

Charlie's Habitues Scoff At Television As Nets Scramble

New York—It would appear that when Charlie's Tavern, local haunt of sidemen, finally gave in and installed a television set, the final endorsement had been given video by members of the AFM.

However, a few days after the debut of the wireless talking pictures, the complete opposite was true, with the musicians either ignoring the set or complaining about it.

Archie, the waiter, protested. "A fine how have you been," he moaned. "Used to be packed in here during afternoons; now they stream out 'cause we put a ball game on. Maybe they're afraid to watch anything going on in the sunshine."

Charlie Stolid

At press time, Charlie himself, was standing his grounds and aside from an occasional, "Wanna buy a television set?" to a more well-to-do customer, is doing his best to cement relations between TV and members of the union. Whether he's doing this in the interests of the musicians and industry or because he likes to watch his baseball games and prize fights isn't hard to guess.

In the meantime, while the sidemen frown in protest, the video industry in general continues to move forward.

NBC Merges AM, TV

NBC began merging its radio and television departments, giving indication that similar lines would be followed by other networks. If such a pattern is followed throughout, the same house men will be used for TV orchestras as are now being used on AM and FM.

Networks are battling for more outlets, bidding madly for whatever unattached television stations are popping up with permits throughout the country. Naturally, the net grabbing the first coast-to-coast coverage will be in the preferred spot for the inauguration of big time sponsorship. At press time there were 21 video stations on the air; seven more licensed, and 212 applications for stations pending with the federal communications commission in Washington.

NBC came through with a new television studio in Radio City, Studio 8-G, said by many "in the know" to be the most modern and best equipped TV studio to date. Among other things, it features six newly designed television cameras which use the sensitive RCA Image Orthicon tube, eliminating four-fifths of the heat generated by lights usually used in television studio operations. This should be an encouraging piece of information for musicians who have been worried (and who hasn't) about sweating it out under those powerful arc lights when doing studio work.

In New York, Tom Rockwell's forces are working on a Sammy Kaye So You Want To Lead A Band series for television, to be done on film at such time as the union sets up a scale for this type of operation. At that time, too March of Time plans to go on film for TV with Jack Shindlin conducting the regular MOT band for the accompaniment.

Ricci Reprimands

In the midst of all this hubbub, Aldo Ricci of Local 802, wrote Daily Mirror columnist Nick Kenny a note about the latter's recent

All For Art

New York—Even the best of us are entitled to change our minds.

Back in 1940, a noted pianist was interviewed by a writer for a Cincinnati high school paper. When asked his opinions on jazz, he told the reporter, who since has matured into an adult writer, that, "Jazz is alright as long as you don't swing the classics." The pianist was Jose Iturbi.

remarks concerning musicians "priming up for television." Ricci wrote, in part, "It is unfortunate that most musicians are not as good looking as Lombardo, Welk or Howard, but believe me, if television is to succeed and you want the public to have good music, you'd better not worry about the musicians' LOOKS."

Well, judging from the way wide eyed young ladies group around bandstands and gape at the sidemen in the various barnstorming orchestras, it would appear there are plenty of musicians who can fill both bills of fare. For those who don't there's always a good looking vocalist for the camera. As for the male video audience, fortunately most gal singers are lookers. All in all, it would appear musicians will be able to take television in their stride. Were they worried, they'd be paying more attention to the television performances

Standard ETs Invade Mexico

Los Angeles—This week Standard Radio Transcription Services, Inc., invades Mexico for "the first of a continuing series of recording dates," in defiance of the AFM's recording ban. Firm prexy Jerry King stated that his company would "from now on, record when and where quality recordings can be made. Dates have definitely been scheduled and all arrangements have been made between the Mexican recorders and the Mexican musicians organization."

King added, "This foreign recording move is a long term deal, and is not merely a fill-in during this present AFM ban. It is felt that with the world markets to choose from, Standard (which services some 700 radio stations) can no longer afford to be hamstrung by AFM's attitude."

Sideman Set

An American arranger-conductor, 25 Mexican musicians, and two U.S. vocalists will be used on the dates. Names of artists will be withheld to avoid "punitive action from the AFM."

King also accused other ET firms (World, Capitol and Theasaurus (NBC) of refusing "to venture out, to force a showdown with Petrillo," and of not having assisted in presenting an "industry-wide front."

Standard's Mexican pressings were to be presented at the NAB meet here this week, ending May 21, in addition to discs from Vienna and Paris.

Patty's Split Lip Nixes Radio Date

Hollywood—The Andrews Sisters were off the CBS Club 15 ailer last month when Patty, blonde member of the trio, came up with a split lip—occupational disease of so many trumpeters.

Patty came by her lip trouble differently, though. She was trying to adjust the top of her convertible when it slipped and struck her on the face. An upper tooth penetrated her lower lip necessitating eight stitches. Her dentist and plastic surgeon assured her later that there would be no permanent effect from the accident.

Chicago—Dardanelle trio made its first midwest trek to open May trott's Fort Wayne hotel May 25, at the Dome, in Minneapolis, for three weeks. Combo opens at De-

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CHICAGO, MAY 19, 1948

Cakewalkin' At Chi. Airport



Chicago—The Cakewalkin' Babies, a University of Chicago jazz band, greeted the Kid Ory unit as they made an airport stopover here on their way from Los Angeles to New York to begin their concert tour. Babies are, in the usual order, Allen Frederickson, trombone; Bill Price, trumpet; Paul Hoberg, banjo; Jacq Selden, drums; Bob Lovett, clarinetist, is not shown. Behind trombonist Ory, on the left, are Little Brother Montgomery, piano; Lee Collins, trumpet; and on the right: Joe Darensberg, clarinet; Ed Garland, bass; Bud Scott.

Jurgens Signed By Coke, Astor Woody's Return To Manhattan Attracts Throng

New York — Dick Jurgens and his band will fill the middle stanza of the Hotel Astor's summer season and handle the summer replacement chores on the present Spike Jones-Dorothy Shay Friday night radio show for Coca-Cola. Latter will feature a teen-age gimmick with guessers coming into New York for the show each week. Jurgens re-signed with MCA for a new three-year booking deal.

Another Coca-Cola summer replacement will be a series of shows featuring broadcasts performed on the sponsor's foreign commercials, replacing the present Percy Faith-Jane Froman Sunday afternoon stint. The replacement, featuring a studio band, will have guests from the various foreign countries — Peru, Chile, Luxembourg, etc.—each week.

Pati Proffers



Pasadena—It was certainly young ladies' night at Gene Norman's Just Jazz concert here recently. In the above photo Pati Anne White, daughter of vibist Johnny, presents pianist Mel Powell with his Down Beat award. Mel has been first in the piano division for the last four years, has learned to take his plaudits gracefully.

New York—Woody Herman returned to Gotham in a blaze of glory, taking over the dais of the Hotel Commodore's Century Room for a four week run, after which he'll do a stint at the Capitol theater.

Addicts of "musician's music," too long brushed off by Manhattan hotels, welcomed the Herd with wide open arms. Except for the short visit of Kenton in this same room, and the milder Charlie Spivak in the Penn last December, hotel managers have occupied their bandstands with the "nicer" type orchestras.

Opening night attracted a crowd that filled the Century Room, including Paul Weston, Vincent Lopez, Patti Dugan, Boyd Raeburn, Ginie Powell, Johnny Desmond, Connie Haines, Enoch Light, Fred Robbins, Buddy Rich, Paul Brenner, Dorothy Claire, Kai Winding and Warren Covington.

Milt Britton Dies In NYC

New York—Milt Britton (Milton Levy), 54-year-old band leader, died here April 29 of a heart attack, after playing for the Radio Executives Club luncheon at the Roosevelt hotel. Britton is survived by his wife, a six-year-old son, a daughter, and two brothers. Born January 3, 1896, in Winston Salem, N.C., Britton started professionally at age 15, after winning an amateur night contest in a small Brooklyn theatre, playing trombone, cornet, xylophone and musical glasses. His "zany" orchestra, which specialized in smashing specially made violins over sidemen's heads, was first formed in 1923, with Frank Britton. Frank is no relation to Milt. His real name is Wentzel.

In 1930, Milt reorganized under his own name and by last year had smashed 100,000 violins as well as innumerable box office records.

Flick Track Dub Okayed

Hollywood — AFM's president Petrillo has granted full clearance, with no strings attached, to a plan launched by the Goldwyn movie firm and Capitol records to issue an album taken from the sound tracks of the picture, A Song is Born, with all proceeds going to the cancer fund.

Featured in the picture, which stars Danny Kaye and Virginia Mayo and is due for release in the early fall, are a batch of top name band leaders and their orks. They include Benny Goodman, Tommy Dorsey, Lionel Hampton, Charlie Barnet, Louis Armstrong and Mel Powell. Armstrong is backed by a special combo containing Barney Bigard, Benny Carter, Zutty Singleton and other noted jazzmen. Powell is also backed by a specially organized combo containing ace solo stars.

Leaders, Labels Release

All of the leaders and sidemen who worked in the picture have signed releases granting permission to transfer the music from the sound track to phonograph records. The first full clearance, incidentally, came directly from Petrillo, without solicitation, after the AFM top read of the plan in Walter Winchell's column, it was said by Goldwyn people here. The columnist is one of the prime movers behind the album idea.

All of the recording firms involved had granted permission for their artists to appear on the Capitol label (on this one occasion) except Decca, which has Lionel Hampton. It was believed this would be cleared up shortly.

Chub & All-Stars Sign G. Moffett

Chicago—At press time the "all stars" (lacking a better booking title), including Chubby Jackson (who is re-sprouting a goatee), Georgie Auld, Bill Harris, Shelly Manne and Lou Levy, signed George Moffett (Hal McIntyre, Joe Mooney) as personal manager and GAC as booking office, unaffiliating themselves with the Gale office.

Trumpeter Howard McGhee, set for a jaunt abroad, was yet to be replaced in the all-star combo, nor were there any plans for future dates beyond May 10, closing date at the Blue Note, for the unit.

Juilliard Ork Debuts

New York—Juilliard student Frankie York has formed a 15-piece band, comprising fellow scholars at the school of music. Ork is Juilliard's first since 1942, debuted at the Manhattan Towers ballroom last month. Unit is currently playing one-niters around NYC; college dates, private functions and jazz concerts. Dorothy Free is York's vocalist.

Fran And Gene On The Cover

In costumes of nearly four decades ago, Fran Warren and Gene Williams, vocalists with the Claude Thornhill band pose for the cover of this issue. The singers dress like this for the production number which the pianist-leader has built around a recently revived song of that period, Oh, You Beautiful Doll. Doesn't Fran make a lovely soubrette? The fine Thornhill crew is heading west from New York on a theater and dance tour, appears at the Eastwood Gardens in Detroit starting June 11.

'Boy' Author Ahbez Bearded Vegetarian

Hollywood—A slight, sandal-footed unknown, neatly bearded and with sandy hair falling in soft curls to his shoulders, has written a song that figures to be one of the biggest hits of 1948.

He is Edna Ahbez (the "z" is silent), composer of *Nature Boy*. Ahbez has spent years writing his *Nature Boy Suite*, of which the tune *Nature Boy* is the theme, and late last year got his works to Nat (King) Cole, who was so impressed by the suite that he recorded the theme *Nature Boy* before the ban, which led to the discovery of Ahbez.

The *Nature Boy Suite*, is in some degree a dreamy musical narrative of Ahbez' own history and philosophy. Nature is his religion, and his life from the time he left an orphanage at the age of 14 has been devoted to earth and sky and their mysteries. He has walked from coast to coast as many as eight times, living mostly as an itinerant fruit picker. He is a strict vegetarian and is given to long fasts and meditations. In this he believes strongly.

Objects To 'Yogi'

He has often been called a "yogi" to which he objects, claiming that he follows the doctrine of no particular religion but accepts the benefits of all. He does not preach, but hopes that others might gain from his example.

Ahbez was born in Brooklyn in 1912. His mother was born in England of Scotch and English descent and his father was an American of Jewish descent. Ahbez was left at the orphanage while very young.

Sleeps On Ground

He is married. He met his wife, Anna, who comes from Pennsylvania, in a Los Angeles health restaurant and after a short courtship they were married. They are expecting a child in April. Both prefer the out-of-doors and until the success of his song forced them to stay closer to town for business reasons, lived in the hills, sleeping on the ground. Even now, although they have an apartment in Hollywood, each night they sleep in the yard in sleeping bags.

Ahbez has a strong attraction to music—both classical and jazz. And, has had some humorous experiences. The guy is very human and enjoys telling a story on himself. One time, when one of his favorite jazz bands was playing a nearby ballroom, Ahbez went to hear it. The ballroom was one that had been overrun with zoot suiters and the management has posted restrictions about dress—one refusing admission to anyone wearing a zoot or very long hair cut. When Ahbez approached the doorman, ticket in hand, the man was speechless. Ahbez explained himself and his philosophy, which left the doorman more puzzled. He called the manager, who, upon see Ahbez, exclaimed: "My Gawd! This guy is so far gone, let him in!"

Mexico Next

It has been estimated Ahbez will make more than \$20,000 on his song this year. Already, Frank Sinatra, Sarah Vaughan have cut *Nature Boy*, in addition to King Cole, both using vocal backgrounds.



EDNA AHBEZ

Ahbez claims he has no great need for money, but that it will be good to have as security. He wants to wander down through Mexico as soon as time permits.

And, not in a Cadillac convertible, as some local wits have quipped. He's truly a "nature boy," he says.

—ron

Two More Disc Shots In NYC

New York—A new jazz record radio series was inaugurated last week over WHN with critic and writer Leonard Feather at the wheel. Labeled *Jazz At Its Best*, disc jockey stint is aired nightly from 10 to 10:30, getting a clear crack at hot music fans from their vantage point between Fred Robbins and Symphony Sid. Program director Ray Katz has given Feather free reign on selection of discs, his only stipulation being that all platters be real jazz. Leonard's Saturday afternoon disc *Varsity Show* continues on the same outlet.

Jazz on discs was given another hypo here two weeks ago when station WNYC, city owned outlet, inaugurated a weekly *Jazz Jubilee*, Saturday evenings, conducted by Jack Lazare. Each session concerns itself with one segment of jazz, the initial airer being centered about Scott Joplin and ragtime.

Blowers Trio Holds

New York—Johnny Blowers' trio continues at Jimmy Ryan's 52nd Street bistro with the addition last week of Chicago blues singer, Monette Moore. The regular Sunday afternoon jam sessions, long a feature of the spot, have been switched to Monday nights.

No Biz Slump In Motor City

Detroit—Despite reports of slow business in general the entertainment business seems to be holding its own here and throughout Michigan. Spike Jones' Musical Depreciation Revue piled up record grosses at the Music Hall for a precedent-breaking two weeks. Sell-outs are reported for all his out-state one-night appearances: Lansing, Cleveland, Saginaw, Jackson, etc. This in spite of the fact that his tour comes within two months of his previous one. While Jones has had the advantage of unusual promotion—such as the big Cancer Drive parade down Motor City's busy Woodward avenue—that's not the whole answer. Other attractions are being pleasantly surprised in the same way.

