

Jazz Booming Again In Gotham

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Eddie DeLange, Composer, Dies

Beverly Hills—Eddie DeLange, composer of *Solitude*, *Moonglow*, and a stack of other hit songs, died at his home here of a heart attack July 13. He was 45.

Eddie, whose square tag was Edgar, was born in Long Island City, son of a Ziegfeld Follies girl, Selma Mantell, and Louis DeLange, author of the first Weber and Fields shows and other Broadway musicals. After attending the University of Pennsylvania, he went to Hollywood as a stunt man in 1932, where he doubled for Reginald Denny and other stars on the Universal lot.

Worked with Hudson

He returned to the east in 1934 and opened a Long Island roadhouse. Then, with Will Hudson, he formed the Hudson-DeLange orchestra which achieved a moderate popularity during the mid-'30s. With Hudson, a composer and arranger, he wrote *Moonglow* and collaborated with Duke Ellington on *Solitude*.

In 1938, Eddie formed his own band. This group lasted for a few years, but latterly he devoted most of his time to song writing. Among the numbers he collaborated on were *A String of Pearls*, *Deep in a Dream*, *So Help Me*, *Haunting Me*, and *Heaven Can Wait*.

He is survived by his wife and two children.

Musicians Best Paid Radio Air Staffers

Washington—Survey of radio salaries released in July by the federal communications commission shows studio staff musicians are the best paid program employees. Survey covered salaries paid during one week last October to fulltime employees of 804 stations and four networks.

Breakdown shows staff musicians earned an average during the week of \$106. Staff announcers got \$74; staff singers, \$70; staff sound effects men, \$90; staff newsmen, \$85; and staff writers, \$52.

Shearing To Chicago

Chicago—Four weeks in Chicago, on their way to the west coast, is in the schedule of the George Shearing unit. Two weeks of the Blue Note in the loop, ending August 21, will be followed by two at the northside Blue Note, starting Sept. 9. Following that, Shearing's bop quintet goes into the Continental, Milwaukee, for a week.

Hill Back To Work

Chicago—Tiny Hill goes back to work Sept. 1 on a string of one-ners in the midwest, booked by ABC. Sonny Morgan is again with the band on vocals.

No Grime

Hollywood—Discovery, independent platter with head offices here, not long ago received a large order from a Texas dealer for Martha Raye's *Ooh, Doctor Kinsey*, which has been barred by radio stations. Entire order was returned by the dealer who claimed "misrepresentation." He said he understood the record was "dirty."

Fran Fiddles With Prize Set



New York—Soap-dabbed singer Fran Warren doesn't seem to mind the bright idea the Victor public relations department cooked up for this shot. Fran's washing that man right out of her hair (from the *South Pacific* song of the same name) and fiddling with a 45 rpm machine which Victor will present to one of the winners in the *Beat's* "What's the Word" contest, together with a choice of \$10 worth of 45 rpm records from their extensive catalog.

Judges Named In 'Word' Contest—Prizes Pile Up

Chicago—Four of the judges who will make the selection of winners in *Down Beat's* "What's the Word" contest have been named. They are S. I. Hayakawa, Marshall Stearns, John Lucas, and Stan Kenton. A fifth may be added before the judging begins.

Hayakawa, who has written a book on semantics, is professor of English at the Illinois Institute of Technology, although during the summer he has been the visiting professor of English at Teachers College of Columbia University in New York City.

Marshall Stearns, who wrote for *Down Beat* in earlier days, is professor of English at Cornell University and is an authority on Chaucer. Lucas, once the *Beat* record reviewer, holds a doctor's degree in English from Chicago University, is professor of English at Carleton College in Northfield, Minn. All three professors are recognized jazz aficionados.

Kenton, Too

Stan Kenton, who is said to be reorganizing his band in California, needs no introduction. His devotion to modern progressive music is well known. Stan doesn't believe the word jazz should be replaced, he says, but he is willing to help select the best substitute terms submitted by readers, though he may give none of the new words his personal endorsement.

The list of prizes continues to grow. The latest is a Columbia 33 1/3 rpm record player and the

winner's choice of \$10 worth of Columbia LP records from their extensive catalog, which includes classical as well as popular items. Walter Murphy, of Columbia, arranged for contribution of this prize to the growing list.

Double Treat

The lucky winner of the dinner-dance date with a name vocalist in Hollywood has a double treat in store. The pair will dine at the Mocambo, No. 1 spot with the big movie names, where Roger Spiker, ex-Freddy Martin pianist, is featured with his band. Later the couple will be guests at Club 47, the hot spot which was described in the last issue of *Down Beat*.

The Hollywood winner also will be taken on a tour of the *Young Man with a Horn* set at Warner Brothers studios by Ray Heindorf, music director, may meet Kirk Douglas, Lauren Bacall, Doris Day, or any other stars there.

Chicago Dinner

In Chicago, the dinner-dance winner and his or her companion will be hosted by Ernest Byfield for dinner at the internationally famous Pump Room of the Ambassador hotel. New York's winners

(Modulate to Page 19)

By JOHN S. WILSON

New York—The hoped-for revival of music in the midtown area seems to be turning into an actuality. First break, after several months when Bop City had the section to itself, came with the reopening of the Three Deuces, with Erroll Garner and Kai Winding's group. Spot was packed from opening night on. And September will see the return of the Clique to music, this time under the aegis of Monte Kay, formerly associated with the Royal Roost.

Kay will rename the spot Birdland and is planning a Sept. 8 opening. For his first show he intends to use Charlie Parker, Lennie Tristano, and possibly Harry Belafonte, unless the singer goes on tour with Artie Shaw. If Belafonte goes with Shaw, Kay figures on replacing him with the new Jackie Cain-Roy Kral combo. George Shearing is penciled in for the second show.

Six-Year Lease

Kay has taken a six-year lease on the room with his brothers, Joe and Sol Kaplan. Joe and Sol, who previously were in the real estate and liquor businesses, have had no previous night club experience. They'll handle the business end, with Monte doing the booking.

He figures on charging a 60 or 75 cent admission, with an enlarged bleacher section. Minimum will be \$1 during the week and \$2 on weekends. Cost of shows will average \$1,500 a week with \$2,000 being as high as he wants to go. He hopes to keep his overhead down low enough so that he can get by if he does good weekend business and just gets the regulars during the week.

"I'm going to make a play mainly for the kids," he told the *Beat*. "We won't try to sell the general public. And we won't call the music 'bop'. The public opinion of that word now is 'comedy'. So we'll refer to it as 'new jazz'."

Maybe Roost, Too

Another possibility, although still indefinite, is the return of the Royal Roost with a music policy. Spot may become a general jazz joint, offering Dixie, swing, blues, and bop.

Success of Garner and Winding at the Deuces gives other 52nd St. operators hope just when they need it. In July, the cops gave them two months to get rid of the strippers who drove jazz off the lane a couple of years ago. Without strippers, all they can figure to go back to is music, and the fact the Deuces is packing them in gives them slightly more eyes for a jazz policy than they might have otherwise.

May Hurt Itself

Ironical factor is that, after a complete drought of jazz on the Street, the sudden reconversion may end up as a glut, with so many spots on a jazz kick that nobody will do enough business. Indicative of the fact the Street denizens realize that this time they've got to meet the low-priced competition of Bop City and Kay's new Birdland is the policy inaugurated at the Deuces, where the minimum has been held down to \$2 and prices at the bar have been cut slightly.

Reopening of the Deuces has also brought back Leonard Feather's Tuesday night jam sessions there. First session, which included the Bird, Shearing, Stan Getz, and many others, kept the room loaded to the doors all night despite terrific heat and a very weak air conditioning system.

Steel Pier Completes Summer Bookings

Atlantic City—Music lineup for the Steel Pier's Marine ballroom has been filled out for the rest of the season.

Following the current Vaughn Monroe, Gene Krupa moves in on Aug. 14; Art Mooney 21; Hal McIntyre 28; Sammy Kaye gets the Labor day weekend, Sept. 2 through 4; Tony Pastor 5, and Larry Green Sept. 12. If the pier stays open weekends after Sept. 18, Alex Bartha's crew will be used.

Microgroove War May Be Settled Soon

New York—Indication that the vari-speed record business may be finally settling down to some kind of system is seen in Capitol's decision to issue its longhair wax in three speeds—33 1/3 I.P. microgroove, 45 rpm, and 78 rpm. Capitol's pop output will continue to be confined to 78 and 45.

Significance of the move is the fact that Capitol was the first company to take up Victor's 45 rpm system.

What It Wants

Glenn Wallichs, Capitol prexy, in announcing the addition of 33 1/3, said "the sole factor" behind the decision was "our desire to give the public what it wants."

"We remain as enthusiastic as ever toward 45 rpm," he said, "and look to it and our regular 78 rpm as the most satisfactory records for popular music."

RCA to Switch?

Whether Capitol's move presages a rumored switch by Victor which would see the original sponsor of 45 rpm platters also putting out its catalogue on 33 1/3 still is unknown.

Meanwhile, the big question mark in the field is still Decca, which has stuck to regular 78 rpm. A move by Decca into the slow speed field seems to be imminent since they are now promoting a big half-price sale on their 78 rpm shellac discs. Once the clearance of these platters has been made, they may be ready to take the dive into slow speed.

Sues Starr For Contract Breach

New York—Breach of contract suit brought by agent Berle Adams against Kay Starr has been set by New York supreme court for hearing in early September. Adams is suing for \$100,000.

Adams says he has a three-year contract with the singer, dating from 1947. He claims she hasn't paid him since April. In his suit, he alleges she made \$38,000 in 1948 under his management while in the 10 years previous she had never made more than \$6,000 a year.

Miss Starr is said to contend that Adams booked her without having a legal right to do it since, she claims, he doesn't hold a California license.

New Buckner Sides

New York—Milt Buckner's band has cut four new sides for MGM. Three of the tunes are Buckner originals—*Buck-a-Boo*, *Don't Tell Your Papa*, and *Who Shot John?* Fourth side is *Yesterdays*.

Sarah Vaughan On The Cover

The incomparable Sarah Vaughan, winner of the *Down Beat* poll as vocalist for two years in a row, and first singer in a few other polls, too, finds her place on the cover of this issue. Sarah is seen examining a flashy bop tie worn by the dean of the bopsters, Dizzy Gillespie, while Count Basie looks on admiringly. The famous trio of artists was photographed at Bop City in New York, where Dizzy was working at the time. Sarah and the Count were booked for later engagements.

Be-Bop, BG, And A Box Of Bubble Gum

By BETTY BETZ

New York—The Siamese love bop, but the Japanese (like many Americans) say they don't understand it. This is only one of the observations we made during six months of winging around the globe armed with albums of be-bop, Benny Goodman, Tommy Dorsey, and 50 pounds of bubble gum to pass out to the kiddies. The kids may not understand democracy, but from Bagdad to Berlin American jazz is well-known and is the best ad we have for our way of life.

"Boogie-woogie makes me feel not so formal," said a 15-year-old high school boy, Omachi, who always has been slowed down by ancient Japanese tradition. In Tokyo you're apt to hear Louis Jordan or Will Bradley any hour of the day, as record shops blast away with American recordings. And American occupation radio Tokyo has terrific disc shows that carry plenty of jazz.

No Slow Boat

In China they hadn't heard *Slow Boat to China* until we played it to death, and a gang of maharajahs in New Delhi got a big wallop out of hearing *The Maharajah from Magador*. In Manila we heard all the newest American records on juke boxes, but from that point on, through Siam, India, and the Middle East, we almost never heard any American jazz, although the kids enjoyed hearing our bop and boogie-woogie records.

"You just can't buy them here," said a little girl in Banghah. However, the Dinah Shore of Beyrout, a plump Turkish delight, had the men at the Miami club screaming like a bunch of bobby soxers when she moaned and groaned in Arabic, which sounded something like be-bop lyrics.

Paris Behind Times

The smart clubs of Paris were 20 years behind the times, but the little hot bands in Berlin were sensational in solid 52nd Street style. Behind the iron curtain there are mostly folk music groups and military bands to be heard. A favorite is the *Woody Woodpecker Song*, which they seem to think we stole from them. And although the Russians say "jazz is decadent" they frequently play popular American recordings on radio Moscow.

All over the world the kids really enjoyed our little jazz concerts, in spite of the fact that most of the time the records were played on old-fashioned, hand-cranked Victrolas. For we found very few electric record players in homes outside the U.S.A.—and if there was one, it was invariably broken. In general, jazz is available only to the few who can afford to buy records or go to night clubs.

High Finance Dept. Frank Sinatra Div.

New York—Alec Wilder was moaning to Frank Sinatra on the coast recently about the Wilder octet album put out by Vox a couple of years ago. Alec was complaining that he was very fond of the sides but that, although the masters were good, the pressings hadn't been so hot because of the lack of materials then.

Sinatra told Wilder to sit where he was, went out and came back a little later.

"I just bought the Vox masters," he told Wilder, "and I'm giving them to you to do whatever you want with them."

Wilder has turned them over to Mercury to have them reissued as an LP platter.

Century To Issue New Erroll Wax

New York—Century records, local outfit which in the past has concentrated on reissuing obscure stuff from the '20s, mostly old Paramount platters, is coming up to date with four Erroll Garner sides. Sides have never been issued before.

Platters are *The Fighting Cocks* and *A Lick and a Promise*, both Garner originals, and two sides of *All the Things You Are*. Disks were cut in 1944 by Timme Rosenkrantz on a home recorder. They're unbreakable, sell for 79 cents.

RCA Makes Changes In Executive Staff

New York—Joe Caisa, who recently left the editorship of *Billboard* to become assistant to Jack West, head of RCA-Victor's public relations, is now heading the company's pop artists and repertoire division. He replaces Jack Hallstrom, who has become assistant to general manager Paul Barkmeier.

Disc house has also signed artists Percy Faith, Phil Regan, Emery Deutsch, and Michael O'Duffy. Faith's first platter, *Toodle-Oodle*, is due the beginning of August, while Deutsch, who last recorded for Majestic, will make his Victor bow with an album in September.

Betty Betz Brings Be-Bop, Benny To Japan



New York—Envoy of the jive-talking teens, whom we mistakenly thought got lost long ago, Betty Betz posed with Japanese opera star Yoshie Fujiwara on her recent stop in Tokyo. Betty introduced be-bop to

the singer, who was fascinated by these quaint Americanisms. Story on round-the-world jazz as seen by Miss Betz is in this issue.

Crew Should Be Pretty Commercial Soon-Claude

Chicago—"I think in another six months time we'll get the band pretty commercial." It was Claude Thornhill talking, and he had some new plans for his band. Unfortunately, what Thornhill thinks is "pretty commercial" is still musician's music to such spots as the Edgewater Beach hotel, where he played here recently.

Thornhill, at the close of the Edgewater date, was confident that the new plans would insure a return to the swank hotel in February. The hotel, however, was not so sure. "It's not our kind of band," they said. "A return date for Thornhill would do neither the hotel or the band any good, we think. It's a musician's band, not a dance band."

Keep Working

"The main thing I want to do with my band," Claude said, "is to keep 22 or 24 musicians working. Seven years ago, when we started, it wasn't like this. Now it's hard, very hard, to keep a big band going. There was a time when you could kill two months each year playing ballrooms in New England. Now it's tough to get a week up there. The only way for business to get any worse is for places now using bands to put in square dancing."

The Edgewater, which carefully explained to its patrons that Thornhill was still an acceptable unit even though it did not carry a string section, wouldn't have to worry in another six months. Claude has been thinking about adding strings for hotel jobs, and about working out some comedy vocals for his sidemen, such as the *Boy*. Don't Call Me Boy, which he used to do with Gene Williams occasionally.

And soon the band will have an eight-voice bank of vocalists to fall back on, and to do such things as the *I Love You* waltz from *Miss Liberty*, ala Gordon Jenkins.

"Claude's wanted to work at the Edgewater for a long time," his wife said, "and though he has had to get a completely new book for places like this, it's what he'd like to do. He likes to please everybody."

Apparently he was pleasing everybody at the swank beachside hotel, except for the negligible mutterings and unhappiness of his sidemen, and the cats who stuck through the tediously spectacular Beachwalk show to hear what the band would do on its own. Those who caught it on airshots wondered what goes with their boy Claude.

There is nothing we'd rather do than say Thornhill has a great band again. Not much has been heard from the pianist since his reorganization in March. At the rate he's going, he'll probably keep the hotels happy, but not in the same noteworthy way the Thornhill crew of old did. Unlike another trade publication, which heralded his Chicago debut as that of a

RCA Restores Bluebird Label

New York—Parade of the major record companies into the lower priced field has been completed with the decision of Victor to reactivate the Bluebird label. Disks will sell for 49 cents, same as Decca's Vocalion and Columbia's Harmony. First releases are due Aug. 15. The discs will be on unbreakable plastic.

Plans for Bluebird are similar to those of Vocalion and Harmony—top current tunes by secondary artists plus occasional reissues of old catalog material. So far Victor has moved Johnny Bradford, Eve Young, and country singer Jesse Rogers to the Bluebird list. New label also has signed up the Beavers and the Tattlers, both vocal groups, and singer Jackie Searle, who has put in time with Benny Goodman and Boyd Raeburn.

Record situation has now reverted to a setup somewhat like that in the late '30s, when Victor and Columbia each had a cheap line selling at 35 cents and Decca, which started at 35 cents, was starting to move some of its material onto higher priced discs. Decca currently has the most involved operation since, in addition to its Decca and Vocalion labels, it also puts out Coral and Brunswick platters, both selling at 79 cents.

Decca Signs Owens

New York—Jack Owens, who recently cut out from Tower records, has signed a three-year deal with Decca. He got national attention when his Tower platter of *How Soon* stayed up among the best sellers for months last year.

Op Feeds His Cats, Buddy Finds



New York—Buddy Rich didn't know what went with his two-nite booking at the Club Davis on Staten Island, but he seems to be enjoying it. Club owner John Padula's mom is feeding Buddy the spaghetti. Padula reports that "Buddy was magnificent—the crowd went wild!" No wonder!

How Cozy Can You Get With Tram?



Buffalo—Couple of cute gals like that and Jack Teagarden still hugs his trombone! Marilyn Maxwell, on the left, was on the bill when the Armstrong All-Stars played the Town Casino here, and Dixie Bailey, center, is Jack's good friend and press agent. Jack is planning to leave the Louis Armstrong unit this fall and organize his own combo.

Anthony Ork Sets Sights

By JOHN S. WILSON

Reviewed at the Stellar hotel, New York
Saxet—Earl Bergman, George Meinzer, alto; Lou Sader, Billy Usselson, tenors; Leo Anthony, baritone.
Trumpets—Fain Caron, Marty White, and Eddy Butterfield (doubles on trombone).
Trombones—Tom Oblat, Kenny Trimble, and Bob Quaslos.
Rhythm—Ed Ryan, piano; Al Simi, bass, and Mal Lewis, drums.
Vocals—Dick Noel, Pat Baldwin, Kenny Trimble, and the Skyliners (Pat Baldwin, Larry Marker, Ralph McGraw, and Joe Glook).
Arrangers—George Williams, Charles Shirley.
Ray Anthony—Leader, and trumpet.

New York—Down Beat does not pretend to be in Drew Pearson's class as a Cassandra (who is not to be confused with Amos 'n' Andy's baby), but, in the matter of Ray Anthony's orchestra, a little recollection of old remarks is in order. Some six months ago in casting a critical eye at the Anthony crew, the Beat remarked that, among other things, they had one item of comedy.

"It's that comedy item that worries us," fretted the Beat, shaking its sage head sadly. "It registers tremendously with the patrons. But should young Mr. Anthony and his cohorts be convinced they should make a recording of their corned-up Dixieland *Darktown Strutters' Ball*, the thing is a cinch to become another Pee Wee Hunt's *Twelfth Street Rag*, and there go all Anthony's good musical ambitions up the flue."

Like a Handshake

Well, as any dolt knows, the *Ball* was waxed and it is currently Anthony's big record. As prophesied, it's become the means of introducing the Anthony gang to a lot of people and Ray plugs the number generously. Whether he is on his way to Hundtome is questionable, however, because Anthony apparently realizes the danger involved and is not attempting to follow up *Ball* with more of the same. The closest he comes to it is a much milder Dixie version of *Lora Belle Lee*.

Anthony seems to be now on the second step of his progress to where he wants to go. Step one was to get attention somehow, anyhow, via records. With *Ball* he has accomplished that. Step two, the current phase, is, having gotten attention, to offer some very smooth, danceable music. Step three, he says, comes when he feels he is established and involves the use of more complex, more musically satisfactory arrangements.

Good Job

Accepting these premises, it can be said that he's doing an excellent job. The band has a full, rich sound and gives a constant impression of liveness. He keeps an easy, danceable rhythm going all the time. His men play the book neatly and cleanly and the section work is particularly impressive.

The trombones get the main load of work, carrying a number of featured spots themselves and working behind Ray's solos. His open trumpeting gives the band a distinctive touch. It's full without going to Jamesian extremes, tasteful, expressive, and done with a decent sense of the economy of notes.

Other soloists have limited opportunities, although Eddy Butterfield, Billy's cousin, who doubles on trumpet and trombone, gets in some pleasant trombone solos and

MGM May Get Musicraft Wax

New York—MGM records has set a deal with Musicraft records to take over the entire Musicraft catalog on a royalty basis. Deal is subject to the approval of the courts and Musicraft's creditors. Musicraft has been operating under the terms of Chapter XI of the Chandler act for several months.

Artists MGM would get in this manner include Dizzy Gillespie, Duke Ellington, Sarah Vaughan, Artie Shaw, Mel Tormé, Mindy Carson, Phil Brito, Shep Fields, and others. Platter house also would acquire some 60 longhair albums, including the only recording of Shostakovich's *Seventh Symphony*.

