

Again French Elan Drowns Out Jazz But Daunts None

By ERNEST BORNEMAN

Paris—It had to happen sooner or later. After the year of embittered feuding between Panassie and Delaunay, the Hot Club de France and the Hot Club de Paris, the New Orleans fans and the be-bop crowd, someone had to bring the advocates of

the two schools on a stage together to let them fight it out. It took a whole week of battle, and at times it looked more like a riot than like a jazz concert, but it was fun for those who knew the background of the argument. As for those who didn't, the entire procedure must have appeared as mysterious to them as a Japanese Kabuki play.

Welcomed by shouts of "Take your hat off," the fashionable ladies of the Champs-Elysees were first amused and then increasingly bewildered as they found their expensive seats (5,600 francs for front stalls) taken up by the plaid-shirted battalions of the old school who had broken through the thin cordon of ushers to occupy strategic positions in enemy territory. After that, the theme song might well have been Anything Goes. The moment Robert Goffin appeared before the curtain to introduce the show, riot broke loose. No words could be heard until Slam Stewart took over with his trio, and the moment he stopped to yield the stage to Aimé Barelli's orchestra, the riot was on again.

Lionized Barelli
Excluded from Panassie's Nice festival, Barelli unwittingly had become the focal point of an argument which had little to do with his music. The Panassie adherents, finding themselves obliged to defend the decision of Nice, bravely booed Barelli's band (which is probably neither better nor worse than most American swing bands of the same line-up), while Delaunay adherents, defending the decision of their 1947 referendum in which Barelli won the trumpet poll, bravely counterattacked with aggressive applause. Thus, from the first to the last day of the festival, there was chaos whenever Barelli appeared on the stage.

Held at the beautiful little Marigny theater in the greenbelt of the Champs-Elysees where Jean-Louis Barrault of Children of Paradise fame usually holds court, the festival began on Monday, May 10, with a "presentation of orchestras"—Barelli's big band (5 saxes, 4 trumpets, 2 trombones, 4 rhythm and a vocalist), Slam Stewart's trio, Howard McGhee's sextet, Coleman Hawkins, Kenny Clarke, Erroll Garner, Chippie Hill—the whole show emceed at his most maudlin by Robert Goffin.

Victorian Goffin
This was followed on Tuesday May 11, by a "History of Jazz," narrated by Goffin with the references to the Georgians, Mitchell's Jazz Kings, etc., and introducing Claude Luter's little New Orleans band, Graeme Bell's Australian Dixieland outfit, and such French musicians as Hubert Rostaing, Jacques Diéval and Léo Chauliac.

Dixie Or Bop?

Chicago—Every Tuesday night, on his Chesterfield disc jockey show over WIND here, Eddie Hubbard collects the experts to review new releases for the radio audience. Recently, he had his old friend from Baltimore, Miss Laura Leslie, on the spot. Miss Leslie is with the Sammy Kaye band as a singer, and just loves to read commercials for Chesterfield (Kaye takes over the Supper Club program for the summer).

Anyhow, the record to be discussed was *Mm-mm-Good* an atrocity cooked up by Columbia and the Modernaires echoing another radio commercial. Miss Leslie hesitated before giving her verdict. "Well," she drawled, "I really don't like jazz."

Sam, Buddy, Lena Into Flick Houses

New York—Sam Donahue slated to bring his band into the Paramount theater for a run beginning July 7. Buddy Johnson comes in from a tour of one-niters to play a week at the Apollo theater beginning June 18, followed by engagements at the Royal theater Baltimore, and the Howard in Washington, D. C.

Supporting Lena Horne when she headlines the Capitol theater show here late this month will be Skinnay Ennis and his orchestra.

On Wednesday, May 12, Goffin was luckily replaced by Boris Vian, a young French trumpeter, critic, novelist and playwright, who re-introduced most of the musicians who had played on the first day, grouping their performances in the unorthodox framework of a development "from the big orchestra to the soloist."

Modern Delaunay
Thursday, May 13, brought Delaunay to the microphone for an "evening of the Hot Club of Paris" which merged most of the better Paris jazzmen with most of the Americans in a two hour jam session.

This led to a climax on Friday, May 14, when Boris Vian umpired—or set out to umpire—a jazz battle between New Orleans and be-bop musicians, which was ushered in by a battle between the standees, who took advantage of the fashionable habit of coming late to the theater, and the police, who made valiant but vain attempts to clear them out of the best seats. The resulting turmoil, pierced by shouts of "All Power to Barelli" and "On to the Tabou" (the "existentialist cabaret where Boris Vian occasionally plays), recalled the fruitiest days at the Paramount when the jitterbugs took hold of the stage and the aisles. Little music was heard, and a great deal of fun was had by the audience, but most of the fun was rowdy, and the publicity for (Modulate to Page 2)

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Cab Cornered By Maggi's Script



New York—Poor Cab, who is a fast hand with an ad lib himself, just doesn't have a chance. Here Maggi McNellis shows Calloway what to say when she asks him about his new small band on her ABC luncheon broadcast from the Latin Quarter. The Cab Jivers are now at the Rag Doll club in Chicago.

'Docile Boyd Gets Woim,' Says New, Wiser B. Raeburn

New York—Boyd Raeburn's new orchestra which just concluded a four week run at the Hotel Commodore, is something decidedly new, especially for Boyd. To say it bears as much resemblance to his old west coast band as does Guy Kibbee to Eden Ahbez is a slight exaggeration, but for Raeburn it seems a drastic change, so you get the idea.

Blasting brass is heard at very infrequent intervals. Before it is, Boyd warns the dancers so they can make appropriate adjustments on their ear drums. He hasn't forsaken his old style completely, but doesn't use it as the strong feature he once did.

Primarily Dance
The band is primarily a dance band, but with very elaborate arrangements. Boyd's aim is to make it a pleasant band for those who want to dance, an outstanding band for music appreciators who just want to listen. What Alvy West did with six men, Boyd is doing with 17.

Featuring the most elaborate introductions in the business, the band injects Latin treatment into pop tunes; sticks some refreshing bop effects into the background; even plays waltzes, and plays a long medley, a regular feature on its radio programs, which Boyd introduces as "for dancers only." It's the dreamy kind of stuff from which Freddie Martins are made, but it rings the bell with dancing couples.

The Raeburn basic ideas are in there but in much more subtle and quieter tones.

Chameleon
On one-niters, Boyd will give out with more of the stuff from the old school—the one in season two years ago. In a hotel room, which is where he aspires to play at least part of each year, he's content to play for dancing.

"It's a good feeling knowing people are not going to continually complain they can't dance or there's too much noise."

Their's Boyd's own words. —jex

New Cincy Air Scale

Cincinnati—Radio station WLW has signed a new contract with the union whereby the scale for sidemen will be \$156 per week. A week consists of 24 hours, within a 5-day period. This is the highest scale in the country paid by an independent station. Deal was made by proxy Oscar Hild of Local 1.

Sarah Tours Clubs

New York—Sarah Vaughan has been booked for a series of night spots, teeing off with a two week stand at the Chanticleer in Baltimore, June 17. She follows this with a fortnight at the Bowery in Detroit, then, beginning July 19, a week at the Copa Club, Pittsburgh.

Louis And Ray On The Cover

Attempting to blow each other down with their horns, two band leaders, Louis Jordan and Ray Anthony, pose backstage at the Apollo theater in Harlem for the cover of this issue. The Anthony crew is holding forth currently on the stage of the Paramount theater in New York, while Jordan went west with his combo and is being featured at the Oriental theater in Chicago.

Ventura Shifts Tubs, Trumpet

Chicago—Norman Faye in for Pete Ventura (trumpet), with Charlie Ventura, Faye is ex-Buddy Morrow and Ventura sideman. Drummer Chick Keeney was replaced by Ed Shaughnessy. Ventura one-nites (Concerts and dances) through this month and July as follows: June 18, Milwaukee; 19, Rockford, Ill.; 20, Savoy ballroom, Chicago; 22, Cleveland; 23, Dayton, Ohio; 24, Washington, D. C.; 25, Club Astoria, Baltimore, Md., for two weeks; July 9, Royal Roost, NYC, for four weeks.

Scott Into Edison

New York—Raymond Scott follows Alvy West into the Hotel Edison's Green Room for a two month run beginning June 24. He'll share bandstand time with the Bob Troupe trio. Scott dislikes the idea of playing dance music but has agreed to meet the terpsichoreans half way, and to oblige with in-tempo stuff should crowds take to the waxed area in any sizeable number.

OGPU On You

New York—Jack Shaindlin, composer and conductor for the *March of Time* movies, sums up the recent Russian situation thusly: "Eenie, meany, mincey, moe, Khatchaturian by the toe."

Plans Anniversary

New York—Count Basie has leased Carnegie Hall for a concert Saturday night, October 9, by way of marking the celebration of his 15th anniversary as a band leader. Present plans call for a program made up of a cavalcade of Basie compositions and hits with which his band has been associated and a performing visit by some of the Count's alumni, similar to but more elaborate than the program presented by the pianist-maestro last month.

Chick Breaks Beak

Hollywood—Songstress Martha Stewart of the ABC Sound Off show with Mark Warnow was absent from the ailer late last month—and for a reason. The little lady broke her nose in a fall at her home. Marion Hutton filled in.

New Combo Boasts Norvo, And Some Bop



Milwaukee—The first photo of the new Red Norvo unit, taken at the Stage Door here, shows Russ Black at the piano; Jack Smith on guitar; Hal Wetherwax, bass; Ted Freeman, clarinet; Barrett Deems, drums; and the leader on vibes. Reports are that, in addition to playing Norvo standards, the unit is playing some originals in the bop vein.

Ellington's D.C. Bash Postponed

Washington, D.C.—The Duke Ellington Watergate concert scheduled for early this month has been postponed until some time in August, pending Duke's return from abroad. Very possible that some Ellington sidemen will appear at local promoter Willis Conover's future jam sessions. Conover's fourth bash will probably be held late this month. Maxine Sullivan, Boyd Raeburn, Muggsy Spanier, and Bob Wilber are being eyed by Conover for future appearances.

Walt Gifford's Dixieland Band has merged with former members of the Blue Devils, and is spotted for the summer at Uncle Billie's, North Beach, Md. Personnel includes Gifford, drums; Bill Whelan, cornet; Mason (Country) Thomas, clarinet, and Walt Coombs, piano.

Red McCune, clarinet with the Blue Devils, has rounded up a group of men from the army band here for his Tuesday evening (7-7:30) airshot on WARL . . . Sarah Vaughan leaves the Club Bengasi tomorrow (17) . . . Buddy Rich ork and the Three Blazers close at the Howard theater tomorrow. Shorty Sherock band and Louis Jordan come in June 25 for one week, with Sy Oliver following on July 2.

DAR's Constitution Hall, which was the subject of great controversy some time ago when the DAR refused to lease it to Eddie Condon's troupe because "the type of audience" that such an attraction might draw might destroy or otherwise mess up the joint and also because Condon refused to allow any racial segregation in the hall, is now presenting hillbilly sessions every Saturday night. The place is lousy with chewing tobacco and hayseeds.

—Thomas E. Lodge Jr.

L.A. Scorers Elect Officers

Hollywood—A local organization of music scorers, Arrangers Society, organized to untangle the problems that befall their lot, recently met and appointed officers and a board of directors.

Chair holders are: Joe Dubin, president; Eddie Powell, Nathan Van Cleave, Ralph Hallenbeck, vice presidents; Vernon Leftwich, secretary; Rudy de Saxe, treasurer.

Board includes: Jeff Alexander, Ruby Raksin, Sidney Fine, Herschel Gilbert, Alex Law, Eddie Plumb and Eddie Rebner.

W.C. Handy Honored

Florence, Alabama—W. C. Handy got a pat on the back last month by this north Alabama town. The city fathers held a contest for the naming of a branch public library. A 9-year-old school boy submitted the winning name—Handy's—because the composer, once a resident here, had never been signally recognized before.

Dad's Day Draws Snaps From Musician's Family Albums



Chicago—Father's Day is June 20, and instead of a tie or a dandelion wreath, we are presenting this bouquet of papa pictures. On the far left, Bob Crosby poses with his three handsome tax exemptions, who are Bob Jr., 3; Christopher, 5; and Cathleen, 8. Jack Owens, crooner of the *Breakfast Club* air show and author of *How Soon*, performs for daughter Noel, in the next photo. All three girls

in the Kay Kyser family are comely and blonde. They're Mrs. Kyser (the former Georgia Carroll), 2-year-old Kimberly Ann and baby Carol, and they make a prettily filial package for the professor. Beaming Horace Jr., at the piano in the last photo, has all the cool poise of a veteran performer, just like his dad.

