

DOWN BEAT

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Rockwell Discusses Mergers

New York—Tom Rockwell, head of General Artists Corporation, one of the largest booking offices in music circles, has been in huddles with executives of two rival outfits discussing possibilities of mergers.

Prior to leaving for Hollywood recently, the GAC head laid plenty of groundwork for possibly taking over Mus-Art, a comparatively new organization made up mainly of former key MCA men. Though no deal had been consummated by press time, it was known talk was heavy on the subject.

Jack Whittemore, head of Mus-Art's New York office, is graduate of the Rockwell staff, having started with the old Rockwell-O'Keefe office upon its organization in 1933. The R-O'K firm later became GAC. Whittemore left in

Mus-Art Stable

Mus-Art's properties include Leighton Noble, Clyde McCoy, Bob Chester, John and Sandra Steele, Tex Williams, Joe Sanders, Wayne Gregg, Jimmy Palmer, Art Kassel and Jimmy Featherstone.

Rockwell's second offer was made to Continental Artists Corporation recently organized company operating on both coasts, with Woody Herman as its main attraction. Other names include Esey and Noro Morales and Spade Cooley. There was no immediate action on a GAC-CAC deal and indications are that there will be none at least for the present.

In the meantime, Milt Deutsch, who heads the Continental Artists Corporation, bought up the stock of Jack Archer, who resigned as vice president and secretary of the organization Archer, in the past, has been associated with General Artists Corporation and the William Morris office as a band booker. His future plans, other than a vacation, were not revealed.

Jerry Junks String Set-Up

New York—Jerry Wald changed his band set-up, dropping his string section and using a more conventional format.

The revised roster consists of Lenny Neff, lead alto; Chris O'Connor, second alto; Marty Holmes, jazz tenor; Steve Bernat, second tenor; Eddie Maurer, baritone; Sal Giardi, Dick Sherman, Dick Paul, trumpets; Sal Giovanette, Fred Zito, Herb Randall, trombones; Danny Gardner, drums; Don Ludwig, bass; Harvey Leonard, piano; Jimmy Vanni, vocals.

The band has been doing one-nighters around the New York territory.

No Yoke?

New York—Two bookers ring-siding at a recent band opening were eying the gal vocalist, making her debut with the orchestra in a very revealing gown.

"Ye gods," ejaculated one of the tradestones. "It looks like she's coming right out of that gown."

"I hope she does," commented the other. "I'd hate to see her lay an egg."

Goodman Sextet Rehearses



New York—The new Benny Goodman sextet, shown above in rehearsal, is composed of Benny and Stan Hasselgard on clarinet; Wardell Gray, tenor sax; Arnold Fishkind, bass; Mel Zelnick, drums. Not pictured are Teddy Wilson, piano, and Billy Bauer, guitar. Photo at the left shows Patti Page, who sang with the unit at the Click in Philadelphia and the Civic Center in White Plains, Westchester County, N. Y. Patti, who was married two months ago to non-pro Jack Skiba in Racine, Wis., will open July 5 at the Copacabana club in Pittsburgh.

BG Coin Behind New L.A. Club?

Flood Nixes Bookings For Orks, Nellie

Hollywood—Although Benny Goodman is in the east, word is out here that the King of the Clarinet is interested in backing the re-opening of the Chanticleer, swank Strip nitery, and that he has green-lighted agents to start planning the redecoration.

People reliably close to the tootler say that he would like the spot to settle down in upon his final return to the coast—a place, they say, where he can blow and have his pals blow the kind of music he likes.

New Day



New York—Marilyn Day will be a guest singer on the NBC *News Faces Of 1948*, which will fill the Maxwell House time slot while George Burns and Gracie Allen are on vacation. Show starts June 17.

Strand Inks Bill, Billie

New York—Count Basie and Billie Holiday are set to share honors at the Strand theater beginning July 16, following the current Bob Crosby show. Erskine Hawkins returns to Harlem, following a six month tour, opening at the Apollo theater this Friday. Following this engagement he plans a short vacation. Slam Stewart joins Gabe at the Apollo. George Paxton, with a re-organized band, is penciled in to follow Lena Horne and Skinnay Ennis into the Capitol theater in mid-town.

Kenton And Gastel In Amicable Split

By EDDIE RONAN

Tucson, Ariz.—In a conference following the concert here on June 10, Stan Kenton and his personal manager, Carlos Gastel, mutually agreed to sever all business relationship effective the following day. Both stated that the split is an

Fire Razes Miami Beach Copacabana

Miami Beach—Fire destroyed the beautiful Copacabana night club, Miami Beach's largest, early June 7. The main room had been closed except for weekends and the only entertainment has been Barry Gray, disc jockey, who has been holding forth in the Copacabana Lounge weekdays and moving into the main room weekends. Gray has an annual contract and did his Monday show from the steps of the fire-gutted club. It is understood that he will continue from the studio until the club is rebuilt. It is reported that owner Murray Weinger has contacted Norman Bel Geddes to recreate and rebuild a bigger 'n better Copacabana before the winter season.

—Paul Wimbish

Fever Beds Mel; Audition Great

Hollywood—A 103-degree fever that bedded Mel Torme at press time may have caused the Velvet Smog to skip a one week run at Pleasure Pier, Galveston, Texas, and generally bollixed following personal appearances here on the coast.

Torme, early last month, cut an audition disc at NBC with Janet Waldo, John Brown, The Mel Tones with Virginia Maxey, and a band led by Dean Elliot. The half-hour show was sliced as a proposed summer package and those who saw the audition came away chalking the effort "great."

His chores at MGM on Words And Music completed, Mel heads east to open at NYC's Latin Quarter for a two week engagement, July 18.

Down Beat covers the music news from coast to coast and is read around the world.

Instruments!



Chicago—This is not the way the place will look when Lou Breese gets it home, he protests. Models Gloria Grey, left, and Lynn Waring, right, help band leader Breese get acquainted with his new trailer. Lou bought it to transport his musicians' instruments.

amicable one, but the news caused almost as much of a stir in trade circles as the lanky leader's announcement almost a year ago that he was breaking up his band and cancelling all engagements because of ill health.

Kenton stated that in his opinion the efforts put forth by Gastel, although admittedly a factor in pushing the band into the No. 1 spot after a struggle of several years, still are not sufficient for a band of this caliber. On the other hand, Gastel has felt, he says, that his personal gain from the band has not been adequate in view of the time and energy he has expended in its behalf.

No Contract

There never has been a written contract between the two, and their relationship is one of the oldest and closest in the biz. Gastel will retain his association, of course, with the other attractions in his management stable, including the King Cole Trio, Peggy Lee, Mel Torme, Nellie Lutcher, Alice Hall and others. Kenton's booking contract with GAC expires in three months. He has made no comment as to his future plans regarding another personal manager or his booking affiliation.

Balboa Breather

Following a plethora of more than 20 west coast jazz concerts, including the highly-touted and very successful Hollywood Bowl appearance here, June 12, Kenton begins a series of four three-day weekends at Balboa which to the Kenton mob, known for its killing tours, will seem like a year lay-off. The Balboa stint will start July 2 and for the first weekend will run four days, due to the Fourth of July holiday.

Reasted (they'll have 12 long days to sop up the sun not counting rehearsals and other interruptions), Kenton and his iron men will again start rolling with a five-day opener at Lagoon, Salt Lake City, starting July 27, followed by August dates in Kansas City; Lexington, Ky.; Cincinnati; Dayton; Buckeye Lake, Ohio; Huntington, W. Va.; Wheeling, Monticello, Ind.; and a week at Eastwood Gardens, Detroit, beginning August 27.

Many of the dates, including Detroit, are at ballroom catering to dancers, which would indicate Stan has thought better of his "strictly concert" policy.

Vallee Trods Boards

New York—Brock Pemberton, the producer, is negotiating with Rudy Vallee, the one time band leader, to play the leading role of Elwood P. Dowd, in the Broadway company of *Harvey*. Vallee currently is playing the part in the San Francisco company.

Jo And Peggy On The Cover

Syncopating sirens of song, Jo Stafford and Peggy Lee make a charming duet on the cover of this issue. The photo was shot when Peggy was Jo's guest during an NBC Chesterfield Supper Club broadcast. The blonde and smiling Miss Lee is making a personal appearance tour of theaters currently, opening July 2 at the Chicago theater. The lilting Stafford of the impeccable voice opens July 7 at the Paramount in New York, then begins a tour of vet hospitals.

TELEVISION NEWS**Tele Worries Petrillo; Little Live Music Play**

New York—During his talk at the AFM Asbury Park convention recently, James C. Petrillo indicated that the union is worried about television. Whether it's the progress of video, rapid or slow, or the future musician's scale, wasn't explained, but it's a fair bet his concern is with the latter since the new industry has been coming along as nicely as could be expected around these parts. There could be a wider use of live music, many vocal shows being content to merely use piano or a trio.

A notable exception to this rationing of live music was the debut of the Texaco Star Theater over NBC, the one-hour variety show featuring a large studio band under the baton of Russ Case. Though it didn't figure in camera work, the orchestra gave a good, solid account of itself in accompanying the many acts. The use of a strong, substantial musical unit on the show contributed largely to its over-all success.

Dale Televised

By contrast, Alan Dale bowed in with a new series of quarter-hour weekly TV stanzas over WABD, co-starring with Janie Ford. No band was used, Dale's Signature recordings serving as musical background, with the singer mouthing lyrics at appropriate times in the arrangements, a la Hollywood movie studios. It worked out okay, but is far from perfect performance and a risky job at best. If a movie actor doesn't get his synchronization perfectly timed the cameras always can grind out another "take." Tain't that easy in television.

In nearby Philadelphia, a disc jockey came through with a regular deejay show on video. Doug Arthur, long one of that city's leading spinners, screening over WCAU-TV once weekly in the interests of the RCA Victor distributors. Victor platters are used exclusively, natch.

Bouncing Ball Gag

Arthur uses six or seven discs during each Wednesday night half-

hour stint, integrating his commercials between tunes. The jock passes along comments on each record, then screens lyrics of vocal discs on the video so his audience can sing along with Perry Como, Beryl Davis, Tony Martin, etc. During the playing of instrumental platters, dancers are lensed performing the appropriate steps; the De George's, known around the Philly niteries, handling the Latin chores. Doug also uses occasional cartoons and motion picture clips during instrumental. The show is labeled Doug Arthur's Record Room, boasting the slogan, "Look while you listen."

Sidney N. Strotz, making his first appearance before a news conference since becoming NBC administrative vice president in charge of television, predicted that coast-to-coast television by either relay or coaxial cable will not become a reality until 1953.

—jeg

Omaha Pic Better; Name Parade Begins

Omaha—The name band picture is brighter for Nebraska's largest city since our last report. Joe Malec, operator of Peony Park ballroom, says he is bringing Benny Strong, Eddy Howard, Teddy Phillips, Charlie Spivak, Art Kassel, Orrin Tucker, Ray Herbeck and Ray Pearl.

Betty Cox, who quit full-time thrashing when she married, is rejoining Paul Moorhead's band at the Paxton hotel. Betty was elected AGVA delegate from Omaha to their national convention in New York.

—Art Oleson

Beards Ronan In His Roost

Hollywood—The stunt pulled by Bobby Weinsto exploit the new Benay Venuta record album even caused a stir in blase Hollywood. He grabbed Yvonne Doughty from the chorus of George White's Scandals and between 8 o'clock one morning and 3 a.m. the next she visited every disc jockey and newscaster in the film capital. Here she corners Beat staffer Eddie Ronan in his home.

As Bop Goes, So Doesn't Red

Chicago—Yep, Red Allen is still in business . . . as attests a crammed house on opening night at Club Silhouette here. Still on the same old stand with Henry (but definitely not on the same old kick) are trombonist J. C. Higginbotham and altoist Don Stovall. Not pictured are drummer Eddie Bourne; bassman Johnny Pate, and pianist Bill Thompson. Staff photo by Ted.

Ambidextrous Roddie Outplays Siam Twins

New York—When you were a little kid, practicing your piano lessons at home when you should have been out in the back lot playing baseball, your ma thought she was lucky if she could get you to learn the regular exercises and let it go at that. Such was the manner in which most of today's outstanding pianists had their humble beginnings.

But some people have to be a little different and make piano playing more difficult task. Maurice Rocco created a stir by standing up at the keyboard. Other exponents of the 88 have stood on their heads, rolled grapefruit over the ivories and played with their feet—that is, played the piano with their toes.

Now comes a young lad who plays with one hand and drums with the other. The localities found him at Garrison's, a 50th street bar and restaurant, and have been devoting considerable talk to the fact that Vin Roddie beats keyboard and tom tom at the same time. The fact Roddie is adding other drums to his act, should cause even more excitement—to say nothing of the consternation of innumerable New York mothers who have had their hands full trying to get Junior to practice some simple stuff on the family upright. Now, with Roddie catching on! Ach! And think of the family downstairs!

Two New Orks Debut In East

New York—Johnny Turnbull left the Hal McIntyre orchestra to form his own unit, making his debut with a current summer engagement at the Coral Gables ballroom in Boston.

Gene Williams, vocalist with Claude Thornhill until the pianist disbanded in favor of a Honolulu vacation, has been rehearsing a band here.

To Air Last Interview As Lunceford Tribute

Vancouver, B.C.—Reo Thompson of the CKWX program *Off The Record* will dedicate a special tribute to the late Jimmie Lunceford on July 12. A main feature will be the playing of a recorded interview with Jimmie Lunceford made on July 8, 1947 when the band played their last one-nighter here. This is possibly the last Lunceford appearance on record.

Bad Heart Kills Jock

Hollywood—Maurey Cliffer, 37, local disc jockey, died early this month of a heart attack as he was driving his car en route to station KMPC to air his regular afternoon *Teen And Twenty Time* platter show. He is survived by a wife and two daughters.

KTSL Teleshow Combines Discs, Hoofers, Singers

Hollywood—KTSL, the Don Lee telecast here, has launched a variety show more like the full scale productions of radio than any other telecast in this territory, the Don Lee Music Hall (Wednesday, 8:45 p.m.). Program also uses largest musicombos regularly engaged for any video broadcast here up to this writing, a five-piece unit drawn from Hank Stern's Don Lee staff or consisting of piano, guitar, sax, drums and bass.

Format is interesting as it may forecast a trend in video. It opens with a newsreel and cartoon, with live performers, headed by Eddie Garr, singing emcee, taking over latter part of show. Opening program had a comedy team, Bedell & Matson, doing antics set to the music of a Spike Jones record (no mention of Spike's name but it was easily recognizable).

A dance team, the Peggy Taylor trio, performed to the live music, as did Helen Forrest, featured singer. Thought arises that dancers and singers working to free music supplied from standard phonograph records seems to be a foregone conclusion in television.

