

Why Did Mooney Quartet Fail?

DOWN BEAT

VOL. 17—No. 3

CHICAGO, FEBRUARY 10, 1950

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By MICHAEL LEVIN

New York—In *Down Beat's* 1946 band poll, the Joe Mooney quartet copped a very strong second place in the small group division. In the poll that just closed, a bare three years later, the Joe Mooney group finished last, with a 10 vote return from a group of the staunch faithful.

The Mooney quartet has broken up. Joe, accordionist-pianist-vocalist-arranger-composer, in thinking of doing a single act in clubs. Gaet Frega, Joe's original bass player, has taken religious orders. Andy Fitzgerald, the Mooney clarinetist, says he is going to give up jazz. Jack Hotop is supposed to be going back to Carl Hoff in radio and TV work as guitarist.

The Most

Three years ago this writer printed a series of pieces in the *Beat* which started off with the flat statement, "The most exciting musical unit in the U. S. today is playing in Paterson, N. J. It has composition and group conception of a type achieved before only by Edward Kennedy Ellington's men. It's the best rehearsed and most perfectly disciplined crew I have ever heard."

That was the lead paragraph. I'd write it the same way today, three years and a lot of water under the dam later. If it were correct, and all the guys I conned into going out there from *Time*, *Variety*, *Billboard*, *AP*, *UP*, *Look*, the slicks, and the dailies couldn't have been crazy, too, what happened? How did a unit that Alec Wilder called the best thing he'd heard in 20 years of music fall flat on its face after the hottest start commercially the music business has ever seen for a small unit?

How did a group, which one week was making \$250 and \$2,500 the next, fail?

Goes Back

Therein lies a story which may interest you. To tell it completely, you have to go back to the war. All throughout army service, a lot of musicians, including me, had heard tales about but, Parker, Garner, and the Auld band. Very (Modulate to Page 19)

Colleges Unite To Insure Fair Deals From Band Agents

Bloomington, Ind.—Group of students at Indiana university here has formed the National Association of College Dance Committees to protect student groups in colleges all over the country from unfair practices by agents of name bands.

Complaining that there has been a definite lack of uniformity in rates charged for college dances, with variations many times amounting to more than \$1,000, president Gerry Eckhart, however, emphasizes that the association has not been formed to hurt or deal unfairly with bands.

"Rather," he says, "it is our sincere hope to give the band business the boosts it deserves and needs."

Idea was originated by ex-Indiana student and jazz concert promoter there, Don Goins.

NYU To Conduct Course On Jazz

New York—Another college to add a course in jazz is NYU. The spring term finds "Perspectives in Jazz" on the course list. Instructors will be Marshall Stearns, on leave from his post as assistant professor of English at Cornell university; John Hammond, vice president of Mercury records and jazz critic; and George Avakian, writer and contributing editor to *Pic*.

Among those who will give guest lectures are Duke Ellington, Dizzy Gillespie, Count Basie, Benny Goodman, Louis Armstrong and Eddie Condon.

Lectures start with jazz definitions, carry through the history of jazz to bop and things to come. Registration for the course closes Feb. 4.

Louis Jordan Trails Krupa Into Bop City

New York—Bop City has Louis Jordan scheduled in for two weeks starting Feb. 2, following the current show which includes Gene Krupa, Ruth Brown, and Bill Farrell, latter making his first Broadway appearance.

After Jordan, the jazz spot will bring in Woody Herman and Mel Torme on Feb. 16 for two weeks, followed by Artie Shaw March 2. House policy from now on will be to hold attractions for two weeks instead of three as in the past.

Betty George On The Cover

Betty George, who got her start as vocalist with such bands as Casa Loma and others, arrived in Chicago in mid-January to succeed Julie Wilson as Bianca in the musical show, *Kiss Me, Kate*. Julie has returned as a single to smart hotel rooms, opening at the St. Regis in New York. Betty has had previous musical show experience, having been featured in *As the Girls Go* at the Winter Garden on Broadway more than a year ago. Since then she has appeared at the Copacabana in Manhattan for a long run and in the Terrace room show at the Hotel New Yorker.

Yearly Ducal Ceremony Set For Feb. 5 In Chicago



Chicago—It'll be an old story to the Duke and his boys, but they'll get their *Down Beat* poll awards at their Civic Opera house concert here Feb. 5, which the *Beat* will again sponsor. Al Hibbler, first photo, won first place in the male singer with band

category. The Duke will get a plaque for the band, which placed second, and Johnny Hodges, another sturdy perennial, will get his for copping first place on alto sax.

'Beat' Will Again Sponsor Ellington Chicago Concert

Chicago—In traditional fashion, *Down Beat* will sponsor the concerts which Duke Ellington and his orchestra will present at the Civic Opera here on the afternoon and evening of Sunday, Feb. 5. Awards will be made at the evening session

to Duke, who placed second in the favorite band bracket in *Down Beat's* annual poll; to Johnny Hodges, top alto man again in the all-star band, and to Albert Hibbler, who was picked as most popular band vocalist for the second successive year.

The Orioles, a five-piece vocal and instrumental combo which recently played the Regal theater in Chicago, has been added to the Ellington troupe for the Civic Opera concert, as well as for the preceding two nights in other cities. The group also will be featured with the band for the following week at the Paradise theater in Detroit.

Special Award

As a surprise gag, following the serious award of trophies at the Chicago session, *Down Beat* will present Duke with a special, hand illuminated parchment scroll in recognition of his having the only winning band in the 1949 poll which still is working. Both Woody Herman, first place, and

Charlie Barnet, third place have disbanded, although Woody is continuing with a small combo.

Program notes for this season's Ellington concert tour, which has been booked solidly by Harry Squires for a period of nearly two months, will be written by Leonard Feather, still recuperating in a New York hospital from his accident 10 weeks ago in which he received serious injuries. Following is the program, subject to later change by the Duke, of course:

- | | |
|--|---|
| 1—Jam Accelerando..... | Duke Ellington |
| 2—Solongas..... | Duke Ellington |
| 3—Creole Love Call..... | Duke Ellington |
| Song by Kay Davis | |
| 4—You Name It..... | Mercer Ellington and Lusha Henderson |
| 5—Libertan Suite..... | Duke Ellington |
| I Like The Sound—Al Hibbler | |
| Dances (Five parts) | |
| 6—Songs by Al Hibbler | |
| Second Part | |
| 1—Bessie..... | Duke Ellington (Medley of band hits) |
| 2—Songs by Lu Elio..... | Billy Strayhorn |
| 3—Violet Blue..... | Featuring Johnny Hodges |
| 4—History of Jam in Three Minutes..... | Duke Ellington and Billy Strayhorn |
| 5—Orleans..... | |
| 6—Duke at the Piano..... | Duke Ellington (Medley of compositions) |
| 7—Fiasco | |

Personnel: Trumpets—Al Kilian, Ray Nance, Harold Baker, Nelson Williams, and David Burns; trombones—Lawrence Brown, Tyros Glenn, and Quentin Jackson; reeds—Johnny Hodges, Harry Carney, Jimmy Hamilton, Russell Procope, and Jimmy Forrest; rhythm—Duke Ellington, piano; Sonny Greer, drums, and Wendell Marshall, bass. Vocals: Albert Hibbler, Kay Davis, and Lu Elio.

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Roy Stevens Ork Pulls 800 First-Nighters To Dailey's Meadowbrook

By AMY LEE

New York—The guys who had dates that Friday night (the rainy Jan. 6 Roy Stevens opened at the Meadowbrook) and the Upsala college crowd were Meadowbrook-minded, that's all. On the way there, if they could see through the fog that hung over the Jersey flats near Cedar Grove to read the Meadowbrook billboard, they saw the new orchestra name, "Roy Stevens."

"And who's Roy Stevens?" they asked.

"Roy Stevens" they saw again on the display board in the lobby. Skeptically they walked down the broad staircase and sat tentatively down at their tables; about 400 from nearby Upsala college and about another 400 Meadowbrook regulars. Sat and waited to dig this new band, this Stevens.

Against the blue backdrop they saw 13 guys in wine-red Eton jackets, horns flashing like gold, and a cute gal in a strapless white formal sitting over by the white piano, vocalist Patti Malloy. Stevens, impeccably tailored, had a nice way of talking into the mike to them, usually trumpet in one hand. He acted as though he knew them all and had been playing for them every night for months.

But about the music. The opening measures told the story. *Close As Pages in a Book*, *I Got It Bad, That's My Desire*, *Sittin' by the Window*, or *Bye, Bye, Baby*, or *I Can't Get Started* slipped into the ears and eased around the feet. And that was the end of sitting and wondering.

They found out what Gussie (Modulate to Page 4)

Whiteman Set For MGM Movie Role

Hollywood—Paul Whiteman reports to MGM studios Feb. 8 for a stint as an actor. Hell play the role of Paul Whiteman in one of episodes in which he is supposed to figure in *Three Little Words*, film version of the story of song writers Bert Kalmar and Harry Ruby (Red Skelton and Fred Astaire).

Sequence calls for re-creation of the PW band, as they do it in the movies, of his Old Gold radio program period.

Sales Of Records Drop More In '49

New York—Record sales continued to fall from their wartime peak during 1949. Preliminary figures released by the bureau of internal revenue show that the tax on record sales for last year was \$6,196,271 as against \$6,792,954 in 1948. However, a sign that the decline may be slowing down may be seen in the fact that there was a drop of 20 percent in the tax take between 1947 and 1948, while during the last year it dropped off only 10 percent.

Coconuts?

San Francisco—CBS west coast stations carried a unique broadcast New Year's Eve. Freddy Martin came on from the Palladium in Los Angeles right at midnight and played two numbers. The music stopped. Lots of crowd noise. Then the announcer said, in an aggrieved tone, "I don't know if we're still on the air, but if you'll stop throwing things at the band, they'll come back and play." A frantic master-control engineer finally cut the line out, played a couple of records, and then brought Martin back on as if nothing had happened. Vice presidents apparently were not listening.

Hails Jeri Southern As New Star

By R. J. BROYLES

Chicago—*What's My Name?* is a good tune and an appropriate title for what could very well be the theme song of a girl who plays and sings it so well. Except for those who have been there and know, or those who have already heard via the grapevine, just about everyone who goes into the Hi-Note here asks, "Who is she?" It might occasionally take awhile, but sooner or later they ask, "Who's the girl?"

It is only natural that curiosity would be aroused by the rich, vibrant voice and the lovely defiant face above the keyboard.

Previously Unappreciated

So who is the girl? Jeri Southern. She's been around Chicago for some two years, playing in various neighborhood spots, but has hardly been heard or appreciated until her present booking. Maybe it's because she is now working a room that is good both acoustically and audience-wise. This jazz spot, with its dark intimacy, its black velvet backdrop, and better than average p.a. system is a fine show case for the sultry Jeri.

A musician's musician, she also has the ability of holding the attention of any audience, which in itself is a remarkable feat for an intermission soloist.

Studied Classics

Born in Omaha, she studied classical music from childhood until she came to Chicago. Now, however, she hasn't access to a piano other than on the job, and is genuinely disturbed that she cannot practice every day.

Although she says "the classics are my hobby," she enjoys good jazz and admits that pop fascinates her, but that she can't play it well herself.

Says Jeri: "The only time I really am able to express myself is when I am playing classics or singing."

Perhaps this explains her easy relaxation and the warmth and feeling she projects in every song.

Started Singing Recently

Jeri started singing about a year ago, and then only because someone told her she would be able to get more work if she both played and sang. And it's true that her voice and presentation of it seems to be a stronger selling point than her piano work.

Nearly all her vocals are torch songs, such as *After You, You'd Better Go Now*, *We'll Be Together Again*, *Detour Ahead, Who Can I Turn To?*, and the aforementioned *What's My Name?* All are done with a sincerity and emotion



Chicago—With a tear in the eye, and a catch in the throat, singer-pianist Jeri Southern, above, has been captivating Chicago musicians with her unusual and effective choice of songs and distinctive

manner of singing them. The plaintive Jeri has been working at the Hi-Note here. Story is in the adjoining column.

which must be seen as well as heard to be fully appreciated.

Says Miles . . .

Miles Davis, who recently appeared opposite Jeri at the Hi-Note said of her: "Jeri has everything . . . looks, personality, and her choice of material is great. She doesn't play or sing the ordinary overworked things. Man, she sells! Not since I first heard Sarah Vaughan have I been so impressed by a new singer. I don't mean they're anything alike, but they both make you listen the first time you hear them, and keep on listening because they have something new to offer."

Nowadays, with the field of vocalists overcrowded, it is difficult for a newcomer not to be influenced by someone who is well-known. Also, it is difficult for the listening audience, accustomed to the sounds they hear on record and radio, not to associate a new voice or a new sound with those with whom they are familiar.

This is not true of Jeri.

No Copyist, She

It is almost impossible to identify her directly with anyone else. However, to give some idea of how she sounds, it might be said that her voice has the tonal quality of Patti Page, the huskiness of June Christy, and the pathos of Billie Holiday.

Yet she in no way copies or imitates them. She takes the same numbers they have made famous and does them in a way that is

Frazier Names His All-Time All-Stars

New York—George Frazier, former *Down Beat* hatchet man and now swinging a large free lance axe, has picked another all-time all-star band for the February issue of *Pageant*. Frazier's selections are pretty traditional and the actual personnel

of the all-stars is less interesting than the manner in which he dismisses some of the contenders. Viz:

Dizzy Gillespie: "musical monstrosity . . . (his) records are more than merely dreadful: they are fraudulent."

Bing Crosby: "The Bing of 1950 sings just dreadfully."

Tommy Dorsey: "a trivial talent indeed."

Artie Shaw: "Pretentious . . . rather pathetic . . . an untalented copycat."

Sidney Bechet: "not without a misguided following . . . he is real-

ly pretty awful."

Teddy Wilson: "a wishy-washy practitioner."

Sarah Vaughan: "There just isn't any room for (Sarah). And a good thing that is, too!"

Frazier's all-time all-stars: Louis Armstrong, trumpet and vocals; Jack Teagarden, trombone; Benny Goodman, clarinet; Bud Freeman, tenor; Gene Krupa, drums; Charlie Christian, guitar; Jack Lesburg, bass, (suppose he means Jack Lesberg?); Earl Hines, piano, and Duke Ellington, conductor and arranger.

Would Like Combo

Jeri would like to organize a combo herself. "I feel that I need some rhythm behind me. I'd also like to cut some records and am waiting for the right opportunity."

Nat Cole, another of her favorites, said of her, "She's great. If she got the right handling and bookings she'd make it. Jeri belongs in a spot in New York like the Blue Angel or Ruban Bleu."

Dizzy Gillespie was also impressed, and Jackie Cain and the Roy Kral unit who are working opposite her now, say "She's got it." We think so, too.

Sidemen Switches

Denzil Best, drums, rejoined George Shearing, replacing Charlie Smith . . . Don Fagerquist, trumpet, back with Gene Krupa, replacing Lee Katzman . . . Pianist Al Washlohn joined Jimmy Dorsey. Jon Rotondi out.

