

# Byrne Hit By Labor Strife

New York—The hardest blow Bobby Byrne has yet taken as a band leader was struck two weeks ago when he and his band were not allowed to open in the Terrace Room of Hotel New Yorker. Not until 24 hours before his scheduled opening was Byrne informed that labor trouble at the hotel would keep his band from opening.

General Amusement immediately routed Byrne out on the road. Bobby will do one-nighters and theaters until his Meadowbrook engagement begins late in May.

The trouble came about when an electricians' union demanded that two men be hired by the New Yorker to handle the spotlights for the floor show in the Terrace Room. The AFM, an AFL affiliate union, was in sympathy with the electricians' demands and forbade its members to appear at the spot unless the two additional electricians were hired. Frank Andrews, head of the hotel, refused. As a result Byrne was squeezed out of the picture. Long a number one spot for name bands, the New Yorker management says it will never "give in." If it doesn't, it will mean that name bands at the hotel will be a thing of the past. Woody Herman closed the spot the night before the trouble began.



**Newlyweds** . . . Although almost postponed at the last minute when his draft questionnaire came through, the wedding of Al Jorden, the Jimmy Dorsey trombonist, and Doris Day, Lea Brown's vocalist, took place in New York last week after Jorden got deferment for a bum knee. Doris has retired from singing.

## Gus Bivona Out Of Goodman Ork

New York—Gus Bivona, playing first alto sax, left Benny Goodman's band during its Paramount Theater date to go with Jan Savitt, where he'll play third chair. Johnny Napton, trumpeter, also joined Savitt's band last week. No replacement for Bivona was announced by Goodman, who'll choose from men he auditions.

## L.A. Local Cracks Down Hard, Fines Law Breakers

by CHARLIE EMGE

Los Angeles—Inside sources here revealed recently that Local 47 authorities have been making it plenty tough for violators of union regulations.

During the first quarter of 1941 upwards of 30 members were hauled up before the Trial Board and slapped with fines ranging from \$250 down to \$5.

**Barker Socked \$250**  
The \$250 thud went to Frank Barker for assertedly engaging a non-member and offering less than scale. Barker's comment was "there must be some misunderstanding. I merely sat in on an audition and made recommendations." He said he had filed an appeal for a re-hearing with the Board of Directors.

Best known among those who were fined was Ivan Scott (Eppinoff in the book), who is handled by MCA and whose band recently appeared at Topsy's, one of the best known niteries in this terri-

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15 CENTS

# Bum Kicks Plague Tom Dorsey

**On the Cover**  
The world's youngest band leader, "Butch" Brown, age 14½ months, gets a little "support" from his pop, Lea, who also dawdles in band leading—in fact, heads one of the best musical outfits in the country today, at Chicago's Michael Todd's Theatre-Cafe. Also in the Ray Rising pic are Brown, pianist Bill Rowland, bassist Johnny Knepper, and part of tenor saxist Wolfe Tayne's head.

## Eldridge Joins Gene Krupa Ork

New York—Roy Eldridge broke up his band, bought his 5-year contract from Joe Glaser for a flat thousand bucks, and joined Gene Krupa as a featured soloist ten days ago.

Krupa has wanted to get "Little Jazz" into his band for some time, and the two finally got together after Roy's crew closed its Blatz Palm Gardens date in Milwaukee two weeks ago. Eldridge stepped right into a featured soloist, joining the band on a Providence, R. I. theater date.

Eldridge's being with the band was a complete surprise to the trade when the band opened its engagement at the Pennsylvania Hotel in New York a week ago last Monday. Roy's spot will be similar to Cootie Williams' with Goodman, as a featured soloist and member of a small jazz unit within the band.

## Band Leader Named Oyster King



New York—It's a far cry from Fefe's Monte Carlo nitery to judging an oyster contest, but Ted Straeter, Monte Carlo band leader, does a good job with both. Here Straeter is pictured with (left to right) Angela Green, Ridgely Vermilye and Marion Whitney, whose blonde face adorned the front cover of the *Ladies Home Journal* last month. Straeter, known as the "oyster king" to his pals, plays a mess of piano and became prominent on the Kate Smith program. Pic by Larry Gordon.

## Wife, Manager, And U.S. Govt. Give Him Grief

New York—On more than one count Tommy Dorsey made news last week, as his band played theaters in preparation for its late May opening of the Astor Hotel roof. Bobby Burns, manager of the Dorsey band for several years, quit suddenly. Frank Sinatra, vocalist, also left, but returned and now appears to be set with Dorsey.



Tommy

Tommy, in the midst of personnel troubles, also was plagued with legal difficulties. "Toots" Dorsey, his wife, was reported suing him for a divorce and alimony (they have two children) amounting to more than \$500 a week. In addition, the United States government through its treasury department was said to be seeking more than \$80,000 in income tax which the government claims Dorsey owes.

Tommy, according to persons (Modulate to Page 21)

## Hoff Hits the Road; 14 Men in New Band

New York—Carl Hoff is doing it the hard way—coming into N. Y. "cold," rounding up musicians, rehearsing all day, and huddling with MCA over plans for the future of his new band. Hoff, for years a fixture on the Al Pearce Camel show, was set to go out on the road about May 1, doing a string of one-nighters in which he hopes his band will break in well enough to handle a big-time location later in the summer.

Hoff himself is doing most of the arrangements, some of which are distinctly unique. Unusual voicing is obtained from his trick of using two trombones with two tenors; he also uses two clarinets with three trumpets, one clarinet playing lead on top. In addition, Hoff is featuring a fiddle-guitar combo. New band totals 14 men. Carl's sax and clarinet work gets a big play.

Louanne Hogan appears set as girl vocalist and Danny Gool, hot

fiddler, is helping with arrangements. His current tour will last at least six weeks. Hoff says he has planned the band for over a year. Just since he arrived here from Los Angeles, he has turned down two radio commercials. "Those can come in the fall when the band is right," he says. Hoff said he couldn't reveal his personnel until a few more changes were made.

## Masters Renewed

New York—For the umpteenth time, Frankie Masters' band has been renewed at Hotel Taft. Masters' new binder calls for his playing at the spot through June 15.

## After Breaking In Two New Men



New York—Milt Yaner was ready for the rack last month at Hotel Pennsylvania after Jimmy Dorsey, his boss, changed 50 per cent of the Dorsey sax section. Yaner, who plays first chair alto and heads the section, put Don Hammond and Frank Langone through the paces, rehearsing for hours at a stretch, until the section shaped up as it did before Herb Haymer and Sam Rubinwitch left. This is how Yaner looked when it was all over. *Otto Hess Pic.*

## Recovers from Jack Teagarden Band Smashup

Whitinsville, Mass.—Joe Mason, president of the Jack Teagarden fan club, is virtually completely recovered from a severe back injury, received in an auto accident near Hornell, N. Y., last month when Mason was making a one-nighter trip with the band.

The lives of five Teagarden band members were endangered when the car, being driven by Charlie Boulanger, collided with another. Vocalist Lynne Clark, Dave Allen, H. S. Carrier and Ernie Hughes received minor bruises. Boulanger, once a famous leader himself, now is road manager for the Teagarden band.

The Teagarden band has been plagued with motor accidents in the past year, all of them blamed on the long, overnight jumps the band has had to make. Teagarden now is doubling between the Casa Manana bandstand and Paramount studios in Los Angeles, where he is working in Bing Crosby's next flicker, *The Birth of the Blues*.

## Late News Flash!

## Dorsey Boys Escape Death In Car Crash

Easton, Pa.—Three of Tommy Dorsey's boys and the wife of one miraculously escaped being killed on a one nighter jump last week when the auto in which they were riding hurtled over an embankment, rolled over twice and smashed to a halt at the bottom of a culvert at Slateford, north of here.

Boys were Lowell Martin, driving, Heinie Beau and Ray Linn. Martin suffered a cut on his head, and his wife, Beau, and Linn abrasions and minor bruises. They were on the way to a date in Binghamton, N. Y. from Atlantic City. The car was totally demolished.

## 'Intermezzo' Sweeps Nation But Nobody Knows Why!

New York—A semi-classical song which has been kicking around for a long time, called *Intermezzo*, is sweeping the nation. Not an ASCAP-controlled song, *Intermezzo* is beginning to clog the airlines, flood the juke-boxes and create requests as no other song has since the days of *The Music Goes 'Round*.

Composed by Heinz Provoost, the song was used in the David O. Selznick motion picture production *Intermezzo*, which created no records at the box-offices when it was exhibited throughout the United States many months ago. Despite its slow start, *Intermezzo* apparently is sweeping the country and bands are clamoring to record it.

So far, Benny Goodman, Woody Herman, Wayne King, Charlie Spivak, the Decca Salon orchestra, Clyde Lucas, Guy Lombardo, Toscha Seidel and Marie Greene have put it on wax. Peculiarly enough, it was the record by a virtual unknown, Marie Greene, which is given credit for starting the song's popularity. Accompanied by Perry Botkin's pickup group, Miss Greene recently made the tune in Columbia's Los Angeles studios. Chiefly vocal, the disc became a best-seller within a week.

No one knows when it will stop. No one knows why it suddenly "caught" after the picture was gone and forgotten. But everyone agrees *Intermezzo* is the most popular song in America today as spring rolls into the dog days of summer.

15c CANADA

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# Al Bowlly Victim of Nazi Bomb

German bombs, dropping from the skies in the worst air-raid London has undergone since the start of the war, either killed or critically injured Al Bowlly, noted British vocalist, two weeks ago in the same raid which killed Lord and Lady Stamp and hundreds of other Londoners.

Reports reaching New York via the Associated Press and United Press differed, the A. P. office in London cabling that Bowlly had been fatally injured. The newspaper PM published the story. United Press, on the other hand, said Bowlly was not dead, but near death.

Bowlly, well known in the United States for his work with the Ray Noble orchestra which played the Rainbow Room of Rockefeller Center several seasons six years ago, is England's favorite singer. Born in Portuguese, East Africa, he first sang with a dance band in Johannesburg. Later he traveled extensively through China, Japan, Australia and Africa. In Singapore, his singing attracted so much attention that Fred Elizalde, the British maestro, offered Bowlly a job in London. Bowlly went with Noble in 1929 after clicking with Elizalde and remained with Noble through Ray's first American tour in 1935-36. Since that time Bowlly has been singing on his own. In England, he rates as Bing Crosby rates in the States.

Bowlly's Victor records, with Noble, of *Goodnight Sweetheart*, *Time On My Hands*, *Dinner For One*, *When You've Got a Little Springtime In Your Heart*, *You Ought to See Sally*, *I've Got You Under My Skin* and other hit tunes were best-sellers a few years ago both here and in England. Bowlly played excellent banjo and guitar. He was in the Noble band in New York which included such well known Americans as Glenn Miller, Will Bradley, Bud Freeman, Milt Yaner, Pee Wee Irwin, Dan D'Andrea, the late Jimmy Cannon, Claude Thornhill, George Van Eps and Nick Prospero.



**Hines' Chirps . . .** Bill Eckstein and Madeline Green are the featured songsters with Earl (Fatha) Hines and his great new band, now touring in the east. But it is still the Fatha's keyboard capers which makes the band a great one. Eckstein sings blues and pop tunes. Madeline is at her best chanting *Everything Depends On You*.

## Gals Are Out; Barnet Hires Mixed Quartet

New York—Charlie Barnet abandoned his idea of using "four beautiful gals" as a vocal quartet and instead, hired one girl and three men, which he calls the "Airliners." Group is composed of Phyllis Kenny, former Van Alexander canary; Pat Haywood, Jimmy Engler and Webb Tilton, who is not related to Martha or Lix. Barnet is using the combination with his band on his current theater tour.

## Freeman Is Rehearsing 10 Chi Men

Chicago—Although he received his draft questionnaire last month, just a few days before his 35th birthday, Bud Freeman signed with the fast-moving Weems Brothers office here and is rehearsing a 10-piece band. Meanwhile his 6-piecer was held over at the Brass Rail in the loop until May 13. Idea for the new combo is 10 men and a girl singer.

Freeman will use his present group as a nucleus—Harry Hynda on piano, Bill Dohler on alto, Mickey Traisci on trumpet, a possible change on drums in place of Bob Harrington—and will add another trumpet, an alto, tenor, and a bass, probably Chicago men.

Bud was looking around for suitable men and arrangements and was ready to start rehearsals at press time. Tentative replacement for Freeman at the Brass Rail is Joe Marsala, slated to open in two weeks.

Bud says he's in A-1 physical shape and expects 1-A classification by the draft board.

## Charlie Teagarden Set for 6 Months At Jersey Spot

New York—Charlie Teagarden's new band is set for six months, with steady airtime, at Donahue's in Jersey. His all-summer stand is regarded as somewhat of a record inasmuch as most spots use orchestras for periods rarely exceeding eight weeks.

The latest Teagarden personnel, changed since he rehearsed in Chicago, comprises Buddy Bergman and Mario Seritello, trumpets; Mort Croy, Bill McCann, trombones; Bud Hooven, Bobby Smith, Earl Bergman, Red Davison and Art White, saxes; C. G. McGrath, drums; Jerry Vaughn, guitar; Tommy Atkins, piano; John Weaver, bass, and Arlyne Chambers, vocals.

Charlie fronts the band with his trumpet. Vaughn's guitar is prominently spotted. The band may make records within a few weeks, a deal to do so now pending.

## Mersey Gets Swell Deal With Lyman

New York—Bob Mersey, young arranger whose work has been featured by Woody Herman and Teddy Powell was signed last week to a 52-week contract by Abe Lyman. Lyman, interested in making his band more "musical," hired Mersey for a reported \$100 a week salary.

Unusual angle to the agreement between Mersey and Lyman is the fact that Mersey may do as much or as little arranging as he wants. "I don't want Bob to run out of ideas," Abe said. "He can go two or three weeks if he wants without using his pen. But the ones he makes have got to be good."

Mersey becomes head man of the Lyman arranging staff doing almost all the work himself.

## Krupa Digs Anita O'Day's Technique . . .



"Mighty neat flamadiddle there," says Gene Krupa as his brunet chanteuse displays several of her various techniques. The gal who took Irene Day's place is proving a solid sell with the band's fans and musicians around the country. She's one of the few chicks who can get away with doing a tune in an earthy Satchmo' manner. A Chicagoan, she comes by the beat honestly, says she owes her solid ratamacue to Windy City tubster Don Carter's influence. Don is no slouch with the rods himself. Dig Anita's vocals on the Krupa-waxing of *Alreet* and *Georgia on My Mind*, Okeh label. This sharp shot by Seymour Rudolph.

## Duchin Goes to South America Next Month

Chicago—The Eddy Duchin out-band bookings south of the equator, set for a week at the Chicago theater here this month, will wing it down to Rio early in June. The band has been set by MCA at the Copacabana in Rio de Janeiro for 8 weeks.

The Duchin ork will be part of a complete show organized and rehearsed by Merriell Abbott, producer of Chi's Palmer House shows. Eddy closed a date there last month. An eight girl Abbott line and dance soloist Dolly Thon are sailing the first of June, but Miss Abbott and the band will fly down via Pan American.

The Duchin date will be the first one in South America for any big American name band, and if it turns out profitable should result in many and frequent American

## Bob Burnet on Horn in New Matthews Band

New York—Of all the new bands mushrooming up as summer approaches, the one which is getting the most unanimous praise from musicians is led by Dave Matthews, alto saxist, who for the past year has been out of the headlines.



Matthews

Dave has been arranging as a free-lancer and only recently got the idea to organize a band of his own.

Matthews soon will be heard on records and special transcriptions, his alto sax featured heavily. His instrumentation includes alto, trombone, baritone sax, trumpet and three rhythm.

Patterning his style after the band used by Johnny Hodges for records, Matthews' first test records have elicited great praise. Bobby Burnet, trumpeter who has been leading a mixed band recently, has been rehearsing with Matthews and will probably abandon his group in favor of Matthews' combo. Carl Rand is on baritone, Eddie McKinney, bass; Nick Fatool, drums.

Musicians who have been rehearsing at the Forrest Hotel with Dave have merely been helping out. McKinney is joining Tony Pastor; Fatool may go to Los Angeles. Matthews, however, is interested primarily in recording—not location jobs—and will continue to write arrangements for Harry James and others as well as for his own little group.

Decca and Columbia want to record the group. It's strictly Ellington-Hodges in style.

## Romance

New York—Raymond Scott met his wife by making a telephone call. For kicks, when he was single, Scott would dial any seven numbers and ask for "Rose." He made a home recording of one of his calls, the girl became interested, and so they were married.

## Joe Sullivan on Own

New York—Joe Sullivan, pianist, is winding up a 4-week engagement as a solo act at Hotel Sutton here. Sullivan, one of the Chicago gang, broadcasts nightly over WMCA, using guests every Thursday night. Bobby Byrne and Mildred Bailey were guests recently.



**Diggin' the Beat . . .** the Merry Macs are some of the busiest cats on the coast, what with their recording dates, air shows and other assorted appearances. But they manage to take time to see what the *Beat* has to say every issue. Mary Lou Cook, the fem "Mac" is at left between Ted, Judd and Joe, and at right are Corrius Thompson, assistant to Carl Auer (right end), manager of the record dept. at "Music City" in Hollywood.

## Chi Alto Man Nipped by Bear

Chicago—The next time Bill Dohler, Bud Freeman's alto saxist, wants to feed sugar to a bear, he'll send it by mail.

Chicago had a touch of spring last month, and in the spring Bill's fancy turns to bears and how they like sugar lumps. So Bill got some sugar and hid himself to Lincoln Park and the zoo. Bears don't like people to be fickle. Bill should have been satisfied to feed just one bear. But he had so much sugar and he is so fond of bears that he fed some to all of them, a half dozen.

