

You Can't Tell The Players Without A Scorecard

New York—Top name talent was in a turmoil of activity, shifting from one label to another, during August. Climaxing the inter-company talent snatching which started last January when Manie Sacks moved from Columbia to RCA, August saw the following shifts:

• Jo Stafford signed a five-year contract with Columbia to go into effect in December when her current pact with Capitol runs out.

• Dinah Shore was set to move to Victor at the beginning of the year when her Columbia contract winds up.

• Sammy Kaye shifted from Victor to Columbia.

• Tommy Dorsey cut out from Victor and appeared headed for Decca at presstime.

In addition to these definite moves, trade talk had Mercury's two biggest money makers, Vic Damone and Frankie Laine, heading toward Columbia, and two of Columbia's top names, Doris Day and Frank Sinatra, inching over to Victor.

Miss Stafford's move to Columbia from Capitol was presaged a couple of months ago when Paul Weston left Capitol ostensibly to go with Victor, but eventually signing with Columbia as its west coast a. and r. head. Her Capitol pact had a clause letting her out within six months of any time Weston left the label. Because of her close association with Weston during her six years with Capitol, it was pretty clearly indicated she would follow him to Columbia.

Her new pact with Columbia gives her an annual guarantee of \$45,000 for the next five years. This time, however, there is no clause tying her in with Weston's movements.

Duets with Pinza

Columbia is considering featuring her in some duets with Ezio Pinza, in view of the success of her duets with Gordon MacRae on Capitol. However, this may be stymied by another label-jumping possibility. Pinza's present contract with Columbia runs out in November. MGM, for whom Pinza is now making movies, is anxious to tie up the singer's output by getting him onto its MGM record label.

If Pinza should shift to MGM when his Columbia deal runs out, Columbia will be unable to duet him with Jo, since she will not be able to start singing under her new contract until December.

Columbia was particularly eager to sign Jo, since it has been fairly

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Illness Hits Duchin Again

New York—Eddy Duchin, vacationing this summer to recuperate from an infection of the leg which had frequently kept him off the stand at the Waldorf Astoria last winter, was hospitalized again in August when the infection recurred.

Pianist had planned to re-form in September and dates had been set up for him by MCA.

At presstime it was expected Duchin would be sufficiently improved by the time his first booking comes along to play it. MCA expected him to play out the string unless his condition becomes more serious.

Rainbow Room To Unshutter

New York—The Rainbow room on the roof of the RCA building, a name band roost in the '30s which has been closed for eight years, is scheduled to open up again on Oct. 4 on an experimental basis.

Room, to be run by the Union News Co., will start out with a cocktail policy using a trio from 4 to 9 p.m. with no dancing.

Spot is due for a big promotion, and if the tentative policy clicks it may be expanded to include shows and dancing.

New TV Show Spots Goodman

New York—Benny Goodman started a series of sponsored one-hour TV shows over the DuMont network on Sept. 7. Show, bankrolled by four food manufacturers, also spots Tony Martin and Frances Langford. It goes on at 10 p.m. Thursdays.

Judy's Back



Hollywood—Judy Garland, whose performance in *Summer Stock* is winning raves from moviegoers, is back on records, also, with an album from the picture's soundtrack. Judy sings four of the tunes in the package, with co-star Gene Kelly chipping in with three and Gloria DeHaven dueting with Pete Roberts on the other. Songs are by such vet tunesmith teams as Harry Warren and Mack Gordon and Harold Arlen and Ted Koehler. Album on MGM label.

Gibbs Leaves TD To Head Own Unit

New York—Vibist Terry Gibbs has quit the Tommy Dorsey band, plans to go out on his own with a small combo which will spot himself plus a rhythm section.

Thus, of the original five-man combo Dorsey hired en masse, only trumpeter Charlie Shavers and drummer Louie Bellson remain. Pianist Lou Levy, clarinetist Jerry Winner, and Gibbs have departed.

Eckstine-Shearing Concert Dates Set

Hollywood—Nine dates in western cities have been set for the first portion of the joint concert series to be presented this fall by the George Shearing quintet and Billy Eckstine.

Opener will take place here at the Shrine auditorium (6,742 seats) Sept. 15 under auspices of impresario Gene Norman. Musical backing for Eckstine will be handled by a specially assembled group of local musicians under direction of the singer's accompanist, Bobby Tucker.

Other dates set at this writing: Sept. 16, Oakland; 17, San Francisco; 18, San Jose; 19, Sacramento; 22-23, Salt Lake City; 25, Denver; 29, Kansas City.

Tour is to wind up with a date at New York's Carnegie Hall.

