he can't be held over, but it is reported that Una Mae Carlisle, she of the terrific discs, and Rose Murphy, well known around town for her work at the Turf Club a few years back, are coming in soon.

The Music Makers, new band which is doing all right around town, are mostly guys from the old Jimmy Carroll band which broke up a few months back. Don

Haynes is managing it. Local 4 is having a tiff with Muzak, claiming that musicians are put out of work in the several cafes employing the canned Muzak music.

## Build Nitery, Then Can't Work in It

BY KEN KATHAN

Galveston—Sammy Bird's boys, who pitched in and helped the boss expand the Cross Road Tavern here with hammer and saw, might have saved their brawn. Sam Maceo, Texas night life impresario, rented the spot as a private club, calls it the Rod and Gun Club (for members only) and now Bird's Dixielanders have a contract in their pocket for a year at the Samoa Club in Key West, Fla. "Ho hum," says Sammy. "We build a joint to work in one week, and the next week we're driving 1,700 miles to work in another joint. Ain't that the way it goes?"

## Dick Hammer Out Of Hudson Combo

Albany, N. Y.—Bob Hartsell, of Chapel Hill, N. C., replaced Dick Hammer on piano with the Dean Hudson band, now at the New Kenmore here. Jack Kinel, also of the U. of N. C., took Hamp Richardson's place on trumpet with the band. Hudson is recovering from an acute tonsillitis which, combined with a touch of flu, put him in a hospital toward the end of his recent Blue Gardens date at Armonk.

## Canucks More Hep Than Yanks, Ellington Says

BY GEORGE BEATTIE

Winnipeg—Well, you can chalk up a point for government control of radio. Canucks are laughing at the ASCAP-BMI battle, tuning in CBS stations to hear whatever music they want whenever they want to hear it.

The Duke, first all-Negro band to play a dance here, broke records with a 4,000 draw at the Aud. Duke told this scribe that the average Canadian, in his opinion, has a better musical knowledge and appreciation than his American component. . . . After an extended summer date at the Aud, Herbie Brittain opened there again just before the holidays. . . . Marsh Phimister's highly danceable band is holding down the stand at The Cave, town's number one spot.



## Orrin Tucker Gives Tunemsmiths The 'Big Break'

BY ROSS CHRISTENA

Indianapolis—Happy, but a little flabbergasted, Mrs. Vernal Neff, Shortridge high school teacher, could hardly believe that it wasn't all a dream when Orrin Tucker introduced her song, *Most of the Time*, at a one-nighter he played Christmas night at the Indiana Ballroom here. Mrs. Neff wrote the song eight years ago, but she could interest neither publishers nor band leaders in it. Tommy Tucker, Hollywood sound effects man, brought the tune to the attention of Tucker through Alice McMahon, operator of the Indiana Roof.

Bob Pritchard, trombone with Louie Lowe's IAC ork, sat in as an extra with the Larry Clinton band when it played the Lyric here a while back. . . . Dick Peirce's new outfit is proving sensational at the newly-opened Bandwagon, local night club. . . . Irv Given's Purdue University band filled in for Tex Packard's aggregation last week-end at the Indiana, when Packard's band folded up. Givem did a fine job, featuring Rocky Kalosho, former Tommy Reynolds' piano.

## Hofherr Rehearsing Fine 2-Beat Ork

BY B. C. A.

Muncie, Ind.—Adiel Hofherr, former slip man with Red Norvo and Busse, is busy opening a new music store and record shop here. This along with rehearsing a fine new two-beat crew and splitting the first book with Art Wilson in Chet Beck's big band. Don Tuttle, tenor man with Beck, has gone with one of Uncle Sam's 28-piece combos. The Beck band, with the leader on 88, has four saxes now, six brass (four trumpets) four rhythm and Ruth Cooper on vocals.



Here are two never before published pix of the late Leon (Bix) Beiderbecke. All-time "Superman" of trumpeters. The group photo shows him as a member of the Lake Forest Academy orchestra, at Lake Forest, Ill., in 1921. He is in the rear row with his horn in his hand. Smaller photo below shows Bix as a member of the Lake Forest Academy baseball team. He was a promising athlete before becoming a professional musician. Shortly after these photos were taken Bix left the school and joined the Wolverines. From then on out his rise was phenomenal. Down Beat Photographs courtesy of Bill Clemons.