Tickets for the two dances and two concerts to be played by Vaughn "Mellow Bellow" Monroe are already at a premium with nearly a month to go yet. Lawrence Tech is closing its season with Vaughn the last of this month. The musical hodgepodge tabbed the Mercury Caravan; an atavistic throwback to vaudeville's palmier days featuring three headline comics and Ella Fitzgerald tossed in as a sort of an afterthought, as well as lesser packages, have brought their promoters richer rewards than most deserved.

Bookings Increase

Promoters and operators encouraged thereby are scheduling a steady flow of bands, units and singers for all available stages in town. Advance sales for a Louis Armstrong concert at the Music Hall are reported heavy. The Broadway-Capitol Theater brought in Stan Kenton May 9 with tentative dates for Horace Heidt and King Cole for the following two weeks. The impossible Bowery, pleased by the box office records made by Laine and Torme, is bringing Frankie Laine back for two weeks starting May 31. He follows Vic Damone who is doing two weeks, which started May 16.

Norm Granz returned middle of the month with a Jazz At Midnight show. Sarah Vaughan is skedded for the Bowery's first week in July.

Eastwood Opens

Eastwood Park opens May 14 with Hal McIntyre. In the following order Skitch Henderson, Eddy Howard, Ray McKinley, Claude Thornhill, Vaughn Monroe, Tommy Dorsey, Woody Herman and Tex Beneke will play the summertime amusement park. Schedule is the most ambitious presented in the last few seasons.

Hymie Gastman still playing with the jam session ideas . . . Louis Popp still acting as mine host as well as slapping bass in his Club Denmarsh near Lake St. Clair . . . Ephemeral Art Mardigan, briefly with Rudy Rutherford at the Barbary Coast, has went again . . . Tuesday night is Barbary session night . . . Swank Latin Quarter patronage is still requesting exceptional number of two-beat specials from society styled Artie Field's band . . . Billy Dennison Trio packing them into the Quonset Hut Bar thanks to Billy's piano artistry and excellence of guitar work by Herbie Miller . . . Frolic Showbar still featuring fly Teddy Buckner gang . . . Wyoming sessions approach the commercial in their broad, popular acceptance.

—Lou Cramton

Feldman Gives Up

New York—After two financially unsuccessful attempts to corner local jazz enthusiasts for weekly sessions of his hot club, Bob Feldman called it quits, with plans to return to his native England for a brief vacation. Though fine social successes, the sessions, held at the Hotel Diplomat, failed to bring out sufficient patrons to meet the overhead. Feldman did not conduct concerts, rather dances, and it is questionable whether the real jazz addicts, accustomed to just sitting and listening to their idols, care for the dance format. Name talent, such as Teddy Wilson, Bill Harris, Cozy Cole, Charlie Parker, Pete Brown, Linda Keene, was used.

Ah Ferdinand



Hollywood—One-time bull-fighter Carmen, (that's what the press agent says), is now leading her troupe of Caballeros at the newly opened Cinegrill of the Roosevelt hotel here. Carmen has just finished starring in several motion pictures in Mexico and is an accomplished singer and dancer. Other unit at the grill is D'Varga and his band.

Midwest Dates Set For Spivak

New York—Charlie Spivak will play locations throughout the Midwest during most of the summer, culminating the tour with east coast resourts, it was announced by his manager, Lou Zito, before the latter left for Hollywood to join the leader and tour with the band.

The current week's stand at Jantzen Beach, Portland, Ore., will be followed, May 26, with a week at Jerry Jones' Rainbo Randevu. June 10, Spivak opens for two weeks at the Carnival in Minneapolis, followed, June 25, with a week at the Riverside theater, Milwaukee, and then a string of five dates in Tom Archer's Iowa territory.

July 9 the band begins a two week stand at Lakeside Park, Denver, and July 27 opens for a week at the Aragon ballroom, Chicago.

The Spivakmen will open for two weeks at Eastwood Gardens, Detroit, August 13, after which they trek east for dates in Virginia Beach and Atlantic City.

Zito also pointed out that, despite other reports, Spivak still is under contract to RCA Victor.

Rainies Land Job

Seattle—The six-piece Rainy City Jazz Band, fronted by Jack Sheedy, opened at the Wedgewood Room of the Winthrop hotel in Tacoma, Wash., May 1, for an indefinite stay.

Memphis Police Jail Violinist

Memphis—"Poppa Crump don't low no pamphlet-passing hee-ere!" The modern version of the W. C. Handy campaign song of forty years ago, immortalized as "Mama don't low no . . ." might well be the theme song of Henry Coretz, Chicago violinist with Benny Strong at the Peabody, and candidate for trustee of the U. of Illinois.

For passing out socialist labor party pamphlets, Coretz was first held 18 hours without charge, then arrested again on the Peabody bandstand moments before the nightly broadcast, tried and sentenced to a \$51 fine on two counts, disorderly conduct and soliciting without a permit. A third charge, threatened breach of the peace, was dismissed. Then he was discharged from his job with Strong and advised to leave town by police.

Held Sans Charges

Coretz was spending his Sunday afternoon off passing out pamphlets when police arrested him, after a woman's complaint that his literature was "improper." He spent Sunday night and Monday morning in custody without charges then was released after a suggestion that he discontinue pamphlet-passing. When reporters questioned Police Commissioner Joe Boyle about it, he sent detectives out to arrest him again, saying "We're not going to have any Bogota trouble in Memphis — We'll put some charges against him that will hold him."

The threatened breach of the peace charge, not being bondable, was the charge that did just that, until trial and sentence could be completed.

Sequel To Smashing

Boyle recently showed another side of his musical opinion by sending uniformed officers out to smash juke box records which he said were "obscene." Upon finding the banned discs, police took them from the jukeboxes and smashed them on the premises.

Local musicians, and other citizens, will of course take the hint implied in Coretz's case. One local bandman cracked "A \$102 fine? That's overscale, even for the Peabody!"

—bee

Nightly Bop Bashes

New York — The Royal Roost, encouraged by the success of its be-bop sessions, first on Tuesday nights then on weekends, incorporated them into a nightly policy. At press time the lineup included, among others, Kai Winding, Tadd Dameron, Max Roach and Allen Eager. Three Flames and Sylvia Syms continue, with "Baby" Lawrence, be-bop tap dancer, in place of the Vivien Garry trio.

That's The St. Louis Story



St. Louis—The pleasant people above are illustrating, and may we quote, "the four important elements in the chain of a record sale." Normally they would just be George Deibel, president of a St. Louis record store; Mrs. Thomas Buchanan, an avid Vaughan fan; singer Sarah Vaughan; and Harold Goldberg of the Herald Distributing Co., Muscraft distributors. Photo was snapped at the Forest Park hotel where Miss Vaughan was appearing.



"I understand he came up the hard way!"

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For Whom Bell Toils? -Jazz! Mel Pays Ray Arranging Fee



Members of the Graeme Bell band, left to right: Don (Pixie) Roberts, clarinet; Russ Murphy, drums; Roger Bell, cornet; Lou Silbereisen, bass; Adrian Monsborough, trombone; Jack Varney, banjo. Bell is shown in the photo at the left. The band was recording for the Czechoslovakian gramophone works (Supraphon label).



Summer Vacation Slated For Spike

Chicago — Spike Jones will spend the next month touring the middle west on one-night concert stands, after which he'll return to the Flamingo hotel, Las Vegas, Nevada, via Ogden and Salt Lake City, for a two week stand beginning June 10.

At the end of the tour, Jones will disband for a summer vacation. He will also relinquish his Coke show for the hot months, returning in the fall.

The Slickers and accompanying zanies play Des Moines, 19 and 20; Kansas City, Mo., 21; Oklahoma City, 22 and 24; Tulsa, 23; Wichita, Kan., 25; Kansas City, Mo., 26 and 27; Omaha, 28; St. Joseph, Mo., 29; Joplin, Mo., 30; Salina, Kan., 31.

During June they play Emporia, Kan., June 2; Hutchinson, 3; Pueblo, Colo., 4; Denver, 5; Ogden, Utah, 7; Salt Lake City, 8.

Lee To Preem Theater Policy

Hollywood—Songstress Peggy Lee will inaugurate a weekend live talent policy at the Esquire theatre, Fresno, when she test-runs her eastern tour package at the house in mid-June. Should the date prove successful, the theater plans to follow with other attractions.

Bop vs. Boogie Show

New York—A package called *Be Bop Vs. Boogie Woogie* is being sent out on the road by the Gale agency, featuring Freddie Slack and a seven-piece unit for the boogie, Charlie Parker and five others for bop. Tour is moving westward.

Squeeze-Box Concerts

Chicago—Andy Arcari, world famous accordionist, will give concerts in Cleveland, May 24; Cincinnati, May 26; Chicago, May 28; Buffalo, June 2, and Detroit, June 4.



"I'm not going to release your last record. I'm releasing you instead."

Portland, Oregon—The parade started on its way "Down Yonder In New Orleans" in the days when "get on the band wagon" meant just that! The marchers may have lagged a little, and a few might have dropped by the wayside, as the route is a trifle long, but it has taken a bunch of guys from "down under" to accelerate the "tempo de march" and acquire the "second" line following. I'm a sidewalk man, me.

Whether you go by clipper or scow, it's a fair piece down the road from Storyville, N. O., to Fitzroy, Melbourne, Australia, but the parade passed by and Graeme Bell and his Australian Jazz Band were ready to fall in line without missing a step. After all, Melbourne is in south Australia!

Band's History

Here's the story of the band: as it is with many musicians in our own bands, there is a decided distaste for commercialism in Australia. Men who had been playing in and around Melbourne for ten or twelve years in various musical groups decided to organize, in 1943, an all-out jazz band to play at Melbourne's Palais Royal. The war, of a necessity, caused temporary changes in personnel, but the nucleus of the band remained the same. The engagement lasted two and one-half years and so many more regular jobs were thrown their way that members of the band who were playing music as a sideline gave up other employment to become full time jazz musicians.

Early in 1947 the band was working five nights a week at the Manchester cafe in Melbourne and doing a stint every Saturday night at Graeme Bell's cabaret, the Uptown Club. By this time the band had discovered that their marching shoes were just right for size and evidently an exec from the Columbia disc studios thought the same, so the combo did six masters for Regal-Zonophone. This was the first nod from a major recording firm, but other sides had been cut in '44 and '45 for the private Ampersand label. Their first waxing on the latter label was *JaDa-Oh!* That Sign and featured, as guest star, Max Kaminsky, who was in Australia with Artie Shaw.

Tour Europe

The first six months of 1947 were completely filled with tours, concerts and air time. On July 3, 1947, the entire gang packed their ditty-bags and sailed from Australia for the World Youth Festival in Prague. One month later, with a 12,000 mile voyage behind them, the following group arrived in Czechoslovakia: Roger Bell, cornet and vocals; Don (Pixie) Roberts, clarinet; Adrian Monsborough, valve trombone, clarinet, vocals; Russ Murphy, drums; Jack Varney, banjo and guitar; Lou Silbereisen, tuba and string bass; Graeme Bell, piano and leader. Also along were Graeme's wife, Elizabeth, and Mel E. Langdon, band manager.

The band's first concert was played in Prague at the World Youth Congress; 5,600 people comprising over 50 different nationalities attended one open-air concert at which the band was filmed by the Czechoslovakian Newsreel while playing *Sister Kate*. Later the band did a three-minute sequence of *Ballin' The Jack* for a U.N.O. documentary film.

Czech Recordings

In September, the band played seven nights a week and two afternoons at Czechoslovakia's largest night spot, the Fenix, with a broadcast every night. This was also the period when the band cut eight sides for the Supraphon label. Masters made at the first session were: *Fidgety Feet*, *Dallas Blues*, *Sister Kate*, *Panama*, *Riverside Blues*, and *Czechoslovakian Journey*, which were all released. Two other sides were made, *Walking Wencelaus Square* and *Kansas City Stomp*, the latter being broken through mishandling. Following the Fenix date the band made a tour through Bohemia and Moravia and cut another seven sides for the same label: *Ballin' The Jack*, *King Oliver's Just Gone*, *Organ Grinder Blues*, *Get It Fixed*, *When The Saints Go Marchin' In*, and two quartet jobs, *Blue Tongue Blues* and *Willy The Weeper*.

During the stay of four and one-

half months the band played in forty different towns, made appearances at Waldstein palace, Smetana hall, playing to capacity houses in every instance. Langdon tells me of an incident that happened in Bohemia at a place called Trutnov; but let him tell it in his own words: "Now the Czech, whilst a lovable kind of joker in a funny Slav way, trots out some odd quirks of logic at times. At no time during our tour of Bohemia and Moravia did the band play to an empty concert hall seat or an unpacked dance floor, but I could never get the owners or managers of the places to 'fess up that they had made a bundle of hay on the night. Always it was, 'well, it was good, I think. I don't win, and I don't lose, it was good, I think.' Anyway, Trutnov was no exception. They had to open up a shop next door to the hall to take the overflow in coats and hats. The band arrived in the hall about fifteen minutes before the gig was going to start and it took just fifteen minutes to fight their way through the crowd to the band stand. The place was literally jammed. No hope of dancing. They were just jumping up and down in the one place. After the show I said to the trump (Australian for big shot) 'Well, you certainly cleaned it up tonight, huh?' His incredible answer was 'Oh no. I turned so many people away, I lost money!'"

French Recording

The band played a farewell concert at the Lucernal hall in Prague, concerts at The Hague and Amsterdam in Holland, and a three week engagement at the Cahaudfontaine casino, Liege, Belgium, another concert for the Hot Club Belgique and much air time for Brussels radio. On the return trip to England the Dixielanders stopped in Paris and gave a concert for the Hot Club of Paris at L'Ecole Normale De Musique. In England among the places they appeared were Birmingham's Town Hall Hot Club of London, Croydon Civic Hall. They had a two week hotel appearance in Lincolnshire.

After the English dates the band returned to Paris where they cut six sides for a commercial French label, Pacific. Tunes waxed at the first session were: *Birmingham Bertha*, *Tiger Rag*, *Mandy*, *Baby Won't You Please Come Home*, *Shabby Gal Rag*, an original by Monsborough, and a clarinet, tuba and banjo trio of *Jelly-Roll*.

French Tour

A tour through the south of

Hollywood—Backers of singer Mel Torme handed over some \$500 to arranger Ray Conniff for scores cleared for the singer last year. Local 47 ordered payment for the arrangements, even though the scores ordered for Torme's NYC Copa opening arrived too late. Material has been assigned to Sonny Burke, who farmed some out to Conniff.