★ ★ ★
Al Jarvis, Hollywood's best known platter chat man (from KLAC) holds the emcee spot on the KTLA show *Magazine Of The Week* (Sundays, 7:30 p.m.), jointly sponsored by General Electric and a local department store. Jarvis refused to use phone platters on his portion of the show despite his reputation as a disc jock. His stint consists of introducing and conducting a brief interview with featured singer (top names are used) who is backed by solo pianist, Charlie (Chicago Looper) La Vere. Martha Tilton was lead-off singer after MGM nixed deal to use Lena Horne. Others in line were Dinah Shore, Gale Robbins, Dick Haymes, Helen Forrest.

★ ★ ★
Rudy Vallee's *Vallee Video*, 18-mm. telemovie outfit, debuted a film backed with music of Bing Crosby's Decca waxing. These *Foolish Things*, the music accompanied by drawings reminding of days of illustrated song slides in "nickelodeon" period. Vallee's office denied that the record had been dubbed into the film's sound track, stated it was played separately but carefully synchronized. From the Crosby office here: "No comment."

★ ★ ★
Joey Preston, juve drummer (still too young to hold AFM membership), was featured on a KTLA telecast in which he displayed his skill with the sticks by synchronizing his movements to his own phone platters recorded last year for Modern Music label. Joey looks like a natural on the television circuit.

Pretty Penny

Atlantic City — Rosemary Clooney, vocalist featured with Tony Pastor's orchestra, was selected by the Arcade Association of America at their recent convention here as the Penny Arcade Gal. A thought for your penny?

Reserve your copy of *Down Beat* in advance at your news dealer's. It will avoid disappointment for you.



"What do you mean? 'Am I with the band?' I'm the arranger, that's all."

New Trio Tries To Duck Cole Tag

New York—The main problem with young trios, made up of piano, guitar and bass, seems to be to disestablish themselves from the King Cole style in public opinion. It seems to be quite the natural thing for the public to immediately compare

any other similar trio with Nat Cole and his partners. It is this little problem that has Buddy Greco all astir. Buddy, who calls his new outfit "The Sharps," and has recently carved quite a niche for himself in Philadelphia and New York musical halls of fame, is quite concerned with the situation.

Buddy does admit to an early Cole influence, but says he swerved from this as best he could when people in Philadelphia began comparing the two. He worked on deviating from the King's familiar style and, as he puts it, "probably seven out of ten trios like Nat's stuff and so copy him. We don't think we sound like him now, though. We think we have a new sound."

"As far as trios go, I don't see how anyone can figure out a new sound for them, other than Cole, Cavanaugh and ourselves. If we laid off, played and sang softly, we'd be in their same spot."

Tatum Trio Different

The only other sound with a similar trio was that of Tatum when he had Slam Stewart and Tiny Grimes. Nobody plays like—or the same as—Tatum. But that's the only sound that's left."

Asked about Margin Hyams and Dardanelle, he gave a simple explanation.

"They're different when they're playing vibes," he said. "But otherwise, how can they sound differently? Cole, with his virtuosity, covers just about everything. He's as common as sound itself, and just as popular."

Superficially Alike

"Sure we're still compared with Cole," Greco answered when questioned on this. "As soon as someone comes in, he listens for ten minutes then says the trio sounds exactly like Cole. Since the instrumentation is the same, superficially

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"Though the trio has a similar identification, and I've been compared to Nat as a pianist," Buddy explained, "I'm more influenced by Tatum and Charlie Parker and try to combine both and eventually wind up with a style that might be classified as something different. However, Nat is great and I must admit that in one way or another, everything trio-wise is built around him."

That sounded a little contradictory on Buddy's part but he made the matter of sound-like-yet-not-sounding-like Cole a little clearer with a further explanation.

"We studied Nat," he pointed out. "The guitar man plays straight rhythm. We write so the guitarist plays broken up chords so it sounds full, thereby trying to get a band effect. Naturally playing straight rhythm, would make it sound empty in spots, so we can be different and give a new full effect."

"On bass, we like a flowing style."

Johnny Miller plays that with Cole, though on some records he didn't, but not so outstanding that you can pick flaws that way."

Buddy did admit to being influenced by more than just trios in looking for an escape from the Cole-type unit.

Thornhill Influence

"In the beginning, in Philadelphia, Frank Palumbo's patrons began acclaiming us another King Cole Trio. That in itself was an honor, but not the one for which we were searching. Claude Thornhill was playing at the Click the same time we were, so we learned a few things from his arranging and playing. We hoped, through the Thornhill influence, to get the new sound for which we were looking. I think we did. Later, when we worked at the Adams theater in Newark, again with Claude, his musicians who'd been with him at the Click remarked about the difference they'd noticed in our playing."

It wasn't Thornhill himself, however, who was Greco's influence. "It was Gil Evans," he says.

Buddy Scores

Buddy does the arranging for the trio. Prior to forming the group, he'd done writing for vocal groups in Philadelphia and did one full-band score for Thornhill, "just for kicks and to see if I could write for a big band."

As for the vocal performance by the Greco trio as against that of Cole, Buddy points out that a Philadelphia newspaper writer once printed that "Greco definitely is copying Sarah Vaughan."

Buddy acknowledges being influenced by Sarah as well as Nat but, nice as it would be, is not copying.

"After all, I don't want to be an out-and-out copyist and someday hope to put aside any ideas anyone might have that I am copying anyone and be acclaimed as having a style of my own."

No Soft Words

"We don't sing soft vocals," Buddy explained. "And we do them that way purposely so we won't sound like Cole—or Cavanaugh."

For definite contrast, he explained differences between some of Cole's latest hits and the way the three Sharps performed them.

"If Nat had done *Nature Boy* with the trio, I know ours would be different. Musicians and arrangers who've come in and heard our arrangement of it say it's weird, unlike anything they've heard. I doubt very much if Nat would have used the same treatment in trio style. We'll probably find out definitely when he plays the Paramount, unless, of course, he uses a full band accompaniment there."

Improvising Helps

"On The Geek, our beginning is



New York—They don't sound like Nat, well hardly ever. Intent on making their trio different are Don Sgro, bass; Frank Beecher, guitar; and leader Buddy Greco at the piano.

the same as Nat's because the tune is written that way. From then on, though, it's improvisation and, naturally, individually we improvise differently than Cole and his men do. Very seldom do two musicians improvise the same way."

"Nat's Sweet Lorraine is great and so is Nat in the middle part. If I sang it I'd probably sound like him too, so we cover by doing the release straight."

And the Conclusion to all this?

"I still feel there's room for another trio," said Buddy, "a trio as big as Nat's. Nobody can touch the Tatum thing without Art himself. So, we're just in there pitching for that third style that will catch the public fancy."

—jeg

Petrillo Sidesteps Ban, Suggests Labor Unity

New York—James C. Petrillo, on behalf of the American Federation of Musicians, gave the "brush" to the record industry, leaving the question most people thought would be answered at the annual union convention in Asbury Park as far up in the air as ever.

In his opening day speech at the week-long meeting of delegates from all parts of the country, Petrillo concerned himself mainly with union conditions in general, suggesting that a unity of the AFL, CIO and independent unions be formed as the sole means of giving labor a fair break. He was expected to take up his points on such a suggested move with AFL president William Green following the adjournment of the Asbury Park session.

The president of the AFM touched briefly on the record situation, devoting most of his time to a resume of the radio and overall union pictures. He was emphatic in stating that the recording ban will continue for an indefinite period, pointing out that the industry is willing to pay the AFM a royalty but such action is outlawed by the Taft-Hartley Act. Thus the stalemate.

Should such a situation be amended, Petrillo probably would talk turkey with the record people, as indicated in a statement he made a few months ago.

No AFM Dies

In addition to continuing the ban, the union has given up all ideas of making its own commercial recordings, it was revealed by Milton Diamond, general counsel for the AFM. In the early days of the ban, it was expected the union would go into the record manufacturing business on its own, but eventual investigations into the various phases of such a move, convinced the powers that be that this would be impractical.

Diamond pointed out he considered such a move as going beyond the legitimate scope of the union movement to go into industry and, he added, "we'd lose what rights we have left under the Taft-Hartley law."

Harmonica Recognized

In the meantime, the industry continues its battle to carry on, keeping abreast of the times with harmonica accompaniments, instrumental recordings made overseas for local dub-in by vocalists, and a cappella backgrounds.

The union recently made the harmonica an official instrument but there has been no indication that any virtuoso of the mouth organ plans to desert the lucrative field that has suddenly been opened to him by the ban to join the boys who play the "recognized" instruments.

—jeg

Danish Fiddler Asmussen May Join BG Sextet

Oslo—Hottest news throughout Scandinavian and Continental jazz circles is a certain phone call from Benny Goodman to the Danish violinist Svend Asmussen. Should BG ask Svend to join his newly reorganized sextet it would be the fiddler's biggest break.

For many years Svend has been one of the finest jazz musicians in Scandinavia and best seller on jazz labels issued over here. He started in 1933 by playing Joe Venuti's Four String Joe, in front of a students' union. Svend is a college man and studied to be a dentist. He played violin in the university orchestra. He became more and more interested in jazz music, finally made up his mind to be a musician; a decision I think he will never regret.

Stuff's Influence

Another milestone in his musical career was in 1937 when Svend for the first time in his life heard a record by Stuff Smith, after which he started out on his own. Gone were his plans for being a dentist, and in 1937 he played with the Mills Brothers on tour. In 1938 he made a trip abroad and in Paris he made a pretty good impression on the Hot Club of France. Jam sessions were arranged with Stephane Grappelli Django Reinhardt and other French jazz musicians. Svend also went to England and played at jam sessions there.

Coming home to Denmark again, he got a contract with the Odeon gramophone company for which he had to cut 42 records a year. On these dates he had Svend Hauberg, clarinet and guitar; Kjeld Bonfils, piano and vibraphone; Erik Fredriksen, drums, and Jensen or Borge Ring on bass.

Opens Own Club

In 1941 he opened his own night club in Copenhagen under the name of "Blue Heaven," and played there about a year with his quintet. He then sold "Blue Heaven" and went out on the Continent with his fine little orchestra, playing concerts in Norway, Denmark and Sweden, enjoying tremendous success. Svend is a fine musician as well as an artist and showman. His arrangements are always interesting. He plays—besides violin—vibraphone, piano, guitar and bass, and sings too. But his lead instrument is the violin, and on this instrument I'm inclined to say that no one beats him.

Here's Hoping

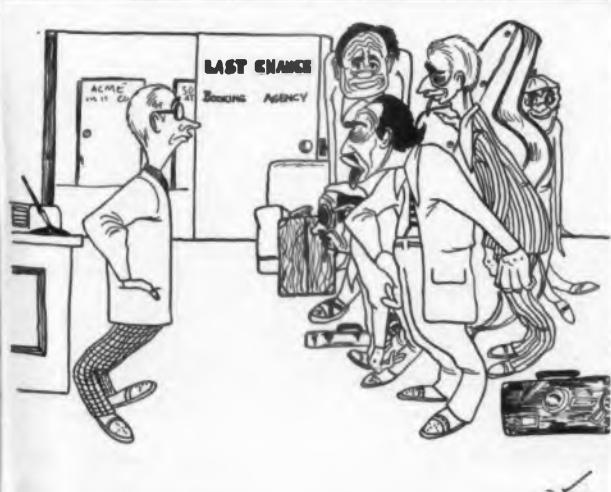
This summer he will play in Sweden, France and maybe England, and then . . . we hope he will be able to go to America, and, if he does, that he will join the King of Swing, Mr. Benny Goodman. That's the question here!

—Nils Jacob Jacobsen

Rex' Combo On At Erding



Erding, Germany—Playing before a crowd of approximately 1,000 persons, trumpeter Rex Stewart and his combo appeared at a combination dance and jazz concert at the Erding air depot gym recently. With Stewart were Maurice Figaro-Thibault, piano; Jean Monzazel, alto sax; Vernon Story, tenor sax; Charlemagne Pajianandy, clarinet; and Ted Curry, drums. Story and Curry were with Rex at the international jazz festival in Nice last January, while the other members joined the unit in France, before Stewart's Scandinavian tour. Official USAF photo.



"Whaddaya mean—are we any good? Man, we just finished a whole week run on 52nd Street!"

CHICAGO BAND BRIEFS

Eddie Drums Up Nothing; Big Plans For Clarendon

By TED HALLOCK

Chicago—As we said to our good friend Paul Eduard Miller, "Paul," we said, "Paul—there's nothing as unchanging as a drum solo. They're always too long." The occasion was Henry (Red) Allen's recent opening at Club Silhouette. The over-enthusiastic, too-loud tubster was Eddie Bourne.

All night it was evident that Red was worried about the crowd. Why he should have attempted to hypo their reaction with a ponderous, unpolished and untechnical percussive performance (replete with dropped sticks) is way beyond us. Trap drums, since the *Grandfather's Clock* days of Gene Krupa, have been sanely disregarded as a potential melody instrument. Yet, suddenly, they have come to be considered an "emotional" instrument. When all else fails, jab the onlookers with eighteens choruses of left hand triplets, right hand roughs and bass drum off-beats; that must be the theory.

Until the day that Chauncey Morehouse, Lionel Hampton and Saul Goodman combine tunable tomtoms in a Concerto To Drown Out All Rim Shots, we'll take exception to the *Not So Quiet, Please consensus*. . . . thanks just the same.

Ray Suber, ex-radio actor, plans to restore the Clarendon Beach hotel's Via Lago room, seeking to revive memories of its more plush days. Suber dreams are materialistic affairs, intelligently thought out and not at all smacking of antimacassar-type music. Clarendon patrons already hear Experiment In Jazz (Bill Russo) Tuesday nights, and if all goes well, will be offered Tommy Shapiro on Mondays and Jay Burkhardt on Saturdays.

Suber is determined, in these days of "gouge the sucker," to operate with "juke box prices": \$.25 for good beer, \$.35 for highballs . . . table service included. Also in the offing are four other local bands . . . a different one each week night . . . and a name band ("which would scare you if I told you the leader's name," Suber says).

Gusta: Steve Gregg ork into the Oasis ballroom August 4 for one month with weekend airshots via WEBC, 8-8:30 p.m. . . . Lenny Aharavich replaced Bob Skarda in the Jimmy McShane trumpet section. Skarda left for the west coast . . . Andy Kirk ork, singer June

Richmond and Bill Johnson unit into the Regal theater July 2 for one week . . . Cootie Williams' combo set for the July 16 Regal week, with the Charioteers . . . Louis Jordan's week at the flick house is definite: September 2.

Cab To London

Cab Calloway, closing at the Rag Doll tomorrow night, opens at the Biltmore hotel's Surf club, Wildwood, N.J., July 2 for two weeks. Cab, though reticent to discuss anything without a contract in hand, admitted press time plans to sail for England August 26 on the Mauretania, to tentatively open at the London Casino September 6. Calloway was still dickered to take along the seven Cab Jivers and vocalist Mary Louise, tabbing them a "theatrical troupe," to bypass British union objections. Cab will definitely re-organize the big band following his return from England.