Under terms of the deal, MGM would guarantee a minimum annual royalty of \$25,000 for use of the masters. All of the former Musicraft talent is now under contract to other companies, but re-issuing of the Musicraft masters would give MGM much greater name power than they now have in their own contracted stable of artists.

Billy Usselson's tenor has a chance to take off now and then.

Overall, the band has the appearance and sound which should make it a prime favorite for college proms. This is particularly true in the vocal department. Dick Noel, Ray's baritone singer, is a big, good looking character with a lush voice who ought to curl the eyelashes of any impressionable female. Girl singer is Pat Baldwin, a very cute blonde who hasn't got too much voice, but, in her case, who cares? Vocal group, the Skyliners, sounds like 95 other vocal groups but earn their pay by giving that extra sound to the band. Trombonist Kenny Trimble steps down occasionally for some semi-Snerd antics.

The Anthony band currently is doing a fast skyrocket job, and deservedly so. By being commercial without being dead, it's already way ahead of a lot of so-called established commercial outfits around. It has loads of polish and spirit and ought to keep right on moving up. Could be Ray might start working in some of those more complex arrangements right now.

Bingo For Linda



Las Vegas — Last time Linda Keene appeared in the *Beat* she was a blonde, and reports are that the effervescent Linda has been a redhead on occasion, too. Longtime 52nd Street habitue, Linda has been living the Nevada desert, singing at the Bingo club here.

Kids Join In N.O. Dixieland Return

New Orleans — Youngsters are getting in step with the recent revival of Dixieland in New Orleans. Unit called the Original Junior Dixieland band, winners on a Horace Heidt talent show (but don't hold it against them) has been getting good reviews in local sheets for their exuberant, authentic New Orleans music.

Kids turned down a Heidt offer for steady work to remain in New Orleans. Members of the group are Frank Assunto, 17, trumpet-leader; Fred Assunto, 19, trombone; Bill Perkins, 21, drums; Arthur Seelig, 19, piano; Tom Baldere, 20, guitar; Henry Bartels, 17, bass, and Pete Fountain, 19, clarinet.

Op, Orksters Jailed For Busting Sabbath

Gardner, Mass. — Proprietor of Old MacDonald's, niter in nearby Millbury, and three members of the band there were arrested recently by state police and charged with participating in entertainment on the Sabbath. Police added that 50 couples were dancing when the raiding party entered.

The Memory Lane, in Somerville, still using Joe Glennon's band... Eddie Hamilton and his band play for Saturday dancing at Whalom park, Fitchburg. Larry Green slated to finish the season at the Meadows.

—Midge Casey

Syncopate With Glee To Good Old Tommy D

New York—Tommy Dorsey now has a half hour on ABC every Saturday at 9 p.m. sponsored by the treasury department. Weekly blast is called "Summer Syncopation with Tommy Dorsey." Yet.

Program is picked up live wherever Dorsey happens to be or, when that isn't possible, transcribed. It will run through Sept. 24.

Anita Unpacks Again

Chicago—Anita O'Day is back at the Hi-Note for at least 23 consecutive weeks. Max Miller reopened with her, after the spot found its three singers and jump band policy didn't pay off. Singers Betty Chapel, Claudia Morgan, and Gingie Nichols, backed alternately by pianist Aidan Fitzpatrick and the Johnny Thompson quartet, lasted a week.

Greatest Since Sarah—Wilson

By JOHN S. WILSON

New York—The first really exciting girl singer since Sarah Vaughan sneaked quietly into Cafe Society in mid-July. Her name is Ruth Brown. She is cute and kind of small and has a big voice that just rolls out of her. Her opening was both obscure and sudden. Cafe Society had closed a week before, ostensibly for the summer. But it suddenly reopened and the opening night's ads didn't even mention Ruth's name. She had been booked the same afternoon.

Leonard Feather descended from his eyrie on top of the Cafe Society building to cock a practiced ear. Afterwards he went screaming out into the night, filling Sheridan square with hosannas. Your correspondent, a more conservative type of cat, also admitted publicly and on the spot that he had ears for Ruth.

Basic Repertoire

Her basic repertoire is blues and ballads. The blues are shouted with vigor and humor with an intonation which makes one think of no one more than Joe Turner, who rocked audiences from the very same floor 10 years ago. Her ballads, which she says she prefers to blues, still are a little uneven. Sometimes she makes it with them, sometimes she just misses. When her balladry does miss fire, the main reason seems to be a tendency to take them just a shade too slowly, a tendency which puts a slightly awkward emphasis on one of her stylistic tricks—a voice break somewhat akin to, but not quite, a sob.

Visually, she is a delight. She has youth, looks, and a spirit which gives the impression she is getting a great bang out of everything she does. She has unusual presence for a virtual newcomer and what must be an innate sense of showmanship.

When it comes down to trying to figure who she's like, you can come up with nothing definite. Fortunately for her, she is like nobody except Ruth Brown. There is something of Joe Turner, as mentioned above. Here and there you hear a little bit of Sarah. There are overtones of Ethel Waters. And, so help us, there is an element which we can define as nothing but pure Sophie Tucker.

None in Particular

Ruth herself admits to no particular influences except her father, a baritone who sang spirituals, from whom she gets the semi-sob effect. The over-all blend, however, is pure Ruth Brown and nothing else, and it glows like a bright, clear light in these musical doldrums.

Ruth has been working as a professional for only 1½ years. Total elapsed time actually is two years, but she was laid up with a

Shut Columbia Pressing Plant

Hollywood—The record business, which has been staggering against the ropes, got another jolt as Columbia shut down its big pressing plant here, constructed only a couple of years ago.

Andy Schrade, Columbia's v.p. in charge of Pacific coast operations, said he was confident that an expected pickup in sales, such as usually follows the summer slump, would call for reopening the plant within a couple of months. Some 125 workers were affected.

Schrade added that no cutting had taken place or was expected in the artist and repertoire division. Columbia does a great deal of recording here because many of the firm's top people are active in pictures.

broken hip for more than six months this year. A native of Portsmouth, Va., she has been singing with her father's spiritual group since she was a little kid, but made her club debut in Norfolk, Va., two years ago. After a few more brief club dates and a three-week stretch with Lucky Millinder's band, she went into Blanche Calloway's Club Caverns in Washington, D. C.

Last August, Willis Conover, a Washington disc jockey, heard her there and immediately sent an urgent wire to Ahmed Ertegun of Atlantic records telling him to get down to the capital right away and sign her up. Ahmed came the next day, heard her, and signed her on the spot.

Then the Hip

It was right after this that she broke her hip in an auto accident and wasn't able to work again until a few months ago. After a couple of dates in Montreal and Detroit, Ertegun got Cafe Society interested in her. But at this point, the Greenwich Village cellar decided to close for the summer. When the management changed its mind a week later, Ruth was brought in right away.

Possibly a credible criterion of Ruth's merit is the fact that Josh White, who heads the bill at Cafe Society, is working much harder than he has in years. Could be he feels the competition. And, man, it's real competition.

Thrushes Splash At Midnight Bash



(Photo by Pupais)

New York—Poised for a midnight swim are warbound songbirds Kay Starr, Eve Young, Anne Vincent, and Fran Warren. left to right above. Splash party was promotion of Metropolitan association of disc jockeys, all of whom declined to display their knees for the *Beat*.

Knocks The Natives Out In Peoria



Peoria—Killing them in Peoria are Irv Manning's Feather Merchants, at the Clover club 'til Sept. 4. Sal Salvador is the guitarist; Helen Terry, singer; Hearn Lewis, piano, and bassist Manning, making like Hilo Battle at the right. And we thought Irv was cutting up when he was in Raymond Scott's chorus line last year!

Brunis And The Non-Historic Sky Club Crew



(Photo by Ralph Jungsheim)

Chicago—It was going to be a summer-long deal, but the Sky club didn't quite work out as expected and Georg Brunis and band pulled out last week after a not-too-successful two-month stay. Not the fault of the stocky little trombonist and band, however, who finished stint in burst of bouncing Dixie

plus. Harry Green is the clarinetist; Johnny Glasel, with his typically agonized playing expression, on trumpet; Brunis, left cheek puffed out like a bellows, trombone; Eddie Fyfe, drums; Charlie Traeger, bass, and Bob Pavese, piano, complete the unit.

CHICAGO BAND BRIEFS

Found! A Hotel Unit That Tries To 'Sound', Swings

By PAT HARRIS

Chicago—As a first booking for a new band, the Palmer House's Empire room is nothing to snicker at. Eddie O'Neal, who was there a few months ago as Dorothy Shay's accompanist, returned there late in July with a band notable for more, however, than snagging a top spot for their first date. O'Neal's band, unlike most Chicago hotel units, makes an attempt to blow. And so far they've gotten away with it.

Tunes are the standard "songs of the day," but the arrangements—by O'Neal, Carl Hohengarten, and Marshall Ocker—are fresh-sounding adaptations, with uninhibited brass and full, soft violins. Drummer Todd Calvin avoids the oomp-chug usual in too many hotel bands, flute and bass clarinet together give an interesting tone color, and O'Neal's piano, while not outstanding enough to sell the band alone, is pleasing.

Set for Spell

The boyish-looking O'Neal, who is 27, had bands at the Sir Francis Drake and the Palace hotels in San Francisco before disbanding last September to join Shay. He is set at the Palmer house throughout the current show, which spots the Modernaires and pianist Liberace, and the following bill, when Janet Blair moves into the room, starting Aug. 25.

Lineup of the band is: trumpets—Stan Wild, Ray McIntosh; trombone—Pat Trapani; saxes—Vince Ferrini, Dick Rollins, Angeleo Delabidia, Lynn Allison; violins—Mischa Myers, Abe Meltzner, George Maskas; rhythm—Charlie Makare, bass; Todd Calvin, drums, and O'Neal, piano. Trumpeter Wild, who was with O'Neal in San Francisco, sings ballads, while McIntosh, Wild, Allison, and Ferrini do an excellent job as vocal quartet.

Dixie on Randolph

Alternating with the Kal Bandy gypsy trio, which has been there eight years, is a Dixieland crew at the Hollywood lounge on Randolph street. Don Slattery, trumpet; Wally Wender, clarinet; Harry Graves, trombone; George Baumann, drums, and Art Gronwall, piano, is lineup for this innovation.

Chet Roble, across the street in the Brass Rail, was moved a block east to the Capitol lounge to alternate with Johnny Seat Davis. Duke Jenkins' jump band holds at the Rail, but Davis left the Capitol.

Hal Otis, who added a quietly sensational guitar player during his last week at the Celtic grill of the Hotel Sherman, has been replaced by pianist Johnny Hynda,

as a single. Room probably will not use units again for a while, though both Otis and his predecessor, Dardanelle, did as well as could be expected in a tough spot.

Masterminded

Otis' guitar man, Ellis Johnson, has a master's degree from the University of Chicago but wants to play for a few years, then go back and dig that history. His chording behind Otis' violin is much like that of Reinhardt, and his single string work, though not so easy to classify, is something you should hear. Otis' bass man, Bill Stillman, in hospital for an operation, so unit probably will lay low until he's ready to return.

Bob Perkins' trio playing at Ralph's on W. Madison street, while the Harry Cool-Mel Brandt trio package shifted from the Casa Bonita to Mickey's, replacing Barrett Deems' unit. Organist Ken Griffin into the Casa Bonita.

Bill Samuels back from the west coast and playing at the Blinkin' Pup, near Clark and Diversey. Has Sylvester Hickman, bass, and Adam Lambert, guitar, both formerly with the Rhythmairs, with him.

On a Cloud

Three Bars of Rhythm at the Silver Cloud, while Four Shades of Rhythm still at the Bar O'Music, where Bill Owens followed Robert Crum on intermission piano.

Prince Cooper trio, probably the best carbon copy of Nat Cole's unit extant, at Bill Sommerford and Ziggy Johnson's Onyx lounge. Pianist-vocalist Cooper has Harley Ramey, guitar, and Truck Parham, bass.

Floyd Bean, formerly with Jack Ivett's crew, in on intermission piano at Rupneck's—spot held recently by Bus Moten and then Little Brother Montgomery. Trumpeter Ivett's Dixielanders doing great at the southside Zebra, with Floyd Bean, trombone; Charlie Morrell, clarinet; Jackie Condon, piano, and Joe Pepp, drums.

Niblicks left the Nob Hill for the Baroque 'round the corner. Betty Gray trio, sort of house band at the Edgewater Beach, has Hank Shank, piano; Bob Tilles, drums, and Betty, organ.

Can't Settle

Martini, which promised

both Hal McIntyre and Jimmy Dorsey, now says neither are coming. Art Kassel was followed by Bernie Cummins, there now.

Mugsy Spanier back at Jazz Ltd. on a new four-week contract. Onetime Les Brown-Boyd Raeburn singer, Jack Ross, back in town and cutting transcriptions for an advertising company. Herbie Fields probably held over at the Silhouette, where Raymond Scott opens Aug. 23, George Shearing Sept. 6, and Louis Jordan expected sometime in November.

Fine Engineer

Jack Teagarden, in town recently with Armstrong for three days at the Silhouette, protests that "I'm a better engineer than a musician" as preface to news of his latest project, the construction of a steam automobile that would use butane gas for fuel. Armstrong's band will record for Decca when they get back to New York—first records they will have made since the recording ban. Where they would work in New York was very hazy at press time. Bop City, which first skedded their opening for August 25, moved it up to the 4th, and then apparently remembered that Count Basie was to come in then. Billie Holiday and Charlie Ventura are also involved in that snarl, we hear.

Jay Burkhart's band, which is impressing more listeners than ever before, played their first four Tuesdays at the Blue Note and were renewed for another six.

Marine Tap, packed Wednesday nights with dancers who leave the floor only when carried off because of heat and exhaustion—even Riggs band fans can carry devotion too far—has the Danny Dobbs five on Fridays, Saturdays, and Sundays. Trumpeter Dobbs had a big band 'round this area a while ago, but current unit includes Lewis Spala, bass; Bob Lough, accordion; Johnny Dobbs, drums, and Gene Slora, bongos and vocals.

Billy Eckstine followed his Chez Paree stint with two weeks at the Chicago theater, starting August 12. Andrews Sisters cancelled out after their first week because of illness, and Janet Blair and the Blackburn twins moved in for a swift fill-in week there.

Stop Canned Music

Chicago—Wired music in most loop hotels and a number of night-spots was discontinued July 22 because of a threatened strike of musicians playing those spots. AFM head James C. Petrillo's objection to the piped music, supplied by Boom Electrical and Amplifier Co., local Muzak franchise holder, stemmed from the fact that records were played by non-AFM turntable operators. Most of the loop spots cut out the wired music rather than face a withdrawal of live musicians.

Your next copy of *Down Beat* will be the issue of Sept. 9 on the newstands August 26.

Yippee! 23 Skiddoo, Dad

Chicago — Popular song writers, who haven't gone back quite that far yet, could get some fresh, new (circa 1880) material from Minnie Thomson's scrapbook. Miss Thomson's collection of sheet music, apparently put together in the early part of this century, was brought to our attention by Washington hotel host Jack Potter. It has been in the Potter family for a number of years.

Original piano versions of such standards as *Come Home, Father, Tramp! Tramp! Tramp!*, *Wake Nicodemus, Come Where My Love Lies Dreaming*, *Lulu Is Gone* (the last two by Stephen Foster) and Dan Emmett's *Dixie for the Union*, are interspersed with what is described as "the great baseball song," *Tally One for Me, General Sherman and His Boys in Blue*, the *Busy Bee Gallop*, and so on.

That oldtime songsmiths had some of the failings of their modern counterparts is evident. Once a tune caught on, there were sequels by the dozen. It didn't take much imagination to whip up *I'll Write You a Letter from Home*,

after *Write Me a Letter from Home* got published, or *Maggie's Answer* to the song *When You and I Were Young, Maggie*.

Temperance songs such as *Don't Go Out Tonight, Dear Father* were popular, as were those not recommended for school use—of which *Making Hay While the Sun Shines* is an interesting example.

In addition to what may now seem a quaint simplicity of style, the old music emphasizes the lack of a Tin Pan Alley during those days. Few of the songs were published in New York. Companies like Root and Cady and H. M. Higgins, both of Chicago, had extensive catalogs, while Cincinnati, Baltimore, Nashville, Hannibal, Mo., and E. Liverpool, Ohio, were bases for other publishers.

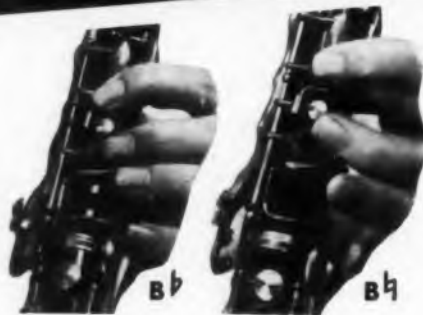
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Cowboys Don't Bother Lionel Mel Texas Date Sets New Mark

San Francisco—This hillbilly threat everyone seems to be worrying about doesn't bother Lionel Hampton in the least. He's gone along with the gag and does cowboy songs himself. "The cowboys haven't hurt our boxoffice any," he says, "but, anyway, we've got our answer to the threat right here in the band. That's Sonny Parker — Mr. Blues, himself—who sings cowboy songs with that old spiritual feeling and kills 'em."

Cowboy Gear

Sonny dresses up in semi-rare riding style, sings *Careless Hounds* and a couple of others, and is threatening to bring out a guitar and cut Burl Ives on *Riders in the Sky*.

And evidently Hamp is right about his attendance not being hurt. He had a sensational, record-breaking crowd of 18,020 persons at L.A.'s Wrigley field recently. And the week before he

caused that riot at Oakland auditorium where the cops had to be called out to restore order.

His California tour has had nothing but success, drawing crowds of 2,000 to such towns as Fresno, Watsonville, Vallejo, and Sacramento. —Ralph J. Gleason

Orksters Arrested On Narcotics Raps

Detroit — Three members of Gene Krupa's band were arrested here recently on narcotics charges. Guitarist Ralph Blaze was ar-

rested at a hotel and charged with possessing marijuana.

Herbert Randel, trombone, and John Bello, trumpet, pleaded guilty in federal court to illegal possession of cocaine. Sentencing has been set for Sept. 12. Randel and Bello were fired from the band.

summer.

Missing the opening was not Torme's fault, was due to a mixup with the booking office about dates.

Ryland Climbs

The Buddy Ryland band of Stephen F. Austin college (*Down Beat's* college band, July 1) is beginning to get a foot in the door of bigtime. They've signed with the Bill Bowers agency and are in the midst of a three-month one-niter tour. A co-op unit, the band nixed an MCA deal for a two-week date with Bobby Sherwood fronting. Several record companies are also interested in the crew.

Houston's Catalina lounge spotting Sonny Marx' group. Marx recently added pianist Don Newey, from Chicago's Bill Russo band. Rest of the unit includes Spanky Hughes, trumpet; Pearl Vickers, bass, and Marx, drums and vocals. —Mack McCormick

Down Beat covers the music news from coast to coast.

**STRICTLY
AD LIB**
by THE SQUARE

Buddy DeFranco and his Nita split up as of Aug. 1, although Nita, who is working for Billy Shaw, will continue to function as Buddy's personal manager. . . Frank Yankovic, the polka king, nearly drowned while swimming at Cedar Point last month. They pulled him out just in time. . . Suzanne Shepherd has replaced Claire Sherwin as vocalist with Tex Beneke.



Frances Colwell, former Dean Hudson singer, and drummer Russ Isaacs are telling everyone it will happen in September. Russ, who played with TD and Muggsy Spanier, is now a television technician in Boston and has

changed his first name to Mack. . . Jack Owens, who left the Breakfast club, went to New York to wax for Decca, then to Detroit to open at the Bowery.

Robby Hackett, Billy Butterfield, and Tony Faso took turns snubbing for ailing Charlie Teagarden on the hot trumpet chorus in *Struttin' with Some Barbacues* during Jimmy Dorsey's Paramount date. JD's Statler (NYC) opening set back one day to Sept. 13 to permit a two-day fair date in Reading, Pa. . . Luis Russell is building a band for the Savoy ballroom in Harlem. Tommy Moley will be the vocalist.

Chubby Jackson has a combo working weekends at Beverly Arms, Valley Stream, L. I., using Normie Faye, trumpet; Johnny Mandel, bass trumpet; Frank Socolow, alto; Stan Getz, tenor; Tony Aless, piano; Frank DeVito, drums, and Chubby on bass. Paula Castle, former Chubby vocalist, has signed with Derby records. . . Singer Johnny Eager has joined Skitch Henderson.

Joe Bushkin is featured on a one-hour audience participation TV show over WJZ-TV called *A Couple of Joes*. Other Joe is disc jockey Joe Rosenfield. . . Mickey Rooney, plus the Harry James band without The Horn himself, was offered to a San Francisco promoter for a one-niter. . . Harry Belafonte cut four sides for Capitol, *Deep is the River*, *How Green was My Valley*, *Close Your Eyes*, and *They Didn't Believe Me*.

Kid Ory is ailing, though still working in Los Angeles. If health forces his retirement, unit may be taken over by Turk Murphy, ex-Lu Watters' team. . . West coast deejays say Norman Granz is hinting that Gene Krupa may join JATP for the fall tour. . . Pianist Johnny Potoker, ex-TD and Ray McKinley, is a single in the Mermaid room of the Park Sheraton in Manhattan.

New York — Columbia records has moved Eddy Duchin to its lower priced Harmony label. He is the first bandleader to make the switch. He has done little waxing since the war, but under the new deal with Harmony he will cut some top pops.

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JERRY MULLIGAN (Barney Goodman)

'Bunk's An Amazing Story'

By RALPH J. GLEASON

San Francisco—When death came to Willie Gary (Bunk) Johnson July 7, he was in his 70th year, and for the last decade of his life had been one of the most controversial figures ever to emerge from American popular music. As news of his death spread north from New Iberia, La., where he died and where he'd made his home for the last 20 years, publications and radio stations from coast to coast paid tribute to the gray-haired music veteran, hero of one of the most touching comeback stories in history.