## Frisco Hot Club Hurt by Hampton

BY JERRY BUNDSEN

San Francisco—The Hot Society of San Francisco is still looking for a duo of jam stars to replace Vernon Alley and Bob Barfield, who are with Lionel Hampton. Local group cutely named the "Kats and Jammers" is likely successor. The Society is still meeting once a month under union sanction at the Dawn Club, but plans are under way to move the meetings up to the Variety Club, which has replaced the ill-fated Pit Club as the city's jam joint. . . . Neil Bonshu's local band is surprising everyone at the Sir Francis Drake. . . . Newest sensation spot in town is La Marimba Club on Pacific street. . . . Gary Nottingham is going into his third year at the Gal Tabarin. . . . Bob Crosby vocalist Bonnie King was glad to be back in town for the Golden Gate theater date, on account of a certain U. P. reporter.

## Pete Viera in Repeat Visit To Flint

BY LOU CRAMTON

Flint, Mich.—After dark business is showing a big uptrend, meaning no doubt that folks had a few bucks left over from the holidays, which in turn means that the old war prosperity is well on its way around the corner and heading our way.

Pete Viera, erstwhile and short-while Bob Crosby 88'ster who has been heading his own bunch for a while, is coming back into the Casa Loma for his third date, in response to customers' insistence. Pete follows the Variety Boys and their unusual instrumentation which got a lot of favorable notice. . . . Al Arter is back in town at the Athletic Club, minus charming chirper Marcia Lynne. . . . Word from Saginaw reveals former maestro Kenny Anderson, who has been thumping for the Fransoli Five in the Top Hat there, now heads his own combination in the same spot.

## Wisconsin Clary Man Set for Draft

BY THE TIGER

Madison, Wis.—Lee Salerno, crack clary man with Lee Emerich's gang at the Winter Hollywood, had his number called by you know who. All he's waiting for is the final medico's report. If Uncle Sam takes up his option on this guy, he'll have one doughboy who is a fine "go" boy. . . . With the State's lawmakers in their 1941 session here, the town's livelier than it has been in months. Hotel Loraine, where most of the politicians hang their hats, has recalled Kenny Jagger and his Hammond to its cocktail lounge. Howard Kramer is back at the Chanty, and John Duffy is angling for the spot left vacant by Jimmy Fay at the Top Hat.

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## Scott c In Rhu

BY BARD  
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# 'Swing's Dying,' Hampton Claims on Way to Chicago

BY DON McKIM

Vancouver, B. C.—"Swing is dying and I'm not going to be at its funeral. I'm going to get me one of the best sweet bands on the continent." So spoke Lionel Hampton, one of today's jazz greats, as he gave himself a rubdown backstage in the Beacon Theater here after one of those performances that would soak 10 pounds out of the average man.

Hampton was emphatic as he prophesied the end of swing's popularity with the general public. "I've just toured with my new band all along the Pacific coast and you see the same signs everywhere," he said. "Just like in the east—sweet stuff is on the up-beat like never before and I'm going to follow the trend."

### Using Three Violins

Lionel definitely believes a colored combo can earn a name for itself as a commercial sweet band. "I'm using three fiddles—I'm going to play sweet music. But it's going to be solid, too—one of this mickey mouse stuff. Even Goodman knows the way things is going and I wouldn't be a damn bit surprised if he did switch to symphony. I'd do it myself—if I could play symphony."

### Neither Sweet Nor Smooth

Hampton's band was by no means sweet on the stage of the Beacon. It wasn't smooth, either, because the boys have only sat together for two months. They wowed the customers, though, turning them away show after show. The band's week at the Beacon wound up their coast road tour. Now they're on their way back to New York where Lionel will press a few discs with a small combo and then—so he says—reorganize his band and play 'em sweet.



**Leg Art** in a triple dose with a dash of masculine allure. Dick Jurgens' gams grace the middle of this shot, taken between sets of his perennial Aragon ballroom stand in Chi. At left is songwriter Milly Mauer, right is Claire Oldsen, assistant to Frank Schreiber at WGN.

## Personnels

### Buddy Harrison

James Ross, Kenny Miller, Stan Kunda, reeds; Pete Yolpehill, Pat Petrillo, Al Carnow, trumpets; Cy Danke, trombone; Rolfe Adams, drums; Connie Kush, piano; Vincent Corrao, bass; Red Fox, arranger, and Harrison fronts on sax.