Tommy Dorsey changes: Hugo Loewenstein, alto, for Leon Radcliff; Walter Levinsky, alto, for Billy Ainsworth, and Angie Callea, trombone, for Don Plumby . . . Frank Saddlemeier, piano, replaced Junie Mays in Johnny Long ork. Mays will continue to do arranging.

Harvey Nevins, alto, out of Ray McKinley crew . . . Mike Dureo added Al Katz, cello, and Steve Gains, flute, for the Lena Horne show at the Copacabana.

Capsule Comments

SARAH VAUGHAN At Cafe Society, NYC

New York — Sarah Vaughan's appearance over the year end holidays at Cafe Society was in the nature of both a homecoming and a landmark for the leading girl song stylist of the day. One of Sarah's first appearances on her own, after she left Billy Eckstine's band, was at the Greenwich Village cellar. Her progress can be pretty well marked by three of her appearances there. That first time, in 1946, she was an intermission pianist who did a little singing. She drew \$90 a week. A year later she was back as the show's headliner, getting \$200 a week. This time she went in for \$2,250 a week, plus a percentage.

Developed in '49

Although she has won *Down Beat's* poll for the last three years as the top girl singer not with a band, it was 1949 which saw Sarah develop into a finished entertainer who was really worth the large wads of cash being tossed at her. Just a year ago, when she played at the Clique in New York, Sarah was an interesting singer with a lot of distressing characteristics.

She lacked presence, she was overdoing her stylistic gesturing and facial expressions as well as her vocal calisthenics, and she looked—to put it bluntly—somewhat in the neighborhood of a mess.

The changes that have been wrought on her in one year's time are little short of a miracle. At Cafe Society, she was dressed tastefully, her hair and makeup had been worked out to give her a pleasantly glamorous touch, and she handled herself on the floor extremely well. She was in command of the situation at all times and there were no jarring notes to detract attention from her superb voice or the individual way in which she uses it.

Top Showman

In the next few years, Sarah will undoubtedly go on to reach a wider audience, but it was in this last year that she achieved the polish which transformed her from a relatively esoterically appreciated singer into a showman who can hold her own with those select few who roost up on the top rung. The very process of acquiring this polish has made her a better singer, one who gives the impression of having complete confidence in her abilities, who knows what she can do and does it without straining, with complete ease, and wonderfully well.

Susan Dorsey Debuts, With Tooth



New York — Even less as to whether five-week-old Susan Dorsey is showing off a sprouting tooth (she has one already) or is protesting to mama Jane about

papa's variety of lullaby. This is the first photo of the new member of Tommy's household, undoubtedly a cute chick with a mind of her own.

Paradise Reopens

Detroit—Paradise theater, closed since last spring except for one week in November, reopened Jan. 13 featuring Negro stage shows. First booking was Dizzy Gillespie and Charles Brown, with Duke Ellington following.

Fiedler To DeFranco: Due Credit



Boston—This is a photo you should refer to next time some symphony cat puts down jazz, a rather regular occurrence in the nation's press. Man on the left is Arthur Fiedler, conductor of the Boston Pops, and man on the right is Buddy DeFranco, winner of the *Beat's* 1949 poll in the clarinet division. Fiedler presented Buddy with his plaque at the Hi-Hat club here, where DeFranco's group was working. Disc jockey Bob Clayton, WHDH, repeated the presentation on his program, and Buddy hit a total of five radio stations who also wanted to offer congratulations.

Shaw Cuts For Decca

New York — Artie Shaw, who signed with Columbia records last spring, started the new year by cancelling his Columbia pact and signing with Decca. It's understood his Decca contract runs for three years and guarantees him 20 sides a year. Although he cut a number of longhair and pop sides for Columbia shortly after signing with them, none of this material has been released yet.

The clarinetist's deal with Decca calls for him to slice with his full band, with his Gramercy five combo, and to team up with other Decca talent. All his material for Decca will be pop and jazz stuff. Shaw started cutting for Decca during the first week in January, just before going to Lenox Hill hospital for a gallstone operation. Among these first sides were two Afro-Cuban numbers in which he used Machito's rhythm section in addition to his full band (see *Things to Come*, page 17).

As of the first of the year, Shaw dropped Pat Lockwood as his vocalist. A new girl had not yet been selected at presstime.

Norvo Leads Parade Of Jazz To Hawaii

New York — Big time jazz has reached Honolulu, with Red Norvo leading the parade. Norvo's trio is currently at the Brown Derby there, a new spot which inaugurated a name jazz policy with the vibeman's group. Playing the date with Norvo are Red Kelly, bass, and Tal Farlow, guitar.

Vido Musso and a six-piece combo will follow Norvo on Feb. 10. Musso is booked in for three months.

Rollini Wax To Merc

New York — Twelve masters cut by the Adrian Rollini trio for Bullet records have been leased by Mercury records. Mercury will use some of them to form a long playing platter and will also release them as single discs on 78 rpm.

New Jazz Stars 'A Swinging Group'

By JACK TRACY

And What A Day This Ended!



New York—Artie Shaw's first Decca recording session, documented in the above photos, was held Jan. 3. It climaxed a 24-hour period in which Shaw and band, set to record for Columbia, came upon a slight disagreement with that company, asked for release, got it, received six other record company offers, snapped up Decca, and recorded four sides. A good day's work. Sidemen in the bottom photo are baritoneist Danny Bank and tenorist Al Cohn, while the boss, in action, is seen above.

Chicago—There can be little doubt that the startlingly facile and prolific Terry Gibbs is the greatest vibist around today. And that musicians like drummer Louis Bellson, trumpeter Charlie Shavers, and pianist Lou Levy have to be ranked very near the top when you speak of contemporary greats. These men, along with the very capable Nelson Boyd, bass, and Jerry Winner, clarinet, just finished a date at the Blue Note here, proved to have one of the most exciting units to hit this city in a long while.

Driving relentlessly and forcefully on up-tempo stuff, swinging subtly on ballads, the group relied mainly on the individual talents of the members rather than intricate arrangements to sell itself. In this respect it was like hearing a jazz concert every set. But, unlike a Grant-type concert, the members seemed genuinely exuberant and interested in everything they played.

Have a Ball

The guys obviously enjoy playing together, admire and respect each others' talents, project this feeling to the audience immediately.

Shavers, who blew more in one number at the Blue Note than he did in a whole evening with the Tommy Dorsey band, is quite a showman. Whether it be singing blues in an infectious but "the blues are actually pretty silly, aren't they?" manner, or ripping off Eldridge-like phrases with a quizzical eye cocked at the crowd, he sells.

Bellson Surprising

Another fugitive from the TD aggregation, Bellson, proved very surprising. On top of the beat all the time and getting more and more away from his former Kruppanastics and adopting some Max Roachisms, Louis manages to be felt rather than heard. He stays completely out of the way of soloists, supports rather than hinders.

If Levy has a fault, it's that he's too nonchalant about the whole af-

fair. Makes things look too easy. He sits hunched over the piano pecking idly away at the keys, hands moving in apparent slow motion, yet playing great solos and rhythm work.

Out of the Way

The agile, accurate Mr. Gibbs must be seen to be appreciated. Letting him loose with mallets is like opening up all the stops on a dam. You've got to get yourself out of the way before it bowls you over, then, overawed, just stand and look at it. As Mike Levin said about him in 1947:

"... a musician who excites everyone who hears him. One of those rare kids who is so chuck full of the stuff, he can't get it all out, plays solo after solo and still leaves listeners with the impression there is yet a gang of stuff to come."

To those remarks add 2½ years of experience for Terry, an even greater harmonic conception than he had then, and flawless technique, and you have quite some musician indeed.

It's Nice Outside

Nelson Boyd rounds out the rhythm section well, adds a highly amusing version of *Santa Claus Is Coming to Town* to the general merrymaking. Winner is the former Raymond Scott clarinetist, finds that things are nice outside of an 18th century drawing room, that it's great to play boppishly.

The group (properly speaking, The New Jazz Stars) is a co-operatively owned venture, with Shavers, Bellson and Gibbs determined to make it with this group or go broke trying. Terry adds that, "We've been organized just a short time, have to get some more rehearsing and arrangements done. But we sure are getting some kicks playing together."

You get plenty of them listening, too.

Your next issue of *Down Beat* will be that of Feb. 24, on sale at your newsstands Feb. 10.

Relax! The Battle Of RPMs Is Settled

New York—Official announcement by RCA-Victor that they will start pressing 33½ rpm platters about March 1 appears to almost wind up the battle of the speeds which got under way last spring when Victor brought out its 45 rpm records.

Only moves still necessary to put the vast majority of the industry on a three-speed base are for Decca and Columbia to add 45 to their lines.

Decca has said that if there is

sufficient public demand for 45s, they'll make them, although there is no indication yet that they intend to make such a move in the near future. Even Columbia, which, of course, fathered the 33½ LP, has indicated they will make any kind of records the public wants, but presumably they would be the last to go 45.

Won't Affect Pops

Victor's addition of LP to its catalog has been rumored since last summer, and was deemed a certainty by December when they announced that they would start putting out three-speed phonographs. Victor's use of LP will not effect the current status of its pop output, since only selections from its classical catalog will be put on LP platters. All releases will continue to come out on both 78 and 45.

In announcing that they were going LP, Victor stressed the fact that their main push would continue to be on the 45s. For its LP output, the company claims to have a "new and improved" platter, "made possible by an exclusive RCA-Victor processing method."

Swing to 45

Simultaneously with Victor's move to LP, London, Rondo, Dana, and Discovery, all of them already in the LP business, added 45 to round out their lines. Mercury, which also puts out LPs, was reported getting ready to join the 45 parade. Capitol, Tempo, and Horace Heidt records were operating at three speeds before Victor made its announcement.

London's initial release on 45 includes the *Cole Porter Suite* and the *George Gershwin Suite*, both

albums, and singles by Al Morgan, Jess Brewer, Bobby Wayne, Jack the Harmonicats, Jack Teter, Te Berch, and Snooky Lanson.

Ha! Ha!

From Bob Sylvester's column in the *New York Daily News*:
"Eddie Condon, the greatest thing since streptomycin, admitted yesterday that he has been feverishly studying bop music and at long last has discovered the difference between bop jazz and Condon's kind.
"The bop guys flat their fifths," explained Eddie, "and we drink ours."

Hee! Hee!

From Leonard Lyons' column:
"When, in a recent interview, Ezio Pinza was quoted as saying bop music is a vile form of art, it drew quick response from George Shearing... 'It could be,' he said, 'that neither grand opera nor bo-bop is an art form in New York, but both are mere preliminaries to an MGM contract to play opposite Judy Garland.'"

Ho! Ho!

From Bob Sylvester's column in the *New York Daily News*:
"Max Kaminsky, who has a Dixie group at the new Birdland, has been listening to the modernists there. Max observes that in singing a bop song the vowel i is never used, although all other vowels are used.
"After all," Max points out, "it's pretty hard for those guys to spell i."

Roundabout



New York—Miriam Love, above, has eyes for opera—someday—but seems to be taking a roundabout route for getting there. Miriam's now working at the Ha Ha club on 52nd St., an alley now devoted to more exotic arts than swing. Miriam has worked at a few spots in Massachusetts, the Cinderella club in the Village, and on WBAL-TV in Baltimore. Her vocal coach for opera is Teddy Hall.

Shavers And Booted Crew Gives Selves A Kick



Chicago—The New Jazz Stars, headed by Charlie Shavers, Louis Bellson, and Terry Gibbs, caught in its entirety just before they hid selves into the Blue Note here. Nelson Boyd, to the evident pleasure of Shavers, is taking a chorus on bass, as vibist

Gibbs finishes a solo. Rest of the group includes pianist Lou Levy, from Woody Herman's band, Bellson, drums, and Jerry Winner, clarinet, formerly with Raymond Scott. See review of the band on this page.

Dancers Disregard Drizzle, Show Up In Drove To Dig Stevens Debut



(Photos by Otto Hess)

Cedar Grove, N. J.—What's wrong with the band business? To date, nothing—at least, nothing that a good band, properly presented, can't cure. Perhaps the *Beat's* test band will come upon difficulties later, but their opening

night at Frank Dailey's Meadowbrook here found a packed and pleased house. First photo shows the band, with singer Patti Malloy and leader Roy Stevens out front.

Second shot, of the dance floor, speaks for itself. Third photo shows couples waiting outside in the rain for tables on the night Stevens and crew made their debut.

Stevens Opens At Dailey Club

(Jumped from page 1)

Kaine, the waitress with the ready smile, discovered several hours earlier when the tables were being set and the band was running through a few tunes in last-minute rehearsal. "That band is good," Gussie had spontaneously exclaimed to a few music trade early-comers. "And I ought to know. I've been here 16 years and I've heard them all."

The dancers found out what the man in charge of polishing floors discovered earlier, too. He'd been dancing to the band long before Upsala couples jammed the floor. He didn't have a partner, but he was moving the mop around with a beat.

On the Floor

Naturally there was a mass of empty tables at the Meadowbrook that night, because the dancers were on the floor dancing. It went on like that all evening. And as far as could be observed, the exodus at the downbeat was always from tables to dance floor, never vice versa except at the end of sets.

Several comments were made on the sizeable group semi-circled

around the stand to dig the arrangements, to listen to Patti and Roy, to Al Feldman's alto solos, and the shared tenor choruses of Marty Flax and Jet Rollo.

It can be stated, too, that the whistles and applause during both Mutual air shots were sincere.

Found Out

"Who is Roy Stevens?" they came asking. They went away surprised and happy at the answer: a great trumpet man, a great vocalist, a fine, friendly, warm-hearted guy with a band they could dance to. And before they went, they said so—to Roy, to Patti, to Frank Dailey, to their waitresses.

"They were coming up every five seconds and saying how much they liked the band," Roy told his party of friends after the job, and after two cups of coffee with two late-staying Upsala admirers. "The main thing they said was they could dance to it."

"I heard lots of good comments from my tables," said one waitress. "These bands that blast! Try to take an order, there's a blast, I cringe, the poor customers cringe. I say a bandleader should ask the help about the music. They're the ones who could tell him."

A Change

Frank Dailey added his bit. "For the last seven years the kids have been going out of here and telling us, 'The band stinks.' To

LONDON LARGO

Bob Farnon Series Rated BBC's Best Music Show

By DEREK BOULTON

London—Arranger, composer, and conductor Robert Farnon has just completed his 13-week radio series, *Journey into Melody*. The series was rated as the best musical radio program ever beamed over BBC. Previous best programs

were those made by Major Glenn Miller and the American band of AEF. Farnon will return to the air with another show in the spring.

Meantime, he will be kept extremely busy scoring for movies and recording some of his original compositions for London records. Titles recently waxed and due to be released in America soon include *Journey into Melody*, *Star Is Born*, *Carioca*, and *Donkey Serenade*.