The news of his death got more attention in the San Francisco *Chronicle* for example, than the dock workers' strike in Honolulu. *Time* gave it as many lines as the passing of the governor of Texas, the New York *Times* ran a long obituary, and even hip disc jockeys like Jimmy Lyons devoted time to the story of his life and death. Dead, as well as alive, Bunk was a controversial figure.

Hazel to Continue

And the controversy over Bunk probably will rage as long as people are interested in music. His records will be of little assistance in any accurate appraisal of his ability as a musician. But his importance in the history of the development of American jazz, even if only as a peculiarly eloquent raconteur, is undisputed.

Bunk sprang into national prominence 10 years ago with the publication of *Jazzmen*. Following that, he came out of retirement to lead bands in New York, Chicago, and San Francisco, made records, and was interviewed and written about in publications from *Colliers* to *Astrology*.

Leaping from the obscurity of a \$1.50-a-day rice field job in New Iberia to a leader's salary of some \$200 a week in New York, Bunk remains one of the most amazing musical personalities of this or any other time.

Lost Loot

Much has been written on his return to fame. Those who brought him north were once accused of exploiting an old, tired man for their own financial reward—though the truth was that everyone made money out of Bunk's various appearances except those who promoted him. He was damned as a troublemaker, photographed asleep on the band stand, idolized by many, and scorned and ignored by many others. But there's no doubt he indelibly stamped his name in the musical history of his country.

Bunk was born in New Orleans in 1879, one of 14 children of William and Theresa Johnson, former slaves in Assumption Parish. When he was six, Bunk started school at New Orleans university, studied music from an organist who taught him cornet.

Finishing school in 1894, he joined the Adam Olivier band—a legitimate Creole band of reading musicians. He stayed with them a year. Following that, he joined the band of Buddy Bolden, the first great jazz band in historic New Orleans. Bunk often told the anecdote of how he joined Bolden.

Real Crazy

One night after the Olivier band was through, Bunk went to Lincoln park to hear Bolden, whose band "had the whole of New Orleans real crazy and running wild behind it."

Bolden looked down at him and said, "What you got there, boy?" Bunk said, "A cornet." Bolden asked "Can you play it?" Bunk replied confidently, "I can play

it." "Can you play the blues, boy?" Bolden asked. "I can play the blues," Bunk said. "What key you play the blues in?" Bolden asked. "Any key you've got," Bunk answered. Following a demonstration of his ability Bolden hired him.

And Bunk was full of that same self-confidence, teeth or no teeth, right up to his death, when he was still writing north to friends for jobs and money and promising to "really blow" still.

Bunk left Bolden in 1898 to begin 30 years of wandering that took him all over the world.

He led bands in both the Spanish-American war and World War I, worked on boats to Australia, Europe, Africa, and the Far East. He played in France, Mexico—once made a trip with a circus band to England where he claimed he played before Queen Victoria ("I remember she laugh and have hysterics," he once told a New York interviewer).

He worked with Jelly Roll Morton, Ma Rainey, Bessie Smith, King Oliver, and others prominent in the early days of jazz. For years, he worked circus bands. He drifted back to New Orleans on



Bunk Johnson

occasion, played with Frankie Dusen's Eagle band, the Superior band, the Diamond Stone, and many others. He played at Antoine's, the famous New Orleans restaurant, and at the old Gruenwald hotel.

The Teacher

Bunk hired Sidney Bechet for the latter's first job and always claimed to have taught Louis Armstrong, although Pops has both denied and halfway con-

firmed this. Bunk also claimed to have taught Tommy Ladnier and Kid Punch Miller.

(In an interview after Bunk's death with Will Jones, Minneapolis, *Tribune* columnist, Louis said he had never taken lessons from Bunk. Louis said that, to give Bunk a boost, he allowed promoters to say Johnson had taught him how to play horn in the old days in New Orleans.)

Spoke Armstrong. "Bunk was my idol, but King Oliver used to come over to the honky tonk where I played and sit in. I think (Modulate to Page 7)

Bunk Discography

This Bunk discography is, we think, complete, with the exception of several private sessions Bunk made, none of which was released commercially on records. These include sessions in New York and Minneapolis, both in 1947.

Bunk Johnson (talking) 3 sides on Jazzman

Bunk Johnson's Original Superior Band: Bunk Johnson, trumpet; Jim Robinson, trombone; George Lewis, clarinet; Walter Decca, piano; Lawrence Marrero, banjo; Austin Young, bass; Ernest Rogers, drums. Recorded New Orleans, June 11, 1942

Yes, Lord, I'm Crippled (132) JM 2
Down by the River (133) JM 3
Meese March (137) JM 9
Weary Blues (135) JM 10
Bunk's Blues (136) JM 10
Surrender Blues (134) JM 16
Pall on the Floor (138)
Ballin' the Jack (139)

Bunk Johnson's Jazz Band: Bunk Johnson, trumpet; Albert Warner, trombone; George Lewis, clarinet; Walter Decca, piano; Lawrence Marrero, banjo; Chester Zardis, bass; Edgar Meany, drums, 1942.
The Thriller Rag (4660-4a)

Jazz Information 11
When I Leave the World Behind (4662-6a)
Frankie's Blues (4659-3a) JJ 12
Weary Blues (4667-11a) JJ 13
Big Chief Battle Axe (4657-1b) JJ 13
Blue Belle Goodbye (4666-8a)
Dusty Rag (4658-2a) JJ 14
Sabbie's Blues (4661-5b) JJ 15
Shine (4665-9a) JJ 15
Yaaka Hula Hula Dula (4666-10a)
Sabbie's Blues No. 2 (4661-5a) JJ 16
Sometimes My Bardon Is So Hard to Bear (4665-7a)

Bunk Johnson Band: Bunk Johnson, trumpet; Turk Murphy, trombone; Ellis Brown, clarinet; Bari Bales, piano; Pat Patton, banjo; Squire Goodbank, bass; Clancy Hayes, drums. Recorded in San Francisco, 1943, by Rhythm records, probably to be released shortly.
It's Nobody's Fault But Mine
When I Move to the Sky (Vocal by Sister Fevay)

Acc in the Hole
Mamie's Blues (Vocal by Clancy Hayes)
Down by the Riverside (Vocal by Bunk Johnson)

Careless Love
Maryland, My Maryland
Ory's, Creole Trombone
All the Girls Like the Way I Walk

Bunk Johnson Band: Bunk Johnson, trumpet; Floyd O'Brien, trombone; Wade Whaley, clarinet; Bud Scott, guitar; Freddy Washington, piano; Lee Young, drums; Red Callender, bass. Hollywood, 1943, for World transcriptions.
Spiral Advice
Arkansas Blues
Mama's Gonna Goodbye
Ballin' the Jack

Ala's Gonna Give Nobody None of My Jelly Roll
Lowdown Blues
Careless Love
Panama

Bunk Johnson Band: Bunk Johnson, trumpet; Jim Robinson, trombone; George Lewis, clarinet; Lawrence Marrero, banjo; Alcide (Slow Drag) Pavagano, bass; Baby Dadda, drums. Recorded New Orleans, July, 1944.

Tiger Rag (213) 12-inch American Made 351
See See Rider (413) AM 252
St. Louis Blues (211) 12-inch AM 252
When the Saints Go Marching In (402) AM 253
Lowdown Blues (110) 12-inch AM 253
Yes, Yes in Your Eyes (506) AM 255
Panama (414) 12-inch AM 255
When You Were a Tulip (605) AM 255
Darktown Strutter's Ball (407) AM 256
Walk through the Streets of the City (510) AM 511
Margie (553) AM 511
Do Right, Baby (866)

Bunk's Brass Band: Bunk Johnson, Kid Shota Madison, trumpet; Jim Robinson, trombone; Isidore Barbaria, alto horn; Adolph Alexander, baritone horn; George Lewis, E-flat clarinet; Joseph Clark, tuba; Baby Dadda, snare drum; Lawrence Marrero, bass drum. New Orleans, July, 1944

Just a Little While to Stay Here (500) AM 101
In Gloryland (903) AM 102
When the Saints Go Marchin' In (894) AM 102
Nearer My God to Thee (902) AM 103
Didn't He Ramble? (898) AM 103
Tell Me Your Dreams (900)

(Both these groups made many other sides, as yet unreleased.)

Bunk Johnson's New Orleans Band: Bunk Johnson, trumpet; Jim Robinson, trombone; George Lewis, clarinet; Alton Parrish, piano; Lawrence Marrero, guitar; Alcide Pavagano, bass; Baby Dadda, drums. Recorded New York, Nov. 21, 1945

Tishomingo Blues (73151) Decca 25181
You Always Hurt the One You Love (73152) De 25182
My Maryland (73149) De 25182
Alexander's Ragtime Band (73150)

Same personnel. Recorded Dec. 19, 1945
Smag It (DS-VB-888) Victor 40-0126
When the Saints Go Marching In (DS-VB-996)

A Clear Walk with Thee (DS-VB-887) Vi 40-0127
High Society (DS-VB-997) Vi 40-0128
Sister Kate (DS-VB-886a) Vi 40-0128
Darktown Strutter's Ball (DS-VB-998)

One Sweet Letter from You (DS-VB-889) Vi 40-0129

Franklin Street Blues (DS-VB-999)

Red Jones replacing Baby Dadda, Jan. 6, 1946.

I Can't Escape from You (JDB14) VD 630

Sag It (JDB15) VD 632

Sister Emeline Washington (vo.) acc. by Bunk Johnson, Jim Robinson, George Lewis, Alton Parrish, Lawrence Marrero, Alcide Pavagano, Baby Dadda, Jan., 1946.

Does Jesus Care? (707) Jubilee 3501, Disc 6038

The Lord Will Make a Way Somewhere (708) Where Could I Go But to the Lord (709) Jubilee 3501, Disc 6038

God's Amazing Grace (710)

Bunk Johnson acc. by Dan Ewell, piano; Alphonse Steele, drums. Recorded New York, May, 1946

When the Moon Comes over the Mountain (934) AM 517

Where the River Shannon Flows (936) AM 518

Ja De (937)

Four Butterflies (939)

This trio made many other sides, as yet unreleased.

Bunk Johnson Band, made on American Music label. First seven on 12-inch.

Tiger Rag AM 251

See, See Rider AM 252

When the Saints Go Marching In AM 253

St. Louis Blues AM 253

Lowdown Blues AM 255

Yes, Yes AM 255

When You Were a Tulip AM 255

Panama AM 256

Walk through the Streets of the City AM 256

Darktown Strutter's Ball AM 257

New Iberia Blues AM 257

Sister Kate AM 258

Careless Love AM 258

Weary Blues AM 101

Bunk's Brass Band AM 101

Just a Little While to Stay Here AM 102

In Gloryland AM 102

When the Saints Go Marching In AM 103

Nearer My God, to Thee AM 103

Didn't He Ramble? AM 103

Tell Me Your Dreams AM 103

Do Right, Baby AM 511

Margie AM 511

When the Moon Comes over the Mountain AM 517

Where the River Shannon Flows AM 518

Ja De AM 518

You've Got to See Mama Every Night AM 518

Beautiful Doll AM 518

I'll Take You Home Again, Kathleen AM 518

In the Gloaming

The following are unreleased sides made by Johnson for Robert H. Stendahl, of Gary, Ind. (Cut in New York City, Christmas, 1947.)

The Entertainer; The Minstrel Man; Choo; Someday; Hilarity Rag; Kinkles; You're Driving Me Crazy; Out of Nowhere; That Teasing Rag; Some of These Days; 'Til We Meet Again, and Marie Elena.

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'Bunk Story Amazing'

(Jumped from Page 6)

he was a little more alive musically than Bunk. Everything I did, I tried to do it like Oliver.") After the navy closed Storyville in 1917, Bunk toured the north with circuses and minstrel shows. He worked with a band in New Iberia led by the father of Nellie Luther and once in Kansas City played with Julia Lee. He left the music business, however, in 1931, following a brawl with a leader in which he lost his false teeth. Unable to replace them, he couldn't blow much trumpet. So he worked in and around New Iberia for years as a common laborer, carpenter, WPA music teacher, caretaker on a famous Louisiana plantation, and went to cities in Oklahoma and Texas for various jobs of a nonmusical nature.

Out of Touch

Although he was almost completely out of touch with music, whenever his boy Louis played in that area, Bunk would hop into his old truck and drive as much as 100 miles to hear him. It was through Armstrong, in fact, that

Bunk finally was located.

In the course of his research work on *Jazzmen*, William Russell, for whose American Music label Bunk later recorded so many sides, was urged by Armstrong to find Bunk—"that's the man you ought to write about," Louis said.

That started the fabulous correspondence Bunk maintained with jazz historians, friends, and music lovers all over the world for the next 10 years. Much of what he wrote was incorporated into *Jazzmen*. A great deal of it has been gathered by Russell and may reach print eventually. It is an invaluable and picturesque presentation of the early days of American jazz.

Bunk's letters in the early '40s constantly kept asking for another chance to play "cause what it takes to stomp 'em, I really knows it yet," he said. He needed new teeth and a horn. Finally Russell took up a collection among jazz enthusiasts, got enough money for both teeth and horn, and sent it to the old man.

Then Records

Gene Williams, who ended up spending close to \$25,000 bringing Bunk to New York and later bringing Kid Ory to San Francisco, went south to record him.

So did Dave Stuart of the Jazz Man Record shop in Hollywood.

The group took Bunk to New Orleans, picked up a crude band of mostly nonreading musicians, hurriedly recorded a few sides on a portable machine in the back room of a music store, and left. Williams returned later that summer, made more records with a slightly different personnel accompanying Bunk, and both sets eventually caused enough interest for Bunk to be brought to San Francisco in 1943 to appear at a series of lectures on jazz conducted by Rudi Blesh.

Bunk rehearsed with Bertha Gonsoulin, a local pianist who had played with King Oliver when the latter was in the Bay area 20 years before, and went on. He played old tunes and told his story in his own words.

It's An Honor

"I am as honored to be with you as I know you are to have me," he told the audience, which included many longhair critics and music lovers. Bunk stayed in Friaco off and on for two years, playing and doing odd jobs.

He also made several sides for Dave Rosenbaum with local musicians, one of which, *Ace in the Hole*, has been issued.

Union trouble (spelled Jim Crow) put an end to his sessions at CIO hall there, so Bunk returned to New Iberia, stopping in Hollywood to make some transcriptions for World.

Back home, he made two recording dates for Russell, using most of the band his dates for Williams and Stuart had saddled him with, plus Baby Dodds, and appeared on the Esquire All-American Jazz concert in Jan., 1945.

Later that spring Bunk went to Boston to join Sidney Bechet at the Savoy cafe. He stopped off in New York, played a Sunday afternoon session at Ryan's, and made four unreleased sides with Bechet

for Blue Note. He also talked on the Eddie Condon Blue network show.

Bit of Indecision

The Boston engagement with Bechet ended in a hassle over who was going to play lead. (Some of the air shots of that band demonstrate the point.)

With Williams as financial backer, Bunk opened in Sept., 1945, at the Stuyvesant Casino in New York. The spot received a tremendous amount of publicity, with *Time*, *Vogue*, *New Yorker*, *Colliers*, and others using interviews, reviews, and pictures. Business improved after a terrible start but Williams still lost money on the deal, however, and closed the following January.

Bunk recorded his Decca and Victor sessions during the Stuyvesant run and played a Town hall concert for Yugoslavian Relief (it was ok then) on Jan. 1, 1946. That night he recorded four sides for Herb Abramson featuring Mme. Ernestine Washington, a New Jersey gospel singer.

The Stuyvesant's management, without Williams, brought Bunk back again that spring for another engagement, this one financially successful.

Couldn't Make It

In the summer of '46, Bunk went to Chicago for a concert sponsored by John Schenck. Several other deals, including an appearance in the Jules Levy movie *New Orleans* with Armstrong, didn't pan out and Bunk went back to New Iberia where he stayed until the summer of 1947. He then returned to New York, played several jam sessions and concerts, but was unable to resume his former position. He returned to New Iberia again in the spring of 1948 and suffered a stroke later that year which ultimately resulted in his death.

Critics were in wide disagree-

Wiley Trio Draws Sioux City Cheers

Sioux City—One of the best and most entertaining groups seen in these parts in years recently appeared at the Esquire lounge here. It's the Larry Wiley trio, a unit loaded with pep, vigor, personality, plus plenty of talent.

Leader Wiley plays guitar, wife Nan Davis is on vibes, and Barney Barnett is on bass. All three vocalize—but good. Wiley formerly was with the Adrian Rollini trio.

Following their stand here, they went to the Westward Ho, in Phoenix, Ariz.

Tom Archer continuing his parade of name bands at Shoreacres. . . . Trumpeter Hubert Polly, formerly with Ken Granning's orchestra, has joined Wally Wagner's combo at the Lake Shore inn. . . . Clarence Kenner trio now bopping away at the Downtown Businessmen's club.

—Bob Hatch

ment as to his ability and value as a musician, as were musicians. He was called feeble, inept, and corny by some, and by others was hailed as a genius. Virgil Thomson, of the N. Y. *Herald-Tribune*, called him a "sensational artist . . . greatest master of the blue or off-pitch note I have ever heard."

Bunk himself was a great guy who packed a considerable amount of living into his life. "I do not know just when I will become old," he said a few years ago. "The only things I know that's old are my clothes. They get old, not Bunk."

The current Dixieland revival in New Orleans was predicted years ago by the old man, "... it's going back to jazz and right on home to ragtime," he said. Be funny if he were right.



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Barclay's Outfit Blows Self From Jantzen's Beach To Nob Hill's Mark



Portland, Ore.—Now at the Mark Hopkins hotel in San Francisco, these photos of the Barclay Allen ork were taken at Allen's last night at Jantzen Beach ballroom here. Brass section gets first look, with Don Maddux, trombone, and trumpeters Lonny Johnson, Carter Pierce, and Jerry



Stewartson. Tenorist Alan Simms, who doubles on vocals, and pianist Allen are in the center. Photo at right shows saxists Bill Neidlinger, Cliff Jackson, Maurie Bruckmann, and Simms. Rhythm are Merle Mahone, drums, who doubles as road manager, Sid Fridkin, bass, and Stan Black,



(Photo by Bill Weber.)

guitar, both of whom arrange for the band. DeLores Crane is gal singer, and Jackson does the novelty vocals. Lucky with bookings, former Freddy Martin pianist Allen has been having a tough time otherwise lately. Recent death of his father and his own not-too-good health being items.

THE HOLLYWOOD BEAT

'Sugar Hill' Draws Raves But Leaves Holly Chilled

By HAL HOLLY

Hollywood — There's something about a live show that must have a special fascination for filmoguls. The turnout for the opening of *Sugar Hill*, the new stage show by James P. Johnson and Flournoy Miller, had the aspects of an old-fashioned Sid Grauman premiere—movie names arriving in chauffeured limousines, outdoor arc lights big enough for a market opening, sidewalk sightseers on both sides of the street.

Three Peppers Ink Philly Wax Pact

Philadelphia—Ivan Ballen, disc manufacturer who has the Gotham label in New York in addition to his local wax, has grabbed the newly reorganized Three Peppers trio for platters. Group split up during the war years when guitarist-singer Bob Bell bought a Harlem restaurant.

Steady parade of musical and vocal stars at both the Hotel Douglas' Showboat here and Chubby's across the river in North Collingswood, N. J. Showboat in recent weeks has had Earl Bostic's band, Eddie (Cleanhead) Vinson, and Savannah Churchill. Chubby's name procession has included Patti Page, Art Lund, and Charlie Ventura.

Mercer Ellington in nearby Atlantic City at the Paradise cafe. And at the 500 club, maestro Pete Miller has added drummer Ann Miller, formerly with Phil Spitalny and Ada Leonard.

Crew Re-Forms For Fall Dates

Hartford, Conn. — Herbie Janow's local band, which hasn't been booking for a number of months, plans to resume operations in September. . . . Paul Landerman's orchestra playing nightly at Hotel Bond. New girl vocalist is Marjorie Dean of Williamstown, Conn., formerly with Buddy Rich. . . . Pee Wee Menard and his Trailherders playing at Connecticut summer resort hotels for the rest of the season.

Club Ferdinand, one of the more popular downtown clubs, has turned into a theater-restaurant for the summer, with Felix Ferdinand featuring Guy Madison and other Hollywood names in dramatic offerings.

—Allen M. Widem

Down Beat covers the music news from coast to coast.

It certainly was a triumph for Jules Seltzer, the skillful hustler of press handouts who staged the opening, but not a triumph, in our opinion, for those who staged the show.

Just a Minority

We're glad to report, however, that on opening night those who felt as we did about it seemed to be a very small minority. At the close of the first act there was thunderous applause. At the finale the audience was on its feet cheering. Our feeling was that practically everyone at the opening must have had a piece of the show. Or maybe they felt that failure to get excited over a show advertising an "All Colored Cast" would brand them as "ignorant and prejudiced."

Sugar Hill is the first musical comedy (if that's what it is) we've ever encountered in which every single last word of "dialogue" is sung. The entire score, which contains a couple of promising commercial pop songs, is by James P. Johnson, held by many to be quite a figure in that field of music for which we are now trying to find a name.

Organ, Too

The musical support for the actor-singers is supplied by a pit unit consisting of Dudley Brooks and Marie Jordan, pianos; Eric Henry, novachord; and Nina Russell, Hammond organ. The idea of this instrumentation, one of the producers explained, was to avoid the idea "that Negro music is necessarily jive music." Okay, but we'll bet that music director and arranger Dudley Brooks, who did some good arrangements for the Benny Goodman band of 1940 isn't too happy with this approach. But we still expect someone to call *Sugar Hill* James P. Johnson's "jazz opera" soon.