### Frank Waterhouse

Tommy Ramsey, Floyd LaParis, Harold Moore, George Hughes, reeds; Virgil Chambers, Don Ayres, trumpets; Bob Layne, trombone; Roger Williams, piano; Eddie Wade, bass and guitar; Loren Anderson, drums, and Waterhouse fronts on trumpet.

### Verne Neidigger

Carlos Pense and Max Sanford, reeds; Lloyd Davis and Clifton Spruel, trumpets; Marshall Gill, trombone; Johnny Lynch, piano; Bob Carahan, drums; Carol Hyster, bass; Jean Wiley, vocals, and Neidigger fronts on sax.

### Eddie Hall

Norm Leventhol, Ed Kaufpols, Al Stevenson, reeds; Syd Kethley, piano; Harry Jones, drums, and Hall fronts on trumpet.

**California Faves . . .** Here is the King Cole trio in action, composed of the King at the keyboard, Oscar Moore, guitar, and Wesley Prince on bass fiddle. The trio, for several years a prime favorite with Californians, is slated to head east sometime in 1941. Moore is reputed to be Charlie Christian's equal on electric guitar. Pic courtesy David Hyltone.



**'Hey Hey'** Humphries and Penny Lynne dig into *Rhumbogie* with Boyd Raeburn's fine Chicago band. Humphries' front name is Claude, but his nervous habit of keeping time vocally while he works has given him the tag of 'Hey Hey.' His drum are some of the best in the midwest. Penny is 17 and hails from the Texas Gulf coast, where they really sing. The band's been on the road.

## Alexander New Morris Chief

New York—New setup at the Wm. Morris agency has Willard Alexander taking over as head man in the band department. Ed Fishman, who formerly shared top duties with Alexander, now is in the agency's Pacific coast office.

Jack Flynn comes in from Chicago and Dick Dorso from the coast to take over Fishman's one-night and location job. Ira L. Steiner, former Benny Goodman praise agent, assumes new responsibilities as head of the Morris publicity department, which he is now organizing. Top bands being booked by Alexander and his mates include Duke Ellington, Count Basie, Will Bradley, Ray Noble, Vaughn Monroe, Boyd Raeburn and others.

Starting with this issue, *Down Beat* presents a guide to coin machine operators, advising which records offer most commercial possibilities. From now on, *Down Beat* is "required reading" for them.

## Scott and Aiken In Rhumba Band

BY BARRY AND INGALLS  
Boston—Entombed in Socarras' rhumba band at the Beachcomber here were the talents of two real musicians. Cecil Scott, hot tenor, and Gus Aiken, trumpeter who formerly was with Louis Armstrong. Most of the night they sit listening to Socarras' flute playing, but a couple of times every night one or the other or both of them will have a chance to get off, and when they do—well, it's worth waiting for. Scott will be remembered for his colossal coupling of *In de Corner and Lawd Laud*.

## Bob Helfrick Moves Up With Buescher

Appointment of R. H. (Bob) Helfrick, former Indiana University student, to the post of general sales manager for the Buescher Band Instrument Co., was announced last week by O. E. Beers, Buescher president. Helfrick, in his eleventh year as a Buescher employee, has had wide experience and declares he will continue Buescher's "rigid policy of protection of dealers' territory."

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**Mel Hook's Lamplighters'** orchestra, now at the Charmaine in Waukegan, Ill., includes Hook on drums, Leo Kupias, trumpet, George Swanson, piano, and Irving (Spud) Alwardt, sax-clary. One of this band's best originals is a novelty they call Hector the Garbage Collector. The band has been organized 5 years.

Watch *Down Beat* during the coming year. Its coverage of the music profession will be bigger than ever.

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# Seattle Local Prepares for AFM Conclave

BY EDDIE BEAUMONTE

Seattle—Tomorrow, Feb. 2, the colored local, 493, will open its fund raising campaign for visiting delegates to the AFM convention here this summer with a public jam session at the Moore Theater. While the Moore is normally squirming with ermines, this will be the second time recently that it has been blitz'd by the skirt and shirt mob. Norm Bobrow's recent swing concert followed on the heels of the San Francisco ballet.