Oldfield Sings

Girl singer on Farnon's show was Kathran Oldfield, who came to England from Canada. Since her arrival last June, she has

night they said, 'It's wonderful.' Jimmy Serratella, the Meadowbrook's young sage of public relations, corroborated that statement. Jimmy, an erudite Upsala graduate who is a music teacher and band director at the college as well as public-pulse-taker for the Dailey nitery, has a rather profound knowledge of what college kids like in the way of bands.

Roy Impresses

"For the last three years—as long as I have been here," he announced with authority, "the one leader that has really impressed the kids was Ray McKinley. And Roy Stevens has the same thing that made Ray popular—friendly personality. He'll talk to the kids, answer their questions, discuss music with them. He'll come and sit at their tables. He's not just a character up on the bandstand."

Avowing that he was slightly overwhelmed at the favorable reaction to Roy, Serratella told of a near-fight between the two leading fraternities for priority of dates for a dance in March at the Meadowbrook, with Stevens. "That," he stated, "is something that never happened before."

It was still raining at 2:30 a.m., when the last stragglers left. The opening was over. Not a spectacular opening with celebrities glad-handing each other and putting their arms around Roy for the cameras. No tables of press agents, publishers, critics, and trade savants. Just a room full of 800 persons and a packed dance floor. And three months to go for Roy at the Meadowbrook.

Illness Forces Ventura Rest

New York—For the second time in six months, illness has forced Charlie Ventura to lay off for several weeks. Because of low blood pressure and other complications, his doctor ordered him to take a rest of eight to 10 weeks, starting Dec. 26. Last September, he took several weeks off for similar reasons. The layoff forced cancellation of plans for the Ventura combo to do a six-week tour with Billie Holiday starting Jan. 16.

During his enforced rest, Charlie plans to work weekends but will do no more than two or three days' work a week.

Just before Christmas he cut six Ellington tunes, which Victor will issue in an album, using a 17-piece band. The big band idea is fairly prominent in Charlie's current thinking, and during his convalescence he has told his agent, Joe Glaser, to sound out such spots as the Meadowbrook, the Palladium, New York's Roseland, and theaters on booking him with a big band.

Charlie's plan is to use the big band strictly as a dance outfit, bringing his present small combo down front for a half-hour concert each night, more or less as Benny Goodman has done with his combos. Whether or not he will form a big outfit depends on the reaction Glaser gets.

Down Beat covers the music news from coast to coast.

Dailey Plans To Keep Roy Around



(Photo by Otto Hess)

Cedar Grove, N. J.—Pleased with his choice of the unknown Roy Stevens' band to lead off his 1950 season at the Meadowbrook, operator Frank Dailey, left, tells Stevens, right, and band singer Patti Malloy that they've been doing a good job. Stevens opened at the Meadowbrook Jan. 6 for a three-month stay.

Sabby Lewis Crew Revolts; Working Dates Without Him

Boston—Sabby Lewis was left without a band after his short stint at the Show Boat here. The men refused to blow for their former leader after the Show Boat gig turned out to be a sour one. Since revolting against Sabby, the crew has voted Jimmy Tyler their leader, and trumpeter Gene Cains business manager. Under Tyler, the former Lewis sidemen have already obtained work at the same spot which once was tagged as the Lewis home, the Hi-Hat.

Lewis quickly made plans to organize another band for his opening at Wally's Paradise. It was Sabby who sent for trumpeter Cat Anderson to join his band, but the Cat moved right across the street to the Hi-Hat to join Tyler.

AROUND TOWN: Johnny Sunday has left the Hank Vincent band . . . Vocalist Mickey Long will do a single at the Parkway club . . . The Paul Vignoli orchestra will be reorganized for more recording dates.

Arranger Bill Leavitt will pre-

pare a book for his own combo, which will be organized in March . . . The Paul Robinson combo starting its fourth month at Louie's Society lounge . . . Freddie Sateriale's band working ballroom dates this month. Murray Sibley fronting his own unit . . . Vocalist Ray Dorey doing commercials for Jordan Marsh . . . Pianist Al Vega escaped serious injuries when his car smashed into a tree in Virginia.

—Ray Barron

Published bi-weekly by Down Beat, Inc., 202 North Wabash, Chicago 1, Illinois. Subscription rates \$5 a year, \$9 two years, \$11 three years in advance. Single copies 15¢. Special school, library rates \$4 a year. Change of address notice must reach us before date

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L.A. Philharmonic Drops Bars, Lets Stan Play There

Hollywood—L. A.'s Philharmonic auditorium, from which all forms of music associated (in the minds of the owners) with "jazz" have been barred since Norman Granz launched his *Jazz at the Philharmonic* concerts there some years ago, have liberalized their ruling for Stan Kenton.

Kenton will unveil his new, 39-piece concert orchestra with his previously announced "Workshop Concert" at the Philharmonic, instead of the Shrine as planned previously, on the night of Jan. 30. To get the dispensation, he had to agree that the word "jazz" would not be used in any publicity or advertising in connection with the concert, which will be introduced as "Modern Musical Previews of 1950."

Holiday Concert

Chicago—Billie Holiday will appear in St. Paul, Minn., on Feb. 16 for a one-nighter at the auditorium. She will probably return to the west coast after this.

Lawrence Ork 'Pleasant Surprise'

By MICHAEL LEVIN

Reviewed at Bop City, NYC

Trumpets: Johnny Dee, Joe Techner, Jimmy Paddock, and Bill Demselow (doubles French horns). **Trombones:** Frank Hundertmark, Sy Barber, and Gene Heustler. **Reeds:** Joe Soldo (clarinet, alto, and flute); Phil Urso and Andy Pao, tenors; Merle Broadwell (baritone, bassoon, and bass clarinet); Gerry Mulligan (alto, baritone, and clarinet). **Rhythm:** Howie Mann, drums; Tom O'Neill, bass, and Bob Karch, piano. **Vocalists:** Rosalind Patton and Danny Riccardo. **Arrangers:** Gerry Mulligan, Frank Hundertmark, Nelson Riddle, and Ralph Burns. **Leader and pianist:** Elliot Lawrence.

New York—The present Elliot Lawrence band, which just closed Bop City here, was a very pleasant surprise to a great many people in these parts who like jazz. When the collegiate-looking Mr. Lawrence first invaded this city from the haunts

of Philadelphia three years ago, this was one of the very few reporters listening to his band who filed a negative report.

Billboard, *Variety* and all the other trades were all falling on their faces predicting how Mr. Lawrence would sweep the band business before him. The George Evans office was busily lining up all available newspaper space, and everything seemed in order for a triumphant tour of the country.

Copied Claude

This dissent was on the basis that Elliot's music at that point

was a rather lifeless carbon of Claude Thornhill's then-great band, that the showmanship was often labored and obvious, and that the music lacked any real warmth or charm. The rhythm section was stiff and stilted, indeed the only man in the band who gave it any feeling of communicative musicianship was trumpeter Alec Fila.

This present band is a great improvement. It still isn't perfect, but what band ever is? And the items that need correcting are not impossible of solution. Most important of all, the band sounds like

it is made up of musicians, rather than 16 men patently setting forth a guaranteed Dale Carnegie formula for winning ways in music.

Mulligan Big Asset

Biggest asset of all to the band is the addition of Gerry Mulligan on baritone sax. He is in only for concert and long club dates, otherwise will confine himself to arranging. But as was first reported to you during the 1948 days of the nine-piece George Auld band, this long, lean redhead is quite some musician. His baritone solo ideas are apt and original, his scoring rich, pretty, and inventive. He is one of the best of the current crop of young musicians, shows portents of really becoming something.

Mulligan has done a 'Tis Autumn for the band which in its counter-writing and constant movement is a welcome change from pure section scoring. The book is also well-salted with Ralph Burns, Frank Hundertmark, and Nelson Riddle. Riddle's *Temptation*, using duet passages between French horn,

flute, and bassoon, was especially pleasant.

Elliot, by and large, has given up piano playing, assigned that labor to Bob Karch, which is a desirable change. His piano playing was never easy nor flowing, always carried with it a sense of working stiffness that hampered the ideas. Also, no leader-piano man can give the rhythm section the boot it should have from the instrument, since he has other chores to attend to.

Fluent Pino

Andy Pino's tenor is fluent, good-toned bop; on the night heard (opening) it seemed restrained, but indicative of better things to come. Joe Soldo's lead work in several cases was brilliant, commanding good melodic and rhythmic flow from the men working with him.

Rosalind Patton was doing the vocals at Bop City, Danny Riccardo having been dropped for that date because of the obvious conflict with Frankie Laine. She is singing better, more in tune than she was.

The band's chief difficulty at present is with its climaxes. During the time we heard them play, the audience was treated to good music, fine solos, and some excellent arranging ideas. But at no point did all these jell together with a sense of impact to make you feel you had really had had it musically.

Not That Type

Elliot admitted that, naturally, the band didn't peak as did the Herman band, simply because it wasn't playing that kind of instrumental score.

But this isn't quite what we meant. You can be playing a ballad, still do it so consummately and with such good musicianship that it leaves the same impact as a wild instrumental.

Still Lacks Drive

The Lawrence band still lacks the essential drive that it always has. The color, the originality, the relaxation it has garnered. But the "whump," the smack, the crisp bite, the slugging attack, or whatever you may term it, still isn't there.

Two sources for this may be the drum and lead trumpet chair. Howie Mann is a good young drummer. But his playing has none of the deep, wide tone you get from a Lamond or got from a Tough. Also, he neither relaxes just behind the beat, nor rises ahead of it for drive. Too often he is merely on it, competently, but still just on it. There isn't sufficient or varied choice of impulse from his chair to give the band the rock it needs badly.

Rough Job

This is about the same criticism that can be made of lead man Johnny Dee's playing. Lead trumpet with a book like this is rough. It takes not only superlative technical musicianship and a real affinity for the scores, but also a constant, unslacking attention to detail. If you stuck the big-toned driving competency of a Conrad Gozzo in this chair for one set, you would hear what we mean. Dee is a good enough musician to get it. It's up to Lawrence to make sure that it comes out.

Lawrence now has a fine all-around dance band, capable of working anyone's job to good reports. It still lacks from a commercial standpoint a distinctive flavor it can label all its own. But, in any event, this band does much more to deserve the accolades which were draped on its 1947 predecessor.

Hugo Quits Columbia; Goes To RCA-Victor

New York—Hugo Winterhalter has resigned as music director at Columbia records and moved into a similar post with RCA-Victor. Winterhalter joined Columbia last spring, moving to that firm from MGM records. In the last few months, Columbia had started building Winterhalter as a house name. His *Blue Christmas* was one of the hotter items of the holiday season.

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CHICAGO BAND BRIEFS

Silhouette Returns Roy, But With New Backing

By PAT HARRIS

Chicago—Roy Eldridge, who could play with any Korny Klowns outfit and still be an exciting musician, had the luck to find a congenial group waiting for him when he repeated his late December date at the Silhouette by coming in Jan. 10

as a single. The unit, George Dixon's workmanlike crew who spent the last few years at the Grove Circle on the southside, included drummer Alvin Burroughs — and elicited an anecdote from Eldridge.

A long time ago, when Roy and Alvin were kids in Pittsburgh, they ran away from school together to go on the road with a band with which they'd been playing neighborhood dances. Their first date was in Sharon, Pa., about 75 miles from home.

Play as Written

"The manager of the show thought he had a bunch of musicians," Roy remembers, "and he told us just before we got on the stand to play the music as written, to disregard any added notes on the manuscript. None of us said a word. We didn't even look at each other. When the curtain went up, there wasn't a sound."

"The manager pulled the curtain down fast, and came on the stage to find us all crying—the oldest one in the band was 16 (I was 14, and Alvin 15). I was always the one to say things like that, so I told him the truth, that we couldn't read music. He rearranged the show so that we'd be able to play tunes we knew."

Differer

"It was a good band, though, and I was playing Coleman Hawkins choruses on trumpet—something no one else was doing. But I

got lucky and joined a carnival for \$12 a week soon after that."

For the record, others in altoist Dixon's little band are Roselle Claxton, piano, and Lotus Perkins, bass. All, when we heard them opening night, were looking forward to working opposite Red Allen's combo, scheduled to move in three days later. Jumping double bill was due to end Jan. 22, however.

Silhouette had Nellie Lutch, with a trio, as a possibility for 10 days starting Jan. 27, and Woody Herman's small band to follow for another 10-day stanza. Neither was signed at presstime. One sure thing, though, was the club's April booking sked. Louis Armstrong there April 7 for 17 days, and Dizzy Gillespie on the 28th for a 10-day stretch.

Freeman Opening

Another Jan. 10 opening, kept very quiet for reasons beyond our ken, was Bud Freeman's at the Gaffer club, just outside the loop. Bud and his bopping boys tried hard to mix Dixie and bop, turning each tune into a miniature history of jazz. Not unpleasant, and guaranteed not to drive anyone away. Whether it is enough to make anyone show up in the first place, though, has yet to be seen.

Bud's in his timeless, or time-worn, groove again, while pianist Gene Friedman, clarinetist Ted Friedman, and trumpeter Ray

Dahl contribute some sharply defined and meritorious solos. Rhythm, in hands of Red Lionberg, drums, and Gus Cole, bass, is excellent.

Blue Note Switch

Couple of switches in the Dixie band bought by the Blue Note, with Fred Moore in on drums instead of Art Trappier, and possibly a Chicagoan on trombone. No guitarist, and tromist Sandy Williams apparently couldn't make it. So, with Moore, other sure bandsmen are Art Hodes, PeeWee Russell, and Lee Collins. Also, Chippie Hill on vocals. All this, with Sarah Vaughan, there currently.

Hal Otis had a chance to show his wildman technique on violin and piano, and show off his remarkable guitarist, Ellis Johnson, during his stay at the Note opposite the Shavers unit. Last couple of times Hal has played in Chicago he's worked places which don't allow the freedom he should have. Unfortunately, Johnson's returning to his pursuit of the PhD at the University of Chicago next term, so this was his last job with Otis. Shavers and crew moved up to the Continental in Milwaukee, where they'll be until Feb. 5.

McCall to Hi-Note

Roy Kral and Jackie Cain move out of the Hi-Note about Jan. 29, making way for Mary Ann McCall and an as-yet-unchosen unit. Intermittent Jeri Southern stays.

Ed Badgley joined Tommy Dorsey, leaving Jay Burkhart stuck for a lead trumpet just before his week at the Regal opposite Billie Holiday. Word in next issue as to how this resolved. Next Regal stage bill in the week of Feb. 8, with Dinah Washington, the Ravens, and Joe Thomas' band.

Tiny Hill's band into the Martinique first of February, for six weeks. This is Hill's first Chicago date in three years. Singer Karen Ford into the show at the Edgewater Beach.

Danny Alvin's Dixie crew back to Rupneck's again, with personnel the same except for omission of a

bass. Heard, via some test recordings, an exceptional young ragtime pianist who is probably back at school in Massachusetts now. He's Bill Youngren of Evanston and Amherst, and definitely a man to be heard.