PASSING NOTES: Tommy Dorsey made headlines in L.A. when he was named in a race discrimination suit filed against him as chief owner of the Casino Gardens. What the papers might have

Los Angeles Band Briefs

Frankie Carlo unveiled new singer Bob Leeban at his July 26 opening at Palladium. Lawrence Wall booked to follow Carlo, starting Aug. 30.

Kid Orz (Beverly Cavern) lineup has two new faces in Teddy Buckner, trumpet, who replaced Andrew Blakeney, and Lloyd Glenn, piano, now in Buster Wilson's chair. Blakeney, who has steady job with L. A. school department, found the six-note grind too arduous.

Benny Spiker, ex-Martin pianist whose new unit took over Mesamba, Hollywood topspot, has something new in a combo built around piano duo. With Spiker are Al Lerner, second piano; Walter Abbey, trumpet; Howard Determan, tenor sax and bass clarinet; Spencer Feina, drums, and Arnie Olson, bass.

Bill Covey, tenor sax man, showcasing new band at Hangover club on Tuesday nights (Nichols' night off). A solid, small combo comprised of ace studio and radio men (Nick Fiesol, Nate Kazmier, et al.).

Shippy Anderson, pianist backing singer Judy Marsh at Catalina Island's Hurricane Cove, has made spot hangout for island vacationers who like it solid and want a change from Jan Garber (Catalina Casino).

Hal Stern, violin, returns to Chantclair, which reopened Aug. 3. Will use two pianos, tenor sax, bass, and drums.

Benny Strong band, out of Chicago and newcomers to this territory, took over Casino Gardens stand following short run there by Tommy Dorsey. Opening of Strong will mark curtailment of schedule to four nights a week.

Eddie Fitzpatrick ork will do dance stint at Coconut Grove during Peter Lind Hayes' engagement starting Aug. 2.

L. A. KEYSPTS

Aragon—Ray Robbline
Bar of Music—Mary Kaye trio
Beverly Hills—Kid Orz
Beverly Hills hotel—Ted Fio Rite
Biltmore Bowl—Chuck Foster
Casbah—Nellie Luther trio
Casino Gardens—Benny Strong
Charley Foy—Abby Brown
Circ's—Phil Ohman, Bobby Ramos
Club 47—Zutty Singleton
Coconut Grove—Eddie Fitzpatrick
Florentine Gardens—Jimmie Crier
Gag club—Johnny France
Hangover Club—Red Nichols
Larry Potter's—D'Varga
Mesamba—Roger Spiker, Latinaires
Monkey room—Pete Daily
Palladium—Frankie Carlo
Riverside Ranch—Tex Williams
Royal room—Wingy Manone
Zooza's—Lefty Johnson

New Coral Singer

New York—Bill Darnel, former Kay Kyser vocalist, has been signed by Coral records. This is his first term pact with any label. He has cut free lance sides for independent outfits in the past and has been doing commercial radio work since dropping band singing.

pointed out is that race discrimination is practiced at not only the Casino Gardens but by all dance halls in this territory.

Julie Wilson took the Sunset Strip crowd by storm in her recent two-week stand at the Mocambo. Julie did one appearance a night, coming in around midnight after her performance as lead in local production of *Kiss Me, Kate*. Phil Moore, Julie's coach, did the stint with her, assisted by Marshall Royal, clarinet; Jack Marshall, guitar, and Billy Hadnott, bass.

Milwaukee Bop Op Tries Dixieland, Says Pays Off

Milwaukee—Convinced that Dixie draws as well if not better than bop, Bob Paliafito, Continental op, is mulling a return date for the Doc Evans unit. After his first experiment with Doc (a two-week booking extended to four), Paliafito believes the favorable results were due to the fact that patrons, tired of a steady bop diet, were at last able to recognize the tunes being played.

Affable Evans doesn't like his group to be called a Dixie unit. He prefers it be called a 'good jazz outfit' instead.

Hacks 'Em

Says Doc, "Very often we're hacked with people who keep demanding the same old tunes. We have a lot of new ones in the book which we never get a chance to use. And the people who describe Dixie as being old-fashioned should apply that description to themselves. Good music of any kind is never out of date."

He also feels it's the layman who's responsible for the controversy existing between the various schools of jazz. A good musician realizes that a style which for him allows freedom of expression may act as a restraint upon another artist employing it. A layman usually doesn't consider this and brands everything not conforming to his particular tastes as erroneous.

Jerry King Subs

The Les Zahorik trio at the La Conga club now has Dick Winans, tenor, and Jerry King, drums. King is subbing for Connie Hoppe, who has been hospitalized with a stomach ailment.

Booked for two weeks, the Les Paul trio opened at the Stage Door July 21. Management hinted at a possible June Christy opening in the future.

Billie Holiday sang at the Continental for three days last month. The Eddie Getz quintet worked the relief sets. Herbie Fields opens Aug. 22, to be followed by the George Shearing quintet Sept. 19.

Pop Concerts

Having only two days to rehearse didn't stop John Anello, music director of the Milwaukee pop orchestra. The 30-piece organization, which made its debut successfully July 17 at Humboldt park, received commendatory criticism. Works by Harold, Brahms, Strauss, Khachaturian, Gerashwin, Liszt, Gade, Godowsky, and Horlick were presented. The next concert is set for Aug. 14.

Anello also conducted the National Opera festival here Aug. 5 and 6, in which singers from 34 states, Canada, and Mexico participated.

Patrons of Devine's ballroom are calling Elliot Lawrence one of

Stork Sub



Detroit—New vocalist with Re McKinley, replacing Jean Friley who is expecting a little Friley, is Dale Nunelly, above. Who prompted Dale's enigmatic half-smile is not in our ken, though we wish it were. McKinley's ham currently on the road, just finished a week at Eastwood Gardens here.

Laer Enog

Wen Kroy—The real good waxy end has arrived. Later way you can make dough is to identify a record played backwards. This happens on a radio show called *Spin to Win*. Preliminary questions are about pop platters, jackpot goes to the backward tune detective. Interesting possibility is that the gimmick may reveal one of the tricks of mechanically minded tuncsmiths. Some pop tune may turn out to be Beethoven's *Fifth Symphony* when played backwards.

the most genial leaders in the business. Appearing at the dancery for a recent one-niter, Lawrence pleased listeners by telling them names of tunes and soloists, and gratified dancers by distributing equally ballads and up-tempo numbers. Charlie Spivak has a one-niter at the ballroom Aug. 21.

—Shirley Klarner

MOVIE MUSIC

James, Zito Trumpets In YMWH Bringing Howls

By CHARLES EMGE

Hollywood—As expected, there were howls of derision in many quarters as the news got around that Harry James was indeed, as rumored, soundtracking the trumpet solos which will appear to come out of the horn of Kirk Douglas, playing

Club 15 Takes Haymes

New York — Dick Haymes has been signed for the top spot on CBS' Club 15 show, replacing Bob Crosby. Show went off the air for the summer on July 1 and will re-

turn with Haymes on Aug. 29. Evelyn Knight, the Andrews Sisters, and the Modernaires, who worked with Crosby on the show, probably will be retained for the Haymes regime.

Rick Martin in Warners' screen version of Young Men with a Horn.



Charlie

The howls come largely from those who insist on trying to link the legendary—now almost mythical—Bix Beiderbecke with the trumpet playing hero of the Dorothy Baker novel.

Refresher

Just to refresh our memory we skimmed through the book again and found we didn't have to revise our original impression to any great extent. The book is a sincere effort by a reasonably competent writer to put into words what she felt in the music of Beiderbecke. She



Harry James and Kirk Douglas

makes a good try at writing fiction based on a subject on which no one has written anything of any real consequence.

We've had a chance now to look over what will be just about the final version of the screen story based on the novel. There have been many changes, but we don't think the novel was good enough as such to warrant too much concern over them. The screen story, as prepared by Carl Foreman (Home of the Brave), starts in the cheap sanatorium for alcoholics where Rick is taken after his collapse.

Hoagy Talks

He is taken there by Smoke Willoughby, an essentially new character played by Hoagy Carmichael, who, as off-screen narrator, tells the story from that point by the flashback method.

Lauren Bacall naturally is in the role of Amy North, the would-be intellectual who is supposed to have wrecked the trumpet player's life. That role doesn't seem to have been changed much. Doris Day, in her first serious part, is Jo Jordan, a character derived to some extent from Josie Jordan, a Negro girl singer in the novel. Juano Hernandez, recently of the New York stage, is cast as Art Hazard, the Negro trumpet player who gives Rick his start on the horn. Jimmy Zito has soundtracked the trumpet solos for Hernandez, a fact that should arouse a little tempest of its own.

No one knows for sure how a movie will turn out until it has been sneak previewed and received its final cutting. But as it stands now, Warners' screen version of YMWH gives promise of being a good, honest, entertaining, musically interesting movie.

Will Be Protests

If it is hashed up into a humdrum program picture it won't happen without terrific protests by Kirk Douglas, whose screen career is at stake, and WB music head, Ray Heindorf, who came up the hard way via dance bands (Jimmy Grier around 1930) and who knows a great deal more about music and musicians than Dorothy Baker.

SOUNDTRACK SIFTINGS: There were a lot of guesses but none of our correspondents recognized the ghost singer for Gloria Grahame in A Woman's Secret who had the boys squirming in their seats with that Paradise number. It was Kay Lorraine. . . . Ilene Woods has started to soundtrack the vocals for the principal character in Cinderella, all-animated cartoon feature now in production at Disney.

Zutty Heads Group

Zutty Singleton will be seen at the head of an all-star band in a nitery sequence in the 20th-Fox picture, Turned Up Toes. Told that "they might decide to record the band on the set," Zutty lined up men like Teddy Buckner, Billy Hadnott, Miles Davis, Marshall Royal, and Britt Woodman. But they didn't, so it probably will be staff work music you hear when you see them. . . . To T. W. of Columbus, Ohio: That was Marion Morgan's voice with Dorothy Malone in One Sunday Afternoon.

Compounce Still In Biz

Bristol, Conn.—Lake Compounce park, reported closing in the last Beat, is continuing operations using name bands once a week and filling in with local crews. There's a possibility that if the names fail to draw they may be dropped in favor of local groups, but in either event spot intends to stay open.



By Michael Levin

New York—Variety, the theatrical tree stump, recently ran a front page piece about the demise of night clubs in New York's Harlem. To quote the paper, "Harlem Niteries Tune Swan Song; No Offay Business."

Translated, this means that Harlem business is nowhere, that the white trade is remaining downtown, at the dog races, or anywhere but uptown.

Variety explores the reasons for this, says sagely it may be a hangover from the reputation the muggers gave the neighborhood, or it may be a reflection of generally bad business in show business. It adds that the clubs, even such stand-bys as Small's Paradise are having great difficulty in getting a Negro name that will attract Broadway spenders.

It goes on to say that just as the first formula of girlie and then swing shows worked, so must Harlem now find another formula to attract the white dollar that keeps its night clubs prosperous.

While regretting the bad business for the Negro night clubs, I think that piece is some of the best news to appear about Harlem in a long while.

As I interpret the events, it means this. At long last Negro talent is beginning to get enough of a break in white night clubs and theaters so that it is not forced to display its wares in one neighborhood. Whereas 15 years ago Lena Horne danced in the Cotton club and the Cotton club alone, she is now a star of big clubs the country over. The same is true of other Negro acts and musicians.

Granted that life is still no bed of roses for them, the dearth of acts does in some sense reflect good news for the section as a whole. There is no real reason Harlem should have big clubs. No other neighborhood section of New York could support them, and there is no reason why Harlem should either. To wish it to continue to do so would be to encourage the same segregation pattern as liberals everywhere hope will be wiped out soon all over the world.

Another reason for lack of business is that there are now clubs like Bop City where mixed audiences are treated as ordinary events. Whereas a downtown Cotton club was almost strictly Jim Crow, in Bop City the musicians are not only mixed but so are the patrons.

This may be tough luck for Harlem nightclub business, but it is a good thing for Negroes everywhere, which is a more important issue.

Thus, though I regret the passing of a Harlem where every little block on Seventh avenue had a fine little jump band, and with some truly astonishing cutting sessions going on every night, I am glad to see it pass away if it really means that the people who live there and who before were no real part of the night life are going to get a better break in both day and night life.

It will mean, among other things, better Negro musicians, which in turn will mean better white musicians which will mean . . . and far into the night.

This is one time when it may be fashionable to be gloomy, but I can't quite see it that way—not even if Variety says so.

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1949, when this contest officially closes. You may submit as many suggestions as you choose, but each must be written on a separate blank and accompanied by a separate letter. In case of ties duplicate prizes will be awarded. Employees of Down Beat, Inc., and John Maher Printing Co., and their families are ineligible.

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8-26-49

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Dog Days, Bad Biz Both Just Myth?

They say the music business' dog days are here. Back in our youth, the particularly hot periods, usually during August, were called dog days. It was believed dogs were more inclined to be rabid during such hot spells, and children were warned not to take chances of getting bitten in these times, not that dog bites were especially recommended at any other time of year.

Since then, it has been demonstrated that rabies (hydrophobia) isn't caused by heat or lack of water, but is a state of germ infection passed from one animal to another. It could be contracted in winter as readily as summer.

So dog days became something of a myth, and that's what we think is happening in the music business. Leaders and bookers are screaming that the one-nite dance business is a thing of the past, that ballroom operators will not buy traveling orks but are relying on local and small units.

Poor business is a bad thing. So are the rabies. We believe that the fear of either probably is being exaggerated and that wrong thinking will not remedy the situation. We continue to receive reports from various sections of the country about phenomenal business by certain bands; Lionel Hampton at Wrigley field in Los Angeles and in Oakland, Johnny Long and Ray McKinley at Coney Island, Cincinnati, Tommy Dorsey at Spokane, Wash., and Lakeside park, Denver, and Louis Armstrong at the Club Carnival, Minneapolis. We could name many more instances.

The ballrooms are still standing, boys. The people still are at hand to fill them. They haven't left the country, all of them aren't out of work, and most of them are ready to listen to a good band or to dance to good music. Crying "dog days" is the rankest sort of defeatism and is a pretty silly routine.

Instead of that, work harder. Find out what will draw the crowds and then give it to them. Maybe the prices are a little steep and maybe the folks will have to get a bargain. It's hard to get rich overnight, even in boom times. Throw some extra effort and loot into advertising and promotion, with positive instead of negative slants.

Then the "dog days" talk will disappear.

CHORDS AND DISCORDS

Comment From Klee

To the Editors:
I wish Mike Levin wouldn't get in so many fights. It seems like I spend all my spare time, when I should be looking around for somebody who looks, sings, and talks like June Christy but isn't married, defending Mike. I still maintain that Mike is the only critic that makes sense anymore. Ulanov, Feather, and Avakian are off fighting their own narrow-minded one-sided battles for or against bop or Dixie. Pat Harris and D. Leon Wolff get me so mad I'd like to bang their heads together. And George Hooper has said that he is

a discographer rather than a critic.

As Hooper said at a Hot club meeting, there aren't enough jazz fans that can split up into two camps. There have to be more middle-of-the-roads like Levin to teach not only tolerance of the other guy's idiom but appreciation of it.

As for Ellington, let me go on record as agreeing with Mix. You can't build a band around two or three musicians. He has a sloppy rhythm section with the world's worst drummer. He has a trumpet section dominated by a clown named Ray Nance, with only Hal Baker to recommend it. He has one great trombonist left, Lawrence Brown, and one great sax man, Ben Webster, and one great clarinetist, Jimmy Hamilton. For the sentimentalists there is Hodges and there is Carney.

The Rabbit, unlike whiskey, has not mellowed with age. As for Carney, he was all right, too, until Leo, Serge, and the greatest of them all, Charlie Ventura enlarged the

RAGTIME MARCHES ON

NEW NUMBERS

AMERO—A daughter, Joyce Madeleine (7 lbs., 2 oz.), to Mr. and Mrs. Cliff Amero, July 9 in Rochester, N. Y. Dad is trumpet-vocalist with Bill Fleig's ork.
BARBER—A son, William James, to Mr. and Mrs. Bill Barber, July 8 in New York. Dad plays tuba in pit band of Lend An Ear.
BLOCK—A son, Michael (7 lbs., 3 oz.), to Mr. and Mrs. Martin Block, July 9 in New York. Dad is disc jockey.
FEATHERSTONE—A son, John R. (7 lbs., 8 oz.), to Mr. and Mrs. Jimmy Featherstone, July 10 in Chicago. Dad is band leader.
KOELLE—A daughter to Mr. and Mrs. Wally Koelle, July 17. Dad plays trumpet with Eddie James' band in Cedar Lake, Ind.
LAWRENCE—A son, David Arthur (7 lbs., 4 oz.), to Mr. and Mrs. George Lawrence, July 15 in Manchester, N. H. Dad is drummer-leader of jobbing bop combo there.
LEWIS—A son, Harry Morgan (7 lbs., 7 oz.), to Mr. and Mrs. Harry Lewis, July 2. Dad is arranger for Chuck Foster's ork.
LUTKE—A son to Mr. and Mrs. Harry Lutke, July 15 in Chicago. Mom is former Ginger Dinning of the singing sisters.
MACMARG—A daughter to Mr. and Mrs. Eddie MacMurg, July 15 in Hollywood. Dad is coast head of Robbins music.
NEWMAN—A son, Richard 3rd (8 lbs., 9 oz.), to Mr. and Mrs. Dick Newman, July 9 in New York. Dad is bassist, currently unemployed.
SHAW—A son, Scott Parrish (6 lbs., 10 oz.), to Mr. and Mrs. Floyd Shaw, July 13 in Chicago. Dad's with GAC there.
WARD—A son, Lawrence (6 lbs., 15 oz.), to Mr. and Mrs. Herb Ward, July 16 in New York. Dad is bassist with Willie The Lion at the Riviera.

TIED NOTES

DECKER-O'BRIEN—Duane Decker, writing a book with Willie (The Lion) Smith, and Helen Daisy O'Brien's photographer, July 16 in Easton, Pa.
DEL MONTE-JOHNSON—Michael Del Monte, drummer formerly with Joe Sanders and Lawrence Welk, and Mary Jane Johnson, June 18 in Louisville.
ERL—A son, Milton Drake, song writer and publisher, and Adele Clark, singer, July 8 in New York.
FORMAN-BORDE—Jules Foreman and Yvonne Borde, daughter of booker Al Borde, July 17 in Chicago.
HAYMES-EDDINGTON—Dick Haymes, singer, and Nora Eddington, July 17 in Beverly Hills, Calif.
KADISON-MOORE—Philip Kadison, musical comedy composer, and Paula Moore, July 9 in White Plains, N. Y.
POWELL-JOHNSON—Austin Powell, leader of the Cats and a Fiddle, and Jean Johnson, July 7 in Philadelphia.
SERASINO-LOE—Jimmy Serasino, Rochester night club owner, and Peggy Loe, agent, July 18 in Jersey City, N. J.

FINAL BAR

CLEMENT—Elsa Clement, 59, singer, July 8 in Toledo, Ohio.
DEANGE—Eddie DeLange, 45, composer of such tunes as *My Solitude* and *Moonlight* and onetime co-leader of the Hudson-DeLange ork, July 16 in Hollywood.
FRIE—Fritz Hart, 75, former conductor of the Honolulu and Melbourne symphonies, July 9 in Honolulu.
LYDECKER—Alice Buel Lydecker, 76, pianist, July 21 in Detroit.
MANGIAGALLI—Riccardo Pick Mangiagalli, 67, composer, July 8 in Milan, Italy.
MARSH—Harry Marsh, 52, drummer and official of Local 274, July 10 in Philadelphia.
MATHEWS—Samuel Mathews, 81, drummer and one of the organizers of the Musicians Union of America, July 9 in Philadelphia.

scope and speed of the baritone sax 'til it sounded like an entirely different instrument. Al Hibbler doesn't thrill me the way Herb Jeffries did on *Jump For Joy* and *Flamingo*.

Let's face it. Duke's best period was over after *Happy Go Lucky Local*. That was the last of the records in the class with *Cotton-tail*, *Harlem Air Shaft*, and *Morning Glory*. Duke's band has been bled. Cootie, Rex, Tricky Sam, Tyree Glenn, Barney, and Blanton never were replaced and they never will be. My protest is no slamming of Ellington, the man, the pianist, or composer. My only objection is that at present he is leading a sloppy, bad-sounding, half-schooled bunch of musicians. I'm not in favor of retiring Duke but of presenting him with a new band, keeping maybe Ben Webster, Larry Brown, and Hal Baker. There's a lot of life in Duke and Billy Strayhorn yet. All they need is the guys to play the stuff they write.

Joe H. Klee

(Ed. Note: No need to replace Tyree Glenn, who is still with the Ellington band.)

Glad, You Hear?

Hanover, Pa.

To the Editors:
Bop isn't everywhere! I'm not a bop fan, and I'm glad. In Local 49

Hooray For Hollywood



"I'm sorry. Turbi couldn't make it. However..."

we have about three outfits that think they know bop. I play about four dates to their one.

We are traveling to Maryland and all over Pennsylvania and haven't run into a bop fan yet. We won't—we play music. If this sounds prejudiced, it's meant to be. We don't have bop and we don't want it.

G. B. Miller

Costanzo In Arkansas

Little Rock, Ark.

To the Editors:
You stated in *Strictly Ad Lib* (*Down Beat*, July 29) that Jack Costanzo was not allowed to play with King Cole when they appeared in Little Rock. He was allowed to play here; I know for I was there.

However, the city did not allow white patrons to attend either the King Cole concert or the Ernie Field dance.

Eugene Washington.

Kids Out In Chicago?

Whiting, Ind.

To the Editors:
For months now we amateur "cats" have been shut out of every single place where a band is playing simply because, since liquor is served, no one under 21 can be admitted. A thing like this is just as much a blow to us as it is to the musicians we go to hear. From the Blue Note to the Hi-Note, from Jazz Ltd. to the Victory club, we are gently but firmly told that we just can't come in. Period.