Carnegie Patrons Ignore Armstrong, Benny, Gene

New York—As the 1947-48 concert season draws to a close, the Carnegie Hall walls may appear a bit warped, the result of having absorbed more jazz than at any time in the history of the staid old edifice. Perhaps it was not more

than Carnegie could stand but, apparently it was a bit more than the public could take. Toward the season's end, the valley around Carnegie's box office was not very green, especially for exponents of various forms of jazz.

Even the Pops concerts failed to bring out paying customers, despite the fact that the overall production, promotion and general handling surpassed last year's. It cannot be blamed on the attractions. It's a general business condition, perhaps emphasized by an over-dose of jazz administered to the public in Carnegie and Town Hall during the past season. At a \$3.60 top, it's tough to keep patrons of this form of American music coming back week after week, much less to the additional "concerts" in between times.

Infant Draws

At press time, only Ferruccio Burco, 8-year-old Italian conductor, had packed the hall for the second in the Pops series. The opener, with Maggie Teyte, only half filled the 2,700 seats.

The first jazz attraction, Louis Armstrong, brought less than half a house on a Monday night. Benny Goodman, scheduled for the following Monday, was cancelled out four days before the date. The official reason given was that Ben-

ny hadn't completed his sextet, though it is known that advance ticket sales were practically nil.

Blue Mondays

"Conditions all over are poor," Ernie Anderson, general manager of the Pops, said, "but Mondays at Carnegie just seem to be completely out of the question."

The cause of the slump is debatable, though the old alibi of beautiful spring weather with drives to the country and beaches, gets the heaviest play. It is generally conceded that the heavy attraction of television, both at taverns and in homes, has taken its toll.

Gershwin Tenor Weak

The Gershwin memorial concert, conducted by Jack Shaindlin, drew a near capacity crowd, only weak section being the second tier boxes.

Even the great Giovanni Martinelli and Giuseppe de Luca, sharing the same program, couldn't draw a good house. It is not just the jazz programs, therefore, that are suffering. And, had jazz not been overdone at Carnegie and Town Halls, there seems little doubt but what they would have fared much more successfully than the longhairs.

Ory Falls Flat

The night prior to the opening

of the Pops series, Kid Ory and his Creole Jazz Band played in concert before a pitifully small crowd. In addition to the New Orleans jazz combo the line-up featured Chippie Hill, Jimmy and Mama Yancey and Lonnie Johnson. This program, which was sorely lacking in smart production, would have been more at home in Town Hall or, as one of the Pops concerts, for the education of the regular patrons who might be interested in learning something about authentic New Orleans jazz. It would have needed more promotion in either event.

Dizzy Gillespie, playing a mid-night bash following a Saturday concert, failed to live up to expectations, drawing a good \$4,000 but still losing about \$100 for promoter Leonard Feather. Previous appearances by Dizzy and his band at Town Hall, just after his arrival from Europe, and the Apollo theater for a week before the concert, probably can be blamed for the be-bopper's missing a sellout at Carnegie.

—jer

Perennials Bloom In Roanoke, Va.

Roanoke, Va.—Perennial pianist Jimmy St. Clair and his outfit seem to be holding their own very profitably in this section. All probably due to the fact that he manages to keep adaptable to any situation. At the moment his band is playing with a nice soft lift, but if the occasion calls for it he'll switch over and play pop stuff. Strictly all right either way. St. Clair's steady spot is the Colonial Hills club weekends. However, he gets a goodly share of one-niters too.

Gael Scott and the boys with Madalyn are at Rockledge Inn atop Mill Mountain on Saturday nights. Buddy Foster's orchestra featuring the Fosterettes are around town and other jazz bands not to mention the so-called hillbilly outfits like the Dixie Playboys over WLSL, and Wanderers of the Wastelands (WROV) who play regular square dances during the week. Lots of the guys playing this type of stuff don't like it but you can't play for kicks all of the time. Not with the cost of living what it is today.

—Buddy Phelps

French Feud Breaks It Up

(Jumped from Page 1)

the cause of good jazz wasn't entirely beneficial.

Saturday, May 15, was more quietly devoted to the Hawk who played with Barelli's orchestra in the first half of the program, and with Erroll Garner, Kenny Clarke, Hubert Rostaing, André Ekyan and Alix Combelle in the second half. Things came to a comparatively peaceful end on Sunday, May 16, when Delaunay presented a farewell session with most of the Americans and a select group of French musicians. This brought home once again the astonishingly high calibre of French jazz, both of the old and the new school, and the sadly repetitive phrasing of even the best be-bop musicians who seemed to be playing exactly the same notes on the last day as on the first day of the festival.

French Challenge

Outstanding throughout the whole week, aside from the Hawk who played flawlessly, as always, were Claude Bolling, the young French pianist who accompanied Chippie Hill; Jacques Diéval, who gave Erroll Garner more than tough competition in his use of augmented chords and other harmonic improvisations; and Kenny Clarke, who made up for months of silence behind Dizzy's triple-f trumpets, by playing, behind the Hawk, some of the best top drums this writer has ever heard.

Altogether the concert seemed to prove (a) that there is a continuing market for both kinds of jazz in Europe; (b) that the French musicians are beginning to catch up with the Americans; (c) that somebody had an idea for a

publicity stunt which paid off in cash even if it backfired at times in the direction of Barnum. Unpublicized, the best of the music during the week was played before and after hours at such spots as the Ambassadeurs (where the musicians got paid) and the Lorientais (where they didn't). It was in the latter place, the hangout of the long haircuts and the plaid shirts, the portable phonographs and the bobby soxers, that the week really came to life. In a way, it was the lesson of the Nice festival repeated for the second time: in France, at any rate, you can't tie down musicians to a series of theater dates and expect them to play as well as they would for an audience of dancers. Page 1, Mr. Kenton.

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

Git a Git

Vancouver, B. C.—Who said that movie cowboys weren't the real thing. According to this ad from the Vancouver SUN, life patterns itself after art, even on the prairies: "Cowboys—Attention! Wanted, wrangler for dude ranch. Must be good horseman and have own outfit. Must be able to play guitar or banjo. Good job to right man . . ."

Jazz Guild Off To An Auspicious Start



New York—The first matinee session of the Jazz Guild at the Palladium hall here, gets a sendoff by Wilbur de Paris, its founder, on the left. Others

shown above are Bill Pemberton, bass; Taft Jordan, trumpeter; Johnny Hodges, alto sax; Harry Carney, baritone sax; and Lawrence Brown, trombone.

TELEVISION NEWS

Jock Toys With Tele Idea For Status Quo

New York—Considerable speculation has been going on in radio and music circles—particularly the latter—as to the future of the disc jockey when television takes over. Art Ford, WNEW's all-night man, now comes up with a plan which he already has put into operation and which, he believes, will make the deejay equally as important in television, particularly in the hinterlands, as he is in radio today.

Ford, recently returned from a month's tour of England and France, is in the process of making films to accompany platters of popular bands and singers. The scenes, which he's having sketched in France because "the French are better versed in non-objective art," would illustrate the appropriate mood. Several different pictures would be used with each eight-track, interspersed with occasional photos of the band leader, vocalist, soloist or what have you. The films will run only three minutes—record length—after which the jock himself appears for his announcements, and, he hopes, commercials. The same film would accompany each record whenever it is played.

British Progress
Reporting on music in TV overseas, Ford found that bands are playing a very important part in the progress of the new field in Great Britain. However, bands are not shown on the home viewer, being used merely as accompaniment. In the studio, the band is placed behind a large screen, out of sight of the regular action, with the conductor in a spot from which he can watch both action and musicians. Since the activities of musicians before a camera are limited, Ford reports this method has proven very successful.

Ford found France also progressive in the new industry but giving more freedom to her cameramen than do American producers.

New Shows
Here in New York, more and more musical shows are cropping up in television, with Texaco's Star Theater commanding most interest with its new weekly variety show. The program, screened over the NBC network, features a studio band under the baton of Russ Case. Milton Berle emcees the series.

CBS will meet the NBC performance with a television variety show of its own with columnist Ed Sullivan as the star and master of ceremonies. A preview of what might be expected was aired by Sullivan and a cast of video stars as a greeting to WCAU-TV, Philadelphia affiliate, when it inaugurated regular service a few weeks ago. A studio band under the direction of Howard Smith, ex-TD pianist, was featured though it was not definitely decided at press time whether or not the same orchestra would be used on the new series.

Prospects Bright
Prospects for more band-and-singer shows are bright with trade talk heavy as to the likelihood of such shows as Coca-Cola's Percy Faith-Jane Froman, Chesterfield's Perry Como and Jo Stafford and the proposed Lucky Strike's Vic Damone-Dorothy Claire (a new one under discussion) hitting the screens this fall.

In the meantime, there's been considerable excitement over who looks like a good substantial candidate for video's first lady of song, Kyle MacDonnell. Currently playing one of the leads in the Broadway musical, Make Mine

What's in A--?

Vancouver, B.C. — The Kenton Krew might not appreciate this one very much, or maybe(?) they need more publicity. A customer in Kelly's record store here strolled up to dealer Jack Cruickshank and asked, "Do you have that new Stan Kenton record of Peanut Vendor? I mean the one with the trombone solo by Milt Heartburn."

Grandmom's Day Due For Judy



Chicago—About July 4, says determined daughter Pat, Judy Starr will become a grandmother. Even if it's July 3 or 5, former Hal Kemp vocalist Judy will be one of the youngest grandmothers on anybody's records, a mere 34. Pat, who is Mrs. George Thompson, is 16. Grandfather-to-be is Jack Shirra, ABC staff trombonist here. Judy recently completed the first musical spots to be made for television in Chicago. Staff photo by Ted.

sure by those in charge that the conditions to which he objected could and would be eliminated.

Gene Norman, impresario for the event, shared the band leader's attitude toward the idea, and was still strongly opposed.

The first of Rudy Vallee's Songfilms, a series of 10-minute musical shorts (16mm. movies made especially for television) was previewed over KTLA here with special union permission. Vallee, the first and only telemovie maker here to use an orchestra to soundtrack his picture (Down Beat, May 19) can not use them commercially until AFM clearance is granted, so the showing was essentially experimental. Looked and sounded okay to those who caught it.

Harry Lubcke, KTSL director, is annoyed at local newspaper and trade mag "critics" who found fault with handling of his three telecasts of the L. A. philharmonic orchestra. The "faulty" pick-up, he said, was caused by a slightly defective tube which was simply not replaceable because none was available at the time. "We would have flown this tube in by plane from New

York (cost of gadget is \$1300) if we could have obtained it. Our technicians took the rap from these 'critics' when they really did an excellent job under the handicap. Just one of the things video's pioneers have to take."

Total number of musicians on paid assignments in video has now grown to three, according to Local 47 records at this writing. First engaged was pianist Bill Wardle, for NTG's weekly KTLA telecast from Florentine Gardens. Same station engaged guitarist Vince Terri (from Milt De Lugg's Abe Burrows show group) and accordionist Eddie Carver (from KMPC) for a weekly sustainer, Saturdays 7:30-8 p.m. (PDT), all getting regular AFM telecast rates.

Jerry Fairbanks Productions, engaged in turning out 16mm. telemovies for NBC consumption, completed 26 dramatic features. Music director Eddie Paul standing by for AFM signal (which may not come now until after convention) to start recording background music for the pix.

Jones' Randevu Destroyed By \$350,000 Fire

Salt Lake City—Jerry Jones' famous Rainbo Randevu was gutted by a general alarm fire here recently, with overall damage estimated at \$350,000. The fire was discovered by local motor patrolmen at 3:45 a.m., following an appearance by the Ink Spots. There was no one in the building at the time and cause of the blaze was blamed on a smoldering cigaret apparently dropped on a lounge divan by a customer before the closing hour.

Ink Spots had only one more night to fulfill their local engagement, but Jones did have contracts for many other artists to appear at the spot, among them Spike Jones.

Only Shell Left
The blaze, which required all fire apparatus and firemen in Salt Lake, including those off duty, to bring it under control, left only a shell standing, the roof having collapsed at the height of the conflagration.