O'Brien Joins Lane

Johnny Lane, at the 1111 club, added Floyd O'Brien on trombone and Orville Searcey, drums. With Morton-styled pianist Roy Wasson, and trumpeter Jimmy Ille, they are certainly giving the Dixie repertoire a respectable warming over.

Sarah McLawler's Syncopettes back at the southside Blue Heaven, while Eddie (Sugarman) Penigar into the single slot opposite Ray Christian's western trio at the Ringside in the loop. Carmel Abbott still torching at the Town Casino.

Shash Stet

Leon Shash' Cosmopolitans held over at the Zebra lounge, working opposite the Mus-ettes unit currently. Henry Riggs' crew, who left the Nob Hill's Monday bounty a while back, still have a full week of regular one-niters. Schedule now includes Sunday afternoons at Pat's Tap in Chicago Heights; Sunday nights at the Leather Glove, 53rd and Kedzie; Wednes-

days at the Marina Tap; Thursdays at the Casablanca, Fridays at the Chateau in Calumet Park, and Saturdays at the Copacabana in Chicago Heights.

Haven't heard them recently, but the little Johnny Jerome combo seems to be hitting the Riggs trail with reasonable success. Trumpeter Jerome, former Benny Strong bandsman, is working the far southwest section of the city with his unit: Howie Patton, drums; Johnny Warner, accordion; Bob Powers, bass; Frank Jerome, alto, and Pat Connor, vocals.

Duplication

They duplicate the Riggs sound, with aid of arrangements by Riggs tenorman Vic Val, and work Sunday afternoons at the Mirror lounge in Argo, Wednesdays at the Club Mono, 55th and Damen, and Saturdays at the Blue Bonnet in Brookfield.

Ernie Harper left the Archway lounge on the southside, and the spot planned to discontinue music indefinitely.

Trumpeter Hobart Dotson, who was looking forward to working with Burkhart's band at the Regal, will be in the audience this time. Dotson's right arm is in a cast and even when the cast is removed, he'll still have a bullet there. No loading-of-guns deal,

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Hobart's 10 days in the hospital was the result of a Christmas Eve scuffle in the basement of Joe Hughes' Club DeLuxe.

Dotson had been playing in the band at Joe's and acting as its music director since Thanksgiving. He had written some arrangements, under the direction of drummer-leader Hillard Brown, and hadn't been paid for them. Quarrel was climaxed on Christmas, just before closing time, when Brown and Dotson went to talk it over and Brown pulled a gun. Local 208 board member Brown was tossed in jail, but bailed out in time to return to the bandstand the next night. Harry (PeeWee) Jackson has replaced Dotson on trumpet.

ABC Inks Turner

Chicago—Bob Phillips, of Associated Booking corporation here, has signed blues shouter Joe Turner, whose first location date after his current one-ner tour of the south will be at the Midtown hotel in St. Louis, Feb. 20 for two weeks. Vi Burnside's all-girl jump combo is at the Midtown from Feb. 8 until Turner opens.

Capsule Comments

**KRAL-CAIN
Hi-Note, Chicago**

Chicago—One of jazz' newer "new sounds," the Roy Kral quintet, featuring Jackie Cain, returned to Chicago with a new cellist, a great many more tunes in their library, and the personal as well as musical freshness which is perhaps their greatest appeal.

Jackie's singing seems to be smoother, less stylized, and better suited to the ballads which now appear to be her major contribution with the group. Her vocal on *Lover Man* is high point of any evening, while the new instrumental number, *Jackie's Party*, shows the whole unit off to best advantage.

Greatest Trouble

Getting the complete quintet into any number at the same time seems to be their greatest difficulty. Half the instrumentals feature guitarist Jimmy Gourley, and the others cellist Jean Martin. Appar-

ently it's a case of either/or, and tunes on which both cello and guitar work are few. Perhaps after the extremely capable Mimi Martin is with them a while longer, they will be able to get a more integrated effect.

Jean, 23, replaced Marilyn Beabout, who decided to stay in New York to study. She had been working with Bennie Harris in Philadelphia and was recommended to Roy to fill Marilyn's place. A graduate of New York's High School of Music and Art, she is an extremely pretty and extremely reticent young woman. She is able to evoke a definite jazz feeling from her instrument, though her long periods of enforced silence could be put to better use. Jean's cello background on *I'm Glad There Is You* is a haunting, chilling contrast to Jackie's warm recitative — a juxtaposition of great effectiveness.

Good Listening

The tasteful drumming of Elaine Leighton, bass playing of Elaine's husband, Kenny O'Brien, and, of course, Kral's master-minding piano complete the unit. Good listening now, and the promise of more to come.

Singer Jeri Southern, whose

story is elsewhere in this issue, alternated with Jackie and Roy, making the Hi-Note probably the hardest spot to tear away from in town. Jeri's *Who Can I Turn To?* is a low-pedaled work of epic emotion-twining. —*pat*

**THE ORIOLES
Regal Theater, Chicago**

Chicago—Larry Steele's *Smart Affairs of 1950*, a traveling revue which spent a week at the Regal theater here, had a lot of musical acts and six pretty dancers in the lineup. The dancers were the only logical reason we could see for the place being packed during that week.

The illogical and working reason, however, was the Orioles. A vocal quintet, with three singers, bass, and guitar, they have been juke box favorites in colored areas for almost two years. This is the first time they've been as far west as Chicago.

On Godfrey Show

Booked by Billy Shaw, and personally attended by song writer Deborah Chesler, the unit was formed in Baltimore about four years ago, and has been working professionally for about two years.

Exclusive Folds; Selling Masters

New York — Exclusive records, one of the longest lived of the small independent wax houses, has folded and is selling its masters to pay off creditors. Among the 204 masters to go on the block are sides by Herb Jeffries, Buddy Baker's orchestra, Joe Liggins, Honeydrippers, Frances Wayne, Mabel Scott, the Basin Street Boys, and Jack McVea.

Francis F. Quittner, attorney who is handling the liquidation, is dickering with the major record firms for the purchase of the masters.

Composed of bassist Johnny Reed, guitarist Tommy Gaitner, baritone George Nelson, high tenor Alexander Sharp, and lead singer Sonny Til, they got a real push when they appeared on Arthur Godfrey's show as the Vibrinaires.

Signed with Jubilee records soon afterwards, they changed the unit name, added a bass, and recorded *Too Soon Is Know*, which was written by Miss Chesler and recorded on Jubilee's now-defunct Natural label.

Riding on Chesler tunes and the vocal tricks of singer Til, who sounds like a cross between a gospel singer, blues shouter, and Billy Kenny, the unit has appeared at the Apollo theater in New York four times in 1949, and worked the Royal Roost opposite Charlie Parker during the first part of last year. Other than the peculiar jolt the youthful Til seems to give little Negro bobby-soxers, we can find absolutely no reason for it. They just don't sing.

Buckner Backs

Milt Buckner's band backed the show well, and Buckner's vib solo on *You Can't Take That Away from Me* was the musical segment of the program. Buckner's been travelling with Steele's show since August, and has about a month more to go.

With Buckner were Lamar Wright Jr., and Talib Dawud, trumpets; Charlie Fowkes, baritone; George Dorsey, alto; Johnny Hartfield, tenor; Julius Watkins, French horn; Al Hayes, trombone; Tim Kennedy, drums; Percy Heath, bass, with Buckner on vibes and piano. —*pat*

Lytell Cuts Trancs With All-Star Unit

New York — Clarinetist Jimmy Lytell is cutting a dozen 15-minute programs for Thesaurus transcriptions with an all-star crew of jazzmen. Group includes Yank Lawson, trumpet; Will Bradley, trombone; Lytell, clarinet; Tony Motola, guitar; Dave Bowman, piano; Bob Haggart, bass, and Bunny Shawker, drums.

Don Carlos Casino In Winnipeg Burns

Winnipeg—The Don Carlos Casino, nitery which has been using names for more than a year, burned down Jan. 3. A local unit was working at the spot during the time. Owner Don Carlos, who also owns the 15 Stairs ballroom here, has converted the Stairs to a night club and is switching acts booked for the Casino into the other club.

Nellie Lutchter, skedded to work a week at the Casino starting Feb. 5, will play at the Stairs. Woody Herman's combo opens Jan. 27 for a week, before going to St. Louis' Riviera for a week preceding his Bop City date.

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SWINGIN' THE GOLDEN GATE Set Shearing For First West Coast Appearance

By RALPH J. GLEASON

San Francisco—Confirmation of the long-awaited appearance of George Shearing hereabouts came late in January with the announcement that Sid Wolfe, local club owner who had Dizzy last year at the Barbary Coast, is re-entering the jazz club business. Wolfe is opening the Coronet club on O'Farrell street Feb. 1 (it was formerly the Martinique).

This will enable the British poster to hang his moon over the Golden Gate for four weeks — another victory for California over Miami. Jimmy Lyons, who has a Garroway-type disc show on KNBC and a Garroway-type live music show on KNBC, will have a Garroway-type deal with Wolfe regarding talent.



Ralph

The Lyon has only had eyes for Shearing for many months and has been trying hard to give the Bay area a chance to bop, look, and listen to George & Co. Wolfe plans to make a big pitch for the crew-cut trade, Lyons says, with low prices.

Then Maybe Herd

If the spot goes, Wolfe hopes to bring in the remaining chips of the Herman Woodchoppers later

at all, is really drawing. Doc Dougherty's Hangover, where Nappy Lamare's group replaced Turk Murphy in mid-January, has been coasting along very well, and the perennial Say When, with Connie Jordan, Joe Castro, and the Knights of Rhythm, is coining money.

BAY AREA FOG: Nat Cole did a week at the Melody club in San Jose in January, follows Peggy Lee into the Fairmont hotel for three weeks. He opens Feb. 14 . . . Dave Brubeck's trio now doing a 15-minute treasury show on ABC, not heard locally but released east of the Rockies . . . Roy Milton drew 1,000 at a New Years dance here, while T-Bone Walker sang the blues to a crowd of 600 in Oakland and less than 200 in Richmond.

Charles Brown So-So Charles Brown did well one night but not so well his repeat performance . . . Harry the Hipster may come to Ciro's. The Rosses are anxious to get him back, as he was a good draw last time . . . Fairmont hotel rumored closing the Venetian room, and the Sir Francis Drake rumored leasing its Persian room to a group that wants to make it a local College Inn.

Alvino Rey did two weeks at the Lido in January with Marilyn King and Jimmy Ray . . . Eastmen trio getting lots of credit locally for playing batches of benefits. Their club, the Blackhawk, going strong . . . Billy Shuart did a concert at San Jose State college following his New Orleans Swing club stint.

El Rancho in Sacramento rumored putting in a jazz combo, with club owner scouting Frisco talent . . . Bert Winn on KYA playing foreign jazz records, old-time discs, and historic jazz items . . . Rudy Vallee played two weeks at the Palace in January.

New York—Chic Morrison's quartet is currently playing for dancing at Billy Rose's Diamond Horseshoe. Morrison splits the tootling chores with Noble Sissle, whose band plays for the show. Morrison's combo has Chic on drums; Clarence Minnow, trumpet; Cecil Scott, tenor and clarinet, and James Buster Tolleriver, piano.

Mary Ann McCall, former Woody Herman singer, played Birdland, NYC, as a single in January, backed by George Handy, piano; Don Lamond, drums, and Mert Oliver, bass . . . Fred Robbins, fancy-worded disc jockey, parted company with radio station WOV in New York after three years. Bill Williams took over his show . . . Fern Caron went in for Don Frankneck on trumpet, and Norman Schnell for Joe Cohen on piano in Gene Krupa's band.



Bob Crosby is set to turn disc jockey for the ABC network, spinning platters for an hour on Saturday nights . . . Dennis Day has been elected vice-president of the alumni association of Manhattan college . . . Jack Archer has joined the Billy Shaw office as one-night booker . . . Miles Davis has been signed for another year by Capitol records.

The Boomle Richmans are shopping for a layette. He plays tenor with Tommy Dorsey . . . Louis Jordan into Bop City Feb. 2. Then Woody Herman, with full orchestra, plus Mel Torme on Feb. 16 . . . Eddie Condon is trimming the nut in Greenwich Village. Jack Lesberg, bass, has been let out with no replacement . . . Nice gesture on the part of Jack Lawson of Hollywood, raising funds as a loan to put Ted Yerxa back on his feet.

Bobby Blue, who has cut his band down to 13 (with vocalists) to work the Club Fredarides in Palo Alto, may organize an all-girl band in Texas this spring. Will call them the Texas Darlings. Has possible backers in Dallas . . . Bob Crandall, ex-Alvino Rey and Carwood Van drummer, set a date sometime in May with Helen Taylor, a Dorothy Dothan dancer from Danville, Ill. Engagement announced Christmas day in Springfield, Ill., where gal is working at the Lake Club.

Beryl Richards, onetime singer with Hi, Lo, Jack, and the Dame, is currently featured on the Eddie Albert NBC a.m. show from New York. We ran a photo of Beryl in the Dec. 16 issue, saying she was back in Canada. She'd returned to U. S. in August, '49 . . . Hear band leader George Winslow going to have to take a rest. Had pneumonia a while ago and went back to work too soon afterward.

New York—Gene Krupa is planning to revive his trio, which flourished in the days when he had Charlie Ventura and Teddy Napoleon as sidemen. With Norman Schnell replacing Joe Cohen on piano in the Krupa Krew, Gene feels he now has, in Schnell and tenor Buddy Wine, men good enough to follow Napoleon and Ventura.

Wider, Please!
New York—A midtown New York dentist who drills a bit on trumpet Roy Stevens' molars, and who became a loyal Stevens fan while the band was rehearsing in Manhattan, journeyed out to the Meadowbrook for Roy's opening Jan. 6.
"What a band," he kept saying to everyone he met. "It's great. Wonderful." And when words failed further, he wound up in one ecstatic burst of praise, "And does that Stevens play terrific clarinet!"

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L. A. Local 767 Sets Free Music

Hollywood—The L. A. city council, via the city's official bureau of music, has agreed to put up \$2,000, with Local 767, AFM's Negro musicians union putting up an equal amount, for a series of concerts and other musical entertainments to be presented before June 1, 1950.

The \$2,000 provided by Local 767 will come from the union's share of the AFM royalties on record sales.

The council's action marks first success in a long campaign by Local 767. For years both city and county have worked with Local 47, the "white" union, under a similar arrangement, supplying as high as \$50,000 a year for concerts. Local 767 will use some of its funds to present dances in youth centers which cannot afford to hire bands.

Miles, Wardell Unite

Chicago—Trumpeter Miles Davis and tenor man Wardell Gray, heading a new quintet, opened Jan. 20 for a week's stay at the Club Valley in Detroit. New unit is being booked by ABC.

Los Angeles Band Briefs

Fast Neighbors, local bandman who has never played a major spot in his home town, L.A., set for Feb. 9 opening at Biltmore hotel. Has 12-piece unit, currently at Roosevelt hotel, New Orleans.