Glaser office has signed vocalist Tommy Ryan, Eddie Rogers, and the Russ Morgan band. Chicago Crime Commission, Cicero's city govt., and a southside citizens' committee have declared war on the "syndicate," corrupt nitery operations and illegality in general. Nutt said. Rumored that Rag Doll ops lost much more than the reported \$2,000 in a recent weekend theft. Now that the Blue Note is buying spots on jock Garroway's show, it would appear that the precocious whirler wasn't aware there was another spot in town associated with jazz music. Such are the ways of earning a buck.

Terkel Off Air

Disc jockey Studs Terkel's Sunday afternoon shot is on its hiatus (vacation, that is). Hopes are high that Studs will be tied in for an early Sunday morning platter show from the Clarendon Beach as part of the aforementioned Suber operation.

Vocalist Hal Derwin shopped around town earlier this month to fill out his new band, which debuts at Kaycee's Muehlebach hotel July 21 for four weeks. Hal opens at Minneapolis' Carnival August 19

Final Choice?



Chicago—Petite Patty Malloy, a dark-haired colleen of 18, has reached the finals in the auditions. Carl Sands is holding here to choose a singer from among high-school-age girls. Sands has the house band at the Oriental theater. Over 200 girls applied for the job, and Sands has now whittled it down to a field of 30. Patty has sung with several bands around town, including Bill Smith's unit.

for two weeks.

Local musician Norman M. (Pete) Viers has been elected president of the board of directors for Grand Central Music Co., owners of Rego records. Russo trumpeter Marvin Rocchietti writes, politely accusing us of being tone deaf (we stated that the Russo band played out of tune), and inviting us to take the Seashore test, to determine "pitch discrimination." We accept the gauntlet, Marvin. You name the time.

Pianist Dick Wellstood was replaced at Jazz Ltd. by Carroll Lee. Wellstood opened at Boston's Savoy cafe June 13 with Bob Wilber, soprano sax, and Pops Foster, bass. Sidney Bechet signed an agreement with Jazz Ltd. op Ruth Reinhardt not to play anywhere in Chicago for one year from the date he departed Ruth's bistro. Sidney is playing Friday nights at the Stuyvesant Casino, in New York, while on vacation.

Floyd Organizes Trio

Chet Roble trio may move to NYC after completing their current eight week stint at The Castle, Ventura, Calif., where they opened day before yesterday. Pianist Floyd Bean has whipped together a trio which may rival the time-honored Art Hodes group . . . or surpass it. Floyd's using ex-Raeburn drummer Claude Humphrey, and Rudy Ross, clarinet. Threesome opened at the Riviera (Dearborn and Randolph) June 21 for four weeks with options.

Bus Moten (brother of the late Bennie), writes that he is playing piano and washing dishes in his "spare time" at his own restaurant: 621 E. 63rd St.; also is playing at the Waldorf Lounge.

Final note, to Nat Cole: "The most modern and complete system of safety devices available will be installed in U.S. route 66 across Illinois . . ." (From Chicago Sun-Times, June 10). You can really get your kicks now, man!

Quaker City Jazz

Philadelphia — Eddie Mallory, former band leader, will manage the Powletone cafe during the summer spell to allow Charlie Johnson to return to his usual summer stand as manager of the Club Harlem in Atlantic City . . . Trumpeter Lew Sherwood, last in town with the old Eddie Duchin band at the old Arcadia, comes here with his own band for a pitch at the Cadillac Sho-Bar . . . Tommy Ryan, former word-warbler for Sammy Kaye, doing a singing solo here at Sciolla's cafe.

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Jock, Not Jive, Keeps Hot Alive

Miami—Jazz in this area has received a new impetus with the arrival of one Dick Parker (nee Dick Stern), ex-band leader-booker from Chicago, and his six times weekly Juke Box Revue over station WMBM.

It's the first time that an all-jazz program has been a regular radio feature here. Parker sticks strictly to hot recordings and transcriptions with a special affinity for Kenton, Krupa, Raeburn, Sarah Vaughan, Peggy Lee and other exponents of current and futuristic jazz. True to disc jockey tradition, Parker snags his guests from local clubs and theaters and has recently presented Clark Dennis, Lynn Warren, Frank Froeba, Gracie Barrie, Betty Riley, The Vagabonds, Phil Regan, and Joe Candullo.

Bill Liebow, formerly associated with local clubs and more recently interested in hotels and clubs in

Panama and Cuba, is reported to have acquired an interest in the Beachcomber night club which is scheduled for a mid-July opening.

Sam Barken, former owner of the 5 O'Clock club, has purchased the Blackamoor Room and re-decorations are in progress. New club was scheduled to open June 16. Rhumba music will be featured.

Miami and Miami Beach have never been strong musical or dance hall towns due to a relatively small year round population. The influx of winter tourists generally goes for cake entertainment and rhumba bands. The summer slump has set in with few major cafes open, however there are a few fine small groups working in this locality: Flea Madden trio at the Club Bali; Buddy Satin trio at the Pied Piper's club; Joe Candullo trio at Mother Kelly's; Cookie Cunningham and a 5-piece unit at Jimmy's on the Trail. Worthy of note is Jack and the Beanstalks, a fine jazz trio, with Billy Daly, bass, Red Roberts, guitar, and Joe Urb, piano, playing at the Club Downbeat, natch!

—Paul Wimbish

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Cab Still Mugger Extraordinaire



Chicago—It's the effervescent Calloway, sans big band, plus very versatile Cab jivers, snapped at the Rag Doll nitery here. First frame depicts Cab finishing off (literally) a gnome-like version of *Nature Boy*, backed by unseen Jivers Milton Hinton, bass; Sam Taylor, tenor; Hilton Jefferson, alto, and Jonah Jones, trumpet. Second shot shows Cab and lovely chirp Mary Louise waltzing to something not in % time. Lost in the background blur are cohorts Keg Johnson, trombone; Panama Francis, drums, and David Rivera, piano. Staff photos by Ted.

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Chicago
June 30, 1948

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Capsule Comments

New York—The Paramount dished out a triple-threat musical bill, augmented by a dancing family and comic Pat Henning, that seemed to please all but the most avid fans of King Cole, Kay Starr and Ray Anthony. For those poor souls there just wasn't enough of their idols. Packed tightly in a one hour show, there was hardly time for any of the musical attractions to do anything but give the audience a sample of their wares. Cole, headlining again for a fast repeat date on the strength of his Nature Boy pancake, grabbed the most enthusiastic welcome and heaviest applause. But he cut in sharply, cutting short the clatter after each of his four numbers. His two partners were with him, of course, and they were joined by Anthony on Nature and a jump original by Cole called Finale, composer on piano, Ray on trumpet. Kay Starr had to beg off after three tunes, skipping encores because of the time element. The audience was hot for her to do at least two more tunes. The Anthony



Chicago—And a gala opening was had by all, as Blue Note patrons welcomed the McPartland-Freeman merger with open ears. Pianist Marian (McPartland) Page looks astounded as James finishes a chorus. Other frozen-pusses include (l. to r.) Lou Ranier, clarinet; Chick Evans, drums; Bud Freeman, tenor, and Ben Carlton, bass. Staff photo by Ted.

band, making its first Broadway appearance, registered beat with its feature number, a slow Yesterday, nicely arranged by Charley Shirley to show the various sections off to best ensemble advantage. Opener was Sweet Georgia Brown, followed by a novelty bit on themes of various bands. Musically the latter meant little but it gave the leader and a few sidemen a chance to display some

showmanship. Because of the time element and presence of Kay and Nat, the band's vocalists weren't used in the show. —jeg

New York—A Broadway showplace finally has given a good musical outfit an opportunity to give a decent account of itself. That's what's been happening at the Capitol where Woody Herman has been serving as major domo

and vending a generous portion of his better-than-average wares. It's smart judgement on the management's part, too, for there can be little doubt in anyone's mind that it is Woody's crew that the public is paying its money to see. The picture is only fair, though generally amusing, and the supporting acts, while good and well known, are hardly of the Herman caliber. Woody gets a chance to sing blues, to sing a ballad, But Beautiful, and to play with the intimate Woodchoppers group. Mary Ann McCullough scores with a pair of tunes, including her popular Swing Low, Sweet Clarinet. Among other tunes, the band does its recorded version of Sabre Dance, a ditty which already had been done to death in all Broadway houses three months ago. Woody knows this and so cut it short, abruptly, soon after the start, announcing, "You've all heard it. You know how it goes, da, da, da, da, da, da." It gets an immediate hand and so he continues the number to win hands down. Hal Le Roy, the tapper, uses excellent taste in music, hitting with the boppish How High The Moon as his first number. Fred Lowery and Dorothy Rae with their familiar whistling-and-singing act, go over big with their contribution, tho' it's a sharp contrast to Woody's style.

—jeg



Person recommendation for the most hauntingly beautiful melody of the year, Midnight Sun, written by Sonny Burke and Lionel Hampton and included in Hamp's new Decca album, New Movements . . . Guy Lombardo will race his speed-boat, Tempo VI, twice at Detroit this summer, first on July 10 for the Ford Memorial Trophy and again on Labor Day for the Gold Cup . . . Jerry Wald, ork leader, and Mary Jane Lawson, ice skating star, are having their own heat wave.

Switch of the stage show policy from the Chicago theater to the State-Lake didn't work out for Balaban & Katz, and the shows were returned to the Chicago stage starting June 24 . . . Mystery about the alleged Mercury recording of band backgrounds in London for vocals dubbed in here is that neither music publishers, officials of the British musicians' union, nor even execs of Decca, which distributes Mercury in England, know anything about it.

New York and Chicago columnists reported a rift in the Peggy Lee and Dave Barbour household, indignantly denied by both principals . . . Joe Marsala is planning a jam session recital this fall in New York, using many of his alumni in a parade of jazz . . . Buddy Rich filed suit for bankruptcy, listing liabilities of about \$30,000, but has continued work and heads now for the Palladium in Hollywood . . . Lionel Hampton's radio show on Mutual was switched on June 23 from Saturday to Wednesday evenings.

Jerry Wayne, who has a five times weekly air shot at 7:30 p.m. (EDT) over CBS, backed by Alvy West, also signed a five year pact with Columbia records, giving him 12 sides a year and the pick of his own tunes . . . Sherry Britton, the dancer who became a vocalist, now wants to be an actress and will desert 52nd Street for summer stock next month . . . Tommy Dorsey leased his 96-foot yacht to a beer baron for the summer.

New York's Capitol theater may switch to a stage presentation policy similar to that of the Radio City Music Hall, using a name conductor, possibly from the dance band field, to conduct a house ork . . . Judy Blair, who last sang with Del Courtney, is doing a single at Leon & Eddie's on Swing Lane . . . The Jack Leonard-Edna Ryan romance began on the west coast and is blossoming in Manhattan . . . Patti Dugan, Vincent Lopez Canary, is studying dramatics.

George Thompson, who toured with Mal Hallett and Bob Chester, now is road manager for TD . . . Frances Langford begins four weeks at the Copacabana (NYC) on July 15 . . . Sam Donahue, one of our favorite bands and deserving of the break, will be featured in the Jo Stafford show on the stage of the New York Paramount beginning July 7 . . . Sarah Vaughan plays two weeks at the Bowery in Detroit starting July 5, opens July 19 at the Copa in Pittsburgh.

Ted Straeter, society band leader, broke up his combo and will entice in summer stock . . . Sonny Dunham has signed contracts already for the New Year's season at Roseland ballroom on Broadway . . . Alyce King drove to Hollywood for a reunion with her sisters. They'll not reorganize, however . . . Dolly Dawn's platter for Regent, Something I Dreamed Last Night, is skyrocketing . . . Nan Wright, former Frankie Carle and Blue Barron vocalist, is on the staff of WLW, Cincinnati.

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Springfield, Mo.—Patients at O'Reilly veterans administration hospital hear guitarist Marion Gange, who writes of the work of the hospital camp show troupes in the adjoining columns. Marion is a former Ira Ray Hutton alumna.

Vaughn's Pipes Fail; Tech Fans Sad, Deejay Sly

Detroit—Disappointed fans lined up for refunds at Lawrence Tech when laryngitis corroded the iron lungs of Old Mellow Bellow Monroe and his concert had to be cancelled. Vaughn dutifully attended a promotional cocktail party the afternoon of the dance and attempted his brand of vocalizing that night, despite a sore throat. Critics insisted that he sounded the same as always, but it was too much for the handsome six-footer and Skitch Henderson was drafted to pinch hit for him the next night. Deejay Jack The Bell Boy felt the choice was excellent inasmuch as they both have bands and neither can sing.

Pianist-Painter

Jazz pianist Carleton Ryding, whose sextet was long one of the fragrant breaths of good jazz on the local air (WJLB), has demonstrated his versatility with two interesting "jazz paintings" accepted for display in an exhibition in plushy Gross Pointe.

Another musician-drauber, Charles Culver, a modernist, is set for a September show of his work at Fifth Avenue's stuff MacBeth Galleries. Culver has been jamming around town with the best of them for years. Members of the old Ben Pollack band will remember him and perhaps be surprised to hear that he still gets around.

Vaughn Monroe came into Eastwood Gardens June 25 for two weeks . . . Tommy Dorsey follows him July 2 and will have the benefit of the big holiday weekend . . . Tex Beneke and Charlie Spivak are expected later in the season . . . Rumor has Harry James and Betty Grable slated for the Broadway-Capitol stage sometime in July . . . Burgundy Room's biz climbed despite warm weather luring folks into the Great Outdoors. Best reason in the world, Dardanelle and her Men of Music.

—Lou Cramton

Portland Benefit Hop For Flood Homeless

Portland, Oregon—Benefit dance at McElroy's ballroom here June 10 netted household goods galore for homeless Vanport flood victims. Ten bands shared the stand and admission was a pot, a pan, kitchen utensils, sheets . . . anything in the household line.

Water damage here is terrific. Resorts—Jantzen Beach, the Oaks, Blue Lake, everything between Vanport and Union avenue—under 12-20 feet of water. Freddie Martin switched from Jantzen Beach to McElroy's for two nights on a percentage basis. Future Jantzen bookings are indefinite. The Park may re-open after the flood, but it should take quite a while to make repairs.

—Monte Ballou

Philly Batoneer Returns To Soil

Philadelphia—While most batoners have been turning to disc jockeying, maestro Joey Kearns is pulling switch of his own—junking jazz in favor of farming. Kearns, former Bob Crosby saxist, who has been grooming his own dance band at WCAU here (schooling ground for Jan Savitt and Elliot Lawrence), figures there's more of a future in the good earth than in music. As a result, he handed in his notice and announced that he has enrolled at the University of New Mexico.

