

Miami Raids Kick More Orks Around

BY RAY SNYDER

Miami—Gloom's mean little men descended on the two-dozen-odd men of Abe Lyman, Don Quintana, and Oscar De la Rosa a fortnight back when sheriff's deputies raided the swank Royal Palm club where they were working. The law walked off with all the equipment in the gambling rooms, which was plenty.

Blame Babe Russin

The bands were playing to an estimated fifteen hundred tuxed and tailed customers. And in another raid on the Esquire Club the same night, Frank Hernandez' combo took the dirty end.

Lyman's boys were jokingly blaming the whole thing on Babe Russin, because Babe's band was working Slapsie Maxie's joint here when it was raided last month and because the guy who took out the warrant for the subsequent Royal

Quits Chirping To Wed



Chicago—Figuring she'd put in just about enough time in the big time, Gene Krupa's charming chirper, Irene Daye, called it a day the other day and left the band to marry Corky Cornelius, now on the west coast playing trumpet with the Casa Loma band. Anita O'Day (no relation) took Irene's place with Krupa.

Palm raid was J. Fritz Gordon, attorney for Sam "Gameboy" Miller, who operated the gambling room at Slapsie Maxie's.

'It's a Great Town'

The political situation covering the gambling here really smells, and I do mean smells. Naturally the local gambling czars are pretty well "in" with the political machine. So the out of towners who are down here trying to move in on some of the gravy (Miller of Slapsie Maxie's is from Ohio) find the going plenty rough.

"Ah, it's a great town," said one of Lyman's sax men. "Yeah, from the shore line west!" Russin agreed.

AFM Donates An Ambulance To Britain

Miami—At the meeting of the AFM executive board, which ended here two weeks ago, it was voted that the union would donate a fully-equipped ambulance unit to Britain and another fully-equipped ambulance trailer to the American Artists' Association of London.

Jerry Rosa New Herman Trombone

New York—Jerry Rosa, former first chair trombonist with Jimmy Dorsey, has replaced Bud Smith in the Woody Herman band. Nat Levinsky, whom Woody hired last month, was forced to change his plans after signing with Herman, in order to take a job at WOR's studios here. Band's slyphorns now include Rosa on first, Vic Hamann and Neal Reid.

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CHICAGO, MARCH 1, 1941

15 CENTS

Longhairs Join AFM By Today 'Or Else'

New York—Unless all the longhair members of Lawrence Tibbett's AGMA have joined Jimmy Petrillo's AFM by today, March 1, those who haven't joined will stand to be boycotted by all 150,000 of the musicians in the AFM.

This was announced from Petrillo's office here ten days ago. The edict was made possible by the recent decision of the appellate division of the N. Y. State Supreme court, which denied Tibbett

a restraining order preventing Petrillo from "interfering" with his members. The court said that the AFM was "perfectly within its rights" in protecting the interests of its own membership, and that further, the argument was one to be settled by the A. F. of L., of which both musicians' groups are members. Possible effect will be to place all non-member artists on the unfair list, automatically forbidding any AFM member to work with them.



Petrillo

Union Pulls Byrne Air Show Out of Theater

New York—In an unexpected enforcement of an AFM law forbidding bands to play commercials before a paid admission audience, Bobby Byrne's scheduled Raleigh Kool show from the stage of the Flatbush theater here ten days ago was suddenly nixed by Local 802.

Byrne had been playing commercials for the past six weeks from Brandt theaters, yet nothing had been said about the ruling in other locals' jurisdictions. Local 802 officials said that if bands were allowed to play their commercials on the stage while on theater dates the practice would contribute to the elimination of studio house bands.

Drummer Weds His Wife Again In Big Style

New York—Five years ago, in Chicago, drummer man Harry Jaeger and Miss Betty Moore got married in the Cook country courthouse. It wasn't a fancy affair, and Mr. and Mrs. Jaeger vowed that "some day we'll get married and do it up brown."

Last month, after five years of happiness together, Harry and Betty Jaeger realized their hopes. With Thurman Teague, bassist with Harry James, giving the "bride" away, the Jaegers were remarried at St. Malachy's Church. Dubby Meyers, the pianist, acted as "best man." Everything was formal and fancy.

Jaeger, best known for his drumming around Chicago, recently left Benny Goodman's new band and is waiting out his 6-month stay here to get an 802 card. Goodman and Jaeger tore up their contract by mutual consent. Davey Tough now is Goodman's hide-beater.

Half of Norvo's Band Drafted; He Gives Up

New York—Because five of the 10 men in his band were being drafted for military training, Red Norvo last week gave up his band. Pete Mondello, tenor, and Allen Hanlon, guitarist, are joining Benny Goodman. Mondello takes Jack Henerson's chair; Hanlon, who also arranges, takes Mike Brian's seat.

Norvo told Down Beat he wasn't sure of his future plans. His band was not quite a year old and had been doing all right in recent months playing one-nighters.

Norvo said he might "go to Florida for a short time and think things over" and intimated that he would start out again, on his own, with perhaps a small 7-man chamber group similar to Teddy Wilson and John Kirby's units.

Pete Peterson, prominent bassist, was the first of Norvo's men to be called. Losing 50 per cent of his band was a real blow to Norvo's hopes. So far, Red has been hit harder by the draft than any other leader. Linda Keene, his singer, now is with Tony Pastor.

Five All-Americans Get Their Down Beat Trophies



Hollywood—They held up production on the set of "Sin Hopkins" out on the Republic pictures lot the other day while comedienne Judy Canova formally presented five Bob Crosby aces with the bronze trophies significant of their winning places in the

Down Beat All-American Band poll. Up front in the pic, holding their "Clarences" and their instruments, are, next to Judy and Crosby, Jess Stacy, Muggsy Spanier, Ray Bauduc, Eddie Miller, and Bob Haggart. The band opens a month's date at the Sherman Hotel in Chicago on March 7.

Seek 'Benny Carter's Cousin' For Mag Frauds

New York—A young, sharply-dressed Negro boy, who poses as "Benny Carter's cousin," is being sought here by various magazine officials. According to them, the youth has been selling magazines and "disappearing" after selling out—taking with him a neat profit. Carter, whose band was to end

a successful engagement at Nick's in the Village March 1, said he had no cousin answering to the youth's description. "Everyone's been calling me about him," said Carter. "If I find the kid I'll give him a swatting." Swing, the H. R. S. Rag and

Metronome have all issued as many as 100 magazines to the youngster, taking no deposit. After selling the mags the boy fails to return. In each case he told officials of the publications that "I'm Benny Carter's cousin and I can sell your mag out in a day."

Barnet Horn Man Fronts Colored Band

New York—A spectacular all-colored jazz band, fronted by Bobby Burnet, white trumpeter, best known for his work with Charlie Burnet, was set to open at uptown Cafe Society in Manhattan as this issue of Down Beat went to press.

Includes Charlie Holmes

Managed by Leonard G. Feather, the group is comprised of prominent Negro musicians, among them an 18-year-old pianist, Sammy Benskin, who is regarded by Burnet as a "rare find."

The personnel lists Charlie Holmes, veteran formerly with Louie Armstrong, on alto; Albert Nicholas, clarinet; Hayes Alvis, bass; Manzie Johnson, drums, and Benskin and Burnet. Scion of a wealthy and socially prominent

He's Leading A Sepia Band



New York—Bobby Burnet, formerly Charlie Burnet's hot trumpeter, is leading an all-Negro orchestra at the uptown Cafe Society here. Burnet, member of a socially prominent Chicago family, is the only of the group. Bobby's plunger horn has featured many a Burnet record.

Chicago family, Burnet's great solo trumpet with Burnet's band was one of the band's best features. He left Burnet a month ago.

Horace Henderson Writes

Johnson is leaving temporarily, planning to work to drum for Fletcher Henderson shortly. Horace Henderson, who recently abandoned his orchestra, is doing arrangements for Burnet and was set to join the band as pianist until complications arose which made it impossible. Then Burnet found Benskin.

Burnet is set at the swank east side niteriy until John Kirby comes in March 4. If his band clicks he will make records in March, Feather said.

Jerry Jerome Quits Shaw

New York—Jerry Jerome, who went with Artie Shaw's band last summer when Benny Goodman was forced to abandon his ork to take medical treatment, no longer is a regular member of Artie's combo.

Jerome, tenor saxist, is still working Shaw's radio show and other programs here. He hopes to form his own small jazz band and keep busy in New York. Jerome says he is "tired of the road and wants to settle down."

Miller Signs for Another Year on 'Cig' Commercial

New York—Although his current contract on the Chesterfield commercial doesn't expire until the end of this month, Glenn Miller two weeks ago was signed for another year by the same sponsor. For the three shows a week, plus re-broadcasts, Miller will get \$4,850.

U. S. Fines ASCAP; Terms Are Agreed to

New York—Although it's apt to be several months yet before any prosecution of ASCAP will be heard out of court here ten days ago with ASCAP agreeing to sign a consent decree embodying fines totalling \$24,000. ASCAP itself was fined \$5,000 and each of the 19 publisher-members \$1,000.

When the decree becomes final (pending, among other things, formal disposition of the Milwaukee trial which was scheduled for next Wed.) the following provisions will be put into effect:

- 1—Radio stations will not have to pay for performances except on a "per use" or "per program" basis.
- 2—ASCAP will not exercise exclusive performing rights on any musical composition.

Chris Columbus Playing in Harlem

New York—Christopher Columbus discovered America in 1492, but Christopher Columbus and his band are being labeled as "the discoveries of 1941" at the Savoy Ballroom, where Chris and men work as relief band. Personnel of the combo consists of Columbus on tuba, Larry Belton, Harry Schlafort and Freddy Williams, saxes; George Taitt and Eddy Mullens, trumpets; Henderson Chambers, trombone; Raymond Tunia, piano, and Jimmy Butts, bass. Samuel Jennings sings.

Les Robinson Weds Hellzapoppin' Beauty

New York—Les Robinson, alto saxist with Artie Shaw, who came here with Artie last month to do the Spam show, married Evelyn Albright, former Hellzapoppin' beauty, between shows. Robinson was divorced from his first wife in 1940.

Paul Specht Will PM Paul Martin

Los Angeles—Broadening his personal management interests, former band leader Paul Specht, whom has been handling Russ Morgan's band for some time, the other day pacted the Paul Martin combo to an agreement. Bookings are to be handled by Tom Rockwell. Specht's book, "How They Become Name-Bands," is about ready to roll off the presses.

Dave Martin Leaves South

New York—Dave Martin, pianist with Eddie South, left Eddie's band last week to resume as a leader of his own group. He has a job at the St. George Hotel in Brooklyn. Martin's piano was featured in South's band, currently at uptown Cafe Society.

New Krupa Chit



Chicago—Irene Daye left Gene Krupa's band a week ago to head

for the west coast to marry Corky Cornelius, Casa Loma trumpeter formerly with Krupa. Brunet Anita O'Day, Chi scat singer shown above, copped the job. Anita is remembered for her jive stuff in the Off Beat club here, which burned down a year ago. She worked with Jimmy McPartland's band. Strictly a jazz singer, her style should arouse a lot of comment in the trade. Irene Daye had been with Krupa two years.

Claude Thornhill To Glen Island

New Rochelle, N. Y.—Claude Thornhill's ork, with the leader playing piano and vibes, is set to follow Charlie Spivak into the Glen Island Casino here March 17. Spivak takes to theaters for four weeks, returning to play most of the summer season at the spot.

BOB SYLVESTER Coming up Fast



WITH the benefit of a musical background which few are privileged to enjoy, Bob Sylvester is really "going places." First Sax with Isham Jones, then arranger for Hal Kemp, and finally with Paul Whiteman, gave him the experience which has enabled Sylvester to develop his distinctive style.

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Al Wallace, 2116 N. Halsted St., Chicago



Charmed Carnegie Crowd; Now Gets Laughs Hoofing

New York—Once he had hundreds of feet tapping to the boogie woogie rhythm of his *Honky Tonk Train Blues* as he pounded a Steinway at musty Carnegie Hall. Tonight, and any night you care to see him in Greenwich Village at Cafe Society, Meade Lux Lewis puts on a corny dance act—a far cry from the performances which stamped him as one of the greatest living exponents of blues piano.

Lewis hasn't abandoned his

piano. He still plays intermission and dinner music when Red Allen's fine band isn't on the stand. But when it's floor show time out walks Meade Lux, and while Willie Bryant, emcee, introduces him, the roly-poly boogie pianist goes into his dance. With Bryant and a sepi piano-mover "assisting," Meade Lux struts around the floor, made bright by the glare of spotlights.

The patrons like it. For Lewis and Bryant are showmen. But in every audience there are a few who resent the burlesque. Persons familiar with Lewis' recordings, and those who have seen his simple pianologics charm audiences from Chicago bistros to Manhattan's Carnegie, refuse to find humor in the dance act. Much ado is made



Meade Lux

Lewis puts on a corny dance act—a far cry from the performances which stamped him as one of the greatest living exponents of blues piano.

Lewis hasn't abandoned his

about Meade Lux' small stature and heavy weight. But it's dance or go hungry and Lewis is human. "What the hell," Meade Lux says, "it gets laughs."

D. E. D.

Fire Guts De Lisa, Chi Night Spot

Chicago—A spectacular fire completely gutted the popular De Lisa club, south side black and tan nitery here, two weeks ago, resulting in thousands of dollars loss to the owner, Mike De Lisa, the death of two persons, and the destruction of most of the instruments of Red Saunders' band.



Saunders

Top Hot Spot

Breaking out at about 7:30 a.m. in the cloak room, the flames quickly spread. Entertainer Wesley Long succeeded in carrying out two guitars, but by the time he returned the entire bandstand was ablaze. Neither Saunders nor any of his seven men had any insurance on their instruments. A solovox was ruined.

The De Lisa, along with the Grand Terrace, had long been a top spot on the hot south side. Monday morning breakfast session drew musicians from all over town. Luckily the fire occurred 24 hours later than the last of these sessions.

Saunders Fine Drummer

The janitor was overcome by smoke and died in the flames. A woman, seeking to escape from the second story which topped the bar of the nitery, jumped out of the window onto the roof of the club section, which caved in, dropping her to her death in the inferno.

Saunders, one of the finest drummers in the business, had been a feature of Harry Lim's Sherman Hotel jam sessions for several weeks preceding the fire.



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Goodman Accepts Down Beat Trophy



New York—Benny Goodman, elected by 10,000 musician readers of *Down Beat* as most popular swing band leader in the field, accepted the *Down Beat* trophy on the Fitch *Bandwagon* radio show Sunday, Feb. 16, when his band was a guest. Shown above (left to right) are Toby Reed, *Bandwagon* emcee; Joe Thompson, producer of the show in Ward Byron's absence; Goodman, with trophy, and Dave Dexter, Jr., New York editor of the *Beat*, who made the presentation which was heard over more than 100 NBC red network stations. Smaller trophies also were presented by Dexter to Cootie Williams, Charlie Christian and Fletcher Henderson, who were voted members of the All-American band. Photo by NBC.

Teddy Joyce, British Leader, Dies at 36

News that Teddy Joyce, 36-year-old internationally known band leader who made his reputation in England, had died suddenly, was relayed to America last week by the Associated Press.

Joyce, whose real name was Edmond John Cuthbertson, began his career as a penniless urchin. Hard work, an ability to dance eccentric routines, and an ear for music, combined with qualities of showmanship which few British maestros had, made Joyce one of the most successful band leaders in Europe. His death shocked thousands abroad, the A. P. reported. He died in Glasgow, Scotland.

Plan a Henry Armstrong-Don Redman Band

New York—A deal is in the making whereby, under the directional talents of Joe Glaser, ex-battler Henry Armstrong will get together with Don Redman, the little sepi dynamo of the band world, in a band venture, Armstrong to front the combo, Redman to be musical director. Plans were in formative stages at press time.

Wally Gordon, With Long Ork, Leaves

New York—Because Uncle Sam stepped in and pulled his drummer out of the band for a year of army training, Johnny Long will return to the Roseland Ballroom in mid-March without Wally Gordon, who once beat hides for Charlie Barnet.

Hal Berman is the new percussionist.

Hank Freeman Out Of Pastor Combo

New York—Hank Freeman, lead alto saxist who became prominent playing with Artie Shaw and more recently, Tony Pastor, is leaving Pastor to go to an army camp. Freeman was drafted.

4 Bands Sign C R A Contracts

New York—The recently reorganized Consolidated Radio Artists booking office, with Eli Oberstein now ensconced as half-owner, took on four new bands last month. Teddy Powell, still being managed by Milton Pickman; Joe Marsala, at the Famous Door; Art Mooney, the arranger, and Irving Carroll, at Jack Dempsey's on Broadway, all inked pacts with C.R.A. Powell formerly was with G.A.C. Marsala and Mooney were with M.C.A. Carroll has been booking himself independently. Powell, a hit on Bluebird records in recent months, goes into Bordewicke's in Westchester, N. Y., with a mess of airtime scheduled.

'Stinky' Rogers Elopes, Weds

New York—Dick (Stinky) Rogers, who recently took over Will Osborne's band, was married Feb. 17 to Marjorie Black, former chirper with Al Kavelin, in Elkton, Md. The marriage was an elopement and surprised friends. K. I. Hansen, publicist, argued an Elkton judge to waive the three-day law. Rogers and Miss Black were wed on his night off at the Roseland Ballroom in New York, where his band is alternating with Fletcher Henderson's.

Chi Local Has Benefit Bash

Chicago—The second bash for the benefit of its sick fund will be thrown by Local 208 at Baker's Casino at 49th and Wabash tomorrow aft., March 2. Among the bands and musicians contributing their services are Lionel Hampton, Roy Eldridge, Jimmy Noone, Earl Saunders, Rozelle Claxton, Maurice Rocco, Fletcher Butler, Lennie Rucker, Gladys Palmer and many others.

Band Escapes Death In Nazi Bomb Hit

London—The Oscar Rabin band, playing a theater date in Yorkshires recently, had barely closed their dressing room door behind them when a Nazi bomb crashed into the room. One of the boys in the band was badly hurt, but Rabin escaped with minor scratches and bruises.