Jones' plans are to rebuild on the same site with re-opening set for mid-fall barring construction difficulties. The Randevu, recently enlarged and redecorated at a cost of \$100,000, has played practically every name band attraction to hit Salt Lake City in the past decade. It was a perfect break in transcontinental jumps for all touring bands using the central route. Jones was completely covered by insurance.

Dailey Brings In Legit Stock Unit

New York—Frank Dailey will change the policy of his Meadowbrook in Cedar Grove, N. J., installing a stock theatrical company July 6 for the summer season, replacing usual name band attractions.

Dailey, ex-band leader, won't dismiss the music business entirely however, and will keep a small combo working in the adjoining cocktail lounge before and after shows. The roadhouse operator said lack of availability of name attractions for the summer months prompted his change of policy.

Big names are being booked quite solidly on one-niters and two week locations throughout the east and midwest which should prove a national hypo to the band business.

Bing Waltzes Through The Forty-Fourth



New York—Bing gets ready to blow the candles that is. There should be 44 of them, in honor of the crooner's birthday recently celebrated with a party at the Rainbow Room. Cutout of Der Bingle on cake and Tyrolean hats may have something to do with Bing's next movie, but someone has to pay for parties. Guests are, from the left: Charles Reagan, Paramount vice president, Duke Ellington, Vic Damone, Helen Jepson, Georgia Gibbs and Giovanni Martinelli.

—jer

CHICAGO BAND BRIEFS

McPartland, Bud Team; Bothwell Tries Again

By TED HALLOCK

Chicago—Our daughter Stephanie likes Jimmy McPartland. She calls him "Mimmy." Mim—, I mean Jimmy, has taken a step. We hope it will come to be known as "the" step for the great cornetist.

Jimmy opened June 7 at the Blue Note, sharing the stand, spotlight and his orchestral cognomen with tenorman Bud Freeman. A great break for Bud as he's wanted his own band very much lately, and Jimmy has been working over two years to perfect what he's currently doing ensemble-wise.

McPartland will serve at the Note, possibly for the entire summer, as house unit, alternating with Billie Holiday, who opened June 14 for three weeks; Harry (The Hipster) Gibson, who opens July 5, through July 25, and Sarah Vaughan, who's tentatively set for a July 26 opening to remain two weeks.

Guitarist Mary Osborne's trio is also being eyed for the Note for July 5. Other McPartland regulars will be on hand as usual; wife Marian, piano; Chick Evans, drums; Ben Carlton, bass, and Lou Ranier, clarinet and alto.

Inquiring at GAC concerning the whereabouts of Johnny Bothwell's present location, we were told: "on the lam." Actually John had left for Minneapolis at press time to enter rehearsals with his new band, the Bruce Dybvig unit which won Look magazine's recent country-wide contest. Bothwell will use his own library, plus scores written by the band's penners. He'll summer with the unit at Weir's, near Manchester, New Hampshire, opening July 3 and staying through September.

Al Trace's clown-type unit into the Blackhawk June 30 for four weeks with options, replacing Gay Claridge. . . . Chee-chee Rose Murphy holds at the State-Lake theater through June 24. . . . Peggy Lee—Dave Barbour package into the S-L flickery July 2 for two weeks.

Drummer Eddie Meusel fronting a Dixie combo at Rupneck's Lounge, which includes Oro Soper, piano; Bill Indelli, trombone; Claude Knott, cornet, and Emil Eppolito, clarinet. Local bassman Dave Duda has replaced Jimmy Boone in the Junior Buckwalter trio now at Milwaukee's Wisconsin hotel.

Watch 'Em

Combo to watch is playing week-ends at the Copacabana, Chicago Heights, with ex-Tony Pastor sideman Hank Riggs on tubs. Steve Gregg ork one-nites for a Notre Dame prom at the Edgewater Beach hotel June 19. Bill Russo band playing Tuesday night dances at the Via Lago Room. Clarendon Beach hotel, with half-hour concerts between dance sets. Ex-Bothwell drummer Steve Varela opened last month at Jumptown with a combo including Frank Liberio, tenor; Lloyd Leverton, bass, and Yvonne, piano. Blonde 88er-chanteuse Joyce Mauer holding forth at the El Tap nightly.

Eddie Wiggins reportedly jobbing around as a sideman. Impresario

Wrong Meter

New York—Earl Wilson, the Post columnist who occasionally comes into contact with inhabitants of the music world, passed along this one about the ho-bo musician who told a cab driver, "Take me to Hackensack." "I haven't a map to Hackensack," replied the cabbie. "That's all right," said the musician. "Fake it."

Marion Makes Her Club Debut



Hollywood—Marion Hutton, elder sister of Betty, made her night club debut recently at Slapsy Maxie's. Marion, who sang with the Modernaires and Glenn Miller, has had her first solo recording released. It's "My Brooklyn Love Song" and on MGM. That's Andy Russell lookin'.

ginbotham with Red.

Johnny (Scat) Davis replaces Mike Riley at the Brass Rail, with violinist Joe Venuti's quintet into the Capitol Lounge. . . . Shelly Manne tells us the all-stars (Harris, Jackson, etc.) have a name. The International All-Stars.

The Granz' JATP unit opened at the Sherman's College Inn May 21, to hold for 12 weeks. Group assembled and fronted by tenorman Flip Phillips, includes Pittsburgh trombonist Tommy Turk, vocalist Helen Humes, Mickey Crane, piano; Dave Tough, drums; Al McKibbin, bass, and Roy Eldridge, trumpet.

Kay Thompson and the Williams Brothers check in at the Mayfair Room of the Blackstone hotel June 18. Song Weavers open July 3 at the Lake Shore club (roof) for the summer.

New York—Milton Katime drew the baton assignment for the new NBC-Jack Pearl show which is being sponsored by the treasury department. Show, which brings Baron Munchausen back to radio, features a 25-piece ork.

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

—Art Oleson

Collective 'Ifs' Inhibit Omaha

Omaha—The natives of this town who go for name bands, particularly when their desire concerns dancing, don't know what to expect this summer.

Tom Archer's Chermot ballroom is still shuttered since its fire. If the rumor it might be air-conditioned comes true, Omaha will get all the top bands because Tom can offer them about five or six dates in his circuit.

Harry Taylor's popular ballroom, The Music Box is on its summer hiatus. Morton Well's band closed the season there.

Thanks to Joe Malec, local dance fans will hear Alvino Rey and Benny Strong, and while at this writing, the balance of his summer fare is unknown, Joe is an astute showman and if Omaha wants the best, he will bring them here.

Stage Attractions Among bands to play stage shows at the Orpheum will be Hal McIntyre, Shep Fields, and Tex Williams but beyond these it looks like a long, cold summer here.

Perhaps, by next issue, more dates will be definitely set, but when Harry Cool comes to town as a single at the Seven Seas sans his band—that will tell the story of Omaha as far as the music biz is concerned.

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Capsule Comments

New York—Either the vocal microphone wasn't strong enough; the band microphones were too loud; the location of our seat was bad or the band was playing double forte, but, in any event, the Paramount theater show featuring Buddy Moreno wasn't as acoustically perfect as it might have been. Inasmuch as the major portion of the band's contribution was vocal, under the above mentioned circumstances, it didn't reach our seat the way it should have, so we put away our paper and pencil. Buddy works hard, shows a lot of personality and, with proper balance, is a definite theater bet. Perry Mitchell, his vocalulu, is a look-

er with plenty of oomph. The band, aside from reaching our location too heavily behind vocals, is capable. Latin tunes got the big play which may have been a mistake. Inasmuch as Lina Romay was a featured performer. Strangely, Lina registered much more strongly on her American special material numbers (2) than on her Latin dishes (2). Henny Youngman, doing Nature Boy in a leopard skin, was a howl, but the rest of his routine entertained Buddy much more than it did the audience. The violin-playing Wiere Brothers stole the show. Up to press time, they hadn't returned it.

New York—Eddy Duchin came back to the music scene with a run at the Strand theater. He's the same Eddy who deserted the field six years ago to join the navy, the same personality that makes the same humming pianist with friends with an audience with his first announcements. The band

played a very slight secondary role in the show, Eddy's keyboard work being the center of musical attraction. That is what the audience was there to hear—that's what it got. Blonde Jerri Keever does a good vocal spot. While the band sports many capable musicians, the specialty numbers, many from the old days, were made to feature the leader. Eddy plants himself at the keyboard on four different occasions during the show, dishing out a few medleys of songs, with most of which he's been prominently identified. The humming accompaniment he gives his playing, a somewhat distracting though slightly amusing feature of his solo work before the war, returned with him.

John Backs Tex-Jinx

Hollywood — Johnny Guarneri quintet will back Tex-Jinx airer, on NBC, starting June 30 in the Duffy's Tavern slot, 6-6:30 p.m. (PDT), Wednesdays.

Portland Players Fight For Scale

Portland, Oregon—Club business is still off at least 60 per cent. It's become a hassle to get scale on jobs that formerly paid 25 to 50 per cent over. Clover Club is trying a one-act name policy; last one, the Delta Rhythm Boys, in at \$2,000 per week.

This town won't warrant a steady diet of names, but ace units, large and small, lug off plenty of loot one-nighting. Jantzen Beach ballroom manager Owsley says biz is off 30 per cent from last year. Jimmie Grier pulls into Jantzen late this month, with Harry James due for the July holiday week. Les Brown follows on July 15, with Shep Fields in August 15. Stan Kenton one-nites at Palais Royal ballroom June 23.

—Monte Ballou



Anita Boyer, who has been living quietly with hubby Bob Dukoff in San Fernando Valley since the birth of their baby, has signed with Tempo records. . . Lee Wiley and Jess Stacy aren't exactly in harmony these days. . . Ray McKinley takes his crew into the Philadelphia Click for a week starting July 26.

Junie Mays is back at the Johnny Long piano keyboard. . . Kitty Kallen, vocal lovely wife of publicist Bud Granoff, expects to become a mother in February. . . Mable Nagel of Dixon, Ill., is sprouting out as a lyricist. Her "Just Make a Date With Tomorrow" has been published in Hollywood. . . Sam Donahue will split billing with Jo Stafford at the NYC Paramount in early August.

Remo Palmieri, alumnus of the Red Norvo band who made a reputation along the street as a jazz guitarist, will be presented by Gene Zion in an "intimate" concert at the Carnegie recital hall on June 22. . . Vaughn Monroe is one of the few radio stars who will hold his air show through the summer without a replacement. . . Garry Stevens quit the Beneke band to become a singing disc jockey.

Cab Calloway used to be the delight of the baton manufacturers, breaking two or three every performance in his gyrations. Now Sammy Kaye is the top buyer, since he gives them to all participants in his contest gimmick and orders them by the thousand. . . Murray Arnold broke up his band and returned to the piano bench with Freddy Martin. . . Jeanne Barge, playing and singing at Brooklyn's Hotel Bossert, is the daughter of Roy Barge, Papa Whiteman alumnus.

Charlie Shavers is blowing again in the TD brass section. . . Chico Alvarez broke an ankle and Irv Kluger fractured a couple of ribs in a recent auto accident involving the Kenton band in Michigan. Both continued on the job. . . The original Babs Ryan is teaching voice in Manhattan now.

Summer Spells Hypo In B.C.

Vancouver, B.C.—First major musical set to play here is Carousal. It will open for a one week stand at the International Cinema July 5.

The Vancouver symphony society will resume fall concerts under the direction of Jacques Singer. Plans call for about 60 varied concerts starting October 10. Union musicians will fare better, with the average salary set at \$60 and minimum wage at \$50. Minimum salary last year was \$40.

Stan Kenton is due here June 25. Carousal opens in July, and arrivals of Nellie Lutcher and Nat Cole have been eagerly awaited.

—Marke Paize

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Root Of All Evil

New York—When he first clicked as a \$75 per week sustaining singer on WNEW, Russ Emery moved into a one room apartment on the east side. Playing it safe, he remained there when he landed a commercial for Hire's Root Beer. All of which makes things very confusing. One of the bonus presents he regularly receives, he has since learned, is a load of ten cases of his sponsor's product at regular intervals. Anybody want a sublet an apartment—complete with root beer?

Egan Speakin'

New York—Many, many years ago in what was then the sixty-first largest city in the United States (I count people for a hobby), the kid who pilots this pillar was a sports writer on one of the two daily papers therein. It now appears that this experience might serve us in good stead, though, to the layman, there's no obvious connection between the world of sports and a newspaper devoted to the furtherance of popular music—and musicians.

Strange though it may seem to the folks in the hinterland, as well as some in the immediate vicinity, musicians and a few sports, particularly baseball, are almost synonymous.