Mary Lou Howard (Mrs. Kearns), who sang with name bands before settling down in Philly, will accompany Joey in his adventure into sod cultivation. When his studies are completed, Joey plans to settle down to honest-to-gosh farming in the west.

It was understood that WCAU had decided against a dance band and would bring in a maestro who could develop a concert ork.

Four Leaf Combo

Philadelphia—The string band style has finally caught up with the jump crews. In face of the plectrum craze, which originated here in town when Petrillo curbed the recordings of AFM cardholders, Mike Pedicin has added a banjo player to his Men of Rhythm unit. Mike will continue dishing out the jump rhythms, but has included a vibe in his unit to simulate the sounds of the glockenspiel, and added banjo-strummer Peggy Arnold for the contrasting string band selections.

Down Beat covers the music news from coast to coast.

Musicians Urged To Serenade Vets

By MARION GANGE

Cleveland—These men are ill! They have day dreams and nightmares, suffer from moral qualms, neurotic doubts and prolonged physical illnesses. They have not yet been roused by the current controversial issues of progressive jazz and be-bop, but are the anxious and grateful beneficiaries of any services rendered them through music. These are the disabled veterans of World War I and II in the army, navy and veteran administration hospitals throughout the nation.

In spite of the increased importance of music both as a direct aid and a morale factor, the only professional live music rendered VA hospitals on a pay basis is financed by Veterans Hospital Camp Shows, successor to USO Camp Shows, which provides entertainment and music to 100,000 patients in 104 hospitals throughout the United States and, until December, 1947, throughout the world.

Saw The Light

In May of 1944 hotels and cocktail lounges were offering small combos lucrative pay. Jobs were plentiful, and I was counting my loot and the comforts of a hotel job when the need for music and entertainment for men facing long hospitalization was pointed out to me. Frankly, the thought of any forthcoming self-denial was not attractive to me; but recognizing the opportunity to bring the inspiring element of music to the sick veteran, the Marion Gange trio with vocals by Elinor Sherry soon became a substantial part of one of the first USO hospital units providing the kind of entertainment hospital audiences require—sight acts and music.

Since World War II, the need for music in healing the sick has become so widely recognized that the time is not far off when it will become standard hospital procedure. Besides the therapeutic significance of the art on the mental patient, music brought to bedfast patients in various wards such as orthopedic, surgical and tubercular arouses a feeling of invigoration in some patients causing them to respond with bodily motion. In others the response may be purely emotional or associational. In either case, the functional quality of music is effective.

Mental Therapy

In the mental field the need for music is graver than ever. Carl Menninger, the army psychiatrist (formerly Brigadier General).

Starr Stint Mulled

Hollywood—GAC's Harold Joiven and personal manager Berle Adams at press time were pulling final strings of a negotiation to book singer Kay Starr into the Casbah here. Deal, tentatively skedded for a July 5 opener, would call for Benny Carter to build a band to back Miss Starr.

could not be obtained in any other way."

In expressing my gratitude to special service officers and music technicians for their assistance in my extensive research on the uses of music, I was amazed to find such intensity in their desire to promote and make known the need for more and more live music.

Name personalities are the most welcome source of entertainment, especially to hospitals not located near big cities; and by contacting the nearest veterans hospital, every musician will find many ways in which he can help. Those who do help will experience a magnificent gain; those who do not will suffer a peculiar loss.

Noble Goal

As Alexandre Tansman has so appropriately expressed, "If we, as musicians, can bring our contribution to such a wonderful purpose as healing, it would certainly be our most glorious accomplishment for mankind. the noblest use of our art."

Freddie Ohms is now playing with Billy Butterfield at Nick's Famous Restaurant in Greenwich Village. Every Sunday you hear him on the RCA Victor Show over NBC, coast to coast, Russ Case conducting. For four years he played first and hot trombone for Fred Waring, and he has worked on the Kay Kyser Show and made RCA Victor and Decca Records.

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(Shoot all up-to-date recording and publishing news, band and combo personnel and stuff to the Trade Tattle column, Down Beat, either 2415 RKO Building, New York City, or 1222 North Wilcox, Hollywood, Calif.)

Personnels:

Former B. Goodman drummer, Morey Feld, has formed his own small band . . . Norris Turney, former lead alto with the Billy Eckstine band, has own combo which has been playing at the Bluebird club, Youngstown, Ohio, with Taylor Orr, drums; Vernon Hawkins, bass; Joe Neabitt, piano, and Rita Butler, vocals . . . Jack Argus, baritone and vocals, replaced Bob Briener in the Joe Milano quintet at the Casa Blanca, Farmingdale, Long Island.

Bill Schallen, ex-TD, Alvino Rey trombonist, switched from Larry Clinton to Xavier Cugat . . . Mack

Pierce, lead alto, was replaced by Johnny White, and Irving Edelman, bass, by Al Hamm in the Tex Beneke band . . . Phil Sillman, drums, switched from Dick Himmer to Jack Frase at New York's China Doll.

Blue Barron's new vocalist is Don Burke, formerly with George Towne and Victor Lombardo . . . Lesse Layne combo, playing on Staten Island, New York, has "Happy" Apicello, pianist-arranger who replaced Dick Mack; Nick Albini, guitar; Pat Palermo, bass; Frank Toscano, tenor; Joe Vasta, trumpet-arranger; Layne, drums; Mary Ann Monroe, Charles (Red) Ruocco, vocals . . . Sammy Kaye changes included Lloyd Roberts, trombone-vocals, formerly with Larry Clinton, for Al Brown, and Sid Rhein, bass, for Fred Exner.

Sol Yaged sextet, playing a regular Friday night series over WNYC, New York's municipal station, has the leader, clarinet; Billy Miles, baritone and alto; Whitemy Strangis, bass; Nat Ray, drums; Sherry Edwards, piano, and Charley Bird, guitar . . . Trumpeter Al Killian's combo in rehearsal in New York, has Earl Johnson, tenor; Pritchard Cheeseman, tenor; George Rhodes, piano; Walter Buchanan, bass; George Jones, drums . . . Johnny Long searching

for a tenor vocalist to replace Al Gross with his Beachcombers quartet, Gross aiming to settle down.

Ray Anthony left the Paramount theater, N.Y., with a line-up of Chuck Madieras, Nobby Lee, Marty White, trumpets; Don Church, Ken Trimble, Ken Schrader, trombones; Earl Bergman, George Meinser, alto; Eric Christanson, Lou Sader, tenors; Leo Anthony, baritone; Brooks Caper-ton, bass; Romeo Mark, piano; Johnny Vincent, drums; Frances Foster, Dick Knowles, vocals. Jimmy Norton played guitar for the Party date.

July 1. Pops will probably play concerts during the summer, may return to platters in fall.

Parker Erickson, ex-Mercury records proxy, has joined Bendix as sales director . . . Warbler Tommy Ryan has been inked by Mercury discs for platters dubbing his voice over British-cut backgrounds.

Locations:

The Buckwalter trio, featured in the Blackmoor Room of the Wisconsin hotel, Milwaukee, has Joe Sands, guitar; Dave Duda, bass, and Junior Buckwalter, vibes. In the Circus Room of the same hotel, Bob Stevens' ork is featuring vocalists Pamela Drake and Ralph Carroll . . . Louis (King) Garcia leading a Latin-American band at Don Julio's in Greenwich Village . . . Dean Hudson returned to the General Artists Corporation banner after a short deal with Wm. Morris. Hal Derwin also returned to GAC after spending some time with MCA. But Tex Beneke switched from GAC to MCA . . . Benny Lagasse and ork have been signed by GAC.

Dave Pritchard and his Korny Klowns, currently at the Kilburn hotel, Milwaukee, has Wally MacLean, bass; Stan Wolowic, accordion; Freddie Wichtner, guitar, and leader on trumpet, cowbells and horns . . . Mart Kenney and his ork the new attraction at the Palais Royale, Toronto . . . Bert Niosi's orchestra into Crystal Beach, Ontario, for the summer.

Stan Patton's band plays Toronto's Big Wig Inn for the hot weather . . . Buddy Rocco trio into the Chez Paree cafe, Atlantic City, for the summer, with leader at the Hammond organ; John Carvette, accordion, and Nick Fortunato, guitar . . . Having just concluded a run at Frank Palumbo's Ciro's in Philadelphia, the Ink Spots open Friday night at Orsatti's, Somers Point, N.J.

Andrews Sisters bow into London's Palladium August 2.

Radio:

Jimmy Aldrich, off station WMCA house staff to play a Broadway show, was replaced by Romeo Penque on lead alto. Penque, formerly with Marcellino Guerra orchestra, was replaced there by Les Clarke . . . Modernaires return to the Club 15 broadcasts when they return to the air in August.

Alan McPaige at the Warwick hotel, New York, landed an NBC wire after almost a year at the spot.

Singer Ginnie Powell becomes a single again this month, appearing on CBS' replacement show in the former Joan Davis slot, 8-9:30 p.m. (EDT), Saturdays. Hank Sylvern leads the studio band.

Jazz disc jock Jack Lazare changed New York stations, mov-

Musicians Pitch In To Help Flood Area

Vancouver, B.C.—Musicians here are giving full support in aid of the B.C. flood relief fund. The Richard Mylop band, with vocalists Pat Morgan and Suzanne, supplied music for a dance from which all proceeds went to aid the flooded Fraser Valley farmers.

Connee Boswell, recently at the Cave supper club, takes credit for starting the flood fund off with the initial donation of \$10.

A streamlined show of stars from Hollywood put on a special performance at the Exhibition Forum June 19 to assist the fund. Original plan had proceeds set for establishing a hobby farm for boys. Just a few of the many stars that put in appearance included Jack Carson, Dennis Morgan, Marion Hutton, Rod Cameron, Chili Williams, Tony Romano, Frankie Albertson, and Donald O'Connor.

—Marke Paine

Ex-Staffer's Strip

New York—Jess Benton, former Beat artist-writer, is creator of a new comic strip, *Jasper Jooks*, being distributed by the New York Post syndicate. He's using the signature "Baldy Benton." Nobody can tell why, as he always wears a hat. Strip has nothing to do with music unless it may be conjectured that Benton lifted the title from a Jooks box.

ing from WNYC to WQXR . . . Kay Kyser alumnus Roc Hillman has joined KLAC as musical director, replacing Stan Black . . . Jean Paul King has joined station WHN, New York, as musical director.

Frankie Carle ork off G.E.'s airer July 11, after which Carle moves to Hollywood for flick work . . . Fred Waring Show originating, for the summer, from Shawnee on Delaware, Pa.; 10-10:30 a.m. (EDT), Monday through Friday. Waring will conduct his choral workshop along with radio chores . . . CBS contemplating adding 15 minutes to Hoagy Carmichael's quarter-hour airer, come fall.

Saturday Night Serenade, net show featuring crooner Vic Damone, will change time Saturday, July 3, from its present 10-10:30 p.m. (EDT) slot to 7:30-8 p.m. (EDT) . . . Mutual has cancelled its skedded series of broadcasts from Interlochen, Mich., music camp because of statements issued to the press by Dr. Joseph E. Maddy, camp proxy . . . remarks extending the long-time Petrillo-Maddy feud.

Publishing:

Jack Richmond now heading the Joe Davis music publishing staff . . . Jerry Johnson, professional manager of Southern music publery, bought himself a large Clinton, N.J., farm and two riding horses. Mrs. Johnson is former band thrush Kitty Lane . . . Mickey Goldsen, Capitol songs head, sold his 41-foot boat and Great Neck, L.I., home to move to Hollywood.

Music publisher Jack Robbins is in Europe on business . . . Edwin H. Marks music company drew up a deal for Dave Rose, whereby firm will publish his forthcoming compositions.

Miscellany:

Illinois Jacquet returns to his native Houston, Texas, for a one-nighter at the Coliseum, July 4, after which he'll do about two weeks of one-nights throughout the Lone Star State . . . Maestro Everett Hoagland has been touring Mexico with his ork . . . Former Adrian Rollini guitarist Freddy Sharp has turned talent scout for the King studios in Astoria, Long Island.

Chicago Sun-Times writer Herman Kogan begins a humorous biography of Jazz Ltd. owner Ruth Reinhardt in September.

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MOVIE MUSIC

Doris Day In Film Debut; Steals Flick From Stars

By CHARLES EMGE

Hollywood—It seems only last night I was sitting with Doris Day in a corner back of the bandstand at the Palladium here, while she waited for her next song to come up with the Les Brown band, asking her about a report that she was about to leave the band business for a shot at the movies. I hadn't met Doris before and it was just a routine reporter's check-up. I only recall that I was impressed by her unassuming but pleasant cordiality and calm, unworried self-assurance.

A check-up with some contacts at Warner Brothers, where Doris was headed, revealed she had good reason to feel that way. On the strength of a few tests, practically the whole WB staff seemed convinced that Doris Day was slated to be their next big star—and I don't mean just the publicity department, either. It only proves that all of the big boys in the movie business are not as stupid and blind about new talent as some of us scribblers are prone to preach.

IT CAN Happen Here

When they told me that Doris, who had never performed as an actress on stage or screen (she was a dancer with Fanchon & Marco until forced by an auto accident injury to turn to singing) was slated for stardom, I took it the way one should always take studio scuttlebut—never count on anything to happen in a movie until it has made its last trip through the cutting room.

Well, *Romance On The High Seas* is now in the first-run houses and I can report that Doris Day, a complete unknown, by Hollywood standards (though well enough known to Down Beat readers and scores of other people who bought many thousands of that Les Brown Sentimental Journey waxing), not only holds down the key role, but walks off with the picture—in the presence of such skilled scene-stealers as Jack Carson, Janis Paige, Don De Fore, Oscar Levant and S. Z. Sakall. Believe me, I didn't think it could happen here—except with dogs and babies.

In Comedy Role

It happened because someone discovered that Doris was not just another attractive girl singer with ability to follow directions, but a promising actress with real talent for light comedy. The part planned for her was re-written to make the most of it. She plays the role of a girl singer stuck in a small-time niter. Her ambition is to get out of the place and travel—anywhere—in the de luxe tourist style. The ambition is realized when she is engaged by a wealthy "society gal" (Janis Paige), who wants to know what goes between her husband (Don De Fore) and his secretary, to take a luxury liner cruise to South America under her name so that she can watch her husband's activities while he thinks his wife is away on a trip.

The husband engages a private detective (Jack Carson) to keep an eye on his supposed wife during the cruise. Oscar Levant, Doris' frustrated admirer and accompanist, bobs up aboard ship. The time-tested mistaken-identity situation comes up as a bedroom farce that furnishes better-than-average hot weather entertainment—in fact, it looks like a hit picture.