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Coast First

Los Angeles high enthusiasm "steam-up" call huge turn-out for Local 47 "grand ball" s

Sonny Case A To High

Los Angeles manager of Sonny recently fined pertedly violat laws of the A case to the Inte on his return he trip with Sonny genty at the York.

Dunham was the amount of duced to \$150.

Gastel stated fined for acco engagements b the jurisdiction here as a trav that he, Gastel, engagements in Lake City and 47 spokesman was fined on hi

'Pot-O-To Get Buildu

Los Angeles biggest build-u "Pot o' Gold," velt production Heidt and his o ing with Paul James Stewart.

As an "inter gature" the premiere in Me early in April licity departme rancements to the featured Heidt, who has in the picture, of magazine wr for the occasio

The Heidt o specialty numb There also are by members of Band agents build-up may b already a top d east priced music business.



KA 1640 W

Coast Bands Put Over First Hospital Benefit

Los Angeles—Advance interest, high enthusiasm and a well-planned "steam-up" campaign indicated a huge turn-out would be on hand for Local 47's opening event, a "grand ball" scheduled for Feb. 24, in a drive to raise \$100,000 for a hospital where members of Local 47 will receive free services and medical attention for themselves and their families.

Sonny Dunham Case Appealed To High Board

Los Angeles—Carlos Gastel, manager of Sonny Dunham, who was recently fined by Local 47 for allegedly violating traveling band laws of the AFM, will appeal the case to the International, he stated on his return here from an Eastern trip with Sonny's new band, currently at the Roseland in New York.

Dunham was fined \$250. Later the amount of the fine was reduced to \$150.

Gastel stated that Dunham was fined for accepting casual band engagements booked from within the jurisdiction of Local 47 while here as a traveling member, and that he, Gastel, actually booked the engagements in question from Salt Lake City and Sacramento. Local 47 spokesman said that Dunham was fined on his own admission.

'Pot-O-Gold' To Get Huge Buildup

Los Angeles—One of Hollywood's biggest build-ups is scheduled for "Pot o' Gold," the Jimmy Roosevelt production in which Horace Heidt and his orchestra share billing with Paulette Goddard and James Stewart.

As an "international good will gesture" the film will have its premiere in Mexico City, probably early in April. The studio publicity department is making arrangements to transport not only the featured players, including Heidt, who has an important role in the picture, but also a trainload of magazine writers to Mexico City for the occasion.

The Heidt orchestra does six specialty numbers in the picture. There also are numerous bit parts by members of the band.

Band agents figure that the film build-up may boost the Heidt hand, already a top draw, into the highest priced musical attraction in the business.

ships had come to him only after many relatively lean years.

Reckenbacker was survived by his wife, had no children. He was the brother of Paul Reckenbacker (different spelling), head of the talent buying department of the J. Walter Thompson advertising agency.

Los Angeles Band Briefs

BY CHARLIE EMGE

Leo Watson (of the "Spirits of Rhythm"), who followed the King Cole Trio at Vine Street's Radio Room, is driving himself mad watching the innumerable reflections of the well known Watson facial contortions in those mirrors around the Radio Room's bandstand. Watson and the "Spirits" put on a great musical act, and some of the music is plenty good, too. . . . The King Cole Trio, which heads for Chicago's Hotel Sherman soon, moved over the Cinema Sports Center on Hollywood Blvd.

Best Scoop—Its Reporter
Russ Morgan, scheduled to follow Casa Loma at the Palladium (Modulate to Page 12)

'Can't Force Musicians to Work;' Court Quashes Order

Los Angeles—Local 47, represented by Attorney Bernard Cohen, won an important decision here in a Federal court suit which grew out of Ben Bernie's difficulties with the Victor Hugo restaurant.

Get Restraining Order

Bernie and his band left the Victor Hugo with the concern owing him something in excess of \$5,000. In conformance with established union regulations the services of Local 47 musicians were ordered withheld from the Victor Hugo pending settlement of the Bernie claim.

Operators of the Victor Hugo, which is in bankruptcy, secured a temporary restraining order from a federal referee-in-bankruptcy which, in effect, denied the right of Local 47 to withhold the services of its members from the Victor Hugo. A curious situation resulted under which Local 47 officials were in danger of being held in contempt of court for carrying out their duties under the laws of the organization.

The case was settled in favor

of Local 47, and another important union labor decision established, when referee-in-bankruptcy H. F. Laughran dissolved the restraining order with the comment that it had the effect of forcing musicians to work against their will.

Following the folding of Bernie's band at the Victor Hugo the management wanted to use a local band two or three nights a week.

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Reckenbacker, Prominent L. A. Musician, Dies

Los Angeles—Local musical circles were shocked by the death on Feb. 1 of Ralph Reckenbacker, well known radio musician and orchestra steward on the Bob Hope and "Those We Love" radio programs.

Reckenbacker's death was caused by a virulent form of internal cancer which gave little warning. The first symptoms occurred only a few weeks before the end. Reckenbacker went to the hospital for a check-up, learned that his death in a few weeks was inevitable following an operation which confirmed doctors' suspicions. He faced the end bravely, saying: "I should have known something would happen. Things have been going too well for the past couple of years." His lucrative radio orchestra steward-

RUSS MORGAN

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2845 PROSPECT AVE. CLEVELAND, OHIO.

Les Brown's First Chi Job; Crosby Band into Sherman

by TED TOLL

Chicago—The come-on comes on: Les Brown and his swell young band which this town has never seen, opened a couple of days ago out at Michael Todd's nitery-colloal on the north side, along with Joe Sanders' crew. Armory-acoustics of the spot make air shots bum,

but it's a good date for the bands and local men will have an opportunity to dig Brown's outfit for the first time.

Seek Muggsy Replacement

Bob Crosby, along with that amazing King Cole trio from the west coast, open at the Sherman this coming Friday. If they can find a replacement, Muggsy Spanier will have left Crosby by opening night to start whipping his combo into shape in New York. Gil Rodin is reported to be unable to find a suitable replacement for Mugs. He ought to try Micky Traisci, of our town. Mickey would do a terrific job and would open the eyes of the vast majority of the trade who have never even heard of him.

All the booking offices in town

have been trying to find a jazz personality to front a little combo to replace Wingy Mannone at the Brass Rail when the change is made March 7. But it seems there aren't jazz personalities prominent enough or sufficiently capable of taking the job. At least that's what the offices think. Too bad they don't ever seem to think of guys like Jimmy McPartland and Max Miller and the rest of the fine men who, it seems, have been around here so long that it's a case of the trees being in the forest too long, or something. But when Bud Freeman was in town two weeks ago, he had just about convinced Jimmy to go to New York and work with him at Nick's. After Jimmy had worked out his card, of course.

H. Henderson in Bad

Haven't had a chance to dig the Teddy Wilson combo at the Pump Room as they don't open until several days after press time. But with Bill Coleman and Benny Morton in the band, it ought to be something.

Horace Henderson is on the bad boy list with the colored local for a \$170 bill of long standing . . . George Jean, ex-Freddie Martin, ex-band leader and ex-Griff Williams trombone, is now with Bob Strong. He replaced Jack Read, who went with CBS. And Joe Bejcek replaced Bill McMann with Strong . . . The Goodman date at the Northwestern U. prom had the kids packed in droves up by the bandstand. After the date, the Goodman boys and Benny himself partook of kicks on Lionel Hampton out at the Grand Terrace . . . Coleman Hawkins will do a week at the Regal theater here starting next Friday . . . The seven man Carl Sands combo with Jane Willard are playing some good stuff at South Shore Country club every Thurs. and Sat. throughout Lent.



Roseland Gathering . . . Before leaving New York's Roseland Ballroom last month to do theaters, Johnny Long was host to these figures in the dance band world. Left to right are Long, Abe Holtzman, assistant manager of Roseland; Harold Oxley, manager of Jimmie Lunceford's band; Joe Belford, Roseland manager, and Sonny Dunham, the band leader whose young California outfit has been attracting wide attention on its first engagement in Manhattan. Pic by Ray Leavitt.

'Kosty' Says Radio Control Men Are 'Way Under-rated

by HAROLD JOVIEN

"Radio's engineers should be given a large share of the credit for the high musical standards of today's broadcasting," says Andrew Kostelanetz. "They handle the many dials and gauges of their control boards with a sensitivity comparable to the subtlety employed by virtuosi of the violin and piano.

"In the early days of broadcasting," Kostelanetz points out, "radio was not mechanically able to send over the airways the wide range of tone and exactness of timbre made possible now by the constant study and improvement of ambitious engineers.

Vast Control Improvement

"In radio's infancy, it was difficult even to distinguish a clarinet or a trombone from a trumpet. All soft tones had to be greatly magnified by the engineer and all loud tones mechanically softened, so that the results were frequently exaggerated when they reached the listener's ear.

"With each year, however," Kosty goes on to say, "the work of engineers has improved every step of transmission. An ever higher degree of fidelity has been created and now music retains its nuances and wide range right up to the time it is projected into the dialer's home."

Now Swing Is Sin

MBS—New York switchboard operator, Katherine Hoey, is used to handling all sorts of odd calls. But one she received several weeks ago was tops and according to her it's no "hoey."

A long distance phone call from Toledo, Ohio, came in just after a late evening dance orchestra remote shot went off the air. As no-

body in particular was asked for, Miss Hoey took the call.

"Sinners," she heard a woman's voice chant solemnly. . . . Sinners!" And then the voice launched into a lengthy prayer on the subject of sin and swing. Miss Hoey tried to get a word in edgewise but without success. Finally at the end of three minutes the sermon ended and the woman hung up abruptly without identifying herself.

Checking to see if it was a practical joke, Katherine called the Toledo operator. "Do you know anything about that call?" she asked.

"Oh, her," the Toledo girl explained nonchalantly, "that's her hobby. She phones long distance to radio stations all over the country and prays for them because they're playing swing music."

Radio Maestro Is Bridge Champ

NBC west coast music director Walter Herbert is as famed for his ability as a bridge player as for his accomplishments as a musician. In 1937 Herbert was captain of the four member team which won the International Championship tournament in Vienna. His team represented Austria. At the time he was conductor of the Vienna Civic Opera. Defeated by Herbert's team was the favored American team, composed of Mr. and Mrs. Ely Culbertson and Helen Sobel, all ranking American bridge experts.

Herbert's devotion to music has not allowed him to enter recent competitions, but as a San Franciscoan he ranks as one of the most outstanding players of the west.

Stokes Cuts Wisdom Tooth

Harold Stokes, head of the WGN-Mutual dance orchestra, celebrated his 36th birthday on January 10 by cutting a wisdom tooth. Boys in the band are laying odds on his voice changing . . . Top jazz trumpet man, Muggsy Spanier, doubled "in bass" last month when he worked with Dewey Rose's semi-symphonic orchestra on the Tony Martin program.

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Egan Extra

By JA

The Walt D are collecting "Fantasia" from probably figuring farther with than the less matters . . . perhaps his wh Nevada for Tommy's pict Nights" the e Charlie Spival Island Casino tour to remain of the summer he's been doing first winter the open.

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An Albu S

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Egan Excretes, Exposing Extraordinary Experiences

By JACK EGAN

The Walt Disney publicity boys are collecting endorsements on "Fantasia" from pop bandleaders, probably figuring their word goes farther with the general public than the less publicized concert masters . . . Tommy Dorsey and perhaps his whole band, will fly to Nevada for the premiere of Tommy's picture, "Las Vegas Nights" the end of March . . . Charlie Spivak returns to Glen Island Casino after a brief road tour to remain for the first half of the summer. Reports are that he's been doing very well in this first winter the Casino has been open.

Shine an 'Amateur'

Dave Franklin, the composer, back west after a rush trip East to bury his father . . . Clarinetist Bill Shine copped first prize in the Saturday nite amateur contest at Camp McClellan, his first week there. Not particularly odd inasmuch as he'd just left Tommy Dorsey's band and before that was with Alvino Rey—but the kids in khaki didn't know that . . . Speaking of musically inclined soldiers, one man not affected by the recent bust-up of Red Norvo's band is Bassist Pete Peterson. He's been drafted.

Deane Kincaide doing arrangements for the Alvino Rey band . . . The Harrison Sisters, appearing at Loew's State with Johnny McGee's band, were with that outfit for the theatre date only—not a regular part of the crew . . . Gray Gordon has been signed to make a series of juke box shorts of the Mills Co.-Jimmy Roosevelt "Soundies" . . . And in that vein, we might add that Sherman Price is now producing three-minute shorts for the boxes too.

Stork Hovers Over Herman

Trombonist Wes Heidt slated for March encampment . . . Paul Weinstein, Bob Crosby arranger, dating June Kilgour, chirping charmer at Hollywood's Circle Bar . . . The King Sisters may move back to Westchester's Park Hill for a second summer come June . . . Woody Herman and wife, Carol Dee, readying the nursery . . . Don Budge's real heart throb is not any of the several singers with whom his name's been linked, but Deirdre



Nichols' brand new vocalist is brunet Lorraine Barre, shown here pleasing her boss man with a dulcet high one. Lorraine's been with the band just a few weeks and is drawing lots of attention on the band's current tour. This is a Gordon Sullivan shot.

Conselman, the cartoonist's daughter.

That the spirit of wartime chivalry is taking hold on the fans of our radio stars is evidenced by the move for "the cause of humanity" on the part of the Dick Todd Fan Club. When Kay Browning of Camden, Mississippi, formed the club several months ago, she was deluged with applications for membership, including about a hundred from Australia. The club's board of directors had set the membership fee at the customary fifty cents, which was okay for the residents of this country but not for the folks from "down under." Wartime laws prohibit the sending of money out of the country. So Kay found the solution in the Red Cross. Now, prospective members residing in Australia join the Todd club simply by sending in a receipt from the local Red Cross unit certifying payment of fifty cents to that organization and its work. The club absorbs the costs of sustaining the memberships.

Stordahl Seeks Sailboat

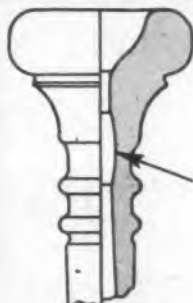
Listen for early wedding bells for Maestro Bill McCune and Model Dorothy Howe . . . Eddie MacHarg and Bill Sexton of the Warner office, doing their plugging on the road, driving around the southwest, while Sam Weiss carries on in Hollywood . . . Because of God Bless America disappearing

from the airwaves in the ASCAP fracas, Jim Mangan's *We're All Americans* looks like a potential successor in the flag waving department. Dick Todd recorded it last summer and now Kate Smith, who did so much for *God Bless America* has waxed the Mangan ditty . . . Anybody got a sailboat they wanna sell? Axel Stordahl, the arranger, is on the market for a seaworthy job . . . Bill Treadwell's comic strip *Gabby Scoops*, is getting part of its buildup via the music department, a song having been written about the character as a buildup move. Uncle Don, he with the kiddie shows, is introducing it.

Herman Mendell, former musician who handled the photographic needs of most of the Manhattan band boys at Rabson's, has parted company with that firm . . . John Power, the model king, has formed a girl trio among three of his beauties. Now routing them around the East in vaudeville. A good promotion stunt that pays off in cash as well as publicity . . .

Freddie Stulce, T. D. saxer, has had another change of heart, the real pash now being a Chicago dancer who isn't supposed to date musicians . . . Jimmy Cathcart, Ray Noble fiddler, also left his heart in Chicago, but she's not a

dancer and nobody ever said anything to her about not dating musicians, so there . . . Eddie Julian switched from Les Brown to Alvino Rey band . . . MCA boys Harry Moss and Jack Lear around town with Florida tans.



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Harry began beating a drum while still in short pants. Leo Reisman heard him in Boston and took him to New York to succeed Johnnie Williams. Following "turns" with Al Donahue, Meyer Davis and a few others, Eddie Duchin tagged

him ten years ago and has never let go of him. As one of the best section men in the business, Harry is used to playing to the sophisticates of America, who know what they want and won't take anything but the best.

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Meyer Davis Made Dance Music a 'Big Business'

With Brother Uriel's Help He's Grossed 46 Million Dollars!!

BY DAVE DEXTER, JR.

New York—He's the biggest man in the band business. He and his music, since he started modestly in Washington as a fiddle player, have grossed approximately 46 million dollars. Today he has 89 orchestras under his "baton" and 1,100 musicians to whom he pays annual salaries totaling \$3,500,000.

That's Meyer Davis.

Alternating between a cigar and a pipe in his picture-splattered offices on West 57th street in Manhattan, wearing glasses and walking slowly about the room as he unfolds the story of his life, Davis looks more like a small town doctor than a band leader. Father of five children, husband of Hilda Emery Davis, who composes music and who once played piano in a Meyer Davis orchestra, Davis is a personable, ordinarily-dressed gent who likes to reminisce about the "old days" and how he was the first man in history to make music a business. Davis was born in Maryland,

but his parents, both of them musically-inclined although they never became professionals, moved to Washington, D. C. when Meyer

was a moppet. An older brother, Uriel Davis, was a better pianist than Meyer was a fiddler. Today Meyer and Uriel team together to form the most successful band-handling combine in the world.

Uriel now is in charge of all promotion and publicity for the Meyer Davis organization, which occupies an entire floor in New York, in addition to offices in

Goodman, Herman, Ellington and all the others you can name never got 10 Grand for a single night's work and never will. Davis, on the other hand, twice in his career received checks for \$10,000 for a single night's music. The payees were Peter A. B. Widener of Philly and Ralph Beaver Straassburger, whose party in a New York hotel is still remembered by Manhattan's 400 crowd.

Another man, the late Clarence H. Geist, once paid Davis \$7,207 for an orchestra for one night.

"Mr. Geist came around to see me at intermission," Meyer Davis recalls. "He handed me a check for \$7,207. Then he smiled and said, 'Mr. Davis, it was a pleasure having your band here tonight. Thank you for playing such marvelous music.'"

That was a kick, Davis says. And recently a Boston debutante danced up to the stand, tugged at Davis' tails, and asked:

"My mother, when she came out, had a Meyer Davis orchestra. Tell me, Mr. Davis, was that your father's outfit?"

Davis laughs heartily at inci-

cert. Good violinists are my weakness."