## Mutual May Bury Hatchet With ASCAP

New York—Meetings between executives of the Mutual Broadcasting System and ASCAP have been carried on in recent weeks, leading many to believe that WOR and the Mutual network will be the first of the three major webs to resume broadcasting of ASCAP-controlled music.

CBS reps, a few weeks later, started conferring with ASCAP members. NBC has been the tardiest in beginning negotiations with ASCAP.

Because every move ASCAP makes must now be okayed by its membership, and because ASCAP must reorganize its entire setup, including its executive board, the task of getting ASCAP-controlled music back on the air is not simple. Many believe it will be several weeks, yet, before radio networks men and ASCAP officials settle the issue. Meanwhile, the nation's dance bands continue to play BMI, public domain and original, non-published songs. Complaints about the quality of music heard on the air have dropped off from a few to hardly any, according to NBC, CBS and MBS press agents.

When nine Montana radio stations signed with ASCAP last month the number of American radio stations with ASCAP licenses was brought up to 225.

## MCA Proxy Gives Guy Lombardo a \$35,000 Boat

New York—As a token of his friendship with Guy Lombardo, Jules C. Stein last week presented Lombardo with a 40-foot motor launch valued at \$35,000.

Lombardo has been closely associated with Music Corp. of America, of which Stein is president, 15 years this month. He and Stein, when MCA was started, were both small fry and unknown in the trade.

Lombardo is the best known "sailor" of all the band leaders. His band currently is at the Roosevelt Hotel here, and still recording for Decca.

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	4	Open	Very Open	Long
	5	Very Open	Very Open	Medium Long
TENOR SAX Price \$13.50 (No. 4 Matches the No. 4 Alto Facing)	1	Close	Medium	Medium Long
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	3	Medium	Open	Medium Long
	4	Open	Special Medium	Long
	5	Very Open	Very Open	Medium Long

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# Shep Dumps His Fishbowl, Hires Ten Reed Men!

Chicago—Shep Fields has disbanded his famous "rippling rhythm" orchestra and organized what his press agent calls "the gawd-damndest sounding outfit the world has ever known."

Appearing here at the State-Lake Theater the week of April 18-25, Fields made his first appearance as leader of the new group—a band which features ten saxophones and a rhythm section!

"I've had this idea in mind for over a year," Fields said, proud of his startling organization. "But it wasn't until a few weeks ago,

as I lay in a hospital bed in New York recovering from an operation, that I got up enough guts to fire my fish-bowl band and start rehearsals with my present group."

### "Greatest Thing in History"

No matter how hard you look, you can't find a trumpet or a trombone. There just ain't any brass. It's all reeds—tenor saxes, alto saxes, bass clarinets, flutes, and even a piccolo. "I'm completely through with rippling rhythm and all that fish-bowl stuff," Fields declared. "This band of mine is the greatest thing in dance music history—completely different effects can be obtained from it—the possibilities haven't even been touched yet. But give me time."

Names of the sax men, all of them doubling and tripling other instruments, include Al Freistat, Romeo Penque, George Ford, Ben Glassman, Irving Kramer, Chuck Parsons, Johnny Hayes, Bob Lauson, Max Berlin and even Larry Neill, the singer, who plays tenor

## 'Damnedest-sounding Outfit Ever Heard'



Chicago—Slightly on the cloudy side, but still identifiable, are these gates of the amazing new fishbowl-less Shep Fields band. Shep has scrapped the rippling jazz, tossed out all his brass, and now has 10 reed men and a regular rhythm section. With so many arrangers today on a "strictly reeds" kick, this outfit is the dream combo of many a manuscripter. The trick is to keep away from monotony, but with saxes, clarinets, oboes, flutes, piccolos, and so on, variety shouldn't be hard to attain. The band debuted at the State-Lake theater, Chicago, ten days ago, and surprised local men no end. In the Otto Hess picture are Sid Greene on drums, Ellsworth Benson on bass, Tommy Kay on guitar, Johnny Hayes on bass clarinet, Chuck Parsons and Bob Lauson on clarinets, and Romeo Penque on another stick in front. See the accompanying story on the band.

sax frequently. Dorothy Allen remains girl vocalist.

### Guitar Also Spotted

Tommy Kay's electric guitar also is spotted prominently. Sidney Greene is on drums, Ellsworth Benson, bass and tuba, and Sidney Schwartz, piano. Lew Harris is arranging, but Fields is willing to buy arrangements from anyone

capable of carrying out his radically new ideas the way he wants them done.

Fields, now recovered from his recent rear-end operation, has gained weight and is in top shape. His enthusiasm for his new 10-sax band injects itself into every member of the group. "We can't help but be a success," Fields says.

## Six Brass for Jerry Wald

New York—Jerry Wald, the young clarinetist-leader who ended a 6-month engagement at Child's Spanish Garden here April 28, added four brass as he finished the date. Wald formerly used only two trumpets; now he has three trumpets and three trombones.

Wald was followed at the spot by Myron Hanley's 5-man combo. Hanley, a former George Olsen sideman, plays violin and sings. Wald goes to an Ohio resort location for the summer.

## Lopez to Predict For Down Beat

New York—Vincent Lopez' long-range predictions of things to come are attracting much comment here, inasmuch as his predictions have proved about 97 per cent correct. Danton Walker, News columnist, hyped interest in Lopez' uncanny observations by printing several of them recently.

Down Beat, in its next issue, out May 15, will carry a complete story of Lopez' predicting activities, many of them revealed for the first time.

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## Lewis, Turner Other Negro Stars on Tour

New York—With a wave of hands and a sendoff from friends and followers, an all-Negro troupe set out a couple of weeks ago to make an extensive tour of theaters. Meade Lux Lewis, pianist; Joe Turner, blues singer; the Peters sisters, vocal trio; Willie Bryant, emcee, and Snookums Russell and his band all were in the group.

Lewis and Turner recently left downtown Cafe Society. Bryant is fronting the Russell orchestra on the tour, which started at the Howard Theater in Washington. After a week there the group moved south to play 3-day dates in Norfolk, Richmond, Newport News, Portsmouth and Lynchburg. Bryant booked the tour himself, it was said, and is in charge of the unit, which will be on the road until at least the middle of May.

## William Moore is Signed by New Publishing Firm

New York—Bell Tone Music Inc., new company which just signed with BMI for performing rights, has inked William Moore, Jr., to a contract, together with his collaborators Biff Hammond and Bill Hardy.

Moore, recently hailed in these pages as an arranging discovery, was formerly chief arranger for Jimmie Lunceford and more recently for Jan Savitt, Tony Pastor and Bon-Bon. Last month he was commissioned to write a series of originals for Benny Goodman; first of these to be aired was AWOL.

Glenn Miller has been featuring Moore's *Sing and Be Gay*, Bell Tone's first plug number; other Moore works in the catalog are *Blue Memories*, featured by Tony Pastor; Lunceford's *Barefoot Blues*; and such instrumentals as *Silhouette*, *Right Down Your Alley* and *Moore Or Less*.

## Ray Scott Still Shifting Men

New York—More changes in Raymond Scott's band find guitarist Zeb Julian, who recently replaced Artie Ryerson, on notice and a new trombone, trumpet and two saxes in the band, which recently concluded a date at Meadowbrook.

Johnny Mezey, tenor, and Phil Olivella, alto and clarinet, are new in the Scott reed section while Vince Badale is in on trumpet and Joe Ortolano on first trombone. Don Tiff, pianist, left the band recently, Junie Mays from the old Al Donahue ork coming in. Ryerson, an original member of Scott's big band, which will be one year old in June, returned to New York and may soon join the NBC staff here, he said.

Scott is looking for a guitarist to replace Julian.

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Chicago, May 1, 1941

## Brand Band

New York—has been "America" since opened at the for at least a day, the doubled ever sylvania, on broadcast it radio commere record dates

Dissatisfied Dorsey will May 2, shows takes to the since its in Dorsey's ban than continu received a r

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## McPartland Socks N. Y.

New York—he sat down the New York heard that hip was shot at artistry was note. But wh

McPartland

Pee-Wee Russ Eddie Condon, di and Bill Cl ling also help out left when band nabbed i Don Carter Wet's place.

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McPartland Manhattan mu for he spent a with Ben Pol few years bac engagement is light that Mac still the man, horn, the man as it was in t And the guys they love it.

Write Inform



# Brantley with Jim Dorsey; Band Junks its Radio Show

New York—Jimmy Dorsey's band has been "the busiest band in America" since April 11, when it opened at the Strand Theater here for at least a 4-week run. In addition to working five and six shows a day, the band until April 19 doubled every night at Hotel Pennsylvania, on Fridays rehearsed and broadcast its "Happy Birthday" radio commercial, and squeezed in record dates to boot.

Dissatisfied with the radio show, Dorsey will do his last broadcast May 2, shortly before his band takes to the road. The program since its inception has featured Dorsey's band very little. Rather than continue, Dorsey asked and received a release.

Sidney Brantley, formerly with Bobby Byrne, is the replacement in the trombone section for Don (Juan) Matteson, who was drafted. Matteson left the band April 17 and went to Camp Dix, N. J. Reports that Bob Eberly soon would leave Dorsey to form a band of his own, backed by Jimmy's money, were declared "crazy as hell" by both Eberly and Dorsey. Rumors had been drifting around New York.

Personnel of the Dorsey orchestra as it will be when it takes to the road this month to do theaters and one-nighters as far west as

Chicago includes Milton Yaner, Charlie Frazier, Don Hammond, Frank Langone, saxes; Jimmy Campbell, Shorty Solomon, Nate Kazebier, trumpets; Jack Ryan, bass; Joe Lippman, piano; Buddy Schutz, drums; Guy Smith, guitar; Al Jorden, Sidney Brantley, Sonny Lee, trombones, and Eberly and Helen O'Connell, vocalists.

## At Their Peak



New York—Now in their third week at the Strand Theater with Jimmy Dorsey's band, Bob Eberly and Helen O'Connell are right now enjoying the peak of popularity as a half-dozen of their record sides are setting new sales records. Here they are shown between shows preparing for a record date at Decca. Click sides that Dorsey, Eberly and O'Connell have released recently include *Green Eyes*, *Quierame Mucho*, *In the Hush of the Night*, *Blue and Brokenhearted* and *Amapola*, the latter the biggest selling disc in the world today. O'Connell "carves" most of the chicks decorating bandstands. *Otto Hess Photo.*

# McPartland Socko on N. Y. Stand

New York—They laughed when he sat down to play, for some of the New York know-it-alls had heard that Jimmy McPartland's lip was shot and that his trumpet artistry was no longer worthy of note. But when Mac started blowing, backed up by his pickup band at Nick's in the Village, many a native "critic" changed his outlook.



McPartland

McPartland is a definite success at the Greenwich Village musicians' hangout. Helping him be a success are Pee-wee Russell, George Brunies, Eddie Condon, "Slapper" Lombardi and Bill Clifton. George Wetling also helped for a few weeks but left when Muggsy Spanier's band nabbed its first location job. Don Carter was slated to take Wet's place.

Brunies, trombonist of the Orleans school, did not go west with Wingy Mannone. A sudden change of plans kept Brunies in New York as a sideman with McPartland.

McPartland is no stranger to Manhattan musicians and hot fans, for he spent some 12 years here with Ben Pollack and others a few years back. But his current engagement is noteworthy in the light that Mac is proving that he's still the man, the man with a hot horn, the man whose lip is strong as it was in the Wolverine band. And the guys with him play as if they love it.

## Fooled Him!

New York—Joe Reichman, the pianist-leader, 10 years ago was told by his doctor that in six months he would be dead. Reichman, a lawyer in St. Louis at the time, decided he'd die happy so he organized a band because music was his biggest enjoyment. Not long ago Reichman received word that his doctor had died.

## Slack, Conniff In The Shed

New York—Freddie Slack, who recently quit Will Bradley's band as pianist, and Ray Conniff, trombonist recently with Artie Shaw, are trying to get their new bands organized. Slack is using Felix Giobbe on bass but isn't set with the remainder of his lineup. His will be an 8-piece outfit.

Conniff is augmenting his original crew and also will add a girl singer. MCA has signed the Conniff band. Both Slack and Conniff have been rehearsing almost daily. Both are capable arrangers as well as instrumentalists.

For Musicians Only

# Here's How to Keep Fit — At Least Voorhees Agrees

New York—Six easy rules for keeping musicians "in the pink" were given out last week by Don Voorhees, band leader on the Telephone Hour NBC show. Voorhees, whose exercise consists of such strenuous efforts as waving his pencil and judging dog shows, lists these "common sense" rules for musicians who work under his baton:

1. Never wear shoelaces in your brogans. They stop circulation, and besides they take up too much time and energy tying and untying.
2. Eat as much as you want, whenever and wherever you want. After all, good teeth are a sign of good health and your radio audience can't see them anyway.
3. Never walk when you can ride. Remember, the first rule of life is the conservation of energy.

4. Sleep from nine to twelve hours a day. Nobody ever does anything important in the morning, so you won't miss much.

5. If you can't get along without tennis, golf, swimming, football or baseball, take in your neighborhood newscast once a day. They'll show you what a palooka you are and you'll forget them.

6. Read the sports pages. You can lose from three to six pounds in five minutes merely looking at race results.

Most musicians are glad to comply with Don's ideas on the health subject.

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Their "Breezy Rhythm" is a distinctive, subdued style of swing which has made the band a favorite from coast to coast. Lou recently switched to the Committee Martin Trumpet and says: "It's the best horn I ever played." Why not "Breeze along with Lou Breesse" and other celebrities who have found Martin a better horn. Try one and see for yourself.

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## Marion Hutton In Comeback?

New York—Reports that Marion Hutton, former Glenn Miller songbird, will return to her career are being circulated widely here. The wife of Jack Philbin, now personal manager of Johnny Long and Fletcher Henderson, Marion expects to give birth to her first baby sometime in June.

If Marion doesn't sing with a band she'll take a part, as her sister Betty did, in a Broadway musical comedy.

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# Prager Hits N. Y. With Blue Barron Style Ork

New York—Colonel Manny Prager made his New York debut with his band last month, working a month at the Village Barn. And it was a surprise which Prager kept secret that unfolded when Prager's band started playing.

The Colonel, a former Ben Bernie saxist, unveiled an ork styled strictly in a Blue Barron pattern. Prager's pianist amazed dancers by suddenly hopping up from the keyboard to play high-register trombone solos. During the Barn date Prager's saxist, Pat Hill quit the band and the business to take up the study for the priesthood.

Prager's lineup:  
 Dan Roth, trombone; Leonard Morris, trumpet; Jimmy Hooper, bass and manager; Hilding Holmberg, drums; Earl Pledger, Pat Hill, Buddy Dean, sax, all doubling; Don Plimby, trombone; Henry Vaughn, trumpet; A. Green, piano-trombone.

A replacement for Hill was being made this week. The vocal

quartet is made up of Morris, Pledger, Holmberg and Vaughn. Prager himself fronts the band with his clarinet and tenor, doing vocals in his "ten little bottles" style which he popularized with Bernie years ago.

## \$75,000 Home For Goodman

New York—Benny Goodman will have a roof over his head when the time comes for him to retire from the band business.

Workmen are now busy erecting a 12-room home for Goodman on a 33-acre plot outside Stamford, Conn. The estate, when it is ready to live in late in June, also includes a swimming pool, tennis courts and a mountain stream. Cost of the outlay is said to be at least \$75,000. In the winter wild deer and other game cavort on the grounds. The Goodman family will make it their permanent home.

## Louis Jordan Now on Tenor

New York—Louis Jordan, whose little jump group known as the "Tympany Five" is a consistent best-seller in Decca's Sepia Series, cut six new sides here last week using Freddy Webster, trumpet; Stafford "Pazuza" Simon, tenor & clarinet; Arnold Thomas, piano; Henry Turner, bass, and Walter Martin, drums.

Jordan, noted as an alto ace and vocalist, now doubles on tenor; he featured his new horn in *Brotherly Love*, a blues cut on this date. His waxing of *Do You Call That a Buddy* has sold 62,000 copies.

## Spivak Back to Glen Island Casino

New York—Charlie Spivak and band return to Glen Island Casino May 21 for an all-summer engagement. Claude Thornhill's new band, currently at the spot, is being praised as the "next top band" as a result of its sensational job in the interim when Spivak was playing theaters. Thornhill will do college dates after leaving Glen Island.

**Muggsy's Last Rehearsal** before taking the outfit on the break-in date of two weeks at Chester, Pa., showed the band in marvelous form, according to *Beat* reporters who were in on the woodshedding. After a holdover for an additional weekend at El Rancho, Chester, Pa., the band goes to Altoona for a month opening May 3. Eli Oberstein booked the date, figuring on another month of break-in to mellow the band a bit more. Left to right in the Mickey Golden shot below are Benny Goodman (sic), George Koenig, altos; Nick Cuzzza and George Berg on tenors, with Spanier at extreme right. Larry Molinelli, also a saxist, is not shown.



**Poor Ratio**  
 New York—Gus Haenschen, the radio maestro, finally has the band he's always wanted. Gus is using it on his current *Saturday Night Serenade* radio show here.  
 His outfit includes 36 strings and woodwinds and one lonely trumpet!

## Sal Pastor, 17, To Blow Horn On Tony's Trip

New York—When Tony Pastor and his band take to the road this month after a couple of weeks of theaters in the New York area a 17-year-old trumpet player—Tony's little brother, Sal—will be featured with Tony's band.

Sal Pastor hasn't had enough experience yet to sit in with the section, Tony says, but the kid is a fine enough soloist to do specialties. Recently at Hotel Lincoln young Sal "broke it up" when he made an appearance with Tony's band. Pastor has been doing a few one-nighters, grossing big money, and expects to have his most successful tour to date when he heads south this month for a long jaunt which may end in Los Angeles.