Before the recent world war, almost every name band boasted a good softball team within its ranks. As a matter of fact, for a musician to land a job with Harry James, it was more important that he play good baseball than good horn.

When the Pied Pipers, then with Tommy Dorsey, had to find a replacement for Billy Wilgus, who was departing to become an ad agency man, it was imperative that the replacement be as good on second base as on second tenor.

The best bands didn't necessarily play the best music. Johnny Messner and Glenn Garr, hardly top notchers in the polls, commanded the respect of many more popular bandleaders because their men could trounce almost any horn tooting team on the diamond.

But that's going back several years—back to the days when Pepper Martin doubled as a band-leader (see, it worked both ways), Lefty Gomez and Red Ruffing were regular visitors at the Onyx Club and Dutch Leonard, Sammy West and Buddy Meyers never missed a Dorsey date.

Let's concern ourselves with the current season. Aside from the Yankees and "The Bums," I think the team from Local 802, AFM, stands a pretty good chance of walking off with seasonal honors. This is the team which, last season, wore the colors of Charlie's Tavern (have you seen the color

of Charlie's Tavern?) and which, last winter, manager Joe Benavente took over from Charlie in exchange for a crate of apples. Joe, incidentally, is assistant conductor at Finian's Rainbow when not juggling box scores.

The team, with a regular Tuesday and Thursday afternoon schedule, got off to an auspicious start by trouncing the seafaring ball club from the stage show, Mr. Roberts, 14 to 7. And, despite his enthusiasm for good music, Henry Fonda could do no better than strike out each time at the plate. Hank, as you know, is not with the 802 club.

Benavente, an old timer in the pit but comparatively new as a diamond manager (for which he's allowed to buy the balls each week), has enough men to form a symphony, but at the season's start, his mainstays seemed to be Tony Cabot (Pierre Hotel band leader), and Al Simmons (Latin Quarter trumpet), pitchers; Dick Neumann (Pierre, bass), relief pitcher; Stanley Worth (Pierre), catcher; Jimmy Blake (ex-T. Dorsey trumpet), Al Dot, Joe Cabot (Pierre), Tommy Reo (Station WJNS), Julie Mendelshon (St. Moritz Roof), infield; Frank Fagen (sax), Hy Kaye (fiddle) and Ralph Nazer (trumpet), outfield.

New York—Dizzy Gillespie joins Thelonious Monk as co-star at the Royal Roost tonight, to be followed in mid-July by Billy Eckstine and Charlie Ventura's crew, according to an announcement made by the operators of Broadway's Bop-era House.

The horn tooters already have received a bid to join the New York City Industrial League. Whether or not they'll accept this in preference to belting around their brothers from the name bands, is Benavente's big early season problem. Perhaps the outcome of his games with Blue Barron, Woody Herman and Buddy Rich will have some bearing on this.

In the meantime, we're hanzing around the headquarters of Local 802 where, daily, hundreds of unemployed music makers congregate while the loud speaker system calls out for men to fill vacancies. Any day now, just around game time, we expect to hear the speaker's voice frantically call, "Attention! There is an immediate call at Diamond Five, Central Park, for a good center fielder who can double on third."

As for be-bop? Benavente says it has no future whatever on the ball field.

Fred Meets Monroe Maulers



New York—Putting the pressure on disc jockey Fred Robbins, who tried to keep up his hip rep, muscle-voiced Vaughn Monroe forces him to listen to some *Ballerina* music whether he likes it or not. Muscle men enforcing Monroe's will are trombonists Joe Connie, left, and Bill Mustard, right. Mustard played the fine solo on Monroe's *In A Little Book Shop* which disc digger Tom Herrick liked so much in a recent review.

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TRADE TATTLE



MANAGEMENT:

Russ Morgan switches his orchestral booking from MCA to Associated Booking Corporation next month. Lee Richardson, former baritone vocalist with Luis Russell's orchestra, has been signed by Universal Attractions as a single. Music Corporation of America opened a Boston branch with Dave Whelan, formerly with the firm's NYC band department, in charge. Gabbe, Lutz and Heller have

opened New York offices at 1619 Broadway.

Gale agency exec Billy Shaw has signed French trumpeter Aime Barelli; will bring the tootler to America for an airer and to lead a new radio-recording band. Organist Ken Griffin (who made the original instrumental platter onto which Jerry Wayne dubbed his vocal for Rondo Records on "You Can't Be True, Dear"), has been signed by GAC.

LOCATIONS:

Newark's Adams theater shutters for the summer this weekend, with Louis Prima the final feature. Will reopen with a band policy in the fall. Naturally, this conceals Peggy Lee's appearance there in July. Peg probably will go directly into New York's Paramount. Fred Alonzo band to Asbury Park for the summer. Jane Froman headlines the Riviera (N.J.) show which opens August 10. Johnny Long booked for the last

week in August at Convention Hall, Asbury Park, N.J. The Majestic theater, Paterson, N.J., plans to inaugurate a stage show policy with bands next October. Ex-Duchin trumpeter Lew Sherwood has his own combo at the Cadillac Sho-Bar, Philadelphia.

Duke Ellington's four weeks at London's Palladium (as a single) begin June 21. Hoagy Carmichael into London's Palladium August 9. Dick Jurgens has been released from his L.A. Palladium contract.

Fresh from France, Chippie Hill opened at Jimmy Ryan's, NYC, in definitely.

Vincent Lopez into Cavalier Club, Virginia Beach, Va., for two weeks, July 16. Jerry Wald at Toledo's Centennial Terrace for the week beginning June 25. Ray McKinley set for Philly's Click the week beginning July 26. Organ-piano duo, Bob Wyatt and Billy Taylor, hold at the

Chase hotel's Zodiac Room in St. Louis through tomorrow.

Tony Pastor will play Convention Hall, Asbury Park, N. J., beginning July 7, for one week, not Art Mooney as previously skedded.

PERSONNELS:

Eddie Williams trio into the Club Melody, Brooklyn, N.Y., with the leader on tenor sax; Herbie Watts, piano, and Leslie Bartlett, bass. Alvin Stoller, drums; Mickey Cardona, bass; Angel Rossa, bongos, went into the Roxy with Ed Sullivan's show to play accompaniment for pianist Evelyn Tyner. Don Russo, formerly with Nick Perito quintet, replaced Ken O'Brien on bass with Raymond Scott.

The Dave Martin trio, with the leader on piano; Lloyd Trotman, bass, and Mundell Lowe, guitar, moved into Cafe Society in Greenwich Village. Nino Pallotti replaced Joe Lonza on third alto with Johnny Long, Tino Barzio coming

in on lead alto and Bob Price re-joining the trumpet section. Norm Sherr trio at the Poinciana hotel's Crystal Room, Miami Beach, has the leader, former Chicago NBC staffer, on organ; Jack Ambicki, trumpet, and Al Castle, drums.

Erskine Hawkins bandsmen are: trumpets: Sammy Lowe, Jimmy Harris, Bobby Johnson, Charles Jones; trombones: Bob Range, Michael Woods, Ray Hogan, David James; saxes: Julian Dash, Carroll Ridley, Bob Smith, Jimmy Mitchell, Aaron Maxwell; rhythm: Lee Stanfield, bass; Joe Murphy, drums; Leroy Kirkland, guitar; Don Michael, piano. Band's arrangements are handled by Lowe, Kirkland, Michael and Smith.

Guitarist Billy Bauer, bassman Arnold Fishkin and singer Muriel Jayne joined the BG sextet in Philadelphia.

Benny Carter is still reorganizing in L.A.; a big band; to job around Hollywood before heading east. Les Brown bandsmen Butch Stone and Abe Most have returned to the fold.

MISCELLANY:

Bobby Meeker, former band leader, has taken over the Plantation Club, Houston. Stan Kenton's publicist, Virginia Wicks, has turned out to be one of the "biggest" gals on Broadway. Her likeness nightly strolls across one of the largest signs overlooking Times Square as Miss Youth Form. Ginny did it in her pre-publicity days as a model, so there's no mention of Kenton. Pianist Lew Brown split with Buddy Lester, whom he has been accompanying for the past few months, to spend the summer with a resort band in the Catskills.

Van Smith, rumba leader at New York's Hotel Pierre, may disband for a summer vacation, re-summing in the fall, though he's still shopping for a vocalist. Everett Hull, manufacturer of bass amplifiers, has perfected an amp for flutes which is currently being given test performances by Eay Morales, Gene (Noro Morales) Lorcilla, and Don (Bobby Byrne) Byrne.

MGM has pacted Perry Como to a one-film-a-year contract, to run seven years. JD band signed for additional flick chorus, this time at Universal studios.

Harry Ranch, recuperating from a broken jaw suffered in an auto accident, is back conducting his novelty band in the east but will not be able to play his trombone for awhile.

PUBLISHING:

J. J. Robbins is publishing a Robert Merrill song folio consisting of the singer's favorite operatic arias, Negro spirituals and folk songs.

Down Beat covers the music news from coast to coast.



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MOVIE MUSIC

'Central Park' Fails To Click In Flick Version

By CHARLES EMGE

Hollywood—Universal-International's screen version of the Romberg-Fields stage musical, "Up In Central Park," is going to stop a lot of reviewers cold in their tracks, particularly those of us who dislike the idea of fluffing off someone's sincere, expensive effort to do a good job without being able to put our fingers on the exact cause of the mis-

fire. In composer Sigmund Romberg and lyricist Dorothy Fields we have two of the most distinguished names in the field of better-than-average popular music. The same goes for music director Johnny Green, who was in charge of arranging (and re-arranging) the Romberg stage score for the movie treatment.

In Deanna Durbin and Dick Haymes we have two capable performers with large and loyal followings. In Vincent Price (as Boss Tweed) we have one of the finest actors on the screen.

What Happened?

So what went wrong here? My opinion is that the mistake was in dropping practically all of the best song material from the stage show. Only two of the original songs, to my recollection, were retained—When She Walks In The Room and Carousel In The Park, neither of which lingers strongly in anyone's memory.

The one new song (Oh, Say Can You See), written by Romberg and Fields especially for the picture, was hardly worth the trouble.

Answer

The answer seems to be that a successful musical, stage or screen, has to have good solid tunes, especially in sequences built around songs and production numbers. The only good tunes are in Johnny Green's skillfully prepared underscoring where you will hear the best music in the picture—and we're not forgetting something by Verdi (I hope) introduced (in the opera audition scene) to give Deanna a chance to show that she can knock out an operatic aria in her own charming manner.

Ballet Good

For those movie goers who are

Cigs Re-Sign Frankie

New York—The American Tobacco company picked up its option on Frank Sinatra's contract, signing the singer for another 52 weeks. He'll take a short vacation from The Hit Parade this summer, though the series will continue on the air. No announcement has been made as to who will replace Frank during his brief absence, though tradesters are inclined to doubt the possibilities of it's being another singer.

The Pier Isn't Far Enough



Hollywood—Mildred and Jimmy Mulcahy, the pair that got going so wild on the novelty "When Veronica Plays The Harmonica Down On The Pier At Santa Monica," team with singer Patricia Karen and Leo Friedman at a recent ABC "Sound Off" army show. The manic Mulcahy are at the right.

Nellie Lutcher Holds On Coast

Hollywood—Pianist Nellie Lutcher trekked up the coast after her Feather stand, going as far as Vancouver, B.C., where she will appear at the Palomar supper club for three weeks, opening June 14. She will stay on the coast throughout the summer, returning east in the fall to fulfill her return engagement at Cafe Society, New York.

Therapy Ork Formed

Hollywood—Composer Dave Rose during the last few weeks has been re-hersing an orchestra composed entirely of disabled veterans as an aid to occupational therapy for the wounded battlers. Rose organized the group last month, inviting both hospitalized and non-hospitalized vets to participate.

Hollywood—Ray Noble ork, with singer Ilene Woods, will replace NBC's Village Store ainer July 15, running through September 9, 8:30-7 p.m. (PDT), Thursdays.

alert for good music, there is one outstanding sequence in the skaters' ballet, even though this sequence, like most of the song and production numbers, has virtually no coherence with the story. Green took full advantage of his sympho-size recording orchestra, available to screen but not to stage composers except in opera, to develop the theme from a 32-bar song into a truly interesting piece of music.

Green also made good use of the No. 1 song from the stage version, Close As The Pages In A Book, as

a theme in his background music. Why this song wasn't used as a number for Durbin or Haymes (it would have made a good duet) is probably now as big a mystery to producer Tunberg as it is to me.