Davis prefers Jascha Heifetz and Menuhin.

Musicians Just 'Employees'

Davis formed his first band in Washington when he was 14. He played violin; his family was not "social" or blueblood. But Davis, and brother Uriel, knew that contacts would bring jobs. They figured, while they were in their 'teens, that contacts with people with a lot of money would bring them more profitable jobs than contacts with poor people.

Davis considers his musicians as employees. Paul Whiteman once aroused much talk in Atlantic seaboard social circles when he insisted that his musicians be greeted by the butler at a fancy party, and ushered into the host's home as if they were guests. Davis, on the contrary, is very happy to enter through the servants' entrance. Because he catered to people who expect to be catered to, and because Whiteman refused to, Davis zoomed to the top as a society leader. Whiteman hasn't played many society parties—big ones—since



Swinging a Baton . . . Meyer Davis, in tails, looks like this when he's playing a fancy society party with one of his 89 bands. Twice he has received \$10,000 for furnishing music for a single party. Paul Whiteman once refused to have his musicians enter a home through the servants' quarters, but Davis, who calls his musicians "employees," is delighted to use any entrance the host asks. Davis makes millions with music, but loses a lot of money investing it in screwy enterprises.

Pic by David Michlin.

Washington and Philadelphia. In the winter the Davis organization has an office in Palm Beach; in the summer that office operates in Newport, summer mecca for thousands of eastern socialites. When Uriel and Meyer get together now—after more than 25 years of working side by side—they puff on pipes excitedly, contradict each other on dates, recall old parties they worked together, and chatter on other subjects dear to their hearts. One gets the impression that neither would have been so astoundingly successful without the other's help. They think alike, even if they don't have many physical similarities.

Two \$10,000 Parties

Getting \$10,000 for a one-nighter is the dream of every band leader. But Miller, the Dorseys,



At Rest . . . Meyer Davis doesn't loaf often, but this time he's caught with his daughter Virginia and wife, who composes music and who once played piano in a Meyer Davis band. Davis once refused to hire Rudy Vallee because Vallee, fresh out of Yale, was "too sleepy looking." That was in 1926.

dents he recalls. For a man with 89 bands, who during a recent season played at 59 out of the 60 most prized parties at Newport, he seems surprisingly easy-going. Asked if he liked to putter around in a garden, or go hunting, Davis yelled:

"Hell no—I don't know what a garden looks like. When I'm not with an orchestra at a party I'm traveling to one. Or I'm here in the office arranging dates. And when I want to relax I go hear a good orchestra some place—or maybe a legit show or a good con-

the night he insisted on using the front door.

Says He Likes Hot Jazz

If you are a socialite, and become a parent, you'll get a pink, expensively-engraved invitation which reads: "May we reserve an evening in 1957 or 1958 for the debut of your newly-arrived daughter?" It is signed Meyer Davis. A bit of promotion, that, which has caused much talk in the east. Uriel Davis conceived the idea, and it's still in use.

Meyer Davis orchestras are composed strictly of really excellent, versatile musicians. Davis brags about his musicians, and how they can play hot jazz "with the best of them."

"We have all the hot tunes in our books—all my bands play but if the host wants them hot," Davis says. "We play *Beat Me Daddy*, (Modulate to Page 9)

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Stresses

Davis says but that "swing out of the pi want pretty to the legit show "They want tu by which rec That was tru will be true in Davis no lon location jobs.



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1,100 Musicians Work for Him

(Jumped from Page 8)

Johnson Rag and all the other jazz numbers as well as Viennese waltzes, rhumbas, tangos, musical comedy tunes and hit-of-the-week ballads.

Stresses Private Parties

Davis says he enjoys good jazz, but that "swing" is slowly moving out of the picture. "Hosts today want pretty tunes and tunes from the legit shows mostly," he says. "They want tunes from years gone by which recall nice memories. That was true 25 years ago and will be true in 1975."

Davis no longer concentrates on location jobs, although he has sev-

erally he has to appear in person, his fee skyrockets. Davis constantly travels, by plane and train and by private car, between New York, Boston, Philly and Washington. He likes travel. His home is in Philadelphia. So is his family. But he keeps a small apartment in New York at 24 West 69th street. He has no butler, despite publicity stories, and he frets because the apartment isn't lavish or expensive enough in appearance for a man of his standing.

Won't Dance With Debs

Davis loves publicity. For years Louie Sobol's brother Harry, one of Broadway's best press agents,



Young Businessman . . . Here is Meyer Davis in 1913 in Palm Beach, Fla. He was just getting started as a band leader catering to the Atlantic seaboard social set. A few years later, playing fiddle and booking his own Meyer Davis orchestras, he became a big man in a young business. Davis now is 46 years old.

eral bands which play locations all the time under the leader's name. Sonny Kendis is one of the Meyer Davis units using another name. If you want to book Kendis for a party, however, you contact the Meyer Davis office. There's more money in private parties and that's what Davis has concentrated on for a quarter of a century. Today he has hardly any competition. For most socialites would postpone a party rather than throw one with other than a Meyer Davis unit on the stand. Davis knows more socialites, and "big people" in New York, Boston, Philly and Washington, than the society eds on the daily newspapers know. Always a gentleman, Davis sells one of his units for whatever price he feels the host can pay. Like a physician, he has a sliding scale which makes it possible for a multi-millionaire to pay ten times what a newly-married "400" couple would pay—with the same number of musicians, the same music, and the same service.

Davis appears at five or six parties a week himself. Naturally,

batted out items about Davis which columnists and feature writers gobbled up. Some of the items weren't exactly true, but they landed space. Uriel Davis is more astute than Sobol. The two of them together form a formidable space-garnering team.

Meyer Davis is more of a businessman than he is a musician. He has photostatic copies of big-money checks paid him for music made and framed for display on

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Instructions for Musicians

Note: The following suggestions are contained in a booklet written and copyrighted in 1917 by Uriel Davis, brother of Meyer Davis. Every musician working under the Davis banner is asked to read the following, and heed them. These rules are still in the books for all Meyer Davis musicians today:

- "We strongly encourage all employees to save money."
- "Do not advise any fellow-employee to buy, invest in or otherwise become interested in securities of oil or mining ventures . . . violators will immediately be discharged."
- "After playing a selection of any sort, instruments should emit no sound for at least one minute."
- "During performances or sessions of playing, employees are requested to address each other as Mr. So and So, not by first names or nick-names, no matter how intimate they may be."
- "Letter writing while on duty will not be permitted. This also refers to reading newspapers or books."
- "Do not gossip about Meyer Davis Music business."

his walls. He has more than \$700,000 in insurance. Years ago, he couldn't dance a step. But a dancer offered him \$100 a lesson. Davis learned in two minutes—at least well enough to pick up a few C-notes. While in front of a band, Meyer would never consider leaving the stand to dance. "It's poor taste—I just work there," he points out.

'Saxes On Way Out'

Davis is bald now. He frets about his waistline. "A potbelly would hurt my value," he says. He's invariably good natured. He feels, sincerely, that a party cannot be a bang-up success without his touch—pacing the music, dealing out tempos "strategically," and mixing up rhumbas "just at the right time when the mood is right."

In the fall of 1936 Davis (typical of his publicity seeking methods) went out on the limb and said the saxophone was "on the way out." He got a lot of lineage in the papers, but most musicians snickered and said he was nuts. Now, five years later, Davis' statement looks ludicrous. But publicity-lov-

ing Meyer got what he wanted—attention.

Davis was the first leader to organize bands in which musicians were interchangeable. If a man is ill, he can supply a substitute, equally as good a musician, in a minute. The more than 1,000 musicians who work for him know the Davis library (about 600 tunes in all—every Davis unit uses a similar library) by heart. A fiddler can jump from New York to Philly to Washington, work with three different Davis bands, and play the same arrangements—almost all of them stocks, pasted up and changed a bit—the same night.

When Davis first started his system, dance musicians were hard

to find. The standard of musicianship was low. So Davis took many a "longhair" musician, trained him in classes, and placed him in Davis bands. Exceptionally handsome, talented, and intelligent sidemen were made leaders of units. But only after much coaching from the Davis brothers.

Every Meyer Davis musician is given a little instruction booklet when he is hired. Uriel Davis wrote the book in 1917; most of the rulings are still being practiced today. Davis musicians are well paid for jobs they work. When they don't work they aren't paid. Thus do the Davis brothers "keep the nut down," as Meyer says.

Meyer Davis started the "con- (Modulate to Page 11)

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Accidents Continue To Plague Bandsmen

Over in the Chords and Discords column on this page is a letter asking if "anything is happening on musicians' insurance."

Because our interests are devoted solely to musicians; because we have reporters scattered all over the country informing us of what you fellows think and what you're doing and what's happening to you, we have our finger constantly on the pulse of the nation's bands. About a year ago it was forcibly brought to our attention that a surprisingly great number of accidents happen to bands on the road. And a musician is a bum insurance risk, any salesman will tell you.

We suggested editorially that the AFM take some steps to provide some form of health and accident insurance or hospitalization plan for members. The suggestion was received with enthusiasm. Several locals grouped together at the AFM convention in Indianapolis and presented a resolution calling for some form of insurance. Referred to committee, the resolution was discussed pro and con at a special meeting at which a Down Beat editor was invited to present his opinions and suggestions.

Although in theory the idea of mass insurance coverage was laudable, AFM Treasurer Harry Brenton pointed out that not only was it a terrific undertaking to try to keep a tab on each of the 50,000 traveling members of the AFM (to say nothing of the total 150,000 membership), but he admitted that the finances of the union would not even begin to be able to handle such a proposition. And so the whole thing was dropped, with a suggestion that individual locals might do something about it.

Many locals did. During the past ten months a number of them have instituted their own systems of health insurance for members, many by the simple method of offering members group insurance written by an outside insurance agency. During the past few weeks the administration of President "Spike" Wallace of Local 47 in Los Angeles has begun a campaign to raise \$100,000 to build their own hospital for members and their families. A highly commendable project. The Milwaukee local has a workable insurance plan.

The tragic death of Hal Kemp a few short weeks ago was a result of just another of the many accidents which bands encounter on their often foolishly long jumps. Anson Weeks had an arm broken and suffered other serious injuries a few weeks ago when his band's bus crashed in Iowa. A month or two ago, a girl singer and a musician in a Michigan band were both killed instantly when they were hit by a car speeding along a highway. Only three weeks ago the car in which Bernie Cummins was traveling across Texas hurtled off the road and turned over three times. Miraculously Cummins escaped injury.

Often the length of a jump between dates, weather conditions, and limited time in which to travel from town to town, create perilous hazards which bandsmen are too prone to take lightly . . . until they crack up. Too often the band needs that a date badly enough. And a booking office can't be the chooser when they have the opportunity to sell a band in a certain town for a date on a specific night. They sell that date; it's up to the band to get there, even if they break a few legs and fracture a couple of skulls in the getting.

We suggest that every contract between band and booker include a clause requiring an allowance of, say, at least one hour's time for every 40 miles to be traveled between any two dates, timing to start at least eight hours after the close of any preceding engagement.

Bookers Can't be Fussy on Distances

They have the opportunity to sell a band in a certain town for a date on a specific night. They sell that date; it's up to the band to get there, even if they break a few legs and fracture a couple of skulls in the getting.

We suggest that every contract between band and booker include a clause requiring an allowance of, say, at least one hour's time for every 40 miles to be traveled between any two dates, timing to start at least eight hours after the close of any preceding engagement.

Immortals of Jazz

Born in Cape Girardeau, Mo., August 4, 1904, Jess Alexandria Stacy is one of the young white vets of jazz, having heard the



early New Orleans style jazz on riverboats plying the Mississippi in the early 1920's. In 1925 Jess got his first job with Tony Catalano, working on the S.S. Capitol out of St. Louis. Jobs with Joe Kayser, Art Kasel, Louis Panico, Earl Burnett, Eddie Neibaur and Floyd Town followed. In 1935 while working for Maurie Stein in Chicago he was contacted by Benny Goodman, with whom he played until July, 1939, when he quit and went over to Bob Crosby's fold. It was John Hammond, hearing Stacy beat a piano in a small Chicago nitery, who six years ago persuaded Goodman to hire Jess. Winner of the 1940 Down Beat poll as pianist, Stacy is generally agreed to be one of the foremost jazz pianists of all time. He's a brilliant composer as well, and a prolific recorder. Discs showing him at his best, in addition to those with Goodman and Crosby, are with Bud Freeman and Eddie Condon and his own solos on the Commodore label, as well as more commercial sides with Ziggy Elman, Lionel Hampton and Lee Wiley. Big, handsome, sincere and shy, Jess Stacy is nominated for Down Beat's "Immortals" honor in tribute to his high standard of musicianship and his unique artistry both as composer and soloist.



Stogie "Curly" Howard, right, of the knocked out Hollywood comic trio, gives with the loco here as band leader Don Strickland keeps him in check. Joe Venuti snapped this shot at the Chateau Terrace in Minneapolis, where Don's band plays until April 15. The Stooges were appearing with Venuti's band and the Andrews Sisters at the Hennepin Orpheum.



'Dig My Beat, Pop.' says 18-month-old Freddie Eddie Myrow to father Joe Myrow, the songwriter whose most recent clicks are Five O'Clock Whistle and Fable of the Rose. And just in case BMI is saving a writer's contract for Freddie, listen to this: Pop is general manager of Advance Music, the mother is a daughter of Irving Mills, prexy of American Academy of Music and niece of Jack Mills, president of Mills Music. Pic was taken by cousin Al Brackman, of Robbins Music, and the "E" for Eddie in the kid's name is for Pop Myrow's old classmate, Eddie DeLange. All are affiliated with ASCAP.



We call him "ASCAP" 'cause the radio's always cracking down on him.

RAGTIME MARCHES ON . . .

TIED NOTES

JAEGER-JAEGER—Harry Jaeger, drummer who just left Benny Goodman and Mrs. Harry Jaeger, in a repeat ceremony last month in St. Michael's church, New York. They were originally married five years ago in Cook County courthouse, Chicago. She was Miss Betty Moore.

KAPLAN-LOHN—George (Georgie Kaye) Kaplan, saxist band leader, and Lillian L. Lohn, in Bridgeport, Conn. recently.

WILSON-CORNELIUS—Phil Wilson, former Missouri U. band leader, and Neva Cornelius, in Wee Kirk o' the Heather, Glendale, Cal. Feb. 3.

PATTERSON-BUNDY—Norman Patterson, saxist, and Lois Bundy, at Drexel, Mo. recently.

SHERIN-FLANAGAN—Jim Sherin, drummer with the Irish Rumbler's ork of WDAS, Philadelphia, and Helen Flanagan, in that city a month ago.

STATON-MARLAND—Dell C. Staton, of Johnny Burkhardt's band, and Thelma Marland, vocalist with the band, at Rockford, Ill. a month ago.

KIPPER-MILLER—Gene Kipper, Toledo band booker, and Marian Miller, in Toledo Feb. 20.

HENNING-LIPPIN—William Henning, of Hal Leonard's band, and Bonnie Dell Lippin, recently in Platteville, Wis.

KRASNER-CAPLAN—Ben Kraser, manager of Lakeside Park, the Denver band spot, and Miriam Caplan of Kansas City, at Denver on Feb. 9.

NEW NUMBERS

MARTEL—Daughter, Jean, born to Mrs. Gus Martel in Wickersham hospital, New York, a month ago. Dad is the band leader, mother the former Dorothy Donnelly, one-time Zigfield dancer.

CARBONE—A son, 9 lbs., 2 oz. born to Mrs. John Carbone in Williamsburg Maternity hospital, Brooklyn, Feb. 7. Dad is pianist with Bill Britton, mother the former Conny Andersen, acrobatic dancer.

JAHNS—Theodora, born recently to Mrs. Ted Jahns in Los Angeles. Dad is the road manager of the Bob Crosby band.

LOST HARMONY

QUARTELL—Mrs. Frankie Dell Quartell, divorced the trumpet-band leader in Chi-

Chords and Discords

Lester Young Quit

New York
To the Editors:
May I correct Mr. Ed Flynn, who wrote, in the Jan. 15 Down Beat, that Lester Young (formerly of Count Basie's orchestra) was fired.
My husband was not fired. He quit for reasons of his own. I will appreciate your making this clear.
MRS. LESTER (Mary) YOUNG

Musicians' Insurance

Taft, Cal.
To the Editors:
Is there anything going on concerning insurance for musicians in case of accidents or sickness? You know, not even the highest paid musicians can beat these setbacks. You once ran a swell editorial on this subject. Was it just another editorial? I hope not.
CLIFF RAWNSLEY

'... We'll Suck Rotten Eggs Club of America'

Decatur, Ga.
To the Editors:
A new swing club has recently been organized here. We thought you would be interested because its members seem to have such different ideas from your magazine. The name of this club is the "If

That Stuff Ellington Plays Is Good, We'll Suck Rotten Eggs Club of America." The charter member and president of the club is Carl C. Fowler, one of the best trumpet players in this section. The club now has ten members and many others have applied for membership. The initiation is to listen to Ellington records for two hours. Most of the members are musicians who know their jive, and not a bunch of dulls that "aint hep."
W. M. GREEN
(3rd Charter Member)

Marvin Freedman Takes a Beating From Three Chicks

Madelia, Minn.
To the Editors:
Marvin Freedman's article on women and jazz got me all het up. If he's married I feel sorry for his wife, for it's a hundred to one he doesn't understand the "inside workings" of a woman. A woman's emotional response is keyed to a higher pitch than a man's; and show me a man who doesn't want a woman "warm and responsive." And when a lad takes a girl out he naturally wants to be met half way, and hence "sweet music," soft lights, etc. Of course, Mr. Freedman, you can take your choice;
(Modulate to Next Page)

Chords—

(Jumped since you have alushy, gushy concentrate of the outdoor ty how to live, I

To the Editor:
So Marvin is one of those who say "don't!" I am years ago I collected records. They taught Goodman and band. Andy Kn Jimmy Dorsey. Then in Dec. shop looking found Sidney, Feetwarmers' and a couple liamese, and Rhythm King and was enth prano and th on the Rhyth Down Beat ca and later Hug Jazz." That v itself. I starte Ladrner recor much for H. Then I starte Jack Teagore Fats Waller, I ton. I am D here, but La Miller—T. an and most of Duke's music None of them when they f scored in you yet to conve Muggsy. The jist of that I am a fe enthusiast, I'm make good mu any woman y I might ask who might be I'd be trying to my real feelin

Tommy At River Michigan

BY P
Toledo—Tom band, out of whose opera minds and de go down to B playing the K roe, Mich., when they re With Tommy combo include Bud Hall, cor sax, and Bill Martha's T girl combo, re left at his broke up his teaching git-fi and his all el ing the new Schalitz has See's. . . Del his band an drums and ac Adams is kill and emsee w at the Kentuc

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PRESS
Our Radio, Mus Dept. cover the Canada.
Write to LUCE 157 Chambers

Chords—Discords . . .

