

The Miller Melody Lingers On

By LEONARD FEATHER

DOWN BEAT

VOL. 18—No. 15

(Copyright, 1951, Down Beat, Inc.)

CHICAGO, JULY 27, 1951

Triple Play Sped This Laugh Straight Home



Chicago—Glenn Miller may have had his glum and gloomy moments, but this wasn't one of them. Occasion was a CBS broadcast, and Glenn's flanked by singer (and onetime saxophonist) Tony Martin, and Frank Sinatra, who was the bobby-soxers purple passion at the time. Glenn's band had started a three-week CBS radio program for Chesterfield on Dec. 27, 1939.

Haynes Puts To Rest Rumors That Glenn Miller Still Lives

By CHARLES EMGE

Hollywood—"I want to put an end to these ridiculous rumors that Glenn Miller is still alive, anywhere, under any circumstances. I want to put an end to them once and for all; they are annoying to Mrs. Miller and the children as well as to all of his friends and former associates."

Don Haynes, Glenn Miller's personal manager from 1940, and with him right up to the time he took off on his last flight, related the story of the bandleader's last days when asked for comment on the rumors concerning Glenn Miller that have been bobbing up ever since his disappearance.

Most Recent

The most recent wild story to make the rounds here had it that Glenn Miller, under a different name, was a psychopathic patient in a veterans hospital near Santa Monica.

Other incredible stories concerning Miller that have been circulated from time to time:

"He's a basket case—he requested that the matter never be released for publication and army authorities agreed to his request. I got it from a guy who got it from a painter who worked in the hospital where he is kept." Ben Pollack ran this one down and discovered it stemmed from a legless but not armless veteran with a name somewhat similar to Miller's.

"Glenn Miller made a fortune in the black market during the war and disappeared into North Africa, or southern France, or somewhere. I got it from a fellow who knows a fellow who ran into him in a bar over there about two years after the war."

No Possibility

Haynes, the last man to see Glenn Miller alive, says the circumstances absolutely preclude the

(Turn to Page 19)

New York—In some of the remoter corners of Iowa, you may still find people today who remember some of the background to the Glenn Miller legend. You will find them, too, in Nebraska, and in Missouri and Colorado, for Glenn came from a family that moved often and far in search of what little fortune it found.

Alton Glenn Miller was the second son of Lewis Elmer Miller, who alternated between farming and carpentry, and the former Mattie Lou Cavender, who as a school teacher gave Glenn his first tuition. Born in Clarinda, Iowa, he moved at the age of 5, in 1909, to a homestead deep in the dust bowl region of Nebraska, where his family maintained a primitive sod hut as a home.

Musical Family

Glenn's elder brother, Deane, recalls how the Miller children heard their first music at that time, how they all sang songs as they drove over the prairie, and how Mattie Lou played the organ that they kept in the sod house.

Glenn, Deane, and dozens of other farmers' children learned not only their three r's but also their religious and ethical background from Mattie Lou. Then, after five years on the homestead, Lewis Miller gave up hope of making his land self-supporting and returned to his original trade of carpentry, moving to a small house in North Platte, Neb.

Glenn went to the city school there, getting good grades in almost everything except music, in which he rated C's and D's. Glenn's father, however, encouraged the children's interest in music, first by buying a cornet for Deane and then a mandolin for Glenn, both of which they studied.

Went to Work

The family was augmented by another son, John Hebert, born in 1913, and a daughter, Irene, in 1916, just before the Millers moved to Grant City, Mo. It was there that Glenn went to work running errands for a local butcher, who happened to own a broken-down trombone. Glenn showed some interest in the horn and the butcher presented it to him.

His next musical patron was Jack Mosbarger, a tailor who also served as leader of a town band that played church functions. Deane was playing his horn in this band and Glenn tagged along. The tailor gave Glenn a bright new trombone and offered to let him pay for it out of the nickels he picked up shining shoes for some of Mosbarger's customers.

Glenn entered high school in the family's next home town, Fort Morgan, Colo., swept out a barber shop after school, and for a while worked in a sugar beet factory. By now he was practicing enough to make concerts with the town band. He didn't stay for graduation at Fort Morgan High; he had found a job with a small band in Laramie, Wyo., and couldn't wait for his diploma. The school later gave it to Mattie Lou with the comment, "Maybe you're the one that should get it anyway; you probably worked harder on it than he did."

Notice!

The accompanying article on Glenn Miller was written by Leonard Feather and is a greatly abridged version of his full length book, *The Glenn Miller Story*, which is scheduled for publication later in the year. The material in this condensation and some of the photos in this issue are used with permission of the copyright owner, Harry Fromkes. The book, naturally, contains dozens of anecdotes, photos, and other details impossible to include here because of space limitations.

No Job

The job in Laramie didn't materialize. Through a pianist friend in Fort Morgan Glenn was recommended for a job with Boyd Senter, the eccentric clarinetist, and in 1921 Glenn spent his first Christmas away from home, feeling like a bigtime music man.

After six months on the road with Senter, when the band reached the college town of Boulder, Colo., he decided to enroll at the University, paying his way by working gigs at night. One of his schoolmates was Dick Morgan, the guitarist later with Spike Jones, who recalls that Glenn not only played brilliantly by this time but had started to do a little arranging, too.

One of the students in Glenn's history class was Dorothy Helen Burger. This was the beginning of his first and only romance. Helen stayed on in college after Glenn and Dick Morgan had headed west

(Turn to Page 2)

Glenn And Don On The Cover

Glenn Miller, whose memory is saluted by this issue of *Down Beat*, is shown on the cover with his manager, Don Haynes. Next to music, golf was Glenn's top interest, and as Leonard Feather states in his biography, he was said to have smacked golf balls all the way from the Pacific to the Atlantic on one trip, with Ben Hogan as his opponent on one occasion.

They Sweetened Swing To The Public's Taste, And Found A Ready Market



Chicago—This is the band that made it. After almost unhearably discouraging struggles, the tide turned, and in 1938 Glenn Miller's second band, working at the Paradise restaurant in New York, began to attract attention. Dates

at the Meadowbrook and Glen Island Casino followed—the old dreams were finally coming true. The sax quintet above was composed of Jimmy Abato, Al Klink, Wilbur Schwartz, Hal McIntyre, and Tex Benete. In the photo at the right,

taken in June, 1940, you may be able to spot Ernie Caceres, who replaced Abato; trombonists Paul Tanner, Jim Priddy, and Frank D'Annolfo; bassist Rolly Sundbeck, and drummer Moe Parfitt.

(Photo at right by Ray Storing)

Was Miller A Musical Martinet, Or Just A Man Determined To Succeed?



Chicago—Several years ago, when Frank Stacy wrote a perceptive story on Glenn Miller for the *Down Beat* issue commemorating Glenn Miller Memorial day, he quoted a musician who worked with the second Miller band during its early stages: "We not only rehearsed arrangements, we rehearsed every bar at least a thousand times, until the

guys had to play it right." Though this, Stacy observed, won Glenn "something of a name as a musical martinet, an over-zealous disciplinarian, among swing-men who liked a more leisurely kind of musical existence" it paid off. Though the photo at the left above was a standard publicity shot, Miller, in steel-rimmed spectacles, might be more

easily taken for a schoolmaster than a musician. He's autographing a record in the next picture, shortly before he gave up his civilian status. Captain Miller checks the manuscript of *Eager Beaver Boy* in the third photo, while Bill Lee plays it. And, in the last picture, meticulous and methodical as always, he files some papers in their case.

Tribute To Glenn Miller

(Jumped from Page 1)

to investigate the stories they had heard about golden opportunities in California.

Joined Pollack

After jobbing around in Hollywood and Santa Monica, Glenn landed with Ben Pollack, who had come to California with a band that was years ahead of its time. Glenn supplemented Fud Livingston's contribution to the Pollack library.

On Dec. 9, 1926, Glenn made his first record date. The tunes were *When I First Met Mary* and *Deed I Do*; the Pollack band included 17-year-old Benny Goodman on sax and clarinet and his brother Harry on tuba; Al Harris and Harry Greenberg on cornets; Gil Rodin on alto and Fud on tenor; Victor Young and Al Beller, violins; the late Vic Breidjs on piano, and Lou Kessler on banjo, with the leader on drums.

Not long after, Dick Morgan and Jimmy McPartland joined the band. Pollack's *Waiting for Katie* and *Memphis Blues*, cut in December, 1927, and *Singapore Sorrows* and *Sweet Sue*, waxed four months

later with Bud Freeman on tenor, became collectors' items.

Short Solo

In January, 1928, under the name of Benny Goodman's Boys—the first time Benny's name had been featured on a record—a group of Pollack stars made *Wolverine Blues* and *A Jazz Holiday*. Glenn had a short solo near the end of the latter side, in the style of his idol, Miff Mole.

A few weeks later Pollack entrained for New York, opening at the Little club on W. 44th street; Benny Goodman used Glenn on a second date that produced *Blues, Jungle Blues*, and the satirical *Shirt Tail Stomp*.

Glenn decided he liked New York and its music world. He sent for Helen, and on Oct. 7, 1928, they were married. Leaving Pollack to settle down in Manhattan, he worked briefly with Paul Ash, then started freelancing. The late George Evans, the press agent, whose clients included Roger Wolfe Kahn, helped to get Glenn a job with Kahn, writing arrangements at \$50 a clip.

Busy Man

By 1929 Glenn was one of the busiest freelancers around town, both as an instrumentalist and as an arranger. He began a long association with Red Nichols, scoring such Brunswick hits as *The Sheik*

and *On Revival Day*. In the same year he made his best known jazz record, *One Hour and Hello Lola* with Red McKenzie, Condon, Pee-Wee Russell, Coleman Hawkins, and Al Morgan.

There is a story, probably apocryphal, that in 1930, when Glenn was in Red Nichols' *Girl Crazy* pit band, he was scoring some music for a number featuring the line of girls when he stumbled across a two-bar phrase that was later translated and expanded by Gerahwin into *I Got Rhythm*.

Though the authenticity of this is dubious, there is no doubt that Glenn did write, on a record date for Goodman and Teagarden, a special vocal routine for *Basin Street Blues* that was tantamount to his having contributed a verse to the famous Spencer Williams blues. Glenn never claimed composer credit for the lines Teagarden immortalized ("Won't you come along with me, down the Mississippi . . .") though he lived to regret it.

Back on Road

After three years in New York, during most of which time he was netting himself \$200 to \$300 a week in spite of depression conditions, Glenn at last went on the road again, running a band that was under the nominal leadership of singer Smith Ballew.

The band, which at one time or another included Chummy MacGregor, Jimmy McPartland, Ray McKinley, Harry Goodman, and Skeets Herfurt, played one-night stands and hotel jobs from Memphis and New Orleans up to the middle west. More than once the men were stranded without funds or work.

After the Ballew stint and a few months of freelancing, Glenn teamed up with the Dorseys. The brothers, who had used him on several record dates, had decided to go into the band business on a fulltime basis.

On the last pickup band date, Glenn had contributed lyrics, music, and arrangement to an item he tried for years to live down, *Annie's Cousin Fanny*. Glenn himself spoke the last recitatif vocal on the disc, informing the world that "You may know some girls named Annie that are divine, but you never saw a Fanny half as pretty as mine."

Charlie Joined

The Dorsey band, with vocals by Kay Weber and Bing Crosby's kid brother Bob, enjoyed a modest success both on records and on tour. Before long Charlie Spivak, who lived a few blocks away from Glenn and Helen in Jackson Heights, joined the band.

It was during this period that Glenn studied privately with Dr. Joseph Schillinger. Like Will Bradley and many other name musicians of the day, Glenn took his Schillinger very seriously. This was his first experience in formal orchestration training.

While the Dorseys were playing their first Manhattan job, at the Palais Royal, Ray Noble arrived in town to form his first American

band. Glenn was just the man Noble needed; he could supplement Ray's arrangements, help find men, and assist in the general organization and rehearsal.

First Records

While he was waiting for the Noble band to make its public bow, Glenn evolved an idea for a semi-awing band with a string section added. The first records ever to be labeled "Glenn Miller and His Orchestra" were made with this instrumentation for Columbia in April, 1935, with Glenn's old associate Smith Ballew doing a couple of vocals. The records were not particularly successful, either artistically or commercially.

The Noble orchestra made its much-heralded debut at the Rainbow room. It was during this engagement that Schillinger was unwittingly responsible for the birth of a fragment of music made famous later as the Miller theme.

"Schillinger had his students write exercises," Glenn recalled, "as a sort of practical way of utilizing all the harmony, counterpoint, and orchestration we were learning. *Moonlight Serenades* was a little exercise I wrote. It was a couple of years later that I resurrected it, polished it up, and started using it with my band."

Some Bad Moments

There were times when the gap between Miller's and Noble's musical thinking made for some

awkward moments. During a rehearsal of Noble's old *Tiger Rag* arrangement, Ray decided to demonstrate the required interpretation by playing the original recording by his English band.

"Now," he said to Glenn, "can we play it like that?" Glenn winked at his trombone teammate Wilbur Schwichtenburg (Will Bradley), and said, "Ray, we stopped playing like that 20 years ago!"

Prediction

One night after the job, Glenn, Wilbur, Claude Thornhill, and Jerry Colonna went to the Hickory House for the opening of the Teagarden-Trumbauer band. Glenn found Helen waiting for him, sitting in a corner crying. Hesitantly she told him she had visited a fortune teller. "She told me my husband had better have all his papers in order—she said you would be killed in an accident, within 10 years."

"You mean," said Glenn impatiently, "you paid her money to tell you something like that?"

He laughed the incident off, and it was forgotten until nine years later, when the prediction flashed through the minds of Glenn's friends as they read the news from France.

The Beginning

Noble's hot trumpet man, Pee-Wee Erwin, had a good range, (Turn to Page 6)

Found Fame's Road A Rough Route



Chicago—The dancers can choose to stay home on wet and sleety nights, but the band's got to be there. Here's a view of Glenn Miller slushing to a job, cigarette tucked into his grin, and a promise of a fine evening for the faithful fans also in sight. He might be remembering the night the band was making a long hop from a Cornell dance date to a New England one-niter and the cars were stalled in snow drifts. The only way the whole outfit kept from freezing was by stumbling upon a farmhouse, and spending the rest of the night sitting around in the kitchen trying to keep warm.

Mrs. Miller Accepts Glenn's Medal



Chicago—Major Alton Glenn Miller was still listed as missing in action when this photo was taken. He was awarded the Bronze Star for meritorious service, and Glenn's wife, Helen, accepted the medal which was presented by Col. F. R. Kerr, acting director of the army special services division. Mrs. Miller and Colonel Kerr are shown above. "I sincerely feel I owe a debt of gratitude to my country," Glenn had said in explaining why he accepted a commission as a captain in the army air corps. Though Miller's age, bad eyesight, and two adopted children would have exempted him from service, his strong sense of duty would not.

DOWN BEAT

(Trademark Registered U. S. Patent Office)

VOL. 18—No. 15

CHICAGO, JULY 27, 1951

(Copyright, 1951, Down Beat, Inc.)

New Men Continue To Inspire Ellington Band

By BARBARA HODGKINS

New York—There was nothing new on the Duke's agenda when the Ellington musicians appeared at Lewisohn stadium on June 20 for the benefit of the Damon Runyon Cancer Fund. Nothing new, that is, except some new musicians who have lifted the face of the band with spectacular success.

Chief cosmopolitan is Louie Bellson, a young, iron-wristed drummer with a sense of humor and an ability to both fit into the established pattern of the band and at the same time spark the older musicians into more enthusiastic blowing than they have shown for some years.

As Usual

As is usual at an Ellington concert, matters got underway a good 20 minutes late with the *Star Spangled Banner*, done up in a flamboyant arrangement that featured several tempo changes and several trumpet fluffs.

Then Duke introduced the Fund's chairman, Walter Winchell, who brought on Mayor Impellitteri, Joe Louis, and Dr. Wright, the president of CCNY. Following a few well-chosen remarks about money, Winchell credited Duke, Joe, Impy, and the press with what Damon meant by class and turned the evening over to music by the classiest.

Both sides of Duke's latest record opened the program, *Fancy Dan* and Louie Bellson's *The Hawk Talks*, the latter departing about as far from the Ellington sound as he has ever allowed.

Two-Part

Then came *Controversial*, a two-part creation "inspired by the constant disagreement about jazz" which Duke introduced at his Opera House concert this winter. "Pseudo-futuristic" and "fourth-dimensional" were two of the hyphenated descriptions Duke made of the first section, *Later*. Unfortunately at times it puts one in mind of *The Syncopated Clock*.

Before My Time, which follows, is a series of pseudo-Dixieland noises from soloists Russell Procope, Harold Baker, and Quentin Jackson, accompanied first by Swing Era riffing, then by a kind of John Philip Sousa march, then by a spirited *Tiger Rag*.

Before the second of the three Metropolitan innovations came also vehicles for Harry Carney, who gave his usual amiable bari-

tone performance; Britt Woodman, Lawrence Brown's replacement who doesn't have the latter's silky sound but achieves a good, rough beat; Cat Anderson, still pointing to the stratospheric notes of *Coloratura* before he approximates them on his horn; Paul Gonsalves breathing in Hawklike fashion down the neck of the *A Train*.

Third Addition

The third recent addition to Duke's concert book is the three-part *Monolog, Duet, and Threesome*. *Monolog* has Duke's own charm in its tale of the country chick who has the city slicker saying "Yes, baby" in no time. The *Duet* of clarinetist Jimmy Hamilton and bassist Wendell Marshall indubitably lost much of its effectiveness in so large a setting. *Threesome*, which at the Met featured three dancers called The Co-ops, here merely gave opportunity to almost all the band's soloists for blowing. The pre-intermission half concluded with songs by Albert Hibbler.

After the interval some 60 members of the NBC Symphony filed out on the stage, shoving the Ellington band far into the background. Together they ran down *New World A-Comin'* (arranged by Luther Henderson), Duke's piano-dominated exploration of the future. It was a rather pallid performance, for although Duke several times complimented the symphony musicians for their ability to play without a conductor, they could well have used one here.

Harlem, which Duke was commissioned to write for the NBC orchestra, followed, also orchestrated by Henderson, with Duke climbing onto a special podium to conduct a work in which he attempts to "describe all the elements as accurately as possible." It didn't seem to describe anything like Duke's former portraits of this segment of New York nor any portion that was familiar by personal observation.

Needs Own Band

In the writing for the sections and individual instrumentalists of his own orchestra, there was a suggestion of that sort of sophisticated sociological feeling Duke's music has always achieved, but it is impossible to picture this or any other symphony orchestra making anything out of it without Duke's own men to state the basic idea.

Then while the 60-odd fiddled with their bows and gaped open-mouthed, drummer Bellson, who had already given a brilliant account of himself, drummed his own *Skin Deep*. A couple of times he got a nice, groovy figure going in the band, but in general it was simply an amazing display of technique and stamina.

As a neighboring listener said: "Gene Krupa better watch out! He'll have to move over." It seems certain that Louie will not only continue to bring this band back alive, but will come into his own as a drummer with it.

Then Duke

Last number was the usual Ellington medley, all Duke's own songs, which sound strangely emasculated when Duke cuts down the rich, familiar band sounds into a piano solo. Following scattered shouts of "More!" Duke repaired a serious oversight—he brought on Willie Smith, who hitherto had not played one solo note, to blow an unrehearsed *Tea for Two*.

With Duke, Louie, and Wendell

Ellington Draws 9,000 To Concert

New York — Duke Ellington's concert for the Runyon Fund, held June 20 at Lewisohn stadium, attracted a crowd of approximately 9,000. This was just about half the capacity of the stadium, and the biggest crowd the Duke has ever played to in New York City, as well as one of the most enthusiastic.

A slight flurry of embarrassment was caused when numerous customers who had paid \$4.80 for their seats walked into the section assigned for them and found it already filled, sometimes with customers who had paid lower prices. It transpired that although the tickets were numbered and reserved, nobody had remembered to number the seats.

Only other hitch of the evening occurred, as usual, through the interference of a photographer, one of whose flashbulbs exploded at a critical moment on the balding head of an NBC Symphony bass man.

Shearing May Do Europe Air Shots

New York — Negotiations are now underway with Billy Shaw, George Shearing's manager, for a possible series of 26 broadcasts to be transcribed here by Shearing's quintet and broadcast in continental Europe, beamed especially at GI audiences.

If it materializes, the show, which will be done in cooperation with the marine corps, will also feature vocals by Rosemary Clooney.

Auld To St. Louis

St. Louis — The George Auld quintet (Auld, tenor; Frank Rosolino, trombone; Harvey Leonard, piano; Curly Russell, bass, and Tiny Kahn, drums) opens at the Midtown hotel here on July 14 for a week.

Addict Drags NYC Clubs, Musicians Into Testimony: Frisco Dope Drive Nets 2

New York—Several top musicians and a couple of New York spots noted for their use of jazz talent were dragged across the front pages recently during the New York State investigation into the use of narcotics.

Most sensational part of the evidence from the musical standpoint, blazoned across the tabloids and broadcast over WNYC, was the testimony of a girl musician who admitted she had been forced into prostitution by her craving for heroin.

Mentioned Names

Although this girl herself was protected from bad publicity by the elimination of her name from the recorded interview, she was allowed to mention by name other musicians who, whether guilty or not, were thus implicated by her appearance.

The girl, who gave details of a good education in Massachusetts, said she played alto saxophone, cello, and bass, and mentioned that she worked at the Hickory House only a few months ago.

