

European Exodus Gains Momentum; Woody, Stan; Cab, TD To Single

New York—The migration of American performers to Europe, with better than 50 per cent from the music world, is to gain momentum each month, so much so that several are rushing overseas from the U.S. either to entice performers over here to fill gaps, or bring back some of their own properties.

Stein, head of MCA, and Jacoby, operator of Le Directeur and the Blue Angel, New York, which feature some of the best musical talent, have European tours on the brain. Jules is expected to be going for a vacation unheard of divertissement in the MCA dynamo, while Jacoby is on a talent hunt. Musician Jack Robbins is in England not just to sip tea.

Parade Begins

These, and a few others, for some undiscovered European properties, American performers continue to cause all the excitement in English music halls. Duke Ellington (sans band), Pearl Bailey, Merry Macs, Martha Raye, Horne, Tony Martin, Vivian, Louis Armstrong, Dizzy Gillespie, Chubby Jackson are but some of those who have gone over. Phil Harris, Cab Calloway, Crosby, Tommy Dorsey, Dinah Shore, Frank Sinatra, Lena Horne (on a return engagement) and Cyndie Kaye slated for early visits. Sinatra's are vacation at least at this writing.

There are more on the list, our concern with those in music. Benny might feel slighted if not mentioned, being a sort of sorts, so we'd best include him, too. Practically all the musical attractions at the moment are discussing possibilities of a European tour with their managers, and a few band leaders are discussing the feasibility of following Duke's present scheme of giving his band a vacation while he is a single in England.

Not For Stan

However, a check-up reveals Stan Kenton definitely turns down on such a tour, because he can't take his band into a band with him and can't take enough money. Spike Jones, receptive to an offer from the Palladium when it was made, has made other plans that include a nice long vacation and a moon, in preference to arguing with the British ministry of about taking his troupe into Europe.

Grace Heidt, who should prove a natural attraction over there, is being hunted by local musicians, with a hunt similar to the one he is making here, plans to stay in the States. Sonny Dunham went over a couple ago and now would rather stay here, particularly in view of the Shaw incident ("this is a good idea to keep my manager out of it"). Benny Goodman has expressed an interest, but hopes this year to make the grade locally.

Nor Woody

Woody Herman would rather go in the other direction, "where the family is." Ray Anthony, who is reported to box office popularity in the past six months, shrugs, "Should I go to Europe?" He expresses a preference for the Hawaiian Islands, as did Claude Thornhill, but, unlike the piano player, Ray would like to take

Fresh!

Vancouver, B.C. — Playing at the Orpheum theater here, Woody Martin and band stayed at the Hotel Vancouver. Shirley Berg, desk clerk, asked a person to obtain Freddy's photograph for her. This was before checking out, the person stopped at the desk to inquire from Shirley whether she had received the autograph. "Yes, I did," replied the girl, "who are you?"

his band to the Islands. That's been done, too, but it wasn't much of a financial wow, as he can find out by checking with Charlie Barnett.

Several lesser known outfits also have gone in for ocean trips, but not exactly overseas. They're playing the summer season at Catalina Island.

CBS Answers Jockery With Live Pick-Ups

New York—CBS issued its challenge to the disc jockey rage with a summer series of live band pick-ups that are being aired for a full hour, 10-11 p.m. (EDST), Saturday nights.

Rather than airing the usual remote broadcast, the net has put some thought and production behind its new series, snagging one of the local 'teen agers' fave disc jockeys, Fred Robbins, to act as emcee, and picking up bands from various spots around the country, either hotel locations or one-nighters.

Robbins interviews the leaders in a two-way pickup.

Each band does a quarter-hour, with last week's pickups featuring Tex Beneke from the Steel Pier, Atlantic City, N. J.; Skitch Henderson, from the Hotel Pennsylvania, NYC; Gene Krupa, from a Hershey, Pa., ballroom, and Al Donahue, from the Totem Pole, Auburndale, Mass.

GAC Absorbs Mus-Art Fold

New York—The deal whereby General Artists Corporation would take over Mus-Art agency was consummated here, with the Rockwell office taking over the smaller organization's key personnel and attractions. Mus-Art execs Russ Fauchine, Howard Christenson, Lyle Thayer and Jack Whittemore will move into the GAC fold in various capacities, the first two in Chicago, the others in Los Angeles and New York respectively.

Louis And Tracy Cut The Cake



New York—Here's a guy who has his cake and intends to eat it. It's Louis Prima, all dressed up at his wedding reception, and his former secretary and bride, Tracee Barrett of Tacoma, Wash. The reception was held at the Essex House here.

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AFM Donates \$10,000 For Oregon Relief

New York—James C. Petrillo, on behalf of the American Federation of Musicians, presented Governor John Hall of Oregon with a check for \$10,000 from the union funds, for food relief in the stricken area around Portland. The donation was authorized by union delegates at the recent convention in Asbury Park.

Baron Bows



New York—The Philadelphia fans who presented Sarah Vaughan with her new boxer named him "Vaughanderful." After a recent incident in Washington, where the singer was appearing at the Bengasi, Sarah and husband George Treadwell agree. Walking back to the hotel after a night's work, they were accosted by two holdup men. George decided to take the chance, and said "Get 'em, Baron!" The dog leaped at one of the thugs, Treadwell at the other. Sarah's cries attracted police, and the whole affair was over in a few seconds.

Down Beat covers the music news from coast to coast.

Controversial Mercury Discs Puzzle English

By STUART S. ALLEN

London—Following a request from Down Beat to investigate recording sessions alleged to have been held in London by Mercury for the purpose of bypassing the AFM ban in America, I set to work checking up on recording studios,

musicians and the British musicians' union, who, said the Mercury announcement, had given their full permission for the sessions to take place.

After contacting the chiefs of Decca and the EMI Group who control the MGM, Parlophone, Columbia, HMV & Regal labels, and drawing a complete blank, I toured the smaller private studios in London of which there are a great many, and left each building with a negative answer. As the mystery heightened, I contacted Chappell, publishers of Nature Boy, whose tune was supposed to have been one of those recorded. Chappell was as anxious to discover the truth as I, so I set about making inquiries among band bookers and session men, only to end up where I started.

Since the situation was becoming serious, I contacted the general secretary of the musicians union, who expressed surprise that the session had taken place and assured me that no one had approached the union for permission to record such numbers for America. The matter was then later reported to

Musical Express, which headlined the situation and called for information, at the same time stating that while there was no objection to British musicians recording for London (a British Decca subsidiary) or any other label that would earn credit and dollars for British musicians and the country's export drive, there was absolutely nothing to be gained by recording musical backgrounds for an American company to help them hurdle the AFM ban.

Within a few days of the paper's publication, reports began to come in and the truth became known. After assuming that American musicians had done the sessions and "passed the buck" across the Atlantic in order to divert attention from their own illegal activities, an assumption, that seemed only natural when all investigation proved fruitless, information came to hand which revealed the whole truth of how the Mercury sessions were convened.

Musicians Confused

In all, 20 musicians took part in the recording, which was held at Ebury Studios, a new studio near Victoria station, owned by noted radio scriptwriter Ted Kavanaugh. Combination used was three clarinets, two bass clarinets, French horn, rhythm and string section. The musicians were under the impression that the session was held with the full knowledge of the MU, so no check was made to verify the fact. They were also under the impression that the sides were to be pressed in Britain for export, as is done in the case of London recordings, whereas in fact only the matrix was sent to U.S. for dubbing behind singer John Laurenz. This has caused a spate of ill feeling in London musical circles and the entire matter has been placed before the musicians union. In the meantime, it is understood that other sessions have been held at these, too, are now being investigated. Owing to the seriousness of the matter, all names of musicians are being kept secret.

The Mercury sessions were supervised by John Hammond, who was in Britain as a guest of E. R. Lewis, British Decca chief, who was interested in releasing certain items from the Mercury catalogue in the British Isles. The "scab" sessions were held without any knowledge of the Decca organization, who expressed strong feeling when the situation was exposed. A well known British band leader was also involved. His name, like those of the musicians working under him, is also being temporarily withheld.

Peggy, Jo For 'Supper Club'

Hollywood—As scooped by Down Beat's last cover picture, Peggy Lee and Jo Stafford this fall will be a team. They'll alternate the Chesterfield Supper Club with Perry Como.

Deal was set by Tom Rockwell here before returning to the east. As yet, the mechanics of the program have to be ironed out. Como will be in New York for the airings and one girl will work there with him while the other handles the coast chore. Sometime during the year the girls will switch.

Peggy, currently at Chicago theater with Dave Barbour, recently nixed an offer to dub vocals over background instrumentals waxed in England. Capitol had worked the deal with Margaret Whiting, but couldn't budge Peggy, who refused to cut vocals above British-made or a capella backgrounds as have Bing Crosby and Frankie Laine, the latter for a reason similar to Peggy's—he demands the backing of pianist Carl Fischer.

DeVol Demands Victor Junk Un-Natural Boy

Hollywood—Frank DeVol has threatened suit against RCA-Victor for allegedly lifting his arrangement of Nature Boy and putting it on a platter, using a British band. DeVol claims that the Victor disc is a note-for-note stencil of his scoring for the Nat Cole Capitol biscuit. He claims he'll sue unless Victor withdraws its Nature Boy from public sale.

DeVol has asked the AFM for assistance in his beef.

Bell Sails For Home

London—Australian Graeme Bell, plus jazz band, sailed from England for home July 9 on the Orion. Bell's manager, Mel Langdon, sailed late last month to set up a concert tour "down under."

Cab Calloway On The Cover

While at the Rag Doll in Chicago last month, his hi-de-highness of hi-de-ho grabbed his sombrero and serape, went into his manana mood and posed for the current cover. Returning east, Calloway and his Cab Jivers played 10 days at the Biltmore hotel in Wildwood, N. J., now are featured on the stage of the Roxy theater in New York. Cab will sail on August 28 for England, to play four weeks at the Casino theater in London. Cover photo by Ted Hallock.

TELEVISION NEWS

Talent Search Heated As Tele Moves Ahead

New York—Little by little, as television moves ahead at breakneck speed, music is taking its place in the new field. The Texaco variety program, which preemed with Russ Case and a large orchestra, was followed by CBS' challenge, "Toast Of The Town," featuring a 15-piece orchestra conducted by Ray Bloch.

The Columbia show, at its premiere screening, fell a little short of its predecessor on TV production, not quite having escaped from the routines of regular radio. Bloch, conducting his orchestra in the background, did it in radio studio style, wearing ear phones and conducting, for the most part, with his back to the performers. It may have been practical, but wasn't ideal sight production. Another shortcoming was the use of stand mikes, rather than overheads such as used by movie studios, thereby keeping them from view, by songstress Monica Lewis and pianist Eugene List. It was hardly the fault of the performers that such "old time" equipment was used but it hardly flattered them or television.

Herd Debuts

Woody Herman and his small group, the Woodchoppers, made their TV debut on a We The People shot from here, demonstrating be-bop music for the benefit of some Arthur Murray dancers who were trying to "get with it." Woody showed up well but said the backstage hassel and congestion was "a mess." The People program makes no effort to be television material, though light heavyweight champ Gus Leanevich had to appear in boxing trunks in his bit, following regular radio formula, with the talent and guests reading from scripts.

Songstress Betty Reilly made her TV debut on the second Texaco Star Theater program and fared well, showing great promise for a future in the new realm of radio.

Stage Best Source

That video talent scouts believe the stage is their best source for talent is evidenced in the choice of a musical comedy songbird, with no radio experience, Kyle MacDonnell, as TV's first number one canary. Jack Kilty, in the same show with Miss MacD, is also getting a buildup as a television singer.

Also in the male department, two candidates for vocal honors in potential television careers are to be found in the Broadway show shops in Ray Middleton and Mark Dawson.

Middleton, playing a lead in

Annie Get Your Gun, has been heard on records in the album of tunes from that show, on occasional radio shots and may be remembered for his work in Winged Victory while serving in the air force.

Ex-Ork Singer

Dawson, who does the romantic lead in High Button Shoes, his fourth Broadway show, is a Philadelphian with a background of early experience on WCAU, where he sang while Elliott Lawrence was serving his apprenticeship as a band leader. Though he nabbed a music scholarship for college for his vocal talents (he had another for football), he's favored pop music over the long haired stuff for the last eight years. He sang on the old Al Pearce radio series in Hollywood and vocalized with the Bob Crosby marine dance band in the South Pacific while he was with the Leathernecks during the war.

Both Middleton and Dawson are husky good looking gents who'll get plenty of sighs from femme video fans.

Mostly Unexciting

Ex-band vocalists who have turned to radio have, for the most part, appeared unexciting in their delivery of songs. Most don't seem to know what to do with themselves, remain generally expressionless and don't know what to do with their hands. Vocally-inclined lads and lassies, either with dance bands or on their own, would do themselves no harm in playing a few weeks of summer stock if they plan to make a stab at television. Movie studios, incidentally, often use that same method to get their newcomers into the swing of things.

Other potential video musical bets scouted on Broadway stages might include former band chirper Dorothy Claire, who recently finished in Finian's Rainbow; comic ex-musician Sid Ceaser, of Make Mine Manhattan; ex-band singer Bob (Haymes) Stanton and the dancing Hartmans in Angel In The Wings; songbird Elaine Stritch in the same show; dancers Jacqueline Dodge in High Button Shoes and Kathryn Lee of Allegro.

—Jog

Jolliffs Win Springs Sojourn



Palm Springs—Honeymooners here (courtesy of the Bride And Groom airshow) recently were Lorraine Daly and Jerry Jolliff, shown poolside above. Lorraine and Jerry fell in love while both were with the Herbie Kay band. Lorraine is singer and Jerry in the trumpet section. They've been with Eddy Rogers for the last year, and will be with Nick Stuart at the Carnival in Minneapolis next week.

Krupa All Eyes For Video

New York—Possibly with an eye toward television, Gene Krupa began working up production numbers for his full band during his recent Glen Island Casino engagement, will polish them off during his current tour and try them on

Old Heidt Flick Used For Video

Hollywood—Despite the AFM's refusal to permit musicians to make sound tracks for telepix, plenty of sound pictures are seen and heard on local television broadcasts. They range from musical shorts (cartoons, etc.) to features with musical underscoring on the sound tracks secured in England and over which the AFM has no control.

American-made sound pictures are also being used. KTLA recently presented the full-length feature musical, Pot O' Gold, starring Horace Heidt and his band and based on the radio show of some years ago which put Heidt in the top bracket in the entertainment world at that time. KTLA people reported that the Heidt picture provided what was judged from audience reactions to be some of the best television entertainment the station had put out to date.

AFM Silent

AFM authorities here declined to make any comment on the use of sound pictures in television pending the return, today, of J. W. Gillette, the union motion picture chief, who was still in the east where he had gone for the AFM convention, and was believed to have remained for conferences with Petrillo on the subject of tele-movies.

A KTLA man, queried on the use of the Heidt picture, said that he understood the AFM's studio contract forbidding the use of movie sound tracks in television did not affect pictures made prior to 1938. (The Heidt picture was made in 1940.)

Union Against Films

Nobody here would make any official commitments for the union as to the date when the no-television clause was added to the AFM's movie agreement but it was believed that the date was as late as 1945. If so a scud of filmicals unquestionably good enough for television revival are available, providing the tele people can come to terms with the producers and any others (such as the stars) who might have retained rights preventing reissue in any form.

Arthur Michaud, business affairs pilot for Tommy Dorsey and other musical attractions, is in the tele-movie business. Michaud's firm is not Century Television as reported in some trade mags. Michaud says it is his own firm and he is merely using facilities of Century. Told Down Beat he plans to make telepix (as soon as AFM gives consent) featuring Tommy Dorsey, Charlie Barnet, Jack Fina, Ziggy Elman, singers Monica Lewis, Stuart Foster, the Clark Sisters and many others.

KTLA televised a trailer from The Emperor Waltz as promotion for the picture. Phono platters of songs from the picture were played simultaneously and so cleverly synchronized that most viewers thought they were hearing sound track from picture.

Spokesman for Larry Finley, tele-movie maker, said that Finley will "definitely dub music from phonograph records" into his Musical Miniatures, five-minute shorts built around antics of puppets representing well known musical personalities, unless AFM rescinds ban on tele-movie recording work "soon." Films are open at each end for commercials and are to be distributed on a rental basis.

Beryl Wallace, singer-showgirl and star of the Earl Carroll show

ductions on the fire, Gene is expected to Cuba for a possible vacation in the not-too-distant future. Krupa brings back some authentic drum parts he hopes to pick up a tour of spots, from the haunts to the dives, where he might underprivileged Cuban musicians might be hiding music as America has never heard. The meantime he's featuring the thing whipped up by Williams, titled Sumba, giving a greater ensemble value to the rumba. The white-jacketed, suave set of Chester went for this.

Not As Flashy

The Krupa band, in an overall analysis, doesn't boast the individual flash it once had, but as a musical organization it fares no better than some of the old organizations, and is well-known ensemble performance. Uke Green does an outstanding job, first trombone, and jazz saxophonist Buddy Wise, on tenor, and Charlie Kennedy, alto, tabs care of their assignments. The Krupa trio—drums, piano and tenor—didn't operate when it is used, we understand, one-niters. How it stacks up with the old Krupa—Napoleon—Vatura combination is something to be seen.

The vocal department, comprising the aforementioned Miss Harkins and Buddy Hughes, is okay. It would be quite unfair to compare it with such top ranking champions as Anita O'Day and Bud Stewart, who filled those berths three years ago. Both show considerable personality, making up to a large degree for some of their vocal shortcomings; Dolores is a "looker" with a figger, and Buddy is fast developing into a very capable master of ceremonies. Under the tutelage of Gene, himself, slouch at tossing out fancy words of introduction. Buddy should wind up okay in telling audiences what it's all about.

Trumpeter—Tubster

Don Fagerquist moves over from the trumpet section to handle the variety of percussion instruments when the maestro finds necessary to vacate his chair.

The band does very little screaming, plays a lot of ensemble stuff for dancing (To A Rose is an excellent example) and spots the boss at the drums but even for an extended period, during evening. A comforting thought should the fear of "too many drums" have you worried.

the public during theater engagements in the fall. Krupa's big production is a parade around the hall—or theater, as the case may be—a la Lionel Hampton's "Flying Home" finale. Unlike the Hamp's jump parade which sends his audience into a frenzy, Krupa uses the novelty approach, playing "Four Leaf Clover," complete with glockenspiel.

When caught at a trial run during the last few days at the Casino, it drew plenty of yocks from the Westchester audience and, when tightened and dressed up, should make good theater. Sidemen assemble in front of the stand, to martial beats by the maestro and, after rehearsing, will go through a series of bop interpretations of regular army orders. Krupa joins on bass drum and, with chirper Dolores Hawkins out front as drum majorette, appropriately attired, the parade proceeds.

Bop Satire

Another piece of "business" was introduced on a George Williams original entitled Bop Boogie Woogie, the entire band going in for fads, horn-rimmed glasses and exaggerated gestures for their travesty on the new idiom in modern jazz.

In addition to several other pro-

Flickery Uses Aimer

New York—Just as the Strand theater used a packaged radio show, Duffy's Tavern, for a stage presentation, with a band in support, the Capitol now is importing the aimer, Stop The Music, which moves into the Broadway show place next week. The radio money giveaways will have Harry Salter and his band, with Dick Brown and Kay Armen, vocalists, for the musical portion of the presentation.

who died with Carroll in recent air crash was mistress of ceremonies on KTLA television program, The Sky's The Limit at the time of her death.