Intimate Scoring

On the musical side, *Romance* mainly follows the familiar film-musical patterns, but with some definite improvements, the chief one being the use of a more intimate character than we generally get in these all-out musicals. For example, Sean uses something new in the way of a top-notch small combo. The Page Cavanaugh trio, as the only accompaniment (and they get feature billing) for Doris on two of her numbers (the best: "Put It in a Box, Tie It with a Ribbon—and this kid has it," bon). Avon Long is a knock-out in

What Voice?



Hollywood—Versatility is the ticket, as even Father Paul in *The Miracle Of The Bells*, demonstrates above with his needle and thread on the set of the RKO picture. The movie has only one song in it, a Polish tune which Sinatra sings wholly unaccompanied.



Hollywood—Judy Garland can't complain about the musical stature of tunesmiths who did songs on her latest four pictures—Cole Porter for *The Pirate*; Irving Berlin for *Easter Parade*; Rodgers & Hart for *Words and Music* (their biographism, still in production); Harry Warren and Ira Gershwin for an as yet untitled production in which Judy will be teamed with Fred Astaire.

Jimmy Dorsey and his new outfit

Dick And Alice In Dallas



Dallas—Dick Winslow, Hollywood band leader and actor, has a new job, as part of a cafe team with pianist Alice Tyrrell. Winslow, an ex-vibist, sings. The two have appeared at the Chez Paree in Chicago, the Dragon Grill in Corpus Christi, the Rice hotel in Houston, and at the Baker hotel here.

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fit still busy on movie chores. After completing their spot in the Monogram feature *Melody Man*, they moved out to Universal-International, where they knocked out a short, then over to Paramount for a stint in *Catalina Interlude*, a Technicolor featurette, for which they sound-tracked five numbers including *Muskrat Ramble*; the late Dick Whiting's great tune, *My Ideal*; *Perfidia* and a couple of pops. Virginia Maxey did the vocals.

Julie Gibson, another of the numerous ex-band singers (she was with Eddy Duchin, Jimmy Grier) who have made the grade in movie town, signed with King Brothers for role in their next Allied Artists (top budget Monogram pictures) release, *Last of the Bad Men*.

Valli A Discophile

Add name of Valli to top movie names who go in for hot jazz collecting (she started when she was a youngster in Italy—now said to have some 2,000 prized platters). Others are Joseph Cotten, who makes all of the jazz concerts here, and Orson Welles. A jazz devotee of the serious, knowing type (no offense intended to others mentioned) is Alex Evelove, head

of Warner's publicity department of Warner's publicity department

One of the outstanding dramatic highlights of *Key Largo* (a smash with Humphrey Bogart, Lauren Bacall, Edward G. Robinson) is Claire Trevor's rendition of *Moanin' Low*, as a once-good but drink-ruined singer. She sings without accompaniment, has to sound like a night club performer who once rated as tops, but has wrecked herself on the bottle. Scene is particularly hefty for music-minded moviegoers.

New Coslow Flick

Producer Sam Coslow has set up offices at Nassau studios, center for many independent movie makers, is rounding out his story and other details on movie titled *Music City* (after Wallich's big Sunset & Vine establishment). Should be in sound stages by end of summer. No musical assignments yet.

New York—The Hotel Commodore's Century Room discontinued its name band policy with the conclusion of Boyd Raeburn's engagement last weekend. During the summer a small ensemble will play for the dinner hour and there will be no dancing. Name bands will resume in the early fall.

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vertising agency, their employees or families. Decision of the judges will be final. There will be five prizes awarded to the best entries.

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ON THE SUNSET VINE**'Parade' Re-signs Beryl; Rockwell Courts JD Ork**

By EDDIE RONAN

Hollywood—A quick shuffle through a pocket full of notes flushes the following items: British thrush Beryl Davis was pacted for an additional 13 weeks by her agent Willard Alexander for the Lucky Strike "Hit Parade." Beryl just the other day was visited by her dad, Harry Davis, the English band leader, who now has returned to Britain. She flew to NYC with pop . . . Charlie Barnet recovered 34 masters from Apollo records, it's reported, when the firm failed to fulfill contractual and financial obligations . . . GAC topper Tom Rockwell is in town for a six week summer stay. Already he has lured the Jimmy Dorsey band back to the fold . . . Bill Pannell takes his band to the Arrowhead Springs hotel this month. Allen King sings with the crew.

Former TDer Matt Dennis is now blowing piano and vocals at the Hermosa Tropics . . . Helen

Forrest is due back soon following a stint at the Cave club, Vancouver, B. C. . . Ziggy Elman, restless since retirement, will be building a band soon . . . Trombonist Bill Williams is rehearsing a "tailor made" band at Art Whitling's . . . Red Doff will flack for Frank Laine's west coast operation starting now . . . Vibist Johnny White, currently at the Palm House, Palm Springs, at press time was showing his visiting dad the sights . . . Dinah Shore will trans-world to the London Palladium if radio commitments don't interfere . . . Abe Burrows makes his nitery debut July 6 at the

House of Harris, San Francisco. 3 . . . Del Courtney has been sold by WM into the Cocoanut Grove, Million Dollar theater July 20. September 7, for five weeks . . . Lionel Hampton will follow, Aug. 1. Buddy Clark is now a home owner

Dailey And Hangover Do Well**Dave Builds Unit For Peggy's Tour**

Hollywood — Mid-month blue-printing had Dave Barbour building a quintet of two guitars, clarinet, bass and drums to back singer-wife Peggy Lee when the couple tee off their summer theater tour in Chicago, July 2.

Dave, making his contacts by telephone, had lined up Barry Gablebreath, guitar; Danny Polo, clarinet; Billy Exner, drums, and Joe Schulman, bass. All are former members of the recently-fractured Claude Thornhill band.

Dave and Peggy, before leaving the coast, tried out their act at a Fresno theater and a series of college benefits with disc jockeys Alex Cooper and Jim Hawthorne.

Peggy and Dave open at the Steel Pier, Atlantic City, July 18. Following this they'll do a one-nighter at the Mutual arena, Toronto, July 23; then, July 30, begin a five-day run at Virginia Beach's Surf club. They'll break their jump into New York's Paramount theater with a week at the Hippodrome, Baltimore, August 12 to 18.

in Encino . . . Barclay Allen has his crew at the Chase hotel, St. Louis, for the summer months . . . Dennis Day's Victor etching of Sleep My Child is the disc jockey's fave, it seems . . . Bassist Rollo Garberg replaced Hy Lenick in the Joe Reichman band now between Salt Lake City and Reno. Hy joined Frankie Masters as manager . . . Sam Lutz comes west with his new bride first of next month.

Band leader D'Varga is vacationing in Texas and will visit his dad, president of the San Antonio AFM, while there . . . GAC is scanning spots to unload Harry (The Hipster) Gibson, due here the end of July . . . The King Cole trio goes into Ciro's July 16 . . . Frankie Masters brings his new band into the Aragon July 13 . . . Ted Ryan, manager of boy-drummer Joey Preston, says the little thumper did "supebest" in his recent San Francisco stand . . . Seymour Heller has signed gal singer Lesly Grey, a blonde looker . . . Mark Warnow, hospitalized from a recent illness, is out and expected back at work soon . . . Ricky Jordan is now at the Club Catalina . . . The DeCastro sisters go into Lake Tahoe resort, August 10 . . . Mark Finley, Mutual-Don Lee flackery head, recently was elected to serve a three-year term as director of the Hollywood ad club.

Hillman's Studio Unit
Roc's Hillman's new group at KLAC includes pianist Bobby Hammack; organist Irving Adelstein; bassist Morty Corb, and drummer Carl Maus . . .

Ada Leonard is off on a tour with an all-gal band following a recently-completed studio stint . . . Earl Robinson, composer of Ballad For Americans, folk-singer Pete Seeger and others recently were featured in a series of midnight concerts for Peoples Songs . . . Songstress Evelyn Knight will stay on the coast through the summer for the Texaco airer with Gordon MacRae . . . Former Tommy Dorsey vocalist Audrey Young is on the high-priced barker block following her successful run at the Mocambo . . . The Bachelors and Charleen have been held over at the Samoa, Long Beach, and now have a wire over KFOX.

Up in Seattle, jazz concert promoter Norm Bobrow has resumed activities following a year lay-off. Bobrow is staging bashes at the Hamerick-Evergreen Blue Mouse theater every sixth Saturday midnight . . . Carlos Valadez and his crew opened the new Mexican restaurant, Papagayo, in Santa Monica last month.

Hollywood—Singer Dick Haymes and Billy Burton are scouting talent to add to his theater package which debuts July 8 at the Oriental theater, Chicago, before heading east for a late July or early August date at New York's Roxy. The Roxy will be Dick's first Manhattan showing in about five years.

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New Dictionary Contains Themes

Has anyone ever approached you with the words "what's the name of this?", and proceeded to whistle, hum, sing or groan a melody, or semblance thereof, followed by an impassioned plea for help in identifying it? Sit back then, the chances are now 99 to 1 that you can. Even if it's Bartok. And even if all you know about music is where to find the C scale on a piano.

Dictionary of Musical Themes, compiled by Harold Barlow and Sam Morgenstern, can make anyone an expert. It is divided into two parts. The first contains roughly 10,000 themes, in musical notation, from sonatas, symphonies, concerti, suites, and smaller forms of composition, from Albeniz to Zimbalist.

Principal and outstanding subordinate themes from all movements of those compositions in sonata form are included. Suites are listed by the main theme from each composition in the suite. Not all works of all composers are listed, however. The material is confined to classical instrumental music, most of which has been recorded. The Dictionary is not, therefore, for the layman or musician seeking the rare or unknown in musical literature.

Most of the past and contemporary—and some only newly recognized—composers are represented in the compilation. Benjamin Britten and Leonard Bernstein are to be found with Bach and Brahms, with quite comprehensive listings of their works. Beethoven, from his string quartets through the Diabelli Variations; William Byrd's 16th and 17th century harpsichord

compositions: the works of Walter Piston, Aaron Copland, and others are illustrated by title, composer and the actual theme music, in the first part. To be deplored is the lack of tempo markings of any kind, an unpardonable oversight in this sort of collection.

The Dictionary's second section contains the index, or "theme-finder" to the first part. It is necessary to have either a slight ear for music or at least a knowledge of the C scale to utilize the index, as it comprises an alphabetical system of musical letters, all in the key of C. For example, you have been humming a tune and pick it out in the key of C as G,C,C,C,A-flat, F. (Each indexing is carried to six letters, except in duplication, where it is carried to the point of difference.) By turning to the G index, you find the motive, alphabetically listed.

At the end of the motive is your answer—B373. Turning to the first section, under B, finding the number 373 locates the actual written music, title and composer of your tune. By transposition it is actually C,F,F,F,D-flat,B-flat, the beginning of the subject of Bach's F Minor Fugue from the *Well-Tempered Clavichord*, Book II.

The Dictionary will be of the greatest value to students, teachers and those persons engaged in public school music. Professional musicians probably will sneak to the book for a little refresher consultation. Music lovers can ponder the first part for hours, without consulting the index, to familiarize themselves with the principal themes of great and lesser masterpieces, though they will garner no ideas as to tempo.

Mrs. Barlow and Morgenstern have compiled an excellent home music library reference book. An admonition: do not use the Dic-

Doc Prescribes No Bitter Pill



Chicago—The good Doctor Evans has returned to Jazz Ltd.'s stand. Though the M.D. prefix has about as much medical meaning for the cornetist as it has for Doc Rockwell, Evans' prescription "one portion of *Jazz Me Blues*, blending my cornet, Mun Ware's trombone and Bill Reinhardt's clarinet" is still magic elixir in this town. Incidentally, that is Mr. Reinhardt under the crew cut. Staff photo by Ted.

tionary as a home study course. To know only the tunes of the principal themes of a composition is to know only the surface. It should be used as a reference to guide the student-reader into complete knowledge of an entire composition, as the Dictionary is, or should be, intended.

(*Dictionary Of Musical Themes*, by Howard Barlow and Sam Morgenstern, Crown Publishers, New York, \$5.) —Phyllis Natwick

audience among the more experienced librarians who have followed the activities of the Old Man and his vast alumni down through the years.

The recording industry is traced back through the years to its very beginning. In this history, Paul manages to bring in yarns about Bing Crosby, his own librarian, Little Joe; his own experiences with recording in the earlier days; his own opinions on disc equipment.

Explains Own Status

Of course, the disc jockey field receives his attention, along with his explanation for entering same. People eyed the King slightly askance when he first joined the deejays, particularly in view of the fact that he brought suit to prevent stations from using his own records on the air 15 years ago.

Part two of the book is devoted to listings of his choices for collections. Maybe you won't concur completely, but then maybe a lot of other people wouldn't concur with your selections. Paul, we think, strikes a happy medium for all.

Records For The Millions, by Paul White. Foreword by Deems Taylor. Bernartine Press, New York. \$3.50.

—jeg

Pop Lists Fave Wax, Anecdotes

Paul Whiteman, band leader, disc jockey and author, comes through with another piece of literature, this one concerning itself with record collecting. At least, the building of a platter library is the main theme of his *Records For Millions*, though he manages to interweave a series of personal experiences, anecdotes and opinions around the central idea.

Though David A. Stein gets billing as the editor of the book, it carries the unmistakable style of Pop himself throughout and when the publishers inform us that Stein's main chore was to assist on the research work and practically take dictation from Paul, we find it easy to believe them.

For New And Old

Whiteman writes for the neophyte collector, though the text should find an equally interested

'Tremolo' Good Summer Fare

Chicago—Ernest Borneman, the Beat's Paris correspondent and writer of many of this paper's most memorable articles, has written another book, just published by Harper & Brothers. It is, says the purple and orange jacket blurb, *Tremolo*, "a novel of suspense."

It is a mystery—without a murder—based in a New England town called Mount Green. The setting is pleasant, the people are pleasant, and the story is really without the "horror" and unfortunately, much of the suspense, claimed by the dust jacket.

Mike Sommerville, a reformed jazz musician, has a thriving instrument manufacturing business, an understanding Vassar-bred wife, a rather noncommittal 8-year-old son, a beautiful mother, who lives with him, and a handyman and his wife. This is his household, and it is in his household that his trouble begins.

We will tell you only that the problem is: is Mike Sommerville losing his mind, or is his wife losing hers? Or perhaps it's their son, or the servants, or—well, obviously someone is disturbed and disturbing the menage.

The jazz part of the story is only incidental. Borneman, on occasion, lists clarinet players or early jazz greats and it is a wonderful sensation to see all those names spelled correctly. Other than that, and the minor figuring of a few jazz objects and people in the plot, *Tremolo* might have been about a man who once was a tight-rope walker, or a banker, or a book peddler.

It's a nice book for summer reading, and really a thrill to see all those names spelled correctly, as we said before.