France kept the band marching through Porte de la Rochelle, Cognac, and two weeks' work in Bordeaux, including the civic ball at the Bordeaux opera house, Normandy night club, and a concert in Alhambra hall, after which a return to Paris for a second recording session. At this one the gang waxed *Darktown Strutters' Ball*, *Ostrich Walk*, *Canal Street Blues*, *Got What It Takes*, *Wolverine Blues*, and *Deep Pacific*, a blues for which Langdon got the credit.

After the Paris jaunt, a trip back to London and the formation of a jazz club for dancing. There are over 1,000 paid-up members and dances are given every week. Time has been short but the band has had air shots for BBC's overseas broadcast, has played return visits to all the London Hot clubs, one-niters in Bath, Waltham Stowe, Islington, Golders Green, Edmonton and a featured engagement at Hammer-smith Palais, a tour of the midlands—Nottingham, Newark, etc. The gang gets back to London every Monday night for their session at Leicester Square.

Roxy Future

The immediate future looks rosy as the band has a contract for a tour of the provinces of France inked by the Pacific recording company, broadcasts from Luxembourg radio, BBC Jazz Club, an initial appearance in Scotland and return dates to all the above mentioned.

Personal appraisal of the band—if the Graeme Bell band has tried to recapture the spirit of Dixieland jazz they have done a creditable and outstanding job. The only sides heard were the first six made in Czechoslovakia. *Riverside* and *Czech Journey* were the weakest. The band admits it. I did when I heard them. The band as a unit has a firm, relaxed style that is more rhythmic than most of the "current" jazz groups. Individually, the men are much better than most, and as a group they have done a much better job than any seven or eight musicians playing in the same idiom. That includes Spanier, Waters, Condon, Hodes, Parenti and Wilber. This is merely a personal opinion, but repeated listening to all concerned will verify it.

The Dorseys Way Back When



Chicago—Recognize any of the young men in the above picture? It was taken in 1922, when the Dorsey brothers played their first date with their first band at Carlin's Park in Baltimore, Md. Left to right are: Soccor Miller, trumpet; Jimmy Dorsey; Phil Fletcher, (front), sax, clarinet and trumpet; unidentified tap dancer; theater manager, and Tommy Dorsey. The photo was taken outside the Hippodrome theater in Baltimore, where Fletcher and Bob Bennett were doing their musical act. Soccor Miller died several years ago. Fletcher, who had his own band called the Original Frisco Six back in 1920, is now doing a musical act in clubs and theaters, and the Dorsey brothers continued in the music business too. Photo courtesy Phil Fletcher

CHICAGO BAND BRIEFS

Timid Op, Too-Busy WGN Merge To Oust Burkhart

By TED HALLOCK

Chicago—From the mail bag: "The Jay Burkhart band killed me over WGN last week. Last night I listened and no air shot. How long must the bans on music and art go on unnoticed or even tolerated?" And more succinctly, "Burkhart's air shot was a complete gas—great!" On Monday, April 19, Jay Burkhart's band (my opinions regarding same can be found in the March 10 issue, p. 2) began what was, according to Jay, to be a "series" of coast-to-coast remotes from the Martinique, fed by WGN to Mutual. Coincidentally, his Monday night sessions at the spot began the same night.



Ted

On Monday, April 26, Burkhart played his second and final remote and job at the club, WGN's (a 50 kilowatt, clear channel station) remote director Claire Oldsen (who admitted she had to worry about "seven other jobs") said Burkhart's was "not a dance band," "not the type that WGN wants to broadcast." This comment in spite of the fact that Jay's previous Monday nights at the now defunct Embassy had been sell-outs; in spite of the fact that this reporter saw such time-honored cats as Johnny Bothwell dancing to Burkhart scores. Please, Miss Oldsen.

Martinique owner Tony Desantes (also Embassy op), fired Jay because the band was just not mickiey enough. He ignored the fact that Ray Herbeck's wrecks, who play the remaining six nights a week at the Martinique, have been publicized to high heaven, but that Jay, who's band Desantes had had plenty of opportunities to hear, wasn't given an ounce of pre-opening flackery. Please, Mr. Desantes.

Verily, how much longer must musically inexperienced broadcasters be allowed to stifle fresh talent with a batch of mediocre excuses, probably designed to cover up the more staid policies of a behind the scenes "board of directors?"

How much longer will ops be allowed to place the blame for lack of attendance on the band's music, when they themselves refuse to part with dime-one for publicity.

The whole affair stinks in spades. In Hollywood a Stillman Pond and an ABC remote department got together to plug Raeburn, though we admit Boyd has far to go commercially. Same with Kenton, McIntyre, Lawrence (who was fortunate enough to have kin in Philly radio), etc.

Chicago is showing its own... the first band to show promise of any kind in ten years... the back of its very, very dirty hand. A rousing Bronx cheer for timid owner Desantes and confused radio-woman Oldsen.

Gusts: Ray McKinley ork due for three one-niters in town: a Catholic benefit at the Drake hotel (with Frankie Laine), May 26; Savoy ballroom, May 27, and a benefit for the cancer fund at the Arena, May 28... GAC scored its second local coup, cracking the Bismark hotel's Walnut Room with a May 18 booking of the Billy Bishop ork, with vocalist Alice Mann, indefinitely. Deal was set by Joe Higgins.

Booker Stricken
Pianist Beryl Booker was hit by pneumonia during her Blue Note stint with Slam Stewart's trio. Taken to Provident hospital, Beryl was doing nicely at press time. Slam, more interested in things in France than in stateside bookings, was released by Note ops to plan his tour abroad. Pianist Claude Jones filled Slam's last week as a single.

Bar O' Music owner Joe Siletta bought the Silhouette from Al Turmin, where the Tune Toppers opened May 7 for two weeks. Willie Lewis trio sticks at the Bar another week.

Roble To Coast
Chet Roble trio, with altoist Boyce Brown, holds at the Cairo until taking off for the Castle restaurant, Ventura, Calif., to open June 29 for eight weeks. Jimmy McPartland was renewed opening night at Milwaukee's Stage Door, to stay through May 22. Spot inaugurated Sunday afternoon sessions.

ex-James vocalist Buddy DeVito debuted his own ork at the Sky

Studio Star



Hollywood—That's not just a prop Helen Perry is posing with. She plays bass fiddle with Victor Young's orchestra on the *Texaco Star Theater* on ABC Wednesdays. Until television, though, Helen's beauty will shine only for studio audiences, a husband and infant son.

Club (Harlem & North) May 15, where he'll remain indefinitely.

Trombonist Bill Indelli is with clarinetist Johnny Lane's Dixie combo at Rupneck's Lounge. Latest Calvert "switch" ad concerns "Boysie Brown's" preferring said hectic nectar. Couldn't be Boyce, could it? No, that's foolish. Boyce is strictly an Orange Crush devotee.

Ninth annual American music festival is slated here for July 17, at Comiskey park. W. C. Handy is serving as one of the festival's officials. Sidemen Hal Eddy and Blake Sherwood are back in town after Murray Arnold's disbanding. Violinist Doc McLain and saxophonist Ladd Thomson have rejoined Billy Bishop's crew.

Randolph boite, the Latin Quarter, has changed hands. "A group of Chicagoans" purchased the spot. Hmnnnnnnnn.

Morrey Brennan unit (eight-pieces) into the Sky Club June 11 for four weeks... Sabby Lewis band has been added to the Eckstine-Lee package at the Regal theatre for the week beginning June 11... Pianist Dick Carey has been added to the Condon unit (which opened May 10 at the Blue Note), with a possible press time addition of tenorman Peanuts Hucko.

Joe Mooney Due
Joe Mooney into the Orchid Lounge, Springfield, Ill., May 11,

for two weeks, followed by Raymond Scott, May 25, for same duration. Meade Lux Lewis closes at the Sherman's College Inn May 26. William Morris office has Rose Murphy for a State-Lake theatre date sometime next month; date as yet indefinite.

Louis Jordan into the Oriental theatre May 27 until June 16 or 22. Ex-Skitch Henderson tenorman Skippy Roth is in town and shopping for a job. Henry King opens May 25 at the Aragon for "a long stay." Bopist Don Costello was (and maybe still is) at the Congo Lounge at press time. Operator Tony Desantes has bought another club, which will retain the old Embassy monicker and will feature Jay Burkhart's band when it opens. Jay is also working on a Regal theater stint, a Savoy date (with Ventura), and a summer job at Michigan City's Oasis. Art Mooney ork opens August 1 at the Edgewater Beach hotel. Johnny (Scat) Davis has two four-week options at the Capitol.

Pianist Maurice Rocco sailed to England on the Queen Elizabeth last month, a fellow voyager with

Hal's Midwest Dates Begin

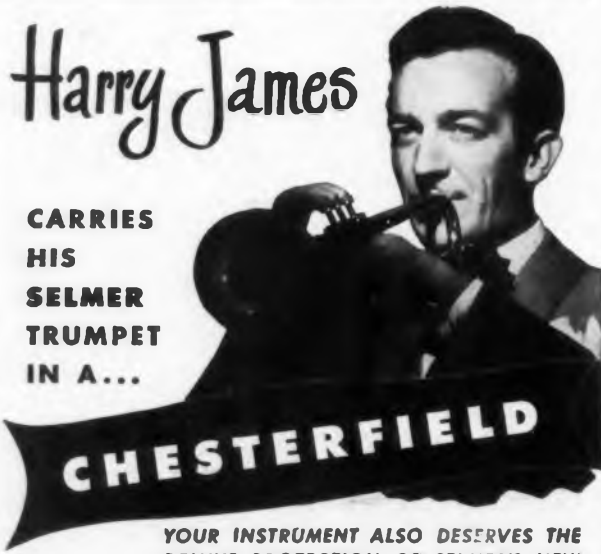
Chicago—Hal McIntyre invades the midwest for a string of dates beginning May 21 at Purdue university, Lafayette, Ind., followed by University of Michigan, 22; Springfield, Ohio, 23; Terre Haute, Ind., 24; Marion, Ind., 25; Grand Theater, Evansville, Ind., May 26-31, with the Modernaires.

Joliet, Ill., June 1; Springfield, Ill., 2; South Bend, Ind., 3; Benld, Ill., 4; St. Joseph, Mo., 5; Sioux City, Iowa, 6; Aberdeen, S.D., 7; White River, S.D., 9; and into the Lakeside ballroom, Denver, June 11 for two weeks.

Marian McPartland, Rocco will tour the Isles and the Continent. Both Rocco and Marian played for Mrs. Roosevelt en route to Britain, during a ship's concert.

Harry James

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Egan Speakin'

New York—Johnny Long has added Janet Brace of Charleston, W. Va., to his orchestra as vocalist in the spot vacated recently by Francey Lane, who retired from the business.

The revised Long band, following several other changes, now features Chick Renda, Joe Lenza, Al Block and Jackie Marsh, saxes; Eugene Bird and Herb Anderson (plus one replacement to come, at press time), trombones; Don Paladine and John McCormick, trumpets; Floyd Sullivan, drums; Ernie Johnson, piano; Clyde Newcombe, bass.

New York—That song, Now Is The Hour, never would have been my choice for a Hit Parade favorite.

Chubby Jackson, great bassist that he is, should be a comic in musical comedy. Twelve years ago we had the same kind of argument with trombonist Jerry Colonna.

J. Scott Smart, the Fat Man on the radio, is a frustrated drummer. Used to sit in on jam sessions, playing a suitcase with whisk brooms.



For years Rudy Vallee tried to steal Ozzie Nelson's brass section from him, even though they were the best of friends. They just happened to be rival band leaders and crooners at the time.

Musicians are fanatics where food is concerned and seem to favor Italian dishes first; Chinese, second, and Mexican, third. Occasionally you'll find an odd cat who'll order a real, healthy steak.

It's about time a dance band developed a male vocalist who'll create the excitement that Jack Leonard, Bob Eberly, Frank Sinatra and Perry Como used to cause when they were with dance bands.

Anyone who's done his own driving on one-niters will appreciate why my pet peeve is oncoming motorists who refuse to dim their

bright lights.

Baby voiced singers never appeal to me. I never could stand Helen Kane, Bonnie Poe or Bonnie Baker as "cute" singers, though as personalities they're fine.

Too many band leaders and singers believe their press agents' news releases too readily.

Too many columnists know from nothin' when they concern themselves with music or musicians, but the notable exceptions seem to be Bob Sylvester, Frank Conniff and Alton Cook, who've followed horn tooters of one type or another for years.

One of the best versed radio editors in the country is Pittsburgh's Si Steinhilber.

To the best of my knowledge, the rhumba was introduced to New York, commercially, by Benito Colada at his El Chico restaurant in 1932.

If Joseph Li Causi, the jockey, ever tries to become a musician, I don't think I'll root for him. Three times the other day at Jamaica he lost the lead in the home stretch to finish out of the money. My money, too.

When tired, you might find that just removing the shoes and sitting round in your stocking feet will prove almost as restful and re-

freshing as a short nap.

Of all the martinis I've tried on my journeys from coast to coast, I found the best are made at a private roadhouse, the Barn, in Chicago. The bartender is a woman!

I like Rose Murphy for five or six numbers, then the novelty wears off and the sameness gets me.

Thing I miss most in New York during the summer is the Westchester Bath Club which John Perona used to operate in Mamaroneck before the war, while his El Morocco shuttered 'till Fall. It was like a Hollywood set.

On the whole, band leaders are more sincere than any other category of show business personalities. That, of course, is just between you and me.

Choir, Dummy Switch

New York—The Robert Shaw chorale group of 30 voices will serve as the summer replacement for NBC's Edgar Bergen-Charlie McCarthy radio series, moving the origination point to Radio City. Group will lean on the pop side with its selection of tunes. Considerable interest is being shown in music circles, and the show's progress will be eyed keenly. Being the first of its type, the ailer may carry

considerable weight not only in the future of radio and television, but possibly recording, should the ban continue indefinitely.



One in every 77 war veterans who are students in schools and colleges under the GI plan is studying music, a total of 25,896 . . . Local 47 of Los Angeles presented Jimmy Petrillo with a gold honorary membership card . . . Jack Robbins is publishing new song by Duke Ellington and John Latouche, "He Makes Me Believe He's Mine."



Frank Dailey hasn't decided whether to shutter his Meadowbrook for the summer, but has booked Sam Donahue for a week starting June 8, with three weeks of Larry Clinton to follow . . . Hollywood musicians and singers presented an hour

radio show over KFWB in tribute to the late Leo Forbstein . . . Stan Kenton and Mel Torme aren't exactly palsy-walsy anymore.

Lorry Raine will play leading lady to Rudy Vallee in the first of his television film features, "College Life" . . . Frankie Laine's fiancée, Nina Lombardi, has returned to Seattle for a few months because of a death in the family in which she was reared . . . Teddy Walters is rehearsing a six-piecer in Manhattan, with one eye on a spot there.