(Jumped from Page 10)

since you have a special dislike for alshy, gushy dames, you could concentrate on the tomboy type, the outdoor type who really know how to live, hunting, fishing, etc.

JUANITA V. McLAUGHLIN

Lawrence, Mass.

To the Editors:

So Marvin Freedman says there are only two kinds of women: "Those who don't like jazz, and those who say they do but really don't!" I am 20 years old. Three years ago I met some fellows who collected records, "swing," not jazz. They taught me to appreciate Goodman and Shaw's Beguine band, Andy Kirk and Tommy and Jimmy Dorsey and many others. Then in Dec. '39 I was in a junk shop looking over old records. I found Sidney Bechet's New Orleans Feetwarmers' I Found a New Baby and a couple of Clarence Williamses, and the New Orleans Rhythm Kings. I took them home and was enthralled by Pop's soprano and the delightful clarinet on the Rhythm Kings' sides. Then Down Beat came to my attention, and later Hughes Panassie's "Hot Jazz." That was an education in itself. I started buying up Tommy Ladnier records (I still don't care much for H. James and Ziggy). Then I started on Johnny Dodds, Jack Teagarden, Bud Freeman, Fats Waller, Bix, and Duke Ellington. I am Duke's No. 1 booster here, but Lawrence is a Glenn Miller—T. and J. Dorsey mecca and most of the kids agree that Duke's music is too "weird" (!!!) None of them had a word to say when they found he had really scored in your band poll. I have yet to convert my friends to Muggsy.

The gist of the whole story is that I am a female and I am a jazz enthusiast. I'm not saying I can make good music. I haven't found any woman yet who could, either. I might ask Mr. Freedman this: who might be the jazz-loving males I'd be trying to make by disguising my real feelings about music and

Tommy Greene At Riviera in Michigan

BY PAUL SMITH

Toledo—Tommy Greene and his band, out of the Rustic Lodge, whose operators changed their minds and decided to shut up and go down to Florida after all, are playing the Riviera Club in Monroe, Mich., until about Easter, when they return to the Lodge. With Tommy on sax and bass, his combo includes Dick Askam, piano; Bud Hall, cornet; Bud Shoemaker, sax, and Bill Graesser on drums.

Martha's Towne Tunesters, all-girl combo, replaced Johnny Marzloff at the Algeo hotel. Johnny broke up his band and is now teaching git-fiddle. . . Art Schramm and his all electric outfit are playing the new Town Club. . . Elmer Schaltz has added two men at Ka-See's. . . Del Osterman broke up his band and is now teaching drums and accordion. . . Col. Hank Adams is killing them as vocalist and emcee with Billy Sims' band at the Kentucky Klub.

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RITA WILSON

Tahlequah, Okla.

To the Editors:

Maybe Freedman just doesn't get around. Personally I like jazz and have no ulterior motives. And I have some female friends who think likewise. The trouble is in finding men who think it's good. They usually want Stardust, (good tune, though) I'll Never Smile Again, Rhapsody, or some such juke-box drabble. They never heard of Bix, Cootie, Moten or Joe Smith.

BETTY MURRAY

Success Formula

New York

To the Editors:

Gosh! I'm a success! I've been panned by George Frazier!!

LES BROWN

'Fighting the Bug: Still Have My Ribs'

L. A. County Hospital Los Angeles, Cal.

To the Editors:

Your editorial, "Write those who are sick and helpless," and the letter written therein by Miss Kivinen in your Feb. 1 Beat, prompts this letter. I've glimpsed the Down Beat since it was an infant. I'm an ex-cat. I say "ex" because the doctors say I can't ever ride my good tenor again, and it goes without saying that I'd rather play than eat; which incidentally I've done several times in my day. I am fighting "the bug" (TB) just as Miss Kivinen, and I've also been on the "choppin' block," but I've been lucky enough to keep my ribs, so far. But when you get laid up and the world of cats and kittens forget you, boy, that's really a clinker in the arpeggio of life. Lots of the boys I've worked with are on top now, and I know it would be useless to expect them to take time out to drop me a line, so I'm taking it out on you folks, since I saw your invite to write. Also, I'll swap a copy of Lunceford's arrangement of For Dancers Only, exactly as he recorded it, for some Down Beats as I just lucked up on my subscription with the Feb. 1 issue.

BERNARD (Sparky) PHILLIPS Ward No. 300

Other "laid up" musicians, who wrote in after we ran the editorial referred to by Phillips, include John Ferrell (bass), General Hospital, Lakeland, N. J.; Kay Brownling, Camden, Miss.; Bill Gibson (drums), Richland County Sanatorium, Mansfield, O., and Avalon Benson, London Mills, Ill. If you know these people, or even if you don't, how about taking a minute and shooting them a line, telling them what goes on. It will bring them up plenty.—EDS.

Meyer Davis' Success Story

(Jumped from Page 9)

tinuous music" idea. Often, his orchestras play eight hours without taking an intermission. A musician must be physically strong to work for Davis. Davis himself, working a party, wears 5-ply dress shirts under his tux. He perspires heavily, often losing five pounds a night. None of his musicians may drink liquor, but Davis himself is a sucker for champagne. "It is bad for my men," says he, "but good for me. It puts me at my best." One night at a swank Bar Harbor party he drank so much, after leaving the stand, that he awoke the next morning in a graveyard nearby. "That was a rough night," he says.

Davis deals in real estate, operates a national chain of bowling alleys, dance halls, barbecue stands, amusement parks and poolrooms. He has lost money backing night clubs and restaurants. But for every dime he has lost in investments he has earned at least five dollars in music. His fortune today, all told, is conservatively estimated at more than two million dollars, all clear and safe.

Musicians give Davis no headaches anymore. His music is comparatively easy to play, compared to music as stylized by the big

name leaders. Davis has so many assistants now that he can sit back, if he wants, and watch his organization move along. He doesn't know how much longer Meyer Da-

vis Music will be a successful, money-making enterprise, but as long as he can grab big money and have fun doing it, he'll be in there pitching.

Thought of It First

The story of Meyer and Uriel Davis has no equal in dance band history. The band business is big business today, but the Davis boys were smart enough to figure that out back in 1913. MCA, General Amusement, Wm. Morris and CRA and all the other band booking offices realized it later.

"They can book the location jobs with their big name bands of the moment and take their 10 or 15 per cent," Davis says. "But I'll just go along doing mostly party jobs and get twice as good a percentage—and my bands have been big names for a quarter of a century."

That's the Davis idea—and he's got receipts for music he's sold totaling 46 millions. And all of it under one name, "Meyer Davis Music." But he still looks like a country doctor.

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Partner . . . Uriel Davis, brother of Meyer, once played piano. But he quit playing to promote the orchestras handled by his brother. Today, Uriel is in charge of all Meyer Davis publicity and promotion. His ace space-grabber is Harry Sobol, who works under Uriel's guidance. Uriel and Meyer were the first men to make dance bands "big business."



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Symph Contest Winner A Fine Jazz Arranger

BY CHARLIE EMGE

Los Angeles—Albert Sendrey, Hollywood studio arranger and composer who took the second prize (\$300) in the Chicago Symphony's recent American composer's contest with his *Sinfonietta*, is well known here for his top-notch swing-style arrangements which he has made for many prominent dance bands.

Previous to his studio musical work Sendrey was arranger for Rube Wolf's stage band at the Paramount theater, where he turned out some of the niftiest "go" stuff heard locally. Sendrey also spent considerable time in London where his arrangements helped to establish the rhythm reputations of Bert Ambrose and Jack Hylton. One of the prominent

American bands he arranged for was that of Irving Aaronson, when the latter was at his peak. To show that he is strictly on the "hep" side, Sendrey said of his Aaronson arrangements of that period: "They were corny, judged by the standards of today."

Sendrey is now assistant to Miklas Rozsa, musical director for film producer Alexander Korda. First thing he said when phoned by the *D. B.* reporter here was: "Down Beat? Of course I know *Down Beat*, I read it all the time."

Musician's Attack Charge Answered

Los Angeles—Harry Willis, nitery operator who is the object of a \$10,000 damage suit in connection with the beating of Ed Gruen, Local 47 musician, while latter was on picket duty at Willis' establishment, has filed an answer to the suit, claiming self defense, provocation, trespassing by Gruen and other particulars.

Gruen contends that Willis set upon him without warning and beat him about the head and face while hoodlum associates of Willis held Gruen's arms at his sides. Gruen also claims that Willis pleaded guilty to assault in the case before a Los Angeles County justice of the peace.

L. Clair Case Enters Politics

Los Angeles—L. Clair Case, former Local 47 official around whom raged one of the bitterest controversies of the Jack B. Tenney regime in the local, has entered the L. A. County political field by announcing his candidacy for the city council. Case was an assistant to

And Nobody Had Insurance



Chicago—Charred rims and disembodied neckpiece were all that were left of the drums and bass in Red Saunders' band after fire had worked its will on the Club De Lisa here two weeks ago. One of the two top hot spots on the jumping south side, the De Lisa went up like tinder. The band suffered a loss of some \$3,000 in instruments in the dawn blaze, in which two persons lost their lives. The band had been at the spot for about three years, had just turned down a good offer on a Milwaukee date, and, a few days after the fire, were signed by Frederick Brothers. Shown here, left to right, are Mickey Sims, bass; Orlando Randolph, trumpet; drummer Saunders and Charles Isom, vocalist. The boys carried no insurance. Pic by Gushiniers.

Tenney, who fired him, charging Case held an outside job while he was on the Local 47 payroll as a full time worker. Case shot back the charge that he had been fired over political differences. Later Case was expelled from the local on various charges brought to a head by his leading the well remembered "revolt" against Tenney at the El Capitan theater at the midnight meeting at which Tenney's proposed new constitution was defeated. Case was reinstated by the Wallace administration, but the affair is still being studied by the International Board, to which it was appealed by Tenney.

Vallee Resigns Juke-Movie Presidency

Los Angeles—Rudy Vallee has resigned as president of Vis-O-Graph Corporation, which he was instrumental in forming recently for the production of coin machine movies. He stated he was too busy with his radio show and movie (regular size) work to devote sufficient time to the job. Observers figure that Vallee never intended to take active management of the new midget musical outfit, but took the presidency in order to aid the opening publicity build-up.

Casa Loma to Make a Movie

Los Angeles—Casa Loma orchestra has drawn a top spot in the Columbia picture, "Show Business" (tentative title). Band was due to start pre-recording work on the film around Feb. 15. In addition to the numbers by the band, there will be good feature spots for Glen Gray, Pea Wee Hunt and Kenny Sargent.

Indication here is that the "dance band cycle," which hit the movies during the past year, is still going strong and likely to continue. Kay Kyser is back in town ready to start on his third picture job at RKO. Glenn Miller is set for movie work at 20th Century. The Bob Crosby band has just finished its Republic studio assignment in "Sis Hopkins."

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L. A. Briefs . . .

(Jumped from Page 5)

March 6, and Glenn Miller, here soon for film work, will have plenty of "reunion-in-Hollywood" parties. Many of Millers' old friends from the Venice Ballroom days with Ben Pollack are here, and the town is also the home now of several of Morgan's bandmates from the Goldkette days.

Apparently no one was set to replace Muggsey Spanier in the Bob Crosby band as of this writing. *Down Beat's* story on Muggsy's leaving was a clear-cut scoop, not only on this so-called reporter, who missed the story here, but also on at least several members of the Bob Crosby band, who first learned the news by reading it in this mag. . . . Carl Hoff and band signed with Warner Bros. for a "Melody Masters" short.

Garwood Van band replaced Marvin Dale at Topsy's while the Dale band took a two weeks' vacation interspersed with some one-nighters. . . . Leo Reisman opens West Coast tour with Pasadena Aud dates March 7 and 8. . . . Daryl Harpa and his "Americonga band," who have been pushing along for the past two years, drew their first major hotel spot at San Francisco's Palace Hotel, opening Feb. 12. . . . Les De Line and Jack Sewell drew the radio orchestra steward spots left vacant by the death of Ralph Reckenbacker—the Bob Hope and "Those We Love" shows, respectively.

Shimp Looks Good

Dave Klein set as steward on the Alec Templeton show, which was to move to Hollywood with the broadcast of March 7 for seven weeks. . . . Harry Shimp, father of Local 47's well known pianist-accordionist, Bob Shimp, looks like a good bet to win the coming L. A. councilmanic election in his district. Harry runs a big motor service station which is patronized by many musicians. . . . Chuck Cascales' band drew the dance band assignment in the Warner pic, "Miss Wheelwright Discovers America."

Teddy Joyce, one of England's most noted stage band leaders, who died recently of spinal fever in Glasgow while on tour, is well remembered here by many musicians. Teddy headed stage bands at the Warner theaters here in 1933. . . . Art Park, recently head of MCA's San Francisco office, has been moved to the Hollywood office's movie contact division. . . . Local 47 is sleuthing an under-scale one-nighter booked here by a major agency.

Don Redman Back With Orchestra

Detroit—Don Redman, making a return as a leader after about a year spent arranging, was to open the Colonial Theater here Feb. 21. One of the early "greats" of jazz music, Don quit the wand-wielding field in early 1940 intending to concentrate on arranging for top white bands. But like Fletcher Henderson, who also was unhappy away from the bandstand, Redman decided recently to try again. His band is composed mostly of young and promising colored musicians.

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Pianist Is Fourth Suicide In Family

Los Angeles—The recent suicide death of "Bruz" Fletcher, nite club pianist and entertainer who was virtually a Hollywood fixture, was the fourth suicide in his family, it was revealed by Fletcher's father, a once wealthy man who now operates an elevator. "Bruz's" mother, grandmother and aunt died by their own hands. His mother ended her life when she discovered she had cancer. Grief over this tragedy caused the grandmother's suicide. The aunt, a sister of "Bruz's" father, ended her life during a visit to Europe. "Bruz", whose full name was Stoughton J. Fletcher, used the motor car carbon monoxide method to end his life. He was 35 years of age, came from Indianapolis.

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Guitars and Guitarists



Be Sure Bridge and Nut Are Right Height

By Charles Amberger

A question sent in by B. S. of Brook Park, Minn., says: "When I play six string chords, especially the Barre chords, I can't produce a clear tone. Could you please help me out?"

I don't know, of course, if you have a flat top guitar or one with an arched top. If you have a bridge on your guitar you can make a proper adjustment by lowering the bridge if your action is too high. If your nut is too high, have that adjusted so that you have the proper height, which will help a lot. To play six string chords one must have a good strong hand, and must use quite some pressure in order to get a clear tone. Constant playing will develop a strong hand and overcome this difficulty.

Musical notation for guitar with chords (G7, E7, A7, D7, G, F7) and fingerings. Includes a note: "Note: This mark means smear the note."

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. Personal replies will be sent to those enclosing stamped, self-addressed envelopes.

Doubling in Brass



John Sets You Down For a Little Chat

By John O'Donnell

I wish I could personally meet... because they can't get ahead with their triple and double tonguing. I would say, "Fix up that base and single tongue, partner, then you can practice your triple and double tonguing to your heart's delight."

Base Is First Worry

If they were unfortunate and missed that natural base, I would tell them that they could find their natural way of playing through their chops which is nature's base. As the old saying goes: "A building is as strong as its base." So I say, Mr. Brassman, your first worry is your base, not lips, breath, tongue, mouthpiece, etc.

How I would like to tell them again and again that long tones are suicide to a suffering brassman, not to Tommy Dorsey, Harry James, Manny Klein, or other good men, but to those suffering brassmen who strive to improve their tone and endurance by holding long tones. I would say to them, "First find the secret that makes the Dorseys, Jameses, and Kleins." Then I would say, "Go ahead, hold the long tones until the cows come home."

Single-Tongue First

And those who practice triple and double-tonguing before they have first acquired a fast single-tongue; to me it's like a man who had a hard time walking across a creek on a wobbly plank. Finally making it, he foolishly tried to run back. Bingo! Into the drink he went. So it is with those who even single tongue badly because of a wobbly base, cussing up and down

O'DONNELL'S

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Hundreds of brassmen all over the world are taking this course and swear by it. I know that you have tried many things and possibly you are fed up, but don't forget that I've devoted years to the perfection of this course. I defy anyone to pick the slightest flaw in it. For two bucks what have you got to lose?

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Play Sitting Down And to those pupils who say, "I can play better standing up," I would tell them that ninety-five percent of their work is done sitting down, that they should find a way to feel and play as well sitting down. Then they can stand up until they are flat-footed.

Knowing that I cannot meet you all, I thought this month it would be best to talk to you as if you were sitting across from me and we were talking things over, things that every suffering brassman should know.

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Shaw Signs Again With RCA-Victor

New York—Leonard Joy, in charge of artists and repertoire at RCA-Victor, last week announced that Artie Shaw had signed a new contract with the firm to make records. Shaw's recent Victor waxing of Frenesi has been that company's biggest seller, with 200,000 copies gone to date. The new binder is for a year, Joy said.

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All-Star Disc, Despite Big Names, Strictly a Clambake

BY DAVE DEXTER, JR.

THE RECENT all-star session sponsored by George T. Simon in Victor's New York studios was a success, judged by the musicianship of the stars who were assembled. But as is invariably the case when more than one leader has his finger in the pie, the results as they come off the turntable are disappointing.