She mentioned Birdland specifically as a place where dope was sold, claiming that addicts and peddlers visited the spot, particularly when name musicians were there. She said dope was sold at Soldier Meyers' place in Brooklyn, formerly known for its jazz policy. She also said narcotics were sold and used in the backstage dressing rooms of the Apollo theater "when and where were there" (naming two poll-winning hornmen).

Birdland Artists Screened

Immediately after the investigation closed, a Birdland representative told the *Beat* that all artists

are being carefully screened before being selected to play the spot, and equal care is being taken regarding the admission of underage or doubtful customers.

Current attractions at the spot are George Shearing, Lurlean Hunter, and Slim Gaillard, with Dinah Washington set to open July 19 for the rest of the month.

San Francisco — William F. Erickson, 22-year-old trumpet player and pianist recently with the Jack Sheedy band, was sentenced to a year minus a day in the county jail on each of two charges of possessing narcotics June 13.

Erickson was arrested last February while reporting to his draft board here. He admitted to examining physicians at the draft board that he had become a narcotics addict in the hope it would save him from army service.

Superior Judge Twain Michelsen sentenced Erickson to take the cure, but retained jurisdiction in the case. "You belong in San Quentin, but the probation report indicates you are in need of medical and psychiatric treatment," the judge commented.

Currently San Francisco is in the throes of its yearly dope drive. This particular one was opened when an 18-year-old trumpet player was arrested for possessing cocaine and marijuana and is suspected of being the source for a teenage school kids gang. The trumpet player was not identified by police, but in newspaper stories the youngster related having played in Fillmore section all-night jam sessions and wanting to listen to "hot music."

Woody To Release LP Of '46 Carnegie Hall Concert

By Ralph J. Gleason

San Francisco — Woody Herman, enthusiastic after drawing a foot-stamping dancing crowd of 2,000 to a Sweet's ballroom one-niter, announced plans here to form a record company of his own and issue the full 4½ hours of his famous 1946 Carnegie hall concert.

The time clause having lapsed in his contract with Columbia, for whom he recorded then, Woody is at liberty to release everything played that evening, including the premier performances of *Summer Sequence*. This will in no way affect his current MGM contract. The entire program was taken off that night.

A Milestone

"I think this represents a milestone in jazz," Woody says in one of the understatement of the decade. "The band fulfilled itself that night before an audience of adults—not a bunch of screaming idiots."

"I played acetates of all of this a couple of weeks ago and for the first time in five years, they were tremendous. The band had a great sound that night. And we played things that were never recorded—like *Superman*, *Hallelujah*—with some wonderful things by Red

Marshall, Willie wove his delicate way through a chorus or so; then the reedmen started to lay down a light background; the brass joined in; and finally the longhairs leaped in, the bassmen plucking frenziedly, the violinists sawing with vigor.

It was a fine, good-humored ending for a concert, especially one for a good cause and marking the return of one of jazz' greatest bands.

Norvo—1, 2, 3, 4, *Jump*, and others. "I found this stuff in the record cabinet and I never knew I had it. I've been without an LP machine until recently and we yanked this stuff out to see how it sounded."

Whole Concert

Woody is planning to issue the whole concert—"It's a chance to hear these things unhampered by studio rules—we were usually held to three minutes on the stuff we released. This way, they'll be like we played them . . . 10 minutes long sometimes."

The records will probably be out this fall in a set of 12-inch LPs, packaged in an album and issued by Woody's own company, which he and manager Abe Turchen are setting up. They will be distributed first on the west coast and then nationally. The name for the label has not been set yet though one possible tag is Herd.

In addition to these Carnegie hall discs, Woody is trying to work out a deal whereby the great Esquire broadcast which his band made with the Duke Ellington organization can be issued as an LP. Then there are other tests locked up in that Herman record cabinet which it may be possible to issue. All in all this adds up as the best news from one of the best guys in the business in quite a while. Reaction around here to the idea was summed up by Jimmy Lyons, KNBC disc jockey, who said: "At last! Thank you, Woody Herman."

Band Surprises

Woody's band, incidentally, really surprised everybody by the crowd it drew at Sweet's. Could be dancing is back in style. The group swings, has fun, and in general is the best band for its time that we've heard. It's no powerhouse

unit like the Herd, but it isn't trying to be. And everybody in it, from Woody on down, looks like he enjoys what he's doing.

After some one-niters along the coast, the group beds down for 10 days at Catalina and then heads to Denver and the east.

Every issue of *Down Beat* contains from 25 to 30 interesting departments, articles, and features. Buy it every other Friday!

Multiple Miss



New York — Cute and witty (they make 'em that way?) is singing comedienne Cindy Heller, who opens July 19 at Cafe Society for four weeks. Cindy's been cover girl on several national magazines, and holds 57 legitimate "Miss" titles, such as Miss Torso of 1949, New York's Most Hypnotic Girl, Miss Up-swept Ilurdo, etc. She's also appeared in the Broadway hits *Dear Ruth*, *Burlesque*, and *Junior Miss* and in several movies.

Dot On Sand



New York—Dottie Reid never treated fans of Barnet, Goodman, Spanier, and the half-dozen other bands with which she's sung to a view like this! The delicious Dottie is now singing around New York, and setting her quota of summer tan at the beach in the afternoon.

HOLLYWOOD TELENOTES

Joe Adams In Video Bow With Gerald Wilson Ork

By CHARLES EMGE

Hollywood—Of all the local platter chatter merchants who have essayed, with varying degrees of success, to make the jump from radio to TV, KOWL's Joe Adams, who happens to have been the most successful Negro in his field in this territory, has, in making the plunge, come up with the most ambitious effort to date.

In KTTV's new series, *Joe Adams Presents* (Tuesdays, 9:30-10 p.m., PSD), Joe blossoms out in a new four-way role—producer, master of ceremonies, singer, and bandleader.

Big Bow

As a producer, Joe, and anyone who participated with him, can take a big bow for turning out the first really fresh show that has appeared on local screens.

As master of ceremonies, Joe, whose professional charm is one of his biggest assets as a radio saucer spinner, turns on that charm with just a little too much power, or did on his first show; he'll probably relax as he becomes more accustomed to his new surroundings—KTTV's huge Stage 2 video stage.

As a singer, Joe isn't apt to give Billy Eckstine any sleepless nights, and in this respect he is careful not to try too hard. As a bandleader, he is the first to pass on the credit to Gerald Wilson, who does the actual conducting from a sideline spot out of camera range.

Crack Band

A word about the band—it's a crack 15-piece outfit (five saxes, four trumpets, three trombones, three rhythm) with such standout men, to name a few, as Buddy Collette, sax; Red Kelly, trumpet; Jay Cheatham, trombone; Eddie Beal, piano, and Red Callender, bass. It's not tucked away in a pit, either, but set up on the stage where KTTV's alert director John Claar, and his camera men can make use of its visual aspects effectively.

The band was a bit rough, naturally, on the first show. Wilson's arrangements are way over the heads of what the average video audience is accustomed to. A lot will depend on just how many of Joe Adams' radio listeners follow him into video.

In any event, there's a point of interest in the fact that, with this show, something happened in television that never happened in radio here (anywhere else?) and that is that, for the first time, a full-size band comprised of Local 767 members (Musicians Protective Union, Colored) has been engaged for a regularly-scheduled series of programs.

Other

Regulars who round out the cast are the Hi Hatners, a sophisticated dance team; and Mauri Lynn, a singer who made quite an impression, visually and vocally, on TV first nighters who caught the opening show. Guest star on the opener was none other than Stan Kenton, who fitted in neatly with a mild pitch for his own type of music and a piano solo on *Lover* backed by the band with an arrangement that could have been right out of the Kenton book.

As they arrive in town from time to time, Joe Adams will come up with an imposing array of talent in the way of guest stars. Early dates have been set for Billy Eckstine, Lena Horne, Lionel Hampton, et al.

Joe Adams Presents, on the in-

Hollywood Teletopics

(All times PDST)

Manny Sissard, who dropped out of the local music news after long run as bandleader of original Carl Carroll theater-restaurant here, back as music director of KTLA's new weekly series, *Frosty Frolics*. It's a combination ice show and variety opus originating at Hollywood's Polar Palace skating rink. Among first guests was girl fiddler Saunders Berkova, who did a turn on the blades herself. Manny was a last-minute replacement for CB after Art Weasel, who had to bow out due to rehearsal conditions. (Fridays, 8-9 p.m.)

Frank Penav, whose rustic rhythm combo is comprised largely of top notch radio and studio musicians, was first feature spotted in new series of musical telefilms launched by John Shelton's new firm, Film Record Corp. Penny (guitar and vocals) crewmen are Roy Harte, drums; Benny Garcia, guitar; Jo Ella Wright (from Ada Leonard), piano; Bill Hill, fiddle; Neal Boggs (from Spade Cooley), steel guitar; Stan Elson, accordion, and Pete DiMaggio, bass.

Caroline Cotton, supported by the "Pitchfork Five" (Frank Buckley, accordion; Slim Duncan, fiddle; Dirk Hamilton, bass; Ernie Tavara, steel guitar, and Bill Alexander, standard guitar) have featured music spots on KTTV's *Home Town Hayride*, new hour-long "western variety" videocast. (Saturdays, 6:30-7:30 p.m.)

Lawrence Welk band, which did four TV stints via KTLA from Aragon ballroom during Welk's recent stay there, registered strongly with local video viewers. Could have been sold by station to several sponsors if band had been remaining in this territory. Watch for Welk band to become one of biggest attractions in TV, is the word going round among the professional observers here.

Rennie Kemper, singer-pianist, who was one of first solo attractions to establish himself as a TV name here, caught new daily session at KTTV. (Mon. thru Fri., 2:15-2:30 p.m.)

Babe Esau, one of the first and most successful gal band leaders of a few years back, reynolds a new all-girl ork for video show now in the making, a one-hour package as auditioned.

Gleny Simms' *Front and Center* show, which has been a KTTV pick-up from army camps in this territory, now originates at Hollywood's Century theater. (Or is it over the line in Beverly Hills?). Music was composed of service men still featured, with general music direction for show handled by Local 47's arranger Michele Parviers.

Ready Brooks, completely incapacitated by serious illness while back, let those wild rumors to rest for good by appearing with Mrs. Brooks (Ina Ray Hutton) on Erskine Johnson's *Hollywood Newswel*. TV camera caught couple sunning themselves beside swimming pool of their San Fernando valley home.

Dan Terry Revamps Ork With Gimmicks

New York—Dan Terry, former Sonny Dunham trumpeter who has been leading his own crew on location dates in Chicago, St. Louis, etc., recently, has added some gimmicks. Jack Cathcart will stage the band and set up choreography production numbers so that it can put on a 60-minute floor show nightly.

Terry breaks new crew in at the King Philip ballroom, Wrentham, Mass., this month. GAC books him.

augural show, had most of the faults common to all TV shows. It needed a general tightening up, and it could stand a livening up with the addition of one good comic, if one could be found. Sammy Davis Jr. would do wonders for this show (or for any show).

But every professional observer who saw the leadoff show felt that

Ginger Spikes TV For Jumping Kick



Hollywood—Violinist Ginger Smock (see *Down Beat*, June 15) is heading the first band of sepiu swingers to break into west coast TV. She's with the *Cats* and a *Fiddle* on L. A.'s CBS video outlet KTLA, but despite some really bright and jumping musical routines, supervised and rehearsed by Phil Moore, reports are that the production bogged down as a whole—though not more than most TV shows. Prospects of commercial sponsorship, necessary for keeping the show on the air, didn't look too good at pretime. Gals with Ginger are Jackie Glenn, piano; Mattie Watson, drums; Anna Glasco, bass; Willie Lee Terrell, guitar, and Clara Bryant, trumpet. Singer Vivian Dandridge is not shown in the photo.

Manhattan Televiewpoint

By Ria A. Niccoli

TELEVICINETTES: NBC-TV's comedy-planet Victor Borge made his concert debut in Denmark at the age of 10, but he embarked on his career of mixing yaks with his music when a subsequent concert—he noticed that the audience howled when he directed a surreptitious wink at them. . . . Vladimir Selinsky, music director of CBS-TV's *See Video Theater*, and his musicians, are separated from the actors in the weekly drama by a long corridor and a flight of stairs! . . . Princess Orelia, Afro-Cuban dancer who starred with Nora Morales on a CBS-TV Latin American revue, now writes her own music for her tery routines.

Stage-and-film actor John Carradine displayed a surprise facet of his talent when he baritoneed several songs on WOR-TV's *John Fennedy Show*. . . . Yul Brynner, singing star of Broadway's *The King and I*, has been a (spight) director of CBS video dramatic shows. . . . NBC-TV's accordionist Milton DeLugg was once so nervous he played a piece twice as fast as it was written—the listeners thought he was a genius! . . . Jane Wilson, songstress with Fred Waring on NBC-TV, got her job with his hand when, as society editor of an Ohio newspaper, she combined an interview with an audition.

INCIDENTAL IN-TELE-GENE: Cuban-born classical guitarist Rey de la Torre, who has been a welcome guest artist on many local video shows, is currently recording lute songs, pre-classical, and modern writings, for two record companies. . . . CBS-TV's music director Ray Bloch and lovely vocalist Judy Lynn double into new CBS radio show, *Block Party*. Russ Emory is also starred. . . . NBC-TV's new Kate Smith evening video variety show starts Sept. 19; she will continue with her daytime show.

CBS-TV's *Songs for Sale* gets a new song-writer and a new format; former by Steve Allen and latter features last season's song-writers sung by guest star, with a new big name every week. . . . Disc Jockey Fred Robbins, host on WJZ-TV's *Kristin Bandstand*, is one of two Manhattan deejays to appear in the film *Disc Jockey*. . . . Lina Morrow soon adds a weekly TV stint to her WNEW radio show. . . . Also coming up for September viewing will be a super video vaudeville starring Don Ameche and Frances Langford.

STRICTLY MISCELLANEOUS: Paul Tripp, star of CBS-TV's kiddie-thriller, *Mr. Imaginaticion*, wrote the two children's hit records, *Tubby the Tabo* and *PooWee the Piccola*. . . . In case you ever wondered, the guy who starts and stops the music on ABC's *Step the Music in Harry Salters*; he also personally selects the tunes and supervises all the arrangements. . . . Doris Brown, part young narrator on the famous CBS-TV puppet show, *Lucky Pup*, is actually a singer, having appeared in several Broadway productions.

something new and better had been added to video. Here, they felt, is a show that has a foundation on which to build something really big.

MARK QUALITY

HOUSE OF KENNEDY, INC.

K-LITH

VISIONEASE

MUSIC WRITING PAPER

MUSIC WRITING PAPER SUPPLIES

Guarnieri Gets CBS Net Show

New York—The Johnny Guarnieri quintet landed a network assignment when Rayburn and Finch, comedy disc jockeys, started their own CBS show June 22.

Guarnieri's group has George Walters on trumpet and cello and Charlie DiMaggio on alto and clarinet. Johnny, his bassist brother Leo, and drummer Frank Garisto complete the group. Vocalists on the show are Peggy Ann Ellis and Stuart Foster.

Guarnieri has also been busy lately writing and conducting incidental music for various dramatic recruiting programs for the army, including *Stars on Parade* and *Proudly We Hail*.

Large daily newspapers and national magazines continually quote from *Down Beat's* authoritative articles and news features.

For a Glorious

BIG TONE

ON ANY STRINGED INSTRUMENT

specify the Genuine

AMPERITE "KONTAK MIKE"

THE ONLY NO-DISTORTION "KONTAK MIKE"

Used with most amplifiers, including most electric guitar amps.

No changes in amplifier, instrument, or strings. Attached without tools.

The Amperite "Kontakt Mike" improves the tone and volume of any Stringed or Fretted Instrument — also Pianos, Accordions, Harmonicas, etc. It is the only "Kontakt Mike" that does not introduce peaks or distortion.

Model SKH, hi-imp List \$12.00

Model KKH (with hand volume control) List \$18.00

AMPERITE STUDIO MICROPHONES

at P. A. PRICES!

Ideal for CLOSE TALKING or DISTANT PICKUP

You can shout right into it, or stand away; in either case, the quality will be perfectly natural.

Model RBGL (200 ohms) List \$42.00

Model RBHG (hi-imp) List \$42.00

AMPERITE CARDIOID DYNAMIC MICROPHONE

Models PGH-PGL List \$32.00

AMPERITE Company, Inc.

561 Broadway • New York 12, N. Y.

In Canada: Atlas Radio Corp. Ltd. 560 King St. W. Toronto 2B

SPECIAL OFFER: Write for introductory Offer, and 4-page Microphone Folder 53M.

Ownership of an Excelsior identifies you with America's finest accordionists

Published bi-weekly by Down Beat, Inc., 203 North Wabash, Chicago 1, Ill. Subscription rates \$5 a year, \$8 two years, \$11 three years in advance. Add \$1 per year to these prices for foreign subscriptions. Special school, library rates \$4 a year. Change of address notice must reach us before date effective. Send old address with your new. Duplicate copies cannot be sent and post office will not forward copies. Circulation Dept., 203 North Wabash, Chicago 1, Illinois. Printed in U.S.A. Registered U.S. Patent Office. Entered as second class matter October 6, 1939 at the post office in Chicago, Illinois, under the act of March 3, 1879. Re-entered as second class matter February 25, 1948. Copyright, 1951 by Down Beat, Inc. Trademark registered U.S. Patent Office 1949. On sale every other Friday.

A Pretty Pair For Video Viewers



New York—Making a new summer video team, and a photogenic one, are singers Peggy Lee and Mel Tormé, whose Chesterfield-sponsored TV's Top Tunes started July 2. The show is on from 7:45 to 8 p.m. (EDT) every Monday, Wednesday, and Friday over CBS-TV. Peggy and Mel are aided by Mitch Ayres' orchestra and the singing Fontane Sisters, while Perry Como takes his summer vacation.

Martin Finds TV Formula

By RIA A. NICCOLI

New York—"The difference between a TV show and a legitimate musical is that a video show can't open in New Haven," says maestro Freddy Martin. And, as the first real dance bandleader to have a show of his own, Freddy knows whereof he speaks. As star and unofficial producer of NBC-TV's *Freddy Martin Show*, Freddy has finally slid into the niche that he began to create for himself and his band way back in 1947 when video was young.

Even in those days he began adding to his organization musicians who were excellent showmen as well as top instrumentalists. His next step was to accept a series of nine telecasts from Hollywood's Palladium, so he could find out how audiences reacted to the things his band did.

Audience Differed

He found out soon enough that a television audience was immensely different from a ballroom or theater audience. Ideas that usually went over well with a roomful of dancers fell flat for the viewers in their sitting rooms.

Going straight to work on necessary changes, one of the first things Freddy did was to hire a special material writer, since, as he figured it, the numbers would—and should—be done by the members within the orchestra. Now Freddy has a large and special supply of songs written exclusively for presentation on television. They are not dance tunes, but production numbers containing story line,

humor, integration, and movement.

His next video venture was also on the west coast, with his much-acclaimed "Band of Tomorrow," an opportunity show for young musicians. Not only did Freddy emcee the show, but he took actual steps toward the furthering of the youngsters' careers. The show also continued to spotlight his versatile sidemen in unusual production numbers.

Show in East

Having to give up the highly-successful "Band of Tomorrow" due to previous east coast commitments early in 1951, the band—upon arrival in New York—was the first to perform for four successive weeks on DuMont's *Cavalcade of Bands*.

Offers for a show of his own began to pour in, and finally Freddy was signed to star for NBC-TV. A weekly half-hour production, the show employs besides the band itself—a different girl guest singer each week, a girl doing the commercials, and a number featuring various vacation spots and doings of John Q. Public—including the smart guy who stays home!

The new presentation will be loosely scripted, with plenty of opportunity for improvisation. Though Freddy himself is the producer, he does not allow himself credits on the screen, thinking that as emcee and bandleader he is sufficiently represented. He has one writer and one arranger, and he supervises all the script conferences.

One of the nice—if a little unusual—things that happened during the formation of the show was the fact that three of the femme vocalists who auditioned were so good that they were all picked—for three successive weeks. The lucky gals are Mary Mayo, Sue Bennett, and Jo Sullivan.

Features Men

Freddy also believes in featuring as much of the band as possible, and he shall continue to spotlight the musicians as long as he can "get away with it."

The idea behind "Band of Tomorrow" is still dear to Freddy Martin's heart, and he has every intention of trying to incorporate the idea into his show by fall. But if he does, he intends to spread it

Sidemen Switches

Charlie Barnett: Conte Candoli, trumpet, for Dick Sherman . . . George Towne: Dante Martucci, bass, for Phil Leshin . . . Jimmy Dorsey: Sam Levino, trombone, for Don Burke.

Gene Krupa: Reggie Merrill, alto, for Bill Shine, and Billy Robbins, trumpet, for Ray Triscari . . . Jose Curbello: Jack Eagle, trumpet, for Mike Shane (to Buddy DeFranco) . . . PeeWee Erwin: Sal Pace, clarinet, for Phil Olivella.

Woody Herman: Herb Randell, trombone, out (to be married) . . . Ernie Felice: Paul Morsey, bass (from Joe Venuti), for Rolly Bundock (to Les Brown) . . . Johnny Windhurst: Ed Hubbell, trombone, for Dick LeFavre, and Walt Gifford, drums, for Jo Jones.

Herbie Fields: Phil Arabia, drums, for Guy Vivecos . . . Tommy Dorsey: Ray Wetzel, trumpet, and Bonny Wetzel, bass, added . . . Tony Pastor: Archie Freeman, drums, out; Mike Sotire, baritone, for Hersh Jones; Don Robinson, tenor, for Marty Harris; Don Nelson, trombone, in, and Jimmy Gilbert, bass, out.