New York phone operators voted Vaughn Monroe's as "the most intimate voice" they had heard . . . Lisa Kirk replaced Vivian Blaine as singing star at NYC Copacabana and Kay Starr took the Ginnie Powell spot at Cafe Society . . . Lee Wiley flew from Hollywood to Gotham to re-join her hubby, Jess Stacy . . . Paul Weston, upset by a series of phony wires, sent by business associates and panning his recordings of folk music, didn't think the gag very funny.

McCune Date Set

New York—Bill McCune and his orchestra have been signed to play for a Damon Runyon Memorial Fund dance at the swank Knickerbocker Yacht Club, Port Washington, May 21.

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TELEVISION NEWS

Rudy Vallee Records First Telemovie Track

Hollywood—Rudy Vallee, who pioneered in the radio music field years ago, was the first to use a full size ork to soundtrack a 16mm. television movie short. Inasmuch as the AFM had not issued official sanction for making of television movies

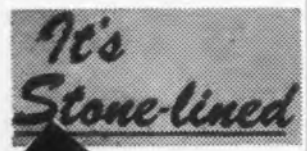
when Vallee's recordings were made, it is assumed that he made his track under the standard AFM contract covering recording for 16mm. pictures made for industrial, religious or other purposes. This contract, like the AFM's over-all motion picture pact, specifically forbids use in television but it is understood the producers of such pictures are counting on getting AFM clearance later by making any necessary adjustment in payment to musicians. The orchestra used by Vallee will not be seen in the picture, in which Vallee himself will appear, along with singer Lorry Raine.

The group, which included a number of musicians who were with Vallee in his coast guard band during the war, comprised: Ray Linn, Irving Parker, Harry Harrison, trumpets; King Jackson, Art Most, trombones; Frank Shoemaker, Bob Hennon, saxes; Ivan Ditmars, organ; Charles Stevens, piano; Ralph Collier, drums; Lou Buttermann, bass. Standard motion picture scale (\$39.90 for three hour session) was paid.

Hollywood—Present indications are that the chief demand in television, as far as the near future is concerned, will be for small vocal-instrumental combos, particularly of the type which rehearse on their own time and present material that has visual as well as musical appeal.

Budgets for music in television broadcasting are expected to be relatively low compared with those in standard broadcasting for some time to come but are expected to go up as the field expands.

The small combo, composed of musicians who can sing or contribute some worthwhile visual entertainment, will also be especially valuable in the 16 mm. telemovie field because most producers believe it will be possible to record and photograph such groups simultaneously. This will mean big economy over the standard motion picture method, under which the musicians who do the recording are almost



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Of All Things! Jockey Takes Critic To Task

San Francisco—Herb Caen, local Winchell, whose column in the morning San Francisco Chronicle is "the word" here, was taken roughly to task recently by Bob Goerner of KQW (CBS). Goerner says the columnists get away with murder

re music all the time and someone should be their watchdog. Goerner watchdogged Caen as follows (broadcast over the Curfew Club, Goerner's nightly CBS platter show): "Comes time now for an open letter to my friend Herb Caen of the San Francisco Chronicle."

"Dear Herb: "In your fine column last Saturday I ran across this item and I quote it verbatim: 'Stan Kenton, who plays the most pretentious jazz in the country with almost amusing seriousness, has just signed for a "concert" appearance in the S. F. Opera House June 30; Kenton fans, of course, will immediately rename it the Be-bopera House. ("Be-bop," for the uninitiated, is the latest and greatest in the tragedy of American jazz.)' "Well really, Herb, I can hardly let an item like that go by unchallenged. Let's just analyze it phrase by phrase. The first bit

about playing 'the most pretentious jazz in the country with almost amusing seriousness,' is a matter of opinion and you're certainly entitled to yours. In fact, I might go along a little with you on it. But then we come to the word 'concert'—in quotes. The quotes imply that you doubt Kenton's appearance should be considered a concert. Suppose we check to find out just what is meant by the word concert. Merriam-Webster's unabridged dictionary has this to say: 'concert—a musical performance of some length by several voices or instruments or both. Loosely, any public music performance at which various individual compositions are rendered, as opposed to the performance of a single work such as an opera.' "I think that takes care of the supercilious quotes. And now we arrive at the main bone of contention. That line about renaming it the 'Be-bopera House' is cute—I like it—but what has that got to do with Stan Kenton? Did someone tell you that Stan plays be-bop or did you just assume that all popular music was divided into three categories: commercial (what you

have to play in S. F.'s hotels), two-beat (as locally exemplified by Lu Watters), and be-bop? "Without getting hopelessly entangled in a mass of technicalities as to just what be-bop means, just let me pass The Word from Stan Kenton on to you. Stan Kenton does not play be-bop. He calls it progressive jazz and that's good enough. "And now, the unkindest cut of all—"be-bop, for the uninitiated, is the latest and greatest in the tragedy of American jazz."

"Maybe you don't like popular music? Never go around whistling a tune? Duck for the nearest exit when the band starts a set? No—I don't think that's it or your slightly tolling in the local pubs would have brought on Schizophrenia long before this. "I guess you at least tolerate popular music and seem to read the implication that you are one of the 'initiated.' I do recall some pointed remarks in previous columns about the lack of merit in tunes like Near You, Good.

"But American jazz is a tragedy? Ellington should live so long? Corshwin should have painted pictures instead? W. C. Handy, who fathered the blues, should have stuck to his trumpet? M-m-m-m.

"Be-bop the latest and greatest? You don't believe in progress? Things should stand still? Or haven't you noticed the influence of that thing called be-bop on even the squares of michey mouse bands? "I suppose, Herb, I guess I misjudged you. Tell you what, I have an album of Stephen Foster tunes, including Jeanie with the Light Brown Hair that you might enjoy, I like them myself. But I think you need it more than I. Shall I send it over? (Signed) Your Pal, Bob Goerner."

Down Beat covers the news from coast to coast.



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Chicago TRA (Shoot publishing personels Tattle colu RKO Buic North WH PERSON Al Ge Mickey F band, w from me trumpet, fold afte cause of the Dick Marty Archer a Johnny Edite Li Neal, har bone. Bob P Sherock Muecl on Claude T in for t and Ger replaced Rodney, Levy, dr Charle ater tou and Max Playing ing ban NYC, an



(Shoot all up-to-date recording and publishing news, band and combo personnel and stuff to the Trade Tattle column, Down Beat, either 2435 RKO Building, New York City, or 1222 North Wilcox, Hollywood, Calif.)

PERSONNELS:

Al George, tenor, replaced Mickey Rich in brother Buddy's band, while the latter recuperated from measles. . . Al Porcino, trumpet, returned to the Krupa fold after leave of absence because of illness. . . Additions to the Dick Himer line-up include Marty Dale, piano; Maurice Archer and Al Wagner, violin; Johnny Pops, tenor (replacing Eddie Lichtenstein); Marguerite Neal, harp, and Joe Turi, trombone.

Bob Peck, late of the Shorty Sherock band, replaced Louis Mucci on lead trumpet with Claude Thornhill. Johnny Vohs in for trumpeter Tom Arthur, and Gerry Mulligan, baritone, replaced Bill Bushey. . . Red Rodney, trumpet, and Stan Levy, drums, joining up with Charlie Parker's outfit for theater tour, replacing Miles Davis and Max Roach.

Playing with the Buster Harding band at the Ebony club, NYC, are Shad Collins and

Tommy Lindsay, trumpets; George Dorsey, alto; Budd Johnson, tenor and arranger; Chink Pritchard, tenor; Kelly Martin, drums; Ted Sturgis, bass and arranger; Harding, piano, and Eddie Lowth, arranger. Joe Bailey does the vocals. . . Roger (Ram) Ramirez, piano, has Jimmy Butts, bass, and Charlie Jackson, guitar, with him at the Village Vanguard, Greenwich Village nitery.

Fred Schmidt, for several years first French horn with the Indianapolis symphony, replaced John St. Amour with Elliot Lawrence. St. Amour joined the Columbus, Ohio symphony.

Buzzy Barner orchestra, New Jersey territorial band, lines up with Lou Perdoni, Frank Testa and the leader on trumpets; Al Quaranta and Carmen Visca, trombones; Eddy Mann, Lou Farkas, tenors; Wally Tarnowski and Teddy Schultz, altos; Johnny Mosko, drums; Frank Zigler, piano; Bill Scully, bass, and Johnny Perry, vocals. . . Ernie Caceres, clarinet and baritone, and Charlie Queener, piano, return to Nick's Greenwich Village club. Bob Haggart, bass, now regular there. . . Enoch Light lining up the following for his Tavern-on-the-Green engagement: George Newton and Rusty Dedrick, trumpets; Bob Alexander, and Chauncey Welch, trombones; Sonny Salad, alto sax; Fran Ludwig, tenor sax; Sanford Gold, piano; Bill Halfacre, bass; Harry Jaeger, drums, and Lauren Bechtel, vocals.

Bob Varney, former Kenton, Gray and Dunham

drummer, replaced Evie Vale with Frankie Carle. Vale left road to build up his health.

Decatur, Ill. jobbing band (with which June Christy got her first break), fronted by vocalist Bill Oetzel, includes: Harold Moats, Bill Bauman, trumpets; Paul Wallace, trombone; Jack Van Cleve, piano and arranger; Johnny Bruce, bass; Bob Snoko, drums; Ben Bradley, Dick Cisne, Clarence Hamilton, saxes, and Betty Jean May, vocals. . . Vocalist Buddy Stewart has returned to the east coast for radio work. . . ex-L.A. vibist and combo leader Dick Winslow has speaking role in General Service flick which started shooting May 1.

Joe Milano Quintet at the Casa Blanca, Farmingdale, Long Island, has Nick Leo, accordion; Lyle Dodge, guitar; Bob Brienbinger, trumpet; Harold Eaton, bass, and the leader, drums. . . Altoist Charlie Kennedy and trumpeters Johnny Bello and Gordon Boswell rejoined Krupa.

Sandy Block, former TD and Dardanelle bassist, switched to Larry Clinton. . . Freddy Shear, former trumpeter with Madriguera. Lopez, Dean Hudson and Shep Fields, retired from the music business and now is with I.B.M. as a salesman. . . Johnny Bond combo signed by MCA, has Willy Kaplan, piano; Joe Bianco, bass; Archie Robbins, tenor sax; Lou Conn, drums, and Rosemary Calvin, vocalist. Group is winding up a one month run at the Jung hotel, New Orleans, this week.

Leo Parker, who left Illinois Jaquet's sax section to form his own

small band, has been breaking in with five men and a vocalist at the Club Astoria, Long Island. . . Danny Gregus, guitar, joins Ray Anthony when he opens at the NYC Paramount, June 2. . . Bob Varney left the drum chair with Larry Green's ork to join Frankie Carle.

Recent exits from the Ray McKinley band include Johnny Gray, guitar; Paul Kashishian, drums; Johnny Potoker, piano, and Joe Graves, trumpet. . . Rocky Colucco, former Alvino Rey pianist, is forming his own trio.

LOCATIONS:

The Carl Nappi band pulled into Boston's Parkway club for an indefinite booking. Nappi is using one of the Beantown's top jazz trumpeters, Frankie Vento who was formerly with Ina Ray Hutton and Sam Donahue. . . Jimmy Mosher, one time Jerry Weld lead altoist, is at the present fronting his own combo at the Lynn Casino. . . Don Alessi, who is billed on radio commercials as "the world's leading guitarist," is still enjoying a prolonged engagement at the Elliot Lounge with his trio.

Rolph Traymon, currently whipping a new band into shape at Shore Road Casino, Brooklyn, and in the market for a new manager. . . Johnny Lesko and Shorty Allen working as a piano team at the 181 Club, NYC. . . Viviane Greene held over at the Tia Juana club, Cleveland, following which La Greene moves to Chicago, then to NYC and Atlantic City.

Ex-Red Nichols sideman Pete Peterson fronting his own com-

bo at the Jockey club in Great Falls, Mont. . . Barbara Carroll trio into the Hotel Madison Square with the leader at the piano, Ken O'Brien on bass and Charlie Byrd on guitar. . . Frank Marino quartet went into the Orchid Club, Jackson Heights, N. Y., with the leader on the guitar; Sonny Weldon, piano; Steve Bennett, accordion, and Jack Zimmerman, bass.

Buddy Morrow subbing for Freddy Ohms at Nick's until June 6. . . The Music Bars, Steve Stevens, bass; Norm King, guitar, and Arn Halo, accordion, now at Chicago's Club Southtown. . . The Mary Kaye trio has been held over at the Jai Lai, Columbus, Ohio.

The swank Monte Carlo, New York, is re-inaugurating a name society band policy, with Dick Gaspare in as leadoff maestro. . .

Kansas City's finest local combo in years is holding forth at the Playhouse, with ex-Krupa trumpeter Vince Hughes; ex-Garber drummer Bud Calvert; Dave Gambrell, piano and vocals, and tenorman Jerry Willis. . . The Bill Mullen band, which managed only a one day breather between closing an eight month stay at the Balboa Park, Calif. officers club and opening at the Club Belvedere, San Diego, late last month, has former Alvino Rey drummer Bill Kraft on piano, Phil Simpson on trumpet, Don Langston on drums, Chuck Rotzler, bass, and Mullen, former Gus Arnheim lead alto, on sax and clarinet.

Don Orlando quintet at Milwaukee's Schroeder hotel's cocktail lounge includes Sam Bari, guitar; Homer Smith, bass; Jack Marks, flute; Danny Parker, drums, and Orlando, accordion. . . Los Trovadores trio, at the Blackmore Room of Milwaukee's Wisconsin hotel, includes Otto Lichtenstein, Zan Overall, and Bert Moore, Unit is booked indefinitely. . . The new Frankie Schenk Quintet was set by Dave Brumitt, independent booker, to open the summer season at the Brass Rail nite club, Savannah Beach, Georgia May 15. Contract is for an indefinite run. Bassist-vocalist Bette Carle is featured.

RECORDS:

Dotty Mann left exploitation post for Mercury and De Luxe records to work exclusively as a musician in band she and her sister have. Unit currently is at the Atlantis club, Coney Island, weekends. . . Publicity for De Luxe records now being handled by Walter Kaner, with Nat Lorman, ex-Apollo records flack, on details.

H. H. Crowell Jr., formerly manager of Capitol records' Pittsburgh branch, has been assigned to a similar post in NYC to reopen that office, destroyed by fire last December. John Coveney, NYC manager at the time of the fire, has since been assigned to the international division and will continue there. . . Paul Southard, formerly in charge of sales, has been appointed vice president in charge of merchandising at Columbia records. . . Henry Principi, (Modulate to page 19)

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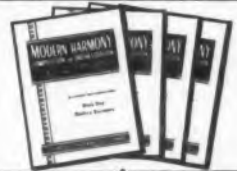
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MOVIE MUSIC

Bing's Performing Rings Bell In 'Emperor Waltz'

By Charles Emge

Hollywood—Your movie scribe has never been one to be carried away by that type of picture known as a musical. Most movies which fall into that class are notable only for trite "stories," uninteresting music and bad acting. Well, it may

be softening of the heart or hardening of my critical arteries, or possibly an inherent weakness for anything Bing Crosby does. After all he is to us old-timers in this business not only the only singer associated with the jazz legend (you youngsters who don't remember the days of Bix, Eddie Lang, Joe Venuti, Trumbauer, et al, and Bing's part in that story may not understand that) but he is also a part of the memories of our youth. Anyway — and I don't think my regard for Bing is the only reason—I am ready to rate his latest picture, "The Emperor Waltz," as an outstanding picture in any classification—musical or non-musical.