Only 'Higgy' at His Best

Benny Goodman was in charge of the date. With him, splitting choruses so thin that no one is heard to good advantage, were Benny Carter, Toots Mondello, altos; Coleman Hawkins, Tex Beneke, tenors; Cootie Williams, Harry James, Ziggy Elman, trumpets; Jay C. Higginbotham, Tommy Dorsey, trombones; Count Basie, piano; Art Bernstein, bass; Buddy Rich, drums, and Charlie Christian, guitar.

Of the two sides, *Bugle Call Rag* is much superior to *One O'Clock Jump*. Successive solo bits by the three trumpets (Cootie's contribution is preferable) and hard-hitting, clean, punchy brass ensembles, backed by a good, although

too loud, beat, make *Bugle* a better performance than the Basie classic, which ends with a bad clinker in the trumpet section. The stars have little chance to display their respective abilities; it appears that a slow blues would have provided much better material. Only "Higgy" is great enough to show his real worth as a soloist.

Worth 50 Cents, However

Musically, nothing much happens, such as happened last year and in 1939, when the all-stars forgot their reputations, shedded coats, and blew blues. But it's well worth four-bits on Victor 27314 and proceeds from sales go to Local 802's unemployment fund. The session was a clambake—but a clambake which produced enough kicks to make it a little better than an ordinary studio session.

Lionel Hampton

Recorded on the coast, Hamp's *I Nearly Lost My Mind* sounds mighty good compared to its plattermate, *Altitude*, which is probably the worst disc Lionel has made to date. Evelyn Meyers' vocal is acceptable on the "A" side and Hamp's vibes are what you expect. Instrumentation sounds too stringy. The electric guitar, particularly, is excess baggage. On Victor 27316.

Vaughn Monroe

More exciting, and ranking perhaps as Vaughn Monroe's best coupling on Bluebird, are *Dardanelle* and *There'll Be Some Changes*, latter sung by Marilyn Duke. Opening chorus on the first shows fine brass, in and out of hats. And a fine solo trumpet pops up twice. Saxes are well phrased with much care to intonation. Mon-

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roe may be big in a few months if this (Bluebird 11025) is typical of how his unit performs.

King Oliver

One of the better reissues, dated though it is, pairs Joe (King) Oliver's *Canal Street Blues* with *Chimes Blues*. It's on Milt Gabler's blue UHCA label and available for a dollar. Armstrong, Johnny and Baby Dodda, Lil Hardin and Bill Johnson are featured with the King. Louie's cornet on *Chimes* is a kick. But the music, it is only honest to report, goes 'way back

Joe Turner - Willie Smith

When better blues singing is shouted, it'll take Bessie or Ma to return to carve Joe Turner. Willie the Lion's piano accomp is inferior to Joe's usual Pete Johnson help, but the stuff is here—and good—on *Rainy Day Blues* and *Doggin' the Dog*, Decca 7824. Joe, after months of layoffs, is back now at New York's downtown Cafe Society. A man with his talents to express a genuinely native American music deserves to be recorded more often.

is faster than Waller's and even if it's not as sure and musically sound, it's first rate fodder for those who haven't yet become fed up with all this pseudo-boogie from the waxworks are flooding the market with.

Artie Shaw

With his large unit—stringing sawing away and all—Artie clicks on *Beau Night in Hotchkiss Corner* and *The Calypso*, both with Anita Boyer vocals. Artie doesn't overwork on his stick, no doubt because of the mediocre material. But both are refreshing after his banal, egg-laying disc of *Dr. Livingstone I Presume* by his small group, issued a few weeks earlier. Victor 27315.

Bill Coleman Dicky Wells

It's rough, and unpolished, but the jazz Bill Coleman blows from his trumpet will live long after Calypso-like vocals by Anita Boyer are gone and forgotten. Victor (27318) has a strange coupling of Coleman, accompanied by guitarist Django Reinhardt, playing *Bill Coleman Blues*. Reverse has Dicky Wells, now with Basie, aliphorning through *Dickey Wells Blues* with Bill Beason, Sam Allen and Roger Chapat forming a rhythm section background. Both made a few years ago in Europe, they are filled with worthy solo improvisations by two of the best. Not to be missed.

Glenn Miller

Ray Eberle's vocal and the monotonously-perfect pop arrangement number 32-B combine to make Glenn Miller's *Chapel in the Valley* a well-done but unthrilling side. Better is the backing, *Song of the Volga Boatmen*, which spotlights Ernie Caceres' alto, a short growl bit by Billy May, really excellent brass ensembles in inutes, and a corny clapping sequence not compatible with Miller's usual sense of good taste and orchestration. Strong stuff for Miller followers, however, and a touch of Lunceford seeps through. BBIRD 11029.

'Anthology of Jazz'

The first half of a project which Decca is undertaking is now available. It's a collection of hot jam as played during the period from 1933 to 1940 by America's most respected white musicians. Jack Teagarden, Muggsy Spanier, Red Norvo, Benny Goodman, Jimmy McPartland, Bud Freeman, Irving Fazola, Tommy and Jimmy Dorsey, Wingy Manone and a dozen others are all represented in Decca album 183 titled "Anthology of White Jazz," which includes 12 exceptional sides taken from the catalog. Another 12 are due next week. They'll be the best examples of Negro jazz. Contents of the ofay anthology:

Ant Hoger's Blues, Jack Teagarden; *Panama*, Jimmy McPartland; *Jazz Me Blues*, Crosby's Bobcats; *Tin Roof Blues*, New Orleans Rhythm Kings, a Mannone unit; *Chicago*, 1933 Casa Loma band; *St. Louis Blues*, 1934 Dorsey Brothers' band; *Somebody Loves Me*, Adrian Rollins; *Goodies*, Teagarden, Klein, Bergan, etc.; *Saints Blues*, Bud Freeman, Pee-Wee Russell, Lemisky, etc.; *Allee Blue Gown*, Ben Pollack and Muggsy Spanier; *Swingin' on the Famous Door*, Joe Marsala; *Tap Root Blues*, Joe Venuti, and Decca Stamp, Red Norvo.

Maurice Rocco

One of the best known colored 88 men in Chicago, Rocco shows well on his second Decca (8523) coupling, *Rocco's Boogie Woogie* and *Tonky Blues*. His right hand

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"Higgy" Gets His Trophy



New York—Jay C. Higginbotham, jazz trombonist with Henry (Red) Allen's band at downtown Cafe Society in Greenwich Village, was honored two weeks ago at "Down Beat Night" at the spot. Voted by readers of *Down Beat* to a place on the 1940 All-American band, Higginbotham is shown here receiving his gold trophy. Left to right—Ed Flynn and Dave Dexter, Jr., of *Down Beat's* New York office; Higginbotham, with trophy, and Barney Josephson, boniface at Cafe Society, who sponsored "Down Beat Night." Higginbotham for many years was a fixture with Louis Armstrong's ork. Every member of the All-American band received trophies similar to the one "Higgy" is shown with. Willie Bryant acted as emcee for the presentation. Pic by Libshon-Ehrenberg.

when the corn was green in Indiana, where these were originally cut for the Gennett label.

Benny Carter

You can't believe this—Carter doing *Sugar Blues*. But studio pressure was responsible and Carter was first to tear up the arrangement (a stock, incidentally) when the side was finished. That's Jonah Jones doing the Clyde McCoy takeoffs. Benny asked that his name not be used on the side. And a few weeks later he moved to the BBIRD label. Backer is a pop with a Roy Felton vocal, *The Last Kiss You Gave Me*, a pretty tune beautifully scored by Carter. On Decca 3588. Sonny White's the pianist and Decca titles the first side *Boogie Woogie Sugar Blues*.

King Cole Trio

A blues, *This Side Up*, and the grand old *Sweet Lorraine* classic show this Los Angeles unit at its best. Nat Cole's piano, Wesley Prince's bass and Oscar Moore's guitar jell okay. A promising debut for this group on Decca 8520.

Ethel Waters

Not good are Ethel Waters' latest, *Georgia On My Mind*, the Hoagy Carmichael evergreen which has soared since Marks went with

BMI, and *Ole Man Harlem*. She's flat at times and the schmaltz accompaniment isn't suited to her voice. Eddie Mallory, her trumpeter-husband, leads the band. On BBIRD 11028.

Harry James

Back on the Columbia label after an unfortunate period with a now-bankrupt wax firm, James' own composition *Music Makers* is paired with a BMI, Mexican-sounding tune called *Montevideo*, latter sung by Dick Haymes. The band shows a really wonderful beat, superb brass (both trombones and trumpets) and Basie-like sax phrasings not always in tune. *Music Makers* is a neat riff mixture and gets the call over the flipover. On Columbia 25932.

Woody Herman

Don Raye and Hughie Prince apparently have a couple of hits from the pic *Buck Privates*—at least everyone is rushing to record them. *Bounce Me Brother With a Solid Four* and *Boogie Woogie Bugle Boy* aren't as bad as they look at first glance, especially with the Herman herd's treatment. Arranger Deane Kincaide's fine last chorus on *Boy* hits a great Dixieland groove; Cappy Lewis blows a fine cornet and Woody's humorous singing hits home. *Bounce Me* has Muriel Lane on the lyrics and is a bit more commercial. Not hot jazz, but slanted at the coin machines, and as such, good stuff. Decca 3617.

Teagarden

all represented in Decca album 183 titled "Anthology of White Jazz," which includes 12 exceptional sides taken from the catalog. Another 12 are due next week. They'll be the best examples of Negro jazz. Contents of the ofay anthology:

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"Radio Kings"

Dick Elliott with Dick Shelton's Band

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THE HOT BOX

A COLUMN FOR RECORD COLLECTORS

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

The Melrose brothers, Chicago's one-time prolific composers and publishers of jazz tunes, were responsible for many a hot record plugging their wares. Most of their dates were by pick-up groups containing some of the finest jazzmen in Chi. One such date gave us on Vocalion 1403, *Forty and Tight* (3936) and *Piggly Wiggly* (3937) by the Beale Street Washboard Band. The coupling also appeared on Romeo 5120 and Conqueror 7980 under the title "Rampart Street Washboard Band."



Morand

Morand gives the personnel as follows: Herb Morand (trumpet), Johnny Dodds (clarinet), Baby Dodds (washboard) and Frank Melrose (piano). Baby Dodds recalls that on this session his fingers got sore thumping the board and so he beat on it like a drum. This change of board-style can be noticed on *Forty*.

Joined Frank Terry

Herb Morand is a New Orleans born man who has too long been neglected. Today he is playing some fine blues with Jimmy Bertrand at the Firehouse on Honky Tonk lane (Editor's Note: That's North Clark Street) in Chi. Herb had his own band in N.O. and traveled with it to Merida, Yucatan, Mexico where they played the carnival season. Morand came to Chicago in the middle twenties and joined J. Frank Terry and His Chicago Nightingales. Later he played Tommy's Tavern at 31st and Federal with a band consisting of William Barbee (piano), New Langhardt (guitar) and "Little Joe" Lindsay on drums. Little Joe was one of Louis Armstrong's favorites. Herb eventually went on to New York where he worked with Cliff Jackson and His Krazy Kats at the Capitol Palace but was not with Cliff when the Kats recorded. More recently Morand was co-manager of the original Harlem Hamfats and appeared on many of their Decca sides. Herb

and his co-manager Joe McCoy claim credit for the very popular tune *If You's a Viper*.

Collector's Catalogue: Merrill Hammond, Hillside, Boylston, Mass. An Armstrong man of long standing with other interests covering the best of the hard to get. Once played in a band with Stan Warren and Brad Gowana in 1924. It is said that Merrill and Stan used to sail Bix Gennets out the window. Bruce Cameron, 93 South Butler, Indianapolis, Ind., Drummer of ability and busy philosophy student at Butler University. Ardent Dixielander and collector of the best New Orleans. Bruce is doing considerable research on corrections to Delaunay's Discography.

Alderson Fry, 2407 Oakland, Nashville, Tenn. General collector and friend of Bill Love's. Puts out a long list of miscellaneous items. Only able to get to the D's on List No. 1 due to its length. Alderson is a librarian and lawyer. Detests vocal choruses.

Ralph J. Sturges, 131 Washington St., Hartford, Conn. Specializes in Armstrong and Joe Venuti.

Drivel Come On: Hoyte Kline, Cleveland Louis man, is giving a series of lectures at the John Wade Record Store in Shaker Heights, Ohio on "Contrasts in Jazz" . . . Ed Lang plays on Clarence Williams Novelty Four Okeh 8645, *In the Bottle Blues* (401390) and *What You Want Me To Do* (401-391), but who is the trumpet? . . . Collectors who have passed through Chicago will be sorry to hear Mr. Weile of the Record Rendezvous died early last month . . . Additional sides under Jimmy Bertrand's Washboard Wizards name appeared on Vocalion besides *17th St. and Idle Hour*; Voc. 1099, *I'm Goin' Huntin'* and *If You Want To Be*; Voc. 1100, *Easy Come Easy Go* and *Blues Stampede*; Voc. 1035, *Strugglin'* and *Little Bits*. Johnny Dodds is not present however . . . Charles Rogers of Trenton has an interesting Champion, 15455, by King Brady's Clarinet Band, *Lazybones Blues* (Michall-Snapp) and Pete Richards Orch. playing *Michigan Stomp*. This may be the same Michall as on Black Patti (see Box Feb. 1) . . . Tom Reed of Peoria has a copy of the Dixie Syncopaters Perfect 15685, *Farewell Blues* and *Sobbin' Blues* an interesting Oliver item . . . William H. Miller, 21 Como Ave., South Yarra S. E. 1, Victoria, Australia, is putting out a new jazz pub called

Most Popular Records in the Coin Machines

| SONG | FIRST CHOICE | SECOND CHOICE |
|------------------------------------|------------------------|------------------------|
| 1— <i>I Hear a Rhapsody</i> | Jimmy Dorsey, Decca | Charlie Barnet, BBird |
| 2— <i>Yes, My Darling Daughter</i> | Dinah Shore, BBird | Andrews Sisters, Decca |
| 3— <i>Frenesi</i> | Artie Shaw, Vic | Woody Herman, Decca |
| 4— <i>Last Time I Saw Paris</i> | Kate Smith, Col | Hildegard, Decca |
| 5— <i>Stardust</i> | Artie Shaw, Vic | Tommy Dorsey, Vic |
| 6— <i>So You're the One</i> | Dolly Dawn, Okeh | Hal Kemp, Vic |
| 7— <i>Nightingale Sang</i> | Glenn Miller, BBird | Bing Crosby, Decca |
| 8— <i>I Give You My Word</i> | Eddy Duchin, Col | Al Kavelin, Okeh |
| 9— <i>Sante Fe Trail</i> | Dick Jurgens, Okeh | Sammy Kaye, Vic |
| 10— <i>Anvil Chorus</i> | Glenn Miller, BBird | |
| 11— <i>Perfidia</i> | Jimmy Dorsey, Decca | Gene Krupa, Col |
| 12— <i>Mean to Me</i> | Andrews Sisters, Decca | Eddy Howard, Col |

"SLEEPERS"

Records listed in this classification are unusual—either the tune or the form of treatment, and are proving surprises or "sleepers" in many locations throughout the country, according to information from operators received by *Down Beat*. Any one of these records may break into the "favorites" class above. Operators are invited to hear the following sides with an eye toward discovering a smash hit and a nickel-nabber:

Amapola, lovely Spanish-flavored song, by Jimmy Dorsey and band on Decca. Jimmy's very original form of treatment, allowing both Bob Eberly and Helen O'Connell to sing a vocal chorus, makes this a

"EVERGREENS"

Records listed below are those which year in and year out consistently lure nickels, despite prevailing popularity of songs. A couple or three of these in a machine is insurance itself. Time has proved their worth.

The Man at the End of the Bar, Tiny Hill and band on Okeh have this—a tailor-made disc for bar-rooms and taverns.

In the Mood, Glenn Miller again on Bluebird. Still strong in thousands of machines.

Marie, Tommy Dorsey on Victor still is reaping

"must" for all machines. Destined to be Dorsey's biggest hit since *LaZonga*.

By the Watermelon Vine, by Benny Carter's band with vocal refrain by Mills brothers. Tricky tune and commercial, appealing performance. On Decca.

Whose Theme Song? Dick Himber has this one, available on Decca and Victor both. Clever mixing of theme songs of the best name bands, on two sides. A natural for college locations and spots where kids and musicians hang out.

Song of the Volga Boatmen, Glenn Miller on Bluebird. May be another *Tuxedo Junction*; at least Miller hopes so and patterned it in that same style. Worth trying.

royalties on the biscuit which made his band famous.

Please, Stardust, Dear Old Girl, Bing Crosby, the ever-commercial, has three strong ones here, all Decca.

Woodchopper's Ball, Woody Herman, Decca.

I Want a Little Girl, Count Basie's Okeh version is easily the strongest. A terrific bet which many ops have overlooked but which, in middlewestern locations, is doing so well that all the other companies are recording it and pushing it. Looks good for a long time the way Basie and vocalist Jimmy Rushing handle it.

Sidney Bechet Back in Harlem

New York—After several months out of town, working with a small combination at Fonda,

N. Y., Sidney (Pops) Bechet returned last month to work with Wellman Braud, Cliff Jackson and Gene Moore at the Club Mimo in Harlem. Bechet also made some records for Victor upon his return.

Six New Sides By Monroe Ork

New York—Probably the fastest "on the up-beat band" in the east right now, led by Vaughn Monroe, recorded six new tunes Feb. 17 for Victor's Bluebird label. Titles included *Thumb Up*, *Clam Chowder*, *Requestfully Yours*, *Racing With The Moon*, *Just Plain Folks* and *Riding On a Rainbow*.

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Jimmy Dorsey's 'Even Groove' Philosophy is Paying Off!

Calls His 1935 Split With Tommy Best Break of Career; Story of His Life Told

Jimmy Dorsey's life story stacks up with the best of them. And Jimmy needs no press agent to make it "colorful and interesting."

Unlike his younger, more aggressive and more temperamental brother Tommy, Jimmy has always gone along in an even groove, consistent in his behavior from the time he gets out of bed until he leaves the bandstand late in the morning.