Tex Bencke: Frank Mayne, tenor, for Johnny Haynes, and Tommy Mitchell, trombone, for Paul Tanner . . . Lee Castle: Bill Triglia, piano, for Dick Hyman (to WMCA staff) . . . Frankie Carle: Jack Weldon, tenor, for Sam Luntz, and Art Tancredi, trumpet, for Bob Clarke.

Bobby Blevens: Sabu, drums, for Vernell Faulks . . . Don Brunswick: Sonny England, alto, for Russ Hanna.

Bob Alberti: Lou Cordaro, bass, out; Sal Cordaro, guitar, out (to army) and George Martin, trumpet, for Al Payne (to army) . . . Rick Fay: Bill Stewart, bass, for George Basye . . . Johnny Lindon: Phil Antonacci, tenor, added.

over a period of 39 weeks rather than the original 13. In that way the end-product will be a really imposing orchestra. Whatever he does, however, one thing is pretty close to certain—the result will have that musical Midas-touch of Freddy's that always spells success.

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



Selmer Instruments Helped Make "Music in the Miller Manner"

All seven of the top notch players shown with Glenn Miller used Selmer (Paris) Instruments.

Left to right:

Wilbur Schwartz—Alto Sax

Clyde Hurley—Trumpet

Hal McIntyre—Alto Sax

John Best—Trumpet

Al Klink—Tenor Sax

Lee Knowles—Trumpet

Jimmy Abato—Alto Sax



You'll Play Better with a Selmer

Write for latest illustrated catalog Selmer Dept. C-72, Elkhart, Indiana

COMBO-ORKS FOR SMALL DANCE BANDS

E♭-BOOK FOR ALTO SAX, BARITONE SAX, MELLOPHONE.

B♭-BOOK FOR TRUMPET, CLARINET, TENOR SAX.

C-BOOK FOR PIANO, GUITAR, BASS, ACCORDION, ORGAN, VIOLIN, C MELODY SAX, FLUTE, OBOE.

- EVERY NUMBER COMPLETE WITH MELODY, HARMONY AND CHORD-NAMES
- ARRANGED AS SOLO, DUET AND 3-WAY (TRIO) CHORUS IN EACH BOOK
- PLAYABLE BY ANY COMBINATION OF LEAD INSTRUMENTS

Contents

DIANE	I'M IN THE MOOD FOR LOVE
CHARMAINE	YOU WERE MEANT FOR ME
AT SUNDOWN	I DON'T KNOW WHY
SLEEPY TIME GAZ	OVER THE RAINBOW
DON'T BLAME ME	PEG O' MY HEART
ONCE IN A WHILE	MY BLUE HEAVEN
SWEET AND LOVELY	I CRIED FOR YOU
WHEN YOU WORE A TULIP	LINGER AWHILE
DO YOU EVER THINK OF ME	BLUE MOON
I'LL SEE YOU IN MY DREAMS	RAMONA
THE DARTTOWN STRUTTERS' BALL	MONEY
	I'M ALWAYS CHASING RAINBOWS

Price \$1.00 each
At Your Dealer Or Direct

ROBBINS MUSIC CORPORATION • 799 SEVENTH AVENUE, NEW YORK 19, N. Y.

I enclose \$..... Send the following COMBO-ORKS FOR SMALL DANCE BANDS
..... E♭ Book B♭ Book C Book

Name.....

Address.....

City..... State.....

Singers Ray And Marion, Saxist Tex, And Their Boss Share Spotlight, Sofa



Chicago—Three well-known Millerites shared the spotlight with their boss when these photos were taken. At the left are Glenn and Ray Eberle, caught as they were working out their arrangement of *Cowboy Serenade*, in the

summer of 1941. Ray sang with Glenn's first band, sharing the vocals with Kathleen Lane, but at this time his singing partner was Marion Hutton, with Glenn in the picture

at the right. Ray, Marion, Glenn, and Tex Beneke are shown in the center photo, around Christmastime of '39, taking a "welcome five between sets."

Tribute To Glenn Miller

(Jumped from Page 2)

and Glenn wrote some high parts for him, sometimes along with three saxes for a four-part harmony passage. When PeeWee was later replaced by a trumpet man who couldn't handle this rangy assignment, the lead part was transferred to the clarinet, played by Johnny Mince, with the tenor sax doubling the lead an octave lower and the other saxes filling out the harmony.

In this purely accidental manner the hallmark of the Glenn Miller style was born.

Glenn left the Noble band when the personnel began to disintegrate. After a visit with his family in Colorado, during which his father passed away, Glenn returned to New York and, while busy with lucrative freelance work, decided to look around for men for a band of his own. One of his major discoveries during the ensuing weeks of scouting was Hal McIntyre, a Benny Goodman protege who was leading a combo in Meridan, Conn.

Tommy Rockwell signed Glenn with his agency in January, 1937, but most of the early financial support came out of Glenn's own pocket. He spent many evenings talent hunting, often in the company of George Simon, who remained very close to Glenn and the band during its toughest days.

Mixed Emotion-

Glenn cut six sides for Decca with a tentative personnel, then went on the road. The next few months produced a mixture of reactions. At New Orleans' Roosevelt hotel the band was scheduled for two weeks and stayed two months, but some of the one-biters that followed were a little less happy, especially since Glenn was having trouble maintaining discipline in the band.

Tenor man Jerry Jerome was assigned by Glenn to keep an eye on clarinetist Irving Fazola and trumpeter Bob Price. On one very cold night this plan worked in reverse: Fazola and Price convinced Jerry of the right way to keep warm, and when the band reached its destination, Jerry opened the door of the car and fell flat on his face.

Glenn dropped his guitarist to pay for a fifth saxman, and by the time the band got its first coast-to-coast broadcast from the Raymor in Boston, the real Miller style was becoming apparent.

Broke Up

The public, though, hadn't caught on. Tired of having to make the band's payroll in dollar bills and small change, sick of contending with one-biters in terrible Great Lakes winter weather, and disheartened by the failure of some Brunswick records to establish the band firmly, Glenn gave the whole band notice on New Year's Eve. He had invested \$18,500 in his venture, had turned down a \$250 a week job with Vincent

Lopez, and by now every vestige of hope had expired.

The band returned to New York in the worst possible spirits. It was a couple of months later that Si Shribman, a powerful band-book- ing figure in the New England area, gave Glenn enough assurance of support to justify his starting up again.

Keeping only three men from his 1937 band—Hal McIntyre, bassist Rolly Bundock, and pianist Chummy MacGregor—Glenn went through the talent-screening process all over again. One day he dropped in at a Gene Krupa rehearsal and mentioned that he was looking for men. Two of Krupa's sidemen, Claude Lakey and Davey Schultz, recommended a saxophonist who was in Detroit with Ben Young's band. Glenn promptly called the saxophonist, whose name was Tex Beneke, and two weeks later he was in New York.

High Man

Glenn told Tex he could only pay the men \$50 a week. With a straight face, Tex said "I want to be the highest paid man in the band. Give me \$52.50." Glenn went along with the gag, little dreaming that later it would be taken seriously and resented by some of the other men.

For his vocalists Glenn hired Gail Reese, who had worked with Carl Ravazza and Bunny Berigan, and Bob Eberly's kid brother Ray, who spelled it Eberle. Ray had just left high school and had no thought of singing for a living

until Glenn talked him into attending a rehearsal. Ray was hired at \$35 a week.

With Mike Nidorf of Rockwell-O'Keefe (GAC) putting his facilities at the band's disposal, things got off to a better start. While it was working around the New England area, the usual procedure was a weekly meeting in Si Shribman's suite at the Copley Square hotel in Boston. The men would hang around in the living room while Si conducted the payoff routine in the bathroom, calling in one man at a time.

Ready to Quit

By early June, however, the big break hadn't arrived and Glenn was ready to give up again. Just in time, a booking came through at the Paradise (the spot that later housed Bop City), enabling Glenn to make an \$850 weekly payroll.

After summer dates in Asbury Park and Atlantic City (Linda Keene was the girl singer at this point), Glenn had to return to the weary grind of the road, trying to make it at \$250 a night for the entire personnel.

Traveling in three unheated cars and a truck, in a blizzard, the band hopped on successive nights from Chapel Hill, N. C. (where the truck was wrecked), to Atlanta, Ga., to Winston-Salem to Mamaroneck Beach Club. Glenn's men often swore that their trips were determined by someone at the Rockwell office who threw darts at a map.

The first real break, for the band

and for Ray Eberle, came with a contract to record for Victor's Bluebird label. The first side they

cut, featuring Eberle, was *My Reverie*, which turned out to be the (Turn to Page 12)



NORMAN BEATTY
FIRST TRUMPETER with
RAYMOND PAGE'S RADIO CITY
MUSIC HALL ORCHESTRA

USES
HOLTON
LARGE BORE
MODEL 51
TRUMPET

From wide experience, NORMAN BEATTY (formerly with Tommy Tucker and other name bands), agrees that Holton Model #51 is without peer in the large bore trumpet field. Its greater power, brilliance, flexibility and response wins quick praise by professionals everywhere. If you want to get out in front among fine musicians—and stay there—try a "51" at your Holton Dealer. See why . . .

HOLTON

Frank HOLTON & Co.
324 N. Church St. ELKHORN, WIS.

QUALITY BAND INSTRUMENTS FOR OVER A HALF CENTURY

For Concert Hall
tone quality

MARTIN
Freres MADE IN U.S.A.

**ALTO & BASS
CLARINET**

At the Paris Opera . . .
in Carnegie Hall . . . on
radio and television . . . wher-
ever conductors demand perfection
. . . top-salaried artists choose
Martin Freres alto and bass clarinets.
Martin Freres smooth, even scale
makes "blowing" a pleasure! See your
dealer today, or write for complete
Martin Freres catalog—showing Bb
clarinets, alto and bass clarinet,
oboe and English horn.

Model 5 Alto Clarinet
\$550 complete outfit.

Model 5 Bass Clarinet
\$590 complete outfit.

Geleisen & Jacobson, Inc.



**We pay tribute to
Glenn Miller... a warm
friend and superb
musician who dignified
and left the everlasting
imprint of his character
on the business he loved.**

*ray anthony
tex beneke
jerry gray
bobby hackett
don haynes
hal mcintyre
tom rockwell
claud thornhill*

CHICAGO BAND BRIEFS

Louis Loses Arvell Shaw; Teagarden Out In August

By JACK TRACY

Chicago—During Louis Armstrong's stay at the Blue Note here, bassist Arvell Shaw left the band to study music in Switzerland and Jack Teagarden announced he was cutting out Aug. 24 to form a small combo of his own on the west coast. Dale Jones took over for Shaw, but a replacement for Jack was not yet set. Louis is looking.

Shaw regretted leaving, but because he hadn't yet taken advantage of any of the GI time he has coming, and because the last date he could start at a school came up this month, he took off for Switzerland to study at a conservatory.

Tired of Traveling

Teagarden's reason for leaving is simpler. "I'm tired," he says. "Tired of traveling on the road week after week. I want to get together a small combo and work in California."

Pops did his usual fabulous business night in and night out for three weeks, and was then followed by Sarah Vaughan on July 6. The Ken Henderson trio also on the bill.

George Shearing comes in July 27 for a pair.

Mary Ann. Flip

The wonderful Mary Ann McCall opened at the Hi-Note July 2 for three weeks, and was joined by Flip Phillips on the 11th. They'll be there through the 22nd. Flip's band has been booting in fine fettle lately, as the rhythm section of Lou Levy, bassist Jimmy Woods, and drummer Joe McDonald does some hefty pushing.

And, naturally, Bill Harris is still along.

Combo working opposite the Billy Williams quartet at the newly-reopened Band Box and playing for dancing is Eddie Wiggins' sextet.

Tatum Next

Following, on July 27, will be the Art Tatum trio. Which means two pretty fair country piano players will be working within a couple of blocks of each other—Shearing comes into town the same night.

Lila Leeds, with Dean McCollom's combo backing her, trailed Dizzy Gillespie into the Capitol. Nothing further set at writing, but owner Milt Schwartz was off to The Apple to corral some more jazz bands, following the nothing-less-than-sensational business Diz did. Did he hear Charlie Parker's name mentioned?

Hodes Out

Art Hodes definitely leaving Rupneck's, after doing more than a year of fine business for them. He closes July 15, then going on the road, taking along trumpeter Lee Collins. Dates in Denver and on the west coast are possibilities. Nothing set yet to follow.

Alvin Change

Danny Alvin's band still at Isbell's, on Bryn Mawr. Pianist Jack Condon had an operation, but is back now. Trumpeter Jack Ivett out, replaced by Del Lincoln. Clarinetist Bob McCracken and trombonist Eddie Schaefer remain.

That west coast op who says elsewhere in this issue that Dixie is dead evidently hasn't visited Chicago lately. Last time we looked, spots like the 1111 club, with Johnny Lane's band (with Georg Brunis); Jazz Ltd., with its steady clientele and house band headed by Miff Mole; Rupneck's, Isbell's, and others, weren't griping.

BREEZES: Nat Cole did good

bix at the Chicago theater in his stay . . . Likewise Basie at the Regal . . . Kenny Mann, Irv Craig, and Red Lionberg continue at the Revere lounge, 1951 W. Erie.

Red Saunders' band, still at the DeLisa, getting good promotion from Columbia for his new sides on the Okeh label. Joe Williams does the singing . . . Percy Walker quartet had the Hi-Note jumping between Red Norvo's sets . . . Jimmy Ille working at the Zebra lounge with a trio.

Chet Roble is back at Sig Sako-wicz' Rocket club on Saturday night. Also on hand is the Blue Tone quartet, with 88-er Joey Mann working Sundays, Mondays, and Thursdays. Recent night Sig had Johnny Bomba's band playing. Calls him the Polish Stan Kenton.

. . . Henry Brandon's ork stays at the Blackhawk until at least Labor Day. So does the Roarin' '20s revue . . . Russ Morgan playing at the Edgewater's Beach Walk until Aug. 9.

Red Mitchell On Mend; Release Coming Soon

Peramus, N. J.—Red Mitchell, former Woody Herman bassist recuperating in Bergen Pines hospital here from a touch of tuberculosis, has gained 30 pounds and is expected to be home within three months.

Red has been getting about 300 letters a month at the hospital and wants all his correspondents to know how much he appreciates them.

Large daily newspapers and national magazines continually quote from Down Beat's authoritative articles and news features.

Kenton 'Innovations' Tour To Make Bow In Chicago

Hollywood—Stan Kenton, undaunted by his detractors, is going ahead full steam with plans for his fall tour with his "Innovations in Modern Music" concert orchestra. Tour opens at Chicago's Civic Opera house Oct. 5. The length of the tour has been cut from three months to roughly six weeks.

Says Stan: "We're going to play all of the cities where we made money last time, and just eliminate those where we lost money or the audiences were lukewarm."

Big Opening

Kenton's opening at the Oasis, southside nitery (no dancing) where he did a two-week stand from June 18 through July 1, was one of the biggest the spot has had.

Indications were that if business held up Kenton had found himself another spot in the "chain" (a group of niteries in which he can play his band at a profit) he says is his only hope of maintaining the nucleus of his organization between concert tours. His presentations at the Oasis

were comprised of excerpts from his "Innovations" repertoire that did not require strings and many of his record pieces in a more "popular" vein. Stellar solo work of saxman Art Pepper, drummer Shelly Manne, and trumpet ace Maynard Ferguson seemed to get most of the attention from the paying patrons.

Jay Still Along

After long series of auditions to locate a girl singer, Kenton failed to find the kind he wanted and opened with his old standby, Jay Johnson.

Shorty Rogers, last heard here with Woody Herman, was back in the fold, and Dick Kenny, most recently with Charlie Barnet, was in the trombone section, with Bart Varsalona missing.

Just Mention Duke, Baker's There



Chicago—Sonny Greer demonstrates his reaction to his new composition, *Hot Whiskey and Cold Water*, at a Blue Note front table to the edification and amusement of Dick (Two Ton) Baker, Mrs. Baker, and Johnny Hodges. Ex-Ellington men Greer and Hodges were working at the Note in Johnny's new and jumping all-star unit. Chicago pianist and singer Baker, undoubtedly the town's biggest and most faithful Ellington fan, has spread his allegiance to all Ducal offshoots, as witness above.

SONOMATIC STRINGS . . .

FOR ELECTRIC SPANISH GUITARS

THE STRING WITH MAGIC TONE . . . VIBRANT SINGING QUALITY

Gibson

Armstrong THE NAME TO REMEMBER IN Flutes AND Piccolos

Craftsmanship At Its Finest

Armstrong quality and value set all standards in the silver plated flute field.

W. T. ARMSTRONG COMPANY • ELKHART, INDIANA

Los Angeles Band Briefs

Gerald Wilson, onetime arranger for Jimmie Lunceford and now music director for the new Joe Adams TV show (See *Hollywood Telenotes*), takes his new videork into Oasis July 19 backing Adams, who does his first nixery stint there starting same date. Lionel Hampton date at Oasis, originally scheduled for approximately same period, postponed to September.

Berrett Deems, drums, last spotted with Winny Manone at Dan Dailey's Curtain Call, joined Muggsy Spanier at conclusion of latter's recent stand at Tiffany club.

Larry Shields, onetime clarinet man with Original Dixieland Jass band, was regular visitor at Tiffany club during recent run there by Sharkey Bonano crew, in which brother Harry Shields plays clarinet. Others with Sharkey (trumpet) on this trip to coast were Julian Laine, trombone; Monk Hazel, drums and melophone; Jimmy Cealf, piano, and Chihk Marita, bass. Possibility at this deadline that Bonano bunch would do a short stand at Ben Pollack's Sunset Strippery while on coast. Nat Cole trio followed them at Tiffany's July 8.

Kid Ory, who closed long run at Beverly Cavern (see story this issue) recently, took over at 331 club. Marks first time 331 has used combo larger than a trio (club was one of Nat Cole's early takeoff spots). Ory (trombone) lineup unchanged, with Ed Bushner, trumpet; Joe Darmsbourg, clarinet; Lloyd Glenn, piano; Ed Garland, bass, and Missa Hall, drums. Ory's first booking under his new ABC (Glaser) pact. Tony Pastor, making first local appearance in long time, followed Jimmy Dorsey at Palladium. Indicated Charlie Teagarden trio, which abarum stand, was to be held over again.

Herbie Steward, back in L.A., is new feature with Howard Rumsey's all-star sessions (off-duty hangout for Kenton crewman) at Light House, Hermosa Beach spot, which Rumsey, onetime trombone bass man, has built into a notable rendezvous for progressive jazz men and their followers. Watch for story in an early issue of *Down Beat*.

L. A. KEYSPTS

- Argosy—Orrin Tucker (MCA)
- Beverly Hills Hotel—Hal Stern (Ind.)
- Beverly Hills Hotel—Steve Kisley (MCA)
- Biltmore Bowl—Hal Dorwin (A. Faber)
- Casino Gardens—(Open)*
- Ciro's—Geez Collins (Ind.)
- Ciro's—Ray Whitaker (MCA)
- Club 47—Doc Rando (Ind.)
- Cocoanut Grove—Eddie Bergman (Ind.)
- Colonial ballroom—Arthur Van (Ind.)
- Curtain Call—(Open)*
- Encore—Mel Hunka trio (Ind.)
- Figueras ballroom—Pete Fontrelli (Ind.)
- Mike Lyman's—Red Nichols (Ind.)
- Mocambo—Emil Coleman (MCA)
- Mocambo—Lorraine (Ind.)
- Qad—Gerald Wilson (Ind.)
- Palladium—Charlie Teagarden trio (Ind.)
- Palladium—Tony Pastor (GAC)
- Paris Inn—Jimmy Greer (Ind.)
- Riverside Ranch—Tex Williams (Ind.)
- Roosevelt Cinesville—Bill Panelli (Ind.)
- Roosevelt Cinesville—Eddie Gomez (Ind.)
- Roosevelt Poolside—Donny Kusana (MCA)
- Royal room—Pete Dally (Ind.)
- Sardi's—Nappy Lamare (Arens Stars)
- 331 club—Kid Ory (ABC)
- Tiffany club—Nat Cole trio (GAC)

*Indicates band not set at deadline.

Down Beat covers the music news from coast to coast.

McHugh Gets His 'Love' In Reeds



Hollywood—Composer-conductor Buddy Baker here gives a special woodwind arrangement of *I'm in the Mood for Love* to the tune's composer, Jimmy McHugh, at the right. As was reported in the last issue of the *Beat*, Baker's formed a 22-man group of top studio musicians, which has been tagged by McHugh "Buddy Baker and his Symphony of Reeds." This title will be used professionally. A special concert later this month will feature all kinds of woodwind instruments. Betty Jane Rase, formerly married to Mickey Rooney and now Mrs. Baker, will make her vocal debut with the orchestra this summer.

Beverly Cavern Op Says Dixie Revival Is Finished

Hollywood—"Dixie is dead. And I'm not going to lose any more money trying to revive it. It's all over. Gone. Furthermore, the Dixie trade is made up mostly of drop-ins who are good for not more than a couple of beers. They just don't pay the overhead."

So spoke Sam Rittenberg, co-owner of the Beverly Cavern here with Rose Stanman, in announcing that with the end of Turk Murphy's engagement (July 15) he would switch to some other entertainment policy. He wasn't decided what it would be, but "anything but Dixie," he said.

Of Some Note
This announcement, coming from the Beverly Cavern, is of some consequence, inasmuch as it was at the Cavern that the Dixie "revival," which made headlines for the last three years, got its start, at least in this territory.