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## Art Jarrett Takes Over Kemp Band

New York—The dance music which the late Hal Kemp originated and made popular with millions of American band followers will live again when Art Jarrett opens at Chicago's Blackhawk Restaurant May 14 for a 3-months engagement. At least half of the Jarrett band, now rehearsing, will be made up of former Kemp sidemen.



Dankers

Porky Dankers, veteran saxophonist, is acting as Jarrett's right-hand man in assembling the band. The entire Hal Kemp library is in Jarrett's possession now. It was obtained from the Kemp estate. Alex Holden, for many years Kemp's personal manager, is managing Jarrett.

**Spud Murphy Arranger**  
 Definitely lined up as sidemen in the new venture, besides Dankers, who will play lead alto, are Bruce Milligan and Les Cooper, saxists; Randy Brooks and James Fitzpatrick, trumpets; Al Scharff, trombone; Jack Shirra, bass, and the Smoothies, Charlie, Babs and Little, vocal trio formerly with the old Kemp band. Spud Murphy will be chief arranger with Harold



Mooney also contributing. Mooney is a Kemp vet. Murphy had just started to arrange for Hal at the time death claimed him in a motor crash last December.

Jarrett, famous for his singing, will also play guitar and trombone in front of the band. No regular guitarist will be used.

**Ben Williams Retires**  
 Jarrett has had other bands, his best one being the one he fronted with his former wife, Eleanor Holm, now Mrs. Billy Rose. That band played the Blackhawk several years ago, and very successfully. More recently Jarrett took a band on tour but it was disastrous and he abandoned it. Ben Williams, who started with Kemp as a sax man and was with him until Hal's death, recently retired from the band field and is in business with a brother-in-law. He won't be with the Jarrett band.

The new Jarrett orchestra will get a heavy build-up at the Blackhawk, broadcasting nightly over WGN and the Mutual web. Strangely enough, the Blackhawk is the same spot where Kemp was skyrocketed into national prominence nearly 10 years ago.

## Davis—Carter Break it up

New York—Mort Davis, manager, and Benny Carter, band leader, have split. The divorce came last week after Davis had piloted Carter's crew for 2 years. The parting was by mutual agreement, their original contract having called for a 5-year stay together. Carter recently finished playing the Savoy in Harlem and has been gigging around since.

## Carmen Mastren On NBC Staff

New York—Carmen Mastren, guitarist-arranger, was set to join NBC this week. After quitting Joe Marsala recently, Mastren joined Ernie Holst's band at the El Morocco Club. Mastren is famous for his work with Tommy Dorsey, whom he left in January, 1940.

## Rowe On N

New York Manhattan rowdies, Go moved back The kids to the Good advertising t and hired ista. The pr board over chain in the Benny's la Bill Butterfi Jim Maxwell trumpets; Gu dello, George and Skippy Tough, drum piano; Mike Bernstein, b and Cutty Cootie, Char



**Favorite:** Okeh records and Tommy on the Tum New York an Tucker han months has of the credi nell and he proved here, a pretty voi Wdf.

## Bonnie St. Lou

St. Louis— with Bob Cros months while Camel show, KMOX here, a week for people. Her minimum of Liz Tilton Kaycee girl, chestra. Liz i

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# Bowdies Mar BG Program; On NBC Network in Fall

New York—Because Benny Goodman's free broadcast-dance dates at Manhattan Center brought out more than 6,000 wild jibbugs and rowdies, Goodman's Monday night Old Gold radio commercial was moved back to Radio City after one week at the Center.

The kids who jammed the huge hall to dance and yell in rhythm to the Goodman band broke it up while the broadcast was on. Spiels advertising the cigaret were booed and hissed by youthful exhibitionists. The program, slated to be heard over a 100-station NBC chain in the fall, is all Goodman.

Benny's latest lineup includes Bill Butterfield, Irving Goodman, Jim Maxwell and Cootie Williams, trumpets; Gus Bivona, Pete Mondello, Georgie Auld, Les Robinson and Skippy Martin, saxes; Dave Tough, drums; John Guarneri, piano; Mike Bryan, guitar; Arthur Bernatein, bass; Lou McGarrity and Cutty Cutshall, trombones; Cootie, Charlie Christian, Benny,



## Once a Big Name, Hopkins Now Bankrupt

New York—Just a few years ago Claude Hopkins was one of the top men in the sepiia band department. His orchestra, paced by his own nimble-fingered piano capers, was rated equally as good a box-office attraction as Ellington, Calloway and the rest.

Two weeks ago, in N. Y. Federal Court, Hopkins filed a voluntary petition in bankruptcy. He claimed his liabilities amounted to \$3,770 and his assets \$10,866. Hopkins said he owed his musicians \$295 and the Wm. Morris agency \$750. His assets include \$2,741 in debts owed him, \$4,000 in insurance policies, and \$4,050 in exempt properties.

Hopkins hasn't been very active as a band leader in recent years, although in the middle '30's his records were best sellers and his band was a favorite at such spots as the Roseland on Broadway.

## Eddie Heywood Has His Own Hot Trio

New York—Eddie Heywood, Jr., pianist formerly with Benny Carter, now has his own jazz trio at the Village Vanguard Club. With him are Ernie Powell on tenor and George Jones on drums. They are set indefinitely.

## Bonnie King on St. Louis Radio

St. Louis—Bonnie King, chirper with Bob Crosby's band for several months while the band was on the Camel show, now is singing over KMOX here, five 15-minute shots a week for the Griesedick beer people. Her contract calls for a minimum of 13 weeks. Liz Tilton replaced Bonnie, a Kaysee girl, with the Crosby orchestra. Liz is Martha's sister.

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## The Band Played On—Twice

New York—An old tune in public domain called *The Band Played On* swept into the limelight suddenly last month when two music publishing firms grabbed it, had it orchestrated, and raced each other to release it in modern dress first.

Leeds Music had Vic Schoen do its arrangement; Witmark gave the job to Jack Mason. Schoen's came out first by a hair and now everyone's hearing the tune two ways.

## Spanier Tees Off Solidly

New York—After a month of rehearsing, Muggsy Spanier's new band opened at El Rancho in Chester, Pa., April 12, and on May 3 they open a month's date in Altoona. Bob White replaced Tommy Reo on trombone and Edyth Harper, who recently quit Dick Stabile, joined as vocalist temporarily.

"Gall" Stone, vocalist formerly with Nat Brandwynne, joined also. Eli Oberstein of CRA is booking the Spanier crew.

## Penny for Nichols; It's a New Deal

Boston — When Red Nichols moved into town for a run at the Raymor Ballroom, a new girl vocalist was with him. Linda Keene quit Nichols and was replaced by Penny Parker, formerly with Vincent Lopez. Penny, a petite brunet, plans to change her name because of confusion with Patsy Parker and other Parker girl singers. George Tasker, former manager of Anson Weeks' ork, now is managing the Nichols gang. Frederick Brothers book it.

# Ray McKinley PLUS SLINGERLAND "RADIO KINGS" Equals Solid Rhythm



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## AVEDIS ZILDJIAN COMPANY

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# 'My Men Couldn't Get Jobs if I Fired 'em'—Lyman

## 'But,' Says Abe, 'I and Guy Do All Right with Mediocre Men'

New York—"There are too many bands in this business," Abe Lyman declared last week as he arrived in town after a winning season at the Royal Palm Club in Miami. "With every musician and his brother organizing orchestras, and gladly taking location jobs for flat scale, the established band leaders are being crowded out of the picture."

Lyman, in a 3-hour interview with *Down Beat*, sprinkled pro-

fanity and blue cigar smoke through his heated observations. Deeply tanned, and wearing a super-sharp red and blue sports coat, Lyman fired with both barrels in an honest and candid plea that the "band business is being ruined by new bands."

### Kid Leaders Don't Care

Pointing out that four years ago his band was paid \$3,500 a week at the Hotel New Yorker, and now every band that works the spot gets straight scale, Lyman's views made sense from the start. "Today, a young leader will play for scale in spots where a few years ago any one of 100 leaders could demand and get big money," said Lyman. "As a result of these cut-rate dealings every orchestra on a location with radio wires goes into the hole. That shouldn't be!"

Lyman is an outspoken but friendly gent. When two *Down Beat* men walked up asking to get with him for a few minutes, he started yelling, profanely, about a record review which appeared in the *Beat* several months back. But within a few minutes he settled down and started lambasting others, particularly leaders and

bookers who jump at a chance to sell bands for scale and even less.

Lyman, in the business 20 years, took pride in pointing to non-jazz bands which he claims *Down Beat* "never pays any attention to." Lyman noted that Fred Waring is paid \$16,000 a week for his Chesterfield broadcasts, Lombardo got \$6,500 from Lady Esther until the cosmetics firm dropped the show recently, and Kyser still gets \$10,000 for an hour's broadcast Wednesday nights for Lucky Strike.

"Do you, Abe, honestly feel that your musicians are as good musicians as the Dorseys or Benny Goodman hires?" Lyman was asked.

### 'Showmanship Comes First'

"Hell, no," Lyman snapped. "My own musicians couldn't get a job with another band if I was to fire 'em. They're too old. They don't practice. They couldn't cut a lot of the music other bands play. Neither could the musicians in the Lombardo band. But what the hell—Lyman and Lombardo do all right with mediocre men."

"Showmanship," he yelled, "still comes first. It's more important than music. That's why Lombardo, Heidt, Sammy Kaye and the other 'corny guys' clean up year after year."

"I like jazz," he went on. "After the job I like to hear jam sessions and all. But the kids who go into a hotel to hear a jazz band buy coca-colas. The old people who go to hear Lyman buy \$5 dinners. That's why my band always works. I'm not worth a dime as a one-nighter attraction. They can't sell me—I know it. Kids won't drive for miles to hear my music. But in a smart nitery like Chicago's Chez Paree, or the Royal Palm in Miami, or on any theater stage



"Lyman Fans Buy Five Dollar Dinners," says Abe

Lyman, the maestro of the NBC "Waltz Time" show. In an accompanying story, Lyman, one of the most financially successful of the nation's band leaders, berates the "young leaders" of today who are satisfied to take a job for scale. Time was, Abe points out, when he got \$3,500 for his band for a week at the New Yorker. "Now the bands get straight scale," Abe moans. The above shot shows a typical Lyman hotel crowd, with Abe at left.

in America, I'll drag in more cash customers—with folding money—than any jazz band leader you can think of."

### Paid Lopez \$250 a Week

A long time ago Lyman was on a jazz kick, he confided. He sent for Ray Lopez, famous New Orleans trumpeter, and paid Lopez \$250 a week to play in his band. Gus Mueller was another out-of-the-world clarinetist who played hot. He got as much money as Lopez. But Lyman learned that the patrons didn't come to hear them—they came to say hello to Lyman, and to dance to dreamy tunes like *A Pretty Girl Is Like a Melody*. "So what the hell," Abe says, "I started featuring Lyman more than the musicians."

Abe also drummed, using tricks. He could juggle like Joe Cook. And Lyman (paging Mr. Krupa) was the first leader to set drums down front, in front of the saxes. "That bit of showmanship slayed 'em," he says. Finally he got so he didn't have to drum to attract customers. So he quit. Lyman is proud that he has been selected as all-American corn drummer in *Down Beat's* poll. "Good publicity," he says.

Known all over Broadway for his generosity, Abe admits he could retire tonight and live the rest of his life like a millionaire. "But I like leading a band, and making friends," he says. He also believes that the current Latin music craze is only temporary, that the "swing" fad is dead and gone, and that, in five years, the cycle will swing back to "pretty" music. "Stuff like the old Isham Jones band played," he argues.

### 'We Should Stick Together'

Lyman feels that if every leader, even young ones starting out, refused to take good location jobs for scale, and were smart enough, on those jobs, to keep their payrolls lower than their income (which is rarely true today; every big name

leader actually loses money on hotel jobs), then more leaders would be making money, "not losing \$200 to \$500 a week like the Dorseys and the rest do today." But Abe, knowing nothing can be done about it, and that his band will always work good jobs and make money, doesn't worry too much about present conditions. He's safe—and always will be.

In 1931, Joe Moss brought Lyman and band all the way from California to Pelham, N. Y., to play at the Hollywood Gardens. Abe's band played four weeks, and was paid \$5,500 a week—flat cash. "Them days, dammit, will never return," he muses. "Too many upstarts now would take the job for nothing."

—DAVE DEXTER, JR.

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## Al Ammons Gets 'Knifed'

New York—Albert Ammons lost the tip of a finger a couple of weeks ago at his home in Harlem when a butcher knife slipped and ripped his hand, necessitating three stitches. Ammons, one of the best of the boogie woogie pianists, had to lay off working at downtown Cafe Society for 10 nights, so severe was his injury.

"My wife and I were slicing a nice chunk of corned beef for dinner," Ammons explained. "Man, that blade was as sharp as my spring suit." Pete Johnson played solo piano in Ammons' absence.

## New Pianist for Bobby Burnet

New York—Conrad Fredericks, formerly with Eddie Durham's orchestra, has replaced Sammy Benkin on piano with the Bobby Burnet Sextet, which has been gigging at Nick's and Kelly's Stable for the past few weeks and may go into the latter spot for a run shortly. If no location job is forthcoming soon, Burnet will throw in his lot with Dave Matthews' new small band. Burnet has been rehearsing regularly with Matthews.

## Gene Williams Out Of Gotham Hospital

New York—After a 3-week spell in Gotham Hospital, Gene Williams was released April 20. The youthful publisher of *Jazz Information* said he had no definite plans for resuming publication of his record collectors' paper. Friends may write Williams at Box 6, Station H, New York City. His condition is much improved.

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# Scramble to Form New Orks Unprecedented; All Seek the Jackpot

New York—Reason behind the mass organization of new dance bands, most of them fronted by youthful sidemen with no previous experience, is traced back to 1940.

There was no "band of the year" last year, nor has one popped up so far in 1941. Bookers in the major offices are convinced that the right youngster, with the elusive "something new in music" idea, might be a big man before the current annum ends.

Glenn Miller, whose band started clicking late in 1939, is the last leader whose band took the nation's fancy. None like Miller appeared in '40.

### Mess of New Bands

New bands formed in the last five months include those led by Muggsy Spanier, Ray Conniff, Dave Martin, Bobby Burnet, Charlie Teagarden, Freddy Slack, Art Jarrett, Lester Young, Art Hodes, Bud Freeman, Bobby Hackett, Fletcher Henderson, Eddie Barefield and Sidney Bechet, now using nine pieces. Some of these men have had bands before. Others are taking the big step for the first time.

Then there are Claude Thornhill, Charlie Spivak, Alvino Rey, Sonny Dunham, Vaughn Monroe, Red Allen and others whose bands, most of them less than a year old, are being pushed by various offices. Any one of them may suddenly click, as Benny Goodman, Artie Shaw, Tommy Dorsey and Glenn Miller clicked, and be elevated into the "top 10" rankings. Right now none is even close.

### 9 Out of 10 Fail!

There is still another class of bands which, although not in the gravy moola class, is made up of leaders whose crews are making money and working steadily in the better hotels and summer spots. This group includes Will Bradley's, Bobby Byrne's, Harry James', Jack Teagarden's, Raymond Scott's, Johnny Long's and Dick Jurgens'. Chances are they'll never hit the jackpot at this late date although they'll never panic, either. Right now they're in that "consistent" classification, with chances of becoming the nation's No. 1 dance aggregation getting slimmer with every tick of the clock.

As a result of the failure of these and countless other bands to shoot to the top, sidemen everywhere are pulling out of their chairs, buying toupees, and rounding up men. Bookers tell the youngsters that "the field is wide open" and that hard work, plus, of course, a starting capital of, say \$5,000, will likely put the handsome young instrumentalist in the top brackets within a few short months. In nine out of 10 cases, the records prove, these youngsters with nothing more behind them than ambition and a booker's arguments wind up without jobs, in debt, and "brought" enough to want to quit the business.

### They Can't All Succeed

Jimmy Dorsey worked nearly six years before he slipped into the class of bands which gross more than \$350,000 a year. Woody Herman is near that mark, but he still hasn't got the "band of 1941" or

any other year. Because there isn't any such thing—yet.

That's why everyone is turning band leader. What most of the young leaders, just starting out, don't figure is that there can be only one "band of the year." And right now scores of them are organizing outfits in hopes of making that hard-to-reach grade. Most of them are doomed to heartbreaking disappointment.

Only the public can pick the winner.

## McPartland 'Comes On' in New York



New York—Here is Jimmy McPartland's band, currently at Nick's in the Village. Fresh from Chicago, McPartland is playing more horn than ever before, his followers say, and he's got the men behind him to make his band strictly 18-karat. Shown are Eddie Condon, guitar; Bill Clifton, piano; George Brunies, trombone; George Wettling, drums; McPartland on trumpet and Pee-Wee Russell, clarinet. Wettling has since left the band. Clyde Lombardi, bassist, is hidden. The band is set indefinitely at the spot.

## New Band for Ted Steele

New York—Former NBC page-boy Ted Steele, now a noted nova-chord player and radio announcer, has formed a 16-piece band for transcriptions. He's using such well known men as Walter Gross, piano; Chauncey Morehouse, drums; Miff Mole, trombone; Joe Usifer, sax; Tony Mottola, guitar, and Charlie Barber, bass. They are all studio men. Elliott Jacoby is Steele's arranger and adviser.

Only 23, Steele plans to take a band out on the road soon. If he does he'll have to use different men, because the musicians he is using now won't leave inasmuch as they are all under contract with the radio studios.

Down Beat's summer coverage of the music biz will be more thorough than ever. Dig it!

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## Corn on the Way Out

In recent weeks two of the greatest banalities (ask any musician) of modern dance music have been given the guillotine by the very leaders who created them. Gray Gordon says he'll "castigate the next guy to mention 'Tic Toc' to me." Doubtless untold thousands of musicians around the country would have "castigated" Gordon for his 'Tic Toc' if the homicide laws hadn't said them nay.