His friends are legion. The men in his band idolize him, as a person as well as a musician. The same cannot be said for many another top name leader.

Tempo Divided Brothers

The best break Jimmy Dorsey had was the night at Glen Island Casino in the summer of 1935 when Tommy, up front leading the Dorsey Brothers' band, beat off a tempo which, to Jimmy seemed much too fast. It was a slow ballad.

Back in the reed section, Jimmy leaned over and yelled at his brother:

"Hey, the tempo's too fast, don't you think?"

Tommy turned, looked at Jimmy, and thoroughly disgusted, walked

front an orchestra which was 100 per cent Jimmy Dorsey's.

Kraft Show a Dud

A few months later Jimmy had a radio commercial, on Bing Crosby's *Kraft Music Hall* emanating from NBC's studios on the coast. The show was a dud as far as the J. Dorsey band was concerned, for it was all Bing and no Jimmy. Not until 1937, when Jimmy took on Bill Burton as personal manager, did the band begin to pull out of the rut it got into on the coast. But from 1937 on, things happened fast. Today Jimmy's band is the hottest orchestra in the field—trailing only Kay Kyser and Glenn Miller as a box-office attraction.

Jimmy was born February 29, 1904, in Shenandoah, Pa. His father, Thomas F. Dorsey, was a music teacher. At six Jimmy was playing slide cornet, appearing in recitals and creating a stir in his home town. At 12 his father started him on saxophone, believing the sax had "more of a future" than a slide cornet. At 14 Jimmy was a sharp saxophonist, and he worked in coal mines as a messenger boy when he wasn't in school or practicing music.

Led the 'Wild Canaries'

Before he was out of his 'teens Jimmy organized his first band—Dorsey's Novelty Six, which had little brother Tommy on trombone, Jimmy on sax; Kathryn Crossin, piano; Don Nyer, drums; Walter Miller, cornet, and Jim Crossin on fiddle. Later another was added and the band changed its name to "Dorsey's Wild Canaries." Jimmy became so prominent throughout Pennsylvania that he was offered a job with the then-famous Scranton Sirens, which included Fred (Fuzzy) Farrer's trumpet, Irving Rikkin's piano, and Eddie Lang's fiddle and banjo.

Shortly after joining, Jimmy got the band to send for brother Tommy. Jimmy vouched for his brother's ability and Tommy didn't let him down. Then followed a period with Ed Kirkeby's California Ramblers. Jean Goldkette's famous Detroit band was next. Again, Jimmy got Tommy in. It was the same story with Paul Whiteman, whom Jimmy joined in 1926. A year later, sold by Jimmy on Tommy's prowess as a trombonist, Whiteman sent for Tommy.

Then Studios Called

From Whiteman Jimmy and Tommy hit New York, working for several years, at top money, in radio studios and on record dates. Tommy grabbed all he could; Jimmy was satisfied to work enough to live comfortably and enjoy life. In the summer of 1934 Jimmy and Tommy formed the Dorsey Brothers' orchestra, one of the greatest of the period. Together, they helped Benny Goodman make "swing music" a fad. The brothers parted in '35 and Tommy, rounding up all new men, was first to hit the jackpot.

From 1936 to 1939, Tommy held

The Latest Photo of Jimmy Dorsey's Orchestra



Not yet six years old, Jimmy Dorsey's orchestra is shown here as it appears nightly at Hotel Pennsylvania, New York City. Front row—Jack Ryan, bass; Bob Eberly, vocals; Helen O'Connell, vocals; Dorsey, Herbie Haymer, tenor, and Milt Yaner, alto. Rear row—Buddy Schutz, drums; Sam Rubinwitch, alto;

Guy Smith, guitar; Don Matteson, trombone; Nita Kasebier, trumpet; Joe Lippman, piano; Al Jordan, trombone; Jimmy Campbell, trumpet; Shorty Solomon, trumpet; Sonny Lee, trombone, and Charlie Frazier, tenor. This is the latest photo of the band, taken last week at the Pennsylvania Hotel. Don Matteson is the latest addition to the band. Best pic by Otto Hess.

1940 Brought Him Big Success



Jimmy Dorsey worked four years with his own band before he became really successful. The year 1940 saw him sweeping to the front, helped by two hit records (*Madame LaZonga* and *The Breeze and I*) and the improvement of his band itself. Dorsey was born in Pennsylvania on Leap Year's day, Feb. 29, 1904. He is almost two years older than brother Tommy. So far in 1941 Jimmy's band has been moving faster than in 1940—breaking Glenn Miller's record at New York's Hotel Pennsylvania and having, already, the leading record seller in *I Hear a Rhapsody*. This shot was made of Jimmy just two weeks ago.

off the stand with his horn. From that time on Jimmy had his own band. Tommy went out, organized another group, and found success. But his hot-headed action left the door wide open for Jimmy to take over, inject his own ideas, and

the upper hand. It was Tommy whose records sold better, who always had a radio commercial, and who could choose his road tours. Jimmy didn't complain—he was tickled that "the brother" was doing so well and that his faith and loyalty to Tommy had never been wrong.

Then came 1940—and Jimmy struck the big pay dirt. Tommy's nut was so large he had to fire seven men and get cheaper musicians. Jimmy's *The Breeze and I*

"Most Popular" Band Vocalists



Bob Eberly and Helen O'Connell form the most popular vocal team with any orchestra in the dance field, according to polls held by trade papers. Eberly has been with Jimmy Dorsey nearly six years, joining him when the band was known as the "Dorsey Brothers' Ork." O'Connell joined Jimmy in February of 1939. Here they are shown looking over the score of *Amapola*, which the band recently recorded. Both Bob and Helen sing choruses on it. Bob is married to Florine Callahan; Helen is engaged to marry Jimmy Blumenstock, Fordham College law student. The \$1,200 watch Helen wears is the gift of an admirer of the band.

11 Benedicts, 5 Kids, in The Jimmy Dorsey Outfit

Only five members of Jimmy Dorsey's band are unmarried. The other 11 are benedicts and four of them are fathers.

Jimmy himself is married and has a daughter, Julie Lou, now 9. Charlie Frazier, saxist, has two offspring—Charles, Jr., 5, and Judy Frazier, 6 months old. Sonny Lee has a son, Tommy, Jr., 4, and Jimmy Campbell's "sweetheart of the band," Gail, is 4. Married men

and *Six Lessons* were best sellers. But Tommy, aggressive and fighting harder than ever to stay ahead, came through with *I'll Never Smile Again* and equaled Jimmy's record sales.

'Greatest Brass Section'

So now as 1941 enters its third month it's still a battle of the brothers. But Jimmy's no longer the underdog. He is currently breaking records at the Pennsylvania Hotel; he's the best-paid leader on the Decca label, and he has as good a radio commercial as Tommy.

His band has never hit the peak it is riding now. Many musicians believe Jimmy's brass section is the greatest white section in dance band history. And the saxes and rhythm were always great.

Jimmy is still the easy-going, soft-talking gentleman who can't say no and who is happy to hear of the successes of his friends, even though they're rivals. With a perfect setup now, from the band personnel standpoint as well as management, Jimmy Dorsey may wind up next December as the biggest band of the year. And because his progress has been methodical, and calculated, he looks to be good a long time. With him good music is all that counts. For a while that idealistic outlook

who have not, as yet, produced are Milt Yaner, Herbie Haymer, Nita Kasebier, Buddy Schutz, Jack Ryan, Guy Smith and Bob Eberly.

Unmarried members of the band are Al Jordan, who may be seeking a preacher soon; Sam Rubinwitch (Don (Juan) Matteson, Shorty Solomon and Joe Lippman. In addition, Bill Burton, Dorsey's manager; Eddie Perri, major domo; and Nita Moore, secretary, also are unmarried.

Jive Record

One of the biggest laughs Jimmy Dorsey has had in all his years as a musician came a few years ago, in Los Angeles, when his band recorded *What's the Reason for Decca*.

Still available (number 762 in the catalog) the tune was a subtle bit of satire on corn bands. Dorsey plays a knocked-out clarinet solo ending in a hen's cackle; the trombones tear their horns apart to blow cobby licks. Shorty Cherock's CORN is a slap at the Busse-McCoy-McGee school. Russ Morgan, Shep Fields and Lombardo are other bands who take a beating on the disc. Even today the boys in the band get their kicks hearing it.

looked out of place. Today, just as Jimmy figured, it looks to be the best bet for maintaining an edge in the very top brackets.

"Nothing can stop us now," the manager says. And few are the musicians who don't agree.

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Band Works Hard Making Records; How They Do It

BY DANNY BAXTER

Watching the Jimmy Dorsey orchestra make records is an experience. Jimmy sits up front in a little rickety chair, his collar open, near his clarinet and alto, which are in a stand under the front mike. Over at the side, looking sleepy, Helen O'Connell in a short dress, without makeup, puffs scarlet-tipped cigarets. Bob Eberly, his collar also open, and coatless, paces about the room.

The tune in front of the band is *Quiero Me Mucho*, which in English means *Yours*. It's one of those Toots Camarata arrangements which features an opening vocal by Eberly, a speed-up by the band, and an out chorus with O'Connell taking over the lyrics in bright tempo.

Frazier Only Sharp Sideman
Only two men in the band look presentable. One is Charlie Frazier, who plays every reed instrument made. The other is Al Jordan, newest member of the band. Jordan occupies the first trombone chair between Don Mattoon and Sonny

a huddle and ascertain who was wrong.

Everybody Listens

A clinker—the trumpets. Solomon takes the blame. Kasebier and Campbell look up at the ceiling, listening to the trumpets more carefully. Bob and Helen make mental notes of words they didn't pronounce clearly, of notes they hit which weren't true.

"I was flat in the third bar," O'Connell admits. But when she makes the final master she'll watch it—and get it right.

In and out of the control room, pacing fast, moves Bill Burton,

The band finishes the playback. Jimmy rises, watches the colored lights for the "start" signal, and gives a down beat. This is it—the finished master. For three minutes and five seconds the band plays. Bob and Helen sell for everything they're worth into the mike. When it's over Jimmy yells into the mike to Kapp and Bradshaw, Decca engineer, "we can make it better."

So it's another down beat, and another run down of *Quiero Me Mucho*. O'Connell sings her chorus in Spanish. In school she studied French.

"That's it," Dorsey says when they finish. Kapp walks out of the control room. "We'll press that one," he says.

Boys Sip Coffee and Rest

There are three mikes, all of them open. One hangs above the keyboard of the piano. Jack Ryan and Guy Smith play into another mike. Helen and Bob, and Jimmy (Modulate to Page 21)



'Amapola' Seen As Smash Hit

Latest Jimmy Dorsey record destined for hitdom is a Spanish-flavored *Amapola* cutting, on Decca, which the band waxed Feb. 8 in New York along with four others.

Arranged by Toots Camarata, *Amapola* features a double vocal, by Bob Eberly first, and then Helen O'Connell. Dorsey also takes a short solo in between. Not an ASCAP-controlled song, *Amapola* has been featured recently by the band on its Twenty Grand radio commercial and also on sustainers from Hotel Pennsylvania on NBC. According to Decca bigwigs, advance orders for the recording stood at more than 20,000 copies before it could be pressed and issued. Dorsey believes the disc will outsell *Madame LaZonga* and *The Breeze and I*, the band's biggest clicks on wax to date.

Heresy it might be called under ordinary circumstances, but when Jimmy Dorsey gets off a little jaunt behind legit coloratura Josephine Tumminia of the Metropolitan Opera, it's kicks, and especially for Miss T. It was she who sang on the Dorsey band's recording of *Blue Danube*, waxed a couple of years ago. Pic courtesy Milt Rubin.



Rehearsal . . . Many hours of tedious, nerve-wracking practice are behind every tune the Jimmy Dorsey band performs on a record or a broadcast. Here is a candid snap of Jimmy (at right behind mike) and Bill Burton, manager; Toots Camarata, arranger, and Helen O'Connell, singer, conferring on the necessity of "cutting" a chorus to get it on wax. Also in the pic are Charlie Frazier, sax, and Jack Ryan, bass, at top. Part of Milt Yaner's head also is visible.

Lee. Frazier is sartorially impeccable, his bow tie neatly adjusted, his shirt white and clean. Jordan's tie is on the floor. All the other boys in the band look beat. It's too early in the morning for them. Some wear sweaters; others sport mixtures. All smoke cigarets chain fashion. There's a tension in the studio, although no one wants to appear jittery.

Argue Over Cut

The band goes through the score, first, for timing. It's 15 seconds long. Jimmy suggests a cut. Milt Yaner argues. Jimmy Campbell and Shorty Solomon express their opinions. Finally Dorsey and the boys agree. Again the tune is taken from the top.

"That was 3:05, Jimmy," Dave Kapp yells from the control room mike. "How about a playback?"

The timing okay, the band now goes through the tune again. It is being recorded—not for the finished master, but so Jimmy and the band can hear the balance. After it's over they sit around, smoke, and listen attentively to the music as it comes over the speakers. The saxes phrase awkwardly for a second, and Yaner, Rubin-witch, Haymer and Frazier go into

Dorsey's manager. "The only thing wrong with this tune is that there ain't any fiddles choruses," he says. The boys laugh. Burton once played violin in several corn bands.

Dorsey Plays Gourds

Eddie Perri and Nita Moore are there. Perri helps Jack Ryan adjust clampers on his bull-fiddle. And when Dorsey yells for "gourds" Perri hustles around and comes up with 'em. On the finished record you hear Dorsey shaking them madly, right into the mike.



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Inside Jimmy Dorsey Sections As They Look Over a Tune



Rhythm men Buddy Schutz, in back on drums, and Guy Smith on guitar comprise half the JD beat section, one of the best in the game.

Guy Smith 'Fine' After Operation

New York—Guy Smith is back in his guitar chair with Jimmy Dorsey's band after a serious throat operation which kept him inactive several weeks. Allan Reuss, formerly with Goodman and Teagarden, substituted for Smith, who says he feels "fine" now that his trouble has been remedied.



Trumpets on those fine Camarata and Lippman arrangements are handled by Nate Kazebier, Jimmy Campbell and Shorty Solomon, above left to right. Much of the guts of the band comes from their horns.

'Getting the Job Done' is Burton's Task With Dorsey

In every dance band which has attained success, there are a number of "men behind the band" who are important. Arrangers, personal managers, road managers, booking office execs and financiers sometimes play a big part in making a band a bang-up success.

In Jimmy Dorsey's case the "man behind the band" who counts most is Bill Burton, Jimmy's personal manager, whose devotion to Dorsey, and brainy consistent efforts to guide the Dorsey organization into big time has no equal in the trade today.

Disliked by many—who were outsmarted or outmaneuvered by the canny Burton's ability to think—Burton is nevertheless liked by many more. Before he took over as

personal manager for Jimmy back in 1937, Burton had worked for the old Rockwell-O'Keefe office as a publicity agent, a ticket-taker, a booker of ice-skating acts, road manager for bands and acts, and in every conceivable booking office position.

Musicians, especially, like Burton and his way of getting things done. For back in the 1920's when the band business was a baby, he was playing violin and leading orchestras himself. One of the best outfits Burton batoned was the once-famous "New Orleans Owl" group, which recorded and which was a fixture at swank Crescent City hotels for many years.

'He Knows Everybody'

His ear for music has given him the jump on others in the personal management field. And the contacts he has made after more than 20 years in the business have proved valuable. Probably no other personal manager knows as many important (and unimportant) people.

He and Dorsey get along well. Occasionally they argue. But once a decision is reached between them



Reeds behind Jimmy's own alto and clarinet are Herb Haymer, tenor; Sam Rubinwitch, baritone; Milt Yaner, lead alto, and Charlie Frazier, running over a phrase on bass sax. Bassist Jack Ryan is shown in the shot, and pianist Joe Lippman and Kazebier in the background.

5 New Men Since Who's Who Ran

Since Down Beat published a complete "Who's Who in Music" on Jimmy Dorsey's band 18 months ago, when the band was at Frank Dailey's Meadowbrook in Jersey, five men have come into the organization and proved their worth.

Data on them includes: NATHAN (NATE) KAZEBIER, Hot trumpet. Home town is Cedar Rapids, Ia. Born there Aug. 18, 1912, and started studying music in 1921. Wife's name is Dolly. Likes to play golf and make miniature airplanes. Has worked with Gene Krupa, Benny Goodman and Austin Wylie. Has a brother who plays tenor sax. NATHAN (SHORTY) SOLOMONSON, trumpet. Born Nov. 11, 1911, in Hartford; started music at 18 and worked with Happy Felton and Henry Busse before signing with Dorsey on Dec. 20, 1939.



Trombones come in for plenty of hard work in the Jimmy D. band, although by the ease in which it comes out of these horns you'd never know it. Looking over a tricky spot are Sonny Lee, Al Jorden (who is engaged to Les Brown vocalist Doris Day) and Don Matteson. Shorty Solomon is studying hard in upper left hand corner.

Likes Lunceford and Beethoven. Single, a wolf from the word go, and lists his ambition as wanting to "play good." GUY W. SMITH, JR., guitar. Native of Freeport, N. Y.; born there June 17, 1918. Likes to motor boat and practice his box. Admires George Van Epps very much. Lives on Long Island. Has worked with Savitt, DeLange and Kemp. Pet peeve is "ungentlemanly drunks." Joined Dorsey last May. JIMMY CAMPBELL, trumpet. Born Oct. 11, 1915, in Dayton, O. Likes golf and tennis. Has worked with Barney Rapp, Jan Savitt and Larry Funk. Started with Harold Greenamyer in 1938. Admires Goodman, J. Dorsey and Harry James for their solo styles. Enjoys Debussy. Joined Dorsey June 28, 1940, and has been blowing that terrific lead horn without a miss since.

you know it's the right one. Burton is always with the band, in hotel rooms, on the road, and in radio and recording studios. Most personal managers prefer to look big sitting in ultra-modern, ornately-outfitted offices. Not Burton. He's on the spot all the time.

Lives Alone in Hotel

Burton lives by himself at New York's Hotel Piccadilly. Dorsey and others close to him—including the boys in the band—worry about Burton's health. Only last fall he was forced to take six weeks' rest at Touro Infirmary in New Orleans. He still suffers heart attacks occasionally, but he won't let up. Making Jimmy Dorsey the greatest attraction in show business is his ambition and he's out to realize it.