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Hollywood—More notes on that Monogram picture that will feature the new Jimmy Dorsey band (details in our previous issue). The title, as expected, has been changed from *Manhattan Folk Song* to *Melody Man* and Ernie Felice, accordionist whose platters put him on the star list at Capitol, was added to the list of musical features. . . . Joey Preston, the kid drummer who has built up quite a name for himself (and deservedly), was reported by one of the trade papers here to be set for a role in the forthcoming *Boris Morros*

screen production of *Babes In Toyland*. Said Mr. Morros' secretary when queried for confirmation: "We never heard of Joey Preston. Who is he?" (Just an old Hollywood habit) . . . Dick Powell, who reached stardom as a warbler in those early Warner film musicals and lived it down to become a tough guy in straight roles, now plans to return to singing roles. **Sound Stage Siftings:** Josh White, ballad singer who has turned down many Hollywood offers during the past few years because the roles offered did not meet his standards concerning the dignity of his race, finally signed with Columbia to sing and play his guitar in *The Walking Hills*. Randolph Scott-Ella Raines flick. He'll do some of the work songs and folk ballads he introduced at New York's Cafe Society Uptown. . . . Rights to screen usage of Rimsky-Korsakov's *Song Of India* have been secured by producer Al Rogell, who will produce a picture of the

same title for Columbia release with Turhan Bey and Sabu as male leads. The music will be incorporated in the score (and there's one Russian composer who won't scream that his music is being defiled in "decadent, bourgeois pictures.") **Mel Torme** here for shooting on MGM's *Rodgers & Hart* biographical, *Words And Music*. Cinopera, Inc., Columbia's Italian subsidiary, has been turning out a batch of operatic films, some featuring U. S. stars. Completed are *The Lost One*, based on *La Traviata*, and *The Eternal Melody*, based on *La Boheme*. On schedule are screen versions of *Faust*, *Tales of Hoffman*, *Aida*, *Martha*, and *I Pagliacci*. So if you like opera in movies—or if you don't—you're going to get it. **Score** for the Orson Wells production of *Macbeth*, composed by Jacques Ibert in Italy, arrived in Hollywood in a small box. One hour of music photographed on 10 feet of

film (system under which you got your V-mail during the war) . . . **Dona Drake**, gradually making her way up the Hollywood ladder after several years of plugging, turns in swell performance as "Laurette," in U. I.'s *Another Part of the Forest*. Wonder how many remember her when she was Rita Rio, nationally known girl band front (with a male band) in the middle thirties? **Notings Today:** Richard Tucker, top tenor of the Metropolitan opera company, caught a little extra work while the outfit was making its recent L.A. stand by doing a stint at Paramount. Tucker recorded Schubert's *Serenade* for use in the scoring (he will not be seen) of *Now And Forever*, forthcoming *Wanda Hendrix* starrer. **Trend** toward revival of old song hits still strong as proven by addition to Warners' next *Doris Day* pic, *My Dream Is Yours*, of these Warren & Dubin successes of 1934-36: *I'll String Along With You* (sung by Dick Powell—see item above) and *September In The Rain*; and in the same picture another Warren tune popular with the jazz men of middle twenties, *Nagasaki*. For the same picture **Ralph Blane** has worked up lyrics for *Canadian Capers* and a ditty set to the strains of Liszt's *Hungarian Rhapsody* called *Freddie Get Ready*. . . . **Perry Como**, due for a big push by MGM, is under consideration for lead in a semi-biographical yarn tentatively titled *The Singing Barber*. —gem

Russel Hassel Raises Query

Pittsburgh—Interesting hasset between *Copa* owner Lenny Litman and *Jane Russell*. Nothing noisy, just that *La Russell* made three or four date changes on her booking, which ended with a cancellation for all concerned. Two questions yet to be answered in this mad business: why the temperament of "artistes" causes them to overlook radio interviews and why the large word cooperation has such small significance in their books. Switching to a combo kick, a two week booking of the *Three Suns* on June 24 will set a full schedule for the month at *Bill Green's*. —Bettelon Purvis

Carmen Gets Air

New York—*Carmen Cavallaro* and his orchestra will play a 13-week summer stint on NBC beginning Tuesday, June 29 (8:30 p.m. EDT), filling the time spot vacated by the vacationing *A Date With Judy* program. *Cavallaro*, currently at the *Hotel Astor Roof*, will originate all but three of his shows from *Radio City*. He will broadcast from *Virginia Beach*, July 20; *Atlantic City*, July 27, and *Asbury Park*, August 3.

To Sing For GOP

New York—*Meyer Davis*, musical director of the Republican national convention has announced the soloists who'll appear during the conclave in Philadelphia this summer. Singers listed for star spots include *James Melton*, *Gladys Swarthout*, *Morton Downey*, *Todd Duncan*, *Virginia MacWatters* and *Virginia Davis*. *Davis* will personally conduct a 75-piece orchestra.

Alvy Subs For Club

New York—*Jerry Wayne* and the *Alvy West* band snagged summer replacement slot for *Club 15*, five-times-a-week shot over *CBS*. *Lester Gottlieb*, former publicist and record reviewer for fan magazines, is producing the series.

Announcement To School Students

In response to many requests, The Roy C. Knapp School of Percussion offers a nine week special summer course for school students—STARTING JUNE 28TH, 1948.

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ALLEN BEST, New York Adv. Rep. ROY F. SCHUBERT, Circ. Mgr.

EDITORIAL DEPARTMENT

New York Staff: JACK EGAN DOROTHY BROWN 2415 RKO Bldg. New York 20, N. Y. Circle 7-4131	Chicago Staff: TED HALLOCK PAT HARRIS 203 N. Wabash Chicago 1, Ill. Andover 1612	Hollywood Staff: EDDIE RONAN CHARLES EMGE 1222 N. Wilcox Ave. Hollywood 38, Calif. Hillside 0677
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Contributors: Tom Merrick, George Hoefler, Michael Levin, Sharon Pease

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CHORDS AND DISCORDS

Delighted

Burlington, Iowa

To The Editors:

I was both surprised and delighted to see the fine review given to Benny Goodman's World Is Waiting For The Sunrise/Shirley Steps Out. I believe that is the first decent review given to a Goodman record since Clarinet A La King in 1942.

Some of the more narrow minded critics may be forced to eat a few thousand words after Goodman comes on with his new band this summer.

Dan Bied

She Flipped

Des Moines, Iowa

To The Editors:

After spinning one too many Charlie Ventura records the other night I finally flipped it and dashed off the following:

Once upon an A-Flat Major Seventh, a dissonance appeared and asked: "What happened to my being resolved last night during the third set when you were at it on Lady?"

The only thing being resolved last night which I could remember was "Resolved: whiskey makes you well when you're sick!" Sooo, I flung that back at my A-Flat Major Seventh who was now in the process of suspending himself and augmenting his activities by taking a flat.

This flat was for the convenience of be-boppers who stopped off there on long, descending flights and it was located on the intersection of Fifth and Dizzy streets, where at intervals there had been known to be inversions in the glen-plaid goatees of the inmates which were curled each night on tortoise shell goatee curlers, custom made for them by a cat by the name of

"Crazy" Evonce who was out of his skull about goatee curlers which were knocked out of tortoise. His brother, "Frantic" Evonce, spent all his time carving extensions to fit on the little fingers of piano men who had trouble reaching augmented thirteenth.

Well, I never did answer my A-Flat Major Seventh as it had now diminished and I couldn't find it. But, if I could have found it I would probably have said something like this, if I would have answered it: "Awww, I get all fouled up whenever we get to talking about house-gardens."

Louise Martin

Bix' Two Notes

Halifax, N. S.

To The Editors:

After reading Mike Levin's comments on John McNulty's "two notes by Beiderbecke," I'd like to make a point that both of them apparently overlooked. The two oh-so-perfect notes (presumably in the middle of the piano solo of Goose Pimples) were not inserted as the last touch of artistic perfection to delight such latter-day sentimentalists as Mr. McNulty.

Oh no! I quote from George Avakian's album notes on a recent set of reissues: "While Goose Pimples was being recorded, Bix wasn't impressed by the way things were going. In the middle of Frank Signorelli's piano solo he put in two cornet notes so that a new master would have to be made."

The general public must be sick of hearing slush about Bix and the rest. Thanks, Mr. Levin, for panning some of it.

Bill Adamson

Moderation

Pittsburgh

To The Editors:

There are a few questions which have been bothering me for a long time: (1) When does modern dissonance end and outright discord begin? What brings this to mind is Kenton's Thermoplae. I have never heard anything in my life which seemed so disjointed, formless, and utterly nowhere. It may



NEW NUMBERS

BREEZE—A son to Mr. and Mrs. Al Breeze, May 14 in Philadelphia. Dad is trombonist with Louis Prima.

DANCE—A daughter, Teresa Mary, to Mr. and Mrs. Stanley Dance, April 18 in Braintree, Essex, England. Dad is jazz critic; mom, Helen Oakley, is former Beat writer and critic.

DENNIS—A daughter, Linda Romaine, to Mr. and Mrs. Roz E. Dennis, April 26 in Los Angeles. Dad is with the Twin Tones vocal group with Jan Garber's band.

FRESH—A daughter, Christine Anne, to Mr. and Mrs. Babe Fresh, April 29 in New York. Dad plays sax with Tommy Dorsey's band.

GORDON—A son, Christopher Michael (7 lbs. 1 oz.), to Mr. and Mrs. Len Gordon, May 6 in New York. Dad is pianist-arranger.

LINK—A son to Mr. and Mrs. Dick Link, May 6 in New York. Dad is eastern publicist for Capitol records.

STABLE—A son to Mr. and Mrs. Dick Stable, May 17 in Santa Monica. Dad is band leader.

STONE—A son, Mark Oakley (8 lbs. 1 oz.), to Mr. and Mrs. George Stone, Jr., May 10 in San Diego. Dad is drummer; mom is former Avis Chandler, singer.

TIED NOTES

CAIRNS-LANGLEY—Jimmy Cairns, with BMI in Chicago, and Lanore Langley, May 14 in Chicago.

KAUFMAN-LEVINE—Bernie Kaufman, saxophonist on ABC, and Sandy Levine, Milton Berle's secretary, June 8 in New York.

LONGHINSKY-SCHNEIDER—Chet Longhinsky, accordionist with the Four Top-hatters, and Theresa Schneider, May 2 in Bogota, N. J.

MATTHEW-BENDER—Donald Matthew, trombonist formerly with Sonny Dunham, Benny Goodman and Tony Pastor, and Kathryn Bender, January 14.

MARTIN-CHARISSE—Tony Martin, singer, and Cyd Charisse, actress-dancer, May 15 in Santa Barbara, Calif.

O'HARA-CHURIK—Eddie O'Hara, drummer, and Stella Churik, May 15 in Jersey City, N. J.

UBER-KAYES—Bill Uber, with David LeWinter's band and Rosebud Kayes, May 4 in Chicago.

YOUNG-CURDY—Alan Young, movie and radio comedian, and Virginia McCurdy, singer, May 11 in Tijuana, Mexico.

FINAL BAR

ANDERSON—Charles P. Anderson, 76, credited with the invention of the player piano, May 9 in Chicago.

BRIGGS—Byron Briggs, 84, former musical director for musical comedies and burlesque, May 9 in North Adams, Mass.

DRUMMOND—John Drummond, bass player, May 22 in New York.

FENNESSY—John J. Fennessy, 77, former opera and vaudeville tenor, May 7 in Rochester, N. Y.

FISCHER—Charles L. Fischer, 69, musician, May 17 in Kalamazoo, Mich.

GOLDFELD—Henry Goldfeld, 51, trumpeter once with Jan Garber and Paul Whiteman, and since 1943 leader of Goldie's Laugh Band, May 19 in Irvington, N. J.

STOKOWSKI—Mrs. Olga Samaroff Stokowski, 65, pianist, critic and teacher and former wife of conductor Leopold Stokowski, May 11 in New York.

VALLUZZI—P. S. Valluzzi, 84, musician, May 7 in Manchester, Conn.

LOST HARMONY

CORLEY—Bix Corley, band leader, and Nancy Fitz Gerald Corley, April 27 in Memphis.

be my lack of a musical education. I guess, because one of Pittsburgh's outstanding teachers of harmony likes it very much, saying that each man must play perfectly in tune to avoid utter chaos.