Apollo Goes 45

New York—Apollo records started releasing 45 rpm platters in August, giving the label coverage on three speeds. Its first batch of 45 discs included catalog sides by Illinois Jacquet, Arnett Cobb, and Bobby Smith.

Shaw To Try With Sextet

New York—Artie Shaw, whose attempt to come back last year with a big band was not particularly successful, will go back to work this fall with a sextet.

New setup followed his signing a management contract with Willard Alexander in August. Previously he had been handled by GAC.

He'll continue to wax for Decca, for whom he cut several combo sides while he had his big band.

Flanagan Keeps Smashing Marks

New York—Ralph Flanagan's orchestra, proving itself a hot road attraction, continued breaking attendance records in August.

Band played three days at Wall Lake, Mich., and smashed attendance records for all three days. Band drew 2,700 on Friday, 4,400 on Saturday, and 2,500 on Sunday for a total of more than 9,600 for the three days.

Day before it started the Wall Lake stretch, Flanagan broke the record at West View Park, Pittsburgh, set in 1948 by Vaughn Monroe. Flanagan drew 3,242 against Monroe's 2,872.

25 G To Lombardo For Nine-Day Date

New York—Guy Lombardo got what is believed to be a record fee when he played a nine-day date at the Toronto Exposition at the end of August. The Royal Canadians got \$25,000 for the stint. Event was also something of a homecoming for Lombardo, who comes from London, Ontario, not far from Toronto.

Columbia Finally Gives In And Adds 45 RPM Discs

New York—The last major holdout against three record speeds, Columbia, has given in and, with the addition of 45 rpm to its line, is now prepared to issue the same variety of platters that practically all other disc companies are putting

out. Capitulation of Columbia to 45 was originally announced as a test involving the release of only two pop sides in a selected group of cities, but the success of those test platters indicates Columbia is in the 45 field to stay.

Sides involved were Frank Sinatra's *Good Night, Irene* and the *Mariner's Sometime*. Cities involved were Kansas City, Albany, Baltimore, Washington, Dallas, Houston, and Milwaukee.

78 Going Fast
Columbia's decision to go 45 is taken in the trade to indicate that 78 rpm shellac platters are living on borrowed time from here on out. Although 78s still hold about 75 percent of the platter market, it is felt that within a year or two they will have practically disappeared.

It's expected that the general formula from here on out will be the use of 45 for pop material and LP for longhair and some pop albums.

Axes Small LPs

That Columbia was literally driven to go into 45 to maintain a competitive position is shown by the fact that this move practically puts the axe on the seven-inch LPs,

Red, Ted?

Fig Fans Make Husing Pay Up

New York—Disc jockey Ted Husing has found that his Dixieland listeners are more hip than he figured. Husing, who spots quite a bit of two-beat on his predominantly pop platter show, threw in 20 Dixie discs on one of his August airings, announcing titles, artists, etc., for each record. Several days later he replayed seven of the 20 sides and announced that anyone sending in the correct titles of all seven would get a free copy of Zepp Meisner's *New Dixieland Jazz* album.

When he made the announcement, Husing thought he might turn up half a dozen listeners who could identify all of the platters. But within a week more than 90 Husing fans had come through with the correct titles with more scattered returns still expected.

And Theodore, who might be able to promote seven or eight free albums for his little contest, had to dig into his jeans to pay for the rest of the albums and for his underestimation of the listening audience.

Duke In Theaters: Al Hibbler Back

New York—Duke Ellington continues a series of theater dates on Sept. 14 with a week at the Apollo here and follows with a week at the Howard, Washington, on Sept. 22. In October he is due at the Paramount here for a two or three week stand.

Since re-forming following his return from Europe, Duke has replaced singer Kay Davis with Chubby Kemp. Al Hibbler, who was doing a single while Duke was in Europe, has rejoined the band.

Cafe Society Gets Lea

New York—Singer Lea Mathews, who made her local bow at Cafe Society last spring, returns to that spot in October on the same bill on which Joe Bushkin will unveil his string group. She is also set to record for Decca with Artie Shaw.

Meadowbrook Opens Up For Fall With Woody Ork

New York—Proof positive that Woody Herman is on a dance kick is shown by the fact that Frank Dailey picked him to reopen his Meadowbrook in Cedar Grove, N. J., this season. Spot had been closed to dancing during the hot months while

it was being used by a summer stock company. Dailey has frequently reiterated that he is interested only in bands which will

give their primary attention to the requirements of dancers.

Last fall he dropped his 20-year name band policy because he felt bands were no longer giving proper attention to dancers. He was wooed back to bands when he put Roy Stevens in for a three-month trial last January and followed up successfully with Ralph Flanagan, Art Mooney, and Ray Anthony.