Burton ordinarily is a quiet, cigaret-smoking man in the middle 40's who is at his best entertaining a party at a table near the bandstand. Dark-haired, mustached, his manner changes completely when he's fighting for something Dorsey needs. His line of profanity is unique; his loud, insulting voice is a thing any army sergeant would be proud to possess. But he gets the job done.

Band Still Coming Up

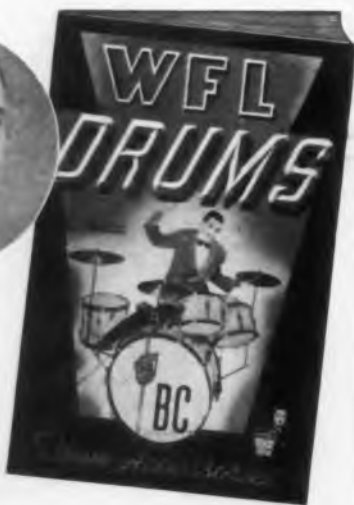
"Getting the job done" has made Jimmy Dorsey in less than four years one of the three or four most valuable properties in the world. And unlike a couple of his rivals, Dorsey is still very much on the up-beat, his popularity steadily growing throughout the land as a result of Dorsey's hard work, the help of Burton, and the men in the band.

But look out when you run into Burton when he's fighting for something Dorsey needs. He's a bad man to bump into. That ability to fight has endangered his health. But both Jimmy Dorsey and Bill Burton are cashing in on it.

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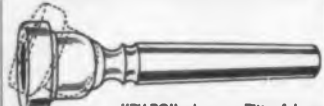
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Dorsey Now On Smoke Show

New York—Jimmy Dorsey's orchestra, with Bob Eberly and Helen O'Connell doing vocals, are now heard every Friday night over a National Broadcasting Co. network in a program sponsored by Twenty Grand cigarettes. Show comes on at 9:35 p. m. E. S. T. Mary Small, Tiny Ruffner and guest stars round out the bill. It is Dorsey's first commercial since his Kraft Music Hall with Bing Crosby.

HAMMOND MUSIC STANDS STILL THE BEST BUY

Behind the personal secrets handles the business and demands in charge their help the orchestra has together, makes

Secret O'Connell

Helen O'Connell to be the best Dorsey or his It happened blonde Ohio ch Village nitery, hand. Nita Jimmy Dorsey "keep your eye singer. She hea "If that gir she sings," Nita can sing for D Nita was so nell's "cute" v arranged with Jimmy took on "If she can looks she's for So Dorsey Burton heard of the band, h ditions to the Helen's work tating manner was coaching a sort of Sh They made h Oase with D

Excl



Behind the Band are Nita Moore, left, and Eddie Perri. Nita is personal secretary to Jimmy Dorsey and his manager, Bill Burton. She handles the band's fan mail, pays off the band, arranges all appointments and dozens of other tasks. Perri, a Chicago boy, is the major person in charge of instruments, transportation and the like. Without their help the band would suffer. Every member of the Jimmy Dorsey orchestra has a definite task—each is a cog which, when all are put together, makes the band one of America's greatest.

Secretary Found Helen O'Connell in 'Barn'

Helen O'Connell, voted by America's musicians in *Down Beat's* poll to be the best girl vocalist in the business, was "discovered" not by Dorsey or his musicians, but by Dorsey's secretary.

It happened just two years ago, in February of 1939, while the blonde Ohio chirper was appearing at the Village Barn, a Greenwich Village nitery, with Larry Funk's band. Nita Moore, secretary to Jimmy Dorsey, had been told to "keep your eyes open" for a girl singer. She heard Helen on the air.

"If that girl looks as good as she sings," Nita told herself, "she can sing for Dorsey."

Nita was so impressed by O'Connell's "cute" vocal style that she arranged with Dorsey to hear her. Jimmy took one look at Helen:

"If she can sing as well as she looks she's for us."

So Dorsey heard Helen. Billy Burton heard Helen. As manager of the band, he passes on new additions to the personnel. They liked Helen's work except for one irritating mannerism. Funk, it seems, was coaching O'Connell to sing in a sort of Skinnay Ennis style. They made her quit it.

Once with Dorsey's band (which

Band Holds Many B. O. Records

Some of the record-breaking engagements played in the last year by Jimmy Dorsey and his orchestra:

THEATERS

Adams Theater in Newark, N. J. Smashed all previous marks and the date ended in a riot of kids who stormed the stage-door seeking pictures and autographs.

Metropolitan Theater in Providence, R. I. Lyric Theater in Bridgeport, Conn. One of the most successful dates in history, financially speaking (for both the theater and band).

BALLROOMS

Ritz Ballroom, Bridgeport, Conn. Despite a steep admission ante, Jimmy Dorsey cracked all previous marks.

Empire Ballroom, Allentown, Pa. Hamid's Ocean Pier, Wildwood, N. J. Band broke the 1939 record, set by J. Dorsey, in 1940. And the night the record was smashed a gale swept in from the ocean, destroying power lines and flooding highways.

Cedar Point Ballroom, Sandusky, O. Jimmy Dorsey did best week's business of any band playing the spot in 1940.

LOCATION JOBS

Hotel Pennsylvania's Cafe Rouge, New York. Band in its first two weeks of present engagement nabbed more covers than any other band in the spot, for the same time, in history. Glenn Miller formerly held this record.

Meadowbrook Country Club, Cedar Grove, N. J. This spot is J. Dorsey's strongest, his having held all records here for four years—ahead of Miller, Tommy Dorsey, Goodman, Shaw, Herman and all the others. J. Dorsey now leading the Meadowbrook popularity poll.

Hotel Adelphi, Dallas, Tex. J. Dorsey unit still holds record here.

With the exception of Glenn Miller, the Jimmy Dorsey organization holds more attendance records than any other band in the United States today. In addition, its Decca records are best sellers of any bands on the Decca label.

Dorsey Copyist Finishes a Book

John Bersch, 25-year-old copyist with Jimmy Dorsey, has completed a book on extraction which will be published soon in New York. A former trumpet player, Bersch has been one of the foremost copyists in the business the last five years. He's a discovery of Toots Camarata.



Get-Off Man ... Herbie Haymer, whose real first name is Bert, naturally has to play "second fiddle" to leader Jimmy's alto sax. But when Haymer does get a go-signal from Dorsey, he knows what to do. An excellent example of how Herbie gets off may be heard on the Dorsey Decca record of *Turn Right*, Joe Lippman's stomp classic, which shows Haymer in his best form. The disc is due to be released this week. Haymer became prominent with Red Norvo and has been with Dorsey now nearly three years. Above, he is caught in action. *Down Beat* pic by Otto Hess.

How 'Turn Right' Was Titled

Joe Lippman titled his two original jump tunes *Turn Right* and *Turn Left* because, when driving to Meadowbrook every night from Long Island last December, he invariably, every night, had to ask, "now which way do we turn?" every five minutes of Nita Moore, who served as guide on trips to the job. Both numbers are hits.

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Swing Piano Styles

Jimmy Dorsey's Joe Lippman Arranges As Well as He Plays

By Sharon A. Pease



A 25-year-old pianist with the "hottest" band in America today, judging from recent popularity polls, became noted for his arranging skill before his talents as an 88 ace were revealed. He is Joe Lippman, who won't be 26 until next April 23. He holds down the chair in Jimmy Dorsey's fast-moving band now playing at Hotel Pennsylvania in New York.

Sister Started Him

Joe's parents were not profes-



Joe Lippman, pianist and arranger with Jimmy Dorsey, whose unusual, versatile style of beating a piano is explained on this page by Sharon A. Pease, along with Lippman's life story. Joe is an alumnus of the Benny Goodman, Vincent Lopez, Artie Shaw and Bunny Berigan bands.

sionals, but they knew and loved music. His older sister, Bertha Teach Yourself to Play Popular Sheet Music as Professional Jive Pianists do.

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Lippman, got hold of Joe while he was 8 and gave him preliminary piano lessons. Young Joe had a natural flair for music and by the time he started studying seriously with Sam Saxe, who has taught many a young dance band pianist, Joe was well on the way to success. Lippman's home is in Boston. A few years ago, however, he and his mother moved to Elmhurst, Long Island, where they now make their home together. Joe is one of the few Dorsey sidemen who is unmarried. In addition to Saxe, Joe was taught by Heinrich Gebhardt, prominent, like Saxe, in Beantown music circles.

Goodman His First Job

"My first big break," says Joe, "came in September of 1934 when Georgie Bassman, an arranger now working in Hollywood motion picture studios, and Ben Kantor, the reed artist best known for his work with Ben Pollack, persuaded Benny Goodman that a young kid named Joe Lippman could arrange well enough to help Goodman on his forthcoming National Biscuit radio commercial heard for five hours every Saturday night on NBC.

"Benny looked over my arrangements, after Bassman and Kantor got me an introduction, and Goodman took me on. I was with Benny as an arranger four months. That was the era when he was unknown to everyone except musicians. Benny's band divided time on the commercial with bands led by Mel Murray and Xavier Cugat."

Plays Piano with Shaw

Lippman recalls that his time with Goodman was "swell" experience. From BG Joe went with Vincent Lopez for a year—still as an arranger, not a pianist. He got his big chance as a Steinway thumper when he joined Artie Shaw's still-remembered string band. He was a Shaw star for nearly a year. One of his typical solos may be heard on Artie's record of *Cream Puff*, with strings, originally on Brunswick and later reissued on Vocalion.

Recorded Six Tunes

From Shaw Joe moved fast. Remember the great 1937 band of Bunny Berigan's? Joe played piano and did most of the arranging. George Wettling was on drums.

Joe Lippman's Original "Blue Hue" Piano Solo

Slow Blues Tempo

Georgie Auld on tenor sax, Hank Weyland on bass, Steve Lipkins on trumpet, and there were others (Modulate to Page 21)

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Camarata and Lippman Do Arrangements

Arrangements for Jimmy Dorsey's band are in the capable hands of two young musicians, Salvatore (Toots) Camarata, who once played first trumpet in the band, and Joe Lippman, Dorsey's pianist.

Camarata has come to the fore fairly recently. His trick of making up pretty tunes with separate vocal choruses for both Bob Eberly and Helen O'Connell has proved one of the most ingenious and distinctive ideas in dance music in years. Camarata does at least 80 per cent of all arrangements for the band.

Lippman, a Boston boy, is strong

on instrumentals. Recent jobs of his include *Turn Left, Turn Right, Sowing Wild Notes, Major and Minor Stomp* and *Blue Hue*. He composed the tunes also. Currently, the Dorsey sax section is on an Ellington kick. That's because Camarata is "hot" at the moment for Duke's music. But Toots never lets his enthusiasm carry him away. He and Joe form one of the best arranging teams in the business.

Kazebier to Star In Horn Concerto

Nate Kazebier, hot trumpeter with Jimmy Dorsey, will be featured in a new "trumpet concerto" which Toots Camarata is composing and arranging for the Dorsey unit. Kazebier first became well known for his work with Benny Goodman back in 1935.

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Sweethearts J. Dorsey



This lovely blonde is the partner of the Jimmy Dorsey band. She is Gail Louise, first trumpet in the band. Her big band takes I don't get to see she says. But her so much.

Beiderbeck Joe Lippman Shows In

(Jumped as good. With town right. For many achievements, arrangements, for band, of a serbe tunes whed for Victor. all. He's a loy anyway and the cornetist's influ the original B words for this blues which in dicious use of the Beiderbecke Sonny Lee, Yoner, alto, o band, were fri rated his abilit the field. So wi August of 1935 with Will Brad and Yoner wer argued that with Berigan i Jimmy heard a quick gander enced eye at a Lippman joined 1939, in Boston and has been o consistent and ever since.

'Major an For Dorsey, and arranged Stomp, hailed the greatest J. 1940; Turn Ri soon to be re band on Decca righteous bit of Wild Notes. In an outstanding man is a mig famous rhyth man, Schutz, s pounds a mean Joe's a so young musical bition. In ru Blue Hue, kee bluesy tempo. I change to "gut of the last 12 a skilled arran chorus is mor posed and pla than a comple dilly series of Blue Hue is a beauty of its ear-caressing.

Mail for Sharon direct to his team Lynn and Hedy B

RICKET PUT P

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Sweetheart of the J. Dorsey Band



This lovely little 4 1/2-year-old blonde is the pride of every member of the Jimmy Dorsey band. She is Gail Louise Campbell, daughter of Jimmy Campbell, who plays first trumpet in the J. Dorsey outfit. Gail Louise lives out in Jackson Heights, Long Island, with her parents. Her big peeve comes when the band takes to the road. "Then I don't get to see my daddy much," she says. But the bandmen miss her as much.

Beiderbecke Fan, Joe Lippman Shows Influence

(Jumped from Page 20)

as good. With Bunny, Joe went to town right. Foremost among his many achievements were his arrangements, for a small Berigan band, of a series of Bix Beiderbecke tunes which Berigan recorded for Victor. Joe arranged them all. He's a loyal Beiderbecke fan anyway and the Davenport pianist-comedian's influence is evident on the original Blue Hue which Joe wrote for this column—a lovely blues which in spots (note the judicious use of tenths) smacks of the Beiderbecke genius.

Sonny Lee, trombone, and Milt Yaner, alto, of Jimmy Dorsey's band, were friendly with Joe and rated his ability second to none in the field. So when Freddy Slack in August of 1939 quit Dorsey to go with Will Bradley's new crew, Lee and Yaner went to Dorsey and argued that "this kid Lippman with Berigan is the man you need." Jimmy heard Joe play, and took a quick gander with his experienced eye at a few of Joe's scores. Lippman joined Dorsey August 12, 1939, in Boston, his home bailiwick, and has been one of Jimmy's most consistent and popular sidemen ever since.

'Major and Minor' is His

For Dorsey, Lippman composed and arranged *Major and Minor Stomp*, hailed by many critics as the greatest J. Dorsey recording of 1940; *Turn Right and Turn Left*, soon to be released by Dorsey's band on Decca; and a knocked-out, righteous bit of jazz called *Sowing Wild Notes*. In addition to being an outstanding piano soloist, Lippman is a mighty cog in Dorsey's famous rhythm section of Lippman, Schutz, Smith and Ryan. He pounds a mean beat.

Joe's a soft-spoken, retiring young musician with a lot of ambition. In running through his *Blue Hue*, keep in mind its slow, bluesy tempo. Note also the sudden change to "gut touch" at the start of the last 12-bar chorus. Joe, as a skilled arranger, knows a simple chorus is more effective, if composed and played the right way, than a complex, run-filled, frilly-dilly series of meaningless notes. *Blue Hue* is simple, but note the beauty of its structure, and the ear-caressing, indigo chords.

Mail for Sharon Pease should be sent direct to his teaching studios, Room 515, Lyon and Bealy Bldg., Chicago.

Jimmy Dorsey's Discs Are Top Turntable Attractions

Jimmy Dorsey's records are purchased in every nation in the world. From New York to Shanghai, and from Winnipeg to Buenos Aires, Jimmy Dorsey rates as one of the top ten favorites of the turntable.

All that is according to Decca Record, Inc., officials. And they should know. For 'way back in 1933 when Jimmy and Tommy were leading an up and coming young dance band together, Jimmy was recording only for Decca. He still is, and his band's discs are best sellers. According to all sales checks, Jimmy's version of *I Hear a Rhapsody* is the biggest seller in the nation today.

Right, Left Turns Look Good

An instrumental called *John Silver* was the first record Jimmy's band had which clicked big. It is still strong. *Parade of the Milk Bottle Caps* was another. Helen O'Connell's vocal on *All of Me* made that tune a big seller, and when Jimmy recorded his theme, *Contrasts*, it sold briskly everywhere. But *The Breeze and I* and *Six Lessons From Madame La-Zonga*, of course, hit the jackpot right. Those two, issued early last summer, broke all records for Jimmy and his band. *Amapola* may be bigger, Jimmy thinks.

My Prayer was a click, made so by Toots Camarata's scoring which featured Bob Eberly's singing and flute obligato by Charlie Frazier. Musicians seemed to think *Major and Minor Stomp* was the best jazz side made by Jimmy last year. This year, so far, *Turn Right and Turn Left* look to be as successful, in the band's opinion.

Album a Huge Seller

A few months ago Decca round-

ed up a dozen of the band's typical sides, trying to stress the "contrasts" angle which Jimmy conceived, and issued them in album form under the title of "Jimmy Dorsey's Contrasts in Music." Baron Timme Rosenkrantz wrote the booklet describing the music contained. The album is still available. Since it was put out many another band has played copycat and demanded similar collections. But none has sold as well as Dorsey's. Brother Tommy has never had an album of his band's platters issued.

Frazier Selects Tunes for All Dorsey Airshots

The man in charge of arranging programs for all Jimmy Dorsey sustaining broadcasts from New York's Hotel Pennsylvania is hard-working, dead-serious Charlie Frazier, of the band's sax section.

Frazier once played fine hot tenor, in the Hawkins tradition. But as arrangements become more intricate, and as Dorsey broadened the scope of his group, it became necessary to use Frazier's talents to better advantage as a section man.

Frazier, now letting Herbie Haymer do the hot, is the most versatile musician in the Jimmy Dorsey organization. He plays, beside fine tenor in the section, flute, bass

Inside a Jim D. Recording Session

(Jumped from Page 17)

when he takes a solo, uses the third mike.

"Take five," Jimmy yells, lighting a smoke. The band walks around. Some go out in the hall for water. Several order coffee and sandwiches from a 57th street drugstore below.

In a little while they are all back, horns in hand, waiting for a preliminary run-down, a playback record, and then the making of the "A" and "B" masters. If everything goes well they'll cut the tune in an hour. When that's finished they'll tackle another tune. They figure an hour for a side.