Jack Fina opening Feb. 5 at Coconut Grove. Management evidently partial to piano-playing band fronts. Last three bands there have been Shikell Henderson, Carmo Cavallaro, Fina.

Texas Tyler cowboy combo took

Capitol Issues Barclay Album

Hollywood—In order to boost royalties to Barclay Allen, pianist who suffered almost total paralysis in an auto accident some months ago, Capitol is reissuing his platters made for that company in the form of an album—and in three types—78, 33 1/2, and 45 rpm.

A special campaign requesting disc jockeys to push sales is being conducted personally by Margaret Whiting.

Allen, reported by his doctors to be making slow progress toward recovery, has been removed from the hospital to his home at 5719 Irvine street, North Hollywood.

stand at Riverside Rancho as Tex Williams' unit hit one-night trail.

Ernie Royal, former Woody Herman trumpet ace who had been heading small group at Bal Tabarin, departed, leaving brother Marshall Royal, sax; Eddie Freeman, piano, and Leo Young, drums, to hold stand until opening there of Armstrong All-Stars.

Matty Malneck returned to Ciro's following Garwood Van. Was slated to remain during Kay Starr's stand there as single starting Jan. 17. Tico Robbins rumba men share stand.

Pete Dady's Dizielanders returned to Sardi's Monkey room following successful run at San Francisco's Hangover club. Lineup unchanged on return: Peter, cornet; Warren Smith, trombone; Stan Stoney, clarinet; George Defebange, drums, and Don Owens, piano.

Ace Haddins, whose band was doing the Casino Gardens (Saturdays only) stint at deadline, lost Harry Bates, trombone, and Bob Cooper, alto; to Stan Keston. Key men noted among Huddins' group: Irving Goodman and Jack Daugherty, trumpets; Herbie Harper, trombone, and Mac McLaughlin, tenor.

L. A. KEYSPTS

- Arangee—Harry Owens
- Bal Tabarin—Louis Armstrong, 2/10
- Beverly Caverns—Sam Pollack
- Beverly Hills hotel—Phil Ohman
- Biltmore bay—Caleb Floyd
- Charley Fay—Abney Brown
- Ciro's—Matty Malneck, Tico Robbins
- Club 47—Doc Rando
- Club York—Vido Musso
- Coconut Grove—Jack Fina, 2/5
- Delmar club—Jimmy Grier
- Hangover club—Red Nichols
- Larry Potter's—Dusty Brooks
- Meledee club—Gene Gilbeau
- Mosambo—Eddie Oliver, Latinaires
- Palladium—Freddy Martin
- Riverside Rancho—T. Texas Tyler
- Roosevelt hotel—Bill Pennell, Vic Zola
- Royal room—Kid Ory

THE HOLLYWOOD BEAT

'Freddy Martin Does Not Have Good Dance Band'

By HAL HOLLY

Reviewed at Palladium, Hollywood

Trumpets: Norman Bailey, Harry McKeenan, and Dick Dahlberg. Trombones: Dick Arant and John Cochran. Saxes: Charles Thompson, Don Passell, Andy Koteles, and John Sater. Violins: Homer Stephens, Sam Soghosian, Lou Sherman, and Dale Bechtel. Rhythm: Rex Dennis, guitar; Judy Burke, drums; Abe Siegel, bass, and Murray Arnold, piano. Arranger: Bob Ballard. Vocals: Merv Griffin. Freddy Martin—leader and tenor sax.

Hollywood—For those of us who have been seeking that answer to the question "What happened to the dance business?" it's worth while to take a look into this man Freddy Martin and his aggregation of very fine musicians currently occupying the bandstand at the Palladium, the one spot left in this territory where dance bands as such are still considered major attractions.

First, let's check up on the box-office angle. Martin, coming in the night after Christmas (best entertainment period of the year), pulled in during his first week almost 19,000 cash customers, a little better than the mark set by

Tex Beneke during his first week at a corresponding period a year ago.

This led a flock of sideline observers here, particularly song pluggers and trade mag "critics" who like to wait that the dance business must have more syrup and less swing, more beat and less bop, to shout: "See, we told you so. Harry James died at the Palladium. Martin murders 'em. There's your answer!"

Sorry, friends (if any), but we disagree. With all due respect to Freddy Martin's musicianly job of organizing and operating one of the most commercially successful supper room bands in the country, he just doesn't have a really good dance band. The kind of dance band that could sit down in a dance hall and draw a crowd of strictly dance-minded patrons month after month, and even year after year, as it was done right here in the days when the dance business really flourished.

Play Well

The Martin band plays everything from sambas to synthetic swing, and whatever the Martin men play, they play well, even with an air of enjoyment. This is understandable, because of all the strictly commercial bands this one, to our ear, is the least tiresome to listen to. But we watched the dancers, and we noted that every time the band, during the course of those long sets, switched to a different idiom and a different tempo, a group of dancers stumbled around for a while and decided to sit it out.

This kind of band is fine—for a handful of expert dancers who can dance to anything with anybody. But it's not for the average guy who is a bit too busy to keep himself under the constant care of Arthur Murray.

Wait and See

Freddy Martin is going to take in a lot of money at the Palladium; he's also going to take a lot out. Let's wait and see how he's doing at the end of his long, nine-week stand. By that time we'll know how many of those who were caught by the line, "First time at popular prices," kept coming back.

DOTTED NOTES: Irving Greenwald, one of our town's top tenor saxmen (and formerly of Cleveland), has taken over the managerial chores with the Red Ingle unit. . . . Jack Teagarden spent holiday season here, recuperating from recent run-in with pneumonia. Planned to be back with Armstrong All-Stars by the time they open at Bal Tabarin here (Feb. 10).

Ted Yerxa, who was hitting the high spots in local music business with various enterprises (columnist, disc jockey, record manufacturer) until his Lamplighter record firm folded, is in bad trouble with health and financial difficulties in New York. Friends here, particularly Jack Lawson, who press agents for Tommy Dorsey and other music names, are organizing a campaign to pull Ted out of a bad hole.

If you have been struggling with the semantics of musical terminology, this may help: Turk Murphy, who came to fame as trombonist with the Yerba Buena Jazz band of San Francisco, was asked during a recent visit here, if he thought "Dixie was here to stay." He replied humbly: "I don't know and I don't care. We play only New Orleans jazz, which is something entirely different."



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Subscription Rates: \$5 a year in advance. Same price to all parts of the world. Special library and school rates, \$4 a year.

MEMBER OF AUDIT BUREAU OF CIRCULATIONS

Constructive, Not Wanton Criticism

We recently received a couple of letters, partially inspired by *Down Beat's* current laboratory band experiment to discover, if possible, what has happened to the dance band business. Both of the writers, though in widely separated fields of activity, struck one common chord in their discussion of the problem.

Pat Bradley, program director of radio station KXLW in St. Louis, writes:

"No doubt about it, the big band reign has toppled. There is a possibility that economics, politics, and maybe society in general have exerted some of the strain that has led to the almost total extinction of big band popularity. However, a more serious movement has been the recent profusion of emotional criticism that has in some way sprung from professional jealousy and just over-all prejudice.

"It seems as though the average musician has been inspired by this movement to heap scorn on some other individual or some style in the music world. All of the music forms will have an audience, regardless of the style or publicity given it. However, a great deal of this needless confusion will cease when emotional criticism is eliminated and constructive or comparative criticism is inserted."

A civil engineer of Little Rock, Arkansas—Hal M. Drake—has these comments to make:

"My own profession frequently is retarded by statements of members which discredit the ideas of other members. Medical men, on the other hand, are careful not to publicly criticize the theories of other doctors. I believe that if one band leader makes uncomplimentary remarks about the music played by a rival band, he has not increased business or respect for himself. He may have decreased business for his rival.

"If Louis Armstrong states that bop is not good music, he has not added a jazz fan. He merely has subtracted a potential bop customer!"

In other words, in the opinion of these readers, there has been too much putting down in the music biz. Too much anti, and not enough pro. Not enough of accentuating the positive, even though it's not your school nor your style. Too much of a general "drop dead" attitude.

Down Beat certainly doesn't advocate a Pollyanna policy of "Everything is great, Jack!" But we still recall, some 20 years later, a statement made by the late Ben Bernie when he was asked why he gave such generous pats on the back to Vincent Lopez and other rival band leaders in interviews with newspapermen.

The "ole maestro" replied:

"We're all in the same racket together, selling dance music to the public. If I can boost the stock of another dance band, I'm indirectly boosting myself. If I say his music stinks, he has a right to say my music stinks, and soon the public will begin believing that we both stink!"

We think Ben was 20 years ahead of his time.

New AFM Movie Pay Nut Club Uses Names

New York—Scale has been set by the AFM for musicians playing for industrial, educational, religious, and other non-theatrical films. Rate is \$12 an hour a man, plus \$3 for each 15 minutes of overtime. Leaders and musicians working as a single get double.

Philadelphia—Marty Bohn's Nut club, neighborhood spot, has started spotting recording names as headliners in its floorshows. Policy started as an experiment late in December with Patti Page. Current headliner is Ben Wain, with more to come.

RACINE MARCHES ON

NEW NUMBERS

DeSANTIS—A daughter to Mr. and Mrs. Tony DeSantis, Dec. 12 in Chicago. Dad owns the Martini restaurant.
JAGGER—A son, John Raymond, to Mr. and Mrs. Kenny Jagger, Jan. 3 in Racine, Wis. Dad plays organ and piano.
MILLER—A daughter to Mr. and Mrs. Bill Miller, Dec. 20 in New York. Dad owns the Riviera, Ft. Lee, N. J.
NOEL—A daughter, Patricia Lynn (8 lbs.), to Mr. and Mrs. Dick Noel, Dec. 30 in Long Island, N. Y. Dad is singer with Ray Anthony.

TIED NOTES

PARAGI-NASSIF—Joe Paragi, drummer-leader, and Jeanne Nassif, Oct. 23 in Grand Rapids, Mich.
JOHNSON-COULSON—William F. Johnson and Irene Jane Coulson, radio organist, recently in Cape Girardeau, Mo.
KAYE-GORMAN—Fred Kaye, tenor saxist with Jimmy Featherstone, and Evelyn Gorman, Nov. 8 in Crown Point, Ind.
MORRIS-REDDING—William Morris Jr., head of the agency of that name, and Ruth Redding, Dec. 27 at Saranac Lake, N. Y.
OVEREND-ZOBLI—Al Overend, leader, and Patricia Zoble, Nov. 28 in Casper, Wyo.
PAUL-FORD—Les Paul, guitarist, and Mary Ford, singer and rhythm guitar with Paul's trio, in late December in Milwaukee.
POLLACK-WOLFSON—Al Pollack, former manager for Abe Lyman, Tommy Tucker, Claude Thornhill, and now sales manager of Cosmat distributors and Jubilee records as well as Fran Warren's personal manager, and Helen Wolfson, recently in New York.
ROMMELL-TUTOLI—Ernest Rommell, Bridgeport, Conn. leader, and Marie Tutoli, opera singer, Nov. 20 in Webersfield, Conn.
RUSSO-DEL GIORNO—Sonny Russo, trombonist with Artie Shaw, and Terry Del Giorno, Jan. 8 in New York.
SIMON-LYONS—Ernie Simon, disc jockey, and Pat Lyons, Dec. 18 in Chicago.
STRAYER-FLORENTINE—Burdette (Burdie) Strayer, trombonist formerly with Raymond Scott and Roy Stevens, and Jacqueline Florentine, sister of comedian George DeWitt, Sept. 28 in Atlantic City, N. J.
WILSON-BARNES—John S. Wilson, the *Beat's* New York representative, and Susan Barnes, actress and director of the dance division of the American Theater Wing, Jan. 2 in Greenwich, Conn.

FINAL BAR

ANDERSON—Ivie Anderson, 46, singer with Duke Ellington for more than a decade, Dec. 21 in Los Angeles.
BERGERON—Lola Bergeron, 24, singer, Dec. 18 in auto crash in Glendale, Calif.
CAMPBELL—John Campbell, 46, owner of the Oasis night club, Dec. 20 in Music, Ind.
FORREST—Jimmie Forrest, 27, drummer, singer, and leader, Dec. 23 in Chicago.
MEYTLER—Charles Meytler, 52, and Mrs. Charles Meytler, 24, Dec. 27 in Allentown, Pa. Both were singers in the Arizona Betty and Her Sunshine Ranchers unit.
PEPIN—Alexander J. Pepin, 79, organist, Dec. 25 in Detroit.
SARGENT—William Sargent, 68, cornet player once with Doochster's minstrels, Dec. 16 in Boston.
SHERET—John B. Sheret, 48, singer and head of the voice department at the University of Oregon, Dec. 13 in Hollywood.
STEWART—Morrey Stewart, 26, tenor working with Bill Clifford, killed in auto crash near Las Vegas recently.
STONE—George B. Stone, 58, onetime trumpet player, recently in Painesville, Ohio.
WEISKOPF—John Weiskopf, 84, symphony violinist, Dec. 25 in Norwood, Ohio.

CHORDS AND DISCORDS

Whence Came Jive?

Vienna, Austria
To the Editors:
I am a student of the University of Vienna and I am in an awkward position as I suffer from a terrible lack of philological literature about American slang, especially the jive-slang I am writing a dissertation about.

I should like to get a thorough etymological explanation of the word jive, if possible. According to Webster, I found words like "jiva," a Hinduism (Sanskrit) meaning the life energy, vital, principle, or individual soul. Another, jivaran, is a South American Indian tribe living in Ecuador and noted for its highly developed drum language.

Also, gibe, or jibe, from the Swedish dialect "gipa," to gape, or to talk foolishly and rashly. Compare the Icelandic "giepa," to talk nonsense.

As I was told, jive is Negro slang, but did the Negroes ever come into touch with the Jivaros? As to music, I also want to know



"And after the four bar rest—here—I want you to take the lead from Joe's special. Do you follow me?"

the exact correlation between word and sound, between speech and music, and then tension, which is due to the syncopated rhythms. Does jive have any linguistic value? How did its use come about?
Otto Stalzer

Louis Ambiguous?

Washington, D. C.

To the Editors:
In your story "Armstrong Explains Stand Against Bop" (*Down Beat*, Dec. 30), we have a clear picture of double-minded statements. At the beginning, Armstrong is quoted as saying, "Bop is ruining music." At the end, he states, in reference to music in Europe, "You stay over there five or six years and you get rusty. You get out of touch because nobody over there is creating anything."

What kind of double-talk is this? First Armstrong condemns progress in music, and last, he criticizes its absence.

Louis Armstrong is not fooling anyone but himself. He knows that he must make a decision in favor of bop, regardless of its misconceptions and malpractice, or suffer the consequences of being untrue to himself and the cause of music because of the preservation of his self and style. He knows and realizes that he was not representing and presenting the highest and most progressive music to the citizens of Europe. Louis Armstrong has too much character to parade in such vestures.
Milan Dineen

Sad Old Refrain

Wellington, New Zealand

To the Editors:
Since the only American records available on the Australian market are those of the Victor, Columbia, and Decca companies, you can see that most of the good jazz records released today are unavailable in this country. We rely on our local radio stations to let us hear records as they are released. In the Wellington district there are four stations and from them we hear about 12 hours of jazz a month. Imagine it! And this comes from two stations, the other two playing no jazz of any consequence.