Joe Rines, former band leader, now one of Hollywood's top radio producers (with Sherman-Marquette agency), has been appointed director of television for his firm.

—gem



"Then you put it under your chin, like this!"

Video Rainy City Band Sells Undiluted Dixie In Hotel

Tacoma, Wash.—Playing to a wildly enthusiastic, over-crowded, the Rainy City Jazz Band ended its seven week stand last month at the Hotel Winthrop here. This city is still rocking from the rugged Dixielanders' sensational music.

The amazed-eyed blonde summed up the general customer reaction when she told us, "It's the greatest thing that ever hit Tacoma. It got me the same way Kenton did when I first heard him—only more so."

Management is all smiles. The Rainy City band not only put them on the black after a slump of several months, but broke all existing attendance records as well. The band was reviewed one night by a table of bigwigs from Western Hotels, Inc. (Winthrop is a chain member). They looked as if they were sitting on a large golden egg. Western Inc. was dickering with the band for a two-week stand at San Francisco's Sir Francis Drake hotel.

RCJB "Different"

A lot of people are going to say this proves jazz is commercial and hotels should start opening the gates. But such a pitch is not warranted. The Rainy City Jazz Band is definitely not an ordinary jazz outfit. Number one: a rapidly increasing number of converts along the west coast flatly argue that the band is playing the best Dixie to be heard anywhere today. (In this correspondent's opinion, on the basis of the band's Winthrop performance, their Exner recordings are not representative, due to faulty engineering and, we have been informed, unfortunate recording circumstances.)

Number two: the Rainy City jazzmen are six of the greatest natural showmen we have ever seen. Even if they played the worst Dixie in the world, they would still go over. They are a young, clean-cut, little bunch who look like fugitives from a college crew. They play hard and so obviously enjoying themselves that even the most avid waltzer catches the bug and finds himself smiling and bouncing around the dance floor. They create a happy spirit with their music that makes it impossible to remember what you were worrying about before you took that first drink and the band played Tiger Rag.

Sense Of Humor

There is a constant interplay of humor on the stand; sometimes individual but mostly group, improvised humor that ties with the music. Anything is liable to happen. They play every number as if it were a specialty. During four solid hours of jazz, there are few numbers which do not provoke considerable applause.

The individual performances out-

standing to us were by pianist Barrie Vye, trumpeter Boots Houlahan, and trombonist Jack Sheedy. Vye's playing on Maple Leaf Rag and singing on Buddy Bolden's Blues never fail to bring down the house. Houlahan's big, deep-toned trumpet work we liked particularly on Wild Man Blues. Alexander's Ragtime Band, and Some Of These Days. Days shows off some very amazing muted horn work.

Leader Shesdy's relaxed vocalizing on Sister Kate, See See Rider, and a number of original blues lyrics are alone worth the price of admission.

But this is not to belittle one of the solidest rhythm sections in the business, nor the lyrical, Dodds-ish clarinet of Gordie Greimes. In the end you have to judge this band as a unit. And as a unit it's unbelievably good. —Chet Skreen

The First 'Pix Jockey'

New York—Stan Shaw, long identified as the all-night record man on WNEW, has joined the Daily News television station, WPIX, as its first disc jockey, and has registered the video deejay title, "pix jockey," in Washington, D.C.

Talented Joyce At El Tap



Chicago—Nineteen-year-old Joyce Mauer has been making a name for herself around town, with her fine singing and piano work. The lovely Joyce worked at Club Silhouette for a while, and more recently has been at the El Tap, on the west side. She may be moving to Phoenix, Arizona, soon—with her parents.

New Cincy Hotel, Bad Biz, Close Plaza's Ballroom

Cincinnati — The Netherland Plaza hotel has closed its famous Continental Room for the summer with a re-opening set for late fall. Reasons are that business smells, and with the opening of their new Terrace Plaza hotel in downtown Cincy the Plaza's management will need help in that hotel, as well as time to get more help for the Netherland for fall.

Gardner Benedict and his band got the axe at the Plaza. The new hotel will not use music. The Benedict band is loafing but plans are now underway for an extended road trip which should take them up to fall, if their booking program jells.

With Burt Farber out at radio station WSAI due to a strike, it is possible that he may return to the Netherland instead of Benedict, as it was he who had such a successful long run at this spot before Benedict came in as replacement ork. —Bud Ebel

While Vesuvius Burps

New York—A deal was pending at press time for Eddie Condon to take a jazz group to Pompeii, Italy, for a short run, after which he would do some television and personal shots. Condon said the deal, which was being made by cable, "sounds okay" with minor adjustments pending to close it. The group would do a roundup of jazz around the world.

Panama Is A Real Cool Place, Man!

Chicago—If the records we heard were a true criterion, Panama is plenty hip! Beat reader (and Panamanian trumpeter) Pepe Rey recently penned us a missive describing the status of jazz in his neck of the world, accompanied by four

of the slickest combo sides we've yet heard, barring Diz, of course. Discs, all home-recorded, featured three originals, P. A. D. Stomp; A Little Bip A Little Bop; The Cat's Walk, and Sweet Georgia Brown, with "Sergeant Hoogy," trumpet; "Toby Talbert," alto (dominating soloists); George Maycox, piano; "Cherry," bass; "Leo," tenor; "Fetch It," drums; "Sleepy," guitar; "Bones," and "Peppy" (Pepe). All musicians in the Central American republic affect pseudonyms, says Pepe.

Because Panama "has no legit record company," and because musicians there have "no pointed ears, aren't green, and don't have horns," Rey decided to let Beat readers have a look-see at himself (see cut) and a few facts about a part of



Pepe Rey

the jazz sphere which feels "a little left out, and repentful."

Colon Like U.S.

Colon, second largest city in Panama (70,000 population), on the Canal, is "overrun by American service men. It's the most American Latin town in the world." Ninety-five per cent of all Panamanian entertainers read and write English fluently. Pepe adds, "We carry all the jazz terms—'corny,' 'square,' 'moldy fig,' 'gone,' 'the end,' just as if they were our own ideas."

Our correspondent boasts, "We have always had pride in the work of our better men, and we sort of feel that if we haven't the best technicians . . . we do have the closest thing to a . . . modern jazz feeling outside the States. In short, we think we play better . . . jazz, swing, bop, etc., than the Europeans, in spite of their better technical schooling." (Ed. Note: The records bear out this statement. Slightly reminiscent of the Alix Combelle-Andre Ekyan-French Hot Club efforts of a decade ago, they blend the better attributes of John Kirby, Gillespie, and the combo ideas of Dave Matthews.)

Clubs Classified

"Clubs and bars are classified, A, B, C, etc. 'A' clubs are the largest, swankiest ones. They've the better acts, which are imported from all over the world, and some-

times have as many as 200 employees. 'B' clubs have lesser quality acts, and do not import acts from the States, plus using only one band ('A' clubs have an orchestra and a combo). The 'B' club show is strictly Central American.

The 'C' clubs have no show, a 5-piece combo and a small dance floor. Their musicians are all Panamanian.

"Musicians are also classified by the union so that all know where they stand:

- Class A-I—Big technical orchestra musicians who play for 'A' club shows.
- A-II—"A" club combo jam musicians.
- B-I—"B" club show orchestra musicians.
- B-II—"B" club jam musicians.
- C-I—"C" club combos.
- C-II—Occasional private dance orchestras whose members also have a steady day job.
- D—Amateurs who are allowed by the union to sit in with C-I men to learn to jam.

"The men on the records were all A-II men, except for the alto and trumpet men who have A-I ratings. I myself was a B-I and oc-

Foolin', And Then, Not Foolin'



New York—Helen Manning, singer and wife of bassist Irv Manning, gives out with this little study in contrasts. First photo, besides showing the lady's nice teeth, ought to give the children pause. Second, and more conventional picture, is the standard knee and elbow pose. Frankly, we like the lady either way.



BASTLE

... and I just happen to have a lead sheet on the tune with me now."

CHICAGO BAND BRIEFS

Heir To BG Title Found; Tax Shuttters Sherman

By TED HALLOCK

Chicago—If the Riviera's op had been on a lobe-to-lobe pay basis during Floyd Bean's opening night at the spot, he wouldn't have weathered the evening with dime one. What a shame . . . nay, disgrace . . . that a trio as potentially exciting as Floyd's would be allowed to disappear without a shred of newspaper copy, without any type of exterior advertising, sans even a small sign over the bar to differentiate between the mickey trio with whom Floyd alternates and the Bean threesome!

Floyd is playing excellent piano, clean, fraught perhaps with twentyish ideas, but never deviating too drastically from a sane melodic line. Claude (Hey Hey) Humphreys' drums could be better, and according to other localities, were during his Raeburn days. But the real star is clarinetist Rudy Ross. In 25-year-old reedman Ross, Chicago, if it cares, can find every attribute heralded as belonging agelessly to Benny Goodman: a vibrato-less tone, a technical fluidity which makes the listener forget the desirability of technique. Of all touted contenders for BG's crown (Hank D'Amico, Peanuts Hucko, Stan Haaseldgard), Ross has the most bona fide claim. Having played since childhood, and gained familiarity with his instrument during five years of symphony playing, Ross (real name Bubaio) is equally adept at bop phrasing (unusual for a clarinetist) and the music usually associated with Chicago-styled 88er Bean.

Here is a combo that may very well become, with work, attention to tempo, critical help, and satisfactory attendance records, the hottest small unit since Nat Cole's advent.

Sherman hotel's College Inn, partly to protest the 20 per cent federal cabaret tax, shuttered July 5, with Norman Granz' JATP the closing unit. Manager Ernie Byfield said future plans depend on the continuation of the tax.

Gusts: Mary Osborne trio (Bert Blake, bass; Jack Pleis, piano) opened July 5 at the Blue Note for two weeks . . . Mugsy Spanier may return to the Blue Note in September, this time for 20 weeks . . . Rag Doll imported Anita O'Day, who opened yesterday (13) to run through July 25. Pianist-vibist Max Miller's band is back-

Star Gazer



Chicago—Barbara Doran, 21-year-old Chicagoan, sings good, looks wonderful, is a nice kid, and wants to be a pro. A hit at the South Shore Country Club Follies, Barbara has just returned home after a year's music study in Miami. Sources tell us that star-eyed Barbara is flocked with stardust.

ing Bootwhip. Doll ops have pianist Rose Murphy set for a July 23 opening, through August 15, and Louis Jordan, August 20-29 . . . WBBM remote wire installed at the Rag Doll July 2, for airers six nights a week: 12:45-1:15 a.m. (CDST) weekdays, and 11-11:30 p.m. (CDST) Saturdays and Sundays.

A Summing Up

Johnny (Scat) Davis combo (Brass Rail) can be best analyzed as follows: Rae DeGeere, tenor (good); Jack Wyatt, electric bass (eager); John Gari, vocalist-tom tom (gymnast); Hank Treverson, piano (tremendous); Johnny Davis, trumpet (a swell guy).

Bill Bennett trio holds at the Blackstone hotel . . . Joe DiSalvo ork moves to St. Louis' Statler hotel . . . Danny Cassella unit drawing fine crowds at the Buttery . . . They're talking about tenorman Eddie Williams' combo, playing at the "Q" lounge, 114 E. 43rd St., which includes Ernest Norckam bass, and Dorel Anderson (ex-Roy Eldridge), drums.

Net Show Switches

WBBM's (CBS network) Make Mine Music (Caesar Petrillo ork) shifted from Saturdays to Sundays on July 4; new time 3:30-4 p.m. (CDST) . . . A certain "trade" mag, listing new record releases, catalogued the Universal Experiment In Jazz (Bill Russo) discs, as cut by the "B. Russo Quartet." Actual size of Russo's un-chamber-music-like outfit is 21 pieces . . . Breakfast Club singer Jack Owens' new tune, The Hukilau Song, being plugged in San Francisco by hula maestro Harry Owens (no relation).

At press time Earle Spencer and personal manager Dick Schumm had parted—friends—with no replacement set. Spencer was also dickering for either a July 5 or 18 opening at the Casino ballroom in Ft. Worth. Arranger Bill Gillett (Bolero In Boogie, Five Guitars In Flight) has re-joined Earle, after a one-year absence.

Widmer Re-organizes

Bus Widmer has re-organized his nine-piece band, to summer at Lakeview ballroom, Manitow Beach, Michigan. Widmer closes the resort Labor Day, will journey south to work territory dates during the winter.

Ever met the character, with slightly-graying-like-Noel Coward hair, who roams this city's niterys, armed with lots of alcohol fortitude, boasts that he visits Bix' grave in Davenport every year, enthusiastic yells to various band leaders for jazz tunes even they have forgotten, and pencils on which are imprinted "Prayer is the only hope?"

Jordan In Joint

Paul Jordan, fine young pianist and ex-Artie Shaw arranger, is playing in a strip joint, the Silver Palm, with three pieces. WBBM staff band includes Louis and Frank (Porky) Panico. Same station started remotes from the Buttery last month, Tuesdays through Sundays, 12:30-12:45 a.m. (CDST).

National television and electrical living show will be held at the Coliseum September 18-26. Three local video outlets will originate programs at the Coliseum during the show: WBBK and WGN-TV, and the newie, WENR-TV, which plans to be in operation by then.

Jurgens-Jones Duo

Dick Jurgens ork will share

Riviera Summer For Bean Three



Chicago—The new Floyd Bean trio, at the club Riviera on Dearborn and Randolph streets, may have a summertime berth at the spot. Pianist Bean and drummer Claude Humphreys were with the Boyd Raeburn band at the Band Box here during the war. Clarinetist Rudy Ross drew the raves in the Chicago band briefs column in this issue. Staff photo by Ted.

Mildred, Ella Boff In NYC

New York—Ella Fitzgerald jammed the Three Deuces, held over four weeks on an original two-week deal and may hold over for an additional four night. Her husband, Ray Brown, heading a trio, and pianist George Shearing, remained with her.

Mildred Bailey moved into the Society, which, it had been rumored, was making plans to close for the summer, boosted business and rated a hold-over that probably will extend through the entire hot season. Calvin Jackson, pianist, and Avon Long, song and dance comic, joined her in the last two weeks ago.

Gracie Barrie broke it up at the Riviera in nearby Fort Lee, N.J.

Down Beat covers the news from coast to coast.

And Still More High School Boppery

New York—Musicians from the high school bands of Long Island's Nassau county were given an opportunity to display their talents in Town Hall, not with the usual longhair classics featured at most such gatherings, but with an hour-and-a-half of swing.

A footnote on the program explained the purpose of the educators' spotlighting popular music with the concert, labeled Swing In Schooltime. "Classical music in the high school must always live," it read, "however, the teacher must look for more than just his own belief and conception of music."

"We have tried to offer our answer in some small way to such issues and trends as have developed during the evolution of our present high school curriculum."

Ornate Instrumentation

Teen age swingers from 13 schools made up an orchestra of 37 pieces and a 22 voice choir. The instrumentation consisted of nine trumpets, tuba, four trombones, three French horns, nine wood-

winds, seven strings, drums, bass, piano and vibes.

The program consisted of such items as the Les Brown arrangements of Jumpy Stumpy, and Lovers Leap; Fred Waring's of Falling In Love; Stan Kenton's Sorrento; and Cab Calloway's Four Leaf Clover.

Rough Performance

The ensemble stuff was rough in many spots but the spirit was willing and time should improve individual performances as the tooters move on to larger and greener pastures. With such encouragement from their mentors, there's no doubt but what a large percentage of the group will pursue careers in the field of dance music.

John Testa, a lad from Sewanhaka high school, played some tenor solos that showed good conception, an alert ear and prospects of a bright future. Richard Bohan of Hempstead, turned in a good

account of himself at the piano getting a crack at Body And Soul with a well-handled solo spot near the end of the show. Vocally, a brunette, Barbara Silverman of Mepham, showed promise and mixed out with plenty of moxie, personality and stage presence.

Glenn Brown, a member of the board of directors, conducted and took the vibes for one solo. It was the third such annual concert.

New Canadian Nitery

Saskatoon, Canada—Something new in entertainment circles in western Canada, the "400" club opened here recently. A dance and dance spot, the "400," features Zoella Carroll at the Hammond organ. Heretofore, all western dance spots have made use of bands. Those with the dine-and-dance policy are scarce, and trying to establish the "intimate atmosphere, manager Tape of the "400" has established something of a precedent.

—Isobel Goude

CBS' Spotlight Revue stand with Spike Jones and singer Dorothy Shay through September 24, having debuted on the air (9:30-10 p.m. (CDST), Fridays), July 2. Show originates from different points throughout the country. Johnny Lane's Dixie combo holds at the Bee Hive through August 15, with negotiations underway for a possible Loop nitery date.

Jimmy McPartland replaced clarinetist Lou Ranier with localite Charlie Spiro (ex-Joe Venuti, JD sideman) . . . New Buddy Stewart-Kai Winding unit opened in Milwaukee (Stage Door) last month, should hold through July 19, possibly July 26, if all options are lifted. Unit features tenorman Gene Ammons; pianist Gene Freedman; bassist Don Lundahl, and drummer Red Lionberg. Latter three comprise an ex-Jay Burkhardt rhythm section intact. Bobby Phillips of Associated agency is handling.

Wayne Still Queen

Rosemary Wayne is still our choice as the crummiest jock extant. We still haven't recovered from her gag of offering \$50 to the first listener who could tell the difference between Boyd Raeburn's transcribed I'll Remember April and Johnny Bothwell's Signature of the same. After playing both, she cutely announced that, since there "was no difference at all," there was no prize—"ha, ha." Boner being that there is one helluva lot of difference, as witness Bothwell's own testimony concerning sidemen used, recording studios, locales, etc., in spite of the fact that John's alto and arrangement are the same on both versions.

It's Your Parents' Fault Dept.: Maynard McKissick's ork summers at the O-Yea hotel, in Ono, Pennsylvania.

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Capsule Comments

Chicago—The Sabby Lewis band, reputedly the hottest thing in Boston, appeared on the stage of the Regal theater here recently, on a bill headed by singers Billy Eckstine and Julia Lee. Although the show was pleasant enough, it only confirmed some of the things we have heard about Boston. Sabby, a pianist, has been around for a while, having played at Kelly's Stables in New York in 1941 with his own band. Present unit, augmented for touring, is composed of three trumpets, two trombones, four saxes, three rhythm, and plays everything from bop to ballads. Regular drummer Joseph Booker was out recovering from injuries he received in a recent auto accident, so the band did not sound as good as it might have. Unit was best on slow, soft tunes, such as *Time After Time*, which band vocalist Evelyn White sang. Featured soloists were Bill Dorsey, baritone sax, and Jimmy Tyler, tenor. Sabby explained after the show that his band was

mainly an "entertaining" unit. That is, they have various acts and specialties worked out within the band, none of which could be fitted into the Regal program. Associated booking corporation is handling bookings on their current tour, and the band records for Crystal Tone. They were skedded to return to home base, the Downbeat club in Boston, after the Regal date.