And just last week Shep Fields, actually a decent enough chap, decided he too had stood about all he could of his own musical abortion, 'Rippling Rhythm,' and fired his whole band to organize a musical one including nine reeds.

It is heartening indeed that these two brave fellows at last have dealt the first in what is hoped to be a series of death blows to all the cacophonous tricks that have given dance music a bastard classification in the arts, neither music nor witchcraft, but a dash of each with a big dose of corn the major ingredient.

It took a long time, but guys have come along who are proving that they can write, arrange, and play music, yet eat at the same time. A year or two ago, if a musician or arranger felt he ought to be able to keep from prostituting

## Funny Hats, Fish Bowls No Longer Necessary

his talents and support himself modestly at the same time, the Mickey Mouse leader's stock retort was, "You're out of your mind! We gotta wear funny hats, blow in fishbowls and diddle on temple blocks in order to sell the band. There ain't no market for your 'fine' ideas, and if you can't keep your arrangements down to 3-part harmony, double the lead on tenor and swinette and make every other chorus a novelty vocal, I'll just have to let you go."

We needn't point out the great number of bands which are playing real music on the stands of the country today. And the studied and talented arrangers writing for those bands are in a fast growing majority. Hotel, restaurant and ballroom owners like it that way, and so does the dancing public.

Shep Fields and Gray Gordon deserve a pat on the back. It is hoped that their example will be followed by a lot of the boys who have been a little slow to realize that they don't have to resort to quasi-musical slapstick in order to please the public, if they can substitute genuine musical quality instead. It'll be more durable, and do a better job in the long run.

## Horns for Army Boys

There are about 300 army training camps scattered throughout the country. It is probably safe to say that every person who reads a copy of this or any other issue of Down Beat has a friend or relative in at least one of those camps. And chances are that he's a musician. Most of the camps have not only one but several bands attached to their various units.

In addition to the regular military bands, virtually all of the camps have at least one dance band, generally several, including the little five, six, or seven-piece jam combinations organized by the dance men inductees. A lot of these little units have regular radio programs on the stations in towns near the camps.

The bands—military, dance, and jam bands—are an important entertainment factor, a constant stimulus to the morale, in any training camp.

## Bands an Important Morale Stimulus

Officers attached to the various Corps Area Headquarters have told us that they could use more musical instruments, and that music in the form of either piano copies or orchestrations would be welcomed heartily by any camp musical outfit. So here's a chance to make good use of that beat old horn that's been languishing in the basement. Shoot it off to one of the camps, send it either to the fellow you know or to the Morale Officer of the camp. And that old bunch of stocks that you'll never use again, get 'em out, wrap 'em up and send 'em along, too. And that current library has needed a "weeding" job for a long time. Get at it and pull out a bunch of those tunes you never play any more. They'll make welcome material for an army camp band.

In case you don't know anyone in training, shoot your instruments and music to Down Beat; we'll see that they go where they're needed, and where they'll be appreciated.

## Immortals of Jazz

In the shuffle of big name band leaders on the jazz scene, one of the most respected of them all is often overlooked. Ben Pollack was born in Chicago June 22, 1903. When he left high school he went to work as a draftsman and worked with a four piece band at Fox Lake, Ill. Although he has always been associated with the Dixieland tradition, Benny's New Orleans spirit is acquired. He joined the New Orleans Rhythm



Kings in 1921 at Chicago's Friar's Inn. Pollack has been the inspiration behind most white "Dixieland" drummers. It was Benny who originated the left foot sock-cymbal, and also the wire-brush. He was with the Dixieland Jazz Band for 11 months, started his career as a band leader in October, 1924, at the Venice Ballroom, California. Since that time he has "discovered" and made prominent more sidemen than any other maestro, Paul Whiteman not excepted. Benny Goodman, Jack Teagarden, Bud Freeman, Jimmy McParland, Harry James, Muggsy Spanier, Charlie Spivak, Bob Chester, Yank Lawson and most of the present Bob Crosby band (which until a half dozen years ago was Pollack's) consider Benny "Pop" for his early training and coaching of their talents. Down Beat nominates Pollack for its "Immortals" column in tribute to his long and conscientious tutelage of many other jazz greats, and because the standard of his music always has been and will be above par.

37

D. E. D.

## Musicians Off The Record



Frankie Carlson, drummer for Woody Herman, is the bull's-eye boy of the band. When he isn't pounding the skins he's out shooting at targets—often real game. Here he's shown gloating over a riddled target, punctured thoroughly by his unerring eye and steady finger. In tournament shoots Carlson has more than once won marksmanship medals.



New York—Here is Charlie Spivak, a fiend for physical culture, getting in shape between theater shows. Charlie sweats it out via the "hot box" method, coming out of the chair dripping with perspiration but fit and raring to go. Spivak and band return to Glen Island Casino late this month to replace the new Claude Thornhill band. Spivak records for Okeh.

## One Way to Fluff the Grim Gate



## RAGTIME MARCHES ON . . .

### TIED NOTES

**BACAL-COOK**—David Bacal, organist on CBS-WBBM, Chicago, and Jeanne Cook, in Chi two weeks ago.

**VILLEPIGUE-BROWN**—Paul Villepigue, saxist with Ike Reagan's band, and Virginia Brown, in Wichita, Kas. recently.

**SCHILE-REAGAN**—Eugene Schile, trombonist with Ike Reagan, and Gloria Reagan, in Tulsa, Okla. recently.

**DIXON-FRAINE**—Sid Dixon, alto with Howard Russell's band, and Laona Lorraine Fraine, in Regina, Sask. April 6.

**KOHLER-STANLEY**—George Kohler, piano with Fats Daniel's ork, and Frances Stanley, vocalist, in Jacksonville, Fla. recently.

**MARKAS-WILSON**—Billy Markas, I. A. NBC drummer, and Denny Wilson, of Bing Crosby's "Music Makers," in L. A. April 19.

**FRESHAW-BYRNS**—Jerry Freshaw, of Bob Hope's "Six Hits and a Miss," and Pauline Byrns, the "Miss" of the same combo, in Las Vegas, Nev. April 9.

**HURLEY**—Lawrence Foster, born to Mrs. Clyde I. Hurley, Jr. at Los Angeles, Cal. Dad is the Glenn Miller trumpet man.

**FEDDERSEN**—Ann, 7 pounds, 4 1/2 in. born to Mrs. J. F. Feddersen at Elkhart, Ind., April 6. Dad is advertising manager of Selmer Instrument Co.

**ALLEN**—A son, born to Mrs. Bob Allen April 13 in Indianapolis. Dad is the singer who was featured with Hal Kemp.

**PETRONE**—Joanne Lynne, 8 1/2 pounds born to Mrs. Joe Petrone in Chicago Easter Sunday, April 13. Dad is guitarist with Les Brown's band.

**STEELE**—John H. II, born to Mrs. Al Steele at City Hospital, Herrin, Ill. recently. Dad is also saxist with Vernon Peake's band.

### FINAL BAR

**TAFT**—James "Slim," 41, bassist formerly with the Dorsey Brothers, George Olsen, Ray Noble, and others, in his Los Angeles home recently of TB after two years illness. Survived by his widow.

**CRISIUS**—Harvey, 40, Milwaukee band leader for many years, of a heart attack at Milwaukee hospital April 12.

**CANDREVA**—Richard, 30, member of the Six Candreva Brothers, trumpet soloist of vaude fame, died of cancer last month in Los Angeles.

**WITMARK**—Isidore, 71, the music publisher, died of pneumonia after a brief illness in Polyclinic Hospital, N. Y. April 9.

## Chords and Discords

### 'Hal Holly a Fine Horn—Blaster'

New York City

To the Editors: Glad to see Hal Holly is writing that "Pacific Patter" dope for the Beat. I knew him in Frisco in '25 and he's a character. Hope his column is as good as his stuff was in the old Tempo. Many's the night Holly and I jammed together, and maybe readers don't know he's one of the best horn-blasters in the business.

JOEY STRONG

### Pee-esses Preferred

Chicago, Ill.

To the Editors: At least Frazier is consistent. I've noticed that those postscripts he adds to his stories invariably are the opposite of what he has just said. Note, again, his piece on Hawkins in the April 15 Beat. His P. S. is entirely different. Why doesn't he just write Pee-esses instead of long articles? He'd make more sense.

L. O. MONTAGUE

### Error on Our Part

Trenton, N. J.

To the Editors: Error on your part—page 1, April 15 Beat. Al Jorden of the great J. Dorsey band plays trombone, not trumpet. And by the way, he gets some swell kicks on that sliphorn of his.

LYNN HUTCHINSON

Had error acknowledged and apologized for, Lynn. Al tells us he's started

### Roscoe's Erratic, But His Technique Leaves Much to be Desired

Cambridge, Mass.

To the Editors: I enjoyed reading what George Frazier had to say about Roscoe McRae, but I feel that I should reply in Roscoe's defense, and my own while I'm at it.

Raving about Roscoe's tenor, I neglected to mention that he's an erratic musician as I've ever heard. I think George picked a gang of off-nights to listen to Roscoe. A pretty weak defense, but it's true. Roscoe can be lousy. But then again I've known him to get a brand of jazz out of his horn which is ten years ahead of any contemporary hot horn—when he's right he's just too much. Certainly his technique leaves a lot to be desired. That will come in time, and I think George hit the nail on the head when he attributed Roscoe's uncertainty of execution to his youth. What counts, however, is that McRae is endowed with that feeling for improvisation, which, for want of a better term, has been defined as the "hot temperament." Just something you can't learn out of "Joe Blow's 40 Hot Breaks for Sax and Clary." You're born with it. Otherwise you aren't Louie, or Hawkins, or for that matter, Roscoe McRae.

CHARLES MILLER

(Modulate to Next Page)

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### Norvo-Donahue Deal is Off

New York — Deal whereby Red Norvo would take over Sam Donahue's band, and front it on the road with Donahue acting only as a sideman on tenor sax, fell through recently. Because the Wm. Morris office here—with Willard Alexander in charge—is planning a major build-up for Donahue's crew, it was felt that such a deal would be harmful to Sam's chances later. Norvo has been using pickup groups around town for one-nighters.

### Solid!

New York—Carmen Lombardo walked up to his brother, Guy, the other night after the band had finished its *Lady Esther* broadcast. He told Guy that the drummer was sick. "Okay," said Guy. "Tell him to go home and rest." "What I'm trying to tell you," answered Carmen, "is that the guy is at home and resting—he didn't even work the broadcast tonight." Guy hadn't noticed the absence of drums on the 30-minute broadcast!

### Herman Chittison Accompanying Bailey

New York — Herman Chittison, pianist who gained wide fame in Europe as a jazz pianist and recording artist, is playing behind Mildred Bailey's vocals at Le Reuben Blau, swank east side nitery. Chittison, recently mentioned in the *Beat's* "Where Is?" column, also accompanied Stepin Fetchit on Fetchit's tour last fall.

### Chords—Discords . . .

(Jumped from Page 10)  
**We Tried, Horace, But They're Insisting You've Gone Too Far**  
Atlanta, Ga.

To the Editors:  
I wonder how it is that Horace Heidt "never heard of Benny Carter" and yet he "reads *Down Beat* regularly." I'll admit I never heard of Benny Carter either until I heard of *Down Beat*, but then I do read your mag. But I don't think your readers should be taken for a bunch of morons. Of course I guess the boy should get a nice writeup when he brings in several hundred dollars' worth of advertisements. After all, money does talk, doesn't it?

JERRY LOWENDICK  
Jamaica, N. Y.

To the Editors:  
After reading "Unfair to Brand Horace Heidt a Corn Band Leader" by Dave Dexter, Jr. in the April 15 *Down Beat*, I never have felt so completely disgusted in all my life. No doubt H. H. would like to have the many readers of *Down Beat* on his side, and having Dexter for a booster is certainly a step in that direction. But, Mr. Heidt, I am sorry to say such a thing is utterly impossible. Horace, you may be good to your mother, a loving husband, and a generous contributor to Bundles for Britain, but you still are a CORN BAND LEADER!

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**It's a Deal.** Colonel Manny Prager tells Freddy Williamson (left) and Herb Gordon, his personal managers, as Prager and his band near the end of a 4-week engagement at the Village Barn in New York. For many years a Ben Bernie saxist, Prager now has his own group, styled a la Blue Barron. The two managers shown here with him form the firm of Gordon-Williamson, Inc. Photo by the Rabbi's Nephew.

### 8 New Buicks in Bob Chester Band

Detroit—When the Bob Chester band played here recently, eight of the boys bought new Buick cars, including Chester, Manny Gershman, first sax with the band since it organized, left a week ago to take Johnny Mince's chair with Tommy Dorsey. Mince was drafted. Sam Sterns, Detroit trumpeter, is filling in Conrad Gazzo's chair. Mario Mariano, third alto, leaves the band today (May 1) to spend a few days with his family before going into army training.

Be sure to keep in touch with the *Beat* this summer. Let our sports editor know how your ball games come out, who you're playing with and what happens with the band. And if you haven't done so already, better subscribe, it's only three berries a year.

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# Big Gate Gets to Act, but They Won't Let Him Sing

Los Angeles—The role scheduled for Jack Teagarden in Paramount's forthcoming *Birth of the Blues* has been built into a more prominent part than originally planned. Seems Big Gate turned out to have more histrionic ability than the studio boys figured on, so they are going to give him a real chance to act as "Pepper," leader of the "first white band to play the blues." Strictly in keeping with the Hollywood tradition is the fact that Teagarden will get no opportunity to sing.

Advance script finds Bing Crosby as impresario and singer for this band, which is practically booted out of New Orleans for daring to play Negro music. All this is long about 1910. The band moves North and to New York via Chicago to become a sensational success somewhat after the manner of the Original Dixieland Jazz Band.

Bobby Dolan is set as general musical director, Arthur Franklin as musical advisor. Bobby Van Eps has been assigned to do some

of the arrangements of the old standards which will be featured by "Pepper's" band. They include Handy's *Memphis Blues* and *St. Louis Blues*.

## Bee Turpin Gets Fine, Probation in Homicide

Los Angeles—Bee Turpin, girl pianist and singer currently at Randini's cafe in a piano duo with Claudine Cartier, was fined \$500 and given three years probation following her conviction of negligent homicide and hit and run charges.

Miss Turpin's car struck and killed a 60-year-old pedestrian as she was driving home from work after New Year's Eve. Superior Judge Clement D. Nye, in pronouncing sentence, said Miss Turpin's previous good record saved her from a jail sentence.



**Recovering** in fast order at Will Rogers Hospital at Saranac Lake, N. Y., is Joe Bishop (right) whose arrangements and flugelhorn work with Woody Herman's band have been missed since Bishop was forced to leave the band last October. With Bishop here are (left to right) Mrs. Juggy Gayles, Mrs. Bishop, and Gayles, who's a well known music contact man in New York. Bishop expects to leave the hospital late this summer.

## What Goes on the West Coast:

# Jackson 'T's' Opening Recalls His Old 'Cowboy Band' Days

by HAL HOLLY

Los Angeles—Jack Teagarden's opening at Casa Manana was reunion night for many old-timers, with oldsters (as well as youngsters) turning out to renew acquaintance with Big Gate, who is remembered here even unto the days when he played a baritone horn in Doc Ross' Cowboy Band at the Venice Ballroom. Funny to

think that kids who weren't born then are dancing to his music today.

### Connors' Money No Good

Among those who turned out to welcome T. was Jack Connors, that ageless little Irishman whose name is a by-word to thousands (and we don't mean hundreds) of West Coast musicians. Jack has promoted, managed, or been connected with practically every important ballroom around L. A. As he was buying tickets the kid at the Casa Manana's portal said, "Just a minute, Jack, you're not spending money here."

"Okay, son," said Connors, "but I don't seem to remember you." "You wouldn't know me," said the kid, "but you'd know my dad. He was a piano player. You dug up a job for him one time because his baby was about to go hungry. I was the baby."

Jack Connors was part of the dance business when it had a human side. Maybe that's why he'd rather run a cocktail lounge down at Crystal Beach today than

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bother with the business as it is now.

### Bands about Town

A slump hit the Palladium latter part of Russ Morgan's run, but Maurie Cohen is all smiles again with the Richard Himber-Merry Macs combination packing solid. The Merry Macs, who went in for a week, had been held over three at press time. . . . Jimmy Walsh, with a new band recruited locally, replaced Pete Brown at Casino Gardens April 22. Pete Brown's band is Jimmy Walsh's old one.

Johnny Richards' band with the Andrews Sisters (the gals got \$500) drew 5300 at \$1.21 per couple on a recent Saturday night at Balboa Beach. The following Saturday night Richards' band without the A. S. drew 6600 at 80 cts. per couple. We're not sure what this proves but we know Richards will get first crack at Balboa for the full time summer stint.

### Personal Mention

Lee Finburgh of BVC's local office has managed to slip over a bit tune in spite of the ASCAP ban. It's *Corn Silk* and Lee credits playing by KFVD's "Hank, the Night Watchman." Hank, by the way, has one of the longest record sessions in radio—10:00 p.m. to 6:00 a.m. nitely. . . . Denny Wilson of Bing Crosby's "Music Maids" and Billy Markas, NBC drummer, announced a wedding date for April 19. . . . Garwood Van still knocking off the choice singles, for instance, the wedding reception for Deanna Durbin April 18. . . .