THE HOLLYWOOD BEAT

Former Bandmate Recalls Glenn In Pre-Pollack Days

By HAL HOLLY

Hollywood—Most music historians pick up the Glenn Miller story with his appearance in the original Ben Pollack band formed at the Venice (Calif.) ballroom around 1924. In search of some additional information on his musical activities around Los Angeles, we looked up the guy everyone turns to here for first hand knowledge of the dance band business in the post-World War I period and early '20s—Bill Cogan.

Bill, now one of the leading citizens of Lawndale, Calif., where he operates the Cogan Variety store, was L.A.'s leading dance drummer in that period, and he is now the authority to whom we turn when we want to know who played what with Paul Whiteman in PW's first band, and other such bits.

Knew Him

"Glenn Miller? Of course I remember him," said Bill, whom we located at a local hospital where he was recovering cheerfully from an eye operation. "I worked with Glenn at the Redondo beach ballroom in what was known as 'Abe Lyman's Orchestra under the Direction of Eddie Tuller.'" "But I can't tell you any frantic stories about him, because he just wasn't that kind of a guy. He was a quiet, studious sort of chap—

FANFARE: To Jimmy Dorsey

whose "Preview Concert-Dance," presented for retail record dealers at the Palladium here the night before his official opening, really rang the bell with the disc dispensers, the kind of promotion that pays off. The band isn't great, but it's certainly good enough, with some mighty good boys there in Shorty Sherock, one of the great all-around trumpet players in the business; Art Lyons, tenor; and drummer Karl Kiffe, a home town lad whose name first appeared in this column quite a few years ago when he was with the Hollywood Canteen Kids. Plus the always affable, always relaxed Jimmy, one of the really great guys of the music business.

DOTTED NOTES: Ben Pollack

tells us he is planning a series of "back room sessions" at his Sunset Strip eatery, something in the nature of intimate jazz musicales (real hot wordage, huh?) showcasing the outstanding individual solo stars he has helped to uncover during his career. Ben is not frightened by the "Dixie Is Dead" stories—says there will always be room for one good spot in every town, and his will be that spot in Hollywood. . . . Fran Warren's bad luck, the illness that postponed her Mocambo date, was Champ Butler's good luck. Champ, the kid who was parking cars at the Mo just a few months back, got the call as a substitute solo attraction. At this typing his option had been picked up for two extra weeks. . . . Solid singles: Phil Moody (London *Melody Maker*, please note) at the Tallyho; Morty Jacobs at the Gourmet. . . . The So. Calif. Hot Jazz society did another great job in helping to promote paying patronage for Muggsy Spanier during his recent date at the Tiffany club here—a much worthier way of stimulating interest in jazz than those long-winded arguments about who's hotter than who.

BEHIND THE BANDSTAND: MGM records blurbler in N.Y.

is sending out gushy releases on platter's *Showboat* album, to wit: "One of the best musical sound-track albums (from a movie track). Ava Gardner as 'Julie' sets male hearts afire singing the torchy Helen Morgan songs," etc. We say that's not Ava's voice.

TD Revives Biz At Own Dancery

Hollywood—Looks like Tommy Dorsey's move in bringing his own band out to the coast to reopen his Casino Gardens ballroom at Ocean Park has put the spark of life back in the big dancery, dark since spring of last year.

Though business was weak during the early nights of the week during June, the boxoffice has been constantly on the upgrade and several Saturday nights registered well over the 5,000 mark. Tommy planned to hold the stand himself through July 4, and was shopping for another band to take over on his departure. Strong possibility was Harry James.

Daily, Mike Lyman's (Red Nichols), Sardi's (Nappy Lamare) and the 331 club, where Ory had just opened, things seemed to be moving along right smartly. News that Dixie was dead evidently hadn't reached these hotspots.

SONNY GREER Chooses

Leedy & Ludwig



Sonny Greer, with Duke Ellington for 27 years and now featured with Johnny Hodges' All-Stars, has played Leedy & Ludwig for over 30 years and is extremely pleased with his set of the revolutionary new "Knob-Tension" drums. Sonny says, "I've never played drums with so much response. The design, sound and construction are terrific." The band, which played its initial engagement at the Blue Note in Chicago, played a repeat two-week engagement recently brought about by popular demand. LEEDY & LUDWIG, Division of C. G. Conn Ltd., Elkhart, Indiana.

Left: SONNY GREER, with his new "Knob-Tension" outfit. You can see and try this sensational drum outfit by visiting your local dealer—or, send for latest catalog. Address department 719.



CONGA DRUMS

30" High
Mole Skin Heads
In Red, Green,
Black or Yellow

USED BY MANY
HOLLYWOOD
DRUMMERS

List Price—\$36.00
Send for nearest Brochure

ROY HARTE'S DRUM SHOP
6104 Santa Monica Blvd. Hollywood, Cal.

WORLD'S FINEST DRUMMERS' INSTRUMENTS

DOWN BEAT

(Trademark Registered U. S. Patent Office)

203 NORTH WABASH, CHICAGO 1, ILL.—ANdover 3-1612

TOM L. HERRICK, Publisher NED E. WILLIAMS, Editor

BUSINESS DEPARTMENT

ROY F. SCHUBERT, Circulation Manager MARY LOSSIN, Auditor
GINNY CROSSKOPF, Advertising

EDITORIAL DEPARTMENT

New York Staff: LEONARD G. FEATHER 1775 Broadway, Rm. 431 New York, N. Y. JUdson 2-2130	Chicago Staff: JACK TRACY PAT HARRIS 203 N. Wabash Chicago 1, Ill.	Hollywood Staff: CHARLES EMGE 6110 Santa Monica Hollywood 38, Calif. HE. 6085—PL 1-6946
--	---	--

Contributors: J. Lee Anderson, Phillip D. Broyles, Ralph J. Gleason, Ted Hallowell, George Hooper, Lloyd Lifton, Michael Levin, Ric A. Niccoli, Sharon Poase, Bill Russo

Subscription Rates: \$5 a year in advance. Single copies 15¢. Back issues (up to three years): 50¢ each. Write for prices on older issues. Special library and school rates, \$4 a year.

Printed in U.S.A. by John Maher Printing Co.

Glenn's Career Showed One Thing

We don't like moralizing, ourselves, and usually dislike anyone who points to or draws morals, but if there is one to be found in the absorbing story of Glenn Miller's career in this issue of *Down Beat*, it is that nothing happens overnight, particularly in the music business.

To us, the most fascinating part of Leonard Feather's biography of Glenn is that portion which describes how the leader was obliged to scrap his first two bands, did not even begin to taste success until thousands of dollars had been poured down the drain and countless hours of physical and mental exertion had been expended.

It required mile after mile and night after night of exhausting travel along the dance routes, days and weeks of arranging and rehearsal, plus all of the worry and headaches of endless business details which are part and parcel of the organization and operation of a big dance band.

The average person is too prone to observe success only from the point at which it begins to happen, ignoring all that may have gone before. Glenn Miller's success didn't start with his hit recording of *In the Mood*. It started with his first trombone lesson back in Colorado—and there was a lot of misery and disappointment between the two dates.

Some of the boys may have made it the easy way, at least with minimum of heartaches and backaches, but they are the exception. And the resulting glory and loot must seem less stimulating when neither sweat nor tears have been an element of the achievement.

We are proud to present the Glenn Miller story. Proud because it is such a clean, honest record of accomplishment—no chicanery, no devious dealings, none of the unpleasant attributes which too frequently are associated with the music field, as well as other branches of the entertainment industry.

If more stories like this one could be told, the public, and perhaps even the daily press, might be converted from the silly notion that musicians are either alcoholics or narcotics addicts, sex maniacs or common morons.

This issue was not an attempt to glorify Glenn Miller. He was human and undoubtedly had his faults and his frailties. That his better attributes outweighed them is manifest in the record. This then, merely was an effort to demonstrate that there has been—and IS, plenty of decency in music!

RAGTIME MARCHES ON

NEW NUMBERS

CHAPPE—A daughter to Mr. and Mrs. Louis Chappo, June 17 in Canonburg, Pa. Dad is trumpeter with Larry Faith.

DAVIS—A daughter, Wilma Lavorne (9 lbs.), to Mr. and Mrs. Bill Davis, recently in Queens, L. I., N. Y. Dad is "real gone" organist recently with Louis Jordan.

EPSTEIN—A son, John (5 lbs., 9 oz.), to Mr. and Mrs. Al Epstein (Young), recently in Franklin, L. I., N. Y. Dad plays songs and reads.

HILMAN—A daughter to Mr. and Mrs. Eoe Hilman, June 9 in Hollywood. Dad is guitarist and music director of KLAC-TV.

JONES—A daughter, Leslie Ann (7 lbs., 6 oz.), to Mr. and Mrs. Lindsey Armstrong (Spikes) Jones, June 15 in Hollywood. Dad

is leader; mom is singer Helen Grayco.

KISSLING—A daughter, Janice Susan (7 lbs., 6 oz.), to Mr. and Mrs. Fred Kissling, June 6 in Oak Park, Ill. Dad plays bass and vibes with the WGN Starmeters unit.

MARTIN—A daughter to Mr. and Mrs. Ted Martin, June 17 in New York. Dad is singer on WMCA.

MASINGBILLS—A son to Mr. and Mrs. Obie Masingbill, June 4 in Philadelphia. Dad plays trombone and arranges for Claude Thornhill.

McDOWELL—A daughter to Mr. and Mrs. Charles F. McDowell, May 27 in Dallas. Dad is district manager of ASCAP.

ROMBA—A son to Mr. and Mrs. Alex L. Romba, June 11 in Chicago. Dad is accordionist with the Velvetones trio.

SHEEP—A son to Mr. and Mrs. Al Sheff, June 6 in Los Angeles. Dad is leader.

TIED NOTES

ARUS-WALSH—George Arus, trombonist with Jerry Gray, and Judy Walsh, July 15 in Chicago.

BAILEY-JOHNSTON—Kenneth Bailey, son of Pittsburgh bandleader Ken Bailey, and Mabel Johnston, June 9 in Ridgway, Pa.

DOLAN-STONES—Jim Dolan, alterly owner, and Beverly Stoner, singer, June 8 in Tulsa, Mexico.

FREEMAN-COLANDEA—Archie Freeman, drummer who just left Tony Pastor, and Dolores Colandrea, May 26 in Chester, Pa.



Lid's On
New York—Lidie Murfi, above, had her photo in the Feb. 23 *Beat*, and you might remember it because Lidie showed up at the photographer's with her costume in a compact. At any rate, she's been working for weeks at the Club Somos on 52nd St., once a hip byway. But not until she got a letter three weeks ago from Karachi, Pakistan (India) which mentioned it, did she know about our printing her photo!

CHORDS AND DISCORDS

Full Blast!
c/o P.M., San Francisco

To the Editors:
I read your article in the April 20 issue of *Down Beat* on Stan Kenton. It is a very fitting tribute to a great musician. I am a member of the U. S. air force occupying Japan, where good music is limited. You bet my radio is

- GOODFELLOW-WILLIAMS**—Johnny Goodfellow, singer with Blue Baron, and Marilyn Williams, who last sang (as Maralya Harsh) with Larry Foline, recently in San Francisco.
- HEINES-BERKHOLZ**—George Heines, drummer with the Lee Harlan trio, and Sally Berkholz, airline stewardess, June 15 in Woodluff, Wis.
- HOMER-ANTONOPOLIS**—Darrell Homer, guitarist formerly with Freddie Slack, and Pam Antonopolis, June 13 in Davenport, Iowa.
- KAHN-APRIL**—Tiny Kahn, drummer with George Auld, and Joanne April, July 1 in New York.
- METTOME-HANNA**—Doug Mettome, trumpeter with Woody Herman, and Glad Hanna, June 6 in Hollywood.
- MORRISON-THARPE**—Russell Morrison, of the Savoy ballroom management, and Sister Rosetta Tharpe, gospel singer once with Lucky Millinder, July 1 in New York.
- RANDELL-RANDOLPH**—Herb Randell, trombonist who just left Woody Herman, and Myra Randolph, June 17 in Portland, Maine.
- SULLIVAN-SAMUEL**—Grant Sullivan, actor, and Mary Samuel, singer, June 12 in New York.
- WEHRE-LANCASTER**—Joe Wehrle, pianist, and Nora Lancaster, May 19 in Lafayette, Ind.
- WELDON-BITSCHFAUER**—Jack Weldon, tenorist with Frankie Carle, and Irene Bitschfauser, May 30 in Chicago.

FINAL BAR

- BREWER**—Robert B. Brewer, 78, violinist and former conductor, June 16 in Cleveland.
- BROWN**—Dr. W. Frank (Dr. Billie) Brown, songwriter and song shop operator, recently in Keokuk, Iowa.
- FURNS**—James H. Furns, father of singer Lorry Raine, June 22 in Monroe, Mich.
- GREENOW**—Maurice Greenow, 67, singer, June 16 in Philadelphia.
- HARTLEY**—Mrs. Anna Ryburn Hartley, 58, wife of leader Harold Hartley, June 6 in Bridgeport, Conn.
- MICKEY**—Leslie F. Hickey, 58, pianist, organist, and composer, June 7 in Bridgeport, Conn.
- MCINTIRE**—Lani McIntire, 46, guitarist and leader at New York's Lexington hotel for the last nine years, June 17 in New York.
- MICHAUD**—Mrs. Sara H. Michaud, 69, mother of personal manager Arthur Michaud, June 11 in Hollywood.
- NEVIUS**—Toby Nevius, 40, musician and actor, June 12 in St. Louis.
- PETRIILLI**—Genaro Petriilli, trumpet player of Louisville, Ky., June 10 in Brooklyn, N. Y.
- SIPPEL**—Mrs. Louis F. Sippel, 66, mother of former *Beat* staffer Johnny Sippel (now with *Bilboard*), June 12 in Fond Du Lac, Wis.
- SMITH**—Alvin H. Smith, 75, assistant manager of the Steel Pier, June 7 in Atlantic City.
- TICKNER**—Max Tickner, former operator of the Latin Casino, Philadelphia, June 10 in Elkina Park, Pa.
- TOSCANINI**—Mrs. Arturo Toscanini, 75, wife of the conductor, June 23 in Milan, Italy.
- WALDRUP**—Uda Waldrup, organist and composer, June 8 in San Francisco.



"I got one!"
tuned up full blast whenever Kenton sounds off. More power to Stan.
Pfc. Arthur F. Brown Jr.

Authentic What?

Sheridan, Wyo.
To the Editor:
It appears to me as if you have a lover of the modern trend in music doing your rating on Dixieland records. My pet peeve is the way you romp on Lu Watters' outfit whenever you can. Outside of Ory, Bechet, Johnson, and Celestin, he is the only man who is really playing Dixieland the way he feels it. Even Armstrong's Dixie records in the past few years have become stilted and commercial.
Lu Watters does not play commercial, and his recordings are as authentic as a band can be in this day and age.
Paul Affeldt

Add Blue Devils

Montgomery, Ala.
To the Editors:
Another old Duke Blue Devil who is still following music as a career is Les Brown's guitarist in your photo of April 6, Stacy W. McKee, known as Mickey, is in Denver where he is doing radio work, playing with a combo, cutting on Columbine discs, and teaching at Music, Inc. He was one of the New Jersey boys who broke in with Les at the Wigwam at Budd Lake, N. J., and stayed with him until the band broke up.
Bob Thorne and Les married sisters from Washington, N. J., and Bob was playing trumpet in the Easton area when I was there in 1945. He was at the Lakehurst naval station during the war and had a band at that station.
I catch Beasley Smith's *Sunday Down South* feature from WSM and hear Dutch McMillan on his needs.
Charles B. (Mac) McKee

Praises Shaw Story

Slingerlands, N. Y.
To the Editors:
Congratulations on the magnificent story on Artie Shaw. This was the best in the series so far, and really informative. Let Leonard Feather do some more.
George Von Frank

Hits At Any Price

Los Angeles
To the Editors:
Seeing a picture of my nurse and yours truly, under the caption "Razaf Recovers" in the *Down Beat* of June 15 was quite a surprise. Thanks for your gracious mention.
Your editorial "You Can't Go Home" in the same issue should be read by everyone in the music business. The mad rat race in which art, originality, and integrity are cast aside by those who seek "hits" and "success" at any price is more obvious every day! This explains why so much of the music we hear today is tripe, an insult to the ear.
What a pleasure it is to recognize the melody of a song and hear the lyrics, in these times of blare

and blast and vocal contortions! And the slogan of many recording men must be: "Nothing matters, just turn out more platters."
Andy Razaf

Cecil Young

Seattle
To the Editors:
As a comparatively new reader of *Down Beat*, I would like to congratulate Phyllis Richards on her fine article (June 15 issue) concerning the Cecil Young quartet.
Seattle has been far behind in handing out any laurels to any of the local musicians and, along with many others, I'm happy to see this group advancing to the big time, where they certainly belong.
Louise Ritchie

On Oporto Air

Oporto, Portugal
To the Editors:
In my opinion, *Down Beat* is the best magazine of its kind, with good news, good photos, and very well printed. It gives me interesting subjects for my weekly program on the wireless.
João Luiz Nobre

Jock Does His Part

Columbus, Miss.
To the Editors:
I was a tenor man for 17 years—played best jobs in Atlantic City and Philadelphia—and am now a disc jockey. I think musicians are cutting their own throats by continually "cutting" each other. The people are confused and consequently the music business is starving. You cannot force pop or any other kind of music down their throats, but you can educate them.
When I first came here all they wanted was hillbilly. Now they ask for the jazz classics. I've taught them what jazz is, who plays it, and they are fast learners. Before they can appreciate Shearing and Kenton, they've got to know what Armstrong and the others did. They've got to understand a simple major chord before they delve into 13ths.
As a deejay, I can do my part. We need a complete music appreciation program—and a few musicians would do well to latch on, too.
It would help if record companies would send some early jazz items, Berigan, Chu Berry, Hawkins...
Jack Garelick

Dislikes Disc Reviews

Appleton, Wis.
To the Editors:
It seems the only records that rate with your reviewers are the ones that don't sell. If a record has any chance of being a hit, they pan it. Your reviewers have added insult to injury with their continued panning of Ray Anthony and Ralph Flanagan, two of the hottest names in the band business today.
I only wish your reviewers would lock themselves into a room full of their "big hits" or the records they have rated 10, and let somebody who understands popular music review it.
Bob Ballou Jr.

THE HOT BOX

Still Possible To Unearth Some Rare Record Items

By GEORGE HOFFER

Chicago—Jazz record collectors are always interested and sometimes even inspired when they hear stories of how rare items are uncovered. These tales are of necessity becoming fewer and farther between. We heard an unusual one the other day that happened about a year ago. George Cooke, one of the country's foremost Beiderbecke disciples, had an old friend from Ohio visiting him in Chicago. The man, Ed Grayson, was fascinated by George's collection to the extent he offered to canvass his home town, Troy, Ohio, for likely records.

At that time Cooke lacked only one Beiderbecke record to complete his collection, and that was Willard Robinson's *I'm More Than Satisfied*. "That one," George told Grayson, "I'd give my left arm to have."

Had Photo Made

Grayson, not being too familiar with record labels, suggested George have a photo made of the label, and he would look around for it. Cooke obtained a photo made

from another collector's copy of the record and sent it to the Ohio man.

The morning Grayson received the photo in the mail, he noticed a pile of furniture and household goods piled on the sidewalk on his way to work. Included was a small stack of old phonograph discs. He stopped long enough to learn there was to be an auction later in the morning and to enter a bid of \$2 for the entire pile of wax. He couldn't wait for the actual auction, but later in the day was advised by phone that he had won the records.

Found It

That evening Grayson got out the photo and started through the pile of about 20 Al Jolson, Paul Biese, All-Star trio, and other killers. The third record down matched perfectly the photo in Grayson's hands. Perfect 14905 (no pun intended), the 1927 recording of *I'm More Than Satisfied* on which Bix and Tram were featured. Grayson immediately wired Cooke, "Send your left arm."

The sequel to this story is that today Grayson is one of the busiest and most avid jazz record collectors in the state of Ohio. He goes about his collecting with the humor

and enthusiasm of his contemporary, Ransom Sherman, the well known radio and television personality, with whom he attended college.

JAZZ CONCERTS: Dixieland jazz spread north of Chicago to the Fox River valley in Oshkosh, Wis., last month when Lee Collins and his Dixieland Stompers played "Jazz at the Grand No. 2," at the Grand theater. The Stompers included Lee; George Wynn, trombone; Jimmy Granato, clarinet; Booker T. Washington, drums; and Art Hodes at the piano. The group was assembled by Chicago's Dixie impresario, John Schenck, and the *Hot Bozer* was present as MC.

Guest artists were two Wisconsin trumpet players of top caliber, Bob Anderson (leader of the Oshkosh Serenaders on Jump records) and Dick Ruedebusch, of Mayville, Wis., noted as the star of the roadhouse jam sessions at the Club 26 near Fort Atkinson last winter. These two lads blow up a storm, each with his own driving unique style. Other guests who sat in were Ed Berleton, Milwaukee clarinetist; Ray Hall, Fond du Lac drummer; and Joe and Corky Weisheipl, piano and trumpet from Roxy's bar, Oshkosh.

The affair was promoted by jazz enthusiasts Carl Larsen and David Kingsbaker.

Affair Legare

Howard Legare, former head of the piano department of the Balatka Academy of Music in Chicago and well-known concert pianist, gave a piano recital in San Antonio recently, featuring the works of Bix Beiderbecke and Max Miller, along with Beethoven, Chopin, Liszt, Scriabin, and Gershwin.

The last third of the classical program was devoted to Beiderbecke's *In a Mist* (1928) and Miller's *Fantasia of the Unconscious* (1945).