It is true that the story does deserve some praise for its one peculiarity. In most mysteries, with or without murder, one cannot really imagine any of the terrible happenings befalling such an ordinary person as oneself. *Tremolo* does not have this fault, or virtue if you are an escapist. It is all very plausible. One of the big crises evolves around the disappearance of part of three grocery orders; another, around some carelessly spilled sugar. All of us have spilled sugar, and we know how groceries can disappear. Perhaps it is in the very simplicity of the story that gave the writer of the dust jacket blurb the creeps. We can see how it could have.

(*Tremolo*, by Ernest Borneman. Harper & Brothers, N. Y., \$2.50) —pat

Denis' Work Good Biz Key

Paul Denis, now New York Post radio and television editor and one-time associate editor of *The Billboard*, has written a book all about show business. In Your Career In Show Business, Denis covers every job that could conceivably be included in the province of "entertainment." Everyone from Hollywood directors to sidewalk pitchmen is mentioned in Denis' book.

Although the coverage of each category is necessarily brief, Denis does include many pertinent statistics, including salary scales, for each of the scores of jobs covered. He also mentions the expected education and experience requirements, ways to get a job (including names of some people who do the hiring and auditioning), and possible future for anyone getting the job.

Denis is realistic, neither covering the field with glamour nor debunking it, and he writes simply

and entertainingly. He uses "real life" examples often, and is generally up-to-date. The book is aimed at young people and will probably find its way to every high school vocational shelf. Young professionals too, may find it helpful.

(*Your Career In Show Business*, Paul Denis. E. P. Dutton & Co., Inc., New York. \$3.) —pat

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J J J *Dynamo* 4
J J *'Round About Midnight*

These particular Tempo Jazzmen are Lucky Thompson, tenor; Milt Jackson, vibes; Ray Brown, bass; Stan Levey, drums; Al Haig, piano, and Gabriel on trumpet. Both sides were recorded back in early 1946 and *Dynamo*, at least, proves the point that a good deal of the early bop was more exciting even though less refined when the boys were creating rather than

aping *Dynamo* is a flash tempo original by Dix and the solos come off in amazingly good form. *Lucky's* in particular has a fluidity of ideas that leaves you gasping at the machine gun precision that this man can develop at such speed. The vibes, trumpet and piano solos are noteworthy too, as is the unison ensemble at the end. *'Round* will please those who like the dreary kind of impressionism that this gang plays at drag tempos with the characteristically abrupt changes and screwy intervals. (Dial 1001)

Joe Lutcher's Jump Band
J J *How Fine Can You Be*
J J *Mojo*

For old, beat up, long suffering Dexter's sake I would like to develop more of a taste for the brand of novelty jazz dispensed by Nellie's kid brother, and it's coming a little easier. *Mo-Jo*, with its best-to-date Lutcher alto and brief but tasty block chorded piano, is a pretty fair instrumental side though Bill Ellis' tenor is too plentiful and too honky towards the end—and the tonic he hits on the tail is a full half tone sharp to the rest of the band. *Fine* is strictly Capitol Lounge style, a la Louis Jordan, and isn't any different from a thousand other blues records even though sung well enough by the leader. Now if he could have given one of those tenor choruses on Mo to piano... (Capitol 15109)

Cootie Williams

J J *Typhoon*
J J *You Talk A Little Trash*

If you think of Cootie's musicianship with the same awe that this column does, you're in for a shock when you hear this thoroughly unmusical coupling. *Typhoon* is a fast, straight jam side with a couple of ordinary tenor choruses to start with, some three-way (it sounds like) saxes reminiscent of a 1932 Ellington, with bad balance, and more tenor his-tronics. In the title of *Trash* the word "talk" should be changed to "play." It's an alleged original by Cootie with only a sixteen-bar stretch of his plunger trumpet that would command any respect at all. There's not enough Cootie in here to get in your eye—and that's one of the main troubles. (Decca 24415)

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RECORD REVIEWS

him—Don Lamond, Howard McGhee, Dodo, etc., and both sides are bright, well-played bop. The sax unison on *Cheers*, which Charlie plays along with Wardell Gray, leads into an alto chorus with a fine beat in support, followed by tenor on the same well founded beat. Dodo's piano, Barney Kessel's guitar and some McGhee horn are also interesting. Carving is a blues bop at a sensible moderate tempo and suffers somewhat from too many separate solo efforts. Instead of doing only 12 bars out at a time it would have made for better continuity to allot a couple of choruses to each soloist at a crack. As it is, you just barely get enough of each to fill that small cavity. The solos aren't bad but they're much too short. (Dial 1013)

Earl Bostic

J J *Bostic's Boogie Blues*
J J *Barfy Baby*

Outside of a 12-bar piano solo presumably thrown in to give Bostic a moment to tighten his ligature, *Blues* is all alto. Bostic is long-suited on drive and guts but short on melodic conception, but admittedly the former qualities are more desirable on a side such as this—a moderate blues boogie. *Barfy*, which was cut by a larger combination including trumpet and tenor, is half shouted blues style by vocalist Roger Jones with more Bostic alto and some trumpet-over-ensemble to wind it up. (Gotham G-161)

Ralph Burns Quintet

Tempo Jazzmen
J J *Dial-ogue*
J J *Confirmation*

The Herd's old rhythm section, with Burns on piano and Serge Chaloff on baritone, plays the excellent *Dial-ogue*, which is at a fast clip, but not excessively so. Burns' piano opens it and if you can catch the chord pattern within three settings you're way above par for the record. Follows a tag between Serge and Burns and then, as the rhythm noticeably grooves it, Serge gets a full half chorus by himself with a drum bridge that could have been omitted. Burns' piano all through this record is something to hear. Confirmation has the same personnel as the Jazzmen's previously reviewed record, and vibes, tenor and trumpet all have solos. *Lucky's* tenoring is evidence of the fact that he has never let his boppish inclinations wean him away from playing those pretty notes. The trumpet is weak at the start but gets better—a lot better at the bridge. (Dial 1008)

Cootie Williams

J J *Typhoon*
J J *You Talk A Little Trash*

If you think of Cootie's musicianship with the same awe that this column does, you're in for a shock when you hear this thoroughly unmusical coupling. *Typhoon* is a fast, straight jam side with a couple of ordinary tenor choruses to start with, some three-way (it sounds like) saxes reminiscent of a 1932 Ellington, with bad balance, and more tenor his-tronics. In the title of *Trash* the word "talk" should be changed to "play." It's an alleged original by Cootie with only a sixteen-bar stretch of his plunger trumpet that would command any respect at all. There's not enough Cootie in here to get in your eye—and that's one of the main troubles. (Decca 24415)

Charlie Parker All-Stars

J J *Cheers*
J J *Caring The Bird*

A number of the Bird's accustomed cronies made this date with

Symbol Key

J J J Tops
J J Tasty
J J Tepid
J J Tedium

stein okayed it. It's no world beater stylewise, but at long last the band has put something in the way of an instrumental on shellac with a good beat, crackling brass section, a bland blend in the reeds, and only enough fiddles to produce a contrasting point midway through. The lone solo is a shortie by Tex and he seems to get as much of a boot out of the performance as the rest of the boys. Contrast it with the flipover, another effete novelty that some misguided person dug up for the Martin Block film. (Victor 20-2898)

Jimmy Zito

J J *I've Found A New Baby*
J J *Key Largo*

Zito's first effort to market some straight jazz isn't very auspicious. You can feel that the boys really tried to put this very ordinary arrangement across, but the triteness of the writing was too much of a handicap. The piano intro and opening chorus is followed by uninspired tenor and tram, disappointing Zito trumpet, and a final ensemble which is better than what went before with its clean Zitoing on top. Benny Carter's beauteous *Largo* gets beguiled, with Jimmy playing it open horn at the outset and Nick Delano following with the vocal. The arrangement is very pretty and Delano, with a little more body in his voice, is going to be a capable vocalist. (Coast 8034)

Lionel Hampton

J Rockin' In Rhythm, Parts 1 and 2

The Hamp's vaudeville style of jazz is at its showiest in this motherless disc. There's a terrible balance throughout, particularly in the saxes where you can hear more harmony than melody; the multi-farious solos are uniformly without distinction and all in all it's pretty distasteful. There is some excuse for the shenanigans that the band goes through while appearing as an act in theaters, but a complete lack of anything musical on a record is inexcusable. (Decca 24415)

Roy Eldridge

J J After You've Gone

J J Can't Get Started

Looking at his two preceding performances of *After*, strictly from a solo standpoint, his first on Okeh was by all odds the best. His second effort with Krupa on Columbia had more notes from a flashier Eldridge and a much, much better arrangement and band performance. This one, the third, isn't bad, but hasn't a thing the others didn't have. Roy has even preserved some of the original riffs and interludes between choruses. Bunny probably turned over in his grave to hear the capable Roy and his arranger murder *Started*. The score is awful, with a carelessness that extends even to a disregard of the correct passing chords that should lead from the fifth to the sixth measures of each of the three repetitive eight bar lines. If only Roy could put some more things on wax comparable to those that were familiar to habitués of the Three Deuces in Chicago more than a decade ago. (Decca 24417)

Freddie Slack's Boogie Woogie

Beverly Boogie
Chopstick Boogie
Is I Gotta Practice, Ma?
The Brown Danube
Boogie Minor
Boogie In G

Album rating—J J

This is a borderline case rating, and with a little more competition from current jazz two "notes"

might have been enough. This is Album No. 2 to showcase the sometimes beat-full, sometimes chromium plated but always fluent 88ing of Capitol's Freddie Slack. Some of these sides are small band, some big band, but they all have one thing in common—a generous supply of Freddie. Beverly is a blues boogie with only piano and guitar solos. Chopstick opens like a jazzy novelty but evolves into a pretty respectable big band arrangement with a good beat and nice tram, tenor and muted trumpet solos. Ma is an unfunny novelty. Danube is a takeoff on Strauss and is a lot better than the idea itself. Minor, probably the best side of the lot, is a Benny Carter score—an up tempo full band boogie with hoppish overtones, and some worthwhile solos. Boogie In G is honky-tonk and dull. Despite Slack's commercialism of eight-to-the-bar he's a very apt performer. (Capitol 10132)

DANCE

Vaughn Monroe

J J A Little Imagination
J What Do I Have To Do

More standard brand Monroe occupying most of both sides. I like the bits of Madelyn Russell that peep through on *Imagination* as well as his sharp toned saxes and that fine trombone of which there is just enough to whet the appetite. (Victor 20-2811)

Song Hits of 1934

Album rating—J J

More "Songs of Our Times" by Decca, this album played as a repeat by Bob Grant in the accepted tenor band style. The year of '34 included tunes like *Solitude*, *I Got A Kick Out Of You*, *Stay As Sweet As You Are*, *You're The Top*, et al. (Decca album—A-1934)

Charlie Spivak

J J This Is The Inside Story

J J Lonely

Spivak, who can do nice things to a good ballad, has surely been getting the well known dirty end of the stick lately in his allotted material. Both of these are hack tunes, the first sung by Irene Daye, the second by Tommy Mercer and you can lay the blame for all around mediocre performance squarely at the door of whoever passed out the lead sheet. (Victor 20-2874)

Noro Morales

J J Morena

J J Legaste

On beguine-ish, ballad style tunes like *Morena* the potentially dynamic Morales Latin-Americans sound like just a fair dance band from the States, and though it's not a bad tune, there is little on the waxing to get breathless about. *Legaste* is a guaracha, mostly vocal and not very inspired either. (MGM 10203)

Guy Lombardo

J The Girl Who Came From Peru
J I Did You Ever See A Dream Walking

A silly tune and lyrics, typically weak Lombardo rhumba rhythms and general all around apathy combine to make *Peru* an unhappy exhibition. *Walking* is unpretentious and neatly played, like so many Lombardo discs of late and shouldn't make anyone gnash his teeth as in the past. Don't forget this stuff makes a lot of people very happy indeed. (Decca 24408)

Carmen Cavallaro

J J Anita's Boogie

J J Beyond The Sea

J J Summer Moon

J J Evelyn

The melodious Trenet tidbit, *Sea*, gets standard society band strings and piano treatment from Carmen, and *Moon* will remind or inform you that Stravinsky can occasionally get away from his abstract

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(Jumped from Page 13)
writing to knock out a pretty elegant melody. The arrangement of Anita's is pretty awful with its late '29 undertones. The three notes are exclusively for the leader's performance. When you listen to his graceful, faster-than-light touch you can't help speculating what a helluva jazzman he would make with all that prodigious marksmanship. If he only had a feeling for it. Mickey or no Mickey he plays more 88 with his left hand than most pianists do with both. Evelyn is serenaded by Al Cernick. (Decca 24410. 24414)

Freddy Martin

J J I Were You
J J Caramba It's The Samba
J J It Began In Havana
J The Girl Who Came From Peru
You never hear much of anything very spectacular coming out of Martin wax but if you listen a little more closely to his arrangements you'll usually hear a great deal that is musically good. The generous sprinkling of woodwinds, particularly flutes, behind vocals and solos is often excellent, as are many of the string passages. Take *You*, for interest: it's not much of a tune and if you heard it on jock's show you'd probably start thinking about something else—yet there are a lot of very interesting notes being tossed around behind the main events. Stuart Wade sings it and he and the Martin Men also vocal the reverse, the lukewarm *Caramba*. Peru will never improve our hemispheric relations, whether it's done by Guy or Freddy, but *Havana* has some bright Barclay Allen piano going along on an L-A beat that's pretty solid. Love those nice bevelled edges that are characteristic of BCA discs. (Victor 20-3027)

Kay Kyser

J J Little Girl
J J Takin' Miss Mary To The Ball
Girl is a surprisingly good side—surprising when you consider all the trick effects that Kyser's arrangers might have thought up for this natural vehicle but didn't. Harry Babbitt sings the first chorus in short meter with a backing from saxes and muted brass that is notable for good taste and foundation. The time goes back to normal shortly after the vocal, with saxes and an ensemble, and is taken out by Babbitt and the Campus Kids. Mary is about the same as most of the band's other novelty productions. (Columbia 38202)

Ted Weems

J May I Never Love Again
J J It All Comes Back To Me Now
It was inevitable that Decca would reissue more of the old Weems records of ten or more years ago that featured the less mature tones of today's Perry Como. Love wasn't much of a tune at that time and still isn't, but Back is worthy of revival. In a way Perry sounds almost as good as he does now—only rushed. (Decca 25362)

George Olsen

J Little Lady Make Believe
J Sixty Seconds Got Together
Now it's Eddy Howard that Decca wants to make money on and if they make any on these reissues we should all go out and shoot ourselves. These are two of band with upright bass and flute the mickiest exhibitions of a tenor (Decca 25343)

Ray Noble

J J Juddine
J J It's A Most Unusual Day
Noble certainly plays his role of virtual house band for Columbia

Foursome At Ligott's Spigot

Geneva, N.Y.—Snapped at a table at Jimmy Ligott's Club 86 here, were (left to right): Dick Wise, trombonist with Harry Ranch, and his wife Marian Williams, lead alto with Phil Spitalny, singer Jane Russell, and Jack Shepard, the *Beat's* Rochester correspondent. The Harry Ranch band and Miss Russell were appearing at the club.