Julia Lee, who had Baby Lovett on drums and borrowed bassist Al Morgan from the Lewis band, sang songs from some of her recently released records. Principal interest in what she was doing seemed to lie in the lyrics. Julia will hit the jukes that way, but she can't go through a whole show without singing something that requires voice and feeling. She has both, and is foolish not to use them.

As for Eckstine, he seemed to be seesawing between the famous "blue" quality that has, rightly, become his trademark, and the depth and sonority identified with Herb Jeffries. He seemed to be forcing a resonance that he just doesn't have. Again, just a little more righteousness was the need.

New York—Either Phil Spitalny's gals are the best rehearsed

Man's Castle Is His Castle, Man



Ventura, Calif.—Far from their native Chicago heath, the Chet Roble trio seems to be happy at the Castle Inn here. All of which is good, as they'll be at the spot until the end of August. With pianist Roble are, of course, Jimmy Aron, bass, and Boyce Brown, alto.

stage musicians in the biz or they've no other interests in life. Whatever the case, jazz sideman, too often given to slouching, talking and fumbling around when not actually playing, could take a lesson from la femmes as to conduct for musicians on stage. Phil showed off his well trained ladies to a series of packed and receptive houses at the Paransunt theater here. True, there wasn't much jazz played, the stage show, like its radio sessions, leaning a little to the long haired. But then you'd hardly expect any crew haircuts in the Spitalny band. An original by trombonist Velma Rooke gives the composer, trumpeter Anita, alto saxist Madeline and clarinetist Muriel a chance to play a few licks, but doesn't score near as well as the heavier stuff performed by the ensemble. Janet McLean does a George Rockish trumpet solo on *Minka*. Most unusual spot is the playing of a Spitalny phonograph record of *Rock-A-Bye-Baby*, with the live performers joining in on the last chorus. Funny thing—the record goes over just as big as the other numbers in the show!

New York—By way of opening the stage show at the Strand, an off-stage voice introduced "Matty Malneck and his orchestra." It was Matty Malneck all right, but it wasn't his orchestra. It was Henry Jerome's, with Matty conducting. However, in press reviews, writers did refer to the band as Malneck's. Jerome was given featured billing in the ads and display boards. "Matty Malneck and Orchestra, featuring Henry Jerome," but had no opportunity to perform solo style at the show caught. The band opened with *The William Tell Overture*, then went into a medley of tunes written by Matty, *Stairway To The Stars* getting the biggest response from the audience. From that point on, the band, attired in brown derbies and green sweaters, was used merely to accompany Ed Gardner and his Duffy's Tavern show. It seems the deal called for Matty to get the ork billing in the theater just as he does on the radio. It would have done the Jerome band, identified as such, little good had it worked under its own tag, but it should entitle it to a return crack, playing

Westchester Ops Finally Get Hip

New York—A sudden enthusiastic interest in jam sessions is being shown by operators of various nightspots in suburban Westchester county, with a small tavern, Nickie's, in the center of Mount Vernon, pioneering the move. For the past several weeks, this place, which holds no more than 100 patrons, has been featuring Sabbath sessions with Joe Marsala leading small groups of local and downtown musicians.

Two other spots, Hillman's in Hartsdale and Joe Lyttle's 6 1/2 club, just north of the NYC line in Yonkers, are planning similar Sunday night sessions in early fall. Both spots are larger than the Mount Vernon oasis, but the fact remains it was the latter that broke the ice.

Point Nixes Names

Cleveland—The nearby Cedar Point ballroom, for many years a major resort location engagement for name bands, has changed its policy, given the brush to top notchers and settled for local talent for the current season. Johnny Gilbert's ork opened in mid-June, followed by Austin Little's sextet and Daryl Harpa's band. Jimmy Lee opens Saturday night, with Ralph Keating and Henry George following next month.

Horns Lost in Flood

Portland, Oregon—Twenty-five members of Local 99 lost nearly \$15,000 worth of instruments, clothing, furniture, radios, etc., in the recent Vanport flood. The Red cross is attempting to replace lost instruments.

its own style. Jane Russell appeared as the extra added attraction, singing a few ditties in the same voice she uses on her Columbia platters. The voice looks better in person, though. Jerome pianist Buddy Clark was replaced by Portia Nelson for the Russell act. Before the war, Miss Nelson was secretary to Alvino Rey.



Dr. J. C. McNamara of Chicago, pal of Woody Herman and favorite medic of many musical names, and vocally Kay Starr state that they are just "friends." Nevertheless the doctor recently wired a big batch of flowers to Kay in New York, with instructions to deliver them the first thing the following morning, to assure freshness. His telephone rang at 7 a.m. It was Kay, phoning from the Chicago airport, on her way to work five days at the Paramount studios in Hollywood.

Times may be bad, but Charlie Ventura doesn't notice it. Recently he broke all Friday night records at Devine's ballroom in Milwaukee, with 3,170 customers at \$1.10 and followed it with 1,400 at \$1.80 the following night in the armory at Rockford, Ill., and 2,100 at \$1.25 on Sunday evening at the Savoy in Chicago. . . . Linda Keene is singing at the Yankee Inn in Akron, Ohio.

Bonnie Baker, wife of Frank Taylor, the Chicago agent, will become a mother in the fall, and Larry Block, bass player with Saddy Clinton, also expects an heir. . . . Larry Funk, former band leader, switched from the McConkey agency to the staff of MCA in New York. . . . Janet Blair, the thrush, will fill the June Lockhart role for the road tour of the hit play, *For Love Or Money*.

Sam Geison, the praise agent for many name bands, is the new national director of public relations for the American Veterans Committee and will headquarter in Washington, D.C. . . . Phil Brito signed a managerial pact with Jerry Levy, who handles Raymond Scott and Shep Fields. GAC will book. . . . Nita Moore, who was secretary to Jimmy Dorsey for years before she joined Spike Jones in the same capacity, has quit and returned to Manhattan.

Teddy Walters, guitarist and vocalist, shelved plans for a small combo and will be a sideman again. . . . Gene Williams, who sang with Claude Thornhill, got his 802 card as a trumpet player and now heads his own band. . . . Down in Rocky Mount, N.C., 24,287 persons danced to the music of Count Basie in two sessions, the first from 10 p.m. to 1 a.m., the second from 2 to 6 a.m., in the annual June German celebration.

Jimmy Savage of the Chicago theater, whose witty "Balabanders" supply many columnists and disc jockeys with humorous material, has turned out some capsule descriptions of Chicago spots, including: The Buttery—where the upper crust ain't necessarily well-bred; Blackhawk—the tomb of a once very lively Indian; Rag Doll—with music that leaves you as limp as —; College Inn, where the Pump Room sends its used flaming swords; Jazz Ltd.—noise unlimited; Walnut Room—dancing for the middle aged to music of the middle ages.

Kaintuck Looks Up

Louisville—The Iroquois Gardens, for many years the leading name band spot in Kentucky, has re-opened with a regular policy of rotating name attractions. Joe Sanders led the parade, with orks of the caliber of Alvino Rey, Ted Weems and Orrin Tucker following.

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Bop-Styled BG Septet Stars All But Goodman

New York—Benny Goodman has gone on a bop kick. He demonstrated this before a crowd of 1,500 well-satisfied fans when he opened his weekend dancing policy at the nearby Westchester County Center in White Plains with a septet

and two vocalists. While Benny shone individually on old standards that brought him fame better than a decade ago and still rates requests from his fans for the most part, his group bopped its way through the evening. The book was split between the familiar style of the King of Swing and the new rage of the goatee-beret-horn rimmed glasses set.

The group doesn't come on in a manner that will scare any swing addicts, bop being predominately displayed in fine, if somewhat subdued, taste. Benny does a job of selling the new product to his old public. He, himself, rides along with his young cohorts on ensemble choruses but gives most of the solo spotlight on new tunes to his protege, Stan Hasselgard.

Stan's the tall, good-looking, blonde Swedish clarinetist whom Benny brought east with him. The kid does great and Benny's faith in him is well founded.

Gray Excites

Sensation of the group, and the real target of most applause opening night, was Wardell Gray, a bop tenor youngster who comes from Detroit via Hollywood. He admits, somewhat sadly, that nothing much happened to him and his career in those communities. It happened in White Plains, though, and, sharing the Goodman spotlight, he can count on some pretty fair recognition from here on in.

Teddy Wilson shone in his own right, playing both swing and bop as well as anyone in that hall could want it. Teddy, however, was scheduled for only the opening weekend, after which the stool was to be occupied by Mary Lou Williams for the remainder of the summer run in Westchester.

All Dance Tempi

Red Rodney, little retheaded contender for the lightweight championship in the bop trumpet race, took charge of the one-man brass section, Billy Bauer on guitar, Mel Zelnick on drums and Clyde Lombardi on bass gave the unit a solid background. Incidentally, all numbers played were for dancing, no broken rhythm marring the evening for those who came to two-step, shag, Lindy or what have you. There are those who are of the belief that it's impossible to dance to bop. They probably brought this mix-up upon themselves by confusing Kenton's progressive jazz with bop as practiced by dance bands such as those of Benny, Woody and Gene.

Patti Sings

Patti Page handled the femme vocal chores as an added starter, sans billing. Patti, a recording star in her own right with Mercury, worked with Benny's small group during its fortnight at the Click in Philadelphia, and filled in at White Plains until she left last week for some solo dates in the midwest.

Prior to the opening, Benny's managers and publicists arranged a contest to find a new vocalist, with winning honors going to Dolly Houston, a Bridgeport, Conn., gal who has been working around her own neighborhood with

the local band of Ronnie Rommel. She showed opening night, but as a spectator, not a performer, and was slated to make her Goodman debut the following week.

So Does Searle

Jackie Searle shared the vocal spot with Patti, and scored heavily. If this Chicagoan doesn't make his mark in pop circles before the end of the year we miss our guess—or Goodman cuts short his season—or the recording ban is to blame. A tow-head with some Boyd Raeburn experience, he gives out with a pleasant baritone voice that is finding its way around the tricks of modern jazz singing.

All in all, Benny has a fine little outfit.

Localites Alternate

A local band playing run-of-the-mill dance music alternates with the septet. It makes no pretense at cutting the small group, sticking to stocks or something akin to stocks for those who still want to dance while Benny rests. And, of course, there were plenty of terpsichoreans who much preferred to gather and gaze in front of the band stand while Benny was on.

The enterprise is Benny's own, he having rented the huge hall through his manager, Mark Hanna. Fred Robbins works with him on the project and does an emcee turn around midnight, during which period he introduces whatever guests have made the trip with him and then conducts a contest whereby several couples are awarded Goodman albums.

The County Center isn't the easiest place in the world to fill, especially in hot weather. If Benny continues as he did opening night, it'll be a feather indeed, in his bonnet—or beret.

—Jeg

Union Trouble Besets Bengasi

Washington, D. C. — Erskine Hawkins moves into the Howard theater this Friday (16) for one week, with Ray Anthony inked to follow July 30 . . . Club Bengasi having union troubles but press agent Freddie Jenkins reports that everything is being smoothed out . . . Al Dunn moved out of Louis and Alex's last month and is now at the 5 O'clock club . . . Bassman Gene Randall has joined the Dixie band at North Beach and "Woodie" Wood has replaced Walt Gifford on drums. Leadership of the band seems to have passed from Gifford to cornetist Bill Whelan . . . Jack Corry's orchestra now playing the moonlight cruises every night on the S.S. Potomac . . . Donald Dial and his combo into Louis and Alex's for an indefinite run . . . Sir Charles Thompson, who plans to take up residence here, has to wait six months for his union card before he can accept any of the many jobs that he has been offered.

—Thomas E. Lodge Jr.

Jocks Span Oceans With Platter Shows

Boston—Fred Cole, WHDH disc jockey and one time announcer on the popular Spotlight Bands radio series during the war, pulled a novel stunt here recently by interviewing Joe Loss, British band leader, by telephone on the air. He called the stunt, D. J. Day.

Other international disc stunts are being used by Bob Goerner of KQW, San Francisco (who swaps transcribed record shows with a Melbourne, Australia, jockey), and station WNEW, New York, which is doing a weekly show of hits transcribed in England with British bands and talent.

Goodman Stars Glitter On The New York Plains



New York—Bright stars in the current Goodman sextet, now playing at the County Center in White Plains, N. Y., are the fine musicians shown above. Tenorman Wardell Gray is in the first picture;

bassist Clyde Lombardi and drummer Mel Zelnick in the second, Teddy Wilson, looking very old-masterish, glances at the camera in the third. Photos by Popsie.

Dubbed Vocal Disc Sets Off Comeback

New York—One of the most phenomenal comebacks in the music business has been staged during the past season by Jerry Wayne. Not too many years ago Jerry was in the top brackets, doing what we now hear Frankie doing in the Hit Parade, headlining in theaters and finally getting the lead in a Broadway musical, Marinka. However, all Broadway musicals are not hits. Marinka was one of those things that never shoulda happened. So—a flop, the downgrade and some distasteful publicity in connection with a domestic hassle, knocked J.W. right out of that spotlight he liked so well.

So much for the trip down hill.

Breaks Begin

Came last February and Jerry was attending Frankie Carle's opening at the Pennsylvania hotel with Warren Pearl, who manages both of them, Carle's music publishing firm had just bought a new tune, something that had been recorded as an organ solo, sans vocal. Frankie asked Jerry if he'd do a guy a favor and dub in a vocal.

That's how it came about that one morning at 5:30, Jerry Wayne, wearing ear phones to catch the

organ strains on the record, stood before an open mike and baritone'd a lyric which had only just been written for You Can't Be True, Dear.

Only Story

The success of the Rondo platter is ancient history by now. Wayne, with two other hits on the fire, Dickey Bird Song and Heartbreaker for Columbia, is in the driver's seat again. Recently he was advertised to go into the Strand theater with a disc jockey show but Jerry looked the other way. He passed up the two week stand at the Warner house, just at the point

where his record was catching on, to chance going into the Capitol at a later date with Dave Rose.

"People have been listening to me too much these days with only an organ for accompaniment," Wayne explained. "I'd like them to hear me with one of those Rose backgrounds. Who wouldn't be willing to wait a few months for that Broadway engagement if it means getting David Rose for accompaniment?"

We weren't sure, but we didn't even guess.

Willie Replaces Sid

New York—Willie Bryant, one-time band leader more recently enjoying popularity herabouts as master of ceremonies of the late Harlem Hospitality Club has turned disc jockey, replacing Symphony Sid Torin on the midnight shift at WHOM. Sid switched to WMCA as the all-night man.

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A Disease Yet!

New York—The Russian newspaper, "Literary Gazette," recently turned editorial thumbs down on be-bop. Labeling the new American music craze "surrealist jazz," the sheet reported that a new kind of jazz called be-bop had appeared in America, and described it as being "so atonal that ordinary jazz, in comparison, sounds classical." To further illustrate its point, the Soviet sheet informed its readers that be-bop has the same relation to music as has tonsillitis.

SWINGIN' THE GOLDEN GATE SF's New Cotton Club Hits Bad Luck Streak

By MICKEY CALHOUN

San Francisco—Opening of the new Blanco's Cotton Club (formerly Music Box) under Negro management last month, starring Viviane Greene, was clouded until curtain-time by racial-union beefs. But the lights went on per schedule with sepia help.

To top the troubles, Viviane Greene was taken seriously ill en route from Chicago to fill the engagement and had to be taken off the train at Houston, Texas, and placed under doctor's care for several days.

Inted to follow Viviane for two weeks each were Mabel Scott, followed by Ivie Anderson, with dicker- ing on for Maxine Sullivan. Floor show vocalists Leon Bryant and Helen Wilson were supported by house ork featuring Johnny Cooper, ex-Saunders King 88er.

Bay Breeze: Joyce Bryant and the Septianaires held over again at the Actors' club, sharing honors

with Dorothy Donegan, and, in October, with Nellie Lutecher for three weeks . . . Say When club on Bush street dicker- ing with Billie Holiday, Joe Liggins and Red Norvo for summer stints, with the popular Five Bits of Rhythm replacing the Treniers this month . . . Pony Poindexter, act alto sauer, added to Saunders King ork at Lashio's . . . Delta Rhythm Boys big at Club Lido, followed by record-breaker Joaquin Garay . . . Much confusion over contract for Mabel Scott at press-time between Lushio club and new Cotton club for July 8 fortnight . . . El Bor- racho, closed for back-taxes (not present Gene Blackwell owner-

ship) may re-open in fall . . . Same for swank Cafe Society in International Settlement . . . Al Wallace at House of Harris celebrates his seventh year as maestro without a layoff . . . Henry Starr, vocalist-88er, former European Decca artists, in eighth solid year at Harry Marcus' Club Rio next to Curran theater . . . Picante's Latin-American ork renewed at Bimbo's 365 club along with Derle Knox' renewal, making only nitery here with two-ork policy . . . Betty Hull Jones, comedy vocalist-88er who always stands up to play piano, filling Jimmy Dolan's Stockton street spot.

Hotels Active

Harry Owens, with Hilo Hattie, big at St. Francis hotel . . . Eddie Orta tops at Palace with summer "no cover" policy . . . Dick Foy continues at Sir Francis Drake's Persian Room . . . Ray Hackett replaces Garwood Van at Mark Hopkins . . . Dick La Salle in Fairmont's Venetian Room pre-viewing My Love, penned by local ex-marine Pete Lucivero, a hit here . . . Jack Ross still packing the Cirque Room . . . Across the bay Russ Morgan just replaced by Leighton Noble, both top favorites at the Claremont hotel . . . Edgewater Beach ballroom name policy paying off with Charlie Barnet, (July 13 to 25), then Ziggy Elman two weeks, and Buddy Rich following for two weeks—Les Brown to come.

Brave Little June

Stan Kenton concert at Oakland auditorium theater last month turned them away, and like Carnegie Hall had the stage full of eager beavers. The well-balanced show was high-lighted by June Christy's pin-dropping Body And Soul, after June, moments before had smashed her just-delivered Buick convertible on her way to the concert.

Dizzy Gillespie at Trionan ballroom here July 16. Come August, Lionel Hampton one-nites at Oakland auditorium, date not set.

Across the bay, Eddie Fitzpatrick did a two week stint at Ali Baba ballroom and is currently one-niteing until he re-opens July 21 at the swank new Mapes hotel in Reno, Nevada . . . Buddy MacDonald's tenor ork at La Fiesta . . . Jimmy Blass at ornate Leon and Eddie's . . . Kenny Burt trio, ex-Cafe Society (SF) at Mardi Gras . . . Vocalovely Joan Shephard at her own Theater club.

Ella Mae Gets Suit, But Not On Account

Hollywood—Boogie songstress Ella Mae Morse last month was named in a lawsuit by Saks & Co.,

Tiny Thrush



St. Louis — DeLores Crane, who stands about shoulder-high to a bass clarinet, has copped the vocal spot with the new Barlay Allen ork, now at the Chase hotel here. DeLores, all 4 feet, 11 inches and 94 pounds of her, is from Rapid City, S. D., and did various radio and band work on the west coast before Allen spotted and signed her.

Beverly Hills, as having owed \$900 on a charge account and \$1,200 on a \$7,000 mink coat, which she returned, they claimed, after having worn it for several months.



(Shoot all up-to-date recordings and publishing news, band and combo personnel and stuff to the Trade Tattle column, Down Beat, either 2418 WKO Building, New York City, or 1222 North Wilcox, Hollywood, Calif.)