This probably does indicate progress, since even the great Ellington band of '41, '42 and '43 was somewhat amiss in the mat-

Misusing The Poll Ain't Funny, Jack

At first it was funny. Then it became annoying. Now it's downright infuriating. We're talking about the constant dribble of clippings received in the "Beat's" editorial office concerning "Joe Doaks, who won last year's 'Down Beat' poll," and "Elaine Schmoie, named by 'Down Beat' as top warbler of 1947." All of which constitutes a gross misrepresentation of the facts, and probably has allowed otherwise two-bit talent to cash in on prestige not rightly theirs.

Each year thousands of "Down Beat's" readers vote enthusiastically and sincerely for their favorite artists in the music business. Each year, we, just as enthusiastically, accurately tabulate their votes, publishing results in our last issue of the year concerned.

Yet, with evidently no thought for the fact that the "Beat" spends time and money to publicize this trend of public preference, tired ad copy writers, uninformed music editors for various newspapers, and phony agents indulge in a sort of vicious plagiarizing, substituting for a valid winner's name that of the questionable "artist" in question, thereby appropriating authentic votes for their unauthentic clients.

Samples: On May 8, the Detroit "News" said that Woody Herman had "won . . . the 'Down Beat' award for 1947." Actually, Herman placed eleventh in the save band division, with no award involved.

On April 3, the Philadelphia "Tribune" said that Billie Holiday was "a constant winner of hot jazz polls in such magazines as . . . 'Down Beat.'" Billie Holiday has never won first place in the vocalist division. The nearest she came was in 1940 and in 1945, with second place positions.

On March 7, the St. Louis "Globe Democrat" said, in an item concerning the Chet Roble trio, "Bruce Brown, a former winner in 'Downbeat' magazine's musicians' poll, also sax . . ." We presume they meant Boyce Brown; "Down Beat" is spelled as two words, and we do not consider the "Beat" a magazine. Boyce Brown has never won a first place, approaching it only once, in 1940, finishing in show position.

On February 7, the St. Petersburg "Independent" said that a local musician, Berwyn (Red) Hughes, "had been voted by the readers of 'Downbeat' (same misspelling) . . . as the seventh best drummer-in the nation during 1941." The 1941 poll results do not list Hughes as either seventh or seventieth favorite drummer. Nor do results for the preceding five or following six years.

And so, on, on, and on. The point is obvious. For our dough, the only way to read and "believe" what "Down Beat" thinks, says, is, and believes in, is to read "Down Beat," not the often erroneous fourth estate.

ter of playing in tune. However, Ellington managed to play things which do not require a college education in music to appreciate. When is Kenton going to come down?

(2) As far as "progressive jazz" goes, I should like to know who told these young hotrocks that "new" is synonymous with "good?" Where do they get the idea that if a thing isn't either hot or violently dissonant it is worthless? So many young cats put down two-beat, the Goodman band of the middle '30s, and everything except stuff that came out this week. They don't care anything about the traditions, the background of jazz, without which the bopsters would never have had this new, exciting style to play. A guy I know who plays

pretty good trumpet was guilty of saying to Charlie Shavers recently, "Man, you blow good, but why don't you get on the kick?" I know where the kick would do the most good!

This guy's favorite horn man is, of course, Dizzy Gillespie. But if you attempt to point out to him Dizzy's extensive background playing other types of jazz, you get fluffed off like mad! It is this ridiculous attitude which is giving bop so much of a bad name!

. . . It seems to me that the day more moderation is used in modern jazz, both by its practitioners and its fans, that will be the day that jazz will gain more of the public support it merits as America's only original art form.

Charles C. Sords

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by Eddie Ronan



EDDIE RONAN
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THE HOT BOX

Few Discerys Cash In On Bechet's Popularity

By GEORGE HOFER

Chicago—Sidney Bechet has just completed a long and successful engagement at Jazz Ltd. here. There hasn't been a jazz artist appearing in the Windy City who has stimulated the sales of his own recordings as Sidney has during the past few months.

The Bechet Blue Notes and the Mezzrow-Bechet King Jazz discs have been steady best sellers in the jazz category for any record shop smart enough to carry them. RCA Victor certainly missed a good bet by not reissuing the New Orleans Footwarmers, Bechet-Ladnier Bluebirds, and the Sidney Bechet Victors.

In fact, they have been missing the boat in Chicago for a couple of years by not making available the Bechet recording of Egyptian Fantasy. This record has been used on numerous local radio shows as a theme song for the very popular disc jockey, Linn Burton. The original record is so rare that it is almost impossible to even find a copy from which to dub an acetate.

Bechet fans and collectors will be interested in future sides scheduled to be released in the not too distant future. There is an album due out on Columbia consisting of a recording session Pops made with a band of youngsters led by his protegee Bob Wilber. Sidney's rendition of Love For Sale is to be included in this set.

Right before the ban took effect, Mezz Mezzrow lined up a record session in New York to include Sidney. However, Jazz Ltd., couldn't spare Bechet for even one night, so Mezz loaded his band in a car and drove to Chicago to make the sides with Sidney. They cut a batch of unnamed blues. While in Nice for the international jazz festival, Mezz advised Max Jones of the English Melody Maker that tentative titles had been selected as follows: I'm Goin' Away From Here, Tommy's Blues (a memorial to the late Tommy Ladnier), Tired Of Fattening Frogs For Snakes, I Want Some Chicago Function (in two parts), I'm Speaking My Mind, I Ain't Goin' To Do It, Where Am I?, Funky But, and finally Kaiser's Last Breaks in memory of the drummer on the date, Kaiser Marshall, who passed away within a month following the Chicago trip. A release date has not been announced for these records as yet but they should be out soon.

MISCELLANY: Gerald Camnitzer, an American collector who has lived in Shanghai for some time, showed us an interesting album released by RCA Victor in Japan before the war. He bought the set from a Japanese selling it on a Shanghai street after the war. The title of the album is Victor Record Album For Tea Time, and the sides included are Blues and Blue Lou by the Metronome All-Stars; Pick A Rib Parts I & II by the Goodman quintet; and the third record, Swing Is Here,

by the Krupa Swing Band backed by Blues in Disguise by Mezz Mezzrow's orchestra.

Dick Jones, 920 Junipero Ave., Long Beach, 4, Calif., collector of many years standing and a professional musician has decided to sell his almost complete Duke Ellington collection. He can be contacted at the above address.

Tiny Hutton of Hampton, Virginia has been collecting jazz ever since the famous jazz spread in Life magazine back around 1937. He is a drummer and a novelty singer, now a winner in Horace Heidt's traveling amateur show. Tiny's rendition of Too Fat Polka won for him a theater engagement with Heidt's troupe. Tiny studied journalism at the University of North Carolina and ran a record store on the side. His personal

collections consists of approximately 6,000 sides with the Goodman classics his favorites.

The Portland record collector's club has issued it's first annual yearbook. Consists of 84 pages of pictures and hitherto unpublished articles about music and records. Price is one dollar and Howard Penny of 104 N. Killingsworth Ave., Portland, Oregon, is to be contacted for copies.

Boston Niteries Open Doors To Jazz, Bopsters

Boston — Sabby Lewis band moved out of the Downbeat for a theater date at the Regal in Chicago. Upon completion of date the band will tour midwestern states for a series of one niters. At the Downbeat, no replacement has been found yet. Spot has moved the Sunday noon jazz concerts to Wednesday nights. Business dropped due to competition with baseball games, etc.

Petty Lounge will hold over the Paul Robinson trio for an indefinite stay. Harold Singer, former Roy Eldridge tenorist, is now busy building a combo which he hopes to debut here this month. Jazz trumpeter Ralph Gentile moved into the Pete Chase ork

when Don Bowen packed his horn to join Freddie Slack's band. Gentile will play lead plus handling jazz in the section. Another change in the band when Joe Pisani cut out for the Lee Castle crew, was tenorman Paul Vignoli changing to lead alto and Bob Hood taking over second tenor seat. The Chase band has been doing one-niters around New England plus a weekly broadcast over WESX.

Teacher Booker

Larry Berk, director of Schilling House, has acquired a booking license to provide students with dates during the term. Berk has made plans to have altoist Fred Guerra front a large dance unit composed of such students as Benny West, the former Jerry Wald trumpeter, Tommy DeCarlo, ex-Shaw and Goodman sideman, Ty Froland, formerly with Ray Scott, Hank Madelena, from Les Brown's band, Frank Signorelli, formerly with Billy Butterfield, and Larry Farana, ex-Shorty Sherock sideman. Leader Guerra was with the Glenn Miller

band overseas, also with Tex Beneke.

Ted Goddard combo continues to play one-niters around New England. Sonny Dee, bassist with combo, left to join Max Kaminsky at the Ken Club. Replacing Dee is Hank Bessler.

—Ray Barron

Jock Moguls Elected

New York—Paul Brenner, platter spinner of long standing at Newark, N. J.'s WAAT, was elected chairman of the local chapter of the National Association of Disc Jockeys and installed at ceremonies held at the Hotel Belmont Plaza. Freddie Robbins, idol of the jazzoppers, was unanimously elected vice chairman and, elected to the board of governors were Andre Baruch, Jack Lacy and Bea Kalmus. At the installation ceremonies, Art Ford gave a report on deejay activities in France, observations from his recent trip to the continent.

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- BAHIANA (Que E Que A Bahiana Tam?), CAE CAE, CARINOSO, LORO TU DESPEDIDA, DIMORAH, SHU SHU, FUISTE A BAHIA, HELENAL HELENAL, LINDA FLOR

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COMBO JAZZ

Sam Donahue
 J J J Catch As Catch Can
 J J J Hollywood Hop

Both of these are original by the talented Sam Donahue who wrote the scores, rehearsed the band, and plays a good deal of what's good in the jazz tenor department. It's a disappointment that they don't list the personnel, for it would be of great interest to

this department at least to know who play the excellent trumpet and alto choruses on the moderately fast Catch. The horn sounds a good deal like one of Miller's old men—John Best, perhaps, since it is Bunny-styled. The alto is a dead ringer for Willie Smith though it probably isn't. Sam and tram also fight the good fight on this side. Hop is boppish, too, with more good trombone, brief piano, Willie-ish alto and some of Sam's tenor breaking up the last chorus. They say seven men played this side but that's a lot of music for seven

Symbol Key

- J J J J Top
- J J J Tasty
- J J Tepid
- J Tedious

guys to carve out. (Signature 15189)

Red Norvo's Nine
 J J J Hollywood Drive
 J J J Under A Blanket Of Blue

Norvo, who would be a wealthy man if he had a buck for every Capitol date he's made as a sideman, now gets topside billing as a leader. And it couldn't happen to a better musician because Red, whether sideman or leader, always manages to impart a relaxed feeling to any given group of musicians. Red's Nine includes Dave Barbour, Benny Carter, Eddie Miller, Bobby Sherwood, and others of the Capitol stable. The results of their collaboration are most satisfying. Drive is a riffer by Benny Carter, a curious mix-

ture of bop and otherwise—the "otherwise" being notably the solos, a good but strictly '30-ish cornet by Sherwood, some typical Norvo, and too little but not too great Miller. Barbour plucks the intro to Miller's opener on Blanket which has a cornet bridge and Norvo out. Fine piano and alto on the last chorus clinch the argument that this should have been a 12-incher. There's far too little of all the soloists who no sooner get into it than it's time to quit. (Capitol 15083)

Henry (Red) Allen
 J J Bill's Downbeat
 J J It's Only A Shanty

Downbeat is a manuscript by the leader and despite the dedication, if it is such, and the presence of Higgy on the date it falls a little short of being a worthwhile disc. There are fair solos by Don Stovall and Hig. Red's solo is lively and driving but the ensemble figures are woefully weak and the piano catch beats are too much in the limelight, tending to detract from the solos. Shanty is almost a straight novelty with the unoriginal twisting of the sentimental shanty into somebody's out house. Red sings, but not too well. (Apollo 780)

Ray Linn
 J J J Serenade In Sevenths
 J J J Tea Time

There are an agonizingly large number of good jazzmen out Hollywood way who you hardly ever get to hear except playing third horn (or is it first) with this and that studio or recording band. Trumpeter Ray Linn is a good example of a guy who can play as much hell-for-leather jazz as anyone you know but practically never gets the chance to put much of it on wax. He did come up with a flurry of recording for some of the off-label coast recording outfits right after the war, but most of them are out of business and the good records like Where's Pres and Blop Blah are hard to get. Sevenths is the identical record that he made for the old Encore label, and Time is probably a ditto which Signature bought from that defunct company. The first is a slow melodic original which allots a generous helping of Ray's opulent tone while Tea is a hopper with fair tenor and clary, better piano and good, what there is of it, trumpet. The band gets a whale of a beat going, by the way. More of these records will probably be reissued and here's a vote that they should be. (Signature 28121)