It's not unusual to hear an announcer say, "Now we have a really solid number for you, Stan Kenton's theme tune, *Painted Rhythms*, played by Gerald and his orchestra." Gerald and his orchestra—probably the hippest band in England.

We have a swing club in Wellington which is small but enthusiastic. We play what records we can get our hands on, and the last half of the program is taken up by local musicians, some of them excellent.
K. E. Cook

What's Wrong: Radio

To the Editors:
Great band leaders like Barnet and Herman throw in the sponge. Why? Let's look at the picture from '39 to '42. Great stuff then,

most bands had a lot on the ball. People swarmed to see them. The public was aware of the fact they existed.

These bands were constantly being spotlighted and aired over the networks nightly. No trouble then to catch a Barnet, Miller, Dorsey or Herman broadcast. Does it happen today?

Radios are flooded with disc jockeys who are more apt to give you something like this. "The next tune is *Mule Train*, with vocal by Joe Schlunk, ably assisted by Stueco and the Hungry five." Call that music? You'll find people exposed to the same type of trash all over the country. That's what record stores are pushing. Therein lies some of the blame.
Tom Black, Jr.

One Solution

Shamrock, Texas

To the Editor:
This is to let you know that we are truly interested in the outcome and findings of your test run with the "lab" orchestra.

We have operated our ballroom with name bands ever since opening last April, and have been just making expenses. Naturally we, too, are concerned with what is wrong with the dance business. Matter of fact, we have taken one short step to try to help.

On your suggestion in a recent editorial that the public did not get to hear dance music, we have asked the local radio station to help make the public dance music minded.

They now have a full hour program of nothing but dance tunes, cutting out all the records that feature the vocalist too much. We are helped in our efforts by being able to supply the station with the latest recording of the name bands appearing here from time to time. This little station reaches a probable audience of 50,000 persons. Why wouldn't this trick help all over the United States? Anyway, we are trying.
Gerald F. Geyer

Movie Short Spots Carter Band, Cole

Hollywood—Charlie Barnet, now agenting with Carlos Gastel, has packaged a group of music names headed by the Nat Cole quartet and a 17-piece band under Benny Carter for use in a short to be produced by Will Cowan for his 1950 series at Universal-International.

For the recording, already completed, Carter assembled a hand-picked group that contained such top rank key men as saxists Wardell Gray, Bumps Meyers, and Willie Smith, and trumpet men Shifty Rogers, Ernie Royal, and Buddy Childers. Drummer Jackie Mills headed the rhythm section. As is required by policy in the Cowan shorts, where mixed groups are not ok, Negro musicians will replace the white bandmen for the visual work.

Sharkey Carves New Memorial On Bourbon St.



New Orleans—Sharkey and his Kings of Dixieland, brightest stars in the resurgence of the native clamor on Bourbon street, are shown above. Left to right, Santo Pecora, trombone; Monk Hazel, drum;

Bonano, trumpet; Chink Martin, bass; Lester Bouchon, clarinet, and Jeff Riddick, piano. See story on Bonano and the New Orleans renaissance in *The Hot Box*, below.

THE HOT BOX

New Orleans Resurgence Floods Town With Music

By GEORGE HOEFER

Chicago — Bourbon is the street down in New Orleans where you meet grandson playing bop on one end and grandpa playing Dixie on the other. New Orleans jazz has finally arrived in New Orleans. Even the hotel room tenor

house band—Sharkey Bonano and his Kings of Dixieland.

The patrons of the old French Quarter have acquired the Bourbon Street Bounce since Dixie combos replaced the strip acts. It is the first time New Orleans jazzmen have been working "with a fast kick" since Storyville closed in 1917.

A poll sponsored by the *Times-Picayune's* amusement editor revealed the following Crescent city jazz-

men are working at their trade: Trumpets — Sharkey Bonano, Oscar (Papa) Celestin, Johnny Wiggs, Herb Morand, and George Girard; clarinets — Alphonse Picou, Lester Bouchon, Sal Franzella, George Lewis, Syd Davilla, Raymond Burke, Tony Costa, and Pete Fountain; trombones—Santo Pecora, Joe Rotis, Julian Laine, and Bill Matthews.

Drums—Monk Hazel, Phil Zito, Freddy King, Happy Goldstein, and Paul Barbarin; basses—Emile Christian, Chink Martin, Alcide Pavageau, Johnny Elgin, and Louis Timkin; pianos—Roy Zimmerman, Jeff Riddick, Armand Hug, and Stanley Mendelson; guitars—Lawrence Marrero, and Dr. Edmond Souchin; mellophone—Monk Hazel. These are the music luminaries of the Crescent city today.

Two Top Bands

The two outstanding bands in town are Sharkey (Bonano) and his Kings of Dixieland at the Famous Door, doubling the Roosevelt Blue room, and Phil Zito's International City Dixielanders at the El Morocco club. Last summer the latter group presented jazz concerts outdoors at Beaugard square.

Bonano has been one of the leading New Orleans horn men since he led a teenage band at Milenberg around 1921. He ventured to New York City several times, once on a quick round trip

to replace Bix Beiderbecke in the Wolverines, a project that didn't work out.

Another time Sharkey led a band at Nick's for a long engagement. It was at this time he made records for Vocalion and Decca with his New Orleans pals in 1936. The sides were *High Society*, *Mudhole Blues*, *Old Fashioned Love*, *Swing In*, *Swing Out*, *Blowing Off Steam*, and others. Another sojourn outside the Mardi Gras town in 1927 found Sharkey in Jean Goldkette's band for a short spell.

Due to Plugs

Sharkey's 1949 comeback is partly due to the consistent plugging by Roger Wolfe, WDSU disc jockey and Dixieland booster. He originally recorded Sharkey's Dixieland band on his own label, Bandstand. Later he leased the masters to Kappa label of Hollywood for national distribution, and finally negotiated a Capitol recording date for the band.

The group made the following sides for Wolfe: *Farewell Blues*, *Tin Roof Blues*, *Tailgate Rumble*, *Muskrat Rumble*, *Shine*, *High Society*, *That's a Plenty* and *The Buckle's Got a Hole in It*. These sides are available now on the Kappa label. Paul Mares Jr. has them all on the original Bandstand discs. The sides are rare collector's items in spite of the fact they were recorded in 1949.

Other Sides

Mares also advises that before Wolfe's recording date, Sharkey made four sides for E. H. Mallory, music store owner of New Orleans, two of which were issued on the Dixieland label. They were *Dippermouth Blues* and *When the Saints Go Marching In*. The other two sides have not been released as yet. One is a novelty while the other is the old Dixie standard, *Milenberg Joys*.

Last December, Capitol sliced the Sharkey unit, playing *Bourbon Street Bounce* and *Pizza Pie Boogie* (Bonano original). The former number had been made by almost the same band without Sharkey's trumpet.

Cap Sides 'Phoney'

By far the most authentic and best sides are those on Kappa. They project white New Orleans music at its best, including the driving ensembles and exciting solos. They are true to the tradition of the NORK. It is not contradictory, even though they were made by the same band, to say the Capitol sides are phony. On the latter date the spell is gone and outside supervision is obvious. Apparently Capitol is looking for another *Twelfth Street Rag*.

In the last few years a new jazz

March Of Dimes Cuts Trancs, Video Shorts

New York — Transcriptions featuring pop bands and singers have been getting a heavy play during the January March of Dimes drive. Infantile paralysis fund campaign cut shows featuring Frankie Laine, Elliot Lawrence's band, Doris Day with Les Brown's band, Carmen Cavallaro's band, and Freddy Martin's crew. For television stations, the Dimes promoters sent out 16mm films spotting Hoagy Carmichael, Jack Smith, and Larry Stevens.

style has developed in the far west. It has impressed us as being a question of unintentional corn being so successful commercially that now it has become intentional corn.

JAZZ CONCERTS: Charles Edward Smith, eminent jazz authority and the sage of Julius, was guest of honor at the Bob Maltz Dixieland jamfest featuring Wingy Manone. Affair was held at Central plaza with Tony Parenti, Art Hodes, and George Wetling participating, among others.

COLLECTOR'S CATALOG: Tommy Watson, 49C, Highbury New Park, London, N.5, England. Favorite is Charlie Ventura and would like to exchange with American collector of jazz records. He has a band and the boys would appreciate some Ventura sextet sides.

Ory Collector

D. van Rhee, Waterweg 196, de Bilt, Holland. Interested in the Kid Ory Creole band. Would like to correspond with American regarding records by Ory, especially those on Exner.

John Dale, c/o 102 Halifax road, Hightown, Liversedge, Yorkshire, England. A bop and progressive addict who would be pleased to trade records with American collectors.

Two-Beat Only

H. T. Millard, 11 Doodson avenue, Lidcombe, Sydney, Australia. Two-beat jazz only. Has discs by Graeme Bell, Frank Johnson's Dixielanders, and Watts' Jazzmen to trade for Castle Jazz band, Pete Daily, and Commodore records available in the U. S.

Lutz Reuter, Berlin Lichterfelde (Germany, U.S.Sector) Weddigerweg 64. Wishes to start correspondence with an American jazz fan interested in the old classical jazz styles, including New Orleans, Dixieland, Chicago, ragtime piano, boogie-woogie, and some jump swing, or be-bop.

Incongruity

San Francisco — Pat (Hot) O'Casey, local 6 clarinetist and scat singer, brought his memories and his Pacific Jazz band to the New Year's Eve ball of the Bay area Alcoholics Anonymous. It is reported that the 45-year-old Hot, who left the bands of Anson Weeks, Gus Arnheim, Horace Heidt, Ted Straeter, and Jack Finn in a uniformly benighted state of alcoholism, never thought it would come to this.



George

Hoefler's amusement editor revealed the following Crescent city jazz-

Evolution Of Jazz

by J. Lee Anderson



He "blew down" Peres and Freddie Keppard.



Crowds flocked to hear "those weird, soulful tunes."



An opportunity to play along side of his idol.

● Joe Oliver, one of the greatest of all Crescent City cornetists, was born in 1885 and took up the cornet around 1900, first playing with a brass band of youngsters his own age. His first legitimate job was with the famed, "high flying" Eagle band, and soon he became second cornetist with the Onward Brass band of Manuel Peres. It was with this group that Oliver began to gain recognition. Sometime later, while working at the Aberdeen brothers' cabaret, he "blew down" Peres and Freddie Keppard, hence gaining his regal sobriquet. The district was full of able brassmen such as Bunk Johnson, Peres, Keppard, Mutt Carey, Papa Celestin, Sidney Desvigne, and Buddy Petit, but Joe's title was never challenged.

● Oliver fronted the band at Pete Lalla's Storyville cabaret until his departure for Chicago, when his place was taken by an up-and-coming young cornetist named Louis Armstrong. Upon his arrival in the Windy City, King Joe became increasingly famous as crowds flocked to hear him play "those weird, soulful tunes." For two years he was an important part of the Chicago jazz scene as a member of the Royal Gardens and Dreamland cafe bands. In 1920 he organized his own Creole Jazz band (Honore Dutrey, trombone; Johnny Dodda, clarinet; Ed Garland, bass; Minor Hall, drums, and Lil Hardin, piano). This group played around Chicago until mid-1921, when King took a six-month San Francisco date.

● The Creole Jazz band returned to Chicago after a year's absence and moved back into the Royal (now Lincoln) Gardens. News of the growing virtuosity of Louis Armstrong had reached Oliver and, always eager to improve his band, he wired Louis to join his aggregation as second cornetist. This proved to be a most fortunate association for both men. For Oliver, it meant even greater fame and prosperity. For "little Louis" it was an opportunity to be coached by, and play along side of, his idol. The band, with the new addition, met with increasing fortune until a sudden breakup early in 1924. Oliver then reorganized with Armstrong and Lil Hardin and left on a tour of several eastern states.

Some Jazz, Or Jazzmen, Show Up In Trio Of New Television Shows



Chicago—A roundup of three new TV shows, the first two from Hollywood and the third from New York, shows small hands—in fact, small “entertaining” hands—to be in the ascendancy. In the center frame, Leon Belasco, onetime band leader and of late a movie actor, does a burlesque of a symphony conductor with his six-piece group on the Buster Keaton KTTV show. Belasco's bandmates are Bobby Guy, trumpet; Abe Most, clarinet; Joe Howard, trombone; Cliff Whitcomb, piano; Lou Singer, drums,

and Larry Broen, bass (and tuba?). Another KTTV spot is reserved for Red Nichols' latter-day Five Pennies, shown in the first photo. Pennies are Joe Rushton, bass sax; Bolly Culver, drums; King Jackson, trombone; Nichols, cornet; Bobby Hammack, piano, and Roy McHargue, clarinet. Decar is supposed to represent a small nitery after closing time, with chairs stacked on tables and a hip janitor hanging around. Last picture, from CBS-TV in New York, is of the Kirby Stone quintet, which recently made the

switch from cocktail unit to act status, making their debut as the latter at the Latin Quarter in New York this winter. Their TV show, *Strictly for Laughs*, is aired from 7-7:15 p.m. (EST) Tuesday, Wednesday, and Thursday, and features “music with a sense of humor and funny hats, checkered suits, and celtzer bottles.” Musical humorists are, from the left, Doc Mandel, bass; Art Eagles, tenor; Stone, trumpet; Michael Gardner, piano, and Eddie Hall, drums.

Files 50 G Suits Against Ory, AFM, Union Officials

Hollywood—One of the most curious episodes in the history of union-employer relationships here seems to be due for a court airing. Paul Kalmanovitz, head of the S. & P. corporation, operator of numerous Vine street properties,

Wrangle Over Estate Of Late Ivie Anderson

Hollywood—Lawyers were busy with claims and counter claims over the estate of the late Ivie Anderson, featured singer with Duke Ellington during the Duke's greatest days, even before the large crowd that gathered to see her to her last resting place in Rosedale cemetery had stopped talking about it.

Not until after Miss Anderson's death at her Los Angeles apartment house did it become generally known that she had married Walter Collins, L. A. business man, on Dec. 15, 1949, less than two weeks before her death on Dec. 28. Nor did they know she had secured an annulment to her marriage to Mark (or Marques) Neal a few months after they were married in 1948.

Court to Settle

All except a few close friends believed she was still married to Neal, whose claim to a share in her estate, amount of which has not been revealed, will have to be settled by the court.

Miss Anderson's death was caused by an attack of asthma. She had been in a hospital for a week but, apparently on the road to recovery, was returned to her home the day after Christmas.

Started on Coast

Most west coasters had forgotten that Ivie, like many others who first came to real prominence in the east, got her start right here. She did her first singing at Mike Lyman's Tent cafe (where she had been hired as a dancer) with Paul Howard's Quality Serenaders.