PERSONNELS:

Saxist Pepe Morales left brother Noro's band because of illness, being replaced by Buddy Geier. Romeo Penque replaced Geier in Ferdinando Alvarez band . . . Morey Feld has built himself an eight-piece combo consisting of Joe Cabot, trumpet; Paul Selden, trombone; Pete Terry, tenor sax; Sonny Salad, clarinet; Manny Albam, baritone sax and arranger; Jack Lesberg, bass; Sanford Gold, piano; Diego, bongos, and Field, drums . . . Charlie Panelly replaced Vince Budale on trumpet

with Vincent Lopes. Badale went with Mike Durso at the Copacabana.

Al Killian, former Barnet, Basie and Jazz At The Philharmonic trumpeter, has joined Boyd Raeburn . . . Douglas Gusk, formerly with Del Courtney, has joined Orrin Tucker as pianist-arranger.

Dolores Dean, one-time Freddy Nagel and Ray Robbins thruah, joined Del Courtney as vocalist . . . Booker Johnson, New Haven, Conn., drummer, has surrounded himself with a trio consisting of Clinton Falconer, piano; Ray Pearl, tenor sax; Milton Coles, alto sax. Unit recently copped first prize at a Harlem amateur night contest at the Apollo theater.

LOCATIONS:

Ralph Sutton trio opened at the Barrell, St. Louis, this week for a one month engagement. Group consists of Ralph on piano, Albert Nicholas, clarinet, and Arthur Trappier, drums . . . Charlie Blackman's ork wound up its run at the Harlem, Broadway nitery, which folded for the summer . . . Guitarist Vic Vast, currently at the Wagon Wheel, Lewisboro, N.Y., has a combo made up of Steve Ullman, tenor sax; Buddy Toms, trumpet and vibes; Jack Bennett, bass, and Joe Glover, drums. Booked to remain through Labor Day.

The Topnotchers replaced Mary Osborne and her two partners at the Hickory House after an extended run. They in turn, in for a two week run, are being succeeded by the Dante trio this week for an indefinite run.

Bernie Cummins orchestra set to follow Ray Eberle into the Hotel New Yorker July 29 . . . Tex Beneke goes into the Hollywood Palladium in late December . . . The Don Charles trio, playing the Open-Hearth Room at Youngstown's Pick-Ohio hotel, has Pete (Flash) Gordon, tenor sax; Stan (Stash) Filipak, piano, and the leader on bass and vocals.

Newcomer band leader Billy Ford moved into the Club Harlem at its re-opening in uptown New York City . . . Carlton Hayes' orchestra, currently at the Rice hotel, Houston, Texas, has Bill Palmer, Newton Burke, Billy Whyman, saxes; Fred Webster, Dan Gallagher, trumpets; Dick Smith, piano; Bob Houpt, bass; R. V. Brand, drums and band manager; Martha Tanner, vocals . . . The Hal Ross quintet opened at the Rainbow Inn, New Brunswick, N. J., for the summer with the leader on clarinet, Ralph Stein, piano; Faust Desisto, drums; Bobby Kurtz, tenor; Bill Heyer, trumpet.

Jack Collins, former Bob Chester and Mal Hallett pianist, is doing a single through Labor Day at the Raleigh restaurant, Bennington, Vt.

Everett Curtis, former tenorman with Duchin, Rapee and Roger Wolfe Kahn, and Chick Howard, also tenor, have taken over the Champagne Room of the Young's Gap hotel, Parksville, N.Y., for the summer, with Noro Morales opening tomorrow for a month, followed by Sacasses Typica's band in August.

PUBLISHING:

Charlie Ross, long a top contact man in the music publishing field, in addition to handling several radio shows and Eugenie Baird, has organized Songwriters' Advancement Institute, a mail order outfit designed to advise and help neophyte song writers.

Second U.S. edition of Charles Delaunay's Hot Discography is being pubbed by Criterion Books; will be in bookshops after July 18; will cost \$6.

Republic Music launching a campaign on Ed Scalz's tune, I Have So Much To Tell You, which Woody Herman is featuring.

It's The Sentimental Thing To Do is the current plug at NYC's Fred Fisher Music Co. Tune has been waxed by Vaughn Monroe for Victor, King Cole Trio for Capitol, and Doris Day for Columbia. Charlie Lang is firm's general manager.

MANAGEMENT:

Mus-Art booking agency signed the Danny Ferguson combo.

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MOVIE MUSIC

Musicians Supply Top Gag In 'Merry Way'

By CHARLES EMGE

Hollywood—Recently, as I have reported previously, "On Our Merry Way" received some trial showings under its original title of "A Miracle Can Happen" and was pulled back by producer Benedict Bogeaus when it was discovered that the "Miracle" title led many to believe that his picture dealt with religious matters...

Judging by the many letters from music minded movie-goers concerning On Our Merry Way, I gather it has already been seen by quite a few of you. These letters were, as usual, mainly inquiries as to the identity of the unseen musicians whose solos highlight the sound track...

Fonda, Stewart As Players

On Our Merry Way is a series of incidents encountered by a would-be "roving reporter" (Burgess Meredith). The best incident for me—and for many others, I'm sure—is that involving a couple of dance musicians, a trumpet player (Henry Fonda) and a pianist (Jimmy Stewart).

Things were already going badly

Hauntin' Holm



Hollywood—Lesly Grey, above, is the latest addition to the Gabbe, Lutz and Heller legion. The luminous Lesly, whose photo reminds us of singer-comedienne Celeste Holm, sings, they say.

for the mayor's son when "Baby" made her entry as a contestant. "Baby" (Dorothy Ford) was not only one of the most fetching things that ever was squeezed into a bathing suit...

Tops 'Em All

It is one of the best, and funniest sequences built around a music angle to come out of Hollywood since the advent of sound pictures, even though Dorothy's simulated playing is pretty ragged as to synchronization in a few spots.

Dope On Solos

Because so many reviewers beat me into print with reviews on this picture I take special satisfaction in reporting that the trumpet solo which Dorothy plays in the contest scene was NOT recorded by Harry James as several stated.

That particular solo, according to the best information, was sound-tracked by Dave Schlegel. The reason there is some doubt is typical of the movie music business.

None had seen (or heard) the picture at this writing and knew for sure which tracks had been used in the final print. That fine trombone solo for Dorothy is definitely by Si Zentner.

Kills Wife, Self

Hollywood—A local unemployed drummer, Eugene Manaray, pumped five fatal shots into his beautiful, young wife, then turned the gun to his head, taking his own life.

Mousie In Clover

New York—Mousie Powell has opened his own spot, the Four Leaf Clover, in Coney Island. He's currently playing there with his orchestra.

Williams Boys Fall For Gag



Hollywood—This is the sum total of all the gags these guys could think up, which shows why they are musicians instead of comics. It's a new seven-piece combo (what did you think it was?) headed by Bill Williams, the trombonist. Others are, from left to right: Obie Johnson, trumpet; Jim Simonin, piano; Tino Igro, sax; Bob Stone, bass; Matty Matlock, clarinet; Remo Belli, drums.

(Peluso knows that the words to the arias, in English translations, always sound ridiculous).

Peluso's biggest improvement on opera is that in his movies he is using young, attractive, competent actresses and actors for the visual jobs. They perform the spoken dialogue and "fake" the arias, sound-tracked by competent singers.

Sound Stage Siftings: Oscar Levant set for song writer (playing and acting) role in MGM's The Barkleys Of Broadway (Fred Astaire, Judy Garland), another story

Martin Draws 'Fair' In B. C.

Vancouver, B.C.—Freddy Martin drew a fair crowd during his concert at the Orpheum theatre here last month. Personnel included: Norman Bailey, Stan Wilks, Harry McKehean, trumpets; Dick Arant, Don Regan, trombones; Reed Williams, Andy Kostalon, Chuck Thompson, Gene Conklin, saxes; Tommy Smith, one of the four man violin section; Roger Spiker, piano; Arnie Oldson, bass; and Jody Burke, drums.

An indoor baseball game coupled with an array of talent at the \$1,500 to the flood relief fund, the event took place at the Exhibition Forum June 17.

Leaders Form Trio

New York—The Cotillion, main room for dining-dancing at the Hotel Pierre, having been closed for the summer, three members of the bands that have been featured there, augmented by accordion, will form a combo to replace Tony Cabot's group in the Cafe Lounge when it vacates in August.

of back-stage life... Dave Rakain, whose theme from the picture Laura became the song of the same name (a musicians' favorite) is doing the score to Vendetta, produced independently by Howard Hughes before he bought into RKO...



Hollywood—Movie makers have dabbled with operatic ideas for a long time (Columbia is making a long string of operatic features via its Italian subsidiary) but, with many discriminating music lovers ready to admit opera is an antiquated form of entertainment, beat approach to the subject seems to be found in a series of three-reelers in production by Amalgamated Pictures at the Hal Roach lot in Culver City.

Vice-president, idea man and music director of Amalgamated is Thomas Peluso, radio conductor who did a series of streamlined operatic airshows for an oil company a few years ago.

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ON THE SUNSET VINE

Tommy Dorsey's Casino Gardens Starts Teen-Age Club

By EDDIE RONAN

Hollywood—Out at Tommy Dorsey's Casino Gardens in Ocean Park, ballroom manager Eddie Gilmartin has inaugurated a free "night club for teen-agers" as the CG's part in the national drive to combat juvenile delinquency. Young-

sters will be admitted by private entrance to their own quarters on the ballroom's mezzanine, where they can dance to the band playing the spot. Their club called the Keen Teen Club, will be opened Saturday nights, from 8:30 to 11. Soft drinks, sandwiches and ice cream will be served. The kids, 13 years and older, will not be permitted into the ballroom proper. Desi Arnaz is currently at the spot.

Bobby Worth is pubbing Jeri Sullivan's new tune, Regular Man, introduced by Jeri on Signature as one of her first releases for the label. . . . Marjorie Hughes, singer with her dad's (Frankie Carle) band, will leave the crew when she leaves the Casino Gardens. Band opens Friday night, July 16. Doc Whiting have nixed her traveling since she returned to the band in April following a prolonged illness. . . . Arne Wayne, who recently secured releases from Majestic records on grounds the firm defaulted in royalty payments, has now signed with Capitol. Dale Evans and Rose Murphy, also under pact to Majestic, have cut out, both signing with Victor.

Long Jaunts Hit

Local AFMers, home from the national convention, have been trucking down on more than 300-mile jumps by motor, something they previously overlooked. . . . Samuel Goodman, band leader who released a lot of publicity by taking a non-union band into Harry Belafonte's Mardi Gras, is back in good standing with the AFM after

paying \$600 in fines on six counts. . . . Larry Stevens, singer on Jack Benny's airer before Dennis Day, is currently at the Band Box. . . . William Morris now has an exclusive booking deal with the new handlers of the El Rancho, Las Vegas. Other agencies can get artists in, but must split with WM.

Jim Hawthorne, zany KLAC disc jockey, has been optioned by Chesterfield for a half-hour net show with the Ike Carpenter band. Dinah Shore probably will join Eddie Cantor on his air show this fall. Her show with Harry James and Johnny Mercer folded. . . . Ziggy Elman's new band opened the Palladium last week. Former TDer Bob Allen is singing with the crew. . . . Jockeys here are now getting comp discs from Decca as they always have from the other majors. . . . Bing Crosby has bought his second ranch in Nevada. . . . Margaret Whiting will open her own pubbery this fall, using for a catalog many unpublished songs by her father, the late Dick Whiting. Her mother also will take an active part.

Doris Day Sues

Dorothy Johnston, former wife of singer Johnnie Johnston, will wed Inglewood dentist Daniel Poole. . . . There's a lot of talk about eden abbez and the stories he tells about his past. Seems he was known as George McGrew in Kansas. . . . Doris Day is charging cruelty in her divorce suit against musician-husband George Weidler.

Tried Men And True In Movie



Hollywood—Adele Jergens and the Bobby True trio in a scene from Ladies Of The Chorus, a Columbia movie to be released next fall. The trio is currently in its ninth month at Show Time in Sherman Oaks, Calif., and has True on guitar, Dick Matthews on bass, and Bud Casanova on accordion. Ladies is the unit's first movie.

Nero's Five Commandments

Hollywood—Violinist Paul Nero recently organized a 12-piece band and introduced his "new music" at the Royal Palms hotel last month under sponsorship of the Westlake college of music. In building his band, Nero set down a number of qualifications that may be of interest to other leaders as well as Down Beat's readers:

(1) Since the customers today want dance music—let's face it—if we don't play it they'll go looking elsewhere for it and build up a lot of no-talent bands like—well, you know who. I say for a band today to have a 50-50 chance it must be commercial. Yes, even society type, but good musically;

(2) It must be quiet and inexpensive enough for the average small room. (I have 11 men and myself.) It must be smooth and the melody obvious;

(3) In order to have a quiet and smooth band without sacrificing good musical taste you've got to have the best arrangements. Paul Villepique is writing most of mine. I'm writing some and I intend to get Mel Powell to add some more;

(4) Nothing but the best sidemen. Here I'm lucky, for at school (Westlake) there are a lot of great musicians. "Refugees" from name bands, we call them, who are studying and want to stay here instead of traveling. They're former Benke, Goodman, Dorsey, Alvino Rey, etc., men. All great;

(5) Cooperation and desire to play among your men. My men have it, and with such an approach to this type of arranging and this instrumentation, I think you've got the making of a great band. Anyhow, I'm going to try it."

Nero has three saxes — alto, tenor, baritone, all doubling on woodwinds; three brass — trumpet, trombone, French horn; piano, bass, guitar, drums, harp, and himself on fiddle.

To this he's added only a male vocalist — James Brown. Brown is a young movie actor who wants to be a singing movie star. He has been seen in Air Force, Corvette 235, Our Hearts Were Young And

Gay, and currently is making a horse opera at Warner's.

Millinder Minstrels Get NBC Air Shot

New York—Lucky Millinder band has gotten its leader's wish. Millinder's would-be minstrels hit NBC's air July 7, in the former Dennis Day slot, Wednesdays, 8-8:30 p.m. (EST), with a musical-variety opus titled National Minstrel. Show will hold during Day's 13-week hiatus, and originate from NYC's Radio City.

Millinder's band is augmented for the airer, which emphasizes U.S. folk songs. A choral group backs vocalist Paul Breckenridge. Millinder emcees.

Midwest Ork Moves

Monticello, Ind.—Stan Sterbenz' Indiana university orchestra moves to the Crystal ballroom at Buckeye Lake, Ohio this month, stopping over in Cincinnati for a repeat date at the Castle Farm nitery there.

The band originates on the campus of Indiana university and has been featured at the Castle Farm in Cincinnati, the Club Madrid in Louisville, Kentucky and at the Indiana Roof in Indianapolis.

Masters At Ocean Park

Hollywood—Following a series of break-in dates in San Diego, Salt Lake City and Denver, the new Frankie Masters band opened the Aragon ballroom, Ocean Park, last night (13).

Personnel: saxes—Hugo Loewenstern, Woody Woodworth, Charlie Drake, Norman Michae, Jim Kershbergen; brass—Verne Rowe, Tony Terran, Ken Runyon, Dale Nicholls, Sam Woodgate; rhythm—Eddie Baxter (piano), Bob Morrison (drums), Hy Lesnick (bass); vocals: Phyllis Myles, Tommy Traynor, Bob Parker and Masters.

Offspring For Frankie

Hollywood—Fathers' Day was the word for it! That day, June 20, Frank Sinatra became a father when his wife gave birth to an 8-lb., 14-oz. girl at Cedars of Lebanon hospital here. The child was named Christina. The Sinatras have two other children—Nancy, 8, and Frank Jr., 5.

New Texas Clubs, Hotel, Lure Orks

Houston—With the increasing number of cocktail lounges being built in Texas monthly, and with the opening of Glenn McCarthy's \$22,000,000 Shamrock hotel sometime this year, more and more top bands and entertainers will be turning their toes southward.

There's a fine, newly-organized combo playing nightly at Houston's Coral club—Johnny McGuffin. Appearing with Johnny is a new "vocalicious" delicacy from Cairo, Egypt. . . . Angela. You'll be hearing more about her.

In case any musicians are wondering what happened to "Hub" Lytle, tenor saxman—I found him in Freeport, Long Island, BUT not blowing his tenor sax. . . . he's in the charter boat fishing business, and is very happy with his job.

Show business in Texas is really more on the upgrade than I found it to be in New York. . . . Though you still can't find a Cafe Society here or an Eddie Condon's, we still have Peck Kelly—he's a heavy contender for any musician's crown.

Jimmy Joy appearing at the Sky-Vu in Dallas. . . . Roger Ray closed at the Atomic dinner club in Houston last month and after a short vacation in Chicago will open in Henderson, Kentucky. —Ruth Lee

Whiting Drops Booking Work

Hollywood—Art Whiting told Down Beat at press time that he was dropping all action as an agent and hereafter will devote all his time to personal management, the operation of his studios and the direction of his band.

Whiting has turned the active management of the studios over to Ace Hudkins, who has been conducting his musicians' finishing school from the studios. Whiting is negotiating the transfer of artists previously booked through him to MCA.

Hudkins is working two bands, each made up half of veteran musicians and half students, thus giving the students an opportunity to work side by side with schooled sidemen. Hudkins has found that young musicians, regardless of their knowledge of their instrument, are unable to take a chair in a section and play properly. He has acquired scores from many of the major name leaders and is using them as textbooks. He finds that the young students need most experience in conception, breathing and reading.

Hudkins, with the assistance of clarinetist Bob Keene, is forming a four rhythm, four saxes, six brass band with which to job. A girl vocalist will be added later.

New Nicksielanders

New York—A shakeup in personnel at Nick's, Greenwich Village jazz spot, brought in Bobby Hackett, trumpet; Bob (Cutty) Cutshall, trombone, and Irv Manning, bass, to replace Billy Butterfield, Freddy Ohms, and Bob Haggard, respectively.

With, Or—

Vancouver, B.C.—Just a little, two-line ad in "The Sun." It reads like this: "Wanted—Piano, no objection to player. Miss Millar, Bay. 2960."

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CHORDS AND DISCORDS

How Dizzy Did It

Brussels, Belgium

To The Editors:
In your April 7 issue, There're some few words about Dizzy Gillespie's concerts in Belgium which call for an answer. I am in the right position to give it, for I have been playing a great part in Dizzy's appearance over here.

First, in your Chords And Discords a certain Mr. Nelles, from Antwerp, criticizes the advertising of the concert for which the Hot Club was responsible. You must know that: (a) the Hot Club was asked to organize two concerts in Belgium, ten days before the arrival of the band; (b) The Hot Club had to pay in advance, all the expenses for location, publicity, etc. More than \$1,000 were paid in that purpose.

Belgium's Hot Club is not a bank,

and we did our best: advertisement campaign in newspaper, radio programs (by myself), publicity on the walls, etc. We can't help if Mr. Nelles is blind or deaf. He did perhaps read in Down Beat, two months before the concerts, that Dizzy was coming to Belgium, but the fact is that the contract was signed only ten days before his concerts.

Second, in the same issue, Billy Shaw, Dizzy's manager, tells everything about the troubles they had in Europe. It's true, but to be fair, Billy Shaw should have added some details.

As I told, Dizzy's concerts in Belgium were made on a benefit basis, the band being to collect the money after the two concerts, and after deduction of expenses paid in advance by the Hot Club.