Don Byas Quintet
 J J J Stormy Weather
 J J Humoresque

There are precious few tenormen that can get away with an almost straight melody line chorus such as Byas plays in the slow

Stormy without having the audience mentally walk out on them. Byas can get away with it, though you wish he wouldn't because you're on edge all the time waiting for something more exciting to happen. Tasty piano in support helps a lot, though, and things do happen on his final sixteen that are worth waiting for. Humoresque suffers from the same occupational disease of too much straight horn on the first chorus though the second tenor chorus which displays the sax man's affinity for both bop and the Hawk is pretty slick. Both these sides were waxed in Europe with Hugues Panassié supervising the session. Those European cats ain't bad. (Dial 1023)

Illinois Jacquet
 J J Jet Propulsion
 J J Try Me One More Time

One thing about Jacquet wax—you always get all of the Illinois that you could possibly want, and maybe even a little more. Jet is a fast bop blues with a piano opener, then tenor to the end, which has a full two choruses of the jazz hall's trick of the soloist's continual blaring on some predetermined note followed a beat later by the band on the same poor, defenseless note. Time is a slow blues with tenor, a shout vocal by the other Jacquet and more tenor. If you get red in the face and breathless at jazz concerts you'll love this one. (Victor 20-2892)

Page Cavanaugh Trio
 J J J Don't Blame Me
 J J J Crazy Rhythm

Page generously turns over two thirds of the slow rendition of Blame to his guitarist who gets a full opening chorus and does well with it even though it would be a real pleasure to hear so competent a musician as he (and a few other single string virtuosos) play a chord style chorus sometime rather than the unvarying penchant for single note melody line. Kress used to do it; so did Reuss and Van Epps but hardly anyone does now. Cavanaugh's 16 are block chords for the most part. Crazy gets happy up-tempo treatment and though the trio's interpretations on would-be jazz sides like this are a little synthetic and flossy they do some amazing things together. (Signature 15188)

Pete Dailey's Chicagoans
 J J J What's Your Story?
 J J I Want To Linger

Dailey and his two-beat cohorts are liable to pop up on most any label these days. The personnel on these sides includes trummer Warren Smith, Rosey the Mac on clarinet, and other brothers in the bond. Story has four instrumental solos which can be squeezed in because of the bounce tempo but Linger, a slow version of the old gin-miller, is all ensemble. (Capitol 15095)

Dodo Marmarosa Trio
 J J J Lover
 J J Dary Departs

The combination of Dodo and a tune with good progressions is usually infallible but he almost loses to a lower rating on Lover because of the length of time it takes him to overcome inertia. The first chorus is fairly straight but No. 2 has some rich things in it. Dary doesn't have as much and the rhythm is spotty throughout. (Dial 1025)

Howard McGhee Quintet
 J J J Be-Bop
 J J J Lover Man

Dizzy, who wrote Be-Bop, never played two better trumpet choruses that those that the piston-fingered McGhee got off on this incredibly fast and amazingly clean (Modulate to Page 14)

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(Jumped from Page 13)
side. In fact Charlie Parker was apparently so enthralled that he missed the first four bars of the last chorus which follows. Both Charlie and Jimmy Bunn on piano play well, too, but the fair-haired boy is McGhee. The flipover is the Bird's famous vehicle and his full first chorus is a real bird-study for anyone up to and including Eagle Scouts. Both these were recorded in 1946 but are more than worthy of re-reviewing. (Dial 1007)

Gene Ammons
 ••• Odd-Fa-Doo
 ••• Dues In Blues
 Wonder what father Albert thinks about when he hears Gene Ammons play the essence of that which boogie is not. He'd probably be more reconciled to it if the younger family member played more for melodic line and less for effect. Both originals are trite bop with undistinguished solos and unoriginal ensembles though Gene does better on Dues and the last chorus comes on pretty well. (Mercury 8080)

Art Blakey
 ••• The Thin Man
 ••• Musa's Vision
 The enthusiasm on these sides in which Howard Bove, Edmund Gregory, Orlando Wright and Ernest Thomson are featured is more than contagious but unfortunately the solos are too rough for finished shellac. Both are small band boppers with some moments of enjoyment but not enough of them. (Blue Note 545)

Joe Morris
 ••• Love Groovin'
 ••• Jump With Me
 Like it says in the preceding review, too much that is being passed off as the bop side of jazz these days is sloppy and unfinished, even though the feeling and beat are there. After all it's still supposed to be music. Both sides spot the tenoring of Johnnie Griffin who has been wearing a Jaquet for some time now it would seem. (Atlantic 855)

Dexter Gordon's All-Stars
 ••• Settin' The Pace (Parts 1 and 2)
 This is bop, jazz concert style, with glisses, honks, chases and occasionally something worthwhile from the tenor of Dexter Gordon and the baritone of Leo

Parker. Gordon out-tricks the tricky-in-his-own-right Leo but Parker plays better by far. The fast opener, which proves that the fingers are sometimes faster than the tongue, is unison for the two saxes, then Dex goes, then Leo goes, then Dex goes and so on. (Savoy 913)

BAND JAZZ

Dizzy Gillespie
 ••• Good Bait
 ••• Ool-Ya-Koo
 Somehow big band bop doesn't ever quite seem to come off except when it's used as an accessory after the fact by bands like the old Herman Herd or Krupa's more dignified adaptations. Even when Dizzy is up front, it's ponderous, noisy and sloppy for the most part. There are points of interest on both sides here, for example in the high unison brass behind the alto chorus in Ool and the tail end of Bait, but all in all it's a muddy performance. Ool is 50 percent pre-occupied with scattling gibberish by Diz and Ken Hagood, while Bait has some fair portions of his trumpet work. (Victor 20-2878)

Gene Krupa
 ••• Lover
 ••• Green Eyes
 Pretty soon Columbia will be reissuing records about a month after they are originally released. But as long as they pair up good sides like these two, when Gene had Eldridge, Ventura and Anita O'Day, they can start anytime. Lover sounds as crisp and bright as it did a year ago with its sharp muted brass, fine Ventura tenor and driving ensemble. Green Eyes, which scares you at first with its straight rhumba beat and vocal, breaks it up with Roy and Gene playing a sock interlude before Roy's jazz chorus and Anita's finale. The Krupa band of this period, and probably now as well, was a wonderfully well rehearsed swing band with arrangements which were never appreciated as generally as they should have been. (Columbia 35212)

Sam Donahue
 ••• Saxo-Boogie
 ••• I'll Get Along Somehow
 Despite the awful limitations of the jazzy novelty theme that Sam might have stolen from Tony Pastor, the band hits a rocker midway and holds on behind Sam's tenor. Get is a sweet arrangement with Bill Lockwood vocal. There's just enough, about 16 bars of the second chorus, to indicate that the

Donahue band is one of the few big bands left that can develop a beat. If Capitol will only record, when it can, some of the fine things this band does. (Capitol 15081)

Harry James
 ••• The Carnival Of Venice
 ••• Trumpet Blues
 Admittedly, I am more impressed by technical virtuosity than a reviewer should be, and on top of that Carnival has been adored by every high school bandman in the country ever since James made the record. But it's still a wonderfully smooth performance on a brass instrument and James is without question one of the finest and most proficient trumpet players that ever lived. Blues, the old James original, could have been improved by a better recording job. (Columbia 38199)

DANCE

Count Basie
 ••• It's Monday Every Day
 ••• I've Only Myself To Blame
 Victor is certainly trying hard to make a commercial dance band out of the Count's, but it just isn't

taking. Both of these are Jeanne Taylor vocals in front of reedy backgrounds and although a tenor peeks through like an oasis in the desert on Blame he has strict orders to stay on the melody—or else. After all if you want melody you can turn on Vaughn Monroe. Now there is a melody band. (Victor 20-2850)

Jack Fina
 ••• Bubble-Loo, Bubble-Loo
 ••• Needles And Pins
 It's the opinion of this column that if Fina would offer up more of his precise, brittle piano as a musical nucleus and lay off absurd novelty tunes like Bubble, he would find his records both a commercial and artistic success. But then that's probably not his fault. Needles, another tired tune, has a vocal by Charles Martin and a quartet. This is adequate dancing fare but not much for listening. (MGM 10202)

Skitch Henderson
 ••• A Fella With An Umbrella
 ••• Beyond The Blue Horizon
 How a competent musician like Skitch can come up with as unrehearsed a band as is to be heard on the A side of this disc is another one for the Whistler. Horizon is better and runs the gamut

from polite swing to concert style in its free interpretation. (Capitol 15092)

Ted Weems
 ••• Lovely Lady
 ••• My Darling
 Lady, an original by Weems' talented young pianist Bill Walker, is a delightful and thoroughly musical non-jazz original that improves with each listening. It's a beguine with an ambling bass figure that persists through most of the arrangement in support of the pursed lips of one Elmo Tanner. My Darling gets the whistle treatment too but why anyone would want to revive that beat up old war-horse is a problem that even the Whistler couldn't solve. (Mercury 5128)

Paul Weston
 ••• Orchids In The Moonlight
 ••• April In Paris
 ••• Gone With The Wind
 ••• Time On My Hands
 ••• Poor Butterfly
 ••• Sleepy Time Gal
 ••• Everything I Have Is Yours
 Album rating—•••
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arouse a feeling of admiration for the leader. For here is one guy who can write and play dance music without tricks, at almost scientifically correct tempos and with an unerring ability to pick a good tune out of the past. With a background of previous Weston albums you can practically arrange these in your head before setting the needle down, but in his case it's a pleasure to have been forewarned. (Capitol Album CD-81)

Tex Beneke

- ♪ ♪ A Lovely Rainy Afternoon
- ♪ ♪ Ramblin' Around

Rainy is a fair tune with a Garry Stevens vocal atop Miller-fashioned reeds. Tex has a breathy bit before the final vocal. His whistled noodling around the four-trombone lead on Ramblin' is well done and kind of cute, but his ever increasing nannyish vocal isn't. If he'd only lose that particular affectation, his singing would be good as well as saleable. (Victor 20-2837)

Ray McKinley

- ♪ ♪ Put 'Em In A Box
- ♪ ♪ You Can't Run Away From Love

You can't really blame Mac for the ordinary things he's been waxing lately because all that happened with his laudable attempts

in the field of progressivism came too late and much too little. Box either caught him in an uncooperative mood or should have been written up a tone because he almost misses the low ones. It's all vocal with jerky backing from the band. Love is torched by Marcy Lutes who sounds a little like Betty Grable—and a little out of tune in spots. We dare you to find the beat in the interlute between choruses. (Victor 20-2873)

Wayne King

- Let Your Heart Lead The Way
- Anna Rosa
- There Was Moonlight In Her Hair
- Do We Have To Say Good Night
- Far Into The Night
- Cling To Me
- When The Nightingale Sings
- No More No Less

Album rating—♪ ♪ This album proves a number of things that these ears were unprepared for: (1) that Brahms wrote some uncommonly good waltz music which has been skillfully adapted into music and words for those eight sides by David-Hoffman-Livingston collaboration; (2) that the Waltz King has come quite a way musically since his intonation-less days at the Aragon in Chicago, though his infrequent appearances

as an alto soloist could be made even less frequent without loss to the band; (3) that his two vocalists, Nancy Evans, and especially Billy Leach are darned good singers, and (4) for lovers of le value this is a good album for your collection. (Victor Album P-208)

Ray Bloch

- ♪ ♪ I Kiss Your Hand Madame
- ♪ ♪ Silver Threads Among The Gold
- ♪ ♪ Bain
- ♪ ♪ Two Guitars

Larry Douglas vocals his way competently through the pretty Madame and the maudlin Threads, which is among the world's worst tunes, and the difference in ratings has principally to do with the selection of material. Guitars is pretty trite and offers nothing that Raymond Paige and his 267 pieces didn't used to do. Bain, the rhumba, has nothing to set it apart from the mob either. (Signature 15203, 4)

Hal McIntyre

- ♪ ♪ On An Island With You
- ♪ ♪ Put 'Em In A Box

There is so much in this band that is bursting at the seams, but what can you do with a turkey like Box? Island, with a Frankie Lester vocal, is better, especially the opener which spots Hal's fine