At the time, Dailey cited Herman's old pressure crew, among others, as the type of band he was no longer interested in.

Woody went in Sept. 7 for two weeks. Continuing the policy he started last year of adding name singers to his bill on weekends, Dailey had Rosemary Clooney set as the extra attraction for Woody's first weekend. Following Woody, on Sept. 22, Gene Williams goes into the Meadowbrook for a month. Gene's move to the Meadowbrook follows his summer-long engagement at the Glen Island Casino.

Following Williams, Dailey has set Elliot Lawrence and Flanagan. Flanagan is due to return to the spot during the Christmas holidays. And a third shot has already been arranged for him for next spring.

CBS Gets Voice For Long-Term TV-Radio Deal

New York—Frank Sinatra has signed a long-term deal with CBS giving them exclusive rights to his radio and TV services. He has been set for a weekly Saturday night video show to start in October. He'll also do a regular half-hour radio show, details of which haven't been worked out yet.

In addition to this, the singer will turn disc jockey for an hour on Saturday afternoons. Probability is that he won't start spinning platters until the football season is over, since CBS' Saturday afternoon schedule is given over practically entirely to the ball toters during the season. Sinatra was dickering for a jockey show on Mutual last season, but had to give up the idea when his radio sponsor objected.

for which Columbia had started a big promotion drive only a few months ago in which it had sunk a big investment in producing changers which would handle its seven-inch discs.

Columbia had failed to interest any other label in the baby LPs and it now appears that the entire venture is washed up.

Ventura Poses On The Cover

Far from the "hop for the people" gimmick with which he was identified during the early days of his combo, Charlie Ventura now is conducting a full-sized (and good) dance band at the Arcadia ballroom in New York. John Wilson gave a complete report on the unit in the last (Sept. 8) issue of *Down Beat*. This unusual cover shot of Ventura was made by Mike Shea at a Notre Dame dance earlier in the year.

Cornell Fared Well With 'It Isn't Fair'

By JOHN S. WILSON

New York—Eight years ago, when Frank Sinatra, Dick Haymes, and Perry Como were energetically shifting the public's musical interest from bands to singers, it looked as though almost any band singer could leave his chair on the bandstand and reap a golden harvest on his own. But since Como left Ted Weems and Billy Eckstine left Earl Hines, no band singer (male) has been able to hit the top ranks as a single.

Those masculine warblers who have hit the heights since then have started from scratch as singles.

Phenomenon

Thus the recent rapid emergence as a single of longtime Sammy Kaye singer Don Cornell rates as a current phenomenon in the music business. In little more than six months on his own, Cornell has doubled the financial bite for his services and, more important, has developed a habit of breaking records on return engagements—probably as sure a sign as you can latch onto that he is establishing a following.

Cornell left Kaye in January. It was possibly as fortuitous a moment as he could have picked, for the last record he made with the swing and swayers, cut in December, was *It Isn't Fair*, Kaye's biggest disc in years and one which put the spotlight so completely on Cornell that it has been listed in some trade sheets as by "Don Cornell with Sammy Kaye's band," much to Kaye's annoyance.

Whether Cornell could have even gotten a toehold on his own without the record is dubious. Prior to its release, booking agencies were expressing great disinterest in him on the basis that there was no market for band singers turned single.

The Break

However, Don's manager and tub thumper, Mannie Greenfield, a former Kaye advance man, sent out 2,000 copies of *Fair* to disc jockeys and, on the strength of the platter, Don got his first date at a Rochester hotel at \$500 a week.

From there he went to the Casino theater, Toronto. By the time he played his third spot, the Carousel in Pittsburgh, the record had started to draw some attention.

"On my opening night at the Carousel, I was doing the tune third," Don recalls. "Just as I started it, I heard some applause. I thought to myself, 'Some celebrity has just walked in and the bum is going to louse up my number.'"

The celebrity, however, turned out to be Don Cornell. When he finished the number, applause and demands for a repeat were so insistent that he had to sing it three times before he could beg off.

Within seven weeks he replayed his two initial engagements at

\$1,000 a week instead of the original \$500, broke Frankie Laine's record at Rochester and Vic Damone's at Toronto, and, doing a repeat date at the Town Casino in Buffalo, equaled Tony Martin's record.

Don figures his big break came when Frank Sinatra's throat hemorrhage forced him to cancel out of the Chez Paree in Chicago. To fill the large dent left in their show by Sinatra's defection, the Chez Paree management rushed Cornell into the spot and were so pleased with the results they tried to cancel his next date so they could hold him over.

They failed in this, however, because Cornell's next booking, Buffalo's Town Casino, had 2,000 advance reservations for his engagement and wouldn't give him up.

Since he left Kaye, Don has worked steadily except