Wouldn't it be possible to serve something besides beer, whiskey, etc., and thus assure our business for the time when we do "come of age?"

Bruce Cox

McIntyre Stole Crowd

Bethlehem, Pa.

To the Editors:
I have just read the short story concerning Hal McIntyre in your July 1 issue. So much the worse for Fordham U if they didn't give Hal a chance to play his wonderful bop. He certainly stole the show here at Lehigh at our Spring house party last month.

We featured two bands on two different floors. Jimmy Dorsey held the spotlight on the main floor, but he didn't hold the crowd. During the course of the night's dancing, most of the couples sneaked downstairs to dance to McIntyre or just to sit and listen. He has a great band and plays the most danceable

bop I have ever heard. So pardon my etiquette if I politely thumb my nose at Fordham.

William Puckett

Posies For Bloom

Mount Morris, N. Y.

To the Editors:
The *Well Get It* show, emceed by disc jockey Maury Bloom and aired every Saturday afternoon over Kenmore, N. Y., station WXRA is much more interesting than your straight news story treatment of it (July 1) would lead one to believe. Bloom has attempted something new in the western New York area. He has been for many years a successful musician and has a thorough understanding of the music he plays. He interjects personal notes on various wax stars, thereby providing the listener with a background on his favorite jazz musicians. This is the sort of show *Down Beat* should enthusiastically support, instead of yawningly reporting its existence.

Tommy Sullivan
Bill Stokes

Soldier Impresses

San Angelo, Texas

To the Editors:
We don't often get to hear mud good music down here, but what we hear we appreciate. There is a drummer that I heard by chance one night. He is a soldier at Goodfellow AFB, which is not far from this city. He is not the regular drummer for the band but was sitting in. His name is Dave Gorton and he has a wealth of talent that even some professionals lack.

Albert Sinclair

99.44% Pure Jazz?

New York—Ivory records, featuring blues and rhythm stuff, has been started here by Dagmar Van Haur, former sales manager for Dial. First release is a pair of sides by the Do Ray Me trio. Platters sell at 79 cents.

WHERE IS?

JACK COLLINS, former Mal Mallett and Bob Chester pianist, now doing a single. Last heard of in Albany, N. Y.
WALT KUHNKE, alto, last heard from while playing in Jim Barnes' ork, traveling from Sioux Falls, S. D.
DICK (BIRD) POWELL, piano, recently free-lancing in Colorado Springs.

WE FOUND

JOE GERACI, former Ted Wooten drummer, now with the Al Nye band at the Club Hollywood, Franklin Park, Ill.

phone records
Rec Chicago demon playing posed, release
The dition Crew Exper A Str in the Snake quinte Powe light releas Irving becom
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E
● A tradition known-men, B grew up the stu joined Papa C cabaret years w then K Swift, 1939).

THE HOT BOX

Scott Experimenting With New Record Conceptions

By GEORGE HOEFER

Chicago—Be-bop and progressive jazz become "moldy-fog" when you are in the presence of Raymond Scott, composer, inventor, and bandleader. Scott has been experimenting with musical sound in his electronic laboratory in New York city, off and on, for more than 10 years. He is now ready to announce his latest development called "music engineering" and to illustrate the same with his new Master recordings.



George

phones, recording studio, and the recording discs.

Recently at the Blue Note in Chicago, Scott made his initial demonstration to the press by playing five sides which were composed, arranged, engineered, and released by Scott on Master.

Same Pitch

The titles are in the Scott tradition: *Dedicated Piece to the Crew and Passengers of the First Experimental Rocket to the Moon*, *A Street Corner in Paris*, *Bird Life in the Bronx*, *Ectoplasm*, and *Snake Woman*. These are the first quintet records since 1938, when *Powerhouse*, *Toy Trumpet*, *Twilight in Turkey*, and others were released on Master, then owned by Irving Mills. The latter discs have become valuable collector's items.

The basis of Scott's theory is that a composer can get his creative contribution over to his listeners only through a process of thought transference. He believes, within reason (especially when one thinks of how remote TV must have seemed a century or so ago), that in the music of the future, perhaps the composer will sit on the concert stage and merely think his conception of his work. His thought waves will be picked up by mechanical equipment and transferred to the minds of his hearers. Instead of recordings of actual musical sound, recordings will carry the brain

waves of the composer direct to the minds of the listeners.

Although scientists are now working on apparatus enabling experiments to record the electrical impulses of the brain, the development of actual thought transference is still to come. Scott feels he has found a method closely approximating the above ideology.

In Right Mood

He starts with an idealized conception of his music. For instance, in *Street Corner in Paris* he imagines he is actually on that corner. The problem then is to get this conception to the listener with the least amount of distortion. It is a primary requisite that he score the music himself and coach the human medium of musicians until he has achieved in them the most nearly perfect reproduction of his own thought.

Finally, in recording his work, the actual engineering must be undertaken by the composer. Physical considerations become of high importance. Scott finds that the size and shape of the recording room as well as the humidity and temperature affect the reproduction of particular conceptions. For one musical composition, he may require a large, low ceilinged room, for another, a small, high ceilinged studio is needed. A comparatively cold room is usually required, with the temperature for some individual tunes sometimes as low as 45 degrees. Some compositions require a very dry atmosphere, others can be heard ideally in extremely humid conditions.

To Hang On

The five sides listed above will each be backed by a standard popular number. The discs will spin at 78 rpm and will be on vinylite. Each label will include explanatory program notes and the price will be \$2 a record. Scott has turned down an offer from a major company to buy the sides at \$5,000 each, as he feels a commercial company would spoil the artistic merit of the records.

JAZZ MISCELLANY: Willie (Bunk) Johnson devoted his last half-dozen years of a long and hard life to the strenuous routine of a jazz musician in order that

Wilber Takes To New Jersey Woods



New Brunswick, N. J.—Latter-day Dixielander Bob Wilber, clarinet, recently moved his band into the Rustic Lodge here after a long stand at Boston's Savoy. Wilber, whose Bechet-like soprano sax and clarinet can be heard on Rampart records, is shown above with trumpeter Henry Goodwin and trombonist Jimmy Archey.

Things To Come

These are recently cut jazz records and their personnels. Don't ask your dealer for them until you see by the *Beat's* review section that they've been released and are available.

SINGIN' FATS THOMAS' ORCHESTRA (National, 6/28/49). Eddie Davis, tenor; Mundell Lowe, guitar; Specs Powell, drums; George Duvivier, bass; Howard Biggs, piano, and Fats Thomas, vocals.

Oo Bob Aloo Bo, by Lee Magid,

posterity would have records and the memory of pure New Orleans jazz as played by one of its great pioneers. Almost two years ago he returned to his home in New Iberia a tired and sick man. His wife, Maude, was unable to work due to Bunk's need of constant care. Now that he is gone, his family needs money badly. We are sure Bunk's innumerable friends across the nation will want to help with anything from \$1 to \$10. Send to Maude Johnson, 638 Franklin street, New Iberia, La.

Walkin' on Discs

Alderson Fry, once of Nashville, now of Seattle, recently inventoried his gargantuan collection and weeded out 15,000 nondescript items. Rather than burn them, he broke them up and made a flagstone-type walk across his yard.

Fred Reynolds, popular WGN-Chicago disc jockey and emcee, has gone to bat for the Bob Crosby Dixieland collectors. He has prevailed upon Decca's Coral label to reissue *Little Rock Getaway*, *Peruna*, and *Washington and Lee Swing*. These sides and other Crosby classics will be packaged in an album called *Swinging at the Sugar Bowl* in honor of Fred's show of the same name over WGN on Saturdays, 12:30 to 1 p.m. Carl Ed, creator of Harold Teen, used to feature the Dixielanders in his comic strip.

If I Give You My Love, by Hunter and Kennedy, *All My Life*, and *Maybe Baby Blues*, by Johnson and Pemberton.

ALVY WEST OCTET (Coral, 7/18/49). Johnny Plonsky, trumpet and mellophone; Alvy West, alto; Romeo Penque, baritone and bass clarinet; Bob Caudana, accordion; Dick Hyman, piano; Don Arnone, guitar; George Shaw, bass, and Irv Kluger, drums.

Sleeping, Everybody Loves My Baby, Hoe Cakes, and *So Much*.

SERGE CHALOFF AND RALPH BURNS (Motif, 7/49). Serge Chaloff, baritone; Charlie Mariano, alto; Gait Freddy, trumpet; Mert Goodspeed, trombone; Ralph Burns, piano; Frank Vaccaro, bass, and Pete DeRosa, drums.

King Edward, the Flatted Fifth and *Pat*.

KITTY WHITE with DAVE CAVANAUGH ORCHESTRA (Capitol, 7/1/49). Cavanaugh, arranger and conductor. Benny Carter and Marvin Johnson, altos; Cavanaugh and Maxwell Davis, tenors; Chuck Waller, baritone; Mickey Mangano, Parr Jones, and Vernon Smith, trumpets; George Washington, trombone, and Charlie Davis, piano.

Ooh-Wee, It Pays to Advertise, I'm Playing with Fire, and *A Man Is Good*.

JOE ROLAND'S BOPTET (Derby, 7/21/49). Ray Turner, tenor; Joe Puma, guitar; Joe Roland, vibes; Paul Szilagyi, bass;

Duluth, Too, Hit By Jazz Paralysis

Duluth—This Zenith city, too, is caught in the paralysis that has a grip on jazz not only in the northwest, but seemingly in the whole country. Dorothy Donegan got a big reception here recently, but with the exception of vocalist Patty McGovern not much is happening in town since Dorothy left.

Just next door in Superior, Wis., the Jerry Stewart quartet, local group, is making many pleasant Van Dammeish sounds at the Gitchnadji Country club. The Stewart men bounce subtly to items unusual, like Duke's old *Love in My Heart*.

And a little farther north in Winnipeg, Canada, at Winnipeg Beach amusement park, is the young Minneapolis band of Bruce Dybvig. The band, *Look* award winner, shows flash, power, and experience. Arrangements are in the Kenton, Bothwell, Raeburn tradition, well-rehearsed and executed. It's the same group that had the unfortunate experience with Johnny Bothwell last summer on the east coast.

—Leigh Kamman

Billy In The Chips

New York—Billy Eckstine, biggest music bonanza of the year, has been booked for the Paramount theater's Christmas show at a reported salary of \$7,500, highest he has ever gotten. Asking price on the singer for one-nights is now \$2,000.

Red Mitchell, piano, and Paula Castle, vocals.

A Fool and His Love, Leaving Town Tonight, Henry the Eighth, and *Free of Charge*.

JERRY BLAKE (piano solos) (Derby, 7/6/49). Freddie Mitchell, tenor; Jerry Darr, guitar; Jerry Smith, drums; Roy Francis, bass, and Jerry Blake, piano.

Charmaine and *Don't Blame Me*.

RAYMOND SCOTT QUINTET (Master, 5/49). Bart Wallace, trumpet; Stanley Rabon, tenor; Pete Pumiglio, clarinet; Jack Leberg, bass; Kenny John, drums; Raymond Scott, piano, and Dorothy Collins, vocals.

Ectoplasm/Song of India; Bird Life in the Bronx/Dinah; Street Corner in Paris/Singin' in the Rain; Dedicated Piece to the Crew and Passengers of the First Experimental Rocket to the Moon/Sometimes I'm Happy; Snake Woman/Tiger Rag. Five originals coupled with five standards; *Tiger Rag* with special lyrics by Walter Moran. Vocals on *Dinah, Singin', Sometimes, Tiger*.

Evolution Of Jazz



I
● Among the many great drummers in the New Orleans tradition, Warren (Baby) Dodds is one of the better known—and with good cause. Like many other N.O. jazzmen, Baby, brother of famed clarinetist Johnny Dodds, grew up with jazz. He was born Dec. 24, 1896, and began the study of drums on his own when 14. In 1913 he joined Willie Hightower, and jobs with the Eagle band, Papa Celestin, and the house band at George Feweloches' cabaret followed. After World War I, Baby played two years with the king of riverboat jazz, Fate Marable, and then King Oliver, Johnny Dodds, Louis Armstrong, Hugh Swift, Charlie Elgar, and Johnny Dodds again (1928-1939). In 1940 he formed his own band.



II
● Upon breaking up his own group, Dodds worked for a short time in 1941 with a band fronted by Jimmy Noone; in recent years he has jobbed and recorded with a number of units. During part of 1947, Baby was a member of the band featured on the program *This Is Jazz* (Wild Bill Davison, Jimmy Archey, Albert Nicholas, Ralph Sutton, Danny Barker, and Papa Foster). The show, originated by jazz impresario Rudi Blech, also featured many guest stars, including Louis Armstrong, Sidney Bechet, Cy St. Clair, Art Hodes, Leadbelly, Punch Miller, Kid Ory, and Lucky Roberts. It was helpful in introducing the Dodds drumastics (as well as the men and music of New Orleans) to a wide radio audience.



III
● Dodds has recorded with King Oliver, Jelly Roll Morton, Johnny Dodds, Sidney Bechet, Mess Messerow, Jimmy Blythe (washboard), Richard M. Jones, J. E. Shayne, Bunk Johnson, Original Zenith Brass band, the Creole Stompers, Lil Armstrong, Tut Soper, and Dom Ewell. He also has waxed several drum solos, including *Drum Improvisations Nos. 1 and 2 for the Circle label, Maryland/Tom Tom Workout and Rudiments*, and *Drumstick Nerve-Beat/Spooky Drums on Disc*. Unfortunately, Baby never has received the recognition he deserves—a fate that too often in the past has befallen great musicians. His exuberant drumming may be heard on hundreds of recordings.

Lou Levy One Of Top Pianists In Bop Circles

By Sharon A. Pease

Chicago—Lou Levy, who so capably handles the keyboard assignment with Woody Herman's Herd, is rated high among the bop pianists. (He is unrelated to the astute music publisher of the same name.) Despite the fact Levy is just 21 years old his hair is quite gray. He laughingly denies that playing bop is in any way responsible and explains, "Both my mother and dad were prematurely gray so I guess it just runs in the family."

Levy is a native Chicagoan. His intrinsic interest in music was stimulated by an ideal musical home environment—his father, who plays piano by ear, did all he could to encourage him. Lou's formal musical training began when he was 12. Four years later he joined the union and began jobbing. That was in 1944, when bop was in its embryonic stage. "I studied the melodic ideas of Charlie Parker and Lester Young by analyzing their recorded works," he recalls. "My harmonic ideas were most influenced by pianist Bud Powell."

First with Dale

Lou's first professional work was with Jimmy Dale, who fronted an 18-piece jobbing band. He gained much valuable experience through this association with Jimmy, whose library consisted of arrangements styled in the formulas of Lionel Hampton and Stan Kenton. After 1½ years with Dale he caught on with Georgie Auld's



Lou Levy

combo for an engagement at the southside Jumptown.

Later he accompanied vocalist Sarah Vaughan at the northside Silhouette. In December, 1947, he joined the Chubby Jackson group which toured Sweden and Denmark. After returning to the states he spent several months with the International All-Stars, which included Georgie Auld, Bill Harris, Chubby Jackson, Shelly Manne, and Howard McGhee.

He has been with Herman since the fall of 1948. Recorded solos with the Herd include *That's Right* and *Keeper of the Flame* on Capitol. While with Jackson solos were on *Lemon Drop*, *Boonsie*, *Crying Sands*, *Dee Dee's Dance*, and *Crown Pilots*, all of which were recorded for Rainbow records. (These same tunes were also recorded for Cupol while the group was in Sweden.)

Lou has chosen to illustrate his

Wrong Gossip

New York—On Johnny Long's recording of *Gossip* there's an ad lib beginning in which Ray Brandhoff and Jimmy James say: "Have you heard about Jeannine and Lynn?" "Yeah, Anne and Mary, too."

The names used were those of four of the sidemen's current girl friends, a nice little touch they thought. Didn't work out too well, though, because by the time the record had been released there had been a complete turnover in girl friends and the current incumbents want to know what cooks with these other dames.

solo styling through an original composition, *Bronzeville Bop*, which is built on the 12-measure blues form. The illustration includes a chordal pattern, indicated in reduced size, and a solo chorus derived from this harmonic sequence. The chordal sequence, when used for accompaniment, may be played in a variety of rhythmic patterns. These rhythmic riffs should be designed to enhance the performance of the lead instruments. They are seldom planned but rather spring from the stimulation of the moment.

Bop, despite the fact it represents the latest and most advanced development of dance music, is related to age-old musical formulas. The structure is borrowed from standard dance forms—in Levy's selection it is the 12-measure blues. The fundamental harmony of *Bronzeville Bop* is taken from the usual blues pattern. However, at this point the similarity ends because deducted substitutions add to, or entirely replace, the original pure harmony. Still, the unique substitutions indicate a musically planned sequence with only a few

Schillinger Group Forms Mooney-Voiced Quartet

Boston—One of the latest units to be organized here in the Beantown is the Raytones, a group of Schillinger students using accordion, clarinet, electric guitar, and bass to present their "new moods in music." Leader of the unit is accordionist Frank Delio, a talented young musician from Youngstown, Ohio. Majority of the unit's library has been written by guitarist Bill Leavitt, another out-of-towner, from Flint, Mich. Leavitt is considered one of the leading students of arranging and composing at Schillinger.

Only member of the unit with a colorful music background is clarinetist Dick Sanito, formerly with Lee Castle and Jerry Jerome. Sanito is from Newark. Bassist Bruce LeBlanc, the only Bostonian in the group, has played with many local bands.

Ready, Set, . . .

The group has been organized for two months but as yet hasn't made any public appearances. Delio says they will rehearse for at least another month, but meanwhile are preparing to do some recording for a local indie label.

attempts to force acceptance of radical innovations. The strong feeling for proper resolution, as in all good music, is generally maintained. Yet, like in all five, six, seven, and eight part writing, the resolution of doubled tendency tones is often ignored.

Excellent Taste

The melodic inventions of the solo arrangement are formed from arpeggios and passing tones. The melodic rhythmic values are worked out unusually well to indicate cadences and divide phrases and sentences. Bop characteristics are an inherent part of the entire structure and especially apparent in measures six and eight, and the first measure of the second ending. Excellent musical taste is indicated by the satisfying melodic continuity.

Levy, though young in years, is one of the old men of the bop era and, along with other talented musicians who are sincerely interested in this idiom, is making an important contribution toward its development.

(Ed. Note: Mail for Sharon A. Pease should be sent directly to his teaching studios, Suite 718, Lyon and Healy Bldg., Chicago 4, Ill.)

Art Foxall's quintet now working on a new library which will include comedy skits and more vocal work by drummer Lucius Bryant. The combo has been playing at the Hi-Hat for the last seven weeks playing mostly instrumentals but manager Dave Coleman has told Foxall to get on the comedy kick if he wants to stay on at the spot.

Charlie Ventura's appearance here didn't help the Red Roof cafe much. Business was slow even though the Ventura band was scrambled into a large French review plus the appearance of the locally famous Nuts Brothers.

AROUND TOWN: Pianist Al Vega has been recalled to the Red Roof cafe with six men. . . . The Ralph Gentile quartet left the Salisbury burlesque for a three-week vacation. . . . Altoist Jimmy Mosher fronting his own band at the Parkway in Everett.

Talent Scout

Leo Reisman made a trip here to search for new talent. . . . Bob Clayton has been released by the Hi-Hat for the rest of the summer. Clayton will reopen at the spot when Sabby Lewis returns.

Vocalist Adrian O'Brien still the feature at Memory Lane. . . . The Star trio has been held over at Sarah's restaurant in East Boston. . . . Bill Edwards, of WJDA, is doubling on trombone with the Al Deisa band in Quincy.

—Ray Barron

Build TV Show On Cafe Society Stars

New York—A television show called *Cafe Society* has been packaged by Barney Josephson, former owner of the Greenwich Village spot, and the Ted Ashley office. Show will feature stars who have played the niter in the 10 years that Josephson operated it, including Lena Horne, Georgia Gibbs, Josh White, Betty Garrett, Jimmy Savo, Zero Mostel, Imogene Coca, and Jules Munshin.

Medium Bop Tempo

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Suns' Glare Doesn't Blind Gordon



Chicago—The Max Gordon trio may be back in Chicago, by the time this appears, in a choice hotel spot—which makes it one of the few times in recent months that the *Beat* has eagerly awaited a hotel booking in this area. Story on the trio, Ben Kay, accordion; Arnie Erickson, guitar, and Gordon, organ, in this issue.

Three Suns-Looking, But Gordon 3 Makes Music

Chicago—"We think they'll be another Three Suns in a year or so," the booking office hopefully predicted. Talk was about the Max Gordon trio, all three of whom would curl their toes in quiet agony at the thought. The Suns' golden glitter appeals as much to organist Gordon, accordionist Ben Kay, and guitarist Arnie Erickson as it does to any other musicians. It's quite possible they'll move into that bracket some day, but musically they'll be well worth it.

With the same instrumentation as the Suns, Gordon and his boys achieve a great deal more. They're a commercial unit—that is, they play pop tunes, rumbas, and jazz, with unison vocals and Gordon's undistinguished but pleasant solo singing, in a style which does not fall into any other classification easily. It's not bop, Dixie, schmaltz, or corn. Neither is it the colorless, hopeless, directionless sort of work the majority of "commercial" trios in this area display.

Now Midwest

Gordon had a trio in New York's Hickory House for 10 months in 1946-47. During the last year, which is as long as Kay and Erickson have been with him, the unit has shuttled back and forth around the midwest. They were at the Silver Frolics here, following 10 weeks at the Duluth hotel in Duluth, Minn., and left Chicago for the Studio club in Wichita. After Wichita they will probably go to Colorado Springs, and then perhaps back to Chicago for a hotel job in the fall.