Legare, who now operates a private studio in San Antonio, re-

ceived considerable notice in the Texas press for including the American moderns in his classical program. He is scheduled to give the same program in Mexico City this coming season.

Parker, Too

John W. Parker, known in jazz circles as Knocky Parker, jazz and ragtime pianist, and in the academic world as head of the English department, Kentucky Wesleyan college, Winchester, Ky., has been busy during the past couple of months giving piano recitals featuring jazz.

In the College Chapel at Kentucky Wesleyan, Parker played Bach, Beethoven, Albeniz, and Copland before intermission, and afterwards presented a group of Joplin rags, four Jelly Roll Morton compositions, and closed with Gershwin's *Rhapsody in Blue*. The Joplin included *Pleasant Memories*, *Solace: A Mexican Serenade*, and *Pineapple Rag*. For his Morton set Knocky chose *The Pearls*, *Mr. Joe*, *The Crave*, and *Ramper Toucher* (*Creepy Feeling*).

At W. and L.

The Washington and Lee Concert Guild, Lexington, Va., presented Parker in a program of American jazz last spring. He played an all-inclusive history of jazz piano from Erroll Garner's *Fantasy* back to the Joplin rags.

The highlight of Parker's season came at the University of Virginia when The Friends of the University offered the Parker trio in a jazz concert at Cabell hall. The trio consisted of Knocky Parker; Omer Simeon, clarinet, and Arthur Herbert, drums. Here again Knocky used the tracing back method, starting with Garner and ending with a Jelly Roll Morton section. Simeon was featured on several of the numbers he made famous on the Morton trio records.

COLLECTORS' CATALOG: L. A. Lewis, 537 Broadway, Seatoun, Wellington, ES, New Zealand. A

Hot Lips Page Plays Belgium

New York—Hot Lips Page was scheduled to arrive in Europe July 10 to play the summer season at a new club in Knocke, Belgian seaside resort. Lips will work with Andre Revelliot's band at the spot, which will be known as the New-Orleans.

young tenor man who would like to correspond with a U. S. musician interested in Kenton, Herman, Tristano, Getz, Shearing, or George Auld.

Harry D. Smith, 34 High street, Langley, S. C. Going back into the naval reserve and would like to dispose of his collection to some young fellow who has just started collecting. Has been interested in Billie Holiday, Duke, Goodman, G. Miller, Illinois Jacquet, and Jimmie Lunceford. Will let the records go for enough money to cover packing and mailing.

Jose Luiz Nobre, Rua do Zorao de Forrester, 681, Oporto, Portugal. Wishes to correspond with someone interested in vocal jazz to exchange views and practice the U. S. language. He is a 21-year-old disc jockey and radio commentator.

John F. Mutlon, 44 Poplar road, King's Heath, Birmingham 14, England. Looking for a professional trumpet player to correspond with as he is a student of the trumpet. Especially interested in the Kenton and Herman bands.

Ralph R. Perl, 105 Hayarkon street, Tel Aviv, Israel. A young jazz fan, 21 years old, now serving in the Israeli air force, and spends his evenings listening to music. Wants to correspond with other jazz fans.

Down Beat covers the music news from coast to coast.



BASS PLAYERS . . .
Solve your string problems by using

Nu-Tone

La-Bella

BRAND STRINGS

Superb Tone — Unexcelled Durability
—Dampness Resistant — and . . .
GUARANTEED!

E. O. MARI, INC.
38-01 23rd Ave., L. I. City 5, N.Y.

Buffet
Used by nearly 75% of the world's finest clarinetists. Send for free catalog

Carl Fischer Musical Inst. Co., Inc.

Cooper Square, N. Y. 3, N. Y.

Lifton
New Streamline Cases

LARGER ON THE INSIDE...
SMALLER ON THE OUTSIDE...

IMPOSSIBLE...?
BUT WE DID IT...!

YOUR DEALER WILL PROVE IT TO YOU.

Evolution Of Jazz

By J. Lee Anderson



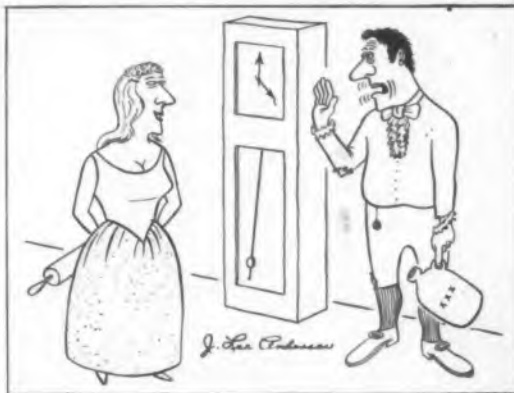
... the Louisiana Purchase

The heavy influx of settlers to the rich valleys of the Mississippi and the Ohio, a migration that gained many followers shortly after the close of the Revolutionary war, was a prime factor in promoting a great increase of traffic on those important waterways. Every type of craft plied the rivers, loaded with a wide variety of goods destined for the thriving domestic market and for export from the city of New Orleans. St. Louis, near the mouth of the Missouri, was soon the chief port of trade on the Mississippi, while New Orleans became the leading export city on the Gulf following the Louisiana Purchase. Any vessel that could carry cargo or passengers—canoes, pirogues, barges, rafts, scows outfitted with treadmills employing livestock for motivation, small paddle-wheelers operated manually, and keel-boats, often 100 feet in length—was pressed into service. Many of the craft were unwieldy contraptions that



... The revolution in water transportation ...

often capsized or went aground long before reaching their destination, while others survived the severe navigational hazards only to be waylaid by hordes of river pirates who would not hesitate to murder crew and passengers in order to seize the cargo. Despite such obstacles, the trip down river was considerably easier than the return, and upon reaching port many ships were sold for the lumber they contained, the owners preferring to purchase or construct another carrier upstream. Those that did return by the water route frequently took several months to complete a voyage, pitting men and muscle against the swift river currents. The revolution in water transportation came about when mechanical power replaced man power on the river and wind power on the ocean. In 1787, an ill-fated New England inventor, John Fitch, navigated a short stretch



... an ill-fated New England inventor ...

of the Delaware under steam power and in 1807, Robert Fulton sailed his steamboat, the *Clermont*, from New York to Albany. On January 12, 1812, a Fulton-sponsored, Pittsburgh-built steamboat christened the *New Orleans*, reached the Crescent City. Twenty-two years later there were upwards of 200 steamers in service on the Mississippi, and by 1844 the total had increased to 450. The earliest of these "floating volcanoes" were designed for freight handling exclusively due largely to the mistaken notion that few landlubbers would seek passage on such flame-spewing monstrosities. The demand for service proved otherwise, however, and luxurious steamers entering to the passenger trade put in an early appearance. The riverboat, practically overnight, became a familiar and welcome sight up and down the Mississippi and the lesser tributaries.

Tribute To Glenn Miller

(Jumped from Page 6)

hottest song of the year. But the early Bluebirds weren't typical of Glenn. A Victor executive had advised him to "forget the saxes and feature your trombone, Tommy Dorsey won't last forever." (P.S. Tommy Dorsey did.) Glenn, however, soon returned to the style he wanted.

Through a tip from a violinist with Lopez, Glenn went to hear the latter's band, which then had both Betty and Marion Hutton as vocalists. Glenn hired Marion at \$50 a week, and in order to avoid confusion with Betty, Ina Ray, June, and other Huttons, changed her name to Sissy Jones. By the time she made her first record, *Shut Eye*, Glenn had conceded defeat and let her become Marion Hutton again.

Finally the Right One

In Marion, Glenn had at last found a girl who showed the possibilities for commercial showmanship that he thought necessary for

the band's success. He made many suggestions about her costumes as well as her songs and arrangements.

Despite the discovery of Marion, the success of his records, and the encouragement of his friends, Glenn found the going rough. Miserable weather conditions and car breakdowns aggravated his pessimism. The band was \$22,000 in the red, Glenn had hocked his insurance, and even had to borrow to buy flour and sugar for the Christmas preparations at home.

Just before Christmas the band went back into the Paradise. But it was billed inconspicuously under the huge letters that advertised the main attraction, Freddy Schnickelfritz Fisher.

It was not until his birthday on March 1 that Mike Nidorf brought him the best news yet: the band would open at Glen Island Casino May 17.

Bad Results

Before this, in early March, the band went into Frank Dailey's Meadowbrook. Dailey, who was out of town leading a band of his own, inspected the figures for Glenn's first couple of nights' business and commented, "If I hadn't heard the

band on the air I'd force Rockwell to close them tomorrow."

But many potential Meadowbrook customers had also heard the broadcasts. With 10 air shots a week, and fortified by a feeling that the band was beginning to get the sweet, personal sound it needed on the pretty tunes, Glenn's virtual despair gave way to complete optimism.

During April the band cut 12 sides in two weeks; Glenn had decided it was essential to have a new record out every week. Then Artie Shaw, Bluebird's No. 1 boy, became ill, and some of the plug songs assigned to Artie were transferred to Glenn. They included Frankie Carle's *Sunrise Serenade*. Glenn decided to back it with his theme, which he accordingly called *Moonlight Serenade*.

New Arranger

As the band slowly became busier and more successful, there were more personal demands on Glenn's time and, finding he could devote fewer hours to arranging, he called in Bill Finnegan, whom Tommy Dorsey had recommended.

While the Glen Island date approached, the band played some more one-niters, with results rang-

ing from the sensational to the sensationally bad.

"Well," said Glenn, "Glen Island is the acid test. If we don't make it now, I'm going to Denver and open a garage."

Just 24 hours later the garage business had lost Glenn Miller forever.

Steady Fans

The band did bigger and bigger business. By July the Casino was jammed even on Monday nights. Vacationing collegians became Glenn's steady fans and customers. Between playing and writing, Glenn found himself working almost around the clock. Even Marion Hutton, wracked by nervous indigestion, collapsed, and was temporarily replaced by a 16-year-old kid named Kay Starr.

Eddie Durham, who had worked for Jimmie Lunceford, one of Glenn's favorite bands, contributed to the Miller library at this time, one of his arrangements being *Wham, Rebob, Boom, Bam!* which despite its title had nothing to do with bop.

Then one day a publisher brought in a number Joe Garland, a tenor sax man, had written and recorded in February, 1938, with the Edgar Hayes band. It was a simple jump blues based on a repeated riff. Glenn took the arrangement, spent some time doctoring it up at rehearsal, and added a repeated fade-out-and-jump-back motif. In *The Mood*, recorded by Glenn in August and released two months later, was a sensation.

Added Jerry

By this time Glenn had to give up writing entirely; he put Jerry Gray on the writing staff. The Miller men, dazed by their success, went on a record-breaking tour.

From then on it was one triumph after another. Glenn expanded from six to eight brass before his first date at the Paramount.

Inevitably, the Miller style became so popular that there were imitators. Of these, Bob Chester irked Glenn particularly, since the Chester band happened to precede Glenn's in one town, which led to a comment from one fan, "Mr. Miller, your band sounds like Bob Chester's."

Chester was also on Bluebird records. Glenn had a clause put in his Victor contract that no other band on the label could use the clarinet-and-saxes voicing, whereupon Chester promptly dropped it.

Charlie Gets Band

During the Paramount date Glenn was visited backstage by his old friend Charlie Spivak. "Bob," said Glenn to manager Bob Weisman, "some day Charlie Spivak will play for you at this theater with his own band. Charlie, go out and look for some talent. Don't worry about the money, I'll take care of everything."

The result was the birth of the

Glenn Miller orchestra stable, first Spivak's band, then Thornhill's and McIntyre's.

The rest of 1939 was a continual success story. The band got a weekly air show for Chesterfield, co-starring with the Andrews Sisters, and after the first 13 weeks took over the show on its own. Glenn had a long run at the Pennsylvania hotel; he and Helen moved to an attractive home in Tenafly, N. J.

Top Spot

By mid-1940 the Miller band was grossing around \$10,000 a week and was neck and neck with Tommy Dorsey and Benny Goodman for top place in various band polls. Glenn hired such new sidemen as Ray Anthony, Billy May, Trigger Alpert, and, of course, the Modernaires. Dorothy Claire was in for Marion Hutton for a while, early in 1941.

Glenn very seldom had time to relax. When he did, it would usually be a game of golf. Here, just as in music, he planned a careful strategy. Before long he found himself shooting in the 70s.

The band went to the coast for its first picture, *Sun Valley Serenade*, and even the \$100,000 fee couldn't put Glenn in a mood receptive to the film's corny "hep-to-the-jive" brand of dialog. "Wah we could get back to those one-niters," he would say to Hal McIntyre, "back to our own kind of people."

Own Ranch

The only thing Glenn liked about California was the rural life. He bought a 55-acre ranch which he named *Tuxedo Junction*, after one of his biggest record hits.

In July, 1941, Glenn sent for Bobby Hackett, who joined the band on guitar but occasionally took a trumpet solo. Bobby made his first record appearance with the band on *From One Love to Another*. Glenn found Bobby's gentle, easily-flowing improvisations an inspiration.

The end of 1941 found Glenn still on top of the heap. The Chesterfield show, one of the first to be renewed after Pearl Harbor, was now on 99 stations, and every Saturday afternoon there was a *Sunset Serenade* show aired at Glenn's expense for an audience of servicemen.

Another Movie

While Glenn's *Chattanooga Choo Choo* sold more than a million records, the coast called again for *Orchestra Wives*. Glenn played army camps and did everything possible to lend his civilian assistance to the war effort, but, although he was over draft age and near-sighted, felt he should be doing more.

Although the band worked hard on *Orchestra Wives*, there was no backbreaking overtime, since it

(Turn to Page 16)



Chicago — With 15 months of overseas duty behind them, the members of Glenn Miller's A.E.F. band returned to this country on August 12, 1945. Standing, left to right, are Hank Freeman, Zeke Zarchy, Trigger Alpert, Ray McKinley, and Jerry Gray. Three men down front are, in the same order, George Ockner, Carmen Mastren, and Johnny Desmond. Band members not shown here or in the com-

panion photo of the expeditionary unit, or listed elsewhere, were Harry Katzman, Carl Swanson, Eugene Bergen, Dave Herman, Phil Cogliano, Joseph Kowalewski, Dave Schwartz, Henry Bryan, Earl Cornwell, Fred Ostrovsky, Morris Bialkin, Bob Ripley, Emmanuel Wisnnow, Dave Sackson, Richard Motolinski, Norm Laydon, Ralph Wilkinson, Jimmy Jackson, and Paul Dudley.



Chicago—Glenn Miller's A.E.F. band was a tired bunch of guys on the Sunday morning in '45 when their ship pulled into New York harbor. Those shown above are Fred Guerra, Al Milton, Stan Harris, Nate Kaproff, Frank Ippolito, Larry Hall, Paul Dubov, Murray Kane, Jack Steel, and Ernest Kardos. Some of the other musicians in the overseas band were

Mel Powell, Jack Ruskin, Joe Shulman, Bobby Nichols, Whitey Thoman, Bernie Privin, Jim Priddy, John Halliburton, Nat Peck, Peanuts Hucko, Vince Carbone, Jack Ferrier, Mannie Thaler, Steve and Eugene Steck, Artie Malvin, Lynn Allison, and Addison Collins Jr.



USED BY AMERICA'S GREATEST MUSICIANS

• From the Academy at \$117.50 to the marvelous Citation at \$250.00 the cornets, trumpets, and trombones of Rudy Mück are perfection themselves. There is no comparable instrument made. Send for free catalog and list of musicians and bands that use Mück exclusively.

CARL FISCHER MUSICAL INSTRUMENT CO.
105 East 16th Street New York 3 N Y

Colleae Bandsmen Finish School, Stick Together



Hollywood—As college grads (UCLA '51) these members of the Keith Williams band could have any non-playing jobs they wished. But they have plenty of faith in the future of the dance band business, and will stick with the group hailed by *Down Beat* a couple of years ago as the crack collegiate outfit on the coast. Left to right are Ira Westley, bass; Bob

Clark, piano; Joe Mustol, trumpet; Dottie Irwin, vocals; Keith Williams, trumpet and leader; Joe Spang, tenor; Wally Holmes, trumpet; Robbie Robinson, trombone; Dave Sherman, alto, and Dick Clay, alto. Most of them worked with name bands before resuming their college courses four years ago. They'll fill in band vacancies with "career musicians."

LONDON LARGO

Kenny Baker Band Doing Top Biz In Great Britain

By DEREK BOULTON

London—The band business in Great Britain has started to boom, at least as far as the new Kenny Baker outfit is concerned. Baker, onetime leader of Ted Heath's brass section, formed his seven-piece band only a few months ago and he is showing an excellent profit in financial takings.

Kenny told *Down Beat*, "I quite expected to lose several hundred pounds in my first 10 week tour of one-niters; instead, in 65 dates I have had only one date which proved a financial loss. In 17 towns we did capacity business and we also broke record attendance figures held by such well-known bands as Ambrose, Billy Ternent, Ted Heath, and Joe Loss."

Same Tunes

When asked what he considered the prime reason for his successful tour, Kenny said "In nearly every town I played both the fans and regular dancers told me how disappointed they were over the

low standard of some of the top bands—they keep playing the same arrangements for six or seven years and the fans had little interest in attending dances because they knew what was gonna be played.

"The dancers today want modern melodic arrangements that, beside being played in near strict dance tempo, are easy on the ear and feature some new sounds in scoring methods."

New Gibbons Band

After an absence of nearly six months from active playing at London's Savoy hotel, Carroll Gibbons returned with a new band comprising four brass, four saxes,

four strings and three rhythm. Gibbons, who is also the booker for the Savoy, brought Ted Heath and Cyril Stapleton into the Savoy during his absence.

Deep River Boys, back in England on their third visit within two years, are playing to near capacity business on all engagements. Manager Ed Kirkeby says it's the best trip by far the boys have made to Europe.

Vera to U.S.?

London recording star Vera Lynn has been signed to appear at the Opera House in Blackpool this summer for a minimum period of sixteen weeks. Vera recently refused two very attractive offers to visit America. She hopes to make the trip later this year.

Robert Farnon, whose presence in England is just about the greatest thing to the music business, has composed and arranged all the music for the new ice show that recently opened at Empress hall. Show, which is titled *London Melody*, stars Belita.

SWINGIN' THE GOLDEN GATE

Vaughan-Garner Concert In Frisco Great Success

By RALPH J. GLEASON

San Francisco—The Sarah Vaughan—Erroll Garner concert in the Berkeley High school auditorium was a complete success artistically, financially, or any other way you care to look at it. From our point of view it presented our favorite artists in the best house we've ever been in, and it was all only six blocks from home.

Sarah, who had been doing only a little better than fair business at Ciro's (she was working for the door alone), was such a sensation at the concert that all kinds of people were talking about it for days with the result that business at the club zoomed.

Erroll, who like the marines arrived just in time, gave the audience a good taste of his own particular magic.

The show opened with the Vernon Alley quartet, which once again demonstrated how it can perform right alongside the best talent in the business and sound fine.

Sarah followed, sang about 15 songs, and closed with *The Lord's Prayer*. Dexter Gordon led a small group through a couple of rondelays and then came Garner.

All in all it was a sensational evening. The crowd came from as far away as Sacramento and Stockton. The hall—and a word about this hall, please—is, bar none, the best spot for music I've ever seen out here. It's large (3,495 capacity), has beautiful acoustics, a brand new, comfortable, clean, spacious backstage, great lights, and a good view from every seat. Anybody who plays anywhere else around here when he can get this hall is nuts. It cuts the Opera House and is less expensive.

BAY AREA FOG: Woody Herman drew about 1,000 people to the

Palomar in San Jose, which was three times (approx.) what TD did there... Charlie Silvia has Sticks McGhee, Annie Laurie, and the Eddie Durham band in a blues package July 28, ol' Bob Willis July 18, and Lionel Hampton Aug. 25. Business is terrible, Charlie says. The kids want whisky, not dance music... Dave Erubeck went back into the Black Hawk July 2 with his four-piece group. It's billed (a la Nat Cole) as Dave Erubeck and the Trio and Guido Caccitini, the Sam Goldwyn of San Francisco, says Dave "has a four-some in his trio now."

The Vernon Alley quartet (why not Vernon Alley and his Trio?) continues at the club and also plays the Sunday afternoon sessions... Ray Noble has brought a very unusual thing to Nob Hill—customers. The Mark is really doing business with Ray, but good... Betty Bennett at Fack's with the Nick Esposito quartet (Not Nick and the Trio!).

Henry Starr, longtime pianist here and in Paris, now a television salesman... Maceo Williams back from New York and gigging around town... Cal-Neva lodge leaping, with Hadda Brooks, the Mills Brothers, Nat Cole, and others scheduled for the summer.

Rumors here that Sarah, Duke, and the Mills Brothers will be packaged this fall for a tour... And also that this fall's Billy Eckstine tour will have the Woody Herman band along.

Satchmo Has His Day

Chicago—The spacious chambers of Mayor Kennelly were rather quiet on that Friday afternoon. The anteroom was deserted except for the uniformed policeman who wrote down the names of the visitors as they entered. Jack Teagarden, sans horn, was standing around waiting for Satchmo.

In the reception room, seats lining the walls and huge desk centered, several stenos and secretaries were busily typing away. The door to the inner office was open, but no one entered except the police commissioner, four stars on each shoulder, who stalked in and stalked out again.

Pops Enters

Then Louis Armstrong entered, sports-jacketed and toting his horn case, accompanied by his wife, Lucille, togged in the mode, and flanked by Bernie Abel, the beaming press agent. Cozy Cole was in the group. A horde of newsmen swooped in, mostly photographers, also Betty Prosser of A.P., another gal from U.P.

The mayor's assistant, a Muggsy Spanier fan, began making introductions all around in a booming voice. Louis was ushered into the inner chamber and everyone tagged along.