This contract was signed between a representative of the Swedish manager (who's in jail) and the Hot Club. I made the contract myself.

When we met Dizzy at the station, two days before the concerts, the whole band was broken, "beaten to their socks." We gave Dizzy 20,000 francs (a Belgian Franc is worth slightly more than two cents) in advance, just to take him and the boys out of the jam.

The day of the first concert, in Antwerp, we gave 20,000 francs more, again in advance. After the concert, we had quite a rough time, for Dizzy and the boys said they wouldn't play in Brussels, the next day unless we gave 44,000 francs! Of course, they said they had nothing against us, we were nice guys, etc., but they just wanted the money the Swedish manager was owing the band. After a long talk, they agreed to play, to make us a favour, if we would pay 25,000 francs the next day, at noon.

We did pay . . . and the band played OK.

I want to point out that I have nothing against Dizzy or the boys. They just were defending themselves, but, in fact, if the contract had been respected, they would have received less than 65,000 francs altogether. According to our contract,

RAGTIME MARCHES ON

NEW NUMBERS

ARNONE-VALERIO—Don Arnone, guitarist with the Tune Toppers, and Eleanore Valerio, recently in Brooklyn.
KOMER—A daughter, Elyse Vicki (7 lbs. 1 oz.), to Mr. and Mrs. Eugene Komer, May 13 in Los Angeles. Dad is trumpeter with Harry James.
POWERS—A son, John Charles (7 lbs. 14 oz.), to Mr. and Mrs. Johnny Powers, May 2 in Los Angeles. Dad is drummer.
SINATRA—A daughter, Christina (8 lbs. 14 oz.), to Mr. and Mrs. Frank Sinatra, Father's Day, June 20, in Hollywood. Dad is singer.

TIED NOTES

BRZEZINSKI-PELLEGRINI—Chet Brzezinski, bassist, and Barbara Pellegrini, April 17 in Detroit.
GRUSD-STURGES—Jack Grusd, trumpeter and arranger, and Ruth Sturges, May 15 in Hollywood.
ORGEL-RUBIN—Lee Orgel, assistant stage manager at the Capitol theater, and Leatrice Rubin, Rodgers & Hammerstein music company worker, June 20 in New York.
PRIMA-BARRETT—Louis Prima, band leader, and Tracelene (Crites) Barrett, June 17 in New York.
SMITH-O'LEARY—Jack Smith, guitarist with Red Norvo, and Altmire O'Leary, June 4 in Milwaukee.

FINAL BAR

ANDRE—Walter Andre, 60, bass player in Low theater bands and at Loew's State in New York for 20 years, June 7 in Ozone Park, L.I.
BORNSCHNIE—Franz C. Bornschien, 69, composer and teacher, June 8 in Baltimore.
BOYLE—George F. Boyle, 61, pianist, June 20 in Philadelphia.
CARROLL—Earl Carroll, 55, producer and night club operator, June 17 in plane crash enroute to New York.
DEMERCEDE—Joe DeMercede, 36, guitarist with the Song Weavers quartet, June 23 in Chicago. His cartoons have appeared several times in the Beat.
FRANKEL—Harry Frankel, 59, famous as radio's "Singin' Sam, The Minstrel Man," June 12 in Richmond, Ind.
HARRIS—Olle O. Harris, 53, trumpet player, June 2 in Champaign, Ill.
JONES—Lindley M. Jones, 81, father of band leader Spike Jones, recently in Pasadena, Calif.
NASON—Leroy C. Nason, 60, clarinet player and pianist, June 15 in Portland, Me.
RAMIREZ—Robert Ramirez, musician and son of Ringling musician Tony Ramirez, June 15 in Detroit.
SLICER—Herman Slicer, 56, pianist and pioneer radio musician, June 13 in Rosnoke, Va.
WHITEHEAD—Henry Cowles Whitehead 38, conductor of the Norfolk symphony and program director of WTAR, May 6, in Norfolk, Va.
WYATT—William G. Wyatt, 68, musician, June 8 in Atlanta, Ga.

not a penny was to be paid to Dizzy before the concerts.

But we're not heartless . . . even if it costs us money.

When we met Dizzy the first time, we explained to him how the contract was working. He said: "that's fine."

I don't want to put the blame on him, for he's a nice guy and a very good friend, and I'm proud of it. But I want your readers to know the truth about the whole thing. Had Billy Shaw not said a word of Dizzy's European tour, I would never have written this letter.

The fault was all of the Swedish manager . . . but we paid a good part of the bill!

And to end this story, would you know by what means the Gillespie band did reach Paris after its Bel-

So Today We Are—Fourteen Years Old!

The first hundred years are the toughest, they say. We won't know about that for a few decades, but we are sure that most of our regular readers will agree, as Down Beat enters its fifteenth stanza, that its fourteenth year just concluded was about as rugged as any this periodical has struggled through.

Publisher Glenn Burrs might disagree, recalling rather rocky weather in the first two or three years of Down Beat's existence, when he was nursing this lusty infant publication into a reasonable facsimile of maturity. Those were growing pains, of course, and we strangely encountered them again last year (see the editorial in September 10, 1947 issue).

It was just a year ago this month that we came face to face with what we blithely called our "metamorphosis." Some of our friends had other terms for it, but the fact remains that we did go through a period of change, licked the problems with which we were confronted, and emerged in February looking like ourselves again.

Many weird tales have been circulated (some still being whispered) about this period in Down Beat's history. There was no mystery about it. We told our readers the facts honestly and frankly, in our editorials on July 30, September 10 and again on February 25 of this year. Some folks are just suspicious of the truth.

Before this piece begins to sound too pessimistic, let's state here and now that the future never looked brighter for Down Beat at any time in its fourteen years of life. We have been promising you a weekly newspaper for so long that we refuse to strain your credulity by repeating it now.

But we do know now how and when it will be launched!

night that I felt as though I had been chopping wood. I didn't mean this as any reflection on the music the band was playing. I enjoyed my two years with the band and have always appreciated the things Stan is working for musically.

Carlos de Radzitzky

Author Needs Help

Bloomington, Ill.

To The Editors:
I am writing a novel, the first half of which concerns itself with the early jazz scene in New Orleans. I would be glad to correspond with anyone who has intimate, preferably first-hand, knowledge of the New Orleans jazz scene of the period 1910-1920. Any gratis information, reminiscences, etc., will be much appreciated.

Harold Sinclair
West Washington St. Road

Chopping Wood

New York

To The Editors:
In the last issue of Down Beat (June 2) there was an editorial concerning Stan Kenton's band in which it was stated that I left the band because playing with it was like chopping wood.

Shortly after I left the band I remarked in a conversation that, from our heavy concert schedule, I was so tired when we finished work at

Ole Maestro's Tune

Estherville, Iowa

To The Editors:
Ted Weems did it and won fame. Art Mooney did it and won fame. The United States surely found it hard when Weems' version of Heartaches was re-released. Mooney's band did well by Four Leaf Clover, too.

The old maestro, Ben Bernie died several years ago. He left behind a record which could easily be another Heartaches with a little four leaf clover luck. The name of the song is Fascination.

Let the world know and like Bernie's arrangement of Fascination. Review the platter in your record reviewing column. Urge a few of your disc jockey readers to look through their files for Bernie's record 3747-B and play it to their shores.

You'll be doing the music lovers of America a favor. Most of all you can keep alive the word Bernie and let this platter serve as his monument.

Virgil W. Dorwell

REEDS GILBERT

by Eddie Ronan



THE HOT BOX

Are Today's Kid Stars Dixieland's Sole Hope?

By GEORGE HOEFER

Chicago—Is Dixieland jazz dying out? The days when players greatly outnumbered listeners have given way to the present, where fans are multitude in comparison with practitioners. Twenty-five years from now the names in Dixieland music no longer will be playing concerts and clubs. Today they rarely play for dances. Who is there to replace Bechet, Brunie, and Willie (Bunk) Johnson?

Chicago made up of Bill Price (cornet); Bob Lovett (clarinet); Paul Jackson (piano); Jack Selden and Danny Gerould (drums). The latter Windy City gang is made up of future lawyers, doctors and business wigs, while the others are composed of professional musicians. Outside of Wilber's boys these youthful Dixie groups have so far done nothing other than copy the New Orleans masters. Will the young Dixielanders produce a creative artist with the stature of an Armstrong, Bechet or Teagarden?

Wilber's Band The Best

Some of the best Dixieland to date by the rising generation has been produced by Bob Wilber's Wild Cats, attested to by the recent Rampart sides, cut frantically by Harry Crawford on December 31, 1947. Twelve sides were made and six have already been issued. They are: No. 1—Snake Rag (shades of Freddie Keppard); No. 2—New Orleans Shuffle (featured by the Half-Way House band in New Orleans) and I Can't Say (the New Orleans Wanderer tune); and No. 3—Chimes Blues and Old Fashioned Love (both featuring Dick Wellstood at the Barrelhouse Steinway).

The boys are using the traditional as a base to work from, but are not confining themselves to copying the original style. They show signs of introducing a progressiveness into their attitude towards Dixieland. Although of college age (some of them are students), they are musically educated and are endeavoring to interpret their Dixie in a modern environment. Today they are the chief hope for survival of an active Dixieland jazz. If they fail, in ten years time Dixie music will be in

Ory Greet The 'Ragtime Kid'



LAM ANGELES—Trombonist Edward (Kid) Ory meets the "original ragtime kid of the '90s" (his own billing), S. Brunson Campbell, who now resides in Venice, Calif. Campbell was Scott Joplin's only white pupil, and has been active in keeping Joplin's name alive and in trying to make Joplin's home town, Sedalia, Mo., recognize one of its more famous sons.

All But BBC House Bands Strike July 31

London—With all remote broadcasts (those not played directly from BBC studios) already banned by the musicians union, the executive committee has now issued instructions that no broadcasts may be undertaken by musicians other than those employed in house bands by the BBC after July 31. This ruling means that no symphony, salon or dance bands may air after that date and the only broadcast music permitted will be by BBC symphony, revue, variety and regional orchestras. The dispute will also reach a high point if the corporation tries to bypass the issue by increasing the ratio of record programs allowed by the union.

The remote broadcast ban is on until BBC raises the wage scale for an outside airing to that of a studio broadcast, while the new ban seeks to raise that rate of \$10.00 per three-hour session to \$12.00, to bring it into line with rates paid by film and recording studios. This, of course, is a minimum rate, but BBC never pays more than minimums.

The union has been pressing for this increase for two years with little result. It is, therefore, with regret that they have had to call the strike, which will cause grave ill feeling among the listening public who have to support the monolithic BBC out of their taxes.

The following statement was issued by BBC soon after the union announcement: "In general, the BBC's minimum studio fees for musicians are the same as those fixed by the musicians union for public concerts, and were last increased at the end of 1943, side by side with the union's increase in concert rates. Since that time, the union has tried on various grounds to get the BBC to increase these minimum studio rates still further. The BBC objects to the union's new claim that fees for a studio broadcast should be higher than those fixed by the musicians union for a public concert, especially as it does not hesitate to pay higher rates to specialist players. This principle has never before been advanced by the union in the whole history of its dealings with the BBC. The BBC rejects it and has told the union so."

Pittsburgh Round-Up

Pittsburgh—Vaughn Monroe's band holds the July 22 spotlight at the Danceland . . . July 19 at Kennywood's ballroom brings Ray Pearl's band into view, to be followed on July 21 with a one-acter by Freddy Martin and his orchestra . . . News from Norman Granz, maestro of the Jazz At The Philharmonic troupe, is that the JATP fan club will soon be claiming members around the 10,000 mark. Aside from contributing to the widening interest in be-bop, the association offers members a discount on the purchase of albums. A Pittsburgh branch is now in the embryo stage of organization . . . Along swing row, Jack Leonard closes at the Copa Club on July 19, followed by Sarah Vaughan. Stuart Foster, ex-Dorsey vocalist, moves in July 26 for a week's booking. Mercur's Music Bar is showcasing Liza Morrow this week. —Bettelon Purvis

Evans Joins Barbour

New York—Another Claude Thornhill D.P., has been "adopted" by Dave Barbour for his eastern theater tour with Peggy Lee. It's pianist Gil Evans.

3 Eastern Ops To Aid Comers

New York—Suburban Glen Island Casino will switch to a name singer-unknown dance band policy following the current run of Buddy Moreno July 20, with Vic Damone coming in as tee off man.

The policy is similar to that adopted by Frank Dailey at Meadowbrook last fall (he used Perry Como, Andy Russell, Martha Tilton and others), although Frank had name bands also. Casino management hopes the vocalures will draw crowds as in days of old.

A Bit High

The Casino's current policy is more expensive for patrons than when the spot first clicked with local kiddies and became the rage of the east about 15 years ago. In those days, including the depth of the depression, Eddie Doran ran Glen Island with a \$.50 music charge plus a \$1 minimum. The younger set leaped at the bargain, discovered such bands as Ozzie Nelson, Casa Loma and the Dorsey Brothers, and created enough excitement to draw in their money-loaded parents and Main Stemmers from New York. Today both tabs are doubled, and when taxes and tips are added, it comes a little high for the kids.

Dailey, who was operating his New Jersey roadhouse with a policy the same as the original Glen Island deal, turned the spot into a summer theater, after which he'll return to the band and dancing policy. However, he states he'll not use name bands next season, rather return to his original plan, and that originally used by Glen Island and bring in an unknown, give it wires and promotion and build it, over a period of three or four months, into a name attraction.

Totem Pole Too

Roy Gill, operator of the Totem Pole in Auburndale, Mass., has taken a similar stand on the name band policy that has been featured there for years. Last fall he brought in Al Donahue, a native New Englander, former Boston society maestro but of late a Californian, and surrounded him with a small band. Through a consistent buildup over the winter and spring months, he has built the Donahue band up to 20 pieces and now intends to favor that style of operation rather than hire names when they tour the Boston area.

We Give Up

New York—The proposed Gene Krupa-Teddy Napoleon merger, which would have put the piano player with the drum beater's band for the sixth time, didn't jell. At least that's the way things stood at press time. Teddy did do a one-acter with Gene in Atlantic City however. The piano chair is being filled by George Williams, the band's arranger.

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Sharon's Boy Nat Has Come Quite A Way Since 1941

By Sharon Pease

Chicago—In response to popular demand we have been doing occasional repeat columns using new musical examples. This time we have chosen Nat Cole whose initial column appeared in *Down Beat*, October 1, 1941. At that time Cole and his trio were doing a six week engagement at the Capitol cocktail lounge—at a remuneration not too much above scale. Everyone agreed that Nat had a fine musical aggregation and naturally he was ambitious for accelerated activity. To achieve this end he shifted his recording activities to the then newly formed Capitol organization, placed himself under the managerial guidance of Carlos Gastel, and began featuring more prominently his "intimate" style vocals. The result was a series of hit recordings—*Straighten Up And Fly Right*, *Route 66*, *For Sentimental Reasons*, *The Christmas Song* and many others including the recent smash success *Nature Boy*. Equally impressive has been his record of achievement in radio, theaters, concerts and exclusive supper clubs. Today Nat Cole has one of the nation's most popular musical units. Many factors have contributed to this success—probably the most important ones are Nat's versatility, good taste and excellent musicianship.

In an effort to capture the in-

dividual traits that characterize Cole's piano styling, this column asked him to provide a spontaneously conceived rendition based on a simple melody to be furnished just prior to the time for recording the example. Nat played through the original melody once, paused for a few minutes reflection, and then "took off" into the accompanying artistic improvisation that clearly indicates the ability and resourcefulness which are responsible for his tremendous and deserved success.

For comparison and helpful analysis, the harmonic sequence of the original was as follows: (1) C; (2) C; (3) F-7; (4) F-7; (5) C; (6) A-7; (7) D-7; (8) G-7 and G-aug.; (9) C; (10) C; (11) F-7; (12) F-7; (13) C; (14) A-7; (15) D-7 and G-7; (16) C.

Section A is an interesting introduction with an especially clever chordal and melodic voicing. Section B starts the improvised composition of the original theme. Numerous harmonic substitutions, to obtain half step movement for resolution, have been effectively employed. For example, D-flat seventh is used in the first and ninth measures as a diatonic half step harmonic substitution leading back to the original tonic chord with added seventh. A measure by measure comparison with the original harmonic structure will reveal many similar substitutions and augmentations.

The original close is delayed by inserting a codetta (two-measure tag—measures fifteen and sixteen) making the improvised chorus 18 measures in length. The standard fundamental harmony for such codettas, in this key, is tonic, C fol-

lowed by the sequence C-7, A-7, D-7, G-7, and finally the delayed tonic close. Nat uses a sequence of C-7, A-7 with augmented fifth and added dissonant tone (lowered third), D-minor-7, G-7 plus the sixth, followed by the delayed tonic with added sixth and ninth.

The unique aspects of the melodic variations are augmentations of the fundamental harmony (examples, measures two and six of section B) and the use of chromatics that create their own temporary tonality without direct relation to the basic harmonization (examples, measures seven and eight). In measure ten, Nat employs one of his characteristic devices—two consecutive white note glissandi between chordal tones. These are played as rapid, grace note glissandi holding principal tones for practically their full value.

As previously implied, there is much helpful material in this example that through careful analysis may be assimilated and incorporated into one's own style. However, knowing what to do and how to do it are important preliminary steps only. The true differences between individuals become more apparent in the actual performance. It is in this final step that gifted musicians are able to display those individual characteristics that set them apart. Outstanding among Nat's performance attributes are the creation of a rhythmic pulse so dominant that it is recreated in the feelings of the listener and the technical precision that makes all similar rhythms uniformly accurate; i.e., A dotted eighth on the second count is exactly the same length as a dotted eighth on the first count and the last in a group

Larchmont Lass



New York—Marilyn Lowe is the pensive blonde in the photo above, now singing with Whitey Worth's band at Waller's Post Lodge in Larchmont, N. Y. The lodge is on the Boston post road, and one of the oldest places of its type in that area.

of sixteenth is exactly the same length as all similar values in the passage.

(Ed. Note: Mail for Sharon Pease should be sent to his teaching studio, Suite 715, Lyon & Healy Bldg., Chicago 4, Ill.)

Hiatus For Top Boston Jazz Nitery

Boston — Downbeat club closed its doors for the summer leaving only the Ken and Savoy competing for jazz-minded customers. Club will re-open in September with Sobby Lewis' band, followed by other name attractions.

Johnny McAteer band finally moved out of Moseley's for smelters throughout New England. In place of McAteer, crooner Max Dorey and his recently organized crew will play the spot for the summer. Dorey has enlisted sidemen as Ted Goddard and Nance Peterson.

Promoter George Larkin is preparing a roster of name bands for the Charleshurst ballroom. Larkin has been using local bands, with names playing the spot seldomly. Names will receive air time over the local network. At press time Bruce Stevens' band had been lined up for the spot.

Ex-Sideman Now Op

Gus Dixon, former Georgie Auld trombonist has opened a jazz spot in Lynn. Dixon has been using local jazz names for Sunday noon sessions, and guest artists three nights a week. Dixon manages to find time to give customers a chance to hear his tromboning, when he is not tending bar.