Then she later sang with Curtis Mosby's Kansas City Blueblowers at the Apex club, which later became the Club Alabam. In 1930, or thereabouts, Ivie was singing at Frank Sebastian's Cotton club in Culver City when Les Hite's band held the stand. Along with Lawrence Brown, also with

has filed a suit in Los Angeles superior court asking damages of \$50,000 each against the AFM, AFM's local 767 (Negro musicians' union), band leader Edward (Kid) Ory, numerous officials, and several John Does.

Kalmanovitz contends he was forced to close the nitery when Ory and his entire band were ousted from membership in the AFM (*Down Beat*, Dec. 16) on orders issued by the office of AFM's president, James Petrillo, where it was believed that Ory and his bandmen were employed by Billy Berg, erstwhile Hollywood nitery operator now on the AFM's “unfair list.”

50 G From Each

The suit asks for \$25,000 punitive and \$25,000 compensatory damages, plus costs, from each defendant.

Kalmanovitz claims in his suit that he was operating the Gag club at the same address when he entered into an oral agreement with Ory to close it for a month, remodel the nitery, and reopen it as Kid Ory's New Orleans Jazz club.

Written Agreement

The suit states that a written agreement was made on Septem-

ber 1948, at that time, she left the Cotton club to join Ellington.

Left Duke in '40

She left the Duke here in 1940 at the close of his appearance in *Jump for Joy*, a stage production that supplied her with the song that was one of her most successful recordings, *I Got It Bad*, and *That Ain't Good*.

Ivie probably wasn't a great

HOLLYWOOD TELETOPICS Promise Of Better Music On Video Shows In 1950

By CHARLES EMGE

Hollywood—A survey of the musical aspects of television here at the beginning of its second year as a major operation in this territory gives us the impression that the new medium holds some promise for persons who like music and for musicians who can adapt themselves or are by nature fitted for TV's special requirements.

Professional musicians will have to face the fact that music may never hold the place in TV, essentially a visual entertainment field, that music has in radio. On the other hand, televised programs presented by dance orchestras and originating in dance halls show promise of being of greater benefit to all concerned than the remote control, sustaining broadcasts of radio.

Get Paid, Anyway

At least the sidemen get financial remuneration for these shows, sponsored or not. (Basic scale here is \$9.20 a half hour, with \$3 extra if makeup is required.)

These TV shows presented from

ber binding Ory and six musicians for 12 months starting Oct. 15, under which Ory was to receive \$496.08 a week (for the band) against 25% of the gross take, and that this contract was filed with and approved by Local 767.

Ory and his men were summarily “erased from membership” in the union when they refused to close as ordered.

singer, certainly not a great singer by the standards of those who regard the glamor girls and great phonies of today as great singers. But she had a certain something that made her an important part of the music that made Ellington great, the music that did great things for his and her people.

—gem

the KNBH studios here rather than from his Riverside Rancho, is sticking strictly to his own successful brand of barnyard bounce.

Hawaiian-Type Shot

Harry Owens and his South Seas-style organization, who do their show from the Aragon ballroom, seem to be a natural with televisioners, but a commercial sponsor was yet to be signed at this typing.

Meantime, the same sponsor who contributes to the support (*Modulate to page 16*)

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Jazz' Evolvment As Art Form

(Ed. Note: This is the second and concluding article by Dave Brubeck, 29-year-old California pianist who has been causing much stir recently with its efforts in behalf of modern music, on jazz as a serious art form, its development, and where it may be heading. Brubeck currently is playing at the Burma lounge in Oakland, has recorded for the Coronet label. This article was prepared as an introduction for a University of California jazz course.)

By DAVID BRUBECK
(Second of two articles)

No matter what the future of music has in store for us in the way of harmonic surprises, the jazzman's criterion of adoption will always be tempered by what he can hear. I know from experience that the jazz creator while improvising is somewhat like a mountain climber walking on a brink of a precipice. He is protected on one side by the mountain of tradition and exposed on the other to the abyss of the unknown. Progress is possible only by the

often leans heavily on the comfortable solidity of harmonic tradition, but in the throes of an inspiring chorus he plunges into the unknown.

Gets Used to It

The more accustomed he is to making these daring leaps, the easier it becomes to find his way back to the narrow border between tradition and cacophony.

When one thinks back to the pre-jazz era of the American Negro, one hears the simplest kind of expression harmonically and melodically. Group improvisation at this point needed no books on harmonic theory as a basis from which to work. All that was needed was something to express and a voice with which to sing it.

The melodic line was simple and of the folk. It was almost as limited in range as that of a Gregorian chant. Innovations (such as the blue note scale) were the result of the inconstant quality of the human voice and great emotional force rather than the propounding of new theories.

Through an increasingly complex usage of intervals and rhythmic alterations, the jazz melodic line as exemplified by the pop scat singer is in some respects more akin to a contemporary composer than to the repetitive songs of the Mississippi levees.

Lost Rhythmic Drive Jazz (for various social and

serious jazz remains a constant challenge. It still has the whole problem of form to conquer. Apparently most of the traditional forms of classic music are not adaptable to jazz. It must develop new forms of its own. And these will come, again, not from outside conformity to traditional ideas, but will be born of necessity. The jammed-to-the-exploding-point 32-bar chorus has to expand, and it will be done naturally and logical-

by by the composers of the future. That jazz is in a state of constant flux and cannot be pinned down to one definition is one of its prime characteristics, a testimony to its vitality. Within a few years a device which has been heralded as new can be discarded as an intolerable cliché. But that which remains has passed the test of constant usage and must be fundamentally sound to remain a part of the growing technique of jazz.

Influenced by Hearing

Because the jazz musician creates music, interprets music as he hears it, it is natural that his improvised compositions should reflect every kind of music to which he has been exposed. Jazz has taken into itself characteristics of almost every type of folk music which can be heard in America. It absorbs national and artistic influences, synthesizes them so that they come out in the jazz idiom and no longer typify just New Orleans, the south, the Negro, or the Italian street song which may have inspired it—but American music.

I would not be surprised to hear a jazz musician who had been exposed to Chinese music use devices from the Oriental system while improvising a chorus. It is fitting that the country which has been called "the melting pot of the world" should have as its most characteristic art form a music with so mixed a parentage as jazz.

Since jazz is not provincial, regional, nor chauvinistic, but as much an expression of our people as our language, it is the natural idiom for the American composer. I firmly believe that the composer who will most successfully typify America will have been born into jazz, will have absorbed it in his early years unconsciously, and will probably be an active participant in shaping its future course.

One cannot stand on the edge of jazz and attempt to capture feeling by direct quotation. It comes spontaneously, unconsciously as part of human experience. If the composer wishes to use jazz as a folk source, he should go to the fountainhead — to the original blues, spirituals, and ragtime — so that his music will not be victimized by the usage of a cliché (Modulate to page 18)

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tone, the knowledge of changes, or the control of his horn to give Bean much of a race on this one. (Dial 1038.)

Erroll Garner

Skylark
 I Can't Give You Anything but Love
 Skylark is Erroll at his cocktail party best, but certainly lacking all the jazz overtones that enabled him to finish first in the Beat's poll. Nice mood music. Period. Love gets immediately to a happy hunch, stays there, though none of the ideas expressed are unique Garner. (Atlantic 666.)

BAND JAZZ

Machito

Gone City
 U Bla Ba Du
 City starts off sounding a little like Gillespie playing Things to Come, shifts to a leaping half-time capitalizing on the band's wonderful rhythm section. Bary and trombone solos follow, with some excellent piano to boot. Score is by Chicago O'Farrell, who has

Top Drawer Discs

Combo Jazz: Parker with Strings, by Charlie Parker (Mercury).
 Band Jazz: Gone City, by Machito (Mercury).
 Dance: Tenderly, by Les Brown (Columbia).
 Vocal: The Boy Next Door, by Martha Raye (Discovery).
 Novelty: Little Red Riding Woods, by Slim Gaillard (MGM).
 Concert: Comedians' Gallop, by the Leeds Concert band (Columbia).

been doing Goodman band scores. Shame the BG men don't sound like this. Du is Machito having much fun with the Oop Bop Sh'Bam motif. (Mercury 5352.)

Ray Anthony

Dixie
 Sittin' by the Window
 Ray emulating Miller's band march style on Dixie, aided by good Capitol recording. The fake

Dixie style doesn't come off forcefully enough, but the tenor sax solo is quite plausible pop. Finish is lead in trombones with cup muted trumpets as per expectations. Window is a prettily done ballad, a la Miller again. While Anthony's sides may not be tremendously original, they are at least almost always well done. (Capitol 794.)

Dizzy Gillespie

Say When
 You Stole My Wife
 Believe it or not, the Basie band does a better job of imitating a big band playing pop than does Gillespie on these sides. This is really pathetic stuff when you reflect back to the rough but interesting sides Gillespie made for Musicraft and his first few Victor sides. Wife is a straight novelty except for a commonplace Gillespie solo. When is a Jimmy Mundy score, sounding like dozens of Basie sides in the last two years. If Gillespie's band can't make better sides than this, both musically and commercially, it doesn't stand a chance in today's band business. There is no excuse for trombones voiced over reeds sounding as ragged as Dixie's do on When. (Capitol 797.)

Benny Goodman

Egghead
 Why Don't We Do This More Often?
 Every criticism made about Dizzy Gillespie applies equally to Egghead. It's dull and conventional band jazz and it isn't particularly commercial either. You can't sit indefinitely on the fence between fish and fowl, expect to get somewhere, too. (Capitol 57-758.)

DANCE

Machito

In the Hall of the Mambu King
 Donkey Serenade
 At Sundown
 Why Do I Love You?
 Rose Room
 Tea for Two
 The World Is Waiting for the Sunrise
 Album Rating—JJJJ
 Eight great Afro sides by the best Afro band in the country, superlatively recorded by the best music sound engineer in the country: Reeves studio's young Bob Fine. Victor and Columbia certainly had beat sharpen up. The combination of Reeves' equipment and Fine's skill is giving Mercury a real edge in commercial competition, let alone the esoterics of sound reproduction. (Mercury LP 25020.)

Les Brown

Tenderly
 Where Are You?
 Les Brown doing a magnificent job by Walter Gross' wonderful waltz, Tenderly. Converted here to 4/4, it still retains the 3/4 flavor, is beautifully recorded with good choral backgrounds, a tasty piano bit, good use of soprano sax. Probably won't sell record one, but that doesn't excuse you from going out and buying it. This tune certainly deserves Liederkrantz hall and 45 strings as a waltz. (Columbia 1-383.)

Snub Mooley

Embrace Me
 Could It Be Love?
 Blue Memories
 Couldn't You Could?
 Four little jump band sides with vocals by a leader whose trick trombone technique was causing a lot of talk seven years ago. You get indications of it on Could, but that's about all. (Penguin 0859-60.)

VOCAL

Martha Raye

Lotus Land
 The Boy Next Door
 Land is the Fritz Kreisler tune, filtered through Phil Moore's reeds, an echo chamber, and Martha Raye. At one time a really good singer, Miss Raye has never quite had the purity of tone (such as that had by Kay Davis) to do this sort of thing. She tries hard, and it comes off better than you might expect. Phil's use of reeds is interesting, if a shade exotic. She does an excellent job on the lovely Blane-Martin tune, Door, backed by a kicking Moore band. (Discovery 517.)

Kay Starr

A Game of Broken Hearts
 Tell Me How Long the Train's Been Gone
 Hearts starts out as a straight barber-shop waltz, shifts to Mills Brothers Paper Doll treatment, should sell up a breeze. Gone is a two-beat novelty. This is a perfect commercial groove for Miss Starr. If she makes enough double-facers like this, she's gotta hit it. (Capitol 792.)

Peggy Lee and Mel Torme

The Old Master Painter
 Bless You
 Torme and Peggy Lee make a great team, even if their backing on Painter does sound incongruous when you remember some of the slick music that has backed them individually in the past. This is

obviously a conscious effort by Capitol to turn out a side with all the proper hillbilly flavor necessary to make it a commercial hill-dilly. You is a Yes, Indiesh tune credited to Miss Lee and Torme. Both sides should do well commercially. (Capitol 791.)

The Max Gordon Trio

You're Too Dangerous, Charlie
 Century Waltz
 Toot, Toot, Tooties
 Wild Honey
 First two sides are warbled by Karen Ford, Chicago singer. Her delivery is good diction-wise, and phrasing is more intelligent than most singers of similar style. Her lower tones, however, lack power and fullness and her entire delivery is lacking in conviction and warmth. With coaching, her singing could improve enormously. As it goes now, it leaves only a pallid and limp impression. Max Gordon trio is organ, accordion, and guitar trio of conventional sort. (Ronde 203-4.)

NOVELTY

Pearl Bailey

Johnson Rag
 Frankie and Johnny
 Wonderful comedienne Bailey with some light touches all her own, including a few Tom cracks on Rag that will skate right by the general public. (Columbia 38673.)

Slim Gaillard

Little Red Riding Woods
 Organ Orama
 A couple of mad sides by the concrete-mixed one, indulging in some unique geography you should have your kids try on teacher. (MGM 10599.)

CONCERT

Leeds Concert Band

Kabalevsky—Comedians' Gallop
 McBride—Lonely Landscape
 Goldman—On Guard
 Loisen—Doxology
 Singer—Deep Blues
 Tanaman—Carnival Suite
 Creston—Legend
 Haufrecht—Walkin' the Road
 Cowell—Hymn and Fuguing Tune No. 1
 Siegmaster—Wilderness Road
 Sanjuan—Canto Yoruba
 Album Rating—JJJJ
 Eleven pieces by one of the best bands I have ever heard. Its intonation and lack of sluggishness are truly surprising to hear. The Kabalevsky is played with more sprightliness than has been heard from a lot of good dance bands in this country. The McBride tune, written by one of New England's young prides, is actually a rather dull buildup around Serenade in Blue, or something suspiciously like it. Lou Singer, well-known coast composer, who did Deep Blues, says in the notes, "There is no large development of the theme because I want to convey the picture of a lonely girl singing her heart-break into the dreary and unresponsive night." This I don't quite follow. But then, perhaps Lou was in too much hurry to worry about development of the girl or the theme.
 The Cowell piece is also an interesting bit of simple polyphonic writing, while Sanjuan's piece is the only one that really fails to come off. This is one of the first symphonic band recordings I have heard which sustains musical interest and doesn't simply sound like a bunch of older union musicians living off the recording fund. (Columbia LP 4254.)

Victor Young

La Vie en Rose
 The River Seine
 Two lush, stringy sides by Young, with the Edith Piaf tans getting especially heart-stringed treatment. (Decca 24816.)

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 These Foolish Things—Sheboblou Trio

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 "Deciding on a career as an arranger for dance bands, I took the entrance tests for Westlake and entered July, 1948. I am happy to say that already I am arranging for Ralph Bass of Jewel Recording Co. and also for Tommy Pirtle for television." . . . Herman Pettus, Musicians Local #767, Los Angeles 11. (Billboard says his record "Chitlin'" is really selling in NYC.)