Arnie, now 22, didn't start playing music until he was 15. A year later he decided that if he thoroughly mastered the guitar he would make lots of money, could play anywhere, and would really be set—a naive thought, he now reports wryly. He quit high school and started studying. "We thought the kid was nuts," brother Herb (guitarist with the Mel Arvin trio) recently told us. "He would practice eight hours a day, seven days a week, and would only leave the house for a Saturday night job he played. That went on for four years; now he cuts me to ribbons. I wish I had done something like that."

Erickson's light touch and apparent effortlessness attest to those years of single-minded devotion to his instrument. However, the coherence and depth of his ideas are something technical mastery alone would not insure. Although the trio tends to spot each voice equally, his is the standout.

Gordon uses the organ bass as a substitute for a string bass, and

often sounds like a very full, soft, piano. Only a few times does the "whistling" sound of the organ poke through. Accordionist Kay was with Jack Rowe's Mooney-Felice styled quartet in Wilkes-Barre, Pa., before joining Gordon. When we heard them, the Gordon trio was at the Ben Orloff's Silver Frolics, a sort of neighborhood Chez Paree. Any billing they got during the two weeks was of microscopic quality, and the audience, who came to see the shows, wanted only rumbas.

Outstanding thing they played was an arrangement of *Dream*, which segued into *Small Hotel* (all arrangements by Kay and Erickson) with a guitar chorus Reinhardt would be proud of—as if the guy took his soul out of wherever souls are kept and let it hover there. All accented by a plaintive accordion, and backed by the non-strident organ. Hardly recognizable *Honeysuckle Rose*, which spots unison guitar and accordion glasses, was introduced as "an arrangement on" and certainly was!

Liquid Runs

Body and Soul chiefly distinguished by liquid guitar runs, with little interspersed phrases on guitar and accordion, reminding you that all three contribute constantly and never get in each other's way. *Man I Love* has an accordion opening chorus, then a very jazzy organ eight, an occasional bop riff, and an infectious beat.

Some of the things they play

Bopschool

Berkeley, Calif. — Would-be cats can now get a real frantic college education. This summer the University of California is offering a course in bop. Graduates probably will be allowed to wear goatees in Bop City.

Crawford Combo Pleases Phoenix

Phoenix — Even the summer heat here doesn't keep customers away from the Zanzibar club, where Johnny Crawford and combo are playing. Lines up with Larry Costello, piano; Johnny Parker; bass; Jack Archer, drums, and Crawford on alto. Each of the men is tops on his instrument, and, put together, there's nothing finer in town.

Ralph Costanzo trio still at the Steak House after 2½ years. One of the smoothest outfits in town, they play mostly mickie request tunes, but swing out excellently at times. They're highly reminiscent of the Nat Cole trio, but without Nat's vocals.

—Jackie Stewart

Capitol, Canada Deal

New York—Capitol records has set a deal to have its platters manufactured and distributed in Canada by Capitol records of Canada, Ltd. Setup is similar to that made by Capitol last year with English, German, and Mexican firms.

are pretty corny, but smoothly done and with no compromise on musicianship. Lounges and clubs, they observe, now require hats; hotel rooms are the last outpost of their kind of music. And music it is, all the way through.

—pat

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Monkey See, Monkey Do

Chicago—Imitation, they say, is the sincerest form of flattery. *Down Beat*, therefore, is practically scuffing its toe in the dirt, red-faced and shyly announcing that it probably has reached the heights of being flattered. And the tribute doesn't even come from this country.

Comes from Spain. Barcelona, to be exact.

There's a magazine published there called *Ritmo y Melodia*. Means Rhythm and Melody. It's a music magazine. An original title (if you forget that a mag called *Music and Rhythm* used to be published in this country not long ago). But there the resemblance to anything original comes to a shrieking halt.

Just Like It

The front cover looks exactly like the *Beat*'s. If the small headlines in the cover box weren't written in Spanish you'd unhesitatingly buy a copy from your newsdealer, open it to the same five-column, full page format

you're reading now, and expect to see a review by John S. Wilson.

The whole inside of the paper follows a very familiar pattern—titles at the tops of pages telling you what's on the page; record reviews classed and set up just like Mike Levin's; a two-column masthead and editorial, plus letters to the editor on the edit page; a copy of a cartoon (in the May issue) that *Down Beat* used several months ago (slow mails across the Atlantic?); an arranger's corner, a movie music section, *ad nauseum*.

The *Beat*, however, as you may have noticed, is now using a headline on the cover, something we started recently. We can hardly wait to see the June issue of *Ritmo y Melodia*.

—jac

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COMBO JAZZ

George Shearing

Midnight on Cloud 69
Be-bop's Fables
Sorry, Wrong Rumba
Cottonop
Four Bars Short
Cherokee

Album Rating—JJS

The first three sides are authored by composer-author-critic-disc jockey—pianist—commentator—arranger—writer Leonard Feather. The 69 side is a tidy little inverted figure. *Fables* suffers from atrocious changes in the balance level which keep Denzil Best's brush drumming ebbing and flowing like a pied tide. *Rumba* is again dainty but not tremendously interesting. This group has come a long way since these sides. *Cottonop* is more sparkling, giving vent to some of Chuck Wayne's guitar as well as the Shearing runnings-on. The last two sides are accordion sides. *Cherokee* includes a short solo by Margie Hyams, ex-Woody Herman vibist, at piano. (Discovery M-12.)

Stan Getz

J J J J Marcia

J J J J Long Island Sound
Marcia, actually *When Your Lover Has Gone*, a lovely tune, is played with delicacy, restraint, and taste by young Stan Getz. Anyone who says the young lopers have no tone nor the ability to play without spoonfuls of 16ths should listen to this side. It retains the poignance found in such memorable sides as the Condon Decca spotting Hackett and Teagarden, adds a different rhythmic and harmonic conception. *Sound* has an interesting resemblance to *Zing! Went the Strings of My Heart*. Certainly the boppery is getting out of the B-flat changes of *I Got Rhythm*. New Jazz is still having balance problems, with Gene Ramey's bass cloudy and Al Haig's piano tone sounding metallic. Getz's approach is light, feathery, contained, well-worth hearing. (New Jazz 805.)

Lee Konitz Quintet

J J J J Marshmallow
 J J J Fishin' Round

Marshmallow is our old friend *Cherokee*, batted around in quite astonishing fashion by the disciples of Tristan. Lee's alto solo is not only in a virtuoso classification, it reeks with ideas as well. The same for Warne Marsh's tenor. The execution on the unisons is hard, brilliant, and ripped off with complete insouciance. The music on neither of these sides has the cool, yet warmly felt introspection of the Getz solos, yet there can be no questioning the talent grounded on skill displayed here. (New Jazz 807.)

Gene Ammons

J Little Ire
 J J Daddy Sauce's Airlines

A really raw session, with the band sounding as if it hasn't had three minutes rundown as a unit. (Mercury 8145.)

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George Shearing

J J J You Are Too Beautiful
 J J J Good to the Last Drop

First side is Shearing's melodic style, backed by John Levy bass and Denzil DeCosta Best's drums. You are pretty, but not particularly inventive, certainly not for fertile Shearing, while the constant use of the flipped octave melody in the treble becomes a wearying sound. *Bop* opens with George playing bop on accordion while Margie Hyams plays piano and in good fashion, too. There is some sappiness, but for a man who has been playing the instrument only a short time, it's good playing. Chuck Wayne's guitar is not as tastily flowing as usual. Shearing's last chorus piano is more up to it. (MGM 10487.)

Illinois Jacquet

J J B-Yot
 J J Big Foot

B-Yot is in the traditional recording groove of small groups, with bop tinges added. Outside of a few bars of trombone, there is nothing outstanding on the recording. *Foot*, credited to Jimmy Mundy, is the even more familiar "riff jumper." (Victor 22-0037.)

BAND JAZZ

Artie Shaw

J J J Sweet Lorraine
 J J J Just You, Just Me

This is a very important record, made by Shaw in 1936 for Brunswick. Using rhythm section, string quartet, and Shaw's clarinet, it was a guidepost on the proper way to use strings in a dance band. The quartet formation doesn't cloy the phrases nor clog the beat. Listen carefully to *Lorraine* and, despite the iron foundry sound of the rhythm section, you will find many pretty sections. Shaw's playing is more interesting, less pretentious than on some of his straight dance sides. The *You* date was in late 1937, around the time of *Nightmare* and *Shoot the Licker, John*. The rhythm is improved over those sides and the reeds phrase lightly and with real grace. The over-pressed, tight tonguing of *Beguine* was yet to come. (Harmony 1014.)

DANCE

Claude Thornhill

J J J Who Do You Know in Heaven?
 J J J On the 5:45

Heaven is the most relaxedly pleasant side CT has turned out for Victor. (Victor 20-3506.)

Symbol Key

J J J J Tops
 J J J J Tasty
 J J J J Tepid
 J J J J Tedious

Noro Morales

J J The Walter Thornton Rhumba
 J J Pancho Villa

The tune written by Irving Fields for the model agency head is played in lukewarm fashion by Morales. Nita Del Campo, who sings *Villa*, is the latest in a long run of Latin vocalists with fine frames and no voices. Probably the former would win hands down over the latter any day, so for why the lament? (MGM 10452.)

Tony Pastor

J J Baby Talk
 J J There's Yes, Yes in Your Eyes

The soft cooings of leader Pastor are keeping this band eating, to put it brutally. The business is rough enough so that it takes this kind of gimmick to keep big bands going. *Eyes* is a rewrite on an old blues lyric line, with the gentry scatting bop-wise in the background. (Columbia 38521.)

Duke Ellington

J J J Take Love Easy
 J J I Could Get a Man

Easy, written by John Latouche and Duke, is from *Beggar's Holiday*, if we remember correctly. Sung by Dolores Parker, who here has inflections of the old Ivie Anderson sides, the side is unpretentious but adequately done. It ain't no epic but it isn't *Singin' in the Rain*, either. Much the same holds true for *Man*, although there are several bars of the old Ellington sonorities in the middle where things threaten to happen. (Columbia 38519.)

Claude Thornhill

J J J Jim
 J J J Whippoorwill

Jim is an old CT side made with his pre-navy band—and hauled out from the Columbia files for this 49 cent Harmony release. The label looks much like the violet Okeh affair the company was using in 1939, but these platters are pressed by Eli Oberstein's Wright record company in Meriden, Conn. The surface matches any of the worst Decca turned out during the war. The song is sung by Kay Doyle, with well-phrased brass led by Conrad Gozzo(?). The music is simpler than the postwar stuff, though well-voiced, blended, and executed. *Whippoorwill* is sung by Fran Warren with a great deal of warmth and less of the hard-larynxed tricks she affects now. The rhythm is that amazing Barry Galbraith, guitar,

Joe Schulman, bass, and Billy Exiner, drums, trio which contributed such relaxed punch to the 1947 Thornhill band. (Harmony 1036.)

Elliot Lawrence

J J Every Night Is Saturday Night
 J J Single Saddle

Recording balance is better on *Night* than it was on *Elevation* (where, incidentally, I incorrectly credited a chordal bop piano solo to Lawrence), but it still lacks both definition and presence. Sounds like the same session, but better handled. *Night* is Miller group stuff. *Saddle* is on the Trail clogging with some clever use of double reed to handle the hoof motifs. (Columbia 38522.)

Leon Merion

J J Sirouis
 J J First Love

A Harry James aper, Merion has a big, strong tone. Other than that, it's difficult to figure out exactly what he is up to on *Sirouis*. Harry Prime vocals *Love*. (King 15006.)

Down Beat covers the music news from coast to coast.

Top Drawer Discs

Combo Jazz: *Marshmallow*, by Lee Konitz (New Jazz).
 Band Jazz: *Sweet Lorraine*, by Artie Shaw (Harmony).
 Dance: *Whippoorwill*, by Claude Thornhill (Harmony).
 Vocal: *It's a Great Feeling*, by Doris Day (Columbia).
 Concert: *In Old Vienna*, by Victor Young (Decca).

VOCAL

Dorothy Carless

J J Be True
 J J All Year Around
 Solo singing by the English import, with here something of a Margaret Whiting inflection on the waltz (*True*). Gordon Jenkins, having managed to work them in on Ella Fitzgerald's *Lover's Gold*, gets those same violin weeps from *Manhattan Tower* in on *True*, too. Around gives Miss Carless' faultless diction and intonation more of

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a chance, though neither of these songs can precisely be labeled a singer's clambake. (Decca 24671.)

Mary Martin
My Funny Valentine
Maybe
It's a Lovely Day Tomorrow
A Foggy Day
I Want to Be with You
I See Your Face Before Me
But Not for Me
Glad to Be Unhappy

Album Rating—
Most show singers are abominable on records. Mary Martin used to be. But she has improved vastly, at least on these sides. *Valentine* is sensitively done, with Lehmann Engel's backing orchestra and Ben Ludlow scores using harp and bass clarinet well. However, a Torme would give her a very hard time on the tune. She makes bad mistakes, such as the opening "maybe" on that side. Because you project well in a theater still doesn't mean you are a great singer for records; but it also doesn't mean you won't sell. They shouldn't have let clinkers (sharp) such as the last "suddenly" in *Foggy* get by, either. Nor the out-of-tune release on *With*. (Columbia MM 843.)

Nat Cole
Your Voice
I Get Sentimental Over Nothing

Nothing is one of these yattatay-atla concertos, but with no exceptional musical or novelty effects. *Nothing* is an average ballad with a nice lyric twist, done, as usual, in perfect plugging fashion by the King. (Capitol 57-705.)

Hoagy Carmichael
Georgia on My Mind
Memphis in June

Hoagy sings *Mind* at a dragging tempo, which, since it's his tune, he has the right to do. He also pulls his familiar stunt of flattening the minor thirds he sticks in the middle of straight major phrases. *June* is not one of his greatest, and even his character singing can't pull it off. (Decca 24674.)

Gordon MacRae
Body and Soul
A Kiss in the Dark

Unless my memory fails me, *Body* is the side which George Frazier several years ago eulogized in *Variety* as one of the greatest vocal sides he had ever heard. To these pedestrian ears, it is still leaden, lifeless, unattractive sing-

ing. *Dark*, the Victor Herbert waltz, is graced with same even, delightful, toothpaste ad singing. Paul Weston's backgrounds, as usual, are pleasant listening. (Capitol 57-704.)

Doris Day
It's a Great Feeling
At the Cafe Rendezvous

For some reason this will remind you strongly of a lot of Peggy Lee records. The tune sounds like *It's a Great Day*, the background much like those Capitol uses, while Miss Day here at least is much influenced by Lee and Mel Torme phrasings. Listen for yourself. In any event, it's the most sprightly vocal record Columbia has had out in months. Leader John Rarig deserves a bow. Miss Day's French accent on *Cafe* has to be heard to be depreciated. It's funnier than Gregory Ratoff's English. (Columbia 38517.)

Bing Crosby
She Reminds Me of You
Paradise

The Binger groaning two old ones (Brunswick originals) backed by Jimmy Grier's raggedy annings. Columbo-ites will want to compare *Paradise* versions. (Harmony 1007.)

Johnny Hartman
Everything Depends on You
Goodbye

The Dizzy Gillespie vocalist singing two old ones. *You*, co-written by his manager Charlie Carpenter, is of an earlier vintage than the old Benny Goodman sign-off theme, *Goodbye*, written by Gordon Jenkins, but Hartman gives both of them equally smooth baritone. He certainly is the best of the current Eckstine crop, seems to improve all the time. (Mercury 8149.)

Frank Sinatra
Laura
Body and Soul
Spring Is Here
Fools Rush In
One for My Baby
Guess I'll Hang My Tears Out to Dry

Album Rating—
This is Sinatra's fourth album. It is expertly done, but if he had sung like this when he first started, I doubt that he would have become the name he is. It is a very small thing, most difficult to assess or even to label. "Emotional sincerity" is about as close as you can come. When Sinatra was first being carefully groomed he approached every phrase as an exercise in tenderness. Repellent as this may have been to some of his male hearers, it was convincing, commercial, and often in good taste musically. Those small touches, the phrase-wrings aren't encountered so often in this collection.

Laura is a nice ballad, instead of the wispy and wisteria-filled effulgence that it should be. *One for My Baby*, certainly pigeon-holed

under depressed nostalgia, is here given only expert, mistake-free interpretation. *Mind* is much better, sounding more thoughtful and personally interpretive. There are occasional bass notes such as "self" in *Dry* that aren't hit as fully as they might be.

But the principal fault with the album is that for all of Sinatra's talent at singing, it very seldom comes to life. His very expertness at phrasing makes it all the more apparent. The more glistening the package, the more you expect from the contents. Commercially, this should be a highly successful album, since even slightly lack-lustre Sinatra is infinitely better than most singers. Also, the tunes are well-chosen and scored. (Columbia C-185.)

Artie Wayne
Roseanna
Sugarcoated Lies

I Wear a Saddle on My Heart
I'm Oh, So Lonesome Tonight
Best commercial sides by a small company in some months. Wayne, backed on *Saddle* and *Roseanna* by the Tune Tailors, turns out competent vocals. His *Roseanna* is perhaps too slow-tempoed for best effect, while *Lies* is a bit Art Lundish. The vocal group is echo chambered all the way through, sounds much like the Honey Dreamer sides with Mel Henke (Universal), particularly on *Roseanna*. (Superb ASR 500-1.)

Dick Byron
Don't Cry, My Heart
Oyra, Oyra Polka

Backed by the Harmony Bella orchestra, Byron does a very Anniversary Songish ballad-waltz (*Heart*) which has already caused some commercial stir. (Dana 2047.)

NOVELTY

Louis Jordan
Beams and Cornbread
Chicky Mo Craney Crow

More of the quasi-spiritual shouting novelty which has made Jordan a fortune. This one becomes almost a parody on revival singing, with Jordan affecting the yelping, rising treble of an excited minister. (Decca 24673.)

Peggy Lee
Neon Signs
Through a Long and Sleepless Night

First side is an out-burner by Miss Lee and husband Barbour. Brother, here is the music business for you, when talent like this turns out stuff like this not in parody but to make dough. Dave's single string hillbilly guitar is a masterpiece of how they do it but shouldn't. *Night* is a whisper torch song sung by la Lee. (Capitol 57-703.)

Guy Lombardo
Frankie and Johnny
One More for the Road

The bar gets changed into a drug store—next Jesse James will be an FBI agent! Lombardo has every right to play his brand of dance music—indeed it is much better than that plopped forth by some of the tenor bands. But when he tampers in this synthetic fashion with a good ballad, that calls for gunfire, son—and not the kind you get from the Lombardo brass. (Decca 24669.)

Ray McKinley
Only for Americans
Every Night Is Saturday

This column panned *Kiss Me Kate*, saw it sell tremendously in the LP version, was not overly impressed with *South Pacific*, and only on *Miss Liberty* did the general consensus fit the advance carpings printed here. *America* is from the score and one of the better efforts at that. McKinley tries hard, but can't make much of it. (Victor 20-3507.)

Butch Stone
Pay the Man Money
Don't Bring Lulu

Money is the old Willie Howard *Pay the \$2* routine applied to music. *Lulu* is another chant about the dame nobody wants—except me. (Capitol 57-699.)

CONCERT

Victor Young
Latin Rhythm
In Old Vienna

Rhythm is a cutting room leftover. It's neither Latin, nor rhythmic, nor a good piece. *Vienna* is the *Alt Wien* which Kreisler used to play so charmingly. Here the lead role is taken by Ray Turner's piano, followed by strings. (Decca 24676.)

Abram Chasins and Constance Keene

Fledermaus Fantasy
Artist's Life
Blue Danube
Carmen Fantasy

Album Rating—
Four two-piano adaptations by the musical director of WQXI, New York city's classical music station, and a protégé of his. Ordinarily Mercury, using the Reeves studios, has fine recording. Here, however, the piano trebles sound harsh, the middle register shallow. This I suspect is partially as a result of Mr. Chasins's over-percussive attack as much as the recording. *Fledermaus* is a pet of mine, and, in this transcription, Mr. Chasins seems to have missed the saccharine charm which pervades the opera. At no time is there any rhythmic lift nor any feel of warmth to the melodic phrases purveyed. The same criticisms apply to the other three selections. Bad a pianist as Jacques Fray was, the team of Fray and Braggiotti still sounded better than this, if only for their feel of tempo and dynamics. (Mercury MG 10005.)

Miklos Rozsa
Madame Bovary's Waltz
Prelude and Romance
Torrent and Passepied

Album Rating—
Our *Spellbound* boy's latest screen score for *Madame Bovary*. This epic has Jennifer Jones, Van Heflin, Louis Jourdan, and James Mason running around untrammelled in it, so you can see why they called in their ace spiel-smith to do the little nudicks on the paper. We have heard traces of this before in Ravel's *La Valse*, as well as a few hundred other sources which escape me at the moment. In the *Prelude* you will hear the last hunk of *Spellbound* rewritten, but perhaps this is hypercriticism. On the other hand I know so many good young writers who would gladly work for 1/10 of what Rozsa makes and turn out perhaps better music. (MGM 43.)

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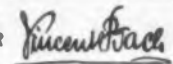
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BEATS AND OFFBEATS

By ALAN ABEL

Columbus—This column will be devoted to a few hints about drumming and equipment-saving devices that your author has found to be helpful. For those who prefer a trap case as a stool, added comfort can be had by purchasing a rubber sponge pad to sit on. It can be easily compressed into your trap case. With the summer heat coming on, you might include a Turkish towel to keep away face and hand perspiration.

Also, there is nothing more disturbing than to have your bass drum slide forward inch by inch. Secure a stage screw from a theatrical supply house, but be sure to get the ballroom manager's permission before you drive it into the floor. It is always a good idea to carry an extra batter and snare head already mounted on hoops. If you have the storage room, extra tom-tom and bass drum heads may come in handy.