with more musicianship and good taste than is exhibited by many record company maestros. He seldom turns out a bad side and frequently comes up with some that are downright refreshing—like *Judaline*, for example. It and its sister tune are both from the *Date With Judy* musical and it's a very pleasing tune. Al Hendrickson, who has more or less succeeded Buddy Clark in the Noble-plus-vocalist combination, does a splendid job of not getting cute with a tune and lyrics that are tempting—and hear the unexpectedly virile brass fill-ins during the vocal. Day is too musical comedyish to be outstanding but Anita Gordon and the Noblemen sing it brightly enough. (Columbia 38206)

VOCAL**Herb Jeffries**

J J I Found A Million Dollar Baby
J J J Estrellita
Baby teams the versatile Herbert with four or five trams behind him in an unusual arrangement by Paul Villepique while Estrellita is sung almost classically in front of Buddy Baker's concerto scoring of strings and even a marimba yet. The voice control that this Jeffries puts on exhibit in Estrellita is amazing. (Exclusive 1237)

Patti Page

J Confess
J Twelve O'Clock Flight
Patti echoes herself on alternate phrases via the echo chamber on *Confess* but the effect is merely jumbled. Twelve is done well enough but what a handicap to saddle a nice girl like Patti with! The Barnes trio accompanies. (Mercury 5129)

Johnnie Johnston

J Steppin' Out With My Baby
J I Bring You Spring

Sonny Burke's interesting backing is far too good for either the tune or the hollow, over-vibrated vocal performance on *Baby*. Johnnie gets good support from the band, the "Crew Chiefs" and a better tune on t'other side, and the results are more palatable. (MGM 10191)

Jo Stafford

J J Better Luck Next Time
J J Roses Of Picardy

The combination of Stafford and Weston is usually a happy one to these ears, particularly when a lovely tune like *Better* is on the agenda. Advance the rating on *Picardy* an extra note if you like the melody, for it's equally as well performed. Incidentally, it's all very well to get nice and intimate by hugging the mike, but Jo should incline her head slightly when she grabs for a breath. In a couple of

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spots the action sounds like someone snapping-on an intake valve. (Capitol 15084)

Dick Haymes

J J It's You Or No One
J J It's Magic

The Haymes-Jenkins-fine tune combination is another happy one as in *You* where Dick is in good voice, but he gets a little slipshod in his intonation on *Magic* which is, as a result, an inferior side. (Decca 23826)

Margaret Whiting

J J Nobody But You
J J It's You Or No One

The "Crew Chiefs" will apparently sing for or behind anyone, for here they are on their second label this issue. However neither they nor Maggie can help out the quality of the tune known as *Nobody But You*. It's You gets identically the same idea across as its running mate but in a much more melodic manner. (Capitol 15079)

Frankie Laine

J J Baby Don't Be Mad At Me
J J Put 'Em In A Box

Frankie proves that he, at least, can make even an ordinary tune sound like a good one when he's in the mood—and he does it twice with this coupling. Box is an unusually well done side with an excellent score to back up the vocal that smacks somewhat of the things that Dave Barbour is doing behind his wife. Frankie takes it at a slow tempo and shouts it out at the end. (Mercury 5130)

Julia Lee

J J All I Ever Do Is Worry
J J Wise Guys

Another material problem rears its ugly head with this disc. Given the right tunes, Julia's work is bright and earworthy, but with these two it's just so-so. Tram on *Worry* is lackadaisical and the short trumpet, tenor and trombone solos on *Wise* aren't much of a match either. (Capitol 15106)

Dinah Shore

J J I Get Along Without You Very Well
J J I'll Be Seeing You

An extra couple in the avalanche of Columbia reissues. Both good tunes and adequate performances for Dinah fans. (Columbia 38201)

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The Pied Pipers

J J Judaline
J J Smiles

That slick *Judaline* sounds just as cozy coming from the Pipers as it does from the Noble-Hendrickson duo, and the tenor atop fiddles which opens the second chorus is nicely played. *Smiles* is the real old one (Capitol 15103)

The Modernaires

J J Pennies From Heaven
J M-M-M-Good

Pennies is undistinguished only from a standpoint of what doesn't happen. The long, slow, relief-less opening chorus is dull, and a number of the arrangement's holes could have stood a little plugging. On the final 16 they get a little off on the close ones—out of tune, that is. *Good* is the Campbell's Soup infamous radio theme. (Columbia 38208)

Andrews Sisters

J Sabre Dance
J Heartbreaker

Sabre, with its accompanying harmonicas, ziggety-boom-booms, ratty tat-tats, hits the racks a little too late to cash in on the Khatchaturian bonanza — thank goodness. *Heartbreaker* is a corny novelty—sometimes corny on purpose, sometimes just corny. (Decca 24427)

Harry Richman

The Birth Of The Blues
Singing A Vagabond Song

On The Sunny Side Of The Street
It All Depends On You
Puttin' On The Ritz
Walkin' My Baby Back Home

Album rating—

Harry Richman's showy, throaty, wavy style is more than acceptable at the Chez Paree after three Manhattans and a lot of fast talk, but for attentive listening at home after supper it gets a little out of

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tune—among other things. Still in all, there are many who worship at the shrine of this great night club showman and they will doubtless be glad to overlook the lack of musical exactitude in this very representative selection of tunes that he kills 'em with. (Decca Album A-632)

Helen Carroll

And The Satisfiers

J J Takin' Miss Mary To The Ball
J J Walk A Little, Talk A Little

Well sung sides these—but like a lot of current releases the tunes are the main cause for unenthusiastic comment. They're both in the novelty class. (Victor 20-2868)

Johnny Moore's Three Blazers

J J Friendless Blues
J J You Better Change Your Way Of Lovin'

A couple of slow blues tunes, practically all vocals, from the pipes of the trio's Charlie Brown. (Exclusive 1222)

Bing Crosby

J J I'll Remember April
J J So Much In Love

April is a fine tune with a good arrangement and spots a careful, precise performance by der Bing. What more could a man ask for? Love is backed by Victor Young, who suffers by comparison with Trotter who did the reverse. (Decca 24413)

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Chicago, June 30, 1948

RECORD REVIEWS

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NOVELTY

Tony Pastor

*A Boy From Texas, A Girl From Tennessee**Rambler Rose*

Whether it's Tony's idea or the recording director's, Columbia seems definitely to have made his the house novelty band—and nothing else but. Texas is just as square as it was last issue and Tony and the Clooneys can do little about it. Rose is a sad tune also, but there's just enough of an ensemble chorus between vocals to point to the better things that this band is capable of. (Columbia 38207)

Pee Wee Hunt

*Somebody Else Not Me**Twelfth Street Rag*

The old Casa Loma's Pee Wee half talks his way through the much recorded *Somebody* and shows a fair sense of timing in the process. The background is Dixie and so is the ensemble betwixt vocals. *Rag* is ragtime with intent-to-amuse and all the old gags—Boyd Senterish clary, flutter

tongued trumpet and whole tone scales all over the joint. Unfortunately, it doesn't... amuse, you know. (Capitol 15105)

Ethel Smith

*Cockatoo**Blame It On The Samba*

A rhumba and a samba respectively with organist Smith and her genteel rhythm. Miss Smith is exceptionally facile in her attack and execution but like we say, how long can you make the same thing pay off? (Decca 23828)

Jose Melis

*Minuet**Eli Eli*

Minuet is Padorewski's own and he might conceivably approve of the Melis rhumba treatment because young Jose can get around pretty well in his brittle, concise style even though his arrangements are little too mechanical. Eli is also used as a base from which to exude many and varied sixteenths and thirty-seconds. (Mercury 5131)

Eddie Heywood Trio

*Chillicothe, Ohio**Plymouth Rock*

Chillicothe is apt to inspire the comment that "This is where I came in" because of its similarity

construction to the first big geographical novelty, Kalamazoo. It's sung by an unidentified female, after which Eddie jams it out. Rock is an unoriginal original with a few worthwhile moments but not enough to get excited about. (Victor 20-2830)

Arthur Godfrey

*You're Over The Hill**Mother Never Told Me*

For admirers of the Godfrey brand of singing, these are in the usual groove. My wife is knocked out by Mother. She thinks it's great. (Columbia 38195)

Jerry Colonna

*Pass A Piece Of Pizza Please**Where Do You Worka John*

Colonna doesn't have anything inspiring in the way of material to work with on these two novelties, but *Pizza* at least has the benefit of a fairly humorous tongue-twister title. John is almost painfully boring without a line or situation that would elicit the slightest snicker. (Capitol 15098)

Spike Jones

*The Man On The Flying Trapeze**William Tell Overture*

These are genuinely funny sides thanks to Spike's collaborator, Doodles Weaver, who with Spike wrote the material and has taken

'Dickey Bird' Doodled Up Right



Geneva, N.Y.—The *Dickey Bird Song* was being chirped here by the Dickey Doodlers and bosomian Larry Clinton, when photographer Al Di Giacomo wandered by. Occasion was the spring week dance of Hobart College, held at the state armory. Lady doodler is Helen Lee. Clinton is on the right.

the principal roles as well. Trapeze is pure hokum, a purposely mussed up vocal by Doodles with the type of interspersed gags that are so awful they become hilariously funny. William Tell has all the Jones sound effects from barking dogs and horns to the droning voice of a radio horse racing announcer and winds up with a la Clem McCarthy description of a prize fight. If you're just plain bored with Spike's shenanigans, have a listen to these and change your mind. (Victor 20-2861)

Ray Noble

Happy Anniversary Album

You have to be a sentimental old so-and-so to appreciate the syrupy sentiment that permeates this musical narrative by Ray Noble and radio actors Cathy and Elliott Lewis. It's in story form and runs through eight sides of narration and music, each featuring different tunes like *Goodnight Sweetheart*, *Perfidia*, *Easy To Love*, *Yesterdays* and so on. The deal is that the guy and the gal are reminiscing about the first six years of their married life and how wonderful it was and all that jazz. The music is good and the whole thing is rather pleasing in a nostalgic sort of way. Interesting item: Elliott Lewis plays Frankie the guitarist on the Phil Harris-Alice Faye show, but you'd never know it. (Columbia Album MC-160)

Larry Adler

*When Day Is Done**My Little Town Belies**Londonderry Air**Beginnning**Creole Love Call**Roumanian Rhapsody*Album rating—*SS*

You wonder what kind of a musician Adler would have made as a pianist or violinist—and after listening to this album you come to the conclusion that he would

have been a standout on almost any instrument, for he truly does remarkable things on the one of his choice. Some of these selections are played as solos—as the crisp, incisive *Malaguena*; some are with light guitar backing, like the melodic *Londonderry*; and some are full orchestra all the way through, such as the exciting *Rhapsody* which takes up double sides. Even if you're openly hostile to the harmonica as a serious instrument you can't help admire the musicianship of this man. (Decca Album 653)

Ella Mae Morse

*A Little Further Down The Road**A Piece**Bombo B. Bailey*

The first Ella Mae in some months is cute but too much like previous releases to get happy about. *Piece* is eight to the bar in Cow-Cow style and lauds the art of boogie. *Bombo*, a Frank De Vol piece about a fat man, has some honest chuckles and should be a juke box natural. (Capitol 15097)

CONCERT

Mark Warnow
Broadway Melodies*Bees, You Is My Women**Through The Years**Indian Love Call**Smoke Gets In Your Eyes**Dancing In The Dark**Begin The Beguine**Blue Room**Lover Come Back To Me*Album rating—*SS*

Warnow's scores on these well selected tunes are a lot less *Lucky Strikeish* than you might expect. There's a good deal of variety in their presentation, with the ear-pleasing Lyn Murray chorus, Glenn Darvin, and Betty Mulliner, plus piano solos by Earl Wild on the instrumental *Lover* and Arnold Ediss' fiddle on *Smoke*. One thing that mars the performances, however, is the presenceless recording which may possibly have been a defect only in my set. If you're hep to the kind of concerto white-tie-and-tails arrangements that are associated with Warnow, it's a good buy. (MGM album 8)

Harry Sukman

*Hits From Favorite Films**Laura**Stella By Starlight**Polonaise**Scheherazade Theme**Flight Of The Bumblebee*Album rating—*SS*

Former WGN staff conductor Sukman has a world of technique and tone, and the fact alone that *Laura* is included in this album would almost entitle it to three notes. However, although he does a competent job, there is so little originality here both from a standpoint of selection and embellishment that the lower rating must apply. *Laura* and *Stella* are the tastiest sides. *Polonaise* by Chopin has been done to death so much in recent months that there should be a five year ban placed on it and *Flight* is played at a tempo that at times is too fast even for the electronic fingers of the artist. Like the album says though, he is a brilliant pianist. (Artist JY-16)

Bop Is Topped

New York—Eddie Wilcox and Joe Thomas, co-leaders of the Jimmie Lunceford band, have come up with their answer to Dizzy's bop, Gonzales' bloop bleep and Morales' rhum-bop. They claim they're combining the old Lunceford style with the new progressive trends and will call it "Hotomic Jazz."

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'Progressive' High School Jazz Yet!

Chicago — Just how far "progressivism" in music has gone may be seen by the recent debut of a 24-piece school band, in Michigan City, Ind., in a progressive jazz concert at the junior high school auditorium there. No marches, no majorettes, no flute solos, but 28 earnest young people playing some originals and some stock arrangements by Sy Oliver, Elliot Lawrence, Don Redman, and from the Kenton Book.

Palmer J. Myran, director of the band (and also of the Michigan City high school concert and marching band) had to push, plug, and tear his hair out in an attempt to get his ideas about music adopted by the school board and the parents of his students. His anxiety and nervousness may have contributed to the slightly stiff and strained appearance of the band during the first part of the program.

The first three numbers were originals by Tommy Hobart, the band's drummer. They were: "Thumper," "Eclipse," which spotted soloist Bill Schumacher, alto sax; Herman Westphal, tenor sax, and Jack Inman, trombone, and Dr. Jekyll And Mr. Hyde.

They were followed by Khat-chaturian's Sabre Dance, Lawrence's Five O'Clock Shadow, Ar-tistry In Boleros, Perdido (arranged by Hobart), and A Tribute To Glenn Miller, in which Hobart also had a hand.

Kenton Stock

The second half of the concert was led off by a Kenton stock, Intermission Riff. Following this little warm-up, they played Tommy Hobart's Fantasy For Alto Saxophone. The soloist, Bill Schumacher, was outstanding. Blonde Nancy Caserio did a fine job on I May Be Wrong.

Guest conductor for part of the second half of the evening was David Gornston of New York. Gornston is a music publisher and educator. He had the important job of making the preliminary talk to the audience, introducing the band and trying to explain what it was doing. He took Hobart's arrangement of Too-Ra-Loo-Ra-Loo-Ral and two or three other arrangements piece by piece and showed just how the melodic theme was being carried out throughout the entire arrangement by the various instrumental sections. This was a thoughtful feature on the program, and contributed greatly to the enthusiasm of the audience for what followed.