### Notings Today

We look forward to hearing Jan Savitt at the Casa Manana (opens May 20), and more so to Jimmy Lunceford, who returns in June. . . . Still no signs of an end to Freddy Martin's phenomenal run at the Grove. . . . Ditto for Chuck Foster at the Biltmore. . . . Teddy Bohrer and band return to the Lonesome Club. . . . The Playboys, who appeared here at the Town House three years ago, back in town at the Ambassador's Casino. . . . The kids were already screeching for Glenn Miller at the Palladium. He was due May 2. We predict the calling out of police reserves to handle the crowd.

Joe Snoop reports: Four leaders, who have been rehearsing in four different rehearsal studios here, suddenly picked the same studio on the same day, discovering, to nobody's surprise but their own that they were all rehearsing the same band. Chicago's Maurie Sherman, who replaced Ivan Scott at Topsy's April 10, drew a hold-over at end of his first week. A real surprise to this scribbler was the discovery that that swell young piano player, Ray Sherman, now in his fifth month at Gordon's (Beverly Hills) is Maurie's son. Ray won the Tommy Dorsey Amateur Musicians' contest in Chicago when he was 15 years old. . . . Henry King took over the stand at Ciro's from Emil Coleman on April 15. . . . All the news gatherers around town are entranced by that lovely pink stationery on which P. A. Jerry Riley sends out his yarns.

## Zurke's Toasty-town Date Goes Over Big

Battle Creek, Mich.—The tomcat Bob Zurke was starred at the Hilo Club for a week last month, and knocked the folks quite out in this home town of Mr. Kellogg's corn flakes and Mr. Post's toasts. All the soldier-Gates at nearby Ft. Custer liked it fine.

## GEORGE Wetling

Popular drummer with "Muggsy" Spanier

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### Santo Pecora Pops up With 13-'Kid' Band

Los Angeles—Santo, better known as "Peck," Pecora, trombonist whose fame with collectors of hot records goes back to the days of Paul Mares' New Orleans Rhythm Kings and farther, is the most recent of the veteran swing stars to give in to the urge to take a crack at band fronting.



"Peck," who has been busy enough of late as a Hollywood radio and studio musician, breaks out this month at the head of a 13-piece combo which, he says, is made up largely of unheard-of but amazing kids who average less than 18 years of age.

### New Juke-Movie Gadget May Give Others Headaches

Los Angeles—Well, the newest thing in juke box movies is on its way, and if it works it may give Jimmie Roosevelt, Gordon Mills et al something to worry about.

when the records are made in order to keep up with current discs. Phono-Kinema Inc. is the name of the firm introducing the Pic-a-Tune contraption. This firm will also produce the pictures. The projector device will sell for around \$200 and is geared to operate for a nickel. Unlike any movie juke box machine produced to date, this one is selective.

The Beat's record reviews and record news are the widest-read in the trade. For hottest disc dope read the Beat.

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Versatile, Eh? Paul White... gets his kicks from an instrumental Christmas tree who happens to be Murray McEachern, who happens to play a mess of each and all of the six instruments he's holding. The Whiteman troupe opens at the Chez Paree, Chicago, next week, following Lou Breese. Murray is the Beat's trombone technique columnist.

### Jelly Roll in Better Shape; Grateful, but Refuses Aid

Los Angeles—Jelly Roll Morton now and will be back in shape soon. I've had plenty of trouble, all right, but I'm not licked."

Jelly stated that he had paid off the \$45 claim filed against him with the AFM—but strictly under protest. "I was just too sick to fight it," he said.

### 'Settlement' of \$10,000 Assault Suit for \$100 Has Bad Odor

Los Angeles—The \$10,000 damage suit filed by Ed Gruen, musician, against a cafe owner on the charge the latter assaulted him while on picket duty, was settled out of court for \$100, it was revealed here recently.

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# K.C. Jazz Album Rated as Best of Current Wax Releases

## Yvette's Masquerade as Singer Irritates; 'Goodman's Band Not Like His Old One'

by DAVE DEXTER, JR.

POSSIBLY IT'S PREJUDICE, but Decca's newly-released album of Kansas City jazz shapes up as the strongest recorded item for musicians and hot fans since the "Hot Trombones" and "Gems of Jazz" collections made an appearance in music shops in March. Consisting of an even dozen sides, such favorites as Pete Johnson, Count Basie, Andy Kirk, Lips Page, Mary Lou Williams and Eddie Durham—all of them heading bands—are featured.

### Kirk a 'Potent Force'

Conceived as a running mate to the earlier New Orleans and Chicago albums, the Kaycee collection includes these tunes, all of them identified with the Missouri metropolis and the hundreds of ace Negro musicians who call Kansas City home: *Motion Swing, I Want a Little Girl, South, Lafayette, The Count, Baby Dear, Harmony Blues, Doggin' Around, Good Mornin' Blues, 627 Stomp, Piney Brown Blues and Twelfth Street Rag.* Kirk's band, especially, has never proved itself so potent a force in the realm of jazz as it does with *The Count and Rag*; Joe Turner, backed by Johnson and Page's muted horn, hits new heights with *Piney Brown Blues*.

The other sides are equally as

representative of the men who took part, only the Basie sides (*Good Mornin'* and *Doggin'*) being reissues, necessitated because his band now is under contract to Columbia. But the booklet accompanying the discs tells about the album, and a brief history of Kansas City jazz and its exponents, more effectively than is possible here. Number 214, the collection peddles for \$3.50. It's worth sampling.

### Bailey-Herman

Her first two sides for Decca moving briskly, Mildred Bailey connects again with her old standby, *Georgia On My Mind*, divvying it with *I'm Afraid of Myself*, on Decca 3691, the Delta Rhythm Boys accompanying Millie neatly. And Woody Herman rings the bell with *Everything Happens to Me* and *Sleepy Serenade* (Decca 3693), latter ditty showcasing five clarinets part of the time and five saxes the other part. Good samples of unflashy, tasteful arranging, too.

### Yvette

It is high time someone disre-

garded the high-powered publicity surrounding Elsa (Yvette) Harris and pointed out that here is as phony and untalented a singer as has popped into view since the days of Helen Kane. Yvette's range must include all of nine full tones; her affected French mannerisms are perhaps even more irritating, to the ears of those accustomed to legit standards, than Miss Kane's "boop-a-doops" were some 12 years ago. On every Bluebird release, the accompaniment is the only item worthy of recommendation—certainly Yvette's act doesn't deserve the lush string ensembles which unflinchingly back her up. For samples, try (don't buy) *It's Always You* and *Twilight Dance of the Flowers*, on BBIRD 11059. A poorer record has never been made.

### Ella Fitzgerald

To compare Ella Fitzgerald with anyone but Mildred Bailey or Billie Holiday, or even the promising Lena Horne and Una Mae Carlisle, is a waste of effort. Ella was born with more talent than Yvette might acquire in a decade. Her full, strong natural vocal qualities are well displayed on *The Muffin Man* and *I'm the Loneliest Gal in Town*, Decca 3666. She's made better, but in comparison with Elsa, Ella stands alone. The band does okay by her, moreover, making it a standout engraving.

### Benny Goodman

Columbia's review copies were delayed this month, but in the small batch received a Benny Goodman double stands out. Cootie Williams makes for a humorous bit of horseplay with the leader's clarinet on *Oh, Look at Me Now*, ably sung, as always, by Helen Forrest. Flipover is an Ed Sauter arrangement of *Lazy River*, Forrest ringing the bell again (does she ever miss?) and ending in a screwy coda which sounds better with every spinning. Col. 36012.

Ever since George Frazier said that "Benny's band sounds too much like Benny's old band," Goodman's records have been heard, by this reporter, with renewed interest. Certainly Frazier must concede that (1) Sauter's arrangements can in no way be compared to those played by the old Goodman unit; (2) five saxes, frequently topped in ensembles by varied, produce more rich and varied harmonies than four; (3) Benny himself has altered his solo style, cleaned it up as it were, and is playing far differently than he did a few years ago, and finally, that entirely new reed, brass and rhythm sections (often four trumpets are used, and now only two trombones instead of 3) must necessarily mean different interpretations, if only because of human nature alone. Couple these with the fact that Goodman no longer is fighting to be a success, but experimenting, and with his economic future safe no matter what happens, it seems plausible to conclude, as Benny himself does, that

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## Between 'Takes' On a Disc Date



New York — Making records isn't always tough. For sometimes a band has an added attraction in the studio. Here for example is pretty Marion Francis making sure of some new lyrics before putting them on wax with Frankie Masters' band. Frankie and Marion are shown getting 'em right. Masters' band, which plays regularly at Hotel Taft, engraves for Columbia. His new Coca-Cola radio show also is causing talk in Manhattan. Pic by Werner Wolff.

his band of May, 1941, is a machine vastly different from any of his previous units, from his studio days through the aggregation which disbanded last summer at Catalina. Do readers of the *Beat* agree, or side with Frazier? We'd like to have short, concise reactions.

### Count Basie

Like Goodman, Basie has modified his band's style gradually. Compare his current *Broadway* and *The Jitters*, both at bright tempo, with the two items by Basie in the Kansas City album. Four trumpets and five saxes make a difference, and it is not easy to report that it is an unfavorable change. Tab Smith's alto skyrockets around on *Jitters*. The man plays a fine mess of horn even if copying Hodges biscuits shows up in his style. *Broadway* has a lot of Jones cymbals, a fine tenor chorus which starts like Young but ends up in a different groove, and a swellegant Harry Edison trumpet bit, breath-taking in its daring. The tenor, frankly, has us stumped. And with Basie in Lily Blossom, Ill., on one-nighters, it is impossible to check. We'll say it's Leater. No man alive can take off as the tenor does here. Okeh 6095 and insult us if it's Tate or Byas.

### Erskine Butterfield

A good trombone and Erskine's nimble 88 capers top off *Paradiddle Joe* and *All the Time*, Decca 8539, with vocals sung by the leader.

### Louis Armstrong

Backed by only six pieces, Louie's Hot 7 of 1926 is a lukewarm seven of '41, although the choice of tunes is chiefly responsible. *I Cover the Waterfront* is hardly Armstrong material, although Louie valiantly tries to sing his way through it. Nor is *Long, Long Ago* much better, on Decca 3700. A more alarming aspect is the fact that the leader's horn is flat in more than one spot.

### Jack Teagarden

Two instrumentals, *Chicks in Wonerful* and *Dark Eyes*, boast no vocals. But the band itself has never recorded better. Teagarden's tram kicks with a savage, golden tone and attack, and the arrangements, by Sid Feller, rate double nods. Sure to please, on Decca 3701.

### Glenn Miller

Not often does a Miller biscuit evoke, from this corner, unbridled enthusiasm. On pop tunes his band has slipped into a stereotyped groove, which although pleasing, no longer is newsworthy. As a result, Miller's job on *Ida* can't be praised too highly, for he has taken an old theme, slipped a Lunceford jacket over it, and performed it perfectly to make the side, on Bluebird, quite easily his greatest disc in a year. Tex Beneke's vocal, a la Trummy Young, is as good as the arrangement. The chords are spread a mile apart, the beat is tremendous. All in all, a bang-up Miller job with apologies to the H. Oxley attraction whose style the Colorado trombonist has so perfectly carboned.

### Short Shots, Misc.

Competent but unthrilling Les Brown versions of *Hotchkiss Corners* and *Celery Stalks at Midnight*, Okeh 6098. . . . Pianist Gregory Pierce steals Pinetop Smith's licks, but nicely, on Johnny Long's *Boogie Man*, paired with *Moon Won't Talk*, Decca 3670. . . . Worthy of note is Ray Bloch's sterling accompaniment on Jack Leonard's vocal waxing of *Love Left Town* and *How Deep is the Ocean*, Okeh 6097. . . . That's Chris Griffin's trumpet. . . . Ray McKinley's singing on *It's Square*. . . . But it *Rocks* makes Will Bradley's (Columbia 36014) a standout. . . . And Muggsy Spanier's gummy cornet pops through behind Bing Crosby and Connie Boswell's duet on *Yes Indeed* and *Tea for Two*, Decca 3689—ear caressing stuff all the way. . . . Worst Fats Waller needling in 10 years couples *Mamacita* with *Shortnin' Bread*, BBIRD 11078. The fat man's jive doesn't jell anymore, and he's stopped playing piano for no good reason. . . . Unimpressive are Patricia Gilmore's *I've Got to Get Hot* and *Give Me Time* (BBIRD 11075) with Madriguera's ork.

### Variety in Albums

Decca offers three additional albums of widely varying quality. No. 216 is titled "Drummer Boy" and comprises five 10-inch discs by such percussionists as Ray Bauduc, Gene Krupa, Frank Carlson, the late Chick Webb, Ben Pollack, Ray McKinley, Joe Daniels, Orm Downes and Zutty Singleton, all pounding out solos on wax which appear now as reissues. Good stuff for the kids bent on being hide-beaters. . . . Four more reissues are by the Bob Crosby band, all vocaled by Marion Mann, called "Shakespeare in Swing" in album 217. But it is Floyd Beas (Modulate to Page 15)

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# Most Popular Records in the Coin Machines

SONG FIRST CHOICE SECOND CHOICE

1—Amapola	Jimmy Dorsey, Decca	Sammy Kaye, Victor
2—New San Antonio Rose	Bing Crosby, Decca	Bob Wills, Okch.
3—I Understand	Jimmy Dorsey, Decca	Charlie Spivak, Okch.
4—Dolores	Bing Crosby, Decca	Tommy Dorsey, Victor
5—Oh Look at Me Now	Tommy Dorsey, Victor	Woody Herman, Decca
6—Chapel in the Valley	Bing Crosby, Decca	Glenn Miller, BBird
7—G'Bye Now	Russ Morgan, Decca	Horace Heidt, Col.
8—The Band Played On	Guy Lombardo, Decca	The Jesters, Decca
9—Memory Of a Rose	Jimmy Dorsey, Decca	Sammy Kaye, Victor
10—There'll Be Some Changes	Ted Weems, Decca	Benny Goodman, Col.
11—The Anvil Chorus	Glenn Miller, BBird	Les Brown, Okch.
12—Perfidia	Benny Goodman, Col.	Jimmy Dorsey, Decca

**FASTEST CLIMBERS:** Jimmy Dorsey's "Amapola" (mentioned in this column last February as a sure sleeper) is riding high at the top with his "I Understand" still climbing. "Dolores" by Bing Crosby moved up swiftly, as did "G'Bye Now," "The Band Played On" and "Memory of a Rose," all of which look good for another month at least.

Compilations and rankings shown above are obtained from DOWN BEAT correspondents in New York, Chicago and L. A., as well as three other cities selected at random. Operators are invited to write DOWN BEAT advising which records are proving favorites in coin-operated phonographs in their territory.

## "SLEEPERS"

(Destined to be Big Hits in the Coin Machines)

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:

**ABE LYMAN:** Biggest click in the boxes by this vet leader to date is *You're in the Army Now* with a vocal sung by his entire band. Timely, too. Bluebird.

**MILDRED BAILEY:** Her new version of *Georgia on My Mind* has the phonographs in the east, especially, jumping. All vocal, backed up by a Negro vocal group and a pretty clarinet. Decca.

**EARL HINES:** Reports are that Hines' new *Everything Depends on You* is proving a potent nickel-nabber, especially on colored locations and spots where youngsters hang out. Strength of the arrangement is in the vocal trio. Bluebird.

**JIMMY DORSEY:** Hotter than a red wagon is this band. Try its follow-ups to *Amapola* and *I Understand*; many ops report they are making a lot of money on as many as six J. Dorsey discs of the moment. New ones which look good are *Green Eyes* and *You're*, both with double O'Connell-Eberly vocals, and an Eberly specialty titled *Maria Elena*, in which

Bob gets splendid backgrounds from three trombones. All Decca.

**BENNY GOODMAN:** Lovely version of the tune *Intermezzo* may click as well as Marie Greene's. No vocal. On Columbia.

**WOODY HERMAN:** Still another version of *Intermezzo*, this time with a vocal by the leader. The beauty of this tune is obvious, and is starting to climb via versions by Herman, Goodman, Greene, Wayne King and Lombardo. Decca.

**GLENN MILLER:** Tab *Ida* as a comer. Very Negroid arrangement but appealing to most ears. Tex Beneke sings. Bluebird.

**BING CROSBY:** Here's one by Bing, with vocal help from Connie Boswell, which is going to be one of the big winners of 1941. It's titled *Yes Indeed*. Bob Crosby's Bobcats accompany. A zany little tune well handled by this pair of top-notch song-sellers. Can't miss, so stock up. Decca.

**WILL BRADLEY:** *Boogie Woogie Conga* and *Southpaw Serenade*, both with Ray (Drummer) McKinley vocals, appear to be selling briskly, and are worth trying on all types of locations. The conga has a fine rhythmic lift; McKinley's singing and Fred Slack's piano work are more than enough to sell *Southpaw*. Columbia.

all of them slanted at the coin-machine trade.

Titles, all with Herman vocals, included *Intermezzo*, *Time Changes Everything*, *Lazy Rhapsody*, *You Call It Madness* and *My Mom*, all arranged by Jiggs Noble except *Time Changes Everything*, a hill-billy tune scored for the Herman herd by Deane Kincaide. Herman's band goes into Chicago's Sherman Hotel next month, then to Los Angeles and Frisco for short location jobs.

## Heidt Waxes His First Hot Jazz Record

New York—Because of difficulties encountered when he tried to use Jay C. Higginbotham and other jazz stars on a record date, Horace Heidt was unable to go through with his original plan and instead made a hot arrangement using some of his own men.