"I had intended receiving you alone here, Louis," said the silver-thatched mayor, "then joining you

in the outer chambers for the photos. But I guess this is o.k. Are you going to play us some music?"

Too Early

"It's a little early in the day for that, Mr. Mayor," came Satchmo's gravel-voiced reply. To Teagarden: "Did you bring your horn, Jack?"

"Here's a wire for you from Dave Garroway, Louis," said the mayor. "It reads, 'These silver trumpet notes will be heard all the way to the east coast'. So you'd better play."

"Yeah, we gotta have your horn for the pictures, Louis," put in one of the lensmen.

A Scroll

"Here's a scroll signed by all

of your friends," added Kennelly, while Louis was digging out his trumpet. "Can you really play that horn as well as they say you can?"

"How about *Sleepy Time Down South*?" Satchmo replied.

"Cup your hand behind your ear, Mr. Mayor," cried one of the camera boys. The mayor smiled and ignored him.

"What's that tune he's playing?" asked the girl from U.P.

A dozen flash bulbs later. "Cup your hand behind your ear, Mr. Mayor!" No response.

That was Satchmo Day in Chicago.

New York—Jimmy Lyon, former June Christi accompanist and Gene Williams piano man, is now doing a single at the Penn-Stroud hotel, Stroudsburg, Pa. He's booked until Labor Day.

Lanza's Stanza Is Talk Of Trade



Hollywood—Talk of the trade, despite tales of radio being on its last legs, is Mario Lanza's "summer replacement" show originating here. Agents have been insisting for years that straight musical shows won't earn a rating, but Lanza's stanza sports a 36-piece orchestra, under Ray Sinatra, Mario's operatic offerings, and songs by top pop singer guests. First guest was Gisele MacKenzie, the Canadian gal who won out in the search for a singer for the *Club 15* show. Gisele's listening to Mario's considered opinion (on the pop boost he's given opera?) in the photo above.

Roy C. Knapp
SCHOOL OF PERCUSSION
"The Cradle of Celebrated Drummers"

IT'S LATER THAN YOU THINK

Be sure of your future by studying now with the oldest yet most modern school of music in America today. The Knapp School offers the the country's leading professional teaching staff specializing in all branches of percussion, theory, voice and all orchestral instruments.

SEND THE COUPON BELOW TODAY FOR COMPLETE INFORMATION

ACT NOW! DON'T DELAY!

APPROVED FOR VETERAN'S TRAINING

ROY C. KNAPP SCHOOL OF PERCUSSION Please Check!
Kimball Hall, 304 S. Wabash, Chicago 4, Ill.

I am interested in:
 Private Lessons Accordion Bass Guitar
 Training Piano Reeds Theory
 Percussion Voice Brass

NAME _____
ADDRESS _____
CITY _____ STATE _____

DB-7-77

CHARLES COLIN

Teacher of Top Brassmen (George Monte, Shorty Rogers, etc.) selected a 64 Harry Giants Mouthpiece for

J. J. JOHNSON (TROMBONE STAR)

He can select yours, too.

FREE ANALYSIS!

Send details

CHARLES COLIN STUDIOS

111 WEST 30th ST. NEW YORK 14



WHAT'S ON WAX

JACK TRACY • PAT HARRIS • GEORGE HOEFER

Ray Anthony

6 Believing You
4 One Dance with You
Pat: As far as current male band vocalists are concerned, our vote goes to Tommy Mercer, who does an exceptional job on *Believing*. He's up to his ears in Miller band sounds, however. On *Dance*, Mercer has to make room for a group called the Anthony Choir, whose sopranos break away and coo up around the ceiling while Mercer and the other voices mill below. (Capitol F1574.)

Les Brown

Over the Rainbow
That Old Black Magic
Green Eyes
Blue Moon
The Moon Was Yellow
Deep Purple
Red Wing
Asure
Album Rating: 8

George: This is a well-rounded album. The new featured tone color is of considerable musical interest, and as always, Brown's ability to render a rhythmic performance without sacrificing melody gives his work commercial appeal.

Since switching labels, Les has introduced a new tonal effect deriving from the brass section. It is accomplished by using Harmon mutes in the trumpet section and having the trombones play open under the horns. In addition, the guitar doubles the melody under the trombones. The sound arrived at is best described as being similar to the fuzzy noise emanating from a worn-out record or a beat-up needle.

This sounds Spike Jonesy, but actually, when used in the manner and frequency with which Brown uses it, the result is a pleasing tonal innovation. This set of instrumentals contains in addition to the swinging musical ensembles some outstanding solo work. We were chiefly impressed by Ray Sims' trombone on *Deep Purple* and *Blue Moon*, Tony Rizzi's guitar on *The Moon Was Yellow*, and Geoff Clarkson's piano on *Deep Purple*. There are other exciting solo spots by sax and trumpet.

The sax section plays impeccably with rhythmic drive and melodic veracity. Frank Comstock is responsible for all the arrangements, all well done. (Coral LP CRL 56026.)

Rating System

Records are reviewed by Jack Tracy, George Hoefler, and Pat Harris. Rating from 1 to 10 are assigned, with 10 tops, but reserving that number for extraordinary performances only. Reviews are listed alphabetically by the artists for easy reference.

Frankie Carle

Cocktail Time album (16 Irving Berlin tunes)

Album Rating: 3

Pat: This is true cocktail piano—and it is not impolite to chatter while Carle's playing, or even to get up and walk out. Carle, of course, has the equipment to play a great deal better than this, but obviously someone thought it unnecessary for this particular package. Hope Victor is not starting a poor man's Piano Moods. (Victor WP 305.)

Pete Daily

5 Harmony Rag
7 Take Me Out to the Ball Game

George: This group is an exemplification of that peculiarity known as "Chicago jazz," or, put differently, the Chicagoans' interpretation of New Orleans jazz style. The Daily band has been applying Dixie rides to old tunes that hitherto have not been used in Dixieland jazz.

The *Rag* is all ensemble except for short solos by Skippy Anderson on piano and a low register clarinet bit by Pud Brown. Onetime Chicago guitarist Len Esterdahl is playing banjo on the sides. *Ball Game* suits the style of the group much better than *Rag*. Daily's driving cornet is felt and heard in the ensembles on both sides, and on *Ball Game* he has a solo along with trombonist Burt Johnson. The best of Daily's recent output. (Capitol 1588.)

Buddy DeFranco

6 Body and Soul
6 Rumpus Room

Pat: Buddy takes *Body* straight, soloing tastefully all the way. There's more variety in his ranging through the registers than on *Rumpus*, where he takes his horn high and keeps it pretty much on that level. Fine piano by Jimmy Lyon and guitar by Jimmy Raney on *Rumpus*. Solid commercial stuff. (MGM 11007.)

Anthony Has Wise Aid On Wax



New York—Ray Anthony, right, and his ace tenor man, Buddy Wise, cut loose on a recent Capitol recording date. Mr. Anthony and his boys will spend most of the summer one-ning cross the country, cooling their hot little heels at the Hollywood Palladium in the fall, for a four-week date starting Sept. 4.

Ralph Flanagan

I'm Dancing with Tears in My Eyes
Save the Last Dance for Me
I Won't Dance
Let's Face the Music and Dance
Dancing on the Ceiling
Dancing in the Dark
Album Rating: 6

George: As can be seen from the tunes listed above and the title of the package, *Let's Dance Again with Flanagan*, this is a banal merchandising idea built around *Dance*. It's more than a bad pun, though, as the Flanagan organization is a good dance band. Where the Brown album above was roundly worthy, this is square with a couple of rounded corners. As a whole, the Flanagan dance numbers are Miller-ish and danceable. The six sides include only two uninteresting vocals by Harry Prime, *Dancing with Tears* and *Save the Last Dance*, while rest of the set is instrumental. Worst side is *Let's Face the Music*, where you are "oo-washed" to death. (Victor WP 311.)

Tony Fontaine

3 Jug of Wine
5 Losing You

Pat: Tony does pretty well on *Losing*, though his control has a rough time, in spots, and the rhythm section in the George Bassman-conducted orchestra sounds unrelaxed. On *Jug*, Fontaine whines on "wine" and his voice has none of the necessary quality another young singer, one Bill Farrell, once unwittingly boasted about. (Mercury 5660.)

The Four Knights

4 I Love the Sunshine of Your Smile
4 Sentimental Fool

Pat: The Knights are a vocal quartet, and they pull an Ink Spots on *Fool*, with the high tenor taking it from the beginning of the vocal, after a whistling intro. *Sunshine* is a peculiar thing—the only explanation we can think of for it is that the Capitol people figured it very well might catch on in the nagging novelty class—and it might.

The quartet soon shifts from its echo chamber out into the open, with barbershop harmony and interspersed whistling. There are insistent sounds of marching feet throughout, though no hint in the lyrics as to why. (Capitol 7608.)

Stan Getz

5 Prelude to a Kiss
4 Scandinavian
6 Flamingo
5 Don't Get Scared

Pat: These were cut in Sweden

ATTRACTIVE BRIGHT SNAPPY
AMERICA'S FINEST ORCHESTRA ADVERTISING
POSTERS AND CARDS
AN IDEA FOR YOUR NEW CARD
125 reproductions of billings created by us for America's Leading Bands.
Write NOW for data book, list, samples.
CENTRAL SHOW PRINTING CO., INC.
BASED CITY, IOWA

Frankie Laine

6 You Left Me Out In the Rain
6 The Gang That Sang Heart of My Heart

George: Here's the singer with a beat doing two corny numbers in his well-known manner accompanied on the first by Harry Geller's ork, Carl Fischer's inevitable piano, and during the orchestral interlude you'll hear a muted trumpet swinging 1925-style a la Busse. This was made before his boost upstairs to Jo Stafford duets. To me, Laine doesn't sustain. (Mercury 5656.)

Julia Lee

4 Mama Don't Allow It
5 Breeze

George: These Lee etchings came out of Capitol's vault, as they were cut back in 1947. *Mama* is the old Cow-Cow Davenport composition well known to the older jazz and swing fans. Consists here of Julia introducing by name a series of soloists, none of whose solos attains anything of interest. In order we hear short bits by Benny Carter, Bobby Sherwood, Red Norvo, Vic Dickenson, and Julia herself on piano.

Breeze is the highly melodic tune of many years back. Julia sings it straight and accomplishes an even, mellow performance. Nothing is heard from Carter or tenor man Dave Cavanaugh, while Geechie Smith's trumpet gets a small bit. (Capitol 1589.)

Peggy Lee

6 So Far So Good
5 My Magic Heart

Jack: Effective backing by Billy May, using just a rhythm section and two trombones, contributes much to *So Far*, as Peggy sings with a good beat and does one of her best recent jobs.

The reverse is a little shy in lyrical interest, however, as "memories come stealing" to create a "close to you, close to you feeling" right "in my magic heart."

Both tunes are from Broadway's *Two on the Aisle*. (Capitol 1586.)

Ralph Marterie

4 Castle Rock
6 September Song

George: Why Mercury put two competing discs of the same novelty out is beyond us, especially when they had the original master featuring the tune's composer, Al Sears, recorded with Johnny Hodges. This big orchestral version still highlights one instrument throughout.

Mike Simpson, well-known as a fine jazz clarinetist and arranger, blows the slapping tongue-in-cheek tenor with some honking that would cause Mr. Milquetoast to drive through a red light. *September Song* is played with virility. Plenty of the leader's pretty-toned trumpet is heard throughout, and Charlie Spero plays a very listenable clarinet solo. (Mercury 5658.)

Art Mooney

5 Maybe It's Because
5 The Song Is Ended

Jack: Alan Foster and the Cloverleafs warble both of these, he singing out a la Perry, the vocal (Turn to Page 15)

Vinni DeCampo Draws Hefti Help



New York—Former Harry James vocalist Vinni DeCampo has been climbing in popularity via recent Coral record releases, collaborated with trumpeter-arranger Neal Hefti on a record session not long ago. Vinni vocalized on *For All We Know* and *My Magic Heart*. He and Hefti are pictured above.

"The Answer to the Bassman's Prayer"

See your favorite dealer or write us for information

The Ampeg Bassamp Co.

214 WEST 42 ST., NEW YORK 18, N.Y.
TELEPHONE: LONGACRE 4-7184

NEW "BIG" EDITION NOW AVAILABLE
MUSICIANS' HANDBOOK STANDARD DANCE MUSIC GUIDE
★ A classified and alphabetical list of the best and most popular standard Foxtrots, Waltzes, Showtunes, Rumbas, etc., with Original Keys & Starting Notes - Over 5,000 Titles, 100 Classifications, 300 Shows, 84 Pages.
★ A list of over 300 Top Shows with their Hit Tunes, Years, Composers, Keys and Starting Notes, including — "The Song Histories of Favorite Composers".
★ "Song Hits through the Years" — The outstanding songs of each year, from the Gay Nineties to the present day.
SEND FOR YOUR \$1.00 COPY TODAY
50c Edition Also Available
A RAY DE VITA
150 Knickerbocker Avenue, Brooklyn, N.Y.

DeArmond
MICROPHONED FOR STRINGED INSTRUMENTS
... UNDISTORTED POWER VOLUME!
PIONEER Industries

WHAT'S ON WAX

(Jumped from Page 14) group sounding like most vocal groups. A common affliction. Because has an echo-chambered guitar boing away (like the one on Peg O' My Heart) and a mellifluous tenor floating by a couple of times. Band gets in a few licks on Song, sounds good, but has nothing to do. (MGM 11015.)

Bud Powell

- 7 A Night in Tunisia
5 Over the Rainbow
6 Un Poco Loco
5 It Can Happen to You
Jack: Curly Russell and Max Roach make it a trio on the first and third, Bud goes it alone on the ballads. Tunisia is at a good tempo, and Powell rips through some swinging sixteenth notes effectively, but he doesn't take enough advantage of his fine support and bogs down in a few spots. It's not consistent. The vocal is by Powell. Bud goes Latin on Poco, but again falls into a somewhat disjointed performance. His ballad sides are weak, consisting mostly of melody with darting little Tatum runs and Garner flourishes as embellishments. (Blue Note 1576, 1577.)

Chris Powell

5 In the Cool of the Evening
5 My Love Has Gone
George: Two more sides by Columbia's new vocalist who attracted some attention with his version of Man with a Horn. Evening is of the earthy blues vein, but toned down in an attempt to interest the general record buyer in the style and to catch on as a novelty. My Love Has Gone features vocal by Johnny Echo, who turns out to be a female member of The Five Blue Flames, the accompanying group on both sides. Powell himself follows the Echo voice sounding Eckstine-ish. He is also credited with both of the above tunes. (Columbia 39407.)

Rampart Street Paraders

- 4 The Rhythm Rag
2 Papa-De-De-De
Pat: Even though this outfit is headed by veteran jazzman Billy

Modern-Convenient HOME STUDY ARRANGING COURSE!!!

- Duet, trio, and four-way writing thoroughly explained.
• How to orchestrate passing tones.
• How to write for the ensemble.
• How to organize, lay out, and "routine" an arrangement.
• How to write Shuffle, Rhumba, Tango, and many other rhythms.
• How to voice unusual effects.
• How to determine chords in sheet music.
• How to put your musical ideas on paper.

All this and many other tricks of modern arranging which combine the experiences of the biggest "name" arrangers in the country are now yours at small cost. And you can study at home in your spare time.

It's quick, easy, and inexpensive. So, if you want to start on the road to becoming a high paid arranger, fill out the coupon and mail it to—TODAY!

University Extension Conservatory

Chicago 4, Ill. Dept. E-276, 28 E. Jackson Blvd.

Name Address City and State Experience Age

Hartman To Get Victor Promotion

New York—Johnny Hartman, youthful vocalist recently seen on theater dates with Louis Jordan, has been signed by RCA Victor for solo recording and is expected to get a buildup on the label in the popular, rather than the rhythm-and-blues, field. Hartman, who sang with the Earl Hines and Dizzy Gillespie bands, won an Arthur Godfrey Talent Scout show last year and has made several night club appearances as a single recently.

Maxed, and includes such men as trombonists Cutty Cutshall and Andy Russo, and clarinetist Phil Olivella, their Dixie is almost a parody of the style. Maybe the boys just don't feel it anymore. The individual voices, isolated, are good—the tailgate trombone pumping in the background, some brief low-register clarinet—but when you put them all together, it doesn't jell. Papa has a vocal by Donald Forbes with a Phil Harris-type of recitative verse that won't be banned down south but should be elsewhere. (MGM 11010.)

David Rose

- 6 The Flying Horse
6 Tenderly
Pat: Horse is a gay bit Rose wrote around some mighty familiar themes. Plucked strings and bright bowings make this sleek job shimmer. It might not be anything new, but it is undeniably pleasant pop use of orchestral instruments which Rose handles masterfully. Tenderly is treated equally as well. (MGM 30384.)

Dinah Shore

- 4 Sweet Violets
4 If You Turn Me Down
6 How Many Times
4 Ten Thousand Miles
Jack: These ain't the words we used to know to Sweet Violets! But then, they want this record played on the air. Dinah's diction is precise, the backing is properly corny, and Charlie Green is listed as one of the composers. Miss Shore coos gently and persuasively on How Many Times, at least until the vocal group comes in and she gets strident trying to sing above them. Other two tunes are wide-open-spaces-type novelties, with a set of girls yodeling in unison behind Dinah on Miles. Sounds more like gargling. (Victor 47-4174, 4175.)

Fran Warren

- 3 January, February, March
5 Any Time At All
George: The only excuse we can see for the first tune is to teach moppets the months of the year. Should have been a Little Nipper release. Fran runs down the months assisted by a chorus and Hugo Winterhalter's house band. Any Time is a pretty ballad performed with Fran's usual richness of voice and economy of phrasing. Henri Rene waves the baton on this one. (Victor 47-4160.)

Emma Lou Welch

- 5 How Long Has This Been Going On?
6 My Funny Valentine
Jack: Too fast a tempo on How Long detracts from the lovely lyrics, and Emma Lou's faltering intonation is disturbing on the beautiful, seldom-heard Valentine. She just isn't up to her usually fine standard on either of these, though the material is great. The Joe Rotondi quartet backs her. (Jesma 463.)

Explain Latin Rhythms On Records



(Photo by William Green)

New York—Rhythm and nothing else was the rule when this group of Latin-American specialists cut the first sides of a new recorded series which will explain the mambo, bolero, guaracha, and rumba beats. Herbert Wolf reads explanatory script at the left; Manuel Rodriguez plays the congo drum; Willie Rodriguez, cigar and timbales; George Laguna, bongos, and Fred Pagani, Jr., quinto.

Things To Come

These are recently-cut records and their personnels. Though not all jazz sides, many may be of interest to Down Beat readers because of some of the sidemen in the groups. Do not ask your dealer for them until you see by the Beat record review section that they are available.

THE CORONETS (Mercury, 6/1/51). Jean Tioel, trombone; Willie Smith, alto; Billy Strayhorn, piano; Wendell Marshall, bass, and Louis Bellson, drums.

HOT LIPS JOHNSON'S BAND (Decca, 6/7/51). Frank Galbreath, trumpet; Bernie Pascoe, alto; Lucky Thompson and Hot Lips Johnson, tenors; Numa Moore, baritone; Howard Biggs, piano; Aaron Bell, bass, and Ed Sheen, drums. Melvin Moore, vocals.

SY OLIVER'S BAND (Decca, 6/13/51). Fay Webster, trumpet; Joe Thomas, tenor; Artie Baker, clarinet and alto; Billy Kyle, piano; Sandy Block, bass, and Jimmy Crawford, drums. Sy Oliver and the Ray Charles Singers, vocals.

LOUIS JORDAN'S ORCHESTRA (Decca, 6/13/51). Trumpets—Arno Isambell, Ernest Perry, and Bob Mitchell; trombones—Leon Conners and Bobby Burgess; saxophones—Louis and Oliver Nelson, Marty Flax, Josh Jackson, and Reuben Phillips; rhythm—Jimmy Peterson, piano; Bill Jennings, guitar; Bob Backlund, bass, and Chris Columbus, drums. Louis Jordan and Bill Davis, vocals.

LESLIE BROWN'S ORCHESTRA (Coral 6/13/51). Trumpets—Wo Hazel, Bob Fowler, Bob Higgins, and Don Paladini; trombones—Dick Noel, Bobby Fong, and Ray Sims; saxophones—Abe Aaron, Sal Libero, Dave Pell, Butch Stone, and Marty Sherman; rhythm—Geoff Clarken, piano; Tony Rizi, guitar; Ray Leatherwood, bass, and Jack Sperling, drums. Larry Ann Park, vocals. Chris Columbus, drums. In the Cool of Evening; If You Turn Me Down, and My Baby Just Care for Me.

BILL FARRELL with BUSS CASE'S ORCHESTRA (MGM, 6/13/51). Trumpets—Joe Ferrante and Nat Watoli; trombones—Fredie Obama; reeds—Hynde Schertzer, Al Klink, and Deane Kincaid; rhythm—Eddie Ryan, piano; Barry Galbraith, guitar; Jack Leeburg, bass, and Don Lamond, drums. Bill Farrell and the Ray Charles Singers, vocals. Co, Co, Co, Co; You Can't Stop Me from Dreaming, and Sunshine Klomp.

BENNY GOODMAN'S SEXTET with MARY REED, VOCALS (Columbia, 6/13/51). Benny Goodman, clarinet; Terry Gibbs, vibraphone; Paul Smith, piano; Johnny Smith, guitar; Ed Safranek, bass, and Sid Belkin, drums.