Johnny Vacca trio walked out of Lucky Stop nitery recently when owner of the spot asked accordionist George Scott to walk around the club playing requests. Vacca didn't think it would help the trio's cause to have a strolling musician act, so words were exchanged with the op and at present Vacca and trio are vacationing.

Around Town: Joe Mussi, former Lucky Millinder trumpeter, is playing with his own unit at the Valley club . . . Don Alessi trio hold over at the Eliot Lounge . . . Jean Holliday combo at Meades Log Cabin . . . Paul Robinson and his unit at the Petty Lounge . . . Ann DeCarlo is still at Tony's in Lynn . . . Charlie Perry at the Ken club . . . Tony Bruno's show band at Stuebens restaurant . . . Bob Milligan, with Jimmy Felton at the 454 club . . . Frankie Mayo's 6 piece band in for the summer at the Frolics . . . Ernie West vacationing in Hurley's Palm Garden . . . Bruce Clark, formerly with Don Hudson, is now playing at Fieldstone with his own band . . . Johnny Turnbull fronting his own orchestra at Coral Gables . . . Mal Hallett remains at the Symphony ballroom . . . Ken Reeves at Dreamworld.

Nick Cappizuto, former Freddie Slack trumpeter, moved into the Bruce Stevens orchestra, along with tenorist Tommy Walters . . . Trombonist Dick Nash (brother of tenorist Ted) joined Stevens in place of Clyde Harris . . . Paul Gosalves joined the Phil Edmunds band as feature man.

—Ray Barrett

B. Crosby Ork Talent-Loaded

New York—Bob Crosby brought five key men east from Hollywood for his Strand theater engagement which began a few weeks ago, adding local men for the other chairs. Complete line-up for the presentation consisted of Johnny Best, Bernie Privin and Chuck Genduso, trumpets; Murray McEachern, George Arus, and Walter Mercurio, trombones; Wilbur Schwartz and Johnny Rotella, alto saxes; Ted Nash and Al Klink, tenors; Danny Bank, baritone; Alvin Stoller, drums; Sam Bruno, bass; Bob Curtis, piano. Jerry Gray came along as conductor. The Clark Sisters, formerly TD's Sentimentalists, and Bob handled the vocals.

All-Stars to Roost

New York — Dizzy Gillespie wound up a smash two week bop at Broadway's Royal Roost, being replaced by the International All-Stars, a group made up of Georgie Auld, tenor sax; Bill Harris, trombone; Chubby Jackson, bass; Shelly Manne, drums, and Lou Levy, piano.

Medium tempo

The musical score is written for piano and includes a key signature of one flat (B-flat) and a 4/4 time signature. It is divided into two main sections, A and B. Section A is the introduction, and Section B is the main body of the piece. The score features complex harmonic progressions and melodic lines with various ornaments and dynamics. The piece concludes with a codetta and a final tonic chord.

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DIGGIN' the DISCS with Tom

(Jumped from Page 13)

to be far less than it could be with too little attention paid to dynamics, balance, or precision which after all, are worthwhile qualities even in a pop band. But most depressing of all is the quality of the instrumental solos, which lean too much towards showmanship and too little in the direction of good improvisation. Hampton is a great jazz musician as he demonstrated first with the Goodman quartet and second with his early band, which was a well rehearsed, gitty and only slightly less enthusiastic aggregation than his present one. There are some good moments in this album—even some good sides, as for example the weirdly beautiful *Midnight Sun*, which is top drawer in any league. *Blue Boy*, which has some ensemble moments, *Cherokee* and *Bo-Bo* with a good trumpet and piano and throughout a large slug of the Hampton vibes. There are also a few scat choruses for laughs if not for serious listening. (Decca Album 661)

DANCE

Shep Fields

Shep's "Rippling Rhythm" has now simmered down to a fairly conventional and trickless brand of dance music with emphasis on strings behind vocals. Diane has a little too much range for Bob Livingston to cope with and as a result his low ones are thin. Fiddles he does better with. (Musicraft 570)

George Paxton

Vocalist Dick Merrick does a workmanlike job on the pretty *Judaline* but the Seller is moldy. (MGM - 10219)

Johnny Long

Butterfly, with an eye to the jukes, is unison vocaled by the band in Long's Shanty Town style while *Night*, at long last, is a straight instrumental version. How many dance sides can you find now without a vocal? Johnny Long's wax will probably never be on collectors' lists but what he does is usually bright and listenable. (Signature 15196)

Vaughn Monroe

Vaughn and chorus sing and sing and sing. (Victor 20-2923)

Tommy Dorsey

There doesn't seem to be the slightest suggestion of an effort in any TD wax lately to do anything at all that is either original or musical. *Take Sweetheart*, for instance. The bloodless muted brass chorus followed by Tommy's perennial effort

Wet Minuet

Vancouver, B. C. — Maybe these guys just liked music or were determined not to be outdone by Nero. At any rate, an immediate evacuation order to the Harrison Hot Springs resort hotel in the path of floods 100 miles east of here sent guests scurrying for valuables. Not so for a couple of musicians, they solemnly played a violin and piano duet of the *Minuet* by L. Becherini! Hm... What happened to *River Stay 'Way From My Door*?

Helen Before The Video Eye



Hollywood—Helen Forrest is shown as she appeared before the Don Lee television camera during a recent video broadcast. Helen was on the initial program of the show, *The Music Hall*, and sang *The Man I Love* and *Sunny Side Of The Street*.

to re-cash in on his timeworn unison band vocalizing behind the lead singer is a little short of nauseating. *Baby* at a drag tempo is handled well enough by Lucy Ann Polk as is *Judaline* by Stuart Foster, but here again are two sides which are three quarters vocal with absolutely nothing of any importance happening in the arrangements which might be stocks for all the ideas that come out of them. *Walk* is a fairish novelty. You can certainly get tired in this business. (Victor 20-2904, 20-2912)

Dick Jurgens

Jurgens joins the parade of those who are valiantly working towards setting the music business back a few years. *Mud* is incredibly corny and the arrangement is right in tune. *Ditto Kissin'*. (Columbia 38226)

Frankie Carle

A couple of fair dance sides in the usual Carle routine—one for Lynne Stevens and one for Gregg Lawrence and a smattering of ensemble and piano here and there. (Columbia 38222)

Tex Beneke

Both of these are essentially vocal sides with Garry Stevens doing the singing. *Whip* is the old DeSylvia-Kern tune from Sally and Garry has a mite of difficulty in accurately navigating the multifarious intervals. He does a good job though on *Lining* from the same show and the band sounds sweet and Millerish on both sides. (Victor 20-2924)

David Rose

The lovely *Bewitched* gets characteristic string-plus-woodwind handling from Rose and *Moon* isn't much different—though the quality of the tunes surely is and therein lies the difference in ratings. (MGM 30120)

Ray McKinley

There are a bare four measures of the powerful McKinley brass on *Sake* between vocals that make you wish there were a little more band and a little less vocalizing on Ray's current Victor releases. *Marcy* Lutes sings capably, though, and Ray, with only his rhythm, plays and sings the *Way* novelty with a Latin American beat in support. The latter should be a juke box favorite by the time this hits print. (Victor 20-2913)

Elliot Lawrence

The little dogies are running hither and yon all through *Flying* which is pseudo cowboy stuff. *Rosalind Patton* and all the fellas sing

it in their best boots and saddles style. *Donna* is a schmaltzy would-be Latin flavored horror with stupid lyrics sung as well as possible by Jack Hunter. This is a good band. How come the sad material of late? (Columbia 38215)

Count Basie

The once mighty Count continues his Victor recording under the ill fitting cloak of sweet respectability and while the music isn't bad it must make the angels weep to hear all that fine potential turning out a flock of mickey. *Jeanne Taylor* torches *Mad*—and wait until you hear the *Sammy Kaye* ending! Even *Jimmy Rushing* appears to have become a trifle refined as evidenced by his not so loud blues shouting on the reverse. (Victor 20-2948)

Barclay Allen

Barclay's light, agile touch with rhythm backing sounds the same on Capitol wax as it did on Victor with *Freddy Martin*. It's probably a little late however to be cashing in on the once popular *Cumana*. *St. Louis* is pure novelty jazz and illustrates that a little bop can be found practically anywhere these days. (Capitol 15107)

Harry Horlick

Horlick hasn't changed his styleless studio-ish style of orchestration in more years than he will care to admit, but his selection of syrupy waltzes will sure enough please lovers of le valise and le melody. Melody is what there is plenty of in this book. (MGM Album 25)

Freddy Martin

Most of these sides, perhaps all, have been released before but they make up a pleasant package of the kind of admittedly artificial but nonetheless well played Latin American arrangements that Martin specializes in. *Peru* was reviewed as recently as the last issue and *Cumana*, *Misirilou*, etc. are old standbys. (Victor Album P-213)

Hal McIntyre

Chickie is a McIntyre swipe from an old circus or vaudeville march whose name escapes me at the moment and although it makes noises after the opening choruses like something might happen, it

never does. There are short choruses for tenor and trumpet and some moderately good reads but little else. *Hankerin'* is sung by Frankie Lester. It's a picture tune and about on a par with most of them. (MGM 10221)

VOCAL

Billy Eckstine

Hugo Winterhalter's studio band and arrangements sound fairly plausible on the ballad *Falling* in accompanying Billy but they're way out of character on *Blues*. Billy picks up his trombone for a couple on the blues tune, incidentally, and does an above average job despite the encumbering background. (MGM 10208)

Buddy Greco

Greco's vocal style isn't King Cole inspired but the trio format is and as carbons go it's a reasonably accurate one. Both are sung by the leader who also plays the tasty piano. (Musicraft 569)

Benny Goodman

Benny lends his clarinet and part time band to backing up a couple of female vocals—*Lillian Lane* on *Told* and *Emma Lou Welch* on *Blues*, but without distinction. They'd be above average for almost anyone except the King. (Capitol 15111)

Mel Torme

Mel digs a couple out of the mothballs for this coupling and the results are listenable but somewhat tame. *Torme* fans will doubtless be happy about both nonetheless. (Musicraft 573)

Pearl Bailey

The languid, bluesy style of Miss Bailey leans heavily on material and when she doesn't have it her fine sense of timing is wasted—like it is on these sides. These are just aver-

age blues tunes though the formance by both band Ayres and singer is (Columbia 38228)

Bing Crosby

Even though Decca has sold of these by the hundred thousand they'll doubtless sell another million or so in this pretty package with Bing pictured on his trusty horse. It's a good age though—the sides are remarkably clean and the selection is good. That is if you like a watered Crosby. (Decca Album A-4)

Perry Como

Como's polished pipes are as assured as ever on *Way* and helped along the way on *Somebody* humdrum novelty, by the same fella. His *Victors*, incidental always have wonderful presence and these are no exception (Victor 20-2947)

Frank Sinatra

A seldom commented on feature of Frank's singing is his fine diction—something you sort of expect every singer to automatically have as minimum equipment, though so few have. His clear yet not over-enunciated vocalizing of *Somebody* is a good example of that commendable practice. *Million* is from the new *Whiplash* picture and is a very pretty tune. (Columbia 38225)

Leslie Scott

You can be reasonably sure that *Coleman Hawkins* didn't release the plucky string orchestra that accompanies *Leslie Scott* like it implies on the label. But he adds a great deal to the sides with his tenor choruses, particularly *Million* in which he plays 18 of the prettiest ever in his breathy, soft voiced style. He doesn't get good (Modulate to Page 15)

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Biggin' The Discs -- Tom

(Jumped from Page 14) as well on Look but it's still senior. Scott sings them both medium well done. (Victor 15112)

The Starlighters

Night And Day
Maria From Bahia
enthusiastic Starlighters do new and interesting arrangements of Night crisply and with change of pace; then plunge Maria, the Samba novelty, their usual energetic cohesion, vocal group this. (Capitol 15112)

Peggy Lee

Bubble-Loo Bubble-Loo
Why Don't You Do Right
Bubble is the new Hoagy C. tune will be available soon at every store in the country in all probability despite the source it's still distinguished tune. Right was actually issued in the recent past Peggy Lee album and still good. Capitol 15118)

Nellie Lutcher

Imagine You Having Eyes For Me
Thought About You
Nellie and her rhythm play and couple of new ones—Imagine the lady herself and Thought by Van Heusen combination.

They're bubbly renditions like always and what else can you say about a Lutchy, or Monroe or anyone else who sticks to the same formula over and over? (Capitol 15112)

Johnny Desmond

P.S. I Love You
Wonder Where My Baby Is Tonight
Desmond and four rhythm which include a good fill-in pianist make for a potentially intimate combination except when he hugs the mike too close. Johnny, who is another bug for getting the words across, does laudable work with both songs but the old Baby is too old and crotchety for today's stylist. (MGM 10225)

NOVELTY

An Evening With Victor Borge

Bizet's Carmen
Unstarted Symphony
Intermezzo
Stardust
Rachmaninoff's Concerto No. 2
Inflation Language
Hiat Hvor Vejen
Vuggeviser
Clair De Lune
Album rating—J J

The evening with pianist-humorist Borge can be either interesting and enjoyable or pretty much of a bore, depending upon just how you feel about the great Dane. More than half of this album really

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Ronnie's True, But Then, To Who?



Philadelphia—Baby, I'm True To You, sings Ronnie Graham, and he isn't serenading Buddy Greco. Whether Ronnie, who holds forth at the Hotel Senator here, meant blonde Toby Deane, former Bob Eberly chirp now on her own, or Senator singer Edna Guber, on the right, we don't know. Greco introduced Graham's ditty on a Musicraft disc.

belongs under "Concert," since five of the sides are straight piano and orchestra but accent appears to be on his brand of dry humor and hence the classification. Borge's battle with the English language is moderately funny on wax and though he plays piano commendably, it's not a heck of a lot better than most top studio men. He's at his best when performing brilliant and melodious works like the Rachmaninoff Concerto—at his weakest on pop like Stardust, where his style is overbearing and heavy. Carmen, Unstarted and Inflation are the comedy sides. (Victor Album - C-161)

Spike Jones

I'm Getting Sentimental Over You
I Kiss Your Hand

Sentimental features Spike's surprisingly good vocal choir with punctuations by cowbells, groans, explosions and so on. The funniest thing about kiss is the last line—"I kiss your hand, Madam, because I can't stand your breath." (Victor 20-2949)

CONCERT

Alfred Gallodoro
Concerto For Doubles
Oodles Of Noodles
Fantasia Impromptu
Album rating—J J J

The relatively few, mostly musicians, who invested in some of the Paul Whiteman "sectional" records on Decca a number of years ago in which PW put his various orchestral sections on display, may have wondered who the alto man was who pretty well dominated the reed section sides with his gorgeous tone, amazing technique (he's one of the few who can literally double tongue on a reed instrument) and



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ability to hit notes that "aren't on the horn." It was Al Gallodoro, who has since sunk into very comfortable, thank you, obscurity inside the studios and occasional outside appearances with the symphonies. He was, and still is without the shadow of a doubt, the finest all around reed specialist in the business. This is a six-sided 12-inch album, four of which are taken up with the composition Doubles which was written by studio arranger Ralph Herman on assignment from Whiteman in 1947 for Gallodoro's performance over ABC. It's so called because it features Al on his bass clarinet and clarinet doubles as well as alto. Oodles is the Jimmy Dorsey fingerbuster with a bit of his theme thrown in for contrast and though Jimmy is something of a technician he never played it like this. Fantasia is the Chopin work. This is no Carnival Of Venice album by some fast fingered marksman. It's a beautifully finished album with a full studio orchestra backing up the gifted Gallodoro and reedmen will buy it and then either throw their horns in the lake or start practicing. (Manor Album C-2)

Victor Young
Arizona Sketches
Manhattan Concerto
Travelin' Light
In A November Garden
Album rating—J J

This pleasant, not too heavy concert music in the movie sound track style of maestro Young who wrote the four works and conducts the stringfull orchestra in its performance. Arizona and Manhattan both take two sides of the six sided 12-inch discs while Travelin' and November are shorter sketches. The main trouble with this type of Americanese concert is that it's difficult to tell where one begins and the other leaves off. Pianist Harry Sukman is featured in great profusion throughout the Manhattan deal. (Artist JY-11)

John Sebastian
Street Corner Concerto
Poeme
Roumanian Rhapsody No. 1
Album rating—J J J

It's still an amazing experience to hear someone play really difficult musical works on a harmonica and not only make them sound good but logical. Sebastian plays well in both Kleinsiger's Manhattanish Concerto and Enesco's Rhapsody, but where he really shines is in parts of the extremely difficult Poeme where the accidentals and awful intervals fall thick and fast. He also made the arrangements for all three works. Russ Case accompanies and the backing is no less impressive than if Elman were on the date. (Victor Album - DC-43)

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

Peer Music Co., Mexican Society Called Chiselers

Mexico City—An effort to discredit the Mexican composers society has been attempted in the local press of the Aztec capital. Officers of SMACEM (Sociedad Mexicana de Autores, Compositores y Editores de Musica) have been accused of misuse of funds.

According to Gabriel Luna de la Fuente (lyricist of Time Was in Spanish) this unfair attack is because of a chiseling contract SMACEM has with Peer of New York City, which is about to be broken by the Mexican government. This can be done legally because SMACEM has recently been changed from a "sindicato" under the ministry of labor to a "sociedad" under civil law and is now affiliated with international society of composers in Paris.

No Royalties Paid
SMACEM, a performing and rights organization, has a five-year contract to run until 1950 with Peer. Nothing has been paid to the society since the first of this year. Señor Luna claims that one of the wealthiest men in Mexico and owner of two large radio stations is in partnership with Peer. Neither of his stations, with a chain of outlets throughout the country, have paid royalties, either, and there has been no law, heretofore, to compel payment.

With the Mexican government now formulating plans for future contracts, SMACEM will receive its due income. Another factor in its favor is the new Mexican copyright law in which rights of authors and composers are more clearly stated and better protected.

Officers Receive Percentage
Membership in SMACEM, established in 1939, is about 300. President, secretary and treasurer do not receive salaries, but instead, receive a percentage, no higher than 5 per cent.

Reaction inside SMACEM to the bad press (which is easily bought in Mexico) has been expulsion of seven members, followed by a vote of confidence to its officers.

Guitarist Gray Quits Ray For Dardanelle

Detroit—McKinley's crew and genial maestro Ray both miss guitarist Johnny Gray. Ray admitted you can't replace men like Johnny overnight—"in fact he's irreplaceable." However, despite Johnny's desertion for the quieter life of cocktail lounges, and inclement weather, the McKinley band was heard and appreciated by substantial crowds of Detroiters. They left Eastwood Park for a two week run at Cincy's Coney Island Park after which Ray was hoping to get away for a bit of loafing and shooting in Canada—up around Tobemory in the Georgian Bay country.

McKinley's loss was Dardanelle's gain, when she added Johnny Gray to her outfit. Currently her trio makes some of the finest musical sense in town despite the quietly un-hip surroundings of the pleasant Burgundy Room. So many folks are willing to part with the minimum there that the operator is staying open long after his usual late spring closing date, and begging the trio to stick around all summer. Even musicians are paying that minor matter of a minimum to hear the girl and her guitarist. Sure, there's a bass too—Louis Ott, another McKinley alumnus. Incidentally Ray McKinley recently received the degree of Bachelor of Entertainment from Mississippi state college during his third band date there.