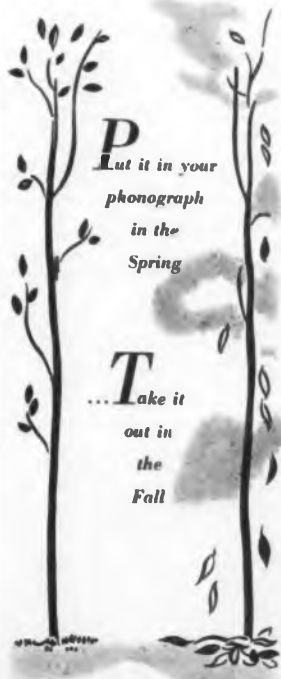
The tune recorded for Columbia was *Seven Years with the Wrong Leader*, composed and arranged by Frank DeVol. It is the first "jump" side the Heidt band has made and Heidt is anxious to see what reaction results from record review-

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ers as well as musicians and hot fans who hear it.

Hot choruses by George Desinger, tenor sax, and Buddy Saffer, 6-foot-four-inches of clarinet player, spark the record. All the other sides made on the Heidt date are commercial performances in the regular Heidt tradition. Heidt and his men are opening May 2 at the Stanley Theater in Pittsburgh.



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## Hawkins Cuts Two Sides with Basie Band

Chicago—While the Basie band was in town two weeks ago, they cut two sides for Okch featuring Coleman Hawkins on tenor. Titles are *Feedin' the Bean* and *9:20 Special*. The sides should be out in a week or two.

The Hawk is drawing local musicians in droves to Dave's Cafe, south side black and tan niter where "Bean" has been fronting a 10-piecer for the past three weeks and where he is set indefinitely. With saxist Robert Crowder acting as "assistant leader," the personnel behind Hawkins includes:

Darnell Howard, Pinky Williams and Crowder, saxons; Ed Sims, Milton Fletcher, trumpets; Ed Burke, trombone; Prentice McGarry, piano; Jesse Simpkins, bass; and Oliver Coleman on drums.

When Hawkins left his brand new tenor on the job after opening night, he came to work the next night to find that someone had bent all the keys out of line. Nobody could figure out who could have done it, or why anybody would have wanted to. The Bean, reported to have been in poor health when he broke up his New York band a couple of months ago, appears in good shape again.

## Five New 'Box' Sides Cut by Herman's Herd

New York—Before leaving New York to hit the road playing theaters and one-nighters in the Midwest, Woody Herman's band made five smash sides for Decca,



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## Strike Closes Columbia Record Plant

Los Angeles—Local 1421 of the United Electrical Radio and Machine Workers (CIO) called a strike at the local manufacturing plant of the Columbia Recording Corp. on the morning of April 11.

The union had demanded an increase in the minimum wage from 55 cts. per hour to 75 cts. with proportionate increases in higher brackets.

Factory heads made no attempt to operate following the walk-out. P. E. Crowley, head-man at the local Columbia plant, when asked for a statement said: "No comment to make at this time."

In the event that a settlement was not reached soon the union planned to extend the picket lines to the Columbia Broadcasting System building on Sunset Blvd. The Columbia Recording Corporation is a subsidiary of CBS.

## Record Reviews . . .

(Jumped from Page 14)

on piano, not Zurke as the labels say, and Bill Butterfield on horn. Titles are *It Was a Lover and His Lass*, *Oh Mistress Mine*, *Blow Thou Winter Winds* and *Sigh No More Ladies*, again all reissues dating back to early '39. . . Hazel Scott's "Swinging the Classics" shows a mess of fancy piano caperings with J. C. Heard on drums. It's the same stuff that Hazel has proved so successful with at Cafe Society, New York, but to these ears it is heavily on the monotonous side and not recommended to anyone but the Park avenue 400 crowd. As a pianist Miss Scott can learn much from Mary Lou Williams.



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### Swing Piano Styles

## Long Gown Panics 'Organist' Rowland on A Wedding Date

by Sharon A. Pease

Billy Rowland (pronounced *Roland*) pianist with Les Brown's orchestra, was born in Crowbridge, Sussex, England, 27 years ago. Despite the fact that he moved to Huntington, L. I., at the age of twelve, and has lived there since, he still gets off an occasional phrase that is typically English. These phrases invariably bring shouts of, "Oh, I say! Pip, pip!" and "Cheerio!" from the other members of the band who delight in ribbing "Willie," as they call him in the band.

Bill sang in the choir in England and had three years of standard



**Some Fine Piano** comes out of the box in the Les Brown band, and the guy in front of it doing the finger work is Billy Rowland, shown in a sharp pose here. The young Englishman's interesting biography is told in Sharon Pease's accompanying column.

piano training before he came to America. Here, for the first time, he heard radio broadcasts and phonograph records of American dance bands.

#### Started Jobbing on L. I.

He continued with regular studies but also began experiment-

ing with popular songs from sheet music. His studies had included no harmony work, but he soon realized the professional pianists were doing plenty of things that weren't on the sheet. Imitating what he heard on records he had soon developed a passable style and began working Long Island club dates with a neighborhood band that included Maurice Purtill, who now beats drums for Glenn Miller, and Allan Reuss, one of the country's top guitarists.

The boys made frequent trips to New York to dig the hot bands and Billy picked up many ideas through observing the work of Frank Froeba and Jess Stacy.

He snared his first regular job with Charlie Barnet in 1935. However, one of Barnet's panics came on a short time later and Rowland was again dependent on jobbing dates. "During the time I was with Barnet," says Bill, "came the realization that I had plenty of glaring weaknesses. A melody line with the chords marked in symbol was something entirely new to me. I started studying again, harmony and piano, and really tore into it the next two years."

#### Played Half a Wedding Once

It was during this time that Billy recalls an occasion when he acted as substitute for a girl organist in a neighborhood church. The girl's sister was to be married in the church and she was to act as bridesmaid. Although Rowland had never played organ, he decided to take the job. He practiced daily and found that by keeping his eyes on his feet he could knock the tunes off in good shape. Came the day of the wedding and just before Billy went up to the organ loft, he was handed a long black gown

which he was to wear. Seated at the organ he tucked the bottom of the gown under his legs so that he would be able to see his feet. "Everything was fine until the procession was about half the way down the aisle," says Bill, "then the

gown began to slip—it finally covered my feet, I got tangled up in it and completely broke down. That was my most embarrassing moment. Fortunately I was able to duck out a side door and didn't return for two hours and then only long enough to see if the organ had been shut off."

That was Billy's first and last experience with an organ. After that he stuck with piano.

After a year and a half of jobbing, following the Barnet stint, he hooked on with Merrill Hughes' Dixieland outfit and was with them seven months. Then came a summer session with Paul Muro at Jones Beach.

#### Expecting the Stork

He married Allan Reuss' sister, Dolores, in October 1938, two weeks after joining Les Brown's Orchestra with whom he has been associated since. Billy and Dolores are expecting an infant in October.

In mid-February when Les and the band were on a recording ses-

sion in New York, Billy had one very busy week. During this week he also worked with Benny Goodman's orchestra on a series of one-nighters that took them as far west as Chicago and back into New York for a Sunday night appearance on the Fitch Band Wagon program. Between one-nighters Billy made all the Brown record sessions and was back in Chicago on Monday to open with Les and his boys at Michael Todd's Theater-Cafe. They are now in the final weeks of a highly successful run of three months.

#### Shows Wilson-Tatum Influence

Billy's best recorded solos will be found on the Les Brown recording of *Anvil Chorus, Dig It, Walking and Swinging, Boogie Woogie, and Marche Slave*. In many of his solos will be noted the Teddy Wilson, Art Tatum influence, whose work Billy greatly admires.

Herewith, is an example of his style on his original entitled *Unorthodox Blues*. The composition gets its title from the six-bar interlude, which modulates to A flat and follows the first twelve-bar chorus. Many excellent blues ideas will be found throughout the entire composition. Note particularly the effective rhythm used in executing the two octave A flat thirteenth run in the fourth measure of the interlude.

Mail for Sharon Pease may be sent direct to his teaching studios, Room 815, Lyon & Healy Building, Chicago, Ill.

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# Small Band Banter

by EDDIE CHARLES

It's lots of laughs and good kicks to read the mail from all you gates. Looks like most of us in the small band business have the same axes to grind.

We work our fingers to the nub studying instruments and voice for years, writing and memorizing difficult arrangements, only to discover that the ever-loving public is a pushover for clever comedy and novelties rather than the stuff that sends us. We can't repeat this enough! Get some funny hats, props, etc.—anything for a laugh—of course don't forsake your good instrumental and local arrangements entirely, just mix it up with clever, stateful comedy. It certainly isn't corny to be cleverly commercial. Radio is helping Joe Public to latch on to the modern arrangements of the Merry Macs, Six Hits and a Miss, the Modernaires, Adrian Rollini trio, John Kirby, Tito's Swingtette and many many other excellent small combinations so it won't be long 'til

most of the good people are hep. **37 Doubles by Five Men**

Letter from Paul Jackson of Detroit lists 37 instruments played by five men at Cox's in Berkly, Mich., led by "Groove" Johnson. Some doubling, what? Who can beat it?

Bill Irvine, Elmwood, Wheeling, W. V., wants some specials featuring trombone solos with emphasis on ensemble three-part harmony. Set-up is alto, trumpet, trombone, piano, and drums. Band is known as Walker Dick and his West Virginians. Will be featured this summer at the Wheeling Country Club and the Club Diamond.

Sam Foso, "Three Aces and a Spade," Cafe Continental, Long Beach, N. Y., writes an interesting letter. Thanks a lot, Sam, glad you like the column. We'll try

and make up for lost time in publicizing the hard working small groups around the country. Would sure like to hear Art Engler, your white Coleman Hawkins.

### Tony Cabot Goes Schmalz

It kind of hacks us to see a fine Dixieland band like Tony Cabot's break up. Cabot has been a favorite of customers and musicians around Chicagoland for the past three years. He's shelving his fine library for a big MCA buildup as a society band. Now at the 885 Club, Chicago, with his new group, slated for big things in the future. Best of luck to you, Tony.

Have a congratulatory card from the 115 Club, Grand Forks, N. D., on our crusade for more comedy and novelties in the repertoire of small bands. Alec Lieberman, head man, features almost exclusively pee-wee bands with good comedy libraries. Essex Boys currently doing a bang-up job. How was the storm, Alec?

Here's a clever deal for guys with bad memories. Write the words of a tune on a small card and the chords above each word or syllable. Cards can be filed away for future reference and a quick once-over lightly will clear the cobwebs and it will all come back to you now. Also being used in a great many bands to help remember old tunes and consolidate the library is a series of large cardboard rectangles with keys and starting notes, rumbas, tangos, show tunes, etc., typed on paper inserted under celluloid. Four or five of these cardboard deals fastened together so that they can be folded make a very compact library and the typed sheets of course are easily changed as the library increases.

### Keep Your Price Up

All the lads and lassies like this column's suggestion about holding out for more dough, if possible, but "they gotta eat." Well, Rome wasn't built in a day, Jazz Jazz. At least you feel like you're doing a good deed for your fellow musician if you try to raise the C scales to A. Your self-respect gets a shot in the arm, your ego is inflated and there's just the chance that the boss will buy your band just on account of it costs more than the other gates. Well, I can dream, can't I? Seriously, though, do your damndest to get money for your outfit and you'll sound better unconsciously.

Again, many thanks for your letters and keep writing. Adios!

With Eddie Charles' "Banter" column a regular feature, the Beat is the only sheet in the trade devoting space exclusively to the problems and goings on of the cocktail combos. Eddie invites correspondence, c/o Down Beat, 608 S. Dearborn St., Chicago.



# • Doubling in Brass •

## Be Careful About Changing Mouthpiece

by John O'Donnell

Just as I was about to write my column *Down Beat* handed me your letters, so what are we waiting for? Who can tell, maybe if I answer your questions through my column some other suffering brassmen might be helped.

Mr. L. M., Detroit, Michigan: When trying out a new mouthpiece, pick out the one that gives you the best balance, a feeling as though both rims are flush against chops, as though feet are setting squarely on the ground. If you are playing on the same mouthpiece that you started to play on and are doing well, don't change or monkey with other mouthpieces unless you are under the guidance of a mouthpiece expert. By that I don't mean a tool and die-maker who might be taking advantage of brassmen by going into the mouthpiece business. A mouthpiece expert is one who has a thorough knowledge of what size you should use and a super-knowledge of rim surface fittings. Again I must warn you that changing mouthpieces without the help of an expert is as dangerous as taking certain kinds of medicines that should be taken only under the care and advice of a good physician.

Mr. J. D., New York City: The very fact you end up playing on the right shows that you should have started on the right. You say your early training was to place mouthpiece in center. In 99% of the cases, and especially in your case, it is plain to see that that is the cause of your trouble, so get on where you end up. Then you will be playing correctly on right minus the twist from center to right of upper lip. After doing this idea for a couple of minutes forget all about it, get on natural. Notice as you play if you are becoming minus of twist to right of upper lip from center.

Mr. V. W., Boston, Mass.: If you want to get over your lip consciousness, which is caused because you work out with parts of lip under mouthpiece or vibrating reeds, get on natural loose mouth. Then as you breathe or work-out to play, try to tighten the reeds of inside of lower and upper lip, the reeds that lay even with gums. Think of tightening white skin,

which in turn will tighten correctly inside reeds against gums, not reeds that lay against teeth. This way the vibrating reeds that lay against teeth will be loose-tight. This will allow inside reeds that are even with gums to keep you in perfect balance. The vibrating reeds should never be master of the balancing reeds, the reeds that keep you balanced on chops. Don't hold anything after you work-out just play natural and relaxed.

Mr. J. J., Cleveland, Ohio: Positively no. You must not change your embouchure. That would be fatal. It's O. K. for you to study form and add the missing links to your natural way of playing, but don't let anything disturb that.

Write John O'Donnell c/o Down Beat, 608 S. Dearborn St. For personal replies enclose stamped self-addressed envelope.

# Men Behind the Bands

★ Jack Diamant ★

When Jack Diamant was 7 he was forced to take piano lessons. After five years of study he still couldn't play a note. Then suddenly he became interested in music, argued his parents into letting him take both banjo and piano lessons, and started "catching on."



Diamant

Today, Diamant is the man behind Johnny Messner's band. Messner's music took a big jump when Diamant took over as arranger. And it's still going strong. Diamant was born Sept. 8, 1912, in New York City. When he was 15 — still studying banjo — he earned \$3 playing for the opening of a butcher shop. Later, Diamant switched to guitar and started arranging after playing so many Archie Bleyer and Jimmy Dale stocks. Jack also organized a band. It was a youngster named Vic Schoen whose arrangements intrigued Diamant. It is obvious, today, that Vic's talents have influenced Jack's. And they are close friends.

Now He Plays Trumpet  
Jack's first arrangements were used by Dick Messner. When Dick retired as a leader a few years back, his brother Johnny started a band. Diamant joined Johnny (by this time Jack was playing good trumpet) and has been with him ever since.

Messner's band is only 10 pieces, but at times it sounds lots larger, thanks to Jack's clever voicing and use of "open" chords. Jack took a few lessons in harmony and counterpoint but, he says, "I got very little out of them and quit."

Mouse Bands Gripe Him  
Jimmy Dorsey has the greatest band in America today, Diamant says, paying tribute as he says it to Tудie Camarata's arrangements,

# One O'fay in Newton Band

New York — Frankie Newton's band, which has been playing at Kelly's Stable, includes a white sideman, Joe (Flip) Phillips, on clarinet and alto.

Newton, a trumpeter, also has George Johnson on tenor, Dave Rivera, piano; Chick Cruikson, drums, and Lee Norman on bass. All are colored.

### O'DONNELL'S

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# THE HOT BOX

A COLUMN FOR RECORD COLLECTORS

by GEORGE HOFFER, JR. (2 East Bank, Chicago)

The statement in the April 1 *Box*, that the Ellington Vocalion and Brunswick Jubilee Stomps were from different masters, is in error. Charlie Mitchell of Oak Park, Ill., and George Avakian of Yale have given the drivelier the correct and complete historical analysis of this master controversy.

On Jan. 19, 1929, the Ellington band recorded *Jubilee Stomp* (400031) on Okeh 41013. This master was dubbed in 1936 as 19264 for Brunswick and issued as Brunswick 7670 and just recently on Columbia release 35776. On April 23, 1928, the Ellington band recorded the same tune (E27091) issued on Brunswick

4044, Brunswick 6804, Vocalion 15710.

**And That's That**  
It is hoped this will set all Ellington collectors straight on the various versions of *Jubilee*.

Regarding the Columbia 35776, Ellington collectors have called to the *Box's* attention that the alto sax chorus, while listed on the label as played by Johnny Hodges, is actually Otto Hardwick.

An added item of interest regarding Ellington is the following bit sent in by Bob Sales of Louisville: The inveterate Kentucky lawyer-collector has a copy of that Duke orchestra accompaniment for Ozie Ware singing *Hit Me in the Nose Blues*, (3532) on Cameo, 9039. The reverse of this record is Ozie Ware singing *It's All Comin' Home to You* (3533) with piano accompaniment only. Sales has pronounced this piano as played by the Duke, and Charlie Mitchell has heard the record and backs Bob up.

**Collector's Catalogue**—Lee Stafford, 3532 N. E. Killingworth St., Portland, Ore. One of the northwest's biggest collectors of Armstrong, Jelly-Roll, and McKinney's Cotton Pickers. Up in Oregon "dupes" are "doubles." Lee's list of doubles comes on the back of a cut-up Edgeworth tobacco poster.

Harry Wilson, "Isle of Capri," River Road, No. Arlington, N. J., fancies Bix. Harry is a singing master-of-ceremonies at the "Isle of Capri" night club. Learned to sing by listening to Gene Austin records. Now thinks he should

have "dug" Bix records and learned cornet.

Richard Shaw, 1918 Day St., Ann Arbor, Mich. Scours junk shops for Fletcher Henderson and King Oliver records.

Charles "Walter" Powell, 1602 Palmolive Bldg., 919 N. Michigan Ave., Chicago. Bix, Hackett, Teddy Wilson and Jackson Teagarden. Collected Bix while "the man with the horn" was still alive. Has disposed of more good records and jazz literature than the average collector of today has in his possession.