Play It Safe

Play safe by having a pair of pliers, a can of oil, a screw driver, a roll of adhesive tape, and, by all means, a drum key. Also try to have an extra bass drum pedal along. You won't really appreciate this last item until your pedal breaks down at the start of a floor show or during the first hour of a dance! If you are tiring from the strain of carrying drum cases,

check a theatrical supply house for some rubber-wheeled casters and attach them to your heavier cases.

While touring the country with the AAF Winged Victory orchestra, your author experimented with various practicing techniques to find the best time to practice and still be in top playing condition when performance time rolled around. It turned out that an hour's practice two hours before curtain time resulted in a pair of very confident wrists. This practice period was limited to playing the rudiments, open and close, on a pad. Try this before your next job and see if you don't play more relaxed and with more control.

And now a word on drum solos. If you have one of those solos that can be as long as you wish, it is wise not to overdo it. Many drummers take this solo opportunity to really show the band and crowd how long they can hold out. The result is a meaningless and lengthy drumming workout. We have all observed the drummer who beats his set with such tremendous

power and speed he almost collapses from sheer exhaustion. At this pace his solos can't last too long.

Another Extreme

The other extreme is the fellow who plays his solos at a constant, easygoing rate of speed. He never gets tired; he just smiles and plays on and on. Actually a drum solo can be just as artistic and interesting as you want to make it. It is possible to "sell" a drum solo without being a clown in order to hold crowd interest.

Start your solo with a simple rhythm; add a few accents; vary the dynamics; switch accents from snare to tom-toms and then cymbals; when you reach the peak of your solo cue the band in; don't make an anti-climax by retreating to a rhythm you forgot to include during the solo. In a sense, try to develop a rhythmic "theme" that constantly moves forward. Don't let it become stagnant or it will drag your efforts down to the level of "a lot of irritating noise."

Next issue we will include a 32-measure drum solo that develops a rhythm and moves through a definite pattern to a climax. Meanwhile, look over some of the ideas below for cueing the band in after a long solo.

(Ed. Note: Send questions to Alan Abel, 32 15th avenue, Columbus, Ohio. Enclose self-addressed, stamped envelope for personal reply.)

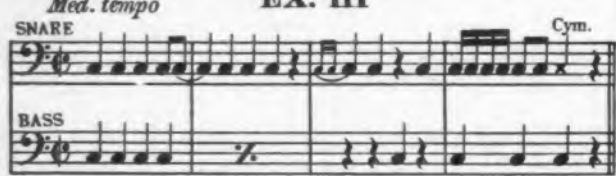
EX. I



EX. II



EX. III



EX. IV



SWINGIN' THE GOLDEN GATE

Boom In 'Frisco Business Raises Club Ops' Hopes

By RALPH J. GLEASON

San Francisco—September is set to start off with a bang in the Bay area. Les Brown returns to the Edgewater for a Labor day weekend date and plans are in the works for a two-night stand (Oakland and S.F.) by Charlie Barnet Sept. 4 and 5.

Maurice Rocco opens at Ciro's Sept. 7, coming to the Geary street bistro for his only California appearance. And there's a good possibility that George Shearing or Billy Eckstine will be in the area sometime during the month.

If the good business that suddenly began here in the middle of the summer holds over during September when the college kids are back, it should be a lush life indeed. Not only did Nellie Lutcher draw smashing crowds at Ciro's (owner Nieman was predicting at press-time she'd break Eckstine's record), but the upsurge of Dixieland was making cash registers click all over.

Added to that was the 12-day Lionel Hampton date at the Barbary Coast which began Aug. 5, the Cole-Herman concerts, Nat's week at Ciro's, and Torme at the Fairmont.

Follows T-Bone
Jack McVea followed T-Bone Walker into the New Orleans Swing club Aug. 4 after a week at the Million Dollar (McVea's fourth show there in a year). And Jimmy Witherspoon brought his crew to the Primallon ballroom on Fillmore street. Spot, which used to be the Trianon, has just been redecorated.

All in all, the music business took a sudden, inexplicable jump here in July and August and it just might hang on through the fall.

BAY AREA FOG: Ardis Bryant at the Melody club in Oakland. . . Henry Starr inked for a long term contract at the El Patio club. . . Vince Cosgrove of KVSU, San Mateo, ran a series of Sunday afternoon bashes in that town, bringing down Jack Sheedy, Bob Scobey, and Pat Patterson's bands in August. Crowds were small but happy.

Walter Fuller's combo signed for another year at the Club Royal, San Diego. Group played two weeks at Ciro's in July. Personnel is: Fuller, (ex-Hines) trumpet; Gene Porter (ex-Carter), tenor; Adam Cato, piano; Preston

ARRANGERS' CORNER

By SY OLIVER and DICK JACOBS

New York—Last time out we promised to discuss tone clusters in this issue. The tone cluster is not really a new device, inasmuch as it has been used by such modernists as Debussy and Ravel. However, its usage in the modern dance orchestra is somewhat recent and we will look at it from that angle.

The principal aspect of the tone cluster is that it must have three seconds next to each other. Other seconds or other intervals may be added at the top or bottom, but the important thing is that you obtain the three consecutive seconds. The notes used may be chordal tones, embellishments, or alterations, and the seconds may be major or minor. Rather than talk about them any further, we believe that one score example is worth a thousand words, so here are some examples of tone clusters.

Remember, they can be used in any section or ensemble—but their most pleasing sound is with muted brass or strings. Our parting thought: Let us know what you want to read about in this column. What subjects do you want discussed?

EX. I



Santy Says

Chicago — Too many students today try to run before they can crawl, due, probably, to the enormous popularity of Charlie Parker. That is said respectfully from a musical standpoint because, as we all know, he has tremendous technique. Blinded, however, by the fact Bird plays so fast, the semi-professional sax man disregards tone and intonation completely in favor of playing a lot of notes. The more notes he can get in one measure the closer he thinks he is to playing bop.

There actually are four things involved in playing sax, however. Namely technique, phrasing (or style), quality of tone, and intonation.

Surprising

Many students are surprised when they learn that intonation is more important than any of the others. Why? Because even with the greatest quality of tone in the world a horn sounds bad when out of tune. And second comes phrasing, because without a good style he will have few, if any, listeners.

Third comes quality of tone. Many saxists have made a good living playing with good intonation and style but with just a fair or even poor tone. Last comes technique. It doesn't matter so much how many notes you play, it's how you play them that counts.

Artists that read this may say to themselves, "This is nothing we don't know already." But the number of less experienced players who don't know this is surprising.

Not Heaven

Philadelphia — It was during his recent engagement at the Click here. Going into Hamburger Heaven for a munch after the evening's chores, bop nabob Dizzy Gillespie dropped a nickel into the juke box. Instead of something more righteous, out came the strains of a Vaughn Monroe spinning by mistake. He immediately stopped munching the hamburger and walked out.

Caceres Forms Four

New York—Ernie Caceres will take a quartet into the Hickory Log on W. 47th street Sept. 9. Personnel of the group will be Ernie, on clarinet and baritone, either Charlie Queener or Mickey Crane, on piano, Howard Smith, drums, and Sam Bruno, bass.

Coleman, bass, and Charlie Blackwell (ex-Kenton), drums.

Books Talent

Dutch Nieman booked Art Tatum into Ciro's in July after cancelling June Christy. . . . Nellie Lutcher did three weeks at the Casbah in L.A. starting Aug. 2 and then was set to open Aug. 30 at the Melody club in San Jose for a week. Latter spot is booking more and more name talent. . . . Vernon Alley plays bass on the four sides Jack Sheedy cut out from Frisco at the end of July to the Melodee club in L. A. and was then set for a run at the Somerset house in Riverside, where he has played off and on since 1942. . . . Connie Jordan stays on at the Say When. . . . Frankie Laine due Oct. 25 at the Fairmont.

Edgar Hayes cut out from Frisco at the end of July to the Melodee club in L. A. and was then set for a run at the Somerset house in Riverside, where he has played off and on since 1942. . . . Connie Jordan stays on at the Say When. . . . Frankie Laine due Oct. 25 at the Fairmont.

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EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club; NYC—New York City; Hwd.—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp. (Joe Glaser), 745 Fifth Avenue, NYC; AF—Allbrook-Pumphrey, Richmond, Va.; FAC—Federal Artists Corp., 3724 Sunset Blvd., Hwd.; FB—Frederick Bros. Corp., 75 E. Wacker Dr., Chicago; MG—Mog Gals, 48 West 4th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; MCC—McConkey Music Corp., 853 Seventh Ave., NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; MFO—Harold F. Osley, 8040 Sunset Blvd., Hwd.; RMA—Reg Marshall Agency, 4471 Sunset Blvd., Hwd.; WMA—William Morris Agency, RKO Bldg., NYC; VA—Universal Attractions, 347 Madison Ave., NYC.

Lewis, Ted (Bal Tabarin) L. A., 9/8-10/5, nc
Lombardo, Guy (Statler) Washington, D. C., 9/19-24, h; (Roosevelt) NYC, In 8/26, h
Long, Johnny (Peabody) Memphis, In 8/15, h
Marlin, Freddy (Waldorf-Astoria) NYC, Out 8/31, h; (Capitol) NYC, In 9/15, t
Masters, Frankie (Stevens) Chicago, h
Masters, Vick (El Rancho) Fresno, Calif., h
MacDonald, Billy (Last Frontier) Las Vegas, In 8/6, h
McKissick, Maynard (O-Yes) Ono, Pa., h
Miller, Bob (Cal-Neva) Lake Tahoe, Out 9/8, h
Monroe, Vaughn (Steel Pier) Atlantic City, Out 8/13, h
Mooney, Art (Steel Pier) Atlantic City, 8/21-27, b; (Convention Hall) Asbury Park, N. J., 8/28-8/3, b
Moreno, Buddy (Elitch's) Denver, Out 8/15, b
Morgan, Russ (Mark Hopkins) San Francisco, Out 9/16, h
Morton, Itay (Mounds) Cleveland, nc

Nagel, Freddy (Peabody) Memphis, Out 8/13, h; (Cusino) Wall Lake, Mich., 8/26-9/1, b; (Oh Henry) Willow Springs, Ill., In 9/14, b
Neibhor, Paul (Claremont) Berkeley, Calif., Out 8/21, h
Ohrman, Phil (Ciro's) Hwd., nc
Oliver, Eddie (Del Mar) Santa Monica, nc
Oliver, George (Claridge) Memphis, Out 8/25, h
O'Neal, Eddie (Palmer House) Chicago, h
Owens, Harry (St. Francis) San Francisco, Out 9/11, h
Pedro, Don (Mocamba) Chicago, cl
Peters, Bobby (Eddie's) Kansas City, r
Pettit, Emil (St. Anthony) San Antonio, Out 8/17, h
Phillips, Teddy (Riverview) Des Moines, Out 8/22, b
Pike, Gerry (Ten Acres) Boston, nc

Ragon, Don (Colonial Gardens) Rochester, Ind., Out 9/5, b
Ray, Charles (Del Rio) San Pedro, Calif., Out 10/15, nc
Ray, Roger (Slansky's) Hwd., nc
Reichman, Joe (Roosevelt) New Orleans, 8/26-9/1, b; (Deshler-Wallick) Columbus, O., 10/2-22, nc
Reid, Don (Peony Park) Omaha, Out 8/14, b; (Trocarder) Evansville, Ind., 8/16-29, nc
Reid, Tommy (Rio Nido) Russian River, Ribble, Ben (Tutwiler) Birmingham, Ala., h
Robbins, Ray (Aragon) Ocean Park, Calif., h
Rogers, Eddy (Thunderbird) Las Vegas, Out 9/1, h
Ryan, Tommy (Palisades) New Jersey, 8/27-9/11, b
Ruhl, Warren (Flame) Duluth, nc

Samborsky, Joe (Riviera) Lake Geneva, Wis., 8/12-25, nc
Sands, Carl (Oriental) Chicago, t
Selby, Chuck (Deshler-Wallick) Columbus, O., Out 8/13, h
Snyder, Bill (Sherman) Chicago, h
Staupel, Jack (Crystal) Buckeye Lake, Ohio, Out 8/18, h
Stevens, Roy (Million \$ Pier) Atlantic City, Out 9/9, b
Stier, Jimmy (Tippencanoe) Leesburgh, Ind., Out 9/4, h
Still, Jack (Pleasure Beach) Bridgeport, Conn., Out 9/5, b
Stone, Eddie (Belmont Plaza) NYC, h
Stokes, Hal (Westwood) Richmond, Va., nc
Strong, Benny (Casino Gardens) Ocean Park, Calif., 8/16-9/12, b
Stuart, Nick (Chase) St. Louis, h
Sykes, Curt (Trianon) Seattle, b

Thornhill, Claude (Convention Hall) Asbury Park, N. J., 8/20-26; (Statler) NYC, In 10/3, h
Towne, George (Roseland) NYC, b
Trace, Al (Blackhawk) Chicago, Out 8/23, h
Tucker, Orrin (Cavalier) Virginia Beach, Va., Out 8/18, h; (Peabody) Memphis, 8/20-9/1, h
Tyler, Bob (O'Connor's) Hartford, Conn., Out 8/18, h
Van, Garwood (Biltmore) Lake Tahoe, Nev., h
Wanles, Buddy (Schroeder) Milwaukee, h
Watkins, Sammy (Hollenden) Cleveland, h
Weems, Ted (Surf) Virginia Beach, Va., 8/26-9/1, nc
Webb, Lawrence (Trianon) Chicago, Out 8/21, b; (Palladium) Hwd., 8/30-10/17, h
Wilson, Gary (Valencia) Cheyenne, Wyo., Out 9/10, nc
Wilson, Marty (Furst) Fallsbury, N. Y., Out 9/4, h
Zabach, Florian (Muehlebach) Kansas City, h; (Mayflower) Washington, D. C., In 10/10, h
Zarnow, Ralph (KIOA) Des Moines

Combos

Abbey, Leon (Harry's) Chicago, cl
Alvin, Danny (Ruppneck's) Chicago, r
Andrews, Sisters (Steel Pier) Atlantic City, 8/21-27, b
Anaro Trio, Tony (Randolph Square) Chicago, cl
Bal-Blue Three (Westward Ho!) Phoenix, Ariz., Out 8/13, h

Barkdale, Everett (Club 421) Philadelphia, nc
Barlow, Dick (Drake) Chicago, h
Bechet, Sidney (Jimmy Ryan's) NYC, nc; (Jazz Ltd.) Chicago, In 9/14, nc
Beller, Ray (Rock Gardens) Willamette, Conn., nc
Big Three Trio (Rossonian) Denver, Out 8/14, h
Bliss, Nicky (Ye Olde Cellar) Chicago, nc
Borr, Misha (Waldorf-Astoria) NYC, h
Brandt, Trio, Mel (Mickey's) Chicago, Out 8/15, cl
Brewer, Johnny (Bismarck) Chicago, h
Broome, Drex (Kansas City) Kansas City, pc
Calloway, Cab (Carnival) Minneapolis, Out 8/17, nc; (Palomar) Vancouver, B. C., In 8/22, nc
Cassella, Danny (Blackstone) Chicago, h
Chandler, Billy (Helsing's) Chicago, nc
Cinno, Mike (Silver Glen) Paramus, N. J., r
Coble, Vye (Sho Bar) Evansville, Ind., nc
Collins, Lee (Victory) Chicago
Cogan, Norman (Club 43) Sunnyside, L. I., nc
Conley Trio, Tommy (Clover) Peoria, Ill., nc
Cosmopolitans (Old Hickory) Chicago, cl
Conn, Irving (Savoy Plaza) NYC, h
Cort, George (LaSalle) Chicago, h
Crownwell, Chauncey (Colonial Inn) Hagerstown, Md., Out 9/11

Daily, Pete (Eddie Spivak's) Hwd., nc
Dante Trio (Jack Dempsey's) NYC, r
Davis, Tiny (Blue Heaven) Chicago, Out 9/6, nc
Dee Trio, Johnny (Hawaiian Palms) Lindon, N. J., nc
DeLaris, Wilbur (Child's) Paramount, NYC, r
DeSalvi, Emil (Kit's) Chicago Heights, Ill., cl
Dee, Wild (Carnival) Pittsburgh, nc
DiMaggio, Vince (Sherman) Chicago, h
Dunn, Michael (Commodore Perry) Toledo, Out 9/11, h
D'Yarga, Larry (Petter's) L. A., nc
Downs, Chauncey (Rustic Cabin) Englewood, N. J., rh

Electronicates (Roger's) Minneapolis, nc
Embassy Four (Red Feather) L. A., nc
Fena, Eddie (Graemere) Chicago, h
Fells, Gene (Village Vanguard) NYC, cl
Fields, Herbie (Silhouette) Chicago, nc; (Continental) Milwaukee, 8/22-9/18, nc
Four Jive Bombers (Club 421) Philadelphia, nc
Four Shades of Rhythm (Bar O'Music) Chicago, cl
Four Sharps (Manhattan) Cairo, N. Y., Out 9/5, nc
Frank's Mirthquakes, Joe (Studio) Dallas, cl

Gaillard, Slim (Blue Note) Chicago, nc
Gilbert Trio, Jerry (Elms) Excelsior Springs, Mo., h
Gifford, Cal (Athletic Club) Detroit, h
Glidden, Jerry (Congress) Chicago, h
Gonzalez, Leon (Crown Propeller) Chicago, cl
Gordon Trio, Max (Evergreen) Havana, Ill., nc
Herman, Lenny (Traymore) Atlantic City, Out 9/10, h
Hughes, Percy (Bar Harbor) Brainerd, Minn., h
Hummel, Bill (Avalon) Port Arthur, Tex., Out 8/14, nc
Inzie, Red (Sky Way) Cleveland, Out 9/5, h
Ink Spots (State) Providence, R. I., Out 8/3, t
Ivett, Jack (Zebra) Chicago, cl

J.J.J.'s Trio (Ten Pin Inn) Walpole, Mass., Out 9/5, nc
Jenkins, Duke (Bram Hall) Chicago, cl
Johnson, Bill (Marlin) Leansburg, N. J., h
Jordan, Louis (Palace) Cleveland, Out 8/17, t
Kent, Erwin (Edison) NYC, h
Kyle, Billy (Cliff's) NYC, nc
Lane, Ralph (Pierre) NYC, h
Lester, Fon (Silver Room) Chico, Calif., Out 9/5, h
Lester, Larry (Brown's Lake) Burlington, Wis., Out 9/5, h
Macie Notes (Willard) Toledo, In 9/12, h
Manone, Winy (Wingy's) Hwd., nc
Martinique, Felix (Ambassador) Chicago, h
Matthey, Nicholas (Plaza) NYC, h
McFarland, Jimmy (Zebra) Green Bay, Wis., nc
Melis Trio, Joe (Traymore) Atlantic City, Out 9/10, h
Merrymen (Rathskeller) Mankato, Minn., nc
Miles, Dick (Bevo's) Lake Charles, La., nc
Miles Trio, Wilma (Green Frog) Lake Charles, La., r
Miller, Max (Blue Note) Chicago, nc
Mitchell, Eddie (Paramount) Albany, Ga., nc
Modernaires (Palmer House) Chicago, Out 8/24, h
Modulators (Alexandria) Newport, Ky., nc
Mole, Miff (Bee Hive) Chicago, nc
Monte, Mark (Plaza) NYC, h
Munroe, Al (Nestle Inn) Astoria, L. I., N. Y., nc

Napoleon, Phil (Nick's) NYC, nc
New Yorkers Trio (Stage Door) Detroit, nc
Nov-Elites (Alexandria) Newport, Ky., nc
O'Brien & Evans Duo, (Jean's) Lansing, Mich., Out 8/13, cl
Ory, Kid (Beverly) Hwd., nc
Oxford Boys (Plantation) East Moline, Ill., cl
Pedro, Don (Mocamba) Chicago, Out 9/15, nc
Pierce, Al (Spruce Grove) Fairbanks, Alaska, nc
Quintones (Walker's) Henderson, Ky., nc
Re Payson (Plaza) NYC, h
Rhythm Rockers (Rhythm) LaCrosse, Wis., nc
Rinaldo, Nino (Rainbow) Chicago, cl
Robey, Don (Lake Club) Springfield, Ill., Out 9/5, h
Roble, Chet (Capitol) Chicago, cl
Rogyn Trio, Duke (Seaside) Seaside, Ore., Out 9/5, h
Savage Quartet, Johnny (Wellman) Oklahoma City, h
Schwartz, Frankie (Paramount) Albany, Ga., Out 8/16, nc
Scott, Tony (Cafe Society) NYC, nc
Shaw, Milt (St. Regis) NYC, h
Shearing, George (Blue Note) Chicago, Out 8/21, nc; (Silhouette) Chicago, 9/5-18, nc; (Continental) Milwaukee, 9/19-25, nc
Sheedy, Jack (Hangover) San Francisco, nc
Silhouette (Bakersfield Inn) Bakersfield, Calif., 8/13-9/10, h
Simms, Jimmy (Puffy's) Akron, nc
Singleton, Zutty (Club 47) Hwd., nc
Siry, Larry (Larue) NYC, nc
Slattery, Don (Hollywood) Chicago, cl
Smoothies (Broadview) E. St. Louis, Ill., h
Soft Winds (Hollenden) Cleveland, h
South, Eddie (Hollywood) Rochester, Minn., nc
Spanner, Muggsy (Jazz Ltd.) Chicago, nc
Stone, Kirby (Forest Park) St. Louis, h
Stuart, Walt (Click) Philadelphia, Pa., nc
Sykes, Roosevelt (Hollywood) Chicago, cl

Three Of Us (Wirt) Jackson, Wyo., Out 9/25, h
Three Tones (Northern) Three Lakes, Mich., Out 9/25, h
Top Hat (Kentucky) Chicago, cl
Townsmen Trio (Whitman) Pocatello, Idaho
Townsmen, Fielding's (Silver Frolics) Chicago, cl
Tune Mixers (Harem) Oakland, Calif.; nc
Traymon, Dolph (Caro's) Manhattan, L. I., N. Y., nc
Vedal Quintet (Domonico) Chicago, cl
Ventura, Charlie (Bop City) NYC, 8/25-9/14, nc
Venuti, Joe (King's) L. A., r