—Lou Cramton

Hubby A Fan Too

Torino, Italy—As a runner-up to a recent story in the Beat about movie star Valli (Miracle Of The Bells) being an ardent jazz fan, it's interesting to note that her husband, Oscar De Mejo, is a noted song writer and composer.

PROFILING THE PLAYERS

Can't Tell Stan Kenton's Players Without Program

STANLEY NEWCOMB KENTON, 36, the "lean leader of leap," who, according to 50 per cent of the trade press is on his way out, and, according to the remaining half, has just begun to shine. Pianist-arranger-leader Kenton, a Local 47 man, was born in Wichita, Kans., moved to San Louis Valley, Colo., then to L.A. His mother, a piano teacher, first interested Stanley in the 88. Kenton started with scales at age 10, became interested in classical study at 14, practicing, arranging, and playing in L.A. hamburger joints for the next six years.

In 1936, Stan joined Gus Arnheim, stayed with the band for a year and a half, later joined NBC's house staff, followed by a stint as pianist and assistant conductor for Manny Strand's Earl Carroll ork. First took the step as leader in early 1941, forming his now-immortal, but quite unsuccessful group at the Rendezvous, Balboa Beach, Calif. Interesting that Kenton didn't attempt to form the unit until he and arranger Ralph Yaw had completely readied a library. Carlos Gastel heard the Rendezvous group, signed with Stan as personal manager in September, 1941, at the same time Kenton was inked to a seven-year GAC contract (both negotiations with the oft-ignored aid of flack Ralph Wonders). Critic George Frazier rapped Kenton in 1942 as a band which would "succeed—unfortunately." New Yorkers said Stan laid an egg at his Roseland opening in February of that year. Stan agreed by returning west. In 1943, Kenton told interviewers that he would "go back to playing red-light piano in a saloon" if his effort didn't succeed, at the same time rapped his Decca recordings as lousy: "we haven't been correctly recorded yet," he said. Kentonites may not be too familiar with the blue label Kenton efforts: St. James Infirmary; Lamento Gitano; Concerto For Doghouse; Gambler's Blues; Reed Rapture; El Choclo; The Nango; This Love Of Mine; Adios; and Taboo. These were made during the off-beat, or Red Dorris-trying-to-sing-like-Billie, period. Band also recorded for Standard and MacGregor transcriptions. Kenton got Bob Hope's airer in 1943 while struggling to back La Langford, through 1944. Band has made two shorts for Universal, one for Warner Brothers, one for RKO and a feature picture for Columbia, all of which, in Stan's words "stunk." Kenton is married, with one child (age 7). Both Violet Kenton and daughter Leslie are currently touring with the band.

JUNE CHRISTY, 22, born in Decatur, Ill. First sang at 13, worked with localite Bill Oetzel's orchestra in Decatur for four years. Auditioned for Boyd Raeburn at the Band Box when Ginnie Powell left, got the job. Sang with Boyd four months, then fell ill. Recovered, June dashed to NYC to re-join Raeburn, to be nixed out by the 20 per cent federal tax applied to nitieries using vocalists. Sang with Benny Strong, and later Nicky Bliss at Chicago's Ye Olde Cellar. Was ready to leave NYC for good when she met Stan at the GAC offices. June had heard Anita O'Day was leaving, made some test cuttings, and decided to go all-out for the job. Stan heard the discs, hired her; this in 1945. Married to tenorman Bob Cooper, June likes singers Fitzgerald, O'Day, Holiday, and Bailey.

CHICO ALVAREZ, 28, trumpeter, is one of the three members of the original Kenton (Balboa Beach) band still with Stan. He has been with Kenton since 1941, except for three years in the army. During the summer of 1947, when Kenton was resting, Chico played with Charlie Barnet, but a call to the faithful found him back in the band in September. Chico, whose parents named him Alfred, says Dizzy is his favorite trumpeter. This modest man, or is he kidding, says his ambition is to learn how to play trumpet. Alvarez has been a mem-

ber of Local 47 in Los Angeles since 1939. He and former wife Violet have two children.

ED BADGLEY, 19, trumpet, is the youngest member of the band—and one of the newest. He joined in Chicago, playing the Civic Opera concerts for his first dates with Kenton. Ed's home is in Park Ridge, Ill., a suburb of Chicago. He has played trumpet since he was 12, jobbing around town with Jay Burkhardt, Jimmy Dale and Jimmy McShane. He was with Gene Krupa for a while, joining in October, 1946. Badgley, who says he'd like to study piano and own a car, would also "like to play a gig in Sweden sometime, I hear it's crazy there!" Fave man on his instrument is John Birks Gillespie.

CONTE CANDOLI, 20, trumpet, has a name that can be, and has been, spelled six dozen different ways. This one is official—in Conte's own blue pencil. Conte is another new member of the Kenton cabal, having joined in Chicago after returning from the Swedish tour of the Chubby Jackson unit. Conte joined Woody Herman in June, 1944 (he must have been 16 then) and stayed with the band for a year and a half. Then followed turns with Boyd Raeburn and Jack-



son. Diplomat Conte likes two trumpet players best—Gillespie and brother Pete Candoli. Conte, whose real name is Secondo John Candoli, says his permanent address is Mishawaka, Ind., that he wants to write music for bands, and his likes include football, softball, swimming, and Kosher and Italian food.

BUDDY CHILDERS, 22, trumpet, joined Kenton first in January, 1943, again in September of 1944, and rejoined last September. In between, he played with Benny Carter, Earle Spencer, Vido Musso and Les Brown. Childers says he doubles on the cabasa and gourd, talents shared by all members of the Kenton trumpet section, and displayed on such numbers as "Peanut Vendor" and "Fugue For Rhythm Section." Buddy, which is short for Marion Eade Childers, Jr., is a comparative newby, having been tied to Jan Belard last October. Home is in St. Louis. Says he wants to get off the road someday and maybe run a music store or airport. Until then he will just blow.

RAY WETZEL, 23, trumpet, has been playing his horn since the tender age of nine. He has played with Teddy Powell, Woody Herman, and Bobby Sherwood, also Vido Musso, Les Brown and Chubby Jackson. Ray, whose home is in Parkersburg, W. Va., does comedy vocals and splits the lead trumpet book with Buddy. Rotund Ray can boast authorship of the Kenton standard, Intermission Riff.

MILTON BERNHART, 21, trombone, is a Valparaiso, Ind., boy who says he wants to become a very competent sideman. Milt, who is blessed with the most pronounced look of innocence to be found on any musician's physiognomy, joined Teddy Powell in December, 1943, and Kenton in September of 1946, after two years with an army band. Last summer, while Kenton was without a band, he played with Boyd Raeburn, but returned to the fold in September. Bill Harris is top trombonist in the Bernhart book.

HARRY BETTS, 24, trombone, is an alumnus of the Jimmy Zito band and a resident of Fresno, Calif., where wife Irlene polishes the hearthstone. He is a member of Local 47 and has been playing the trombone for eight years. Bill

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Deadline for band listing for the July 28 issue is July 8. Send opening and closing date and name and location of job to Band Routes, DOWN BEAT, 203 N. Wabash, Chicago 1, Illinois. One-niters cannot be listed.

Barclay (Chase) St. Louis. Out 7/15, h.
Jimmy (St. Regis) Toronto. h
Ray (Crystal) Buckeye
Out 7/15; (Centennial Terrace)
Sylvania, O. 7/16-22, b
Desi (Casino Gardens) Santa
Monica, Calif. 7/15, h
(President) Atlantic City, h
Penito (St. Regis) NYC, h
Arnie (Mayflower) Akron, h
Dick (Gibson) Cincinnati, h
Will (Melody Mill) Chicago.
Out 7/15, b
(The Pit) Jackson, Tenn.
Charlie (Edgewater) San
Francisco. Out 7/25, b
(Roadwalk Cafe) Jones
County (Strand) NYC. Out 7/20,
Denny (Rocket) Ft. Worth.
Tex (Convention Hall) As-
bury Park, N.J. 7/14-20, b; (East-
wood Park) Detroit, 7/23-8/5, b
Larry (President) Kansas
City, Mo. 7/15, h
Melody Mill) Chicago, b
Jack (Bathing & Tennis)
Spring Lake, N.J. Out 9/6, cc
Billy (Dutch Mill) Delavan,
Wis. 7/15-29, b; (Bismark) Chic-
ago, 8/10-9-13, h
Bobby (Saddle) Denver, cc
Baron (Legion) Perth Am-
boy, N.J., b
Micha (Waldorf-Astoria) NYC.
Earl (On Tour) UA
Rues (Lions-Milford) Chicago.
Johnny (The Weirs) Weirs,
Ind. 7/16-9/6, b
Henry (State-Lake) Chic-
ago, 7/15, r
Nat (Beverly) New Or-
leans, La.
Randy (White Horse Inn)
Trenton, N.J. 8/9-14, r
Les (Jantzen Beach) Port-
land, Ore. 7/15-21, b
Wagon Wheel) Wood-
bridge, Conn. Out b
Henry (Iroquois Gardens)
Louisville, Ky. 7/16-22, b
Roger (Country Club) Ionia,
Mich. Out 7/15, h
Verne (Dark Horse Inn) Estes
Park, Colo. Out 8/17, h
Bobby (Trocadero) Hender-
son, Ky. 7/23-5/5; (Claridge) Mem-
phis, 8/20-9/2, h
Frankie (Casino Gardens) San
Antonio, 7/16-8/12, b
Rues (Claridge) Memphis.
Out 7/15, h
Tommy (Bill Green's) Pitts-
burgh, Out 7/31, nc
Carmen (Surf) Virginia
Beach, Va. 7/16-22, nc; (Steel
Pier) Atlantic City, 7/25-31, b
Bob (On Tour) Mus-Art
Claridge, Gay (Martini) Chicago.
Out 7/15, r
Buddy (El Morocco) Mon-
terey, Cal.
Larry (Show Boat) Milwau-
kee, 8/3-16, nc
Freddy (Sherman's) Carola
Lake, N.Y. Out 9/1, b
Norman (Seven Gables)
Greenfield Park, N.Y. Out 9/16, h
Emil (Biltmore) Lake
Tahoe, Nev. Out 9/7, h
Pupi (Chelsea) Atlantic City.
Del (Rosevett) New Or-
leans, Out 8/3, h
Bob (Strand) NYC. Out 7/15,
Xavier (Surf) Virginia Beach,
Va. Out 7/15, nc
Jose (China Doll) NYC, nc
Trump (Palace Pier) To-
ronto, b
Johnny (Holiday Inn) NYC, nc
Short (Roosevelt) NYC, nc
Muehlebach) Kansas
City, 7/21-8/17, h
Dick (Utah) Salt Lake City.
Al (Totem Pole) Auburn-
dale, Mass. U.
Sam (Paramount) NYC, t
Jimmy (Tranon) Southgate,
Cal., b
Tommy (Eastwood Park) De-
troit, Out 7/15, b; (Convention
Hall) Asbury Park, N.J. 7/21-27, b
Charles (Colony) Cape Girar-
deau, Mo., nc
Sonny (Orpheum) Omaha,
Out 7/16-22, t
Michael (Biltmore) Dayton, O.
Out 8/7, h
Ray (New Yorker) NYC.
Out 7/27, h; (King Philip) Wren-
tham, Mass. In 7/25, b
Les (On Tour) WM
Jack (Roof Garden) Ar-
bold's Park, Ia. Out 7/18, b
Mentel (Linda Park) Toledo, b
Tommy (Blue Moon)
Wichita, Kan., nc
Denny (Cipango) Dallas,
Out 8/1, cc
Shep (Ambassador) L.A. Out
7/16-22, t
Dick (Silver Slipper) Memphis.
Out 7/15, h
Charlie (Prom) St. Paul, 7/27-
31, b; (Long Point) Conesus
Lake, N.Y., h
Sammy (Hyland Gardens)
Grand Haven, Mich. Out 9/6, b
Chuck (Stevens) Chicago. Out
7/15, h; (Lodge Club) Springfield, Ill.
Out 7/26-8/12, nc
Tommy (Lodge) Muskoka,
Ont. Out 9/6, h

Olexa, Joseph Carl (Laurel Hill)
Country Club, Pa., co
Olsen, George (Edgewater) Chicago.
Out 9/7, h
Olsen, Jack (Colonial) Rochester, Ind.,
h
Orlando, Don (Mayo) Tulsa, Okla., h
Overend, Al (Skyline) Billings, Mont.,
nc
Palmer, Jimmy (Cedar Point) San-
dusky, O. 7/31-8/13, b
Pannell Bill (Arrowhead Springs)
San Bernardino, Cal., h
Pastor, Tony (Hunt's) Wildwood,
N.J. 7/16-17,
Pearl, Ray (Kennedy Park) Pitts-
burgh, 7/19-31, b
Peterson, Charlie (New Yorker) NYC
Pettl, Emile (Robert Driscoll) Cor-
pus Christi, Tex. 7/15-8/11, h
Pillado, Jose (Hialeah) Atlantic City,
N.J. 7/16-17,
Prima, Louis (Steel Pier) Atlantic
City, 7/18-24, b
Proctor, Ralph (Yacht Club) Sea-
bright, N.J.
Pruden, Hal (Flamingo) Las Vegas
Out 7/21, h
Razon, Don (Surf) Clear Lake, Ia.,
7/14-18, b
Raye, Charley (Del Rio) San Pedro,
Cal. Out 9/9, nc
Reader, Charles (Pierre) NYC, h
Reed, Tommy (On Tour) GAC
Field, Don (Dutch Mill) Delavan, Out
7/15 b
Reichman, Joe (Mapes) Reno, Out
7/20, h; (Lakeside Park) Denver,
7/23-8/5, b
Reser, Eddie (Pier Casino) Daytona
Beach, Fla. Out 9/6, nc
Rey, Alvino (Iroquois Gardens)
Louisville, Ky. 7/23-29, b
Rich, Buddy (Palladium) Hwd., Out
8/9, b
Richards, Dal (Vancouver) Vancou-
ver, B.C., h
Rogers, Eddy (Carnival) Minneapolis,
8/5-18, nc
Roter, Ralph (Tavern-On-The-
Green) NYC, r
Russell, Lulu (On Tour) ABC
Ryan, Jack (El Morocco) Hamilton
Ont., nc
Rubl, Warner (Riviera) Lake Ge-
ray, Tommy (Arcadia) NYC, b
Sacaras (President) Atlantic City, h
Sands, Carl (Oriental) Chicago, t
Sanders, Joe (On Tour) Mus-Art
Savitt, Jan (El Rancho Vegas) Las
Vegas, Out 8/17, h
Sherak, Shorty (On Tour) GAC
Sherwin Twins (Sunnyside) NYC, b
Short, Curtis (Service Club) San An-
tonio, h
Slick, Freddie (Apollo) NYC. Out
7/15, t
Smith, Earl (Lodge) Sun Valley,
Idaho, Out 9/20
Sn. Ith. Van (Pierre) NYC, h
Snider, Bill (Bellerville) Kansas City,
7/15, t
Spencer, Earle (Lake Casino) Ft
Worth, Tex. 7/21, b
Spivak, Charlie (Lakeside Park) Den-
ver, Out 7/22, b; (Aragon) Chicago,
7/28-8/10, b
Stalcup, Jack (Pla-Mor) Kansas
City, 7/15-28, h
Steele, Ted (Essex House) NYC, h
Stevens, Ronnie (Riverview Park)
Des Moines, 7/20-8/2, h
Stone, Dennis (Wagon Wheel) Wood-
bridge, Ont., h
Stone, Eddie (Belmont Plaza) NYC, h
Strong, Benny (Stevens) Chicago. In
7/16, h
Stuart, Nick (Carnival) Minneapolis,
7/22-8/4, h
Towne, George (Hillcrest) Virginia
Beach, Va. 8/4-9-6, h
Tucker, Orrin (Blue Moon) Wichita,
Kans. Out 7/18, nc; (Elitch's) Den-
ver, 7/21-8/5, b
Valdes, Miguelito (Fairmont) San
Francisco, Out 8/9, h
Vincent, Lee (Sans Souci) Wilkes-
Barre, Pa., b
Warren, Bill (Continental) Kansas
City, h
Wasson, Hal (Riviera Dinner Club)
Corpus Christi, Tex., nc
Wayne, Buddy (Coliseum) Bend, Ill.
Out 7/15, r
Wayne, Phil (Carlton) Washington, h
Weems, Ted (Claridge) Memphis,
7/16-29, h
Wick, Lawrence (Bill Green's) Pitts-
burgh, Out 7/24, nc
Wilde, Ran (Schroeder) Milwaukee,
Out 8/22, h
Williams, Gene (Click) Philadelphia,
7/19-24, h
Williams, Griff (Frontier Park) Chey-
enne, Wyo., 7/26-31
Williams, Paul (On Tour) MG
Williams, Sande (Shoreham) Wash-
ington, D.C., h
Worth, Whitey (Post Lodge) Larch-
mont, N.Y., nc
Zabach, Florian (Palmer House) Chic-
ago, Out 9/5, h
Zarnow, Ralph (KCBC) Des Moines,
Ia., h