Gerald Wells, president of 493, has been devoting full time to preparations and predicts "We'll have the place packed." In addition to the 493 boys, a number of Local 76's cats will join in the jazz-making.

# Chuck Foster Band Takes Brief 'Rest'

Los Angeles—The Chuck Foster band drew an involuntary 10-day vacation last month when the Biltmore closed its supper room after having had its liquor license suspended for selling intoxicating liquors to minors and for dispensing drinks after legal closing time. The new Palladium drew the same "sentence" for the same reasons but kept open. A nice advance buildup and plenty of public interest brought a big turnout for the Casa Loma opening at the Palladium a week ago.



Spring Tonic to Charlie Spivak, left, was his trumpet after he had spent a couple of weeks in the hospital. Bill Downer holds Charlie's golden horn. Spivak, well now, remains at Glen Island Casino with his band through March 28. Then he will take to theaters.

# Harl Smith Wants it Settled

## Who REALLY Has the 'Biggest Little Band?'

BY HARL SMITH

(Leader of "America's Biggest Little Band")

Away back in 1927 when I was a "pup" in the band business I adopted a tagline for my band—the "biggest little band." I have always thought it was my brain child and for the past 13 years I have used it with a clear conscience. Truthfully, I never thought at any time that I had the biggest little band, but like Ivory soap, which has been proven NOT to be 99 and 44/100 per cent pure, both of our slogans made good reading.

### Others Think So, Too

Early in December of 1940, my band, still billed as the "biggest little band," closed an engagement for the DeWitt-operated Mayflower Hotel in Akron. From there we went to Sun Valley, Idaho, where I am writing this. After closing in Akron, I drove into Cleveland to pick up a few things I wanted and while there I stopped in Monaco's Cafe where I heard a very fine small band—the King's Jesters—also billed as the "biggest little band."

I left for Sun Valley, taking the southern route because of ice and snow. In Birmingham I walked

into the Tutwiler Hotel and there was a sign saying the "biggest little band in the world—Jules Duke." After listening to Duke's band, for an hour and a half, I decided the billing of the "biggest little band" was justified.

### More to Come!

The next night I stopped overnight at Shreveport. There at the Washington-Youre Hotel I found another "biggest little band," as they were billed, under the direction of Al Hahn. On my way to Dallas next day I turned on my car radio just as the announcer said, "Columbia presents the biggest little band, John Kirby, Flow Gently Sweet Rhythm, etc., etc."

Now, as I said before, it was in 1927 that I first adopted this tagline. I have stationary and advertising of that year which carries the line as well as copyrighted stationery of 1931 which carries pictures of the band, manager's comments, and the tagline, "the biggest little band."

Unless my memory fails me, I can't remember any of the other bands conceived, and surely not organized, at that time. I think something should be done and here are two suggestions:

### How to Settle It

Let's get all the "biggest little bands" together, cut each other to ribbons, and the one coming out of the mess with the least blood spilt shall be proclaimed—and will have the undeniable right to use the line—"biggest little band."

The second idea is this . . . that

# Modernaires Join Miller

(From Page 2)

20th and had one of the fanciest openings the stem has witnessed in years.

Jan Savitt, still playing eastern theaters, took the Tiddle De Winks, vocal trio, away from Johnny McGee and band.

### Hughes With Teagarden

Dave Bowman, pianist, left Jack Teagarden to join Joe Marsala, with whose band he's worked before. Big Tea got Ernie Hughes to replace Bowman. . . . Goodman is financing the new Fletcher Henderson unit, which is in the woodshed. Gertrude Lawrence waxed six tunes for a new Victor album—all from her new show *Lady In the Dark*.

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PIANO-VOCALS from melody, \$2.50; with guitar, \$3.00. Satisfaction guaranteed. Malcolm Lee, 341 Primrose, Syracuse, N. Y.

SONG WRITERS! Addresses of 400 popular music publishers, 50c. coin or stamps. Ernest Ford, Rusk, Texas.

every band using the line submit proof to *Down Beat* when it was adopted. If anyone can prove it was before 1927, he gets the line as his permanent property. The remaining "biggest little bands" can then change their taglines to read

MUSIC composed to words. Send poem for consideration. Keenan's Music Service, Dept. DB, Box 2140, Bridgeport, Conn.