Wasson, Hal (Riviera) Corpus Christi, Tex., nc
Zarin, Michael (Waldorf-Astoria) NYC, h

Singles

Baron, Leigh (Sheraton) Chicago, h
Blair, Janet (Palmer House) Chicago, In 8/25, h
Carpenter, Thelma (Capitol) NYC, In 8/15, h
Chody, Dave (Willard) Toledo, h
Christy, June (Chubby's) West Collingswood, N. J., 8/15-28, nc
Colby, Sarah (Croyden) Chicago, h
Cool, Harry (Mickey's) Chicago, Out 8/15, h
Crosley, Les (Drake) NYC, h
Damone, Vic (Paramount) NYC, Out 8/17, t
Dawson, Bill (Grace's Little Belmont) Atlantic City, nc
Dyson, Norie (Leo's) Chicago, cl
Eckman, Ronnie (St. Moritz) Houston, 8/16-9/12, cl
Galles, Weel (Danny's) Cincinnati, Out 8/15, cl; (Broadview) E. St. Louis, Ill., 9/2-30, h
Gerken, Joe (Lakos) Muskegon, Mich., Out 9/10, cl
Giffin, Ken (Casa Bonita) Chicago, Out 8/15, cl; (Mantanza) Havana, Ill., 8/16-29, h
Haines, Connie (Lullin Quarter) Virginia Beach, Va., Out 8/14, nc
Hill, Chippie (Jimmy Ryan's) NYC, nc
Hutton, Marion (Steel Pier) Atlantic City, 8/21-27, b
Kay, Beatrice (State Fair) DuQuoin, Ill., 8/29-9/4
Keyes, Gladys (Tradewinds) Chicago, nc
Laine, Frankie (Loew's) Rochester, N. Y., 8/18-24, t
Lee, Peggy (Palace) Cleveland, Out 8/17, t; (State) Hartford, 8/19-21, t
Lutcher, Nellie (Casbah) L. A., Out 8/29, nc
Mason, Olive (Cloverbar) Chicago, cl
Miles, Sinclair (Connor's) Detroit, nc
Morgan, Al (Helsing's) Chicago, nc
Nelson, June (Samson) NYC, nc
Owens, Bill (Bar O'Music) Chicago, cl
Pallace, Johnny (Rio Cabana) Chicago, Out 9/1, nc
Read, Kemp (Piccadilly) Providence, R. I., cl
Richman, Harry (Riviera) Ft. Lee, N. J., Out 8/30, nc
Rocco, Maurice (El Rancho) Las Vegas, 8/17-30, h; (Ciro's) San Francisco, 9/7-20, nc
Ross, Lanny (El Rancho) Las Vegas, 8/17-30, h
Stewart, Charles (Wells') NYC, nc
Sutton, Ralph (Condon's) NYC, nc
Torne, Mel (Fairmont) San Francisco, Out 8/22, b
Tucker, Sophie (Mounds) Cleveland, 9/7-20, nc
Walker, Cy (Drake) NYC, h
Warren, Fran (El Rancho) Las Vegas, Out 8/16, b

Voice Innocent Victim In Large Philly Rhubarb

Philadelphia—Frank Sinatra, who always makes good copy for the columnists, particularly when they can take a pot shot at him, came in for some rough treatment as a result of a benefit performance he put on here at Shibe park for the Variety Club Camp for Handicapped Children.

Benefit was sponsored by the Philadelphia Daily News and The Voice was added as the star attraction after Jack Leonard, who was appearing at the Rendezvous niter here, had volunteered his singing services.

When the newspaper decided to use Sinatra instead of Leonard, ugly words were passed around that Frankie's managers and press agents threatened to pull out their songbird if Leonard raised his voice in the same park that night.

Charges Flung Back

What made it easier to circulate the false rumors was the fact that Frankie and company pulled out of town after the benefit. However, when the newspaper columnists started throwing herbs, Raymond Gathrid, Daily News promotion manager who staged the show, spoke up.

Gathrid explained that Sinatra had nothing to do about pulling out Leonard. In fact, said Gathrid, Frankie did not know that Leonard was supposed to sing. Decision to drop Leonard was because Sinatra, as a late entry, was a better benefit draw. Besides, said Gathrid, who was interested only in filling Shibe park, "I had too many singers on the bill, anyway. I took Leonard only on a tentative basis, since I had been negotiating with Sinatra for the benefit, and I gave Leonard's handlers advance notice he wouldn't fit into the program when Sinatra agreed to appear."

Teagarden Plans To Quit Armstrong

Chicago—Jack Teagarden, now with the Louis Armstrong All-Stars, is planning to leave Armstrong at the end of their Bop City date, whenever that may be. "Louis doesn't need me," Teagarden said here recently, "he was doing ok long before I ever came around. And I'd like a band of my own. I've talked it over with Louis, and he understands the way I feel."

Teagarden plans to have an eight-piece group, with his sister on piano, one of his brothers in the unit, and possibly fellow Texan Garner Clark. They will rehearse in New York after the Bop City stint.

Armstrong, who still has Barney Bigard, clarinet; Earl Hines, piano; Arvell Shaw, bass; Cozy Cole, drums, and Velma Middleton on vocals, had no idea who would replace Jack if he really did leave.

Sidemen Switches

Jimmy Dorsey replaced altoist Gene Bockey with Nino Palotti. . . Tenor man Preston Hudson with Bob Chester, replacing Buddy Arnold. . . Glen Gray substituted Lou McCrary, trombonist, for Russ Sonjou.

Trumpeter Dale Fitzmorris left Jimmy Featherstone to join Shep Fields. Bill Freese replaced. . . Mario Daone, trombone, took over Gene Steinman's chair with Benny Goodman. . . Chris Cross added trumpet man Ernie Englund.

Watkins, Viola (Silver Palm) Sunnyside, L. I., N. Y., nc
Wellington, Kokomo (Berita) Chicago, cl
Worth, Elton (Jack Minis') Ashtabula, O., r
Wharton, Step (Fisher) Hamilton, Ont., h

Jackie And Roy Rehearse Their Unique Unit In A Singular Setting



(Photos by Ralph Inghelme)

Chicago—Most of the bop bands and musicians in town have rehearsed at artist Gertrude Abercrombie's house sometime or other, and jam sessions held in the parlor have included musicians all the way from Bud Freeman to Dizzy Gillespie. But no music ever seemed quite so suited to the decor as that of the new Jackie Cain-Roy Kral unit which

spent many evenings there recently. Top photo shows, from the left, Roy, Kenny O'Brien, Jimmy Courley, Elaine Leighton, Jackie, Gertrude, and Marilyn Beabout. Reflected in the pier glass at the left are Roy and the three girls. Story on group's opening at the Candlelight in Joliet, Ill., is in this issue.

Kral, Cain Unit Gets Odd, Pleasing Sound

Chicago—One thing, and the most obvious, that you can say about the new Jackie Cain-Roy Kral unit is that there's probably not another like it anywhere. They opened July 26 at the Candlelight club just outside of Joliet—girl drummer, girl cellist, bass, guitar, piano, and much the same bop vocals Jackie and Roy did together with Ventura.

Other than the vocals, the unit has no relation to Charlie's crew. It's hotel-styled, with a repertoire ranging from the opening night hit, *Ever Lovin' Blues*, to concert pieces such as *The Pearl*, and current

rent pops and rumbas for dancing.

Swings on Strings

The band gets a swing primarily on numbers featuring Jimmy Gourley's single-string guitar. Mood pieces, which will probably be their forte, revolve around Marilyn Beabout's cello and Roy's piano. This mellow as a cello stuff doesn't hold here. It's definitely weird, a minor voice, with a wind-in-the-woods effect. Behind Jackie's vocals, on tunes like *Darn that Dream*, it's enough to prickle anybody's scalp. When Jackie gets around to playing the flute in the band (about another six weeks) the same effect will probably be intensified.

Much of what they play are Kral originals. *The Pearl*, *Ever Lovin'*, and the rumba *Afro-Crombie* being the most impressive we had a chance to hear. Among the other tunes they did on opening night were *Blowing Bubbles*, *Lullaby In Rhythm*, *Take Me, Again*, *Ski-dl-ee-ah-bah-doo-ba*, and *Tangerine*.

Bassist Kenny O'Brien and his wife, Elaine Leighton, the drummer, hold up their end meticulously. O'Brien, of course, was with Ventura—and before that with such units as those of Raymond Scott, Alvy West, Joe Marsala, Teddy Walters, and Boyd Raeburn. Elaine played with a number of units, including the Honey-tones and Joyce Chandler's band. Gourley, who will probably return to Jay Burkhart when guitarist Johnny Romano, originally included in the group, joins, worked with Vido Musso and Georgie Auld around Chicago.

Cellist Marilyn Beabout was chosen from auditions as the only candidate with a natural rhythm. She has a master's degree in music from Northwestern university, and when she first started rehearsing with the band was awestruck by O'Brien and Gourley. "Are they improvising?" she whispered.

The unit seems to be able to do anything Roy plans for it. His plans sound a little involved and very ambitious when he outlines them, but in practice they produce not only an original outfit, but an adaptable and pleasing one. Not new friends of bop, but some of the best friends bop ever had—opening a new path in a jungle of screeching trumpets and tortured tenors.

It's All Over

Portland — Guess Tin Pan Alley might as well close up shop.

Talking about the revival of yesteryear's songs, Gene Austin said here recently, "All the good popular songs have been written. They were written at one time. Just as Euclid took care of all geometric theory at once, so did a talented group of men write the best tunes America will ever hear. It's all over. All done."

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Capsule Comments

New York—Back in New York before the war, the Adrian Rollini trio was producing some of the pleasant sounds around town. These sounds were not sensational. They were just pleasant, which means commercial with a sense of decency and fitness.

For a long time Adrian was a fixture at the Hotel Piccadilly. But then came the Three Suns and they became the fixture at the Piccadilly, thereby once more proving the Bagelian law that corny music drives out music which is not quite as corny.

Homeless, Adrian wandered. But now he's back in Gotham, this time at the Park Sheraton where, in the Mermaid room, his trio revolves jerkily on top of the bar.

It's nice that he is still playing some of the things he did at the Piccadilly, but whether he is playing them as pleasantly is something the tricks of memory confuse. Rationally says no, for his two associates, Al Perlis on guitar and George Nyder on bass, don't seem to be in the spirit of the old Rollini idiom. Perlis is just a reasonably deft guitarist and Nyder's approach to the bass is lukewarm, his paramount concern being a continuing fight with the phony mossa which hangs from the mermaids hovering over him.

Rollini himself retains his casual charm on the vibes and his more hectic way with the chimes, although his ventures on the piano are rather ordinary. But the most dismaying fact about the trio is that it is apparently determined to show it can be as commercially corny-wise as any other trio. It seems to be an effort and Rollini appears to go about his chores with a disenchanted air.

This, of course, is the wrong attitude. If you're going to be corny you have to act glad you're corny so the listener will know he, too, is supposed to be glad. Otherwise the simplest thing to do is relax and play pleasantly, a tendency which can be communicated without signs or other hints.

Chicago—In their first club date in almost a year, two weeks at the Blue Note, the Raymond Scott quintet—six men—was chiefly notable for the seventh member of the group, singer Dorothy Collins. Miss Collins, Scott's protegee and

Tony Martin To Write A Column

New York—Tony Martin is due to blossom out as a columnist in the fall. His column, which will probably start as a three-times-a-week deal, will cover gossip in the pop music field along with comment on new records and songs.

Plan is to have Martin supply the facts and do some of the writing, although final writing job will be done by Dick Bernstein, free lance writer and publicist. Pillar is being offered to syndicates by the Scott Meredith Literary agency.

student for seven years, has a new quality of warmth to her voice which we didn't especially notice when the unit played the Rag Doll here about 1½ years ago. This is in addition to her impeccable phrasing, intonation, and pitch. What more she needs to be a great singer, we don't know. Probably a chance to expand the warmth and enlarge the personal touch.

Dorothy's singing of *Mountain High*, *Valley Low* was the stand-out number opening night. She started the tune unaccompanied—except for the airconditioning system, which, Dorothy maintained, was humming in C and was an unexpected help.

Scott's men, playing their first date, were nervous and this was reflected in their rather unsure running through of the usual Scottisms. Scott's radio band, which he will return to when he gets back to New York and his radio show in September, was unable to make the tour. Only veterans Collins and drummer Kenny John were with Scott before. Others in unit are ex-Chubby Jackson tenorman Marty Flax, clarinetist Ernie Bright, trumpeter Sal Sparranza, bassist Harold Schackner, and Scott on piano, of course. They open at the Silhouette here August 23 for two weeks.

Savannah Boppers Romp In Richmond

Richmond, Va.—Highlight here recently was the Savannah Churchill date at Bob Long's Market inn. Savannah kept the crowd happy, and, due to management's policy of leaving the music to the musicians, Millard Watkins' boppers provided not only good background for the Churchill chirpings but had the customers loudly displaying approval during the four-day stint.

The group's wealth of ideas, plus tasteful and skillful execution, makes it about the best bop crew in the city. The group, practically all local products, are lined up this way: Watkins, alto; Buck Green, drums; Dick Small, bass; George Bell, piano; George Lewis, trombone; and Nathan Edwards, trumpet and arranger. Doris Parker does the vocals.

Dean Hudson's one-niter at Westwood Supper club drew better than expected on a rainy evening... Sweltering heat kept people away when Jimmy Preston and his band were in town for a single performance at the Mosque auditorium.

—George Popkins

Vanguard Cuts Shows; To Use Music Only

New York—The Village Vanguard, a Greenwich Village spot which for years has followed an intimate floor show policy, dropped the show at the end of July and turned to straight music. Mary Lou Williams and J. C. Heard's trio started the new policy. Minimum has been cut to \$1 week nights and \$2 weekends.

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Leaves Nest



Mexico City — Muriel Reger, *Down Beat's* Mexico correspondent, fled El Nido de Oro, a plushy bar on the main drag where she had been playing piano, for a stint as early morning disc jockey in the southern capital. She left the soft nest because Bricktop, its manager, deserted Mexico for New York and Capri. So now it's Muriel's hip hand waking the American colony with Rockabye Babies and Buddy Weed piano discs.

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Waxery Releasing 'Basic Jazz' Series

New York — Series of "basic jazz" albums has been set by the Folkways label, with the first album due out Sept. 1. Series will be made up of old jazz and blues sides with the earliest dating back to 1910.

Five albums have already been made up. Plan is to release one album each month. Platters will be unbreakable 10-inchers with as much as five minutes of music per side but spinning at 78 rpm.

First album will feature New Orleans vocal blues and is dedicated to the late Bunk Johnson. Artists in the album include Leadbelly, Ma Rainey, and Lonnie Johnson.

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Palumbo Running Philly's Click Again

Philadelphia — With Frank Palumbo again taking over operation of the Click, a continuous band parade is once more assured for the massive downtown nitery. Under Palumbo's aegis, the room has played all the biggest band names in orkdom. Earlier this year, Palumbo and his partner, Ben Corson, sold the spot to a New York syndicate headed by Bill Levine.

Under the syndicate's management, the house policy included everything from vaudeville shows to Dizzy Gillespie. But the room could never get started again. When Palumbo moved back in, Click was to start a five-act stage show policy. However, he junked the show idea and brought in Joe Frassetto's band, local territorial fave, to continue the music cycle.

Contracts signed earlier by the new operators for Tommy Dorsey, Spike Jones, and Harry James for the coming season will be picked up by Palumbo and used as a nucleus for the coming year. Palumbo originally built the room, at a cost of more than a quarter million dollars, for the express purpose of featuring the big name bands. And he aims to keep that policy intact to help bring the room back in the black.

New Vocal Group

New York—James Orr, Laurie Lyden, and Joe Eich, who used to be with Claude Thornhill's Snowflakes, have added Ray Carro to the group and are now working on their own as the Enchanters.

'Word Prizes'

(Jumped from Page 1)

ner will be the guest of Ralph Watkins at Bop City.

First prize, of course, will be \$500 in cash, to be raised to \$1,000 if the winner is a *Beat* subscriber. Charlie Barnet and his 21-piece band, one of the hottest groups of the season, will be delivered to the home town of the second prize winner to play free for one evening. King Cole and his amazing combo, perennial winner of *Down Beat's* annual polls, will be third prize under the same sort of arrangement.

Victor will give one of the winners a 45 rpm record player and his choice of \$10 worth of classical or popular records from their large 45 rpm catalog. There will be five other cash prizes of \$100, \$75, \$50, \$25, and \$10, each to be doubled in value like the first prize if the winner is a subscriber to *Down Beat*. Most entrants are protecting their possible winnings by sending in a subscription blank with their entries. You will find one on page 12 of this issue.

Granz Contributes

Norman Granz, of JATP fame, is one of the largest contributors to the list of contest prizes. He has pledged four sets of 10 JATP albums, featuring such stars as Illinois Jacquet, Flip Phillips, Lester Young, Charlie Parker, Coleman Hawkins, Bill Harris, and many others, and worth \$50 a set. Also, four of his yet-unreleased Mercury Jazz Scene albums, only five thousand of which will be pressed for sale at \$25 each. And six pairs of tickets to this season's JATP concerts.

If you haven't already sent in your suggestion for a word to be used as a substitute for jazz, do so at once, as the contest will close officially at midnight on August 31. You must use an official coupon from a copy of *Down Beat* (you will find one on page 9 of this issue) and each entry must be accompanied by a letter of from 20 to 200 words, giving your definition of jazz and your feeling about continued use of the term.

You may submit as many different words as you choose, but each must be entered on a separate official blank, and each must be accompanied by a separate letter. In case of ties, duplicate prizes will be awarded. Any reader anywhere is eligible. Only persons ineligible are employees of *Down Beat* and of the John Maher Printing Co. and their families.

Devils And Descants

By Michael Levin

New York—What had up until now been a happy feasting day for the lawyers assumed some interesting aspects for the customers recently when Capitol issued under its Telefunken label Willem Mengelberg's version with the Amsterdam Concertgebouw orchestra of Tchaikovsky's 1812 Overture.

One year ago Mercury issued this same performance on masters acquired from the Czech state record monopoly. These masters had been originally issued by companies on license from German Telefunken.

At the end of the war, the Czechs stated they were enemy property, could be confiscated, and took them over. Mercury, in a bonafide deal with the Czech government, acquired U.S. pressing rights.

Capitol, Too

In the meanwhile Capitol had equally and in good faith acquired the Telefunken rights—and thus both companies issued the same album.

Both have filed suit against each other alleging all sorts of unkind things. I don't propose to get scrambled up with the legal technicalities.

Whichever label you want, however, don't miss this album. If you will listen to the various versions available in this country, such as the Kostelanetz or the Rodzinski, they sound like apple mush compared to Mengelberg—and you must remember these were made in the middle '30s, and supposedly recording in this country has made enormous strides since then.

Also 'Hero's Life'

The same is true for the Mengelberg version of *A Hero's Life*, which Capitol has also just released on Telefunken. Strauss dedicated this colossus of orchestration to Mengelberg and as might be expected, his rendition is definitive. Rodzinski is the only conductor in this country who does anywhere near as well and, on comparison, Mengelberg's choice of tempos and control of climaxes seems far more authoritative.

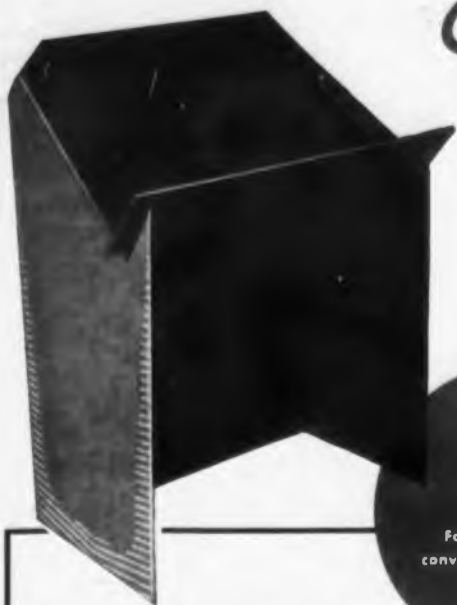
Mengelberg's conducting of the Brahms *Tragic Overture*, while magnificent, is no better than Toscanini's. However, the latter is an old HMV set pressed in this country in the same album with the Beethoven *First Symphony*, so if you want a separate version, stick to the Mengelberg.

A further note about *1812 Overture*: Mercury has it available on LP along with Mengelberg's *Don Juan*, a fine set for \$3.85. If you have an LP attachment, by all means get this set which gives you two good albums for just about what the Capitol sets cost alone. This is one of the concrete advantages of LP over the Victor 45 rpm system which Capitol chose to adopt for its classical as well as its jazz. Seems stupid to me, but then they must know what they are doing.

Further News

Further good news for the longer haired set is that Decca has turned over the English Decca franchise to London records, who will shortly bring in the full catalog here. English Decca's frr process has included some of the best recording as well as performances since the war, and LP or no, they are worth waiting for and having. Try Charles Münch's recording of Ravel's *Daphnis and Chloé* if you must be shown on wax. There are woodwind passages on the record that Koussevitzky's full-blown RCA-Victor rendition ambles right over.

Clair de Lune lovers should be interested in knowing that Victor has just brought out a set conducted by Victor De Sabata leading the symphony orchestra of the Augusteo, Rome, in Debussy's *Joues—Poème Danes*. This bit of music, originally framed for Diaghilev's Ballet Russe, is not too often heard. Despite the fact it was used originally to depict a game of tennis, you will find it sensuous and lush impressionistic music—provided that the movies haven't given you your fill of that yet.



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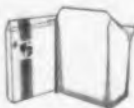
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