Brown Trio, Ray (Three Deuces) NYC,
h
Buckwalter Trio, Junior (Wisconsin)
Milwaukee, h
Byrn Sextet, Johnny (Magnolia) Ft.
Walton, Fla., nc
Calloway, Cab (Surf) Wildwood, N.J.,
Out 7-15, nc; (Kase's) Toledo, 7/19-
25, nc
Catal, Stubby (Chelsea) Atlantic
City, h
Cavanaugh Trio, Page (Melodee) L.A.,
Out 7/18, nc
Cody Four, Red (Crown Propeller)
Chicago,
Cole Trio, King (Clro's) Hwd., 7/16-
8/5, nc
Dalley Trio, Duke (Flame) Mayfield
N.Y., nc
Dardanelle Trio (Ft. Wayne) Detroit,
I.
Davis, Eddie (Larus) NYC, cc
Davis, Johnny (Scat (Brass Hall) Chic-
ago, cl
Debutones (Hi-Ho) Modesto, Cal., nc
Decker Trio, Chip (Shea's Jump
Room) Roxbury, Mass., nc
Depler, John (Stroudsmoor) Strouds-
burg, Pa., h
Deutsch, Emery (Ritz-Carlton) NYC,
h
Downs Trio, Evalyn (Ringside) NYC,
Durso, Michael (Copacabana) NYC,
nc
Evans, Doc (Jazz, Ltd.) Chicago, nc
Fielding, Don (Elk Quincy) Ill., h
Fodor, Jerry Club 67) Muncie, Ind
nc
Four Jokers (Tally-Ho) Avalon, Cata-
lina Is., nc
Four Music Makers (Chelsea) Atlantic
City, h
Four Shades of Rhythm (Woody's)
Cleveland, cl
Four Tunes (Ball) Washington, Out
7/15, nc
Four Varitones (Frenchy's) Okau-
chee, Wis., cl
Funsters Quartet (Angle's) Minne-
apolis, nc
Gall Tri, Ron (Knotty Klub) Mun-
ich, Mich., nc
Gibbeaux Gene (Say When) San Fran-
cisco, nc
Golden Gate Quartet (On Tour) MG
Gray, Chauncey (El Morocco) NYC, nc
Gro, Tom (Dome) Minneapolis,
Out 7/18, nc
Guarneri, Johnny (Claremont Inn)
NYC, nc
Guerra, Marcelino (Palladium) NYC,
b
Harold, Lou (Bal Tabarin) NYC, nc
Herron, Joel (Plaza) NYC, h
Hodes, Art (Jimmy Ryan's) NYC, nc
Huyse, Frank (Schuler) Grand Haven,
Mich., h
Ink Spots (Surf) Wildwood, N.J., 7/16-
29, nc
International All-Stars (Royal Roost)
NYC, Out 7/23, nc
Jackson, Clarence (Glass Hat) Bos-
ton, nc
Jordan, Ricky (Catalina) Catalina Is.,
nc
Judas, Louis (Orsatti's) Somers'
Point, N.J., 7/16-29, nc
Kendis Trio, Sonny (Little Club)
NYC, nc
King, Cappy (Grand Lounge) Chicago,
nc
Kist Trio, Tony (Robert's) Minneap-
olis, nc
Knovely Knights (Montana) Helena,
Mont., nc
Larkin, Ellis (Blue Angel) NYC, nc
Larson, Skrip (Loma Linda) Monterey,
Cal., h
Lewis, Skippy (Downbeat) Boston, nc
Light, Enoch (Tavern-On-The-Green)
NYC, r
Lowe, Trio, Mundell (Onxy) NYC, nc
Machito (Havana-Madrid) NYC, nc
Mask Twins (Sheraton) Chicago, h
Makin, Norm (North Star) Sacra-
ment, Norm (Saddle & Sifoin)
Bakersfield, Cal., Out 7/14, r
McGuire, Betty (Holiday) Springfield,
Ill., nc
McLainland Jimmy (Blue Note) Chic-
ago, nc
Melis, Jose (Traymore) Atlantic City,
h
Menconi, Alfred (St. Moritz) NYC, h
Meusel, Eddie (Rupneck's) Chicago,
nc
Miller, Max (Rag Doll) Chicago, 7/13-
25, nc
Miller, Trio, Sonny (Bradley's) NYC,
7/25-31, b
Mills Brothers (Orpheum) Omaha,
7/16-22, t; (Steel Pier) Atlantic City,
7/25-31, b
Moore's Three Blazers, Johnny (On
Tour) WM
Morris, Johnny (Village Barn) NYC,
nc
Music Bars (Southtown) Chicago, nc
Newton, Frankie (DeCosta's Casino)
Claremont, N.H., nc
Neyer, Gene (Windmill) Natchez,
Miss., nc
Novelaires (Donovan's Loop) Clevel-
and, nc
Novellites (Kentucky) Chicago, Out
9/1, cl
O'Brien & Evans Duo (Diamond)
Wheeling, W.Va., cl
O'Connor, Billy (Norman) Toronto,
nc
Otis, Hal (Roger's) Minneapolis, cl
nc
Panchito (Versailles) NYC, nc
Paris, Norman (Ruban Bleu) NYC, nc
Peora, Santa (Tregle's Dreamland)
New Orleans, nc
Phillips, Barry (Edison) Toronto, h
Ramirez, Harry (Vanguard) NYC, nc
Ranch, Ram (Columbus, O., nc
Renaldo, Don (Wilson's) Philadel-
phia, nc
Rhodes Trio, Benny (Ross-Ed) Oak-
brook, Wis., h
Rhythm-Aires (Cure's Inn) Coxsackie
Beach, N.Y., cc
Rinaldo, Nino (McLure) Wheeling,

Rose, Hillary (Diamond Mirror) Law-
rence, Mass., nc
Out 7/25, nc
Roth, Trio, Don (Studio) Wichita,
h
Sunders, Hal (St. Regis) NYC, h
Savage Quartet, Johnny (Cal-Neva)
Lake Tahoe, Nev., Out 7/18, nc
Statcup, Jack (Pla-Mor) Kansas
City, 7/15-28, b; (Fair) Harrisburg,
Ill., 7/27-31
Schenk Quintet, Frankie (Club 81)
Kingsport, Tenn., nc
Scott, Raymond (Edison) NYC, Out
7/28, h
Sedric, Gene (Shangri-La) Sunnyside,
L.I. NYC, nc
Shaw, Milt (St. Regis) NYC, h
Siry, Larry (Ambassador) NYC, h
Stewart, Siam (Howard) Washington,
7/16-22, t; (Royal) Baltimore, 7/23-
29, t
Stuart, Al (Checkerboard) Norfolk,
Va., nc
Sweet Sisters Trio (Kenmore) Al-
bany, N.Y., h
Three Musicats (Lakeside) Decatur,
Ill., nc
Three Tones (Park View) Round
Lake, Ill., cl
Trace, Al (Blackhawk) Chicago, Out
7/27, r
Traymon, Dolph (Caro's) Manhasset,
L.I., N.Y.
Trenier Twins (Say When) San Fran-
cisco, nc
Trio Clor (Para-Disco) Peoria, Ill., nc
Turner, Bill (Mickey's) Chicago, nc
Tunemixers Trio (Cal-Vada) Tahoe,
Nev., h
Turney, Morris (Bluebird) Youngs-
town, O., nc
Ventura, Charlie (Royal Roost) NYC,
7/16-8/5, nc
Vera, Joe (Leland) Aurora, Ill., h
Vera, Joe (Tic Toc) Milwaukee, cl
Vitalie, Mickey (Turn Hall) Mt. Ver-
non, N.Y., h
Vorne Vere Trio (Rendezvous) Dow-
giac, Mich., Out 9/6, nc
Weber, Allan (Evans) Loch Sheldrake,
N.Y., Out 9/6, h
Wilton, Dick (Coo Rouge) NYC, nc
Wynn & Taylor (Forest Park) St.
Louis, h
Young, Lester (Apollo) NYC, Out
7/15, t
Zarin, Michael (Waldorf-Astoria)
NYC, nc

Singles

Combos

Abbey Trio, Leon (Harry's) Chicago,
cl
Albins (Carnival) Minneapolis, 7/23-
8/3, nc
Allen, Red (Silhouette) Chicago, Out
7/15, nc
Armstrong, Louis (Martini) Wild-
wood, N.J., Out 7/29, nc
Arvelo, Pepito (St. Regis) NYC, h
Arvin Trio, Mel (Music Box) Minne-
apolis, nc
Bal-Blue Three (Lariat) W. Yellow-
stone, Mont., nc
Banks, Billy (Diamond Horseshoe)
NYC, nc
Benett, Larry (Commodore Perry)
Toledo, h
Bendoric, Steve (Dubonnet) Newark,
N.J., nc
Bredice Trio, Freddy (Giovanni's)
Conn., h
Broome, Drex (Blue Spruce) Colo-
rado Springs, Colo., r

Abby Trio, Leon (Harry's) Chicago,
cl
Albins (Carnival) Minneapolis, 7/23-
8/3, nc
Allen, Red (Silhouette) Chicago, Out
7/15, nc
Armstrong, Louis (Martini) Wild-
wood, N.J., Out 7/29, nc
Arvelo, Pepito (St. Regis) NYC, h
Arvin Trio, Mel (Music Box) Minne-
apolis, nc
Bal-Blue Three (Lariat) W. Yellow-
stone, Mont., nc
Banks, Billy (Diamond Horseshoe)
NYC, nc
Benett, Larry (Commodore Perry)
Toledo, h
Bendoric, Steve (Dubonnet) Newark,
N.J., nc
Bredice Trio, Freddy (Giovanni's)
Conn., h
Broome, Drex (Blue Spruce) Colo-
rado Springs, Colo., r

Adler, Larry (El Rancho) Las Vegas,
7/21-8/3, h
Bailey, Mildred (Cafe Society Down-
town) NYC, nc
Barbour, Dave (Chicago) Chicago,
Out 7/18, t; (Steel Pier) Atlantic
City, 7/18-24, b
Boswell, Connie (Kona) El Cerrito,
Cal., nc
Bueno, Delora (Ruban Bleu) NYC,
nc
Burke, Clyde (Jimmie's) Dunellen,
N.J., nc
Churchill, Savannah (Ball) Washing-
ton, Out 7/15, nc
Colbert, Melrose (Village Vanguard)
NYC, nc
Collins, Jack (Raleigh) Bennington,
Vt., r
Cooper, Jerry (Chelsea) Atlantic City,
h
Corey, Irwin (Blue Angel) NYC, nc
Crosley, Len (Drake) NYC, h
Damone, Vic (Glen Island Casino)
New Rochelle, N.Y., In 7/21, h
Daniels, Billy (Crickett Club) L.A., Out
7/21, r
Dennis, Clark (Radisson) Minneap-
olis, Out 7/22, h
Fitzgerald, Ella (Three Deuces) NYC,
nc
George, Betty (St. Moritz) NYC, h
Harden, Harry (Armando's) NYC, nc
Holiday, Billie (Strand) NYC, In 7/16,
t
Jackson, Calvin (Cafe Society) NYC,
nc
Laine, Frankie (Ambassador) L.A., Out
8/9, h
Luce, Peggy (Chicago) Chicago, Out
7/15, t; (Steel Pier) Atlantic City,
7/18-24, b
Lutcher, Nellie (Melodee) L.A., 7/20-
8/2, nc
Murphy, Rose (Rag Doll) Chicago,
7/27-8-15, nc
O'Day, Anita (Rag Doll) Chicago,
7/13-25, nc
Pearce, Johnny (Henry Hudson) NYC,
h
Premice, Josephine (Blue Angel)
NYC, nc
Remaley, Sally (Creasmoor) Hobart,
Ind., to 12/1/48, nc
Roddie, Vin (Carrierson's) NYC, nc
Rosa, Dorothy (Bagatelle) NYC, cc
Stafford, Jo (Paramount) NYC, t
Starr, Kay (Casbah) L.A., Out 8/1,
h
Steel, Eddie (Cerutti) NYC, nc
Stephens, Randy (La Conga) Hwd.,
nc
Stuart, Ross (Plaza) NYC, nc
Sullivan, Joe (Condon's) NYC, nc
Tatum, Art (Famous Door) NYC, nc
Thaler, Jacques (Armando's) NYC, nc
Thorne, Mel (Latin Quarter) NYC,
In 7/18, nc
Vaughan, Sarah (Bowery) Detroit,
7/15-18, nc; (Copa) Pittsburgh, 7/19-
24, nc
Wynn, Nan (Blue Angel) NYC, nc

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Egan Speakin'

New York—Dardanelle the gal with the wonderful trio, does a terrific job of preparing fried chicken.

According to my records, the first one to apply the word "jitterbugs" to swing fans was John Chapman, the New York Daily News drama critic.

Some day I'd like to hear a hot violin contest between Jack Benny, the radio comic, and Marty May, the stage comic.

Lew Wallace, formerly of the Greyhound lines, bus driver most in demand for hauling bands before flying planes during the war, now has his own machine shop in Cleveland.

Why is it that musicians, more than any other grown up human beings, like to play cowboys?

Aside from the officials at the AFM Herman Rosenberg (Charlie's Tavern, Class of '48) probably knows more musicians personally than any other human being.

Doug Coulter, radio executive at the Foote, Cone & Belding ad agency, has a record collection of collectors' items that would knock your turntable out.

Linda Keene, with a similar collection in storage, is mulling the idea of selling hers.

Somebody oughta discover the song writing talents of Judi, wife of Darryl Herron, Los Angeles furniture manufacturer.

Carlos Gastel used to head a Casa Loma fan club; Bullets Durgom was general aide to Glenn Miller; Pee Wee Monte, Harry James' manager, was Benny Goodman's band boy.

Many band leaders do fly their own airplanes, but, on the whole, press stories of their piloting their own craft on one-niters are greatly exaggerated.

Jack Kilty, one of the singing stars in the Bway hit Make Mine Manhattan prefers martinis.

Wonder how much Frank Sinatra bet on Coaltown in the Derby? That was the locale of Miracle Of The Bells, remember?

One Friday at the eastern tracks, eight horses with names referring to various angles of the music biz finished in the money. One, "Take Ten," paid \$94.

Plenty of disappointments at Carnegie Hall during the Pops concert series when the Tchaikowsky night went off with no participation whatever by Freddy Martin. And after all Freddy did for him!

Here's a twist. Sir Malcolm Campbell, the speed racer, was fined in a London Court—for overtime parking!

Harmonicas have yet to ring the

McHugh Defies 8-Note Formula, And Succeeds

By EDDIE RONAN

(Part two of a two part series.)

Hollywood—Famous song writer Jimmy McHugh, in celebrating his 25th year as a tune clefter, offers a hint or two for young writers. First, says Jimmy, who started out in the early '20s with his still-famous "I Can't Give You Anything But Love, Baby," to become a successful songwriter, one must write and write and write.

It's not like writing a book, he declares, for an author can become a success with just one book, i.e., Dale Carnegie and his very successful How To Win Friends And Influence People. Song writing is different. Successful song writers today write from two to six flops before hitting with one successful tune, McHugh claims.

Defies Formula

"There's a popular theory among publishers," Jimmy said as he chipped ice in the bar of his plush Beverly Hills home, "that in order for a tune to become successful its melody line must span no more than eight notes, and that it must be kept quite simple. I don't believe that and have never made an effort purposely to keep any of my songs within such limitations.

"I've written some songs with a span of as many as 14 notes. In fact, Exactly Like You has 14 notes; Sunnyside Of The Street has 10; Don't Blame Me has nine. I follow a theory of bigness of sound. That's elementary. If a melody sounds good and big, I think it will appeal to singers, and the public alike. I always try to inject a musical phrase where the vocalist will have a feeling of going out after it—a challenge. Singers like an opportunity to get a bigness out of their voices. They like the chance to see their voices as an instrument. As a result, when writing, I always try to keep the vocalist in mind. That's most important."

Message Subordinate

Jimmy continued, explaining that the message of a song is not as important as the sound and flexibility of the tune. It is in this, he says, that a singer gets a chance to prove his ability.

McHugh for the last eight years has confined his song writing to the movies. As mentioned in the previous issue, he wrote The Music Stopped, I Couldn't Sleep A Wink Last Night and This Is A Lovely Way To Spend An Evening for Frank Sinatra's first film, Higher And Higher. That was in 1943.

Sample Hits

In the following few years he penned songs for pictures in which were starred Dick Haymes, Martha

bell with me on phonograph records.

This is just a guess, but I'd pick Charlie, Ray, Ted, Jimmy and various forms of William (Will, Bill, etc.) as the most popular front tags among top band leaders.

Sniffing those benzine inhalers late at night can prove almost as much an inducement to stay awake as tablets. Keep this in mind when planning a night's sleep while treating that summer cold.

A barber recently confided that rubbing salt in the scalp will grow hair. And if it doesn't? Well, at least it looks like dandruff.

P.S.—I didn't try it.

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RUBE CUMMINGS HAS SWITCHED

to Dick Mavery's "Man and His Music" show on station WIBC in Philly (3:05 P.M. when there is no ball game).

If you want to hear a good assortment of popular music with no String Band or Lombardo records, catch this d.j. show. The market stuff Dick plays is a Mills Bros. or a slow barret.

That's Dick Mavery's "Man and His Music," station WIBC, Philly, 3:05 P.M., when there is no ball game.

(I do not know Mavery personally, nor am I an employee or relative of an employee of WIBC. I am just crazy about the show, believe it or not!)

Raye, Harry James, Helen Forrest, June Allyson, Gloria De Haven, Carmen Miranda, Bob Hope, Virginia Mayo, Kenny Baker, Jane Frazee, Eddie Cantor, and Perry Como, to mention but a few. Some of the key songs spotlighted in these films were In A Moment Of Madness, My Mother Told Me, How Blue The Night, You Moved Right In, Wouldn't It Be Nice, I Wish We Didn't Have To Say Goodnight, I Walked In With My Eyes Wide Open, How Would You Like To Kiss Me In The Moonlight, I Didn't Mean A Word I Said, Hubba Hubba Hubba, Here Comes Heaven Again, I Miss That Feeling, Have I Told You Lately I Love You, I Guess I'll Have That Dream Right Now and I Threw A Kiss To A Star.

Jimmy has had good success with revivals. Last year MGM brought back his I Can't Give You Anything But Love, Baby for The Secret Heart, starring Claudette Colbert and Walter Pidgeon. And, this year, Universal-International will use his I'm In The Mood For Love in The Saxon Charm, which will star Bob Montgomery and

Egyptian Jock



Cairo — Doris, whose real name is Irma Pilogatti, is head of the music department of Egyptian State Broadcasting and quite a disc jockey. Her program, *Request Your's*, is the most popular item on the air in the Middle East. She lists among her favorites, Como, Crosby, Sinatra and Ellington, Carter, Eldridge, Hawkins, Dizzy, Kenton and Herman.

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Susan Hayward. Also, this year when MGM releases *The Big City*, you will hear Betty Garrett, backed by the Page Cavanaugh trio, sing *Don't Blame Me*, which Jimmy wrote in 1933 for the Broadway production *Clowns In Clover*.

His newest tune, *It's A Most Unusual Day*, is the theme for *A Date With Judy*, new MGM musical soon to be released, starring Jane Powell.

Active Church Leader
Jimmy is active in local church and state affairs as well as being an enthusiastic sponsor of local and national swimming events. McHugh is an ardent Catholic, and, as a member of the Toluca Lake church with Bing Crosby, donated a statue, while Der Bingle gave an organ. He is known to his religious friends as the "Bishop of Beverly."

Recognizing his sincere interest in community work and youth welfare, the Beverly Hills chamber of commerce elected Jimmy to its board of directors in 1946. Last year he sponsored the first annual southern California swimming and diving championships, held in Beverly Hills. The meet proved to be a big success and proceeds were split between the Beverly Hills youth center and a building fund for the chamber of commerce.

Art Collector
In recent years, Jimmy has become a collector of fine art. The walls of his home are covered with the works of such greats as Renoir, Maurice Utrillo, Paul Clemen, Mary Cassatt, Julian Ritter, John Decker and others.
"I've had a very full life so far," he concluded, "but, it's far from over yet. I've got a few more tunes to write."
"Will you excuse me."

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Pictures Of Music World Personalities



Trio of fans, fluttered by Shirley Lloyd, Bill Lockwood and Bill Nichol, help Sam Donahue back to normalcy after his *Suicide Leap* at a recent Meadowbrook date. Photo at top right shows Shorty Sherock and his vocalist-wife Elayne Trent plugging Sylvania, Ohio's Centennial Terrace, on Toledo's *Club Matinee* airshow. Jock is Bernie Young, WTOL announcer. That's June Christy, applying lipstick before going onstage at the Hollywood Bowl Kenton concert, in the left center shot. Billie Holiday and the ever-present gardenias in the center

photo, taken at the Blue Note by staff photog Ted Hallock. Picture at right, center, shows James Stewart and Henry Fonda, who play musicians in the movie *On Our Merry Way*. They find their Waterloo in piano posin' trumpeter Dorothy Ford. Confab in the lower left includes Charlie Barnet, Harry James and Jimmy Dorsey, a cameraman's jackpot. At the right, booker Moe Gale, left, and Decca recording exec Milt Gabler, present Ella Fitzgerald with a rake celebrating her tenth anniversary as "First Lady of Song."

DOWN BEAT



English Defy Ban

(See Page 1)



Dixie Sells In Hotel

(See Page 3)



Krupa Dons Paper Hats

(See Page 2)



On the Cover
CAB CALLOWAY