A highlight for me was the use of one of the songs of the old Whiteman days, I Kiss Your Hand, Madame, and with it Bing's self-stature on his "Boo-boo-boo" style of that period which as he does it here is really only a mild burlesque of the vocal trick that made him famous. Later Bing had the good taste to eliminate his early-day trick effects as they were no longer necessary after almost everyone discovered that he was one of the great singers of all time. (Okay, you "critics," have at me on that one.) I even hold that Bing is singing better today than when he first recorded I Kiss Your Hand Madame (with Whiteman 'long about 1927) and that this picture proves it. Maybe his high notes—E flats and E's—are a bit wavy, but his lower register (he can boom out an F below the staff) has a new depth and richness.

Good Story, Good Music

The Emperor Waltz is more than just a musical; it is a bright well written screen play with music. The story deals with the adventures of a Victor Talking Machine Co. salesman (Bing) with an Austrian countess (Joan Fontaine) at the court of the late Emperor Franz Josef and of the unsanctioned romance of the little dog of "His Master's Voice" fame with the Countess' highly blooded poodle. Like the American salesman, the little dog, in the eyes of that now long-defunct Austrian aristocracy is a mutt of no ancestral value. This obvious parallel supplies some of the best fun that has been put into a movie in a long time.

Neatly interwoven with the story elements are a series of musical sequences made up of material from many sources, with

much less emphasis than usual on the two new songs (Burke and Van Heusen) and more on skillful columnists and jockeys use more use of standards.

Hollywood Echo

Friendly Mountains (lyrics by

Burke) is taken from two old Austrian melodies. This is the sequence in which Bing sings all four parts of a quartet, a skillful arrangement by Joseph Lilley that called for some 14 separate sound tracks, in which the echo effects were achieved by re-recording play-backs in a canyon north of Hollywood.

A Waltz Is A Waltz

The Emperor Waltz, with special lyrics by Burke, is sung by Bing in a ballroom scene. It is also played by the court orchestra as Strauss probably intended it to be played—as a real waltz, with a beat.

The action is underlined by excellent usage of a wide range of musical material, including all or part of such items as the old Austrian national anthem, the Neapolitan boat song, Santa Lucia, Whistler And His Dog (a really choice touch), and the

'storm scene' from the William Tell Overture.



Hollywood—Columbia has concluded deal with platter chatterman Al Jarvis (KFWB) for use of his Make Believe Ballroom tag as title for picture about radio's golden boys of the whirling discs. Although the story was suggested to some extent by Al's own career, it is unlikely that he will appear. Probable that a number of name bands will draw stints in the opus, which is scheduled to start shoot-

ing in July . . . Benno Rubini, the pianist who accompanied Yvonne De Carlo on her recent p. a. tour, draws an acting-playing role with Yvonne in her next picture at U. I. . . . Frankie Carle and ork will be featured in RKO's Variety Time, a near-full-length novelty feature patterned after vaudeville shows of yesterday. Will also contain clips from old-time pix . . .

Manhattan Angel is the new title of Columbia's formerly-titled Sweetheart Of The Blues, which will mark screen debut of 10-year-old Toni Harper, the little Negro girl whose singing has made space in most of the national mags . . . A Miracle Can Happen, which will feature piano recordings by Skitch Henderson (played on the screen by Jimmie Stewart), after a couple of trial showings was pulled back and re-titled On Our Merry Way. —gem



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Vertical strip of small portraits and names on the right edge of the page, including 'Chicago, M', 'ON 1', 'Stan', 'Une', 'Holly effort to 1 month wu unemploy', 'TH', 'COZY U', 'BID CATI Louis A', 'TONY R', 'WALLS (ex-1st with J', 'With Name Addr City'.

ON THE SUNSET VINE

Standard Transc Fights Unemployment Insurance

By Eddie Ronan

Hollywood—Newest wedge in Standard transcriptions' effort to split the AFM recording ban was driven home last month when the recording firm protested officially to the state unemployment board against payment of unemployment in-

urance to musicians out of work, but who, according to Standard, could be working, but for the ban.



Eddie

The Transpansy claims that the musicians are not out of work, but are being refused the right to work as the result of Petrillo's edict in the matter. Standard stated to the board that it would employ any recording

musicians in an effort to take them off the state unemployment insurance rolls. It felt that funds paid by Standard should not go out to pay men who could be working, but for the ban.

Observers believe Standard's move is just another twist to force a showdown with Petrillo and the AFM.

The plattery claims to have purchased a load of musical background bits from France and threatens to cut additional material in Mexico with south-of-the-border tootlers.

★ ★ ★ ★

Items in Brief: Hal Derwin at press time split with MCA and broke up his band, claiming that while under the MCA banner for the last 60 days no work was set for his crew. He reports that he will go to Chicago to reorganize another unit . . . Singer Margaret Whiting, reportedly signed for a starring role in William Eythe's musical revue, Lend An Ear, has sidestepped the offer, which would have been her debut as a legit artist . . . Singer Jack Mason, Bill Anson's answer to Frankie Laine, is currently at the Cockatoo in Inglewood . . . Connie Jordan has added a sax-drummer for his stint at the Melodee club so that he can occasionally get out from behind the tubs to do some fronting.

Harry Jones, music store operator, gave a case of whiskey as a prize in the local music biz golf tourney only to find that the credit for the donation went to one Harry James . . . AFM local 47 here forced MCA to pay scale for a week to the Eduardo Abreu trio after the crew had been dropped following opening night from the Lyon's English grill show . . . Disc jockey Dick Haynes plans to use Mickey Rooney's Six To Nine tune as a theme for his morning platter show.

H. D. Hover, owner of Ciro's, is planning a ten story addition to the club to be topped by a sky room and offering television studio and office space. Expansion figures to cost \$650,000 . . . Connee Boswell is currently at the Flamingo, Las Vegas . . . Band leader Ed Angulo was fined \$200 by the union for playing under scale at Bradley's lounge . . . Trouble j'n selection of musical material on the Dinah Shore-Harry James-Johnny Mercer airtel for Philip Morris caused writers Bobby Lee and Jerry Lawrence to ankle the show . . . Lina Romay left coast last month to begin theater tour in Chicago. Today (19) she is at

Trenier Twins Front Ork In Split Booking

Hollywood—The Trenier twins after completing 16 weeks at the Melodee club here, have been signed to split 16 weeks between the Somerset House in Riverside and the Say When club in San Francisco. Deal was set by GAC's Harold Jovien and Walter Buck, manager of the Somerset House.

The singing duo will take its own band on the stint with Claude rejoining the AFM in order to front the crew. Band will consist of Gene Gilbeaux, piano; Don Hill, alto; Henry Green, drums, and Herman Washington, bass. Unit will have an NBC wire out of the Say When.

NYC Paramount.

Lita Grey Chaplin, 40-year-old, red-headed songstress and one-time wife of Charlie Chaplin, claimed recently in San Francisco that she would return to the biz, possibly opening in Las Vegas . . . Les Brown takes his band into the Palladium here June 1 for four weeks . . . Raymond Paige orchestra has been picked as summer sub for the Ozzie and Harriet International Silver show . . . King Cole trio goes into Jerry Jones' Rainbo Randevu, Salt Lake City, July 2 for one week.

Charlie Barnet, who recently opened his Doll House in the Valley, flew to New York at press time to be with his ailing grandmother . . . Billy Gray, who has Frances Wayne currently at his Band Box, may build a nitery package around the singer for a tour . . . Stork may visit the Billy Burtons by the time you read this . . . Berle Adams' Preview music will publish new tune penned by Benny Carter and disc jockey Adeline Hanson . . . Local 47 has tagged "Lionel Goodman," leader of the Mardi Gras non-union crew, as Lionel (Perrault) Roach, a member, and is leveling a fine . . . Arranger Tommy Talbert is fronting a 12-piece crew Friday nights at the Trianon.

The Jess Hotchkiss trio, with Bernie Borg on piano and Al Hoffman on guitar, is currently at the Samoa club, Long Beach. Hotchkiss plays bass . . . Dorothy Potter just opened at the El Rancho Vegas, Las Vegas . . . Phil Harris and Alice Faye will accompany Jack Benny on his London trip this summer.

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Strictly From Dixie, Or You Can Have It!

Winchell stated in a recent column that "Dixie," a song which since 1861 has been practically the anthem of the y'all section of the country, was written by Daniel Emmett, whom he says was a Negro minstrel. Actually Emmett was an Irishman and his color was the result of application of burnt cork.

It is probable that Walter is not a regular reader of Musical Digest, in the pages of which fine controversy had been waged of late over who did compose "Dixie." Principal challenger is a chap named David Rankin Barbee of Washington, D.C., who spends his time prowling around the library of congress and other archives to prove that the historians were wrong about a lot of things.

Barbee started the ball rolling with an article entitled Who Wrote Dixie? and immediately became involved in so much correspondence with Alfred Human, Digest editor, and others that he is quoted in the current issue as follows: "If I had known what this would lead to, I don't think I would have started the damthing!"

Apparently Barbee has not been able to establish definitely just who DID write Dixie, but from the evidence which he has accumulated he is satisfied that it must have been three other fellows—all white, of course.

The controversy is not a new one, as witness an item of contrary evidence which Barbee introduces, a statement made in 1893 by Wilfred Pearce, a president of the Southern Association of New Jersey; "It should be most distinctly understood that the idiotic gibberish of the Dan Emmett minstrel song is not the version sung on Southern battlefields to the deep diapason of booming cannon, the notes of rifles and the roar of shells. The genuine 'Dixie' is a soul-stirring composition of high literary excellence, written by the late Albert Pike of Memphis."

Last month a confederate army veteran died at the state hospital in Elgin, Illinois. His name was Robert Wilson, he was 112 years old and they called him Uncle Bob. The government would not supply burial funds because he fought on the wrong side in the Civil war. The Daughters of the Confederacy likewise refused aid because—yup, Uncle Bob was a Negro.

That's all, brother!
So he received a \$100 state burial in the cemetery on the hospital grounds.
Uncle Bob didn't write "Dixie" either!



NEW NUMBERS

ALLEN—A daughter to Mr. and Mrs. Paul Allen, April 16 in Hollywood. Dad is singer formerly with Frankie Carle.

CAREY—A son to Mr. and Mrs. David Carey, April 7 in Pittsburgh. Dad is band leader.

HATTEN—A daughter, Monica Leigh, to Mr. and Mrs. Marc Hatten, April 13 in Portland, Ore. Dad is drummer.

KEOUGH—A son to Mr. and Mrs. Hugh Keough, April 3 in Chicago. Dad is contact man for Crawford Music.

McWILLIAMS—A daughter, Sharon (6 lbs. 4 oz.), to Mr. and Mrs. Shedd McWilliams, April 10 in Jersey City, N.J. Dad is personal manager for Sonny Dunham.

TIED NOTES

CHRISTENSEN-FRAZEE—Whitey Christensen and Jane Frazee, actress and former vocalist, April 24 in Las Vegas.

DUNMORE-BERTAN—William Dunmore, free-lance trumpeter, and Betty Bertan, March 21 in New York.

MARK-CARTER—Jimmy Mark and Marion Carter, singer, April 16 in New York.

MORRISON-JUNODY—Charlie Morrison, owner of the Hollywood Moombo, and Mary Junody, April 24 in Hollywood.

STREET-HUGHES—David Street, singer, and Mary Beth Hughes, April 27 in Van Nuys, Calif.

FINAL BAR

KAISER—Henry Kaiser, 86, treasurer of Local 10, American Federation of Musicians, April 11 in Chicago.

RULLO—John Rullo, 38, singer and trumpet, April 21 in Toledo.

WILSON—Bryce L. Wilson, 49, pianist, April 20 in Dayton, Ohio.

LOST HARMONY

GLENN—Bud Glenn, band leader, and Armida Glenn, April 22 in Hollywood.



Signature Sinless

New York

To The Editors:
In your April 21 issue there appears an article written by Ted Hallock about Johnny Bothwell in which he makes certain references to monies he believes are owed him by Signature recording corporation.

According to our books Mr. Bothwell is in the red with Signature. In plain language, he owes Signature \$1,651.91 as of March 31, 1948.

It seems to me that Johnny has specialized in losing friends and alienating people. He has certainly forgotten everything I have done for him during the past couple of years. Every member of the Signature recording corporation went out of their way to help promote the Bothwell band. Signature has spent a small fortune in promotional material on Bothwell. There were many one-hundred and two-hundred dollar Western Union money orders sent to Bothwell in various parts of the country when he was stranded at some hotel.

And up-to-date statement is being mailed to Johnny Bothwell immedi-

ately and if he feels like checking our books he is welcome to do so. Frankly, I cannot understand Bothwell's attitude in this matter.

The Signature recording corporation has not sinned against Johnny Bothwell.

Robert Thiele

CV Happy Medium

Kansas City

To The Editors:

Just caught C. Ventura at the Mayfair here in K.C. I was so impressed with the sound he gets that I have to tell someone about it.

He said in a recent issue of the Beat that he hadn't accomplished the sound he wants, yet I think he has what we are looking for. He has the happy medium between big bands like Kenton and small combos. He has the strength of a big band when necessary and has the color of a small combo. He contributes some ideas to bop, yet gets a smooth sound. It has swing. He's not commercial yet he doesn't try to jam something down the throats of his audience that they don't understand.

Benny Green works hard and plays a lot of smooth trombone. Jackie Cain is great. She is very accurate and colorful.

Raymond C. Root

All So Confusing!

New York

To The Editors:

I have just finished reading my issue of Down Beat (Stan Kenton's press manual) and I am very sorry to see a publication that has been the publication of all the musicians for the past 15 years or more being taken over by a small group of followers of the new clan of musical revolutionists who wear the regalia of stubby beards, berets, large-rimmed glasses and speaking and singing in an unknown tongue and commonly known as be-boppers.

It gripes me and many others when we read the stuff in the music trade sheets written by the college-trained critics of jazz, fellows who have spent most of their lives in schools in and around big towns—N.Y., Chi. and L.A., contending that jazz as played by the folk that made jazz American music is not progressive. How can Leonard Feather or Stan Kenton criticize Louis Armstrong, Benny Goodman, Fletcher Henderson, Earl Hines, Jack Teagarden, or the fellows out there in the sticks that play jazz and know why they are playing.