That's what happens when the Jimmy Dorsey band makes records. Jimmy always plays a tune, after recording it, exactly as it was recorded. That's so followers of the band won't be disappointed, on one-nighters, when the band kicks off a good tune which has been waxed. Jimmy, incidentally, now is Decca's best-paid band attraction. His band gets more money for records than Bob Crosby, Woody Herman, Guy Lombardo, Russ Morgan, Johnny Long, Ella Fitzgerald or any other bands whose biscuits come out on the blue Decca label.

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Jimmy's Wife And Daughter



Jimmy Dorsey married Miss Jane Porter 13 years ago in Chicago. Now they have a 9-year-old daughter, Julie Lou. Mrs. Dorsey and Julie Lou are shown above. The daughter attends Graycourt school in Stamford, Conn.

He Fluffed Off Paul Whiteman!

Toots Camarata, chief arranger for Jimmy Dorsey, recently fluffed off an offer from Paul Whiteman which, had he accepted, would have given him "a piece" of the band and a big salary.

Whiteman, searching for above-par musicians and arrangers to form his 1941 band, now playing in Florida, made Camarata an offer which was hard to turn down. The young *Down Beat* columnist, however,

decided his future was more secure with Jimmy Dorsey. One trade paper went so far as to print that Toots was with Whiteman, and helping "Pope" rehearse. Camarata says he doesn't regret his decision.

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Anniversary pic of Mr. and Mrs. Bob Eberly is this shot. Bob and his wife, the former Florine Callahan of the stage, were married in Chicago a year ago. This photo was taken by Otto Hess at the recent Jimmy Dorsey opening at the Hotel Pennsylvania three weeks ago.

clarinet, bass sax, and orthodox clarinet. It is Frazier's versatility which makes possible the band's treatment of Camarata and Lippman specialties. A handsome guy, a father a fastidious dresser and a serious student of good music, Frazier is in charge of the band when Dorsey isn't on the stand.

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By DON LANG

Minneapolis—Our first leader-merger took over the Happy Hour band stand February 18th when four local front men plus two sidemen combined their respective talents instead of toughing it the rest of the winter with their own combos.

Ray Johnson, bass and drums, former leader at The Zephyr in St. Paul; Red Maddock, former drummer-leader at the Magic Bar; Nate Wexler, trumpet-leader at Duluth's Lenox hotel, and Eddie LaRue, "finger tip" rhythm leader from the Anglesy Cafe, will split leader money and pay Nate Wexler for arrangements.

26 Leaders Ask One Job

Bud Damon, tenor, and Ken Kolwinski, piano, will take beatings as the two lonely sidemen in the band. Maddock's band, with the exception of Red himself, was recently canned from the Magic Bar because the sidemen were "not funny enough."

When Bev Robey last month announced he was moving his outfit from Jennings tavern to Sloppy Joe's, approximately 26 leaders or would-be leaders, hit the manager within the next three days for the job.

When head man Mike Jennings, hard at work fishing off the coast of Florida, heard about Robey giving his notice, he came home just to give the band hell, and then went back again. His unexpected visit found pianist and

night caretaker of the place, Johnny Robertson, sleeping on one of the tables in the dining-room. The lambasting of Robey, Robertson and the rest of the band scared most of the bar customers away from the spot that afternoon.

Charles At Snelling

Hy Ackerman, drummer, will head the new band at Jennings', with Cliff Anderson and Carlson on sax, and Dick Clausin on piano. Another drummer, Bob Burns, has the newest band in The Bowery.

Piano man Eddie Charles and drummer Tom Dibble of the Lloyd Labrie band were among the first to be drafted from local 73. Mel Behlke will take Dibble's place. Charles has already gotten a job teaching harmony at Fort Snelling.

A new negro find, Lee Harris, 6-foot 7-inch bootblack discovered by local movie critic Merle Potter

'Cuts' Himself



Chicago—Griff Williams, whose band has just concluded a Stevens Hotel date of some two years' on-and-off duration, left a couple of days ago to take to the road after an unique record of breaking his own record some dozen-odd times during his stay on the job. By far the most successful band ever to play the Stevens, says the management. Ray Heatherton's combo followed Griff's into the Continental Room.

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at the Minneapolis Country Club, set the customers on their ears at Curly's Theater Cafe last month with a voice and dramatic ability that promises to out-do Paul Robeson and other great stars.

Indy Chick Gets Chance With Spitalny

BY ROSS CHRISTENA

Indianapolis—Maxine Moore, local contralto, and former Ted Lewis vocalist, is one of eight girls who are being given a chance to succeed Maxine, Phil Spitalny's Hour of Charm vocalist, who is retiring temporarily from radio. From the eight chicks who will appear on the program, the winner will be selected by popular vote of radio listeners.

Segar Ellis' Good

Indianapolis has gone Dixie-crazy according to many local musicians. The Dixie-land type of jive has cropped up a lot recently in all of the night spots around town.

Segar Ellis's little band stirred up a good deal of favorable comment when he played a one-nighter here last week at the Indiana Ballroom. Red Nichols' crew came in several nights later.

Burdell Has Flat Feet

Chuck Smith's band was given a temporary jolt this week when it was discovered that their trombone man, Carl Burdell, had been called to service by Uncle Sam. They were plenty relieved when he was rejected because of flat feet.

Prince, Chambers New Louis Men

Chicago—When the Louis Armstrong band played the Chicago theater here two weeks ago, Gene Prince had replaced Bill Dillard on trumpet, and Henderson Chambers on trombone in place of Higginbotham. Higgy is with Red Allen's band at Cafe Society downtown in New York. Before these boys came into the Louis band, it has been struggling along on five brass. Dillard left to get off the road, preferring to gig in New York. Midge Williams, who had been with the band for about two years, is also out.

Hanlon, Rowland With B. Goodman

New York—New faces in the Benny Goodman band are those of Allen Hanlon, former Red Norvo guitarist, and Bill Rowland, former Les Brown pianist. They succeed Mike Brian and Milt Raskin. Pete Mondello from Norvo's band also is with Goodman.

Benny's lineup isn't set definitely. Hymie Shertzer did not join as reported elsewhere. Gus Bivona is playing lead alto. Dave Tough is back pounding the drums.

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Fire from a spark that jumped from the microphone stand to the dress might have burned Betty Norton (center) fatally a couple of weeks ago if it hadn't been for the quick wit of the trio's mother, Mrs. Cary Lane, who happened to be standing in front of the band stand. She beat out the flames with her hands, to the dismay of the girls, the McFarland Twin's orchestra behind them, and the crowd on the floor. The girls—the other two are Dot and Grace—have done bangup job with the band at the Chatterbox, Mountinside, N. Y. It's Mickey Goldsen's pic.

Watters' Band Brings Dixie Jazz to Frisco

BY FRANK O'MEA

San Francisco—This city by the Golden Gate, which was the scene of the start to fame of Paul Whiteman and Art Hickman, may soon earn itself redemption by becoming the only place in the country which is supporting a genuine jazz band.

With Lu Watters' new Yerba Buena Band now playing once a week at the Maple Leaf Club's Friday night "Jazz Band Ball," many other local musicians are finding themselves interested in New Orleans music.

Frisco's Top Horn Man

Watters' combo, built along the classic line of King Oliver's Creole Jazz Band, debuted at a dance at the Dawn Club shortly before Christmas. The "Jazz Band Ball" series, designed to catch both dancers and listeners, opened Feb. 14. Two previous sessions designed on the same line drew capacity crowds.

Watters, who plays cornet in a manner reminiscent of early Louis Armstrong, is well known as the town's top horn man, and has turned down several offers with "name" bands.

Ainscough Boys Join Artillery

BY HARRY DAVIS

Louisville, Ky.—Harold Raymond and Cyril Snider are leaving Jimmie Ainscough and the Silver Slipper to join the 138th Artillery band down in Mississippi. Charles Drake takes Raymond's sax spot and Jack Lambert takes Snider's horn chair.

The Kay Kyser date here last month drew more than 12,000 mortals to the Armory for the biggest crown any band ever packed into the spot.

Emmitt Kerr's ork leaves the Flamingo and Ray Luby comes in.

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In addition, the group features Turk Murphy, who plays tailgate trombone that would have made him outstanding in New Orleans balmiest days, and Bob Helm, considered by local critics as the greatest white clarinet man since Leon Rappolo.

Use Banjo, Tuba

Bob Scobey, one of San Francisco's younger musicians, plays second cornet; Walter Rose, piano; and Bill Dart, drums. In addition, banjo and tuba are used.

San Franciscans who never heard of jazz have proved to be some of the band's most ardent supporters, having learned the good dance music can be played by a band of less than 16 pieces.

In addition to such standards as *Kansas City Stomps*, *Milennium*, *Riverside Blues* and *High Society*, the book includes many pop, even rumbas and congas. Watters' own tune, *Yerba Buena Strut* is also featured.

Balto's Summit Is Reopened

By GEORGE S. EVERLY

Baltimore—The Summit, swing society spot, after a blackout of several months, reopened last month featuring Michael Grecco and his 16-piece jump crew.

The national defense program has found its way into the local music picture, with many Balto jive men joining the rush to jobs in steel mills, airplane factories, etc.

The Local's election will be held this month. The Local has never been in better shape than it is now under prexy Edgar W. Hunt. Eddie Myers, ace sax and clarinet man, is probably the hardest working reed man in town, doing set radio shows weekly, jobbing with six jobbing units and teaching in his spare time.

Tom Toddington In Canadian Navy

BY FES FAIRLEY

Regina, Sask.—Tommy Toddington, ace trumpet man with Howard Russell's Trianon band here, left last month for the west coast where he has been stationed with the Royal Canadian Navy. Mickey Ryan from Winnipeg has taken over Tommy's trumpet spot with Russell.

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Fletcher Henderson's New Band . . . Here it is, the new orchestra which Fletcher Henderson has organized and is using for his current Rose and Ballroom stand on Broadway. In the group (not left to right) are Ferdinando Arbello, Fred Robinson, trombones; Jonah Jones, Russell Smith,

Bob Williams, trumpets; Rudy Powell, George Dorsey, Fred Mitchell, George Irish, tenors; Ted Sturgis, bass; Herbie Cowans, drums. Manzie Johnson was set to replace Cowans at press time. Gladys Madden, not shown, is "Smack's" canary. Henderson is seated. Benny Goodman is reported backing the venture. *Pic by Arsene.*

Detroit Doings —

(Jumped from Page 2)

Tabby's new crew, who rock the Rouge Gardens. . . . George Sanders has a band that tempts a crutch. Believing that rhythm is the keynote, Sanders emphasizes the beat in his little combination that celebs go to dig. This mellow gang hangs at Frog's and gives plenty. Personnel: Sanders, piano, solovox; Al McKivvon, bass; Kelly Martin, drums, vibes; and Theodore Smith, guitar. Sanders has written *I'm Falling For You*, soon to be disc'd by Hines.

Freddie Carries His Sticks
Vocalist Madeline Baker, the blond formerly in Dibert and Bob Chester's musical life, was talked into M. C.-ing at the Casanova. . . . Freddie Radcliff, once the skinman with Bill Johnson, carries sticks in his hip pocket to sit in any band he digs.

Harold Kean, the blind vocalist at station WJR, and one of the

Beat's rabid fans, is recuperating from a sad session. Kean, who knows 5,000 songs word for word, was sent to vacation for a nervous breakdown. Coming back feeling fit, he was faced by the BMI-ASCAP deal, and has spent each day learning six new numbers. Harold feels another breakdown coming on. He is part of WJR's new Swing Sextette, a fine bunch and with a commercial. The personnel: Marion Novak, Olive Ryan, Caroline Rayburn, John McKenzie, Bert Matheson and Kean.

Russ Andoloro A Good Draw

BY ROLAND YOUNG

Bridgeport, Conn.—Russ Andoloro is drawing most of the trade and comment with his band at Milford's Seven Gables Inn. Elliot Eberhard, ex-Al Donahue arranger, and yours truly are writing them for Russ. . . . Bob Weller's booking at the Hollywood marks the last MCA band for the spot. . . . Artie Mayo's band at Swiss Village has been cut down from 12 to six men, but they are working seven nights a week instead of the three the full band did. . . . Sunday stage shows proving a real click at the Lyric.

Horn Makers Pay Shinkman Tribute

Grand Rapids, Mich.—Karl B. Shinkman, who for 30 years was president of the York Band Instrument Co. before it was taken over by Carl Fischer, was presented with a Hamilton gold watch recently by six executives of former competing companies. The six are O. E. Beers of the Buescher Band Instrument Co.; Fred Holtz of the Martin Band Instrument Co.; Fred Kull of Frank Holton & Co.; Foster Reynolds of the F. A. Reynolds Co.; Alfred L. Smith of C. G. Conn, Ltd., and Hugh White of the H. N. White Co.

Granville King In El Paso

BY BILL PENNINGTON

El Paso, Tex.—Local hot fans, who scarcely get any kicks here, have been flocking in droves to the Castle nitery just a few minutes from here, where Granville King is playing clarinet with the Billy Dixon crew. King, who used to work with Wingy Mannone, and his wife, are featured in the show at the spot.

Laura Marie Kenna Doing A Swell Job

By SIG HEILER

Milwaukee—Laura Marie Kenna, lately of station KMOX at St. Louis, blew into town recently and has the townfolk on their heels with her knocked out piano and song styling. This versatile lass, who at one time used to sing with Three Queens and a Jack, plays her own arrangements of her own tunes and in a boogie woogie style that's fine. At present, she is singing with Bob Tamms Ork and read radio shots at WTMJ. . . . Hil Radtke has joined the ranks of Dick Rogers band, leaving his piano chair in Billy Baer's ork to Clarence Berg. Baer opens in Minneapolis at the Nicollet Hotel this week. . . . Ken Keck, former comedian pianist who has lately turned to sophisticated organ, opens at the Schroeder Cocktail Bar this week, after a long and successful stay at the Plankinton Hotel Red Room. . . . Joe Sot, terrific ride guitar man at WTMJ, has taken up vibs as a sideline and is pounding out some fine choruses. . . . Bob Zurke played a week at the Riverside Theatre; the first four rows at each performance could have been a roll call of the Local. . . . The Club Shamrock, a new and beautiful spot, has opened with the music of Phil Henkel and his Band. . . . Carl Eppert, local longhair, copped the 500 buck prize in the Chicago Symphony Orchestra contest. Carl's music is wonderful and now that one of his pieces will finally find a real break, the rest of his compositions should have additional value. . . . Chic Hager and his Jazz Band have been working the super-stuffy, doubly cold, morgue-like Fern Room of the Pfister Hotel at Tea Dances on Sunday afternoons; a real jazzy outfit playing Strauss waltzes and soft sweet music, if you can imagine that. The boys got to straining at the leash for a bit of jive and finally busted loose, which irked the management no end. A short time later two of the boys were sitting on the stage between sets and telling stories; at the end of one killer, both guys howled. As the room is always perfectly quiet, although it is always packed, this laughing brought many eyes to bear on the culprits, and the band has lost the job, but only for a few weeks, until they learn manners.

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New Spieldock Ork at Romany

BY WHITEY BAKER

Washington—Al Spieldock and his new combo reopened the enlarged Romany Room. Charlie Frankhauser is on trumpet. . . . Arlington County court ruled that the Blue Bird shall be padlocked and never permitted to open again. . . . John Thomas' colored four at Col. Jimmy Lake's, is a must for anyone looking for kicks. . . . The white tie and tailors are flocking to dig Carmen Cavallero's good commerce stuff at the swank Carleton. . . . Cats around town are raving about Paul Bascomb's marvelous tenor with Erskine Hawkins.

Paul Brown Goes To Sun Valley

BY PAUL SMITH

Toledo—Paul Brown, blind pianist and organist, turned his band over to Dave Siegel when he left to play solo Hammond organ out in Sun Valley. Paul's band was at Woodland-Dixie Inn at Monroe, Mich., for 15 months. He is at the Christianna Club in Sun Valley as a soloist.

Singer Playing Horn With Miller

New York—Ray Anthony, young Cleveland trumpeter, has been replaced in Glenn Miller's band by Ralph Brewster, a member of the Modernaires vocal group, who plays horn as well as he sings, in the opinion of Miller. Miller left the Paramount Theater here Feb. 18 and started west toward Los Angeles, where in March he and the band will make a movie with Sonja Henie.

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Laziest Man in Town is hardly Glenn Miller. The great man is simply grabbing a moment during a recording playback to take a pseudo-snooze. Today, at the topmost peak (thus far) of their sensational career, Glenn Miller and the boys in the outfit hold the most lucrative recording contract any band ever enjoyed; they have just been renewed for another year on their three-a-week Chesterfield commercial; they start work on a movie with Sonja Henie within a few days, and their one-nighter price is in the thousands of bucks bracket. *Pic by Barry.*

Mrs. Martha Kemp was honored last month by both RCA-Victor and Columbia records, who prepared special albums of Kemp discs to commemorate the unique style of modern music originated by the Kemp band. The album of each company contains waxings of the tunes considered the best the band ever made, and arrangements representative of Kemp's fine talent. First set of the records off the Columbia presses was presented to Mrs. Kemp, shown at right holding the book. *Pic by Larry Gordon.*



Hatchet Man in chef's cap, the gent wielding the butcher's cleaver over the noggins of his bread-mad band in front of the counter is Charlie Spivak. The band's air shots from the Glen Island Casino have revealed one of the best-rehearsed, and all 'round most musicianly young outfits in the nation today. Much of the credit goes to Sonny Burke, the young Michigan leader-arranger whose own band "purged" him not many weeks ago. Sonny now is doing most of the orchestration for Spivak. Cy Manes is managing the band, a number of personnel changes have proved advantageous, and Kitty McLane, recently added chirpie, adds showmanship as well as musicianship. She's at left above.

Miss America Sings . . . Pretty Pat Donnelly, who sang with bands around Detroit before she won the Atlantic City title in '39, is one of the busiest gals in the band business today. She recently nabbed the singing assignment with Bill Stegmeyer's Detroit band. Bill is now using the name Bill Bennett for commercial purposes. Between sessions with the band, Pat does modeling work, movie work and makes personal appearances at all manner of shows and benefits. *Pic by Ray Glonka courtesy Lou Schurrer.*

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'JOIN OR ELSE,' PETRILLO TO TIBBETT See Story On Page 1

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