EARL WILLIAMS with GEORGE WILLIAMS' ENSEMBLE (Columbia, 6/13/51). Trumpets—Fats Ford; French horns—Al Richman; woodwinds—Lennie Hambro, Al Howard, Savio McKay, Ed Hollman, and Budd Johnson; a string section; rhythm—Teddy Napoleon, piano; Clyde Lamarch, bass, and Don Lamond, drums. Earl Williams, vocals. Beware; They Say; Last Night I Had a Dream, and This Love of Mine.

AFM Ousts Black As Local 70 Head

Omaha—Harold L. Black has been removed as president of Omaha Local 70 of the AFM by the union's international executive board after a long investigation. Specific charges were not revealed, simply stated that "For the best interests of all concerned, the defendant is herewith removed from office."

Stearns, Blesh At Ragtime Seminar

New York—Marshall Stearns and Rudi Blesh directed an "inquiry into ragtime" held at Music Inn, Lenox, Mass., from June 30 to July 6.

Veteran songwriter Eubie Blake, early blues singer Lillian Brown, and Juilliard piano instructor John Mehegan also participated in the seminar, illustrating early music and dances of the ragtime era.

ANNE SHELTON with DICK HAYMANS' ORCHESTRA (London, 6/13/51). Trumpet—Jack Hannon; French horn—Jim Chambers; reeds—Lester Merkle, Romeo Pongus, and Danny Bank; a string section; rhythm—Charlie Naylor, piano; Art Ryerson, guitar; Ed Safranek, bass, and Bunny Shaver, drums.

It's Love Time; All in the Golden Afternoon; The World Is Mine, and Blow, Blow, Winds of the Sea.

BILL DARNEL with GEORGIE AULD'S BAND (Coral, 6/13/51). Don Light, trumpet; Frank Baseline, trombone; Georgie Auld, tenor; Danny Bank, baritone; John Collins, guitar; Carly Russell, bass; Harvey Leonard, piano, and Tiny Kahn, drums.

Alarm Clock Boogie; You Blew Out the Flame in My Heart; It Ain't Snowing Out-Side, and Christmas Ball.

THE CORONETS (Mercury, 6/13/51). Jean Tioel, trombone; Willie Smith, alto; Jimmy Hamilton, clarinet; Duke Ellington and Billy Strayhorn, piano; Wendell Marshall, bass, and Louis Bellson, drums. Al Hibbler, vocals.

Old Man River; Slow Boat to China; Summertime; Jumpin' with Symphony Sid, and a Jimmy Hamilton original.

ART MOONEY'S ORCHESTRA (MGM, 6/13/51). Trumpets—Chuck Foreythe, Jimmy Ginelli, and Dale Pearson; trombones—Harvey Gold, Russ Sonjow, and Sonny Russo; reeds—Jerry Sanjow, Ed Seckel, Bano Brauner, Fret Hudson, and Kerwin Sumnerville; rhythm—Rocky Colluso, piano; Johnny Romano, guitar; Tubby Phillips, bass and Buddy Levell, drums.

Maybe It's Because and The Song is Ended.

MARY LOU WILLIAMS' QUINTET with DAVE LAMBERT and HIS FRIENDS (Coral, 6/13/51). Shippy Williams, bass clarinet; Vicente Del Valle Guerra, bongos; Mary Lou Williams, piano; Billy Taylor Sr., bass, and Al Walker, drums. Dave Lambert's vocal group, vocals. Walkin'; Cloudy; De Funcion, and I Won't Let It Bother Me.

Freeman To Cut

New York—Bud Freeman's quartet is scheduled to cut a record date for Harry Lim's HL label. Lou Stein, piano; Bill Goodall, bass, and Ray McKinley, drums, will back the tenor man.

Brubeck Trio Calls It Quits

San Francisco—Dave Brubeck's trio is no more. Drummer Cal Tjader and bassist Jack Weeks have joined Nick Esposito at Fack's where Nick is accompanying Betty Bennett.

Brubeck, meanwhile, is reforming his group as a quartet, featuring Paul Desmond on alto, Herb Barman on drums, and a bassist. They were canceled out of a proposed Seattle debut and are now breaking in the group at the Black Hawk opposite the Vernon Alley quartet.

NY Conservatory Presents Awards

New York—Crime investigator Rudolph Halley and trombonist J.J. Johnson got into the same act here recently. Both were selected as recipients of awards made by the students of New York's Music Center conservatory.

Halley was cited for the 1951 civic award for "meritorious public service," while J.J. got his citation for "instrumental brilliance."

Other awards announced at the school's annual concert at Town Hall June 14 were made to Stan Kenton, "most progressive band-leader"; Sy Oliver, "perfection in arranging," and Sarah Vaughan, "outstanding vocalist."

National DJ Week Set Up For August

New York—A committee of the country's top disc jockeys has proclaimed Aug. 20 to 26 National Disc Jockey week. Theme, they may, will be to express appreciation to "Your Around-the-Clock Entertainer."

Some of the men on the committee include Martin Block, Bill Anson, Eddie Gallaher, and Gene Norman.

Protection

New York—Leo Magid's mother, after reading the sensational stories of the narcotics roundup in New York, especially in reference to various places Leo must visit as recording director of Savoy and Regent records, is worried about him. So she tells him not to eat at the spots, making up sandwiches for him instead and cautioning him to have just a Coke and not stay too long.

Summer's Child



New Orleans—Pianist-singer Ann Tyler's set for the season at Pat O'Brien's club here, after probably more than her share of pillar-to-posting. Ann's also got a new hairdo, which, combined with the gingham frock and bobby-sox, presents this little-girl picture.

VIBRATOR REEDS advertisement for saxophone and clarinet reeds, featuring an image of reeds and the text 'MADE IN FRANCE of the finest French Cane'.

Glenn, From Age Two Up To The Time He Played Trombone In Denver



Chicago—Baby dress and all, at the age of two Glenn Miller's face already reflected the quietly observant expression that was to become characteristic. His family was still living in his birthplace, Clarinda, Iowa, then, and it would be three more years before they moved to the sod

hut in North Platte, Neb. The second photo is Glenn's graduation picture. He was 16. Note that D and C in music on Glenn's fourth-grade report card! The next taken when Miller was 17, while the last is of

University of Colorado student who also played trombone in Boyd Senter's band at the Albany hotel in Denver. Apparently he took that early estimate of his musical ability for no more than it was worth.

Tribute To Glenn Miller

(Jumped from Page 12)

happened that the director was an enemy alien, had to be off the streets by 6 every evening, so Glenn was able to hurry out and watch the progress on his orange grove. (Ironically, the last home he occupied on the coast before moving into Tuxedo Junction was a place he had rented from Leslie Howard, whose career ended tragically in almost the same manner as Glenn's.)

On the way back east, Glenn allegedly "drove a golf ball from the Pacific to the Atlantic." His opponents included Ben Hogan, who had once played drums in a trio with Tex Beneke in Fort Worth.

Ray Leaves

After a sharp disagreement, Glenn and Ray Eberle parted company. Before the record ban went into effect on August 1, the band cut a flock of sides in Chicago, with Skip Nelson handling several of the vocals.

By this time Glenn had at least been transferred from Bluebird to

the higher-priced Victor label. Glenn's association with Victor was a long and happy one, though when his good friend Leonard Joy, the recording director, left to join Decca, he assured him there was a good chance he might follow him some day.

Enlistment

Glenn and Don were secretly sworn into the army, broke the news at a Chesterfield rehearsal that the band had about six weeks left and the men could make their own plans.

The news did not break publicly until late September. Meanwhile Glenn had helped Harry James to get the Chesterfield job. Commissioned a Captain in the army specialists corps, Glenn reported for duty in Omaha Oct. 7.

The band's final date was played at the Central theater in Passaic, N. J. Marion Hutton burst into tears and ran offstage in the middle of *Kalamazoo*. Even the "glum, gloomy Glenn," as he had sometimes been called, couldn't face the endless rows of young, loyal fans and had to walk off the stage in tears.

Don Helped

Glenn's army itinerary took him eventually to Knollwood Field,

N. C., where plans were underway for him to organize some 30 technical training command bands for the army air force. Don Haynes became his right hand man as he had been in civilian days.

Before long Glenn had his own military outfit in New Haven, Conn. He and Jerry Gray, another former civilian partner, evolved the idea of modernizing marching music by turning such tunes as *St. Louis Blues* and *Jersey Bounce* into march numbers.

One steaming July afternoon in 1943, the new Miller band assembled at the Vanderbilt theater for the first of a series called *I Sustain the Wings* (from the air force's motto, *Sustineo Alas*.) In the ensuing months, the band went out often on bond rallies and recruiting drives. But soon after D-Day, Glenn had succeeded in arranging for the band to go overseas. He sent for his mother and sister to attend the last broadcast, in Chicago.

Last Memory

"Our last memory of Glenn and the band," recalled Irene later, "was that broadcast, as we sat there listening to them playing *There'll Be a Hot Time in the Town of Berlin*, knowing they had about 20 minutes before train time."

On July 9, 1944, the AEF network in Europe was officially opened as Glenn and the band offered a *Moonlight Serenade* broadcast from the Corn Exchange in Bedford, England. Dorothy Carless, who played a more important part in the Miller band's British sojourn than the more widely publicized Beryl Davis, was on that first broadcast, singing arrangements Glenn had had written for her by Norman Leyden.

Glenn clashed frequently with the authoritarian BBC about balancing the band, about the choice of material, and other details. He won almost every argument.

Individuals Get Break

The band's multiple personalities won great favor among G.I.s. Ray McKinley had his *Swing Shift* show; Mel Powell earned a following of his own with the *Uptown Hall* show, using a contingent from the band. Concertmaster George Ockner whipped the 20-piece string section into impeccable shape for a *Strings with Wings* program, and Johnny Desmond was later to build himself a fabulous French following as *Le Cromair*.

The band moved from Bedford to London, entertaining British and American troops in the buzz-bomb-ridden capital. In August, 1944 Glenn was upped from Captain to Major, and, soon after, the news came through that the band was to go to France.

Ready Tour

Don Haynes had arranged for the band to go in three C-47s, while Glenn made arrangements to leave ahead of the band. On the afternoon of Dec. 15, 1944, Haynes drove Miller and Lt. Col. Norman Baessell to Twin Woods Farm RAF Mosquito Base near Bedford. Their plane was a single-engine Norse-

man C-64, with one-way radio, fixed landing gear, and a poor reputation for standing up under tough weather conditions. The pilot, Flight Officer Johnny Morgan, had a long record of combat missions.

As they were about to embark, Lt. Haynes heard Major Miller ask Baessell "Where are the parachutes?"

"What the hell, Miller," Baessell said lightly, "do you want to live forever?"

No More Word

The plane took off in a ceiling of less than 200 feet. It was three days before the weather cleared and the Miller band took off for Paris in the C-47s. Despite inquiries everywhere, there was no word of the C-64 and no trace of its occupants.

On Christmas Day, the band gathered at the Olympia theater in Paris to hear Lt. Haynes announce that Major Miller had been declared officially missing.

Ray McKinley fronted the heavy-hearted band on that Christmas Day broadcast to the United States, and Jerry Gray directed. Though there were countless rumors and theories during the ensuing months while Don traveled with the band through France, Belgium, Holland, and Germany, the whole story will never be told.

Disintegration

Three months after V-E Day the band embarked for home at Le Havre. It had made 528 broadcasts and 435 personal appearances. Its disintegration took place gradually. Even after V-J Day, when its remnants had been transferred from New York to Andrews Field in Washington, D. C., it seemed impossible to many of the men that Glenn would not appear some day, rising out of a mist just as he had disappeared into one, and summon the men to rehearsal, at the Haven Studios.

Glenn's family never did believe finally and irrevocably in his death. His sister Irene, now Mrs. Welby Wolfe, still hoped and prayed, still thought of her brother on the day in March, 1945, when her new baby was born, a baby who was named Glenn Miller Wolfe.

Official Report

One year after the report of his disappearance, on Dec. 18, 1945, Major Glenn Miller was reported "officially dead" in the chronicles of the U. S. army.

But all over the world, to an extent never before conceivable in the history of popular music, to a degree made possible by the deathless nature of the phonograph record and by the unforgetting loyalty of millions, the Glenn Miller melody lingered on.

Levinsky Leads Ork

Colorado Springs—Walt Levinsky, ex-Tommy Dorsey alto man, has his own band at the 504th air force base here which does some radio work and entertains at the base. Levinsky is writing for and leading the band.

What They Say About Miller

Ray Anthony

To me, Glenn Miller stands out as the outstanding figure of this country in modern dance music. Now that I am a bandleader, I am more than ever impressed with the fact that Glenn did everything so right.

Les Beigel

Glenn's first band, I believe, broke up because he didn't have a name big enough for the bookings he'd have to have to keep all those expensive sidemen together. He knew he couldn't hold them without more work.

But I got a lot of kicks out of the band. I joined it in November at the Nicollet in Minneapolis, and stayed until he disbanded in February. I thought he was what a leader should be. He was just like a sideman, yet the fellows all respected him.

Tex Beneke

Back in 1939 we were playing at the Meadowbrook, and had a Victor record date scheduled for the next day. Glenn didn't want to carry the whole library in, so we were told which tunes to pull out and carry ourselves. Well, we got all set up at the studio and I sat there waiting for someone to pass out the arrangements—I had forgotten to bring mine.

Glenn blew his top, as it was too late for me to drive all the way back to the club and get back in time for the date. Glenn didn't speak to me for two weeks. He and I always got along great, however, and I certainly respected him, his musicianship, and his ability as an arranger.

The music business definitely lost its key man when he failed to return after the war.

Ralph Blank

I never worked with Glenn, but I remember the commotion in New York over a Christmas present he got once. The guys in his band thought so much of him that they bought him a Buick, had it all done up in cellophane and ribbons, and parked it in the lobby of the Pennsylvania hotel. Glenn walked in with a couple of the guys and said "Isn't this some present to give someone!" Then he went over to look at the card—"To Glenn Miller."

Doc Conardo

When I joined Glenn's band in 1937, I knew he was tops from the first rehearsal. Most leaders will tell a newcomer to "watch that book!" but Glenn came over to me and said "take it cool." He was the first one I ever heard use that expression, and I didn't know what he meant, but he picked up the book and put it aside. "Doc," he

(Turn to Page 18)

Miller Discography

Below is listed a selected discography of Glenn Miller's recordings with his own band. These sides can be obtained without too much difficulty. Compiled by George Hoefler. Note: Miller also recorded with the Mound City Blue Blowers, Red Nichols' Five Pennies, Ben Pollack, Frankie Trumbauer, the Dorsey Brothers, Benny Goodman, Louisiana Rhythm Kings, and the Charleston Chasers.

- 1935
Solo Hop/In a Little Spanish Town Col. 3058-D, 35881, Biltmore 1045
- 1937
Moonlight Bay De. 1239, 25075
- 1938
King Porter Stomp Bb. 7853
- 1939
Moonlight Serenade/Sunrise Serenade Bb. 10214, Vi. 44-0007, 20-1566, 20-1753, 42-0028
In the Mood Bb. 10416, Vi. 20-1565, MMV 5565, Vi. 20-1753, 47-2853, 20-4086
Johnson Rag Bb. 10498, Vi. 20-2410, HMV 5683
- 1940
Tuxedo Junction Bb. 10612, Vi. 20-1552, 20-1565, 20-1754, HMV 5595
Star Dust Bb. 10665, Vi. 20-1567, 20-1754, HMV 5612
Bugle Call Rag/Slow Freight Bb. 10740, Vi. 20-2413, 47-2877, HMV 5633
Anvil Chorus Parts I & II Bb. 10982, Vi. 20-1495
- 1941
Song of the Volga Boatmen Bb. 11029, Vi. 20-1564, 47-2852, 42-0004, HMV 5798
A String of Pearls Bb. 11332, Vi. 20-1552, 47-2858, 20-4086, HMV 5927
- 1942
Serenade in Blue Vi. 27935, 20-2889
That Old Black Magic Vi. 20-1523, 20-1560, 42-0035



What They Say About Miller

(Jumped from Page 16)

said, "don't pay any attention to the book. Just listen and play."

And sometimes, before a recording session he'd call a two- or three-hour rehearsal just so the guys could get more lout. We already knew the tunes, of course.

Glenn was a great guy to work for, and his wife, Helen, was wonderful. When one of the men was sick, she'd act like a nurse to him—go in and take his temperature, give him hot packs, and so on.

Bill Finnegan

I can't help but notice the difference in purpose and direction of the current crop of young bandleaders as compared to the logical approach that Miller took.

Glenn was dead serious when he started the band and he had everything planned out in detail and worked around the clock to make it work right. The band was painstakingly rehearsed all of that first summer at the Glen Island Casino, particularly for those many air shots. Not until the end of the season engagement did Glenn feel the band was really ready for the one-ners.

It was on that tour that the band was really a smash hit. I never saw Glenn, who was usually a cool guy, so happy and excited as he was when he came back from that tour and told me the story of the crowds the band drew everywhere. That's when every one of us knew for sure the band "was in."

Jerry Gray

Glenn was a great leader of men and demanded respect from all who worked for him. He had an uncanny way of getting the talents out of all of whom he employed.

But what impressed me most was the way he conducted this business. He treated it as a profession, so as a result of that I feel the new crop of bandleaders will follow his example. Thereby I hope we can win the public back in our favor and get their respect as do doctors, artists, or any other professional men.

To me, six years with Glenn was equivalent to a college Ph.D. course.

Bobby Hackett

I consider it a privilege to have been associated with the late, great Glenn Miller. He certainly was a credit to the music business, and I'm afraid it'll be some time before anyone comes along to fill his shoes.

His absence is an inestimable loss to our profession.

Stan Kenton

The greatest thing I could say is, if Miller had been able to come back, I don't think the music business would be in the state it is in today. He was that strong. I never was a Miller fan from the musical standpoint, but I was a Miller fan of the man himself. He and Tommy Dorsey have no doubt been the two greatest leaders in the field of popular music.

Billy May

Glenn's band was always musically excellent, yet it was never really a relaxed band until it seemed certain that he would enlist. I felt the band swung like never before during those last few months before it broke up.

Miff Mole

I first met Glenn Miller when he came to New York with Ben Pollack's band, and I always considered him a good musician. When I formed a big band of my own, around the middle '30s, Glenn, Charlie Spivak, and Harry James were in it. But it turned out to be only a rehearsal outfit. . . . I gave it up after I'd lost more money on it than I'd planned. Glenn did the arrangements, though, and Jimmy Lytell's got 12 of them that I've been meaning to get back. We did make a couple of records on Brunswick and Vocalion, but that's as far as that band went.

Ripples



New York—Rippling only her hair above, Jeanne Easton is now vibrating vocally with the Shep Fields band. Jeanne's the new singer with Shep's crew, joining in during its engagement at the Rustic Cabin in Englewood, N. J.

Ellis Larkins Trio Booked For Summer

New York—The Ellis Larkins trio, featuring Perry Lopes on guitar and vocals, is playing the Blue Angel, Provincetown, Mass., for the summer.

Where Bands Are Playing

(Jumped from Page 17)

- Warner, Don (Village Barn) NYC, nc
- Waner, Art (Leon & Eddie's) NYC, nc
- Washington, Booker (Bee Hive) Chicago, nc
- Weavers (Cafe Society) NYC, 7/12-8/8, nc
- White Trio, Hal (Mt. Royal) Montreal, h
- Williams Quartet, Billy (Band Box) Chicago, 7/13-26, nc; (Golden) Reno, 8/1-14, h
- Williams, Buddy (Sea Girl) Sea Girt, N. J., nc
- Williams, Clarence (Village Vanguard) NYC, nc
- Windhurst, Johnny (Hawthorne) Gloucester, Mass., nc
- Wink Trio, Bill (Nocturne) NYC, nc
- Yaged Trio, Sol (Three Deuces) NYC, nc
- Yankovic, Frank (Sherman) Chicago, h
- Young, Lester (Birdland) NYC, 8/2-8, nc; (Blue Note) Chicago, 8/10-23, nc
- Young, Sterling (El Rancho) Sacramento, Calif., h
- Zanyacka (Commando) Henderson, Ky., 8/13-26, nc
- Zaria, Michael (Montauk Manor) Montauk Pt., N.Y., Out 9/8, h

Singles

- Ash, Marvin (Club) 47 L.A., nc
- Bailey, Pearl (Desert Inn) Las Vegas, Out 7/23, h
- Baker, Josephine (Golden Gate) San Francisco, t
- Barton, Eileen (Steel Pier) Atlantic City, 7/23-4/4, t
- Bennett, Betty (Fack's) San Francisco, nc
- Bold, Dave (Melody Mill) LaCrosse, Wis., Out 7/30, t
- Bowwell, Connee (Mapes) Reno, 8/2-15, h
- Borge, Victor (Riviera) Ft. Lee, N. J., 8/23-9/8, nc
- Bradfield, Don (Purple Crackle) Elgin, Ill., nc
- Brooks, Glenn (Ohio) Youngstown, O., h
- Brooks, Hadda (Captain's Table) Hwd., nc
- Cavallaro, Carmen (Bellevue) Kansas City, 7/13-28, h; (Shamrock) Houston, 7/31-8/13, h; (Mark Hopkins) San Francisco, 8/21-9/8, h
- Christy, June (Yacht) Philadelphia, 7/20-26, nc

Jim Priddy

My association with Glenn was a wonderful experience, especially during the time spent in the army band under his command. I was proud when he placed confidence in me by giving me his lead trombone book to play, as he was then only conducting. In the civilian band he played the lead book himself.