**Drivel for Sure**—Dick Jones of Long Beach, Calif., has Duke's *Doin' the Voom Voom* and *Flaming Youth* on Conqueror 7428, Masters 9017-18 resp. under the title "Whoopie Makers." . . . John H. Baker, prominent Ohio collector, has heard the call and is now in camp. Before leaving, Baker advised the *Hot Box* that he had discovered Sugar Underwood on Victor 20960 playing piano with the Jacksonville Harmony Trio discing of *Jacksonville Blues* and *Them Piano Blues*. . . Has anyone ever seen a Gennett blues record of the tune *Scrambled Blues* by a woman blues singer accompanied by cornet and piano? If so, PLEASE ADVISE the Driveller. . . Alfred Stern, Jr., of Highland Park has a copy of the *Lofton You Done Tore Your Playhouse Down* on the Romeo label, but won't reveal the record number. If anyone is interested, the *Box* will get it from Bill King of Highwood.

**The Naassu**—one time Hurricane—one time Coach has returned to music by Noone after three weeks of Rhumba blah. Baby Dodds may return also. . . Dr. B. D. Simms of St. Louis reports Red McKenzie is Honorary President of the St. Louis Hot Club while Leance Block, formerly of the Hot Club of France, is the President. . . Bill Love of Nashville, Tenn., has a Johnny Dodds item on Paramount 12525 under the title of Dixieland Thumpers, *There'll Come a Day* (4762-856) and *Wary Way Blues* (4763-855).

Nick Kirikos, President of The Swing Record Club of America, 67 Union St., Franklin, Mass., advises the Club jumps and if anyone is interested in joining to write to him. . . Gil Rodin's little black-book covering the men on the Pollock "Whoopie Makers" dates reveals that this group definitely recorded *Honey, Liza* and *What's the Matter*, all unlisted in Hot Discography.

**May Solo**—Edward Inge's clarinet on *You're Driving Me Crazy* by McKinney's Cotton Pickers Victor 23031.

### Gloria Faye in N. Y.

New York—Gloria Faye, Chicago vocalist, is singing solo at the Bowery Club on West 52nd street.

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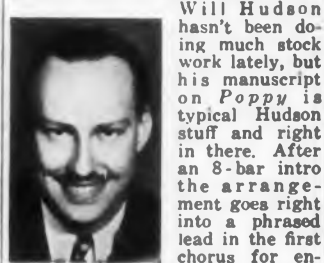
# Orchestration Reviews

★ by TOM HERRICK ★

## Hudson's Amapola 'Right in There'

### Amapola

Published by Marks, arr. by Will Hudson  
The "Pretty Little Poppy" is getting quite a plug these days.



Hudson

Will Hudson hasn't been doing much stock work lately, but his manuscript on *Poppy* is typical Hudson stuff and right in there. After an 8-bar intro the arrangement goes right into a phrased lead in the first chorus for ensemble. Saxes get the second chorus and after the second ending tenor sax gets an 8-bar hot solo, backed up by ensemble figures. Second trumpet then has a brief solo followed by trombones. The last cut chorus goes right along.

### Chica Chica Boom Chic

Published by Miller, arr. by Paul Weirick  
Quite a range on this 48-bar Spanish type of novelty tune—a whole octave and a fifth. Brass and saxes share the two brace choruses with some very worthwhile sax figures in the first chorus. After an unusual second ending, Weirick comes up with a unique special chorus, starting out with clarinet and saxes in unison in front of off beat brass figures. She starts to swing shortly after that with unison brass leads and the ensemble takes it out.

### Two Hearts That Pass In the Night

Published by Marks, arr. by Jack Mason  
*Two Hearts* is another pretty Latin ballad by the writer of *The Breeze* and *I*. Mason uses his new formula inserting the cut special chorus immediately after the intro. Clarinets doubled with tenors take the melody with brass playing cup muted figures. Then follows the brace choruses shared by brass and saxes. Ensemble takes it out. A gorgeous tune.

### Alreet

Published by Variety, arr. by Elton Hill  
Gene Krupa's record arrangement in stock form. This is really a worthwhile bounce tune, one that reed men particularly will like, for there is a lot of simply executed but effective sax work throughout. After the usual 8-bar intro saxes take the first, followed by a 4-bar interlude into the optional vocal or hot tenor chorus at C. Brass and plungers back up the tricky sax chorus at D, and reeds continue in the lead practically to the end of the tune, with brass serving as background for the most part. A good swing novelty.

### I Tried

Published by Embassy, arr. by Paul Weirick  
A new sweet ballad from Tommy Dorsey's Pub. Co. After a full 4-bar intro the lead goes to ensemble and then saxes in the repeat choruses. Weirick very wisely

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keeps his background figures in the special, independent of the lead, so that the trumpet solo in the first 16 and the clarinet unison on the bridge may be eliminated in favor of a girl vocalist, with the full figures remaining. The last cut chorus swings politely.

### There'll Be Some Changes Made

Published by Marks, arr. by Artie Shaw

This is one of Shaw's fine original arrangements, scored for stock orchestration by Jerry Gray. The first chorus, swingily phrased melody, is split between saxes and brass. Tenor takes the first 16 of the second chorus, followed by a sax organ backing up second trumpet go. Then follows one of those typical Shaw choruses where the brass play high clipped figures and are answered by unison sax riffs. The last chorus continues in that vein with brass in the middle register and independent sax figures. A really fine swing manuscript.

### My Lost Horizon

Published by Southar, arr. by Vic Schoen

One of the prettiest ballad tunes to be published recently. Vic Schoen, who confined himself at first to swingeroos, does another sterling job with this ballad. His first chorus with brass ensemble and sax figures is broken up nicely, giving part of the lead to saxes and a brief 4-bar lead for trombone. There's an optional repeat for vocal followed by unison reed and brass organ. The last chorus is beautifully phrased.

### Anvil Chorus

Published by Mutual, arr. by Jerry Gray

Following on the heels of *Volga* comes another Glenn Miller special adapted from one of the staid old operatic melodies. *Anvil* is similar in orchestration to Miller's other highly touted arrangement, only in a bright tempo. Unison saxes take the first fast moving strain in unison, followed by a crisply played brass part at B. The main strain at D goes to muted brass, followed by repeat background choruses at E, which may be repeated to take care of any number of hot solos. Drum gets a 16-bar solo at G, followed by a couple of finale choruses loud and raucous. Typical Miller stuff.

### Rock-A-Bye the Boogie

Published by Leeds, arr. by Adrian De Haas

Another original arrangement, this from Leeds original manuscript series for five brass and four saxes, with the original voicing. This is Will Bradley's boogie style to a "T," and the bass player gets quite a workout along with the left hand of the pianist on those rolling 8th note bass figures. If you like that orchestrated boogie style, try this one.

### Book of Thoughts on Music Is Reviewed

*You Need Music*, by Ruth Vendley Mathews, 95 pp., published by Neil Kjos Music Company; \$1.50. One of the music trade's really hep advertising women, Ruth Mathews of CMI steps out of character to assemble between two covers what is probably the most complete collection of short quotations and thoughts on music ever published. In a serious vein, it quotes practically every well known music lover from Shakespeare to Schwab and is bound to be appreciated by all who play or enjoy music. T. H.

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### This Band Is Made Up of Sets of Twin Musicians



New York—No, you're not seeing double. The band shown here is known as the "Beverly Twins and their orchestra" and have been creating a lot of talk at the Arcadia Ballroom on Broadway. The leaders, shown front center, front the band but play no instruments. Each set of twins wears a different colored uniform. Joe Galkin, Tommy Tucker's man-

ager, is also managing this group and MCA is booking. When one of the members of this band feared he would be drafted an agreement was made, with army officials, that losing a single member of the band would throw all the others out of work. According to the twins, it took seven years to find twin-musicians suitable for a spot in their outfit.

### Band of Twins Makes Dancers 'See Double'

New York—The band isn't too rhythm section with Ben and Saul Marcus. Jim and Joe McCarthy play saxes. Myron and Harry Robbins are brassmen. And the theme song of the band is *Exactly Like You*.

Each set of twins wears a different color. The McCarthys wear red jackets, the Whalens blue, the Harmons yellow. As a result, the Beverly boys make up in color what they lack, to date, in music.

### Blacked Eyes Pay Off Fifty Bucks Apiece

by DON LANG

Minneapolis—Boy Rolando, alto, and Don Guthrie, piano, were both black-eyed last month at the bar of the Paul Bunyon Club by owner Joey Schwartz, after asking for their full salary on pay day. The judge awarded each \$50 damages for the face lacerations.

Rolando has just returned from the Bernie Cummins band where he toughed it for several months. Minneapolis owners of the after hour spots (running illegally, as usual) are living from day to day, with mayoralty elections about due, with the usual vice clean-ups bound to be campaigned.

A crank letter, signed "John Swenson" (66 of them in the Minneapolis phone book), was sent to George Murk, local 73 president, after his recent speech over station WLOL regarding the unfairness and bias of Westbrook Pegler. The unidentified writer said a carbon of the speech and the letter was being sent to Pegler.

### Sinclair Mills Active

New York—Sinclair Mills, one of the old-time pianists specializing in boogie-woogie, is set indefinitely as a solo act at Hickory House, sharing the stand with Babe Rusgin.

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But the band is improving.

Each set of twins has a "piece of the band" in the Co-op manner, insuring the Beverlys that their twins—which took them seven years to find and rehearse—won't quit. The U. S. army, furthermore, agreed that if one twin was drafted the group would be ruined, putting the others in the unemployed ranks. So the twins won't be drafted.

### Seven Saxes For Mooney

New York—Not to be left out of the ranks of musicians who now are busy forming new bands, Harold Mooney, for a long time chief arranger for Hal Kemp's band, surprised friends last week when he started rehearsals with a band of his own.

A former law student, Mooney is using seven saxophones. With Shep Fields using nine, and Claude Thornhill featuring six clarinets, it appeared that a new trend in dance music is on the way. Mooney is concentrating on his own group, allowing Spud Murphy to do most of the arranging for the new Art Jarrett band (made up of former Kemp musicians) in Chicago.

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### A Turk Brings Hot Jazz to Washington

by WHITEY BAKER

Washington—A young Turk, Nesuhi Ertegan, son of the Turkish ambassador to the United States and a member of the Hot Club of France, has been the outstanding figure on the capitol's jazz front lately. On Saturday, April 19, he imported Sidney Bechet, Meade Lux Lewis, Joe Turner, Sidney DeParis, Vic Dickinson, Wellman Braud, and Art Hodes for a session of hot.

### Takes Big Losses

Young Ertegan takes a big loss on all his jazz projects, but he says it's worth it in the interests of converting the town to an appreciation of unadulterated jazz.

Eddie Finckle, one of the town's best piano men, obtained permission from the King Smith School for Girls (upper crust) to use their Playhouse for Saturday night sessions. Turnouts have been big; beat boots have been Eddie's piano, Tris Hauer's drums, Ralph Hawkins' drums, Dick Leith's tram, Bob Seidenberg and Jimmy Zurkie's tenors, Crayden Parker's alto, and Hawley Garren's and Wade Pollard's trumpets.

### Berigan-Stabile Battle Flops

A Bunny Berigan-Dick Stabile battle of jazz at the Uline Arena last month was a bad flop, with less than 500 attending.

Jimmy Lunceford vs. Gene Krupa—each band playing from a "squared circle"—had the cash customers hanging on the ropes, over 2,800 stompers on hand.

Turnout was big for Paul Kain and Glen Echo Park's opening the twelfth of last month. Jeas Latton drums is an improvement, with former tub-and-funny-man Sam Ferro now on trombone. Best band in town is Jack Schaefer's 6-piece at the Casino Royal. Lonnie Wilfong, white arranger doing work for Jimmie Lunceford and Benny Carter, is penning most of the Schaefer specials.

### 15-Year-Old Drum Ace Wows Chi Cats

Chicago—The boys out at Local 208 are knocked out over 15-year-old Isaac Day, who walked out to the stand at a recent benefit bash the local had, and asked to play drums. He sat in, and what followed had Chicago's finest colored musicians absolutely knocked cold.

The lad is still in grammar school. Zinky Cohn, assistant to the president of the local, says labor laws force them to keep hands off now, but "just wait," says Zinky, "they'll all bow down to this child soon."

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**The Boys in the Air Corps Jump . . .** One of the roughest and readiest bunch of Gates in the service is this jump band up at Selfridge Field, Mich. The two boys in front, Bob Stenzhorn and Charles Floyd, are the announcers on the radio show "Flying Time," that the band, a 6-piecer, has regularly on WHLS. According to observers, this bunch will cut any service combo in the country. Lineup, left to right, includes Byron Richards, bass from Detroit; Rod Benjamin, trumpet from Presque Isle, Me.; Tom Gigante, piano from Milwaukee; Bob Rose, guitar from Lansing, Mich.; Charles Simandl, Milwaukee clarinet man, and Tom Sommers, of Middletown, Ohio, who leads the group. Booking the band's radio time is 1st Lt. C. R. "Chuck" Frederick, publicity officer at Selfridge who used to book bands on the U. of Illinois campus. It's an Air Corps pic.

## Ravings at Reveille

by "SARJ"

For every day that passes by the boards it seems there's a bushelful of the Gates joining our ranks. What with some 300 odd training camps of the various services scattered throughout the nine corps areas of the army, this beat old deak is flooded with dope on new arrivals.

They tell me that "Trigger" Alpert will be blowing off his bass fiddle and leaving the Glenn Miller band to report for training June 1. And the Miller major domo, Raoul Hidalgo, expected to have his marching papers by press time.

Johnny Mince will devote his terrific clarinet to the edification of a post band within the week. The Tommy Dorsey ace got the call.

Pete Dean, until 8 weeks ago the manager and scat singer with Teddy Powell, is now at Governor's Island, N. Y., as a special M.P. Pete has gained ten pounds already. He was transferred from Camp Dix, his original assignment.

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They've got a hot combo down at Fort Harrison, Indianapolis, made up of ex-sidemen with prominent bands. Cliff Grass, the former Gray Gordon man, is leader. Bob Peck (Bob Crosby), Bob Simpson (Bob Zurke), Bob Vollmer (Charlie Davis), Bestow Rudolph (Woody Herman), and Ben Lantz (Auggie Cleveger) fill out the band. They do a quarter hour shot on WFBM every Satiddy night.

Recent addition to the huge army of army men being trained at Ft. Riley, Kas. is Edward S. Herzog, who for a long time in New York was chief arranger for Henry Jerome's band. Herzog uses the professional name of "Eddie Duke." He's trying to get up a dance outfit and can be reached in care of the band, C. R. C., Fort Riley, Kas.

Pvt. Jason H. Bernie is in training at Fort Monmouth, N. J., with Co. E, 5th Battalion of the Signal Corps replacement center, training to become a signal corps photographer. He's Ben Bernie's son. . . . At Ft. Bragg, N. C., Pvt. William J. Hackett of the 47th Infantry is the camp's most hep guy. He was a jitterbug dancer at the Hollywood Jitbug exhibition at the 1940 World's Fair. . . . Leader of the

band at Fort McClellan, Ala., is Warrant Officer Elbert Brown, a god-child of Elbert Hubbard, the noted writer-philosopher. . . . Remember George Gregory, who once had a band at Horseshoe Inn in Sunnyside, Long Island? He's now at Fort Riley, Kas., in Troop A, 2nd Training Squadron. He still plays piano. George's real name is Gregorio Loguidice and his home is in Brooklyn.

Kelly Camarata, older brother of Jimmy Dorsey's Toots Camarata, advises Down Beat from Camp Dix, N. J., that he's "very happy even though I miss the bands at New York spots." Kelly's a member of the Dix band; he plays trombone. Once worked with Joe Venuti, in fact. . . . First thing Henry Singer (he was Tony Pastor's ace trombonist) did when he arrived as a draftee at Camp Blanding, Fla., was send Down Beat \$3 for a 1-year subscription. Incidentally, these ex-musicians would appreciate hearing from their pals and chick-friends. A year is a long hitch.

Jack Teagarden trumpet, Sid Feller, is at Fort Knox, Ky. now. . . . Eddie Apple, Terry Shand saxist, has taken the musket. . . . So has Mario Mariano, Bob Chester's third alto. . . . Joe Cole, Jimmy Griggs' trumpet, is now on bugle with Battery A, 131st F. A., Brownwood, Texas.

Jack Hackethorne, frequent Down Beat photog of St. Louis and Detroit, took his lensbox to camp. . . . Archie Shulkret, ex State Lake theater (Chi) pit man, is rising with the sun now. . . . As is Ray Reasel, ex-Gordy Gensch trumpeter from Milwaukee.

Twin Cities Gates would have gotten their kicks last month if they could have seen dapper and handsome Eddie Anderson, once stick man and emcee of the Frank Cotton band, scrubbing floors one entire day at Fort Snelling, Minneapolis.

Don't forget to shoot me the latest on who comes in and what goes with the lot of you.

Drop "Sarj" a line, but better make it c/o Down Beat, 608 S. Dearborn St., Chicago.

## Quigley for Feller In Teagarden Ork

New York—Sid Feller, trumpeter and arranger for Jack Teagarden, missed out on the band's trek to the coast last month. Feller was drafted and now is at Fort Knox, Ky. Teagarden replaced Feller with Truman Quigley. Marianne Dunn rejoined the band as vocalist. She's from Akron, O.