The history of jazz cannot be that made jazz can't be found

WHERE IS?

NORMAN COGAN, drummer and vocalist formerly with Buddy Waples.

LARRY COTTON, former singer with Horace Heidt's band.

THELMA KAY, alto saxophonist formerly with Ade Leonard's and D'Artega's bands.

TOM TRUESDALE, one-time leader of the Musical Aviator at the Park Central hotel, New York.

WE FOUND

EDDY FARLEY, trumpeter and co-author of THE MUSIC GOES ROUND AND AROUND, has his own combo at Frank Dailley's Ivanhoe in Irvington, N. J.

VERNON (MUTT) HAYES, clarinetist formerly with Paul Whiteman and Fred Waring, is now selling electrical appliances in Elmhurst, Long Island.

TOMMY RYAN, former Sammy Kaye singer, now has his own band at the Club Diana, Union, N. J.

Illinois Loses Dream Band

Davenport, Iowa—Hide-beater Louis Bellson and clarinet man Buddy DeFranco have rejoined the TD crew and Charlie Shavers has gone to Pittsburgh, where he will temporarily work as a single. Thus ends the saga of the great Bellson-Shavers "dream band" that held forth at the Horseshoe club (Rock Island, Ill.) the entire month of March and part of April. Band has been replaced by Hammond organist Maria McCarthy who is playing a second repeat engagement in this spot.

found in text books and the people around all of the night spots in the big towns. But they can be found scattered all over the country, proving that jazz is progressive. If jazz was not progressive I am sure Mr. Feather or Mr. Kenton wouldn't know anything about it because it would still be confined to certain sections of the south...

You never will sell musicians' music to the man on the street, the guy across the tracks, or the trucker who works on the docks, nor the guy who works in the steel mills and foundry. These people want to hear music that they can feel and appreciate and the day will never come when they will accept music without a melody or a beat. They will appreciate the Blues In E-flat, but not a serenade to a one-eyed butterfly from Mars, Dave Clark

(Ed. Note: Mr. Clark is night-life reporter for the Chicago edition of the New York Amsterdam News, and the first person we have heard call Kenton a be-bopper.)

From The Book

Cedar Falls, Ia.

To The Editors:

Regarding Colleen Hoefler's totally unwarranted remarks about Garroway's Brotherhood Week affair (Hot Box, April 21) and her quote of Studs Terkel ("Don't talk about it—live it!")—I'll defend the old boy!

If Mrs. Hoefler (and incidentally, Studs Terkel) will refer to the nearest psychology book she will find that action is and must be preceded by thought, and if Garroway's brotherhood thing and his comments caused as few as five people to think about something they had previously excluded from their philosophies and therefore were not "living" (acting upon) it—I repeat, if he made only five people think about it and consequently begin acting upon it—it is already a helluva nicer world for me, Garroway, and Mrs. Hoefler to play our records in.

As for the rest of her charges against him, I think a detailed account of George Hoefler's operation would have been much more to the point. P. Samson

Hall Men Eye Spots

Hollywood—Handlers for the Alice Hall trio, current local jazz rave, are eyeing the Circus room of the Santa Monica Ambassador, or Angelino's, as possible summer spots for the group when it closes at the Red Feather this month.

by Eddie Ronan

REEDS GILBERT



THE HOT BOX

Jazz Collecting Needs Fraternal Shot in the Arm

By George Hofer

Chicago—The decade between 1930 and 1940 will go down in collecting annals as "Record Rush Days." Hot discophiles hurried hither and yon picking up jazz classics of the twenties on original labels. Junk shops, Salvation Army and Goodwill

stores, long established record shops, used furniture places, and even drug stores and jewelry shops yielded piles of early Ellingtons on many labels, Armstrong Hot Five Okehs, King Oliver Gennetts, and many other items now as rare as a tuba with Norman Granz.



George

War time came along, with its attendant scrap drive and the necessary concentration on more important duties. In many cases the interest in hot collecting waned considerably during the forties. Many collectors are now trying to sell

their accumulations to the highest bidders. Others have found that the home folks turned their records over to the scrap drive while they were gone. One of the most complete and rarest of collections has remained in a storage warehouse ever since it's owner was

Amsterdam Has Madmen Too



Bad Nauheim, Germany—The Five Mad Monsters have been backing madman Danny Kaye on his recent tour of the occupied zone of Germany, performing for troop entertainment. The Monsters' combo is from Amsterdam and has been appearing in clubs in Germany. Guys are left to right: Bobby Howard, clarinet; Peter Jackson, bass; Leo Lindor, electric guitar; Kaye; Harry Willing, front man and electric guitar; Peter Howard, Vibes.

Hi Hat Line-Up

Atlantic City—The Hi Hat Club, new nitery scheduled for a June opening here, is lining up the Ravens quartet, the Earl Bostic orchestra, Dinah Washington, Gwen Tynes and the Paul Gayton trio with Annie Laurie for two week stands this summer.

Vespiere Ork Due

New York—After 18 months in the cast of the musical Oklahoma, Frankie Vespiere left to reorganize a dance band. Eleven-man combo is slated to break in at Long Island's Roadside Rest this month. Patty Dresselt, a product of Rochester, N. Y., and the leader share vocals.

called to service. The incentive to take the wax out of storage and to continue building the collection is gone due to the impossibility

of getting kicks hunting old records.

Something is needed to revive the enthusiasm that once held the collecting fraternity together. Reissues and jazz concerts help toward this end but are not enough. As a suggestion the Hot Box presents a letter below received from the University of Michigan hot record society

"An open letter to record collectors: "The University of Michigan hot record society suggests the holding of a national record collectors convention. The possible organization of a national HRS could be discussed at such a meeting. We suggest an annual convention similar to those sponsored by the British HRS and the Hot Club of France, for record trading, and recommendations on reissues to the record companies. We want suggestions and opinions, one way or another, from hot record collectors and/or their clubs. Wayne Garrett, Jr. Vice President"

The Hot Box would appreciate hearing comments regarding this proposition. Those desiring to write the University of Michigan HRS can direct their letters to Mr. Garrett, 212 Anderson House, Ann Arbor, Mich. Mr. Garrett advises that their Society feels publication of the above letter will bring a closer bond between the various "hot" clubs in the country.

Cleveland Active

Another very active hot club is the Cleveland jazz record society, under the leadership of Chuck and Mary Jane Forsythe. They have been holding wax sessions with plenty of listening and open discussion. At the first get together twenty four people joined in the activity. Several of whom are names familiar to readers of the Hot Box; Bill Rosenberg, trumpet-playing Armstrong collector; Jay Reeder, who organized the Lorain hot club in Lorain, Ohio; Webb Mandell, one of the earliest jazz collectors, and Art Cutlip, Down Beat correspondent of many years. Chuck Forsythe, director of the society, has played trumpet with the Bobby Byrne band (1940), Ina Ray Hutton band (1942), the Great Lakes E band under the direction of Ralph Martire, and currently is free lancing in Cleveland. The headquarters of the society is at 7618 Home Court, Cleveland 3, Ohio.

The Cornell rhythm club continues very active. Early last month they sponsored a lecture by Rudi Blesh. Rudi presented the rare Bessie Smith short St. Louis Blues, of 1928, and the Jelly Roll Morton library of congress transcriptions. It is interesting to note that the Bessie film is banned from public performance for profit because of its suggestive dance routines which serve as the background for Bessie's songs.

Jerry Sabath of the Daily Illini announces the formation of a hot club at the University of Illinois—Champaign, Ill. They desire correspondence with hot clubs.

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Frankie Judges; Kenton To Play

Vancouver, B.C.—A top three-some, consisting of Frank Sinatra, Claude Thornhill and Fred Robbins, will name the winners of a teenagers disc jockey contest here. Eliminations take place every Saturday afternoon at the veterans memorial center, with airings over CKWX. Local judges include Bob Smith, known for his Friday night session Hot Air, heard over CBR. —Marke Paize

New JD Band Defies Orthodox

Hollywood—A quick look down the personnel of the new Jimmy Dorsey band would throw anyone's sense of musical balance into a spin. The mixture of such modernists as Conrad Gozzo, Al Pellegrino, Arnold Ross and Joe Mondragon with two-beaters like Brad Gowans, Doc Rando, Nappy Lamare and Ray Bauduc seems to be sure musical suicide. But, Jimmy Dorsey did it with his new band and it came out good music.

Jimmy debuted his unusual crew last month at the Casino with only a few rehearsals, and surprised all who came to hear what they were certain would be musical civil war. Instead of a feud of styles, Jimmy unwound a tightly knit dance book with both boppers and Dixielanders blowing so well together that one would think they'd been playing together all their lives. The material featured solid dance tempi with flecks of bop phrasing and an abundance of loose solos. Sections worked exceptionally close considering the mixed personnel and the short time all had been together.

Despite current trends to play out-of-tempo material, Jimmy is determined to keep his book aimed at the dancers. He feels that as long as he has a dance band, he'll play dance music. Jimmy wants a strong beat, clean section work and to leave all spectacular gymnastics to the soloists. Night caught, Jimmy kept his sets well mixed, stirring together such numbers as White Lies, Brooklyn Love Song, Neal Hefti's Aces Up, Stardust, King Porter Stomp and Sundown.

Vocals are handled by Bill Lawrence and Dottie O'Brien. Lawrence is a big, good looking guy with scant background. He sings in a clean bary voice and stands to become a top band vocalist. Miss O'Brien, a cute blonde, doesn't seem to be too stacked musically, but improved mike technique and greater concentration on diction and enunciation could bring her around. The kids are forced to do some of the old Eberly-O'Connell material, which is a great mistake.

New Manne



Columbia, S.C.—A little help in a new, hard job for drummer Irv Kluger from his predecessor, Shelly Manne. It was at the auditorium here early in April that the Kenton beat changed hands. Paint a pair of horn-rims on Shelly and the two crew-cut characters above would look very much alike indeed. The Manne is now with the Chubby Jackson unit.

Key feature of the crew is the use of the Dixiemens as a band within a band. Charlie Teagarden, Brad Gowans, Doc Rando, Al Pellegrino and Jimmy, backed by the rhythm section, cut all the standard two-beat material, which has the kids jammed around the stand.

There's little doubt that Jimmy has built an organization of great pulling power. The unorthodox

mixture of names is enough to fill half of any house they play. The music is great enough to pack the rest.

Hollywood — Gene Norman, KFVB jock, who has been presenting a highly successful series at Pasadena civic auditorium (jazzmen are barred from L. A.'s Philharmonic aud.) and who is presenting Stan Kenton at Hollywood Bowl on June 12, says that the relatively small audience appeal of authentic jazz has ruled out tele broadcasts of his concerts for the present.

Capsule Comments

Chicago—Have you ever heard a girl sing baritone? Not as a joke, but just naturally—in what is probably a comfortable range. It isn't funny, believe us, nor very entertaining from a musical standpoint.

The featured singer with the Erskine Hawkins band, recently at the Regal theater here, is Miss Carline Rey, and it is about her voice that we speak. If you've simply got to hear Gabriel when he comes to town, then take a little bit of cotton along for use during Carline's appearances.

Other than that, the Hawkins band gets through a show easily enough. Soloists are Hawkins, of course, on drums as well as trumpet, and tenor saxist Julian Dash. Outstanding piano played, partly because it was so very long, was trumpeter man Sammy Lowe's arrangement of Temptation.

The trumpet section as a whole sounded capable, played well to scale, the drummer didn't seem to gether. On the other end of the help the band very much. He didn't

help the singers any, but was okay with us (Jimmy Mitchell, alto sax, also sings).

The Paul Gayten trio, with Annie Laurie, was also on the Regal bill. Once Miss Laurie was off the stage (this must have been a bad week for Regal vocals) the trio did a nice, beat-ful job. In addition to Gayten on the piano, there are Robert Green, drums, George Pryor on bass, and Jack Scott on guitar.

☆☆☆

New York—Somebody should enter the Ellington-Fitzgerald show at the Paramount theater in the Memorial Day race at Indianapolis. It moves faster than anything on wheels. Here is a show that combines the talents of two of the hottest attractions in the music business, attractions which easily could use the entire show time to their own individual advantage without fully satisfying the customers. The band's contributions are few but somehow manage to show off all departments to advantage. Two instrumentals give star sidemen the necessary opportunities, How High the Moon being the opener.

and a special concert arrangement of Frankie And Johnny taking the halfway spot. Kay Davis does her familiar On A Turquoise Cloud and, aside from exceptional accompaniment for the Four Steppe Brothers, that about takes care of the band. Ella does three tunes, Robbins Nest, Can't Help Lovin' That Man and, of course, Lady Be Good. She is followed by a mimic, George Kirby, who does the usual run-of-the-mill imitations of movie and radio stars, then kills the audience by doing a perfect take-off of Ella doing the number she'd just finished, Lady Be Good. That old axiom of show business, "always leave them wanting more," is applied here for the show as a whole and for the artists individually. This kind of stuff is a hypo for both band and show biz. —jag

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Boston cert date Goddard club here burn, Red

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DIGGIN' the DISCS with Tom

JAZZ

Howard McGhee Jam Band-Tempo Jazz Men

\$\$\$ Trumpet At Tempo
\$\$ Diggin' For Dis

Two unrelated sides make up this coupling, the first by McGhee's gang and the second by a bunch of the boys that happened to be around. Tempo proves, in case you weren't aware of the fact, that Howard McGhee is some shakes as a lotta-notes man. And quite a number of the notes on this side are good ones, incidentally. Tempo is nought but a fast Indiana and McGhee has the first two and most of the last two. Dis sports some

better than average Lucky Thompson, the vibes of Milt Jackson, the trumpet of "Gabriel" and a lack of drive that makes the side too listless to rate better. (Dial 1005)

Kings And Queens Of Boogie Woogie

Honky Tonk Train Blues
Yancey Special
Blues On The Downbeat
Boogie Woogie
Boogie Woogie Stomp
Kaycee On My Mind
Texas Stomp
Pinetop's Boogie Woogie
Album rating—\$\$\$

The sameness of practically all types of boogie was never more apparent than it is in this album which is made up of reissues from the files of Decca's

Symbol Key

\$\$\$\$ Tops
\$\$\$ Tasty
\$\$ Tepid
\$ Tedious

abundant store of eight-to-the-bar. However, as boogie goes, this is for the most part well performed and presents a representative group of the country's best known B-W pianists. Honky and Yancey are both played by Meade Lux Lewis; Blues and Kaycee are Pete Johnson sides and showcase his happy meanderings. Stomp is an Albert Ammons opus with a rhythm section, a good trumpet solo to boot and a riff takeout. Pinetop's is Cleo Brown's famous record with her sotto voce instructions and crisp touch and by the way, what ever happened to Cleo? Boogie and Stomp, by Honey Hill and Dot Rice respectively, are the album's weakest sides. If you like lots of walking bass step right this way. (Decca Album A-610)