Vaughn Monroe

- ♪ ♪ Give A Broken Heart A Break
- ♪ ♪ The Maharajah Of Magador

The Moon Maids plus Vaughn plus an unhappy tune just barely add up to a two note rating on

Heart. Ziggy Talent's valiant efforts to make a comic novelty out of the asinine story of the Rajah who couldn't rhumba are wasted too. (Victor 20-2851)

Xavier Cugat

- ♪ ♪ On An Island With You
- ♪ ♪ Charissa

Island is a rather pretty rhumba with typical Cugie floss and lace. Although he's not exactly noted for his authentic representations of Latin music, he does pretty well with a tango like Charissa, though the tempo is rushed. Bob Graham sings it. (Columbia 38194)

VOCAL

Billy Eckstine With Earl Hines

- Stormy Monday Blues
- I Got It Bad And That Ain't Good
- Somehow
- Jelly, Jelly
- Skylark
- Water Boy
- You Don't Know What Love Is
- I'm Falling For You

Album rating—♪ ♪

The "Fatha" gets top billing on this album cover since these are all reissues of old Hines records that were waxed during 1940, 1941 and 1942. But any way you look at it, it's actually a Billy Eckstine album, for his vibrato occupies fully three-quarters of the available grooves. There were many good sides cut during this period and Leonard Feather, who wrote

the album notes and presumably made the necessary selections, picked those that were most representative and listenable. Neither his style nor quality has changed much in the last five years though some of Billy's recent records because of their sole emphasis on his voice have better presence. There is a smattering of the Hines piano on all sides, of course, and some good solos here and there, particularly Shorty McConnell's trumpet on Stormy and the brief tenor on the beautiful Skylark. The band backings range from excellent to poor but who would want a refined Hines? (Victor P-212)

Vic Damone

- ♪ ♪ My Fair Lady
- ♪ ♪ Laram, Laram, Lilli Bolero

I never thought much of either of these tunes until this record came along, but on Da Moan they look good. Each is in the very slow ballad style that young Vic can call his forte. The Glen Osser back-grounds don't hurt a bit either. (Mercury 5121)

Frank Sinatra

- ♪ ♪ Nature Boy
- ♪ ♪ Sposin

For an instrument-less rush job that the company knocked out in ten flat in order to catch the gravy train, Nature Boy turned out to be a pretty fair hunk of shellac. Frankie recorded it with the Jeff Alexander choir. The flipover, with a trio backing, is undoubtedly one of the standard sides that he made just prior to the record ban because it is full of the unsureness and bad intonation that the Voice displayed on the air during that hard working period. (Columbia 38210)

Art Lund

- ♪ ♪ It Only Happens When I Dance With You
- ♪ ♪ May I Still Hold You

Even a good singer like Lund sings listlessly when he's handed a couple of tame ones like these. They're passable but not up to snuff. (MGM 10184)

Smash Hits From Broadway

- If I Loved You
- How Are Things In Glocca Morra
- Almost Like Being In Love
- Strange Music
- I Still Get Jealous
- They Say It's Wonderful
- So Far

Album rating—♪ ♪

One of the best things about this album is the excellent musicomedy voice of soprano Marion Bell who is without a doubt one of the best at her trade now or before. She, Jimmy Carroll and Charles Fredericks sing a pottage of Broadway show tunes most of which are the standouts from their respective shows. For first nighters or almost anyone who likes tuneful show music. (Victor Album P-205)

Herb Jeffries

- ♪ ♪ Just Naive
- ♪ ♪ Nature Boy

This Boy was probably just a little late for the parade but at this point who is complaining? Jeffries is less surefooted with a vocal group behind him than he is with a full band which is, of (Modulate to Page 16)



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Diggin' The Discs--Tom

(Jumped from Page 15)
course, understandable, though this group, the Celebrities, does more interesting things in instrumentless recording than most which have been used on other labels. They make use of dynamics for one thing, and can sing close intervals with amazing accuracy, such as the unresolved major seventh at the end of Boy that will pop your ear drum. Naive is just fair too. (Exclusive 1287)

Lorry Raine
I Cover The Waterfront
You Enchanted Me
There's Loads Of Fun For All
My Life's Aglow
Someone Else
Too Soon
Only In Dreams
I'll Remember April
Album rating—
Here's a full four-record album by the Mark Warnow protege with some increasingly earworming sides to be credited to the hard working Miss Raine. Waterfront and April are probably the best of the lot by virtue of their own inherent prettiness. The selection of several of the other tunes could have been improved upon. The Garcia support is melodic and in tune with Lorry's light phrasing. (Coast Album C-12)

Gordon MacRae
Spring In December
It's Magic
Steppin' Out With My Baby
Evelyn
It would be awfully easy to be wrong about this MacRae fellow... like a lot of us were about Art Lund when you could hardly stand his jazzy interpretations with Goodman. He's doing better with his ballads and does a surprisingly good job with the bouncy Baby which is, unfortunately, a weak tune. The three ballads are all better than average tunes and it won't be the fault of Carlyle Hall's easy backings if Gordon doesn't continue his improvement. (Capitol 15091)

Anita O'Day
How High The Moon
Key Largo
This you gotta hear. Ralph Burns' arrangement of High has Anita doing all the things she does well and there are a lot of them. Opening with a vocal-instrumental voicing, she takes the first part of the tune at a slow ad lib tempo; follows a slow eight, then the tempo doubles and Anita works into a bop chorus where she wisely stays within the limitations of her less-than-Ella capabilities. She stays off the beat in the last chorus until you think she's lost it—but it ain't her, it's you! Largo is a beautiful tune written and scored by Benny Carter, who probably had Anita in mind as a potential performer when he wrote it. Anita gets a little husky on occasion to the exclusion of tone but it's a minor flaw. (Signature 16185)

The Pied Pipers
My Happiness
Highway To Love
The Pipers can't do much with the commonplace Highway and the sodden Happiness. You can hear a little of Herbie Haymer midway through the first tune. (Capitol 15904)

Alan Dale
Poinciana
I Went Down To Virginia
Poinciana simply doesn't stack up to some of Dale's other wax and Bloch's support ranges from excellent to almost amateurish, as in the clumsy bolero figure that crops up in a number of places. Virginia is the bounce novelty. (Signature 15184)

Peggy Lee
Baby Don't Be Mad At Me
Caramba! It's The Samba
The best thing about Baby is the instrumental ensemble—then Norvo—then Barber chorus between vocals because the tune is only sad and not at all mad. Caramba is aimed at Manana lovers. (Capitol 15090)

Martha Raye With Charlie Barnet
Sweet Lorraine
I Cover The Waterfront
As a comedienne, Martha is

strictly a gasser, but at singing would-be phrased choruses with Barnet's multi-woodwinded band she is, how shall we say, nowhere. The tunes are as good as you can get and George Siravo's scoring is apt, though sloppily performed in spots, but Miss Raye isn't with it at all. Nice try though. (Apollo 1110)

Vic Damone
A Boy From Texas
Spring In December
Vic warbles the pretty Spring in his delicate and feelingful style but doesn't enjoy the barren novelty From Texas any more than you probably would. (Mercury 5123)

Perry Como
It Only Happens When I Dance With You
Better Luck Next Time
Russ Case's quietly sleek score helps to make Happens one of Perry's better records—far better than the Sinatra effort for a change. Better Luck is another Berlin tune from his Easter Parade, and less satisfying. (Victor 20-2888)

Dinah Shore
Better Luck Next Time
Steppin' Out With My Baby
Dinah gets a vocal assist from


the Four Hits on Steppin', but gets through Luck on her own. She should be thankful for the fine things that go on behind her with the cooperation of Sonny Burke. (Columbia 38191)

The King Cole Trio
Put 'Em In A Box
It's The Sentimental Thing To Do
A Boy From Texas
My Fair Lady
There's no variety whatsoever in the current waxings of the trio. These four are practically identical to the last four—and the four before that. (Capitol 15080, 15085)

Frank Sinatra
A Fella With An Umbrella
It Only Happens When I Dance With You
This Is The Night
Hush-A-Bye Island
With tunes like Night you can't beat Frankie. He sings them with feeling, finesse and usually in good voice. The new Berlin tune, Happens, is a fairly good melody but evidently it was cut during the

late '47 rush when he wasn't singing anything with much enthusiasm. Umbrella and Hush are sung adequately but the tunes are poor. (Columbia 38192, 37193)

NOVELTY
Johnny Mercer
The First Baseball Game
Sweetie Pie
Van and Schenk used to do novelties like Baseball 25 years ago, when vaudeville was one of the principal forms of entertainment. The gag is to take a current event or pastime or something and then by means of a series of outrageous puns or metaphors compare it with something that happened a long time ago. In this case the writer ties up baseball with a flock of biblical characters and situations. Sweetie has a few giggles with its corny lyrics and music to match, to wit: the Busse cornet and the vaudeville ending. (Capitol 15097)



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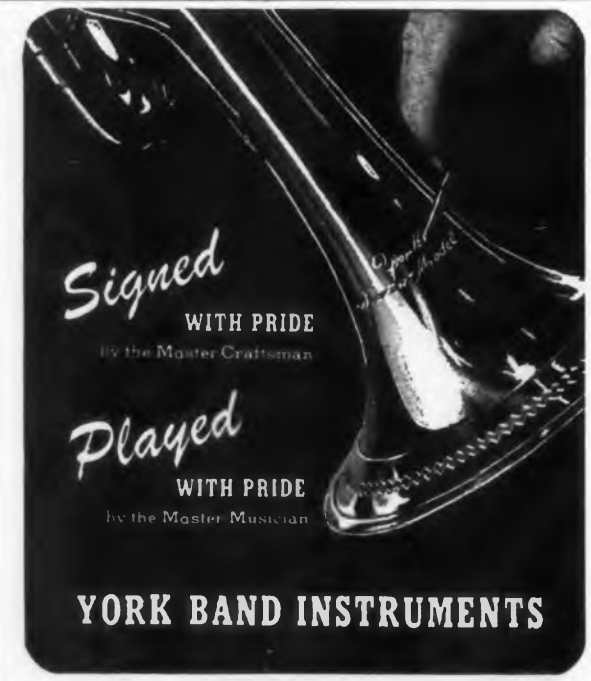
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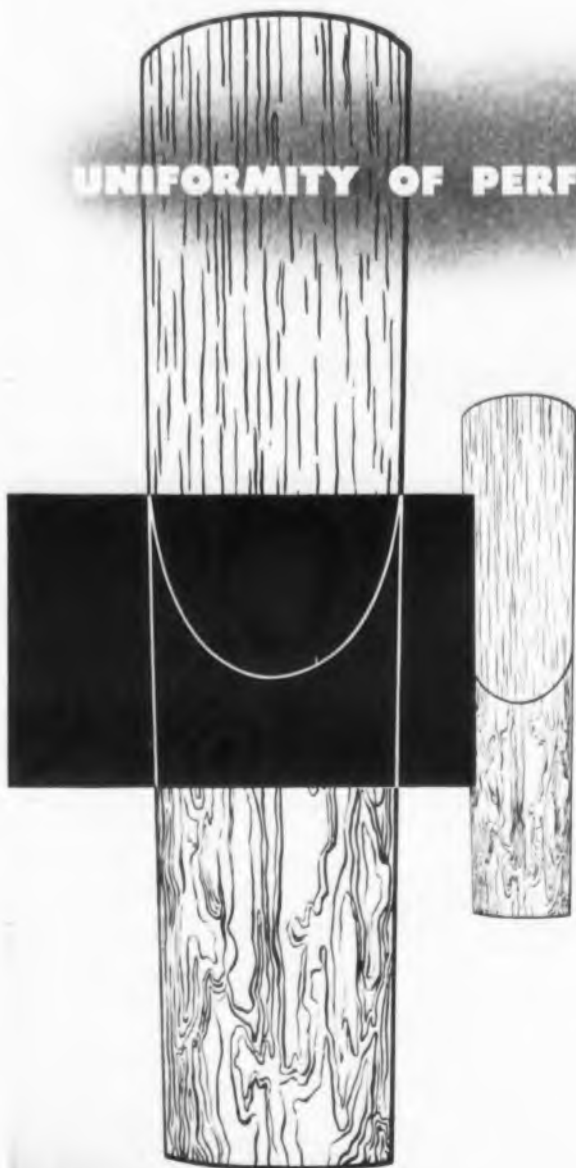
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