## Smith, Keith Up and Switch To Griggs Ork

by TED FARMER

Amarillo, Texas—Both Noel Smith, guitar, and John Keith, drummer, walked out on the Collegians band and joined Jimmy Griggs' fine outfit last month. Joe Cole, ex-tram man and arranger with Griggs, is now blowing his bugle with Battery A of the 131st F. A. at Brownwood, Texas. . . . Don Colburn and his excellent crew replaced Sternie Sternberg at the Nat. . . . The Dixie Revelers, a fine jam combo, replace Carlton Scales and his band at the Mayfair. Scales up and pulled "a Shaw" on his band. . . . The Griggs outfit moved into the Cactus Inn in Lubbock for two weeks on the 19th.

## Hamp-Haynes Band Touring Army Camps

New York—First entertainment unit to be sent out on a tour of U. S. army camps left New York last week with Johnny Hamp, the veteran wand-wielder, and Honey Haynes, blonde fiddler and singer,



## Honey Named Honey

Haynes is the co-leader with Johnny Hamp of the band which formerly was James Perette's. Honey is a Nebraskan, plays fiddle, sings and is a generous eye-ful on the stand. The band, part of a unit having a 12-girl dance line, is touring army camps for 12 weeks.

heading a troupe which includes a 12-girl Walter Wanger dance line and a band.

Hamp and Miss Haynes take turns leading the band, which they picked up in Pennsylvania and took over. James Perette formerly led the crew, which stacks up four brass, four reeds and four rhythm.

The Hamp-Haynes unit is set for 12 weeks of touring the camps, playing 3-night stands at each. Haynes, a Nebraska girl whose real name is Harriet Ann Harper, plays a little violin, sings and struts in front of the band. The band is made up of youngsters who aren't old enough to be drafted. If the tour is a success other units will be sent out.

## New Piano and Bass with PW

by BILL COGGIN

Atlanta—When the Paul White-man band played its Paramount theater date here the middle of last month, we dug the replacements for Wettling, Shapiro and Bill Clifton, who moved out of the band when it left Florida recently. New guys are Buddy Weed on piano, Lew Adler on bass and Willie Rodriguez on drums. Willie had been playing bongos and the rest of the Cuban gadgets formerly. The PW crew goes into Chi's Chez Paree this month.

Andy Kirk drew 1200 of the townsfolk to an Easter morning date at the Sunset Casino, from 12 until 4 a.m. . . . The Bobby Peters combo at the Ansley Rainbow Roof deserves plenty of credit. They were in their 15th week at press time, something of a record for the room.

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## Heatherton Has Big Baltimore Opening

by BILL WILLSE

Baltimore—The Chanticleer, local class spot, tore out their bar and have rebuilt the space for dancing. Ray Heatherton's eight men opened the spot, and first night there was quite a jam for seats. Place is probably only one in locality that resembles New York's spots. . . . Ted Black is still holding forth at Belvedere's Charles Room and doing a fine job. . . . The Charles Club has one of the best shows in months with Jan Murray acting as emcee. Feature selling point is young Eileen Barton. . . . Doc's is pulling in Adrian Rollini again as business he once brought in is yellin' for his return. . . . 2 O'clock Club's business is tops with Ruth Clayton holding her own as top feature. . . . Raymond Scott has been signed for the Freakness Ball, which should be quite the brawl. At least it has been in past years.

## Wingy—La Marr Dickering on 13-Piece Band

by ROSS CHRISTENA

Indianapolis—Ayres La Marr, who has his fine Dixieland crew at the Indiana Ballroom here, is in the throes of a deal with his old buddy, Wingy Mannone, which might see the two of them getting together on a big band. La Marr is a New Orleans boy and known Wingy well from their days down there. If the deal goes through, it would mean La Marr would furnish the band, Wingy to front it, and probably Joe Glaeser to handle the booking end.

Irv Given's Purdue U. band was recently lauded by Paul Whiteman as the best college band he ever heard. The newly organized Given crew is really coming, and should crop off one of the better Indiana summer spots.

Warpy Waterfall's sensational Indiana U. band is going to have an opportunity to wax for Decca if arrangements now under way go through. Band is similar to Shaw's old combo, and Warpy plays fine clarinet.

## Warren Smith in Paul Jordan's Chicago Band

Chicago—Jimmy Zito, not quite 18 and looked upon here as a veritable hell on trumpet, took Carl Knauer's place in the Paul Jordan rhythm section. Zito has been working with Jimmy Jackson at the Casino Moderne.

Warren Smith, the ex-Crosby tram man, is in Lloyd Wilson's place. Lloyd joined Larry Funk-Pat Trapani, ex-Cummins, Weeks and Tomlin slip man, took Ernie Kolstad's place.

Coleman Hawkins was featured soloist on the Jordan band's first "Monday Date" three days ago in the Panther Room of the Sherman hotel.

## Jack Wiener Leads His Own Outfit

Newark, N. J.—Jack Wiener, clarinet-playing operator of the Hour Glass Cafe here, leads his own band Monday nights at his spot. He's a Julliard grad, plays a "Goodmanesque" clarinet and doubles on all reed instruments. Mike Reilly's band is regularly featured at the Hour Glass.

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### Here's That Highly Touted Vaughn Monroe Crew



Boston—Young Bobby Nichols gets a hot one through his muted horn to the gratification of boss Vaughn. After a terrific run at the Statler Hotel here, band closes May 3 to tour until the end of the month, then go into the Paramount Theater in New York for 3-weeks opening May 31. They're already set for an Atlantic City Steel Pier date, opening Aug. 29. Lineup of the gang includes, back

row, port to starboard, trumpets Dino Digleano, Benny West and Nichols; drummer Hy Levenson; Monroe; bassist Jimmy Athens; Saul Skersky on piano, and guitarist Guy Scafati. Up front are trombones Rudy Michaud, Joe Connie, Art Dedrick; vocalist Marilyn Duke, and saxists Frank Levine and Andy Bagni. Reed men Don Falco and Ziggy Talent were out of range.

### Musso Quits James, Plans His Own Ork

New York — Vido Musso, tenor saxophonist, was all set to pull out of Harry James' band May 1 and start rehearsals of a band of his own.

Musso, who was born in Sicily, reared in Detroit and made prominently by his work with the Benny Goodman band a few years back, has financial backing and a "new idea" in music which he thinks will prove popular. He has been with James a little more than a year.

Musso's first venture, as a band leader, ended up disastrously because of poor management, Vido claims. He'll feature his own horn in his new crew, which will have five brass, four rhythm and four saxes. James' band loses Musso as it begins a 2-month engagement at the Hotel Lincoln here, playing only 2½ hours a night. Musso was heavily featured with the outfit.

### Tommy Dorsey Has Share of Trouble

(Jumped from Page 1)

close to him, was stunned by the government's charge. He claims one of his managers (no longer connected with him—and not Bo Burns) was given the tax payment several years ago. Apparently the manager failed to make payment.

As a result of the pressure, and trouble, Tommy suddenly walked out on his own stage show at Loew's Capitol Theater in Washington two weeks ago. He was ill. The management paid Dorsey for only five days of the seven days his band worked the theater. Upon being paid Tommy returned the check and litigation is now on to collect his full salary. Dorsey claims he is entitled to more than a mere 5-day salary.

## Park Hill Building Bug Is Nipping at the Musicians

by JACK EGAN

Park Hill, one of Westchester County's most exclusive residential districts, seems to be turning into a haven for music folks. Jack Denny has lived there for several years, but in the last several months has been receiving plenty of

company. The King Sisters took a house there last summer. In the fall, Charlie (Irving Berlin) Warren finished building his place and moved up from Central Park West. A few weeks ago Dick Todd pitched camp, moving east from Chicago. Gene Krupa bought a lot, just down the street from Warren's, and will start building there this summer, and now understand Carl Hoff has been looking around there. All this isn't altogether too surprising, however, when one stops to consider that the real estate broker for the neighborhood is George Piantadosi, who used to be a prominent figure in the music biz himself.

#### Johnny Mince Drafted

Muggsy Spanier's new band opened a break-in engagement in Chester, Pa. Edythe Harper, formerly known on Chicago radio as Edith Hendricks, is the fem chirper. . . . Jack Leonard's latest heart throb is Grace Joyce, Joe Sudy's canary. . . . Phyllis Lynn, Russ Morgan's vocalist, and Sam Weiss's brother, Irving, made the west coast hotter. . . . Lennie Hayton now with MGM doing picture scoring. . . . Johnny Dorsey takes leave of the Tommy Dorsey band to substitute a rifle for that clarinet. . . . Kay Weber (Mrs. Ward Sillaway), the former vocalist, and Joe Sullivan, the piano tickler, have

teamed up as a songwriting team. Lou Bush, former Hal Kemp pianist, on the sick list. . . . Alvino Rey and his band with the King Sisters booked for a return engagement at the Nyork Paramount even before they play their first date there, May 7th. Due, probably to smash hit sisters made when they recently substituted for Dinah Shore at the beginning of her Para engagement when she was stricken with laryngitis. . . . The Elmer Smitherses (Bob Crosby sliphorn) expect an heir. . . . Larry Gentile, who twirls records all night on CKLW, Detroit, is a brand new pappy of a baby girl named "Kit." . . . Paul Wetstein doing his Crosby arranging from Nyork for the next few months. . . . The name of the janitor at the Empire Ballroom, Allentown, Pa., is—Glenn Miller! No kiddin'.

#### Stuff Smith Has Olay on Hot Alto

Chicago—For the last two weeks of his recent Capital lounge date here, Stuff Smith, the sepi fiddle ace, was using white Eddie Wiggins on alto and tenor. Stuff, recovered from a rough siege of pneumonia which had him floored for three weeks, is okay now and lit out of Chi in high spirits. He was using eight men. Wiggins, 24, hails from Tacoma, Washington, and has worked with the 4 Esquires and with Dick Barrie.

### Dick Candrea Dies of Cancer

Los Angeles—Death in the form of cancer cut down Richard Candrea, 30, one of the Six Candrea Brothers, trumpet sextet which played major vaudeville circuits all over the U. S. for more than 10 years.

Surviving brothers are Johnny, Alvin, Bill, Leonard and Philip. They started playing minor theaters as kids and worked up to become one of America's leading musical stage acts.

With the decline of "live" stage acts the boys located in Hollywood, where, because they were really proficient musicians and not just vaudeville performers, they were able to work good jobs individually. Of late they appeared as an act only on special occasions.

### Tom Williams

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### He Doesn't Know It All!

New York — Fiddler Eddie South, who is set indefinitely at uptown Cafe Society with his small combo, spends \$25 of his weekly salary every Monday to take lessons from a local "long-hair" teacher.

South himself has been acclaimed by European royalty and critics, as well as American authorities, for his violin technique. He says he's still got "plenty of things to learn and I don't want to waste any more time learning 'em."

### Mack Is New Spivak Manager

New York—Charlie Spivak and Cy Manes, friends for many years, parted company in a huff two weeks ago as the Spivak band wound up its Strand Theater engagement. Manes, Spivak's manager, was suddenly and without explanation taken off the job. He had been managing Spivak about three months.

Tommy Mack, former Glenn Miller road manager, is now in Manes' job as Spivak continues his tour of theaters. Late this month his band returns to Glen Island Casino for the summer. Manes left for a rest in Florida when the blow-off came. Booking agency officials, not Spivak, are said to have put Manes out of the picture.

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### Butts Joins Hite

New York—Jimmy Butts, youthful Negro bassist, has replaced the vet Al Morgan on bass with Les Hite's ork. Morgan is working with Zutty Singleton's quartet at Jimmy Ryan's Club on 52nd street. Butts left Chris Columbus' swing crew after 15 months. Hite's band now is on tour.

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# Prominent Gentry Enjoy Visit to Detroit Klink Early Easter Morn

by LOU SCHURRER

Detroit—The Studio Club, all night stand of the local cats, was visited by Detroit police early Easter Sunday. After exchanging social greetings, distinguished guests well known in music circles were then invited to the Klink. They included Mr. Erskine Hawkins, Willie, the piano man, and various other members of the profession. Pennsylvania was lucky for both

Frank Gagen and Miss Shirly De Rose. Gagen's band was doing a jig in a Pa. town when he was asked to audition Miss De Rose. Her voice clicked and Gagen signed Shirley. They're both from Detroit.

Dorothy Sims, the thrush from Jacksonville, joined Paul Pendarvis in the Motor City. Jack Stern, bass, replaced George Bruns; Floyd Bennet took 'Humpty' Aldridge's trombone spot and Bus Brown trumpet in Ken Benike's chair. Pendarvis named his 4 month old boy "Skippy" after his boat, also his boy.

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# Bradley Band Set at Astor

New York—Will Bradley's band and the Wm. Morris office grabbed off a plum booking when they last week signed the Hotel Astor. The Bradley unit is set to follow Tommy Dorsey at the spot July 16, nabbing a 4-week binder with options.

The Astor is the third ace spot taken over by the Morris office, other two being the Catalina Island Casino and the Ritz-Carlton Hotel, Boston.

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# Pete Johnson, Al Ammons Join Basie

New York—Pete Johnson and Albert Ammons, boogie-woogie pianists, join forces with Count Basie and his band May 2 for a theater tour to be known as the "Count Basie and Cafe Society Boogie-Woogie Revue." Johnson and Ammons have been working for the two Cafe Society niteries here since December, 1938.

# Hines Hires 2 New Men; Band Hot in East

New York—Clicking at the box-office with more success than at any other time in his long career, Earl (Fatha') Hines last week took on Rudy Traylor, fresh out of the Philly Conservatory of Music, and John (Stream) Ewing. Traylor replaces Streamline Burrell on drums; Ewing takes over Edward Fant's trombone chair. Fant was drafted.

Hines, between one-nighters, last week recorded two piano solos for Bluebird, *On the Sunny Side of the Street* and *My Melancholy Baby*. His band cut *Sally Won't You Come Back, Julia, Up Jumped the Devil, South Side and Jersey Bounce*. Hines finished a week at the Apollo Theater April 24. The band was slated to return to Chicago territory late in May but Hines has been doing so well in the east that the Wm. Morris office decided to keep him here until July 1. Charlie Carpenter remains Hines' personal manager.

# Tough Musician This Niosi

by DUKE DELORY

Toronto—A severely burned left hand was suffered by Palais Royale band leader Bert Niosi last month when, during an intermission, a packet of matches burst into flame in his hand. He was lighting a cigaret.

Despite the pain, Niosi bandaged the injured hand and finished out the night on the job, playing all his clarinet, alto and trombone parts on his trumpet, using only the one hand. He was unable to use the burned hand for a week. It is recovering favorably now.

The accident recalled a similar circumstance last year. An infected tonsil caused a poisoning of Niosi's kidneys and right arm. Although in severe pain, forcing him to leave the stand frequently to lie down, Niosi worked the job playing his trombone, trumpet and alto parts on clarinet, badly hunched over to favor his ailing right arm.

# Gus Arnheim Into Geo. White Club

New York—Gus Arnheim, Pacific coast maestro, brought his revamped band into town April 17 for his engagement at George White's Gay White Way Club on Broadway. Mac Stone, Andy Russell and Katherine Joyce are Arnheim's featured entertainers. The Gay White Way is the old Cotton Club, which folded a year ago.

# Lombardo Off the Lady Esther Show

New York—Guy Lombardo, who with his band has been heavily featured on "Lady Esther" radio programs for several years, no longer has the account. The cosmetics firm refused to pick up the option last month. Lombardo is lining up a sponsor, to be announced shortly.

# Mills Bros. on Chi Date

Chicago—The four Mills brothers followed Stuff Smith into the Capitol Cocktail lounge in the loop two weeks ago.

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**Instrumental Screwballs All** are the boys in the knocked-out Milt Britton band, which has been killing theater audiences all over the country for years with their madhouse antics in which instruments are crashed over each other's heads, floods and earthquakes appear from nowhere as strangers pass nonchalantly across the stage and bedlam breaks loose in the band. Here trombonist Tom Rafferty plays his sliphorn unconcernedly as Britton brings a fiddle crashing on his cranium. It's all in the act. Pic courtesy Charles Abbott.



**Graveling in the Groove** over on the right are the Latin-American wand man, Eric Madriguera, and his vocalist-wife, Patricia Gilmore, stopped by Seymour Rudolph's pose-box as they cut a master on *Bim Bam Bum*, a conga. It's their latest Victor release.



**A Blond Eye-ful** and the writer of a potful of hit tunes lately is lovely Joan Whitney, a few months ago an unknown singer, today the successful writer of *High on a Windy Hill*, *It All Comes Back to Me Now*, and *So You're the One*. The happy young Jack at the right, pointing proudly to one of his own tunes, is Jack Owens, coast radio pianist and singer who has just been signed to write the songs for two movies. The snapshot shark caught them in the Harry Engle office on the west coast last month.



**Off the Beam** and knocking themselves quite out are these three sharpies of the King's Jesters. Currently at the new Brown Derby in the Chicago loop, the Jesters, six strong, are considered one of the most successful small combinations in the country today. Chicago is their home grounds. They've been organized, around this three man nucleus, for about five years. John Ravenscroft, left, plays alto and clarinet; George Howard, in the middle, is the drummer, and the cat at right is guitarist Fritz Bastow. Seymour Rudolph is the snapper.



**Softball Champs** of the east in a moment of utter relaxation and absolute abandon, these are the Glenn Garr boys, shown aching to get at the Dick Jurgens crew, softball champs of the middlewest and a fine nine. Garr is at Oh Henry ballroom, Chicago, doing a bangup job—quite sanely. Guys in the whack-pose, left to right, are Charlie Garr, Charlie Stoub, Wade Creagar, Cliff Slimm, Jack Bibbons, Bill Kaylor, Chet Garr, Glenn in tux, and Buddy Peters flat on his back on the floor.

Kaylor, Creagar and trumpeter Joe Famiem were set upon by about a dozen young Negro hoodlums in Washington Park a week ago. The toughs took Kaylor's watch and one drew a knife on him. Although slightly battered, the boys were able to continue on the job.

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# DOWN BEAT



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Vol. 8. No. 9

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May 1, 1941

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