Errol Garner Trio

\$\$\$ Trio
\$\$\$ Pastel

For Garner fans this will be

just what the doctor ordered. It demonstrates both extremes of Garner's rare ability—his beautiful jump style and his slower, more melodic styling. Trio is the jumper, a Garner original, which opens with a clever piano and bass interplay which leads into a straight jazz chorus by Garner and a final chorus which allots some wax to the bass and a block chord or two by Errol. Pastel, a slow, lyrical bit of mood music was authored surprisingly enough by bassist Red Callender who is one third of the trio. If you like bass solos there's another brief stint at the end of this side. (Dial 1016)

Stan Hasselgard

\$\$\$ Swedish Pastry
\$\$\$ Who Sleeps

Hasselgard is the amazingly good Swedish clarinetist who recently got himself imported to the states. These first two sides made with an all-star group including Barney Kessel on guitar and Red Norvo on vibes illustrate his modified bop style which is much on the order of Buddy DeFranco's work. Both are bopplish originals. Pastry, by guitarist Kessel, allots two to clary, two to guitar, a piano chorus and some good vibes by Norvo which are just a little out of flavor with the rest of the goings on. Sleeps is an up tempo thing by Norvo which emulates some of the fast exercise-book style of riffs that he has done with Benny. Red is more at home on this side, and both Hasselgard and Kessel get off palatable choruses with piano sharing the spotlight, too. If Hasselgard is at all typical of Swedish jazz musicians, we could stand some more imports. (Capitol 15062)

Be-Bop Jazz, Vol. 2

Nocturna
Thermodynamics
Scrapple From The Apple
Don't Blame Me
Stupendous
Bikini
Album rating—\$\$\$

This is a collection of unrelated sides made by different personnels and at different times but nevertheless a collection, for the most part, of satisfying progressive jazz. Lot of talent in this album: Charlie Parker, Sonny Berman, Bill Har-

ris, Serge Chaloff, Don Lamond, Howard McGhee, and others. Nocturna is a slow moody affair written by Ralph Burns to feature his late pal Sonny Berman, whose expressive trumpet plays the opening chorus in front of a sax organ. The emotional Mr. Harris has a chorus too, followed by some Phillips tenor and a trumpet out. The flipover, Thermo, has some good McGhee and Jimmy Bunn piano at a flash tempo, and follows the chord line of one of the Desert Song waltzes. Scrapple follows the accepted bop routine of unison riff chorus followed by excellent Parker and fair trumpet. Blame, the only conventional tune in the album, is largely good altoing by the Bird and some Miles Davis trumpet. Stupendous, one of the best sides, has Parker and McGhee plus some piano by Dodo Marmarosa. Bikini is just jam choruses with a little too much Dexter Gordon for one side. (Dial Album D-2)

Bob Crosby's Bob Cats

\$\$\$ March of The Bob Cats
\$\$\$ Five Point Blues

Two-beat cats who get a catch in their throats at the mere mention of the old Bob Crosby band will delight in these reissues if they don't happen to have the originals, for they feature the principal soloists who made up that great band in its halcyon days—Zurke, Lawson, Eddie Miller, Faz, Nappy, Haggart, Bauduc and the rest. Cats is march style, of course, with the accent on ensemble, though there are choruses by Faz, Yank and Miller. Blues spots lots of Yank, who wrote it, some honky-tonk Zurke and Fazola. Please, Decca, some more of these. (Decca 25298)

Howard McGhee Sextet

\$\$\$ High Wind In Hollywood
\$\$\$ Up In Dodo's Room
\$\$\$ Dilated Pupils
\$\$\$ Midnight At Minton's

These four sides were a distinct disappointment because although there are some brilliant moments there is an overabundance of meaningless musical exhibition. Good bop, especially at the flash tempo of two of these sides, is hard to get down on wax because frequently the soloist doesn't quite get going (Modulate to page 14)

Saxist Goddard Has New Band In Boston



Boston—Hot in Boston, and now playing jazz concert dates throughout New England, is the Ted Goddard combo, shown above in action at the Ken DeRosa, ex-Jerry Wald, on drums, and Charlie Beans, burn, Red Norvo, Hal McIntyre, Claude Thornhill, a native Bostonian, plays trumpet.

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(Jumped from page 13) before the end of his brief work-out. Wind is credited to McGhee but it's a direct steal from the Monk's 52nd Street Theme which Diz recorded for RCA. On the other hand, since this side was recorded in 1946, it may have been the other way around. It has fair trumpet and Teddy Edwards tenor but guitar choruses should be played at slower tempos. If Dodo's Room was in a hotel he probably got his notice the following day. Pupils is another racer with a sloppy opener, good piano by Dodo, fair tenor and guitar (Arv Garrison's) and runs—lots of them—by McGhee. Minton's comes on at a saner tempo but the solos are again ordinary. All of these have probably been released before but this is my first hearing. (Dial 1010, 1011)

Page Cavanaugh Trio

- Body And Soul
- Blue Moon

Instrumentally Body is probably the finest thing that the trio has ever turned out, and it proves that Page is a far, far better pianist than he is usually given credit for being. This side is patterned after the fine 12-incher that Tatum did for Comet with a guitar opening chorus, then piano at twice the tempo in long meter with guitar catch beats in support. The final chorus is fit and block chords and knocked-out at that. Moon follows the trio's rhythm tune pattern with the usual vocal-for-three to open, piano and some-so-so guitar. Page does well on this chorus too. It would be a pleasure some time to hear him in a session with no holds barred. (Signature 15190)

Charlie Parker Quartet

- Bird's Nest
- Dark Shadows

The Parker quartet is Charlie plus the aforementioned Errol Garner trio and the combination is potent. Nest spots two choruses by the Bird to start with, equally fine piano, then a couple of interweaving choruses by Parker and Garner, who go together like Truman and K.C. Shadows has an Earl Coleman vocal. Al Hibbler style, more tasty aloting and pianistics by P & G and a vocal out. (Dial 1014)

Louis Armstrong

- Can't Give You Anything But Love
 - Ain't Misbehavin'
- Louis' band sounds awfully jazzy on these sides by today's standards but what the heck, it's Louis, ain't it? Louis sings both sides and does a slightly better job on Love. Ain't is almost spoiled by the clanky ensemble, but it gets saved in plenty of



"I'd really prefer something a little on the be-bop kick . . ."

time by Satchmo's wonderful chorus. Love has good horn work by the master too. (Decca 25355)

Milton Hinton's Orchestra

- Oo-La-Fee
- And Say It Again

A couple of straight jam sides with bassist Hinton and a personnel including Jonah Jones on trumpet, Sam Taylor on tenor and Dave Rivera on piano. Both are well performed and show off good solos, but there's not much you can't hear any time from a good night club jazz band. (Staff 604)

Benny Goodman Sextet

- The World Is Waiting For The Sunrise
- Shirley Steps Out

It gives you an uneasy feeling to have to list this type of record under "Jazz" because it isn't hot jazz in the generally accepted sense. Nor is it "Swing" in the big band classification that we use in segregating the different types of records. But no matter what you call it, these two sides by Benny are fine. World, which Benny has recorded at least twice before with small groups (for Commodore and Columbia), proves: (1) that he likes the chord pattern of the tune, and (2) he likes Powell's crisp touch because Mel has been on all three dates. Along with Mel and Benny are Red Norvo on vibes and Al Hendrickson on guitar. World comes on at a fast clip with choruses for Norvo, Powell and Benny who plays a surefooted and beautifully executed 32. Norvo's is equally facile and Mel has a great time with his as well. They wind up with clary-between-vibes figure follow-

ed by jam for everybody. Shirley gets about as close to bop as Benny will probably allow and is an original of Mel Powell's. Good guitar and clarinet choruses and some interesting ensemble. When Benny gets himself and sextet in this frame of mind only good things can happen—and do. (Capitol 15069)

Charlie Parker Septet
Sonny Berman's Big Eight

- Curbstone
- Bird Lore

This may not be anything new in the way of an expose but Bird is Ornithology which is How High the you-know-what. Same personnel, same arrangement and only slightly different solos, so it was simply the matrix that was second choice at the Ornithology session and unfortunately there wasn't much to choose between. Curbstone rations out a liberal dose of Sonny Berman in welcome quantities, along with Ralph Burns' piano, some Phillips tenor and Harris tram. A good side by the Herman lads. (Dial 1006)

Red Nichols

- Cheerful Little Earful
- I've Got A Woman

SD records specialize in reissues of jazz classics and cozy little recorded sessions of past and occasionally presents greats when, as, and if they can get together. The "past greats," incidentally, is only a relative term because when Red Nichols can play like he does on these sides he can be considered as great as he ever was. These sides were cut in 1944 by Red, Jack Gardner and Vic Engle on cornet, piano and drums respectively and although they sound like they were

recorded in somebody's basement because of the hard tone and lack of gloss, they are still well recorded. Red's playing, like always, is only for disciples of Bix, though his crisp attack and inherent beat are worthy of praise from any quarter. Cheerful opens with a moderately slow cornet; then a piano chorus, followed by a pickup break into Red's second chorus at a faster tempo. Woman is cornet and piano at an ad lib slow tempo for about two thirds of the side with a beat chorus out. (SD 507)

Charlie Parker Septet

- A Night In Tunisia
- Ornithology

I'm sure that these sides and a number of other re-released Dial records which have been received recently were reviewed more than a year or two ago by Mix, but it's too much trouble to pour through past issues to look 'em up. These are far better known now than they

were then. Charlie's Night surpasses Diz' RCA version in a few respects but doesn't approach it in most, because, as good a record as it is, Diz' album effort was and is one of the great bop discs. The Bird and Lucky Thompson both play well and the ensembles are high the you-know-what and winds right in there. Ornithology is How up too sloppy for a first class effort. Those who have the excellent High by Dodo and Lucky Thompson (Atomic) will be interested in the similarity of Lucky's choruses, though the other slices this into little pieces. (Dial 1002)

SWING

CAB CALLOWAY

- Everybody Eats When They Come To My House
- A Ghost Of A Chance

There isn't enough ensemble on Everybody to give you even a clue as to whether or not it was a shame that Cab's current big band had to break up. It's all vocal, Cab's of course, and not quite so funny as the little would seem to deserve. Ghost is the old one of Cab's and sports what is probably the best recorded example of Chu Berry's

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Basic b issuance spanking album the sides. Thi mate stu though th ensemble emphasis plicated p name tun dards are bar blues the Coun tastes, b a somewh iginality. of solos is ticular th mostly in one in di boisterous to comm that hasn' before, bu well. (Vie)

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- Don
- Boyd
- Edith
- Lester
- Ill. Ja
- Ill. Ja
- Boyd
- R. Lan
- Arnes
- Krupa
- C. Van
- Joe M

Add No

work when he was with the band a number of years ago. It's two full choruses of nothing but tenor and unlike many reissues it's excellent from a standpoint of reproduction.

Count Basie

Back Stage At Stuff's My Buddy Shins On Harvest Moon St. Louis Boogie Basie's Basement I Never Knew Swingin' The Blues

Basie boosters will rejoice at the issuance of something brand spanking new in the way of a Basie album that isn't a re-hash of old sides. This is all small band, intimate stuff for the most part and though there is a fair portion of ensemble and a few horn solos, the emphasis is on the Count's uncomplicated piano style.

Experiment In Jazz

(Bill Russo)

Orion Lonely Town For Roger Stairway To The Stars

Perhaps you've read items from time to time in the Beat about this young Chicago trombonist-arranger-leader whose band is almost entirely a Sunday afternoon rehearsal-for-kicks proposition. It isn't intended to be for kicks indefinitely but outside of a couple of artistically successful jazz concerts which they have put on, nothing very startling has happened to date.

performance that is good. Raeburn started with much less in this town—but much less. (Universal 66, 67)

DANCE

Ray Noble

Suspicion Good Night Sweetheart

Suspicion is a new, fast talking novelty which everyone is now recording and which will probably be, perish forbid, a hit. Noble talks this one with interspersions by his Nobleman vocal group.

Russ Case

Music America Loves Best Caravan Carioca Jalousie My Blue Heaven Blue Skies Smoke Gets In Your Eyes Star Dust Indian Summer

Victor's house band makes with another album of standard pops. The choice of tunes, for one thing, is excellent though the music itself isn't so standout.

don't offer anything that you can't hear over any NBC sustainer on a dull afternoon. Carioca has some weird brass voicing of a creditable nature. Heaven is the best rhythm arrangement. Star Dust sports good strings, and Carioca swipes the infamous Bumble Boogie figure from Freddy Martin's of the same name.

Lucky Millinder

Tonight He Sailed Again Don't Hesitate Too Long

Lucky is about as unlucky as they come in getting decent tunes to record and the ratings are due principally to the lack of material. Sailed is sung by Paul Breckinridge who is a dead ringer for the lead man in the Ink Spots.

Lous Prima

Betty Blue I Feel So Smoochie

Even the hardened showman, Mr. Prima, must cringe at the thought of singing such juvenile tripe as Blue which is a quasi-cute novelty number. Even his trumpet shudders.

Kay Kyser

Evelyn Bride And Groom Polka

The Babbitt tonsils sing prettily to Evelyn—and Bride and Groom is a polka. (Columbia 38169)

Enric Madriguera

Xochimilco Jinguilli, Jongolo

A couple of novelty rhumbas in the musical movie short style of Madriguera. You just picture the gaily colorful senors and senoritas standing around and smiling self-consciously. (Decca 24407)

VOCAL

Fred Waring

Pennsylvania My Blue Heaven

Both these sides are devoted almost exclusively to the pipes of Waring's baritone, Joe Marine, and though he is a very competent man with a lyric neither quite get there. Pennsylvania's main trouble is the tune itself, while Heaven gets too jazzy in his speeded up chorus at the end. This man should sing more ballads—good ones. (Decca 24386)

Tony Martin

Confess Bride And Groom Polka

Confess is a commonplace pop song adequately, but Tony can't do much more with a novelty polka than can Kyser. (Victor 20-2812)

Buddy Clark

Melody Trail Blue Shadows On The Trail

Melody is moldy and Shadows, a cowboy tear jerker, is cut out of the same pattern as a thousand others, though Buddy sings it very well. (Columbia 38170)

Una Mae Carlisle

Where The River Meets The Sea Stop Going Through The Motions

A couple of dull sides by Una Mae with her sextet and trio, respectively, backing her. River was composed by the versatile Miss C. and it's not so bad. (National 9044)

Dinah Shore

It Was Written In The Stars My Guitar

Regardless of how you like the Shore interpretations you'll have to admit that she usually sings in tune. Stars, however, has a number of intonation lapses and had ones at that. Miss Shore should be very happy about Sonny Burke's arrangements, by the way. Guitar, made with the Brazilians as a rhumba, comes off better. (Columbia 38162)

Buddy Clark and Pearl Bailey Inside U. S. A.