SPECIAL ARRANGEMENTS—Swing or sweet, \$1.50 up. "Hot Ride" choruses for trumpet, trombone, clarinet or sax, 10 for \$1. Ray Keeler, Box 75, Lynch, Neb.

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## INSTRUCTION

START YOUR OWN BAND. Booklet containing complete details, combination, etc. Send 25c. Neerson, 5622 N. Bernard, Chicago.

CARL'S LIGHTNING HARMONY COURSE available. Book \$1. Carl's Band Arranging Method. New edition, 50c. Carl Publications, 62 New York Ave., Brooklyn, N. Y.

LEARN COMPOSING—Arranging at home. Big profits. Information free. Major, 202 East Park, Lakeland, Fla.

## INSTRUMENTS FOR SALE, ETC.

HI-BOY, \$6.00; 9x13 Non-Tunable Tom Toms, \$6.00; Tunable Tom Toms, \$10.00; Drum Heads, \$1.50; FOB Chicago. Open Sundays and evenings. Chicago Music Cooperative, 1836 S. Halsted, Chicago.

PORTABLE VIBRAPHONES—Temple Blocks on Rail. Orchestra Bells, Music and Instrument Trunk. Cheap for cash. Joe Steinie, Home Hotel, Greenville, O.

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**Figuring in News of the Music World**



**Artie Shaw Sidemen** and vocalist Anita Boyer are guiding lights of the "Artie Shaw Flying Club" recently organized on the coast. Here Bill Brower, fiddler, and Keith Collins, viola player, are shown with Anita during a recent hop-series at the San Francisco airport. Shaw and band will get at least \$10,000 a week in their coming theater tour. Story on Page 2.



**Chicago Get-Together** in the studios of WGN recently included Yvette, lovely blonde "French" singer with the phoney accent; Bob Zurke, tomcat of the keys now working as a solo act in Chi hotels, and the Mills brothers, Herbert, John (the father), Harry and Donald. Yvette's real name is Elsa Harris and she now is heard on Xavier Cugat's Camel commercial.



**Howard Honored** . . . Eddy Howard, former Dick Jurgens chanter now on his own, was honored in Hollywood last month after appearing on Al Pearce's radio show. Shown with him are his wife Jane, Ronnie Kemper, of Horace Heidt's band, and Max Elliott and Bob Weiss.



**Two Straws** used as one. That's how Helen O'Connell, Jimmy Dorsey songstress, and Jimmy Blumenstock, Fordham University student and football star, carry on at New York's Hotel Pennsylvania where the Dorsey band, Bob Eberly and Helen opened Jan. 20. Blumenstock and O'Connell presumably are secretly engaged—but no one's talking. That's a "bovine highball" they are drinking—straight from the dairy.



**Framed** . . . And willingly, too. For Woody Herman and Cass Daley, working a theater date together recently, struck this pose for Jack Hackethorn, now ace bulb-flasher of the St. Louis Post-Dispatch. Cass is famous for her maniacal, barrelhouse singing style. Herman and band are "making history" at New York's Hotel New Yorker. Both Cass and Herman record for Decca.

**SPANIER ORGANIZING 'BIG' BAND**

See Story on Page 1

**DOWN BEAT**

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Vol. 8, No. 3

15c CANADA and FOREIGN 25c

Feb. 1, 1941

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**Frank Reorg**

New York— with Vince De... Club in Cedar... the nation's r... regularly, is... Details are... but Joe Moor... work was a fe... man's 1940 b... new scores a... library. Also... here is the T... General Annu... is talked to ha... ing, Dalley... bands, has no... leader for over...

**Faz**

Earle P... joins R... Houston, Te... second trump... week's band... Joe Ray Not... Fitzpatrick b... sation in Dal... with Ross M... Penney's plac...

for Harms he... stimulant to t... in the drumm... Shawker, Bal... Shawker repl... who left the... end Shawker... take the Spiva... lag in back... after a short... he, Nelson R... on trombone... horns, and t... vocalists, Gar... a trumpet play... and Kitty Mel... Stevens repl... Kitty, overloo... in a recent a... brook, will b... singer in the... Spivak thinks... of "Bullets,"... handy-man, v... bon.

**Purg The Spiva**

New York— cleaning at th... the Glen, Is... Charlie believ... made last wee...