Wilbur Schwartz

One of the greatest things Glenn did was to enlist in the service when his earnings were at their peak for purely patriotic reasons. He was over-age at the time, so was exempt from all service. I remember he asked the whole band if they would go in with him as a unit, but at the time we turned him down. Later many wound up in the service, some of the guys with his service band.

- Clooney, Rosemary (Nomad) Atlantic City, 7/18-22, nc
- Cooper, Johnny (Spanish Village) San Francisco, nc
- Cornell, Don (CopaCabana) NYC, nc
- Crosby, Bob (Paramount) NYC, 8/1-14, t
- Dinari, Shoshana (Habibi) NYC, nc
- Daniels, Billy (Elmwood Casino) Windsor, Ont., 7/20-21, nc
- Divio, Buddy (Streamliner) Chicago, nc
- Douglas, Michael (Gussie's Kentucky) Chicago, Out 7/17, nc
- Dygon, Norm (Mural) Aurora, Ill., Out 7/22, t
- Early, Gene (Zarante's) Calumet City, Ill., r
- Eckstein, Billy (Steel Pier) Atlantic City, 7/15-21, t; (Michigan) Detroit, 7/27-8/2, t; (Chicago) Chicago, 8/3-16, t
- Edwards, Harry (Roberta's) Chicago, r
- Fitzgerald, Ella (Cafe Society) NYC, Out 7-18, nc
- Frye, Don (Jimmy Ryan's) NYC, nc
- Gaillard, Slim (Birdland) NYC, Out 7/18, nc
- Gomez, Vicente (La Zambra) NYC, nc
- Hall, Juanita (Capitol) NYC, t
- Hamilton, Sam (Byline) NYC, nc
- Horne, Lena (State Line) Lake Tahoe, Nev., h
- Hug, Armand (Wohl) New Orleans, h
- Hunter, LeRian (Birdland) NYC, Out 7/18, nc
- Iskhabille (Gussie's Kentucky) Chicago, Out 7/17, nc
- Jackson, Cliff (Cafe Society) NYC, nc
- Kallen, Kitty (Ritz-Carlton) Atlantic City, Out 7/18, h
- Kay, Beatrice (Mapes) Reno, Out 7/18, h; (El Rancho) Las Vegas, 8/1-14, h
- Kincaid, Mary Frances (Hyde Park) Chicago, h
- Knight, Evelyn (Fairmont) San Francisco, 7/17-8/16, h; (Palmer House) Chicago, 8/23-9/19, h
- Kole, Ronnie (Grand) Mackinac Is., Mich., Out 9/22, h
- Laine, Frankie (Chicago) Chicago, 7/18-26, t
- Lewis, Meade Lux (Show Time) Hwd., nc
- Lyon, Jimmy (Penn-Stroud) Stroudsburg, Pa., h
- Luhm (CopaCabana) NYC, nc
- Martin, Tony (Ambassador) L.A., 7/10-8/1, h; (Palladium) London, 8/18-26, t
- Mercer, Mabel (Byline) NYC, nc
- McPartland, Marian (Theatrical Bar) Cleveland, t
- Mills, Staciarr (Plantation) Mobile, Ill., t
- Miranda, Carmen (Ciro's) L.A., 7/13-26, nc; (Mark Hopkins) San Francisco, 8/7-20, h
- Mitchell, Guy (Steel Pier) Atlantic City, Out 7/14, t
- Morgan, Al (Boler) Wildwood, N. J., 7/14-20, nc
- Morton, Page (Pierre) NYC, h
- Mosman, Ted (Desert Inn) Las Vegas, h
- Munnally, Dais (La Vie en Rose) NYC, nc
- Oaken, Hank (Minut) Chicago, nc
- O'Connell, Helen (Paramount) NYC, Out 7/18, t; (Fox) Detroit, 7/20-26, t; (Chicago) Chicago, 7/27-8/2, t; (Radio City) Minneapolis, 8/3-9, t
- Papa, Fatti (Desert Inn) Las Vegas, 7/24-8/5, h; (Paramount) San Francisco, 8/8-14, t
- Rasbourn, Betty (Park Inn) Roselle Park, N. J., t
- Robinson, Sugar Chilo (Tropicana) Havana, 7/30-8/12, h
- Rocco, Maurice (Mapes) Reno, 8/20-9/12, h
- Shaw, Marie (Captain's Table) Hwd., nc
- Simpkins, Arthur Lee (Cal-Neva) Lake Tahoe, Nev., 7/13-26, h; (Amatom's) Portland, Ore., 7/30-8/19, nc; (Palomar) Vancouver, B. C., 8/20-9/2, nc
- Sinatra, Frank (Steel Pier) Atlantic City, 8/1-9/6, t
- Southern, Jeri (Copa) Chicago, nc
- Stearn, Roger (Hollenden) Cleveland, h
- Stephens, Jack (Zarante's) Calumet City, Ill., r
- Sullivan, Maxine (Village Vanguard) NYC, nc
- Sutton, Ralph (Condona's) NYC, nc
- Teagarden, Norma (Red Feather) L.A., nc
- Thompson, Kay (Plaza) NYC, 9/27-10/24, h
- Tino, Val (Captain's Table) Hwd., nc
- Tucker, Sophie (Ches Pares) Chicago, Out 8/4, nc
- Tyler, Ann (Pat O'Brien's) New Orleans, nc
- Vaughan, Sarah (Blue Note) Chicago, Out 7/28, nc
- Walter, Cy (Drake) NYC, h
- Washington, Dinah (Birdland) NYC, 7/18-8/1, nc
- Wilson, Julie (St. Regis) NYC, In 9/18, h
- Wittwer, Johnny (Hangover) San Francisco, nc
- Wyatt, Bob (118 Club) Chicago, nc

SUBSCRIBE to DOWN BEAT

- You save \$1.50 over the single copies cost
- You never miss an issue
- DOWN BEAT is better than ever*

- SUBSCRIBE TODAY**
- *With these regular features:
- ★ "Bouquets to the Living" Series
 - ★ The Blindfold Test
 - ★ Record Reviews and News
 - ★ Band and Vocalist Reviews
 - ★ The most interesting, intimate news in the field of popular music

DOWN BEAT INC.
203 N. Wabash Ave.
Chicago 1, Ill.

Please enter my DOWN BEAT subscription

1 year (26 issues) \$5 2 years (52 issues) \$9
(\$1.00 per Year Extra for Foreign)

Name _____

Street & No. _____

City & Zone _____ State _____

Remittance Enclosed Send Bill 7-27-51

Lee Silvers Heads Miami Beach Combo

Miami Beach — Chicago tenor man Lee Silvers heads the only pop combo in town here at the Rendezvous club. With Silvers are Eddie Miller, valve trombone; Don Ippolito, piano; John Ellison, bass, and Rick Hansen, drums.

Club, encouraged by the success of the group, is considering expanding policy to bring in top modern names like Charlie Parker, Stan Getz, etc.

CLASSIFIED

Twenty-five Cents per Word—Minimum 10 Words

Remittance Must Accompany Copy (Count, Name, Address, City and State)

Classified Deadline—One Month Prior to Date of Publication

FOR SALE

MUSCHER 400 trumpet case. Perfect condition, new lacquer. \$125.00. Donald Burwell, Wellville, Missouri.

MASS SAXOPHONE. Conn. with case and stand. Reconditioned, \$175.00. D. Crabb, McPherson, Kansas.

ARRANGEMENTS

DIXIELAND ARRANGEMENTS—Four to eight men. 75¢ per arrangement. Zep Meisner, 5915 Bilozi, North Hollywood, Calif.

PIANO-VOCAL arranged from your melody. sent "on approval." \$6.00 if satisfied. Malcolm Lee, 314 Primrose, Syracuse 5, N. Y.

SPECIAL ARRANGEMENTS individually orchestrated. Original manuscript. Professional quality. Professional fees. Box 481, Down Beat, Chicago 1.

HELP WANTED

FOOD ALL-GIRL UNITS and comedy cocktail units. Locations. Send pictures and recordings. Midwest Entertainment Service, 385 Commercial Bldg., Dayton, O.

COMEDIAN-ENTERTAINER. Some tap dancing. Capable of fronting band. Steady work. Wire or call Six Fat Dutchmen, New Ulm, Minnesota.

BOP TIES \$1 ea.
Tie it like a shoelace. Solid colors & Polka Dots. Musical Pins—Sax, etc. 1.50 ea. C.O.D.'s accepted.

BEETON SALES CO., 1165 E. 14th St., Dept. D Brooklyn 30, N.Y.

TONY MOTTOLA'S
Folio of original guitar solos from "DANGER"
Television's greatest dramatic show. Post Paid \$1.25 ea.
Everything for fretted instrument player. Eddie Ball Guitar Headquarters. 101 W. 46 St., New York 19, N.Y.

PIANO-BREAKS!
Adaptable to Violin, Clarinet, Sax, etc. Our monthly Break Bulletin is full of hot breaks, figures and boogie effects so you can improve extra choruses of Hit-parade jams. Send 20¢ for a copy or \$2 for 12 months. Mention if teacher.
"THE AXEL CHRISTENSEN METHOD"
Studio D P.O. Box 427 Ojai, Cal.

TRUMPET
New-Pressure System.
Practical for building breath control, embouchure, tone, range and flexibility. Clean fingering, etc. Book contains selected compositions. \$2.00. For further information without obligation write:
ARTHUR W. MCCOY
P. O. Box 684 Chicago 90, Illinois

—SONG WRITERS SERVICE—
INTRODUCTORY OFFER
Our composers and arrangers, with many years experience in radio, movies and stage, will carefully prepare your song or presentation to publishers and recording companies as follows:
—Compose a melody for your song and restyle the lyrics if necessary.
—Make a PROFESSIONAL PIANO ARRANGEMENT. (Not just a lead sheet.)
—Print Ten Professional Copies.
NOW ONLY \$22.50
An unbreakable 10 in. record of your song by professional singer and pianist. **ONLY \$15.00..... 2 SONGS \$25.00**
Limited time only.
HOLLYWOOD SONG STYLISTS
1407 Sunset Blvd. Hollywood 28, Calif.

HENRY ADLER System
Individual Instruction by Well Known Name Band Drummers
... A COMPLETE DRUM SERVICE ...
TOLLIN & WELCH DRUM STUDIO
111 CHESTNUT ST., PHILADELPHIA, PA. PHONE WALNUT 2-231

BUM LIP? THEN THIS IS FOR YOU!
THOUSANDS OF BRASS MEN HAVING EVERY ADVANTAGE AND WHO USE THE ADVANTAGE WISELY, FAIL TO DEVELOP EMBOUCHURE STRENGTH—
WHY? Having every opportunity to succeed they fail—
WHY? Are our fine teachers, methods and advantages all wrong—
WHAT IS IT? That's exactly what I want to tell you! If you REALLY want a better embouchure, send a postal card today asking for Embouchure information.
HARRY L. JACOBS 2943 W. Washington Boulevard Chicago 12, Illinois

PIANO MAN high guarantee. Others write stating phone. Jack Cole, 1125—68th, Des Moines, Iowa.

MUSICIANS—for territory dance band. Guaranteed salary. Cliff Kyes, Box 611, Mankato, Minnesota.

DANCE MUSICIANS, all instruments, steady work. Don Strickland, Mankato, Minnesota.

PHONOGRAPH RECORDS

FREE CATALOG—Hard-To-Get JAZZ Records. J. Rose, 211 E. 16th, NYC 3.

IF IT'S BEEN RECORDED, We Have It! Lewin Record Paradise, 5600 Hollywood Blvd., Los Angeles 28, Calif. We buy entire collections.

THOUSANDS of used records, all varieties. Send wants. Perry's, 3914 Van Buren, Culver City, Calif.

MISCELLANEOUS

FREE CATALOG Parodies, Band Novelties. Sebastian, 5138-P Cabuenga, N. Hollywood, Calif.

PHENOMENAL COMPLETE chord and instrument chart. Money back guarantee. \$2.00 postpaid. Laverne, 1025 Haines Canyon, Tujunga, Calif.

AT LIBERTY

DRUMMER. Sober. Union. Danny Anthony, 212 N. 5th Ave., Mount Vernon, N. Y.

DRUMMERS

ARE YOU BEAT CONSCIOUS?
Learn to Play Progressively With All Styles Of Bands

DRUMS VIBRAHARP TYMPANI
Private lessons and ensemble work. Send for "Street Beats & Tom Riffs"

CLARENCE CARLSON
Cosmopolitan School of Music
G. I. Bill Approved
1625 Kimball Building, Chicago 4
HARRISON 7-4868

NOW! the new EMCEE magazine
Contains original material. Monologues, Parodies, Band Novelties, Skits, Dialogues, Songs, Patter, Gags, Jokes. Subscription, \$2. Add \$1 for 6 gag-packed back issues.
EMCEE—Deck 2
P.O. Box 903 Chicago 90, Ill.

SONGWRITERS

PROTECT YOUR IDEAS! HOLD ALL SONGS, POEMS!
Write for safe, correct procedure!
SONG SERVICE
Dept. DB, 333 W. 54th St., N. Y. 19, N.Y.

PIANO TUNING PAYS
Learn this Independent Profession AT HOME

Now patented TONOMETER with BEAT GAUGE is a scientific tuning instrument that simplifies learning and assures accuracy with our without knowledge of music. Action Model and tools furnished. Diploma granted. Great savings of time make this a PROFITABLE and UNGROWDED HOME PIONEER SCHOOL. 52nd YEAR G.I. APPROVED. Write for free booklet.
SILES BRYANT SCHOOL
14 Bryant Bldg., Washington 16, D. C.

Haynes On Miller

(Jumped from Page 1)

possibility that Miller might be still alive.

Here is his account of Glenn's last days:

"We had been established in England for several months. Our general assignment was to do broadcasts from there directly to the front line troops in France (the time was December, 1944) and to present shows for the entertainment of troops stationed in England.

"Then Glenn decided it wasn't enough to be broadcasting to the combat troops from London. He felt we should get as close as possible to the boys who were slugging it out at the front and try to bring them something that would help them to feel that the "home front" wasn't so far away.

Pulled Wires

"So he did a lot of wire pulling and we finally got the operation all set up. Glenn decided to go over to Paris a few days in advance to arrange certain details there.

The weather was terrible—cold, foggy, and miserable as only London weather can be. What few planes were making shuttle trips from England to France were restricted to top military priority passengers. We went to the field several times but Glenn couldn't get off.

"The next day—Dec. 15, 1944—Glenn was invited to make the trip with Colonel Norman Baessell and his pilot, flight officer Morgan. The colonel was a friend of Glenn's and knew what he was trying to accomplish.

Thick Fog

"I drove Glenn to the field where the plane was to pick him up. On the way he said, 'Haynesie, even the birds are going to be grounded today!' Fog at the field was so thick the pilot had to feel his way down after circling the field and coming out of the fog at about 200 feet. The time was around 1:15 p.m.

"Glenn tossed his stuff in the plane and they took off. I didn't have the slightest premonition of anything. We'd been flying around in all kinds of planes, in all kinds of weather. We'd been through the bombings in London. The hazards had become part of everyday life.

"I managed to catch a plane a couple of days later and landed

at Orly field, the same one for which Glenn and the others had been heading. When I landed I was surprised to discover that there was no word of Glenn there, and even more surprised to learn that none of the arrangements that Glenn was to make for the unit had been completed. That was very unlike Glenn, a great administrator and executive, as well as a fine musician.

Didn't Worry

"I didn't worry at first. Any number of things—not necessarily serious—could have delayed their arrival. They might have been forced down for any number of reasons somewhere other than Orly—or the colonel might have changed his plans, I thought.

"But after a couple of days spent in efforts to secure some information it began to dawn on me that the worst might have happened. But I refused to give up hope. I just couldn't believe it. Naturally, under wartime conditions, there was no immediate, widespread search when the plane failed to arrive on time, and ordinary efforts failed to reveal any reason."

"Bitter fighting was under way; the Germans were dropping paratroops dressed in American uniforms not far from Paris. The disappearance of one more plane with three officers was not a matter of consternation, except for those of us who were close to those who disappeared.

Checked

"Nevertheless, after it became apparent that the plane had disappeared, a thorough investigation was made. Then the military authorities prepared to issue the casualty report — 'LOST IN FLIGHT.'

"I dreaded to see it handled that way, because I knew that would mean the wire to Helen (Mrs. Miller), and I also knew that relatives of boys in the unit would have no way of knowing that Glenn was the only member of the group on that plane. Still refusing to give up hope, I asked the authorities to hold up one more day. They consented, but when nothing happened they had to send the wire.

"She sent a wire to me almost immediately telling me that she was okay and would continue to hope. I think the wire was mainly for my benefit. I was hit pretty hard. All of the boys in the band took it hard. Some broke down and cried.

Three Possibilities

"Now, there were three possibilities concerning the disappearance of the plane: one was that it had been shot down (it was unarmed) or had crashed either in England or in France; the second was that the pilot had missed his target, landed in German-occupied territory, and that the occupants of the plane had been taken prisoner;

Lani McIntire, 46, Dies In NYC

New York—Lani McIntire, 46, leader of the orchestra in the Hawaiian room of New York's Lexington hotel for the last nine years, died June 17 of a heart ailment in his apartment at the Elmwood hotel.

Born in Honolulu in 1904 and educated at the College of Hawaii, McIntire came to this country in 1927. At one time a guitarist in the band of Andy Tone, he became best known through his later work in Hollywood, where he worked on several motion picture scores and entertained as singer, emcee, and bandleader in night clubs, on the air, and in such movies as *Waikiki Wedding*.

McIntire, who accompanied Bing Crosby on some of the latter's most successful Hawaiian recordings, was the composer of some 100 tunes. Among them were *The One Rose*, *Aloha*, *Hilo Serenade*, and *Sweet Hawaiian Charms*. He is survived by his wife Helen.

The third was that the plane had iced up (it had no de-icing equipment) and had gone down in the Channel, which was about 90 miles wide on the course they had planned to follow.

"The first possibility was ruled out as time passed and no evidence of the plane came to light; the second was held unlikely from the beginning due to the skill of the pilot, and was finally eliminated after the war when German records were carefully checked for all missing Americans. The third, that in which the plane might have gone down in the Channel, was finally accepted as the most plausible, particularly because of the weather conditions. The fuselage of the plane would have sunk almost immediately.

"If, by chance, the wings were detached in the crash and the occupants had been able to hang on, they would have remained afloat much longer, but not long enough to be afloat by the time the weather cleared and it was possible to make a thorough search of the channel by ship and plane.

Freezing Weather

"The water in the channel was so cold at that time of year—near freezing—that even if the occupants of the plane survived the crash landing, which is doubtful, they could have lived only a few minutes.

"Those who insist on passing around these crazy reports about Glenn Miller should remember that no trace of ANY of the occupants of that plane ever has come to light.

"The military records of Maj. Glenn Miller, AAF, and his companions on that flight, ends with: 'LOST IN FLIGHT. PRESUMED DEAD.'

Cause Unhappiness

"That word 'presumed' is just military terminology. There is no presumption about it. Glenn Miller is not alive anywhere on this earth. Irresponsible persons who pass around any of these absurd rumors are just causing more unhappiness for Glenn's friends and family."

Mrs. Miller lives in a Los Angeles suburb with her two children, Steven, now 8; and Jonnie Dee, 6. Both are adopted. Adoption formalities for Jonnie Dee were completed (at The Cradle, Evanston) at almost the exact time Mrs. Miller received her notification regarding her husband's disappearance.

Chose Name

Glenn Miller never saw the little girl, but it was he who chose the name she bears—Jonnie Dee. Mrs. Miller expressed appreciation to all who honor her late husband's memory and his music, but because it is her wish to talk about him only to close friends and members of the family, she was not asked by *Down Beat* to make any statements for this issue.

Haynes now operates a personal management office here in partnership with Ann Richardson. Their chief attractions are bandleaders Vido Musso, Buzz Adlam, Pete Candoli, and violinist Paul Nero, currently appearing as an act in which he is joined by Kathy Stasle (Mrs. Nero).

NOW AVAILABLE IN BOOKLET FORM!
DOWN BEAT
"Bouquets to the Living" Series
The absorbing, authentic biographies of 14 of the most famous names in the music business reprinted un-bridged from the original series which appeared in *Down Beat*. Only \$1.00.

★ Louis Armstrong	★ Bobby Hackett
★ Count Basie	★ Woody Herman
★ Les Brown	★ Harry James
★ Benny Carter	★ Gene Krupa
★ Benny Goodman	★ Red Norvo
★ Fletcher Henderson	★ Ben Pollack
★ Coleman Hawkins	★ Joe Venuti

JAMES
Clip the coupon and mail it today

DOWN BEAT, INC.
203 North Wabash, Chicago 1, Ill. 7-27
Gentlemen:
Please send me "Bouquets to the Living," No. 1.
I enclose \$1.00 Check M. O.
 Cash (we cannot be responsible for losses)

Name _____
Address _____
City _____ State _____

designed for perfect

performance

Gibson



Value and beauty and performance
... all are combined in the ES-175,
the Gibson Electric Spanish Cutaway
Guitar that features artistic design
and powerful electronic response.
The ES-175 is a favorite among all
guitarists who appreciate famous
Gibson quality and engineering. For
more details, write Dept. 751.

the ES-175

GIBSON, Inc., Kalamazoo, Mich.

A Tribute To Glenn Miller

MUSIC & DRAMA

DOWN BEAT

PUBLIC LIBRARY
JUL 27 1951
DETROIT



Dope Drive Hits NYC

(See Page 3)

Woody's '46 Concert On LPs

(See Page 3)

Dixie Revival Dead?

(See Page 9)

On The Cover Haynes, Miller

25 cents

CANADA 30c
FOREIGN 35c



20
CANADA 30¢
FOREIGN 25¢