Members of the band are: trumpet—Fred Miller, Ronnie Dekker, Dick Rench, Walt Florent, Irv Denny; trombones—Eugene Roper, Bob Ging, Carl Mohnsen, Jack Inman; French horns—Bill Harris, Bill Boese, George Nadaff; tenor—Bill Terner, Wayne Gonder, Bumpy Westphal; alto—Bob Stib, Bill Schumacher; alto and baritone—Fred Westphal; tenor and baritone—Bert Hallin El Raye Lucas, the only girl in the unit other than the singer, played the bassoon. Rhythm was handled by Alan Coan, piano; William Fritz, guitar; Earl Culpepper, bass; Tommy Hobart, drums.

Airborne Stars

To Invade Isles

Hollywood—An airborne troupe of music and theatrical stars will invade Hawaii's Honolulu stadium, July 27-31, for the Hawaii Rice Relief for the far east. Included in the group are Frank DeVol, with a 24-piece band, Andy Russell, the Pied Pipers and others.

Singer Connie Haines, just back from a year in the east, and the Page Cavanaugh trio, also recently returned from a cross-country junket, have been set for the trek.

DeVol earlier this month was completing negotiations for a tie-up of his music publishing company, Grayce music, with BMI to publish his originals into a catalog.



Chicago—Progressive jazz, in the Michigan City, Indiana, high school, was presented in a concert recently by the group shown above. David Gornston of New York, publisher of music instruction books, was the guest conductor. School music director Palmer J. Myran has been an advocate of this kind of musical activity in the schools for some time.

Nat, Diz, mp Keep S.F. Fly

San Francisco—In the wee morning hours of Sunday, July 11, King Cole Trio will fly from their closing date in Salt Lake City to a Sunday night engagement at the Oakland auditorium.

On July 16 Dizzy Gillespie will make his first northern California appearance at the Trianon ballroom here. Sunday, July 4, it will be Roy Milton at the Trianon in SF, and on the following day he will be in Fresno. Lionel Hampton will return to the Oakland auditorium on Sunday, August 1, before his opening at the Million Dollar theater in Los Angeles on Tuesday.

Saunders King's Sunday afternoon sessions at SF's Lashio club are rapidly gaining in popularity. Saunders features new piano man Cedric Hayward, former arranger for Count Basie and Benny Goodman.

Slim Stalls

At press time, Slim Gaillard was still keeping El Borracho owner Gene Blackwell in the well-known dark about a definite starting date, and even a special trip by Blackwell to Los Angeles didn't help Gaillard to make up his mind. Slim is in for an eighth week run when he does start, and until he treks north on highway 101, Jack McVea will hold forth with his fine tenor and combo. Jack is featuring a new 88er. Jack La Rue, formerly with Teddy Bunn's trio. His other sidemen are trumpeter Sammy Yates (ex-Tiny Bradshaw); bassist Frank Clarke (ex-Snub Moseley), and blues-singing drummer Rabon Tarant.

SF's Hotel Fairmont boasts harmonic virtuoso Larry Adler in the swank Venetian Room until the opening on July 13 of Miguelito Valdes, directly from NYC's Roosevelt hotel.

Club May Re-open

Rumor has it that Cafe Society, in SF's famous International Settlement, will turn the lights on again before very long. Negotiations are in progress for new owners to take over and continue with the name policy that brought in Katherine Dunham and Mildred Bailey, who was on the stand when the tax problems became a little too heavy a few weeks ago.

Phone calls: From Nick Esposto, great guitarist sparkling his own combo at Billy Berg's in H'wood, who says, "please tell them that I'm NOT a two-beat outfit as has been said many times in Down Beat." DEFINITELY not! He's rumored to Chicago's Hotel Sherman shortly. From Viviane Greene, in Chicago, about booking confusions and record company rumors. Why personal managers and agencies don't keep an artist like Viviane Greene working is slightly amazing.

Les Brown into Edgewater Beach ballroom, as is Charlie Barnet for a two week deal in latter July. Complaints from the cats catching Harry James ork about lack of arrangements and execution. Julius Jacquet, who taught brother Illinois how to blow a tenor, currently fronting his own fine combo at Harlem Quarters in Oakland. —Mickey Calheen

Bolt Jolts Git Man

Dwaaar, N. Y.—Tony Moriano and his 5-piece combo, the Original Stardusters, have been pacted by John Butkus for the summer at 1776 Colonial Inn, Shawangunk mountain resort.

Notable omission in the unit is an electric guitar. A year ago a bolt of lightning jabbed the joint, shimmered down the wiring and popped all the strings on the glorified git-box. Nobody was hurt but the guitarist was so shaky he had to join a bush-league Cugat and take up maracas.

Cole Trio Westward

Salt Lake City—The King Cole trio will play a week at the Capitol theater here, opening July 2, after which it will move to Ciro's, Hollywood. Following the movie-town run Nat takes his boys to the Million Dollar theater in Los Angeles for a week, then, beginning August 30, a week at the Palomar, Vancouver, B.C.

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Hollywood—Song Writer Harold Arlen, backed by the Walter Gross group, tested an airshow for CBS two weeks ago that, should it be accepted, would replace the five-a-week quarter hour songfest of Jack Smith. Show would start Monday (28).

The Arlen-Gross package would air from the west coast where Smith will pick up when he returns in the fall. Smith, who has been broadcasting from the east, will move his program to Hollywood to enable him to fulfill picture commitments.

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Ex-CV Tubster Keeney Biogs, Explains Exercise

By CHICK KEENEY

Chicago—I was born Louis Cicchini, February 7, 1924, in Philadelphia. A local Philly drummer, Joseph Annuci, inspired me to play drums. I studied with Ellis Follin, of the Follin-Welch percussion studios in that city. My first job was at the Downbeat Swing Room in Philadelphia, operated by Nat Segall, a schooled musician. It was under his guidance that I received all of my musical knowledge.

Nat was a go-getter. While I was working at his club in 1945, after my discharge from the army, he got me a job with Freddie Slack. After a few months with Slack needing a rest, I returned home, and to my Swing Room job.

Joined Elliot

In late 1945 I severed the tendons in my right hand, when I fell through a window. I was out of action for a year, going back to Nat's club when I was ready to work again. In 1947, Elliot Lawrence asked me to join his band.

I was with Elliot until last year, when Charlie Ventura asked me to replace Shelly Manne, who returned to the Kenton band.

A Happy Fellow

I'm just about the happiest guy in the world now, being with Charlie's band, and because of my 2-year-old daughter Carol.

My greatest relaxation is to listen to Mel Torme sing, and to hear Buddy Rich's great drumming.

Improve Co-ordination

This eight bar exercise was written for the purpose of improving a young drummer's co-ordination. The exercise should be played at a medium tempo, or a comfortable slow tempo. It should not be played faster until all accents are played correctly, not only on the snare drum, but also on the bass drum. The bass



Chick Keeney

drum beats help to swing the exercise, which can be used for an effective drum solo as well.

The most important thing above all is that the wrist should be turning correctly. A young drummer, studying, will learn that if the wrist is turned correctly, and practice is performed slowly, in a short time his execution will become cleaner and faster.

Practice Correctly

Remember one important thing: 15 minutes practice a day, correctly done, will result in greater improvement than if the student practices three hours a day incorrectly.

My advice is that every young

PRACTICE EXERCISE

EAST OF SUEZ

Moderato

drummer should get schooling from someone who knows what he's teaching.

I've written a four-bar solo that I use in our arrangement of *East Of Suez*. I've been asked time and again if it would be considered a be-bop solo. The only answer I can give is that it is built around the rhythmic pattern of the arrangement. For example—the first eight bars of the arrangement are in rhumba tempo; the next eight are medium swing four-four, then back to rhumba and the four bar solo you see illustrated, leading into a medium swing four-four again.

(Charlie Ventura has replaced Chick Keeney, since the above was written, with Ed Shaughnessy, former Bobby Byrne drummer. Keeney left Charlie for a much needed rest.)

Eve Replaces Kellys

New York—A last minute change brought Eve Young and her Boy Friends into the vocal slot on the new Jack Pearl radio series over NBC. The Kelly Sisters originally were slated for the show.

ARRANGER'S CORNER

By SY OLIVER and DICK JACOBS

New York—Well, as we promised you last column, we're going to get right down to business. And, the business this month has to do with "progressive jazz." Let's see if we can find out a little bit more of what's making it tick. One of the

newest and most widely used "devices" of the progressive arrangers is their use of the dissonant chord. We're going to discuss how these chords are built and also how they are used. Eddie Sauter in his arrangements of *Tumblebug* and *Borderline* uses these chords quite frequently and as both numbers are recorded, you can hear these unusual voicings.

The first of Eddie's tricks is to add a "flat fifth" to a major chord. Sounds screwy, doesn't it, but here's how it's voiced . . .

Note the preponderance of the flat fifth (D). It is this dissonant tone that gives the chord its quality. Here's the other Sauter voicing . . .

The dissonance in this voicing is achieved of course, by the addition of the augmented fifth (F#) and the major ninth (C).

Now comes the important part. The way you use these voicings is of the utmost consideration. We strongly advise that you don't use these or any similar type voicings on any note that is held over 2 beats in a moderate tempo. They are best used on short, rhythmic notes such as the pattern illustrated below.

If any of you readers have any voicings you wish discussed, send them in and if we find them interesting, we'll devote some space to them. In the meantime, don't forget those questions and problems. The address is Sy Oliver and Dick Jacobs, 1619 Broadway, New York 19, N.Y. Coming attractions for next issue . . . some highlights on writing for tenor lead bands. See ya' then.

Cincy Platter Plant Closes

Cincinnati—Columbia Recording Corp., and Universal Album Corp., suspended operation of their plant in Kings Mill, Ohio, near Cincy, June 2. The sudden move put between 600 and 700 employees out of work.

The announcement was made by A. A. Wooley, manager of the plant, who said, "Sales of records have fallen off in recent weeks to the extent that our other plants can handle the production."

The plant employed 800 when it opened in 1945 and in recent weeks employment rolls dropped steadily.

Staff Cut

WLW, which recently signed a new musicians' contract calling for \$156 for a 24-hour, 5-day week for staff musicians, is contemplating cutting down its staff to 15 men when contract time comes around next year. This move, should they follow through, would cut the sta-

tion's staff in half.

George Smith and his military band recently played a religious parade in which only non-secular musical numbers were in order. Through a mixup of numbers on the folio, a tune was called and the band went into action with *Four Leaf Clover*. The leader was swinging his arms like a wild man to stop the band after the first chorus, but the musicians were so busy reading their notes that they completed the whole number. Smith is now in a straight jacket.

—Bud Ebel

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Egan Speakin'

New York—This seems as good a time as any to join the thousands of others who have been singing the praises of Kay Thompson and the Williams Brothers. Having caught their sensational offering at long last, we join the plaudits by simply stating that all the raves heard elsewhere go double here.

According to info on hand, the idea for the presentation was conceived by MGM's Bob Alton. The casting is perfect; the talent tops; the performance par excellence.

Don't be afraid to catch them because "they can't be as good as people say they are." We were inclined to think that, but, believe us, we were sold one hundred per cent—and that's just about what we paid.

The show of the singers-turned-thespians runs a little short of one hour. It consists of special material, biased not on popular songs but on current events, general theories and popular topics. Good voices, with exaggerated gestures to resemble a sort of satirical ballet in miniature, serve as the general gist of the idea behind the latest rage in visual singing circles.

We who knew Kay Thompson "when," are not in the least surprised at her success. That it was so long in materializing had us losing faith in the mightiest of the mighty who run this business. Back in the good old days on 52nd Street, Kay was regarded as just about the most talented songstress in a clique that boasted some of today's biggest names in pop music.

Kay was one of the regulars who

visited the old Onyx, escorted in those days by a slightly terrific studio trombonist named Jack Jenny. They later married and, as you probably know, subsequently were divorced.

The Thompson name was a standout in music circles by virtue of the great job she was doing with her own voice and her own vocal group on the old Lucky Strike program. That was the show that had the "million dollar dance band" conducted by Lennie Hayton, which later moved to Hollywood, taking a few of the members, Manny Klein, Harry Bluestone and Artie Bernstein with it.

Kay later made some recordings for Victor, one of which still holds down a cherished slot in our record library. The performance was a far cry from what she's doing today, but it was a good example of Kay's better than average musical talents.

In recent years la belle Thompson has been on the MGM payroll in Culver City and, occasionally, we would go a big kick out of seeing her name among the screen credits for some big musical.

We first heard of her forthcoming success about a year ago in Las Vegas. We were in Sanford Adler's office at El Rancho when someone announced that Kay Thompson, the MGM singer, had joined the Williams Brothers, four kids who'd been in a few pictures, to do a dancing act. They were going to break it in at Vegas and when we babbled our choice inside gossip to some of our old Vine

friends, they were aghast.

Kay a dancer? Comment: "Hell,

she's never danced in her life."

Prospects: "She'll kill 'em anyway." She did.

Cherie, Kay, and keep it up. And you, patrons of the arts, when you wildly applaud this wonderful exponent of a fine new departure in theater, remember, she really hails from the realm of pop dance bands and jazz music. We who wallow around in those circles feel pretty proud of that fact.

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June 30, 1948

DOWN BEAT

Stan, Carlos Split Happily

(See Page 1)

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Jimmy Fluffs Disc Makers

(See Page 3)

* * * *

Modernism In Knickers

(See Page 16)

* * * *

On the Cover JO STAFFORD PEGGY LEE

U. S. AND CANADA

25 cents.

FOREIGN 30¢



Jockey Conover Corrals Ventura, Ellington For Concerts



Washington—Charlie Ventura gets off on a high flying solo at Willis Conover's "Jam Session No. 2."



shows Conover, one of D.C.'s most musically intelligent disc jockeys, with Duke.



New York—Comes television and you'll have to listen to this kind of stuff. Right now you can be content with just looking at a picture of (going up) Ray Anthony, Boyd Raeburn, Elliot Lawrence, Ted Steele (with gun) and Buddy Moreno whooping it up at the Hotel Pennsylvania.



San Francisco—*Down Beat* in the Bay City, represented by correspondent Mickey Calhoun, was feasted recently in a big party honoring the *Beat* at Cliff Gamble's theater club. Celebrants in the photo are, left to right: host Gamble, Calhoun, Russ Morgan, and emcee Joe Luke.



New York—Something new in packages, the Vic Damone—Dean Hudson show went over very well, reports say. Here singer Damone, and band leader Hudson, really ham it up.



New York—Now in an honest business, former disc jockey Alan Courtney shows singer Vic Damone the menu for his new restaurant.

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