Haunted Heart My Gal Is Mine Once More Rhode Island Is Famous For You First Prize At The Fair Blue Grass Protect Me

Album rating—J J

This three-record album is based on excerpts from the new Howard Dietz—Arthur Schwartz (Modulate to page 16)

D. C. Leader Has To Know VIPs' Faves

Washington—Do you rate your candidates by the songs they like? If so, take your choice between Jingle Jangle Jingle and Tea For Two if there's a dead heat in your selection between Eisenhower and

Stassen. The former is the favorite ditty of Ike, the latter the pet dance tune of Harold S.

This information comes from Barnee, for 18 years the leader of the Barnee-Lowe orchestra at the Shoreham hotel. With a record of having played for just about every dignitary who has visited the capital, Barnee has compiled quite a list of pet numbers of the great and near-great.

For instance, Mrs. Ike likes Old Spinning Wheel; Margaret Truman goes for Papa Won't You Dance With Me, and General and Mrs. Claire Chennault favor You Are My Sunshine.

Benny Goodman Rhythm Hits For Clarinet album cover with list of songs and price \$1.00.

Main Stem Record Shop advertisement featuring Boyd Raeburn and lists of jazz albums and singles.

Lockie's advertisement for name bands and musical instruments.

W.F.L. Drum Co. advertisement for drummers featuring a photo of a drummer and a list of drummers.

Wilfred Studios advertisement for hand-painted drum sets.

Diggin' The Discs—Tom

(Jumped from page 15)
musical show adaptation of John Gunther's informative book. The basing is probably purely a matter of convenience because there is little continuity in the presentation of the songs which are for the most part typical show tunes with emphasis on situations rather than good music. Clark is featured on the first four sides while Pearl Bailey does what she can with *Grass and Protect*, neither of which gives her a chance to display her long suit, the tongue-in-cheek, satirically humorous kind of novelty. For avid musicomedies fans this will doubtless be at least satisfying but a close look at both words and music herein reveals too much that is commonplace and trite. Performance, however, is good—particularly in Bailey's work and in Clark's previously issued *Heart* which isn't a bad tune. (Columbia Album C-162)

NOVELTY

Jo Stafford

♪♪ Clabberin' Up For Rain
♪ Suspicion

This kind of pseudo hillbilly novelty, featuring the Jekyll-Hyde singing of Miss Stafford is getting just plain monotonous. And on top of that Jo's usually faultless diction is not so faultless on *Clabberin'*. (Capitol 15068)

Louis Jordan

Caldonia
Somebody Changed The Lock On My Door
I Know What You're Puttin' Down Jack, You're Dead
Open The Door Richard
It's So Easy
Texas And Pacific
I Like 'Em Fat Like That
Album rating—♪♪

These are some of the best and some of the worst of Louis Jordan, his Tympati Five, his falsetto, his "wooooooo" and his alto. Some sides like *Richard and Caldonia* are genuinely funny—others are just dull. Followers of the happy Mr. J. will no doubt like the idea of the pretty red cardboard covers and replacements for their oft-played originals. Decca album A-645)
Les Paul

♪♪♪ What Is This Thing Called Love

♪♪♪ Hip Billy Boogie
If either of these sides had preceded *Les' Lover* it would have garnered the top four note rating but the follow-up is never quite as fabulous as the original, even in music. This is more of the same, with Les playing big guitars, little guitars and in between guitars with the various voices being dubbed in one at a time—some apparently even at different turntable speeds. Forgetting for the moment *Les'* magnificent technique, it is interesting, too.



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to ponder the fine polyphonic inventiveness that went into the creation of these arrangements which stamp him as a bright light in the field of composition too. If his first "new sound" record knocked you out and continues to, so will this. (Capitol 15070)

Robert Merrill

♪♪♪ Brooklyn Baseball Cantata
This is a Red Seal record version of the miniature operetta which has been kicking around on the networks and in a musical or two since it was first composed and lyricized by George Kleinsinger and Michael Stratton some time ago. It's four sides long and relates a chunk of life from the hectic one of "Dem Bums." Brooklyn born Merrill, a first class baritone especially in things narrative, turns in an excellent performance of the work which has humorous action throughout. (Victor album DC-42)

The Three Harpers

♪♪ Ritual Fire Dance
♪♪ Mean To Me

Most of us are prone to dismiss harmonica players as merely novelty performers but when you stop to think about it, some of the things they are doing with that lowly instrument these days are pretty amazing from my viewpoint. Consider the difficulties of integrating the incidentals of a num-

Singers, Jazzmen Spark Pittsburgh

Pittsburgh—Ne'er let it be said that the smoke stacks of Pittsburgh prove detrimental to the development of jazz music. Contrary to all song titles, smoke does not get in your eyes, except in local niteries, which provide, aside from atmosphere, a collective group of musicians executing stellar music a la hot.

Lanny Ross opens this week (May 17) at Lennie Litman's very new Club Copa, with Johnny Morino's orchestra providing rhythmic backing. Following Ross, the week of May 24, Helen Humes, the gal who broke up the recent Mercury Caravan concerts, will move into the night spot. Topping off a great month, lush thrush Jane Russell takes charge on May 31 with her huskily styled ballads. The Copa continues to book name stars, dis-

ber of traditionally flatless and sharpless instruments and you will get a rough idea of the great amount of preparation that goes into an arrangement like *Dance*. For serious listening these are strictly for fans but they are well arranged and performed sides. (Apollo 1109)

regarding the unfortunate robbery which occurred not long after its recent opening.

The two main amusement parks, Kennywood and scenic West View have launched the summer season and are continuing to operate on a name basis, with Kennywood bringing in Ray Herbeck's crew last week and Jimmy Palmer the week of May 24. West View looks forward to having the Sammy Kaye Want to Lead A Band contest broadcast from the hall on May 31.

Hyams Hip

The leading hot spot, the Carnival Lounge will wig the cats with a two week booking featuring Margie Hyams, gal vibist, riffing with the Deuces Wild, local outfit. The Deuces, led by pianist Reid Jaynes, have been labeled the leading exponents of jazz in the Tri-State area. Tommy Turk, young trammist with the outfit, is cutting out late this month to join Flip Phillips' combo. Tommy, who joined the Deuces last summer, hails from Conemaugh, Pa., and has been

labeled by visiting jazz critics as "potentially the greatest trombone man in the country." Replacement for the vacant chair is as yet indefinite.

Errol To Paris

Pianist Errol Garner, who returned to the home town for some local bookings following his stint on NYC'S Street, takes off this month to join the touring cats abroad. He opens in Paris and plans to return to the States next September.

On May 31, the new Savoy ballroom will feature a one-ner with Savannah Churchill and the Four Tunes serenading.
Norman Granz, Jazz At The Philharmonic maestro, brings Dizzy Gillespie's unit into the Syria Mosque on May 27. This will be Diz' first appearance here since his return from Europe.

—Bettelou Purvis

Embassy Gets Sonny

New York—Sonny Dunham, whose original masters for Tune Disc were taken over by his manager, Shedd McWilliams, is now on the Embassy label, platters having been turned over to that firm. First releases issued last week are *Memories Of You* and *When Summer Comes*, to be followed by *You Gave Me The Run Around* and *It's Just A Matter Of Time*.

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'One-Nite Stand' Concerts Netted Names, Prestige, \$

New York—The "One-Nite Stand" series of Saturday mid-night concerts conducted since last fall by Ernie Anderson and disc jockey Fred Robbins, was brought to a close with Count Basie, his orchestra and several guest performers on the dais. Stands were split between Town Hall and Carnegie, the latter getting the main play as the season drew near its close.

Anderson, satisfied with the overall financial picture of the '47-'48 collection, notably the packed houses drawn by Stan Kenton, Ella Fitzgerald—Illinois Jacquet and Billie Holiday, will resume next fall. In all probability, Carnegie will be used more than Town Hall.

The Hall, with a primary purpose of serving as an educational element, does not lend itself completely to the freedom demanded for proper presentation of jazz concerts. Dancing on the stage, even by performers, is taboo. The management frowns on comedy. Smoking is prohibited and an announcement is made prior to each performance that should any one member of the audience light up, the performance immediately will be terminated and the patrons turned out into the cold, cold streets.

From the promoter's point of view, however, the Hall is a better proposition in that he can realize more profit and, except when Carnegie is sold out, have a more compact crowd, thus insuring a better performance from the folks on stage.

Carnegie's Attributes

Carnegie is a huge place, is acoustically ideal, and encourages relaxation particularly at the bar it keeps in operation before, during and after concerts. It also allows performers whatever freedom they desire to best display their talents, even though it later regretted letting Hampton put in stairs to the stage.

The Basie bash proved a good closer with the guests giving it the proper flavoring of *alude lang syne*. Though several more were expected, those who did show gave a good account of themselves.

Woody Herman sang a fast ad lib chorus of the blues; Billie Holiday, by now a very familiar figure at Carnegie, did a pair of tunes; Jimmy Rushing did about ten minutes of blues, and "Hot Lips" Page, Buck Clayton and Leo Parker sat in on the final number of the evening.

Warren Ill

The Count was seriously handicapped by the loss of Earl Warren who collapsed from pleurisy at rehearsal the afternoon of the concert and was rushed to a hospital. His absence was felt in the selection of tunes used and in the premiere presentation of Basie's *Royal Suite*.

The Suite is a modern composition broken into six parts—the King, Queen, Jack, Ten, Black Rose, Ace. The King, apparently a boisterous soul, opens in up tempo that, for awhile, gave the Suite no distinction from the jump tunes that had preceded the opus. The Queen, a more reserved type, changed things, however, with muted brass throughout. Then the Jack, a sly soul, came on in the person of George Matthews playing what might appropriately be described as dirty trombone. The Ten, which might mean the Count's fingers, featured those digits at the keyboard. The Black Rose was slow, not unlike the Queen in many respects, and the Ace came in to give the entire classic the proper rapid fire climax.

Publishers On Hand

Jack Bregman, who publishes the Basie originals, was on hand to close the deal of publishing the Suite. —jag

Every Tub

New York—In his *Post* column, Jimmy Cannon writes, "Jazz bands that feature drummers have to do without my business."

If Mr. Cannon finds a jazz band that doesn't feature a drummer, the *Beat* would be interested in hearing about it.

Mickey Scans S. F. Picture

San Francisco—They say "San Francisco is 'out of bounds' for the present-day phases of music—bebop, swing, jazz!" But the few spots that do sign these types of artist are the ones that have the "SRO" signs out, while the rest of "The City That Knows How" suffers from Lacka-customers.

For instance, at press time, Herb Jeffries had just broken the house record at Club Lido. North Beach landmark recently purchased by night-club owner Andy Wong. The material that Jeffries has put down on his Exclusive recordings has put him in the No. 1 box office class and the record breaking crowds that have turned out have proved once again that there are plenty of people in the SF-Oakland bay area that will respond to the "good-talent" policy when the talent itself is really on the ball!

Slim Vouty

Slim Gaillard, with a double-melodoneo crowd, at very vout El Borracho, out Geary boulevard toward the Cliff House, is mixing cement in his own inimitable way and it's hard to get into the place.

If you want jump you'll sure get it from Buddy Banks and band at Louis Landry's New Orleans Swing Club in the Fillmore district. Buddy's band really moves and his lovely vocalist, Fluffy Hunter, will pull you right down in front when she starts to pour it on. Buddy blows a fine tenor and has great support from tram, guitar, piano, bass and drums with fine emceeing by The Scat Man. Sharing the spotlight with Buddy Banks is the very fine Hunter Gray trio with 88er Leomine Gray knocking even himself out at the piano.

T-Bone Due

On May 24, T-Bone Walker, finally riding the tide of national popularity that is his long-awaited and just due, will be at the New Orleans Swing Club for a two week stay; and at press time the contracts are awaiting signatures for the "real gone gal," Nellie Lutcher, to hurry on down to the Swing Club. Owner Landry says, "Nellie will be here the first part of June, and that's solid!"

For modern treatment there's the Eastmen Trio, Trilon recording artists, at the House of Harris, who made their first move toward the east coast when they left San Francisco, May 2, to fill a Kansas City, Missouri, date on their way thru the middle west, Detroit, Chicago, and on to the Blue Angel in New York.

Charlie, Les Muled

May Day weekend had Charlie Spivak in the featured spot at SF's Edgewater Beach ballroom, and plans are in the making for week-ends with the Les Brown and Charlie Barnet orchestras.

Stan Kenton will give one of his now famous concerts for the advancement of jazz on June 17 at the Oakland municipal auditorium in San Jose. On June 30, Kenton will give a concert at the San Francisco Opera House.

The beautiful Joyce Bryant, vocalist, backed by the Sepianaires, is the feature of the Actors' club on Geary street after her recent recording jaunt to Mexico.

Buna Backs

Edgar Hayes and his Stardusters are jamming the Say When club on Bush street. Included in his group is Teddy Bunn, ace guitarist, who recently had his own trio.

In addition to Nellie Lutcher's appearance at the New Orleans Swing Club, Nellie will begin a west coast tour that will take her from Vancouver, B.C., to San Diego, according to John Bur-Ton, who is completing the booking of Miss Lutcher. She will be supported by her brother, Joe Lutcher, and his great combo. Furthermore, Bur-Ton

Blissful Blues



Hollywood—Here's a pretty new photo of Martha Tilton, now litten' along on the Dick Haymes airshow (9 p. m. Thursday, CBS). Martha, who recently visited New York with the show, has been singing the blues profitably since before the days of the old Goodman band, too many years ago to count at this time.

Berlin Concert Slated

New York—The Carnegie pop concert series will be brought to a close Saturday night, June 5, with a program of Irving Berlin music, Berlin making a personal guest appearance. Jack Shaindlin will conduct.

's hooking Nat (King) Cole on a similar west coast tour starting in early July—he handled the same tour last year—and has just completed a very successful junket for Louis Jordan, covering the same territory.

Mildred Bailey, "Rockin'-chairing" the highly pleased diners in show-stopping proportions, at the swank new Cafe Society in International Settlement, keeps the Kenny Burt trio who back her, "bopping for kicks" under the constant threat that she will let loose any minute!

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Caceres Unit Opens

Hollywood—Violinist Emilio Caceres opened May 3 with a trio at Muni's in Santa Monica. Unit has Paul Pfeifer, piano and vocals, and Jake Danible, bass. Frank Foster office is handling.

Band Concerts Begin

Los Angeles—The Sunday band concerts in city parks were resumed here April 4 presented by the city and Local 47. Two hour programs opened the season at MacArthur, Sycamore Grove, and

Hollenbeck parks with later concerts scheduled at Exposition, Griffith, Lincoln, Point Fermin, and North Hollywood.

Lavalle To Conduct

New York—Paul Lavalle, formerly identified on the radio as a jazz leader, will conduct NYC's philharmonic orchestra at Lewisohn stadium next month. This marks the third successive year he's served in this capacity.

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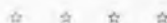
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