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Jazz Off The Record

By BILL RUSSO and LLOYD LIFTON

Chicago—One of the main purposes of this series of solos is to develop in the reader what we call a sense of the artistic whole. By this sense we mean an understanding of the solos presented as complete units rather than as fragments—an understanding of the importance of the various notes and phrases in relationship to each other and in relationship to the complete solo.

In addition, of course, we hope to encourage habits of analyzing the details of these and other solos: the harmonic, melodic, and rhythmic components.

Three Necessary Steps

To obtain the maximum benefits from this series, three steps are absolutely necessary: listening to the record on which the solo appears, practicing the solo independently of the record, and playing the solo with the record.

This series can be valuable on other levels, also. Since these solos require a certain amount of technical proficiency, there will be many musician-readers of this column who will be unable to play them, at least at the record speed. For these musicians, for vocalists, and for any reader who can follow the notes of these solos, we would like to suggest an interesting use for this series: singing the solos with the records.

This singing can be very help-

ful in grasping the soloists' feeling. It can be valuable not only to vocalists, but to all readers of this column who can follow the transcription.

Christian Chorus

As the second solo in this series, we have selected Charlie Christian's chorus on the Benny Goodman sextet recording of *I've Found A New Baby*. Recorded Jan. 15, 1941, it was one of the last sextet recordings featuring Christian. This record is of especial interest, for it was made at the time Christian was participating in the early bebop sessions at Minton's in New York.

The harmonic structure of *Baby* is very limited; more than half is Dmi or the related and similarly used G7. But Christian uses a variety of phrases while still creating an integrated solo.

In the first bar, Christian uses a fourth (11th) against the Dmi chord. In all later uses of this chord he uses the sixth. In bars 5, 8, and 14, three dominant seventh chords, Christian approaches the 13th with a perfect fifth skip from

Key To Solo

To play with record:
Tenor saxophone and clarinet transpose a major second up.

Alto and baritone saxophones transpose down a minor third, except for the notes enclosed by the first two parentheses (bars 15-16 and bar 17) which are to be transposed up a major sixth.

Trumpet transpose a minor seventh down, except for the notes enclosed by the parentheses, which are to be transposed up a major second.

Trombone transpose two octaves down, except for the notes enclosed by parentheses, which are to be transposed down only one octave.

Guitar play as is, but other concert pitch instruments transpose down an octave.

M.M.: ♩ = 212
Records available: Columbia 36039, Columbia 36721, Columbia 102-4, and Parlophone ER 2961

the ninth. This presents an interesting comparison with Lester Young's use of a fourth skip from third to 13th noted in last month's solo.

Also of Interest

Also of harmonic interest is bar 22, in which Christian plays the lowered ninth and the 13th. In bar 14 he implies a Bbmi substi-

Charlie Christian Solo: 'I've Found a New Baby'

Copyright 1926 and 1944 by Pickwick Music Corporation, New York, N. Y. Used here by permission of the copyright owner. Written by Jack Palmer and Spencer Williams.

tution for the C7 chord and carries this sub-dominant sound into bar 15, making a delayed cadence.

Eighth notes are predominant in this solo, but other rhythms are superimposed on the basic 4/4 and create a varied metric feeling. Christian implies 3/8 in bar 8, 3/4 in bars 28-30; and in the phrases starting on the third beat of bar 17 and the first beat of bar 19, he subtly suggests 6/4.

Next time we will present a solo by another participant in the already mentioned sessions at Minton's: Charlie Parker, one of the most important figures in contemporary American music.

Coral Signs Sears, Tilton, And Babbitt

New York—Al Sears, once a featured tenor with Duke Ellington, has been signed by Coral records, Decca subsidiary. Waxery has also dealt pacts to Martha Tilton, who last recorded for Capitol, Harry Babbitt, Dick Robertson, singer Eva Carter, and the Pinetoppers.

Laine Tops Show At Penn Theater

Pittsburgh—Frankie Laine in January brought stage shows back to the Penn theater here for the first time in 15 years. Frankie played a week at the house starting Jan. 19. Last previous stage show was headed by Cab Calloway in 1934.

Theater returned to straight movies after the Laine run, however, and will light up its stage only for occasional hot names such as the Big Whip.

Firm Inks Herb Kenny

New York—Herb Kenny, one of the Ink Spots and a brother of the Spots' Bill Kenny, has been signed by Aladdin records to a four-year pact. Herb is set to step out as a single as soon as he completes his current commitments with the Spots.

West Coast TV Roundup

(Jumped from page 12)

of the Spade Cooley clambake from Santa Monica ballroom had signed to pay a share of another one-hour show, *Bandstand Review* (Sunday, 5-6 p. m.), coming via KTLA from the Aragon. Ted Weems and his bandmen, who have been sharing the Aragon stand with Owens, fell into this one.

Palladium Trio: TV

Weekly telecasts from the Palladium were inaugurated with the opening there of Freddy Martin. Martin and his bandmen did their first show with little or no preparation—television calls for something more than a straight musical program—and it came out pretty well as impromptu productions go.

Martin, however, let a remark slip that seemed to bother the videographers in charge. ("We've been traveling for nine months, and if you don't think that's a long time, just ask any girl.")

Jazz is represented in the Hollywood television lists with two shows—KTTV's *After Hours*, featuring the Red Nichols band from the Hangover club (but originating in the studio), and KFI-TV's *The Truth About Dixie*, with pianist Marvin Ash as the regular attraction and visiting musicians of note as guest stars.

Deejays Coming In

Record shows, so successful in radio and which television men here were inclined to avoid during

Orchestration Reviews

By Phil Broyles

EL SOPON

Published by Antobal
Arr. by Rene Hernandez

Rene does his usual good penning on this tune, scored for five brass, four saxes, and the usual rhythm. Following an ensemble intro, saxes soli for eight, releasing the lead to brass. Falling in to unison to support the brass, saxes develop a somewhat complex counter subject. During the next section, brass changes to mutes and, with a slight rhythmic change in the counterpart, saxes stay in support. After a 16-bar piano solo, first trumpet solos eight and ensemble takes it out. The arrangement will require rehearsing because of the close melodic interplay between the different sections. Good.



Phil

and, with a slight rhythmic change in the counterpart, saxes stay in support. After a 16-bar piano solo, first trumpet solos eight and ensemble takes it out. The arrangement will require rehearsing because of the close melodic interplay between the different sections. Good.

SQUARE DANCE JAMBOREE

Published by Morris
Arr. by Apple-Jack Jones

This arrangement comprises a medley of three: *You Call Everybody Darling*, *Sioux City Sue*, and *She'll Be Comin' 'Round the Mountain*. It is scored in a very simple but well-organized manner, and should be readable at sight. The split choruses are penned in the usual manner, with adequate support for the lead section. The second tune is also scored as split choruses. The third tune follows after a four-measure interlude and is simple in character. Good commercial arrangement.

I WANT YOU TO WANT ME

Published by Mills
Arr. by Johnny Warrington

This waltz begins with a tutti and passes through some nice trumpet work before going into the split choruses. The first chorus is for brass, except for the sax soli during the bridge. The repeat is in reverse order. During the special, trombones, saxes, and a tenor solo near the end are the main features. The anticipated ending is fully voiced.

the earliest period, are becoming more numerous. Our opinion on this trend is that it is due mainly to the cutting of live shows to save money, now that the first flush of excitement in TV is over. We don't think the record ramblers will ever be the power in television that they became in radio. A woman we know who keeps radio platter programs going continuously while she does her housework, says: "It's bad enough to have to listen to them (the disc jockeys) talk. In television I'd have to look at them."

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Carle, Frank (Stattler) NYC, Out 2/5, h; (Circle) Indianapolis, 2/9-15, t; (River-side) Milwaukee, 2/17-25, t...

Davidson, Cee (Cbes Pave) Chicago, ne Dennis, Pat (Glendinning's) Upper Darby, Pa., Out 8/1, ne...

Garber, Jan (Balinese) Galveston, Texas, Out 2/2, h. Gardner, Gil (Florentine Gardens) L.A., Out 1/28, t...

Hanson, Bill (Legion) Great Falls, Mont., Out 2/1, h. Harris, Ken (Schroeder) Milwaukee, 1/31-2/13, h...

Kanner, Hal (Stattler) Detroit, h. Kaye, Sammy (Circle) Indianapolis, 1/26-2/1, t...

McCoyle, Clyde (Muehlebach) Kansas City, Out 1/31, h; (Claridge) Memphis, 2/10-23, h...

Oliver, Eddie (Beverly Hills) Beverly Hills, Calif., h. Owen, George (Edgewater Beach) Chicago, Out 2/10, h...

Ragon, Don (Claridge) Memphis, Out 2/10, h; (Music Box) Omaha, 2/15-19, h...

Sandifer, Sandy (Sundown) Phoenix, h. Sands, Carl (Oriental) Chicago, t...

Abbey, Leon (Harry's) Chicago, cl. Agnew, Charlie (LaSalle) Chicago, h...

Bal-Blue Three (Westward Ho!) Phoenix, Out 2/1, h. Barton, Burt (Larry Potter's) L.A., ne...

Colman's Sweethearts of Swing, Ruth (Coronado) Shreveport, La., Out 4/2, ne Conn, Irving (Savoy-Plaza) NYC, h...

Daily, Pete (Monkey Room) L.A., ne Dante Trio (Jack Dempsey's) NYC, r...

Farage, Joe (Commodore) Grand Rapids, Mich., ne. Felton, Ernie (Clock) South Gate, Calif., h...

Hackett, Bobby (Nick's) NYC, ne Hamilton's Cavaliers, Bob (Blue Room) Balboa, Calif., h...

Malneck, Matty (Ciro's) L.A., ne. Martinique, Felix (Ambassador) Chicago, Out 2/1, h...

Nichols, Jim (Torch) Newport, Ky., ne. Nichols, Red (Hangover) L.A., ne...

Shaw, Milt (St. Regis) NYC, h. Sheldon, Louise (Berghoff) Ft. Wayne, Ind., ne...

Wagner, Vi & Jerry (Gnamere) Chicago, h. Watson, Hal (Riviera) Corpus Christi, Texas, h...

Yankovic, Frankie (On Tour) MCA. Young, Don (Flame) Sioux City, Iowa, ne...

Wardell Gray's Quartet (New Jazz, 12/11/49). Wardell Gray, tenor; Al Holt, piano; Tommy Potter, bass, and Roy Haynes, drums...

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Davis, Bill (Small's Paradise) NYC, ne. Eberly, Bob (Ft. Wayne) Detroit, Out 1/29, h...

McCall, Mary Ann (Hi Note) Chicago, In 2/3, h. Miranda, Carmen (Chase) St. Louis, 1/28-2/6, h...

Sutton, Ralph (Condon's) NYC, ne. Thompson, Tommy (Carlton) Rochester, Minn., h...

George Shearing Quintet (MGM, 12/27/49). Marge Hays, (bass); Chuck Wayne, guitar; John Levy, bass; Donald Best, drums, and George Shearing, piano and accordion...

Pearl Bailey and Tony Pastor, with Hugo Winterhalter's Orchestra (Columbia, 12/19/49). Trumpets—Chris Griffin, Yank Lawson, and Billy Butterfield; trombones—Buddy Morrow and Billy Pritchard; sax—Duke Cooper, Hymie Scherzer, alto; Hank Ross, Artie Drillington, tenors; Stanley Webb, baritone; rhythm—Dik Heggen, bass; Bunny Shawker, drums; Johnnie Guarneri, piano; and Tony Motella, guitar. Pearl Bailey and Tony Pastor, vocals...

Gene Williams' Orchestra (Mercury, 12/22/49). Trumpets—Dick Travis and Joe Catania; trombones—Al Lorraine and Jerry Dorn; sax—Harvey Estrin, Hal McKisick, alto; Marty Lewis, tenor; Gene Allen, baritone; rhythm—Jimmy Lyon, piano; Bill Bula, drums; Chuck Wayne, guitar; and Buddy Jones, bass. Gene Williams, vocals...

Singles

Brown, Ruth (Norman) Toronto, 2/3-16, h. Chapel, Betty (Kentucky) Chicago, ne...

Things To Come

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

Sonny Stitt's Quartet (New Jazz, 12/11/49). Sonny Stitt, tenor; Bud Powell, drums; (Carley) Russell, bass, and Max Roach, drums...

Wardell Gray's Quartet (New Jazz, 12/11/49). Wardell Gray, tenor; Al Holt, piano; Tommy Potter, bass, and Roy Haynes, drums...

Buddy Byland Orchestra (Byland, 12/20/49). Trumpets—Bill Briggs, Bob Dickey, Wally Road, and Robert Kennedy; trombones—Buddy Byland, Jerry Lovall, Ray Griffin, and James Dunn; sax—Bill Davis, Emory Webb, Rocky Hampton, Sam Burke, and Ray Davidson; rhythm—Bill Dwyer, piano; Chubby Jackson and Charles Bickley, bass (alternated); and Bill Three-to, drums...

Eddie Wilcox Orchestra (Victor, 1/6/50). Trumpets—Paul Webster, Ronald Jones, and Tommie Simms; trombones—Russell Bowen, Julius Sparrow, and Elmer Crumbliss; sax—Joe Evans, Omar Nimsen, alto; Frank Henderson, tenor; and Numa Moore, baritone; rhythm—Eddie Wilcox, piano; Albert Harris, guitar; Danny Farrell, drums; and Aaron Bell, bass. Johnny Lelle, vocals...

Sarah Vaughan and Billy Eckstine (MGM, 12/21/49). Tootie Mondello, and Bertie Kaufman, clarinet and flute; Artie Drelinger and Hank Bass, clarinet and bass clarinet; Harold Feldman, alto and English horn; Arnold Eddus, violin; Harold Farnsworth and Louis Druzinsky, viola; Abe Kosoff, cello; Jimmy Jones, piano; Sid Wells, bass; Bunny Shawker, drums; and Sarah Vaughan and Billy Eckstine, vocals...

Artie Shaw Orchestra (Decca, 12/28/49). Trumpets—Duke Poyser, Don Pala-dino, Don Faggett, and Victor Ford; trombones—Frankie Foster, Pecky Cohen, Bert Varolano, and Sonny Russo; sax—Herbie Neward, Frank Sosolow, alto; Al Cohn, Zoot Sims, tenors; and Denny Bank, baritone; rhythm—Artie Shaw, piano; Gil Bervino, piano; Dick Niverson, bass; Jimmy Roney, guitar; and Irv Kluger, drums, plus Machito's rhythm section: Chino Pozo, congas; Jose Mangual, bongos; Uba Nieto, tymbales; and Bob Rodriguez, bass...

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Combos

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**Stevens
Opener
Jammed**

(See Page 1)

★ ★ ★

**RPM
Scuffle
Settled**

(See Page 3)

★ ★ ★

**Christian
Guitar Solo
Transcribed**

(See Page 16)

★ ★ ★

**On The Cover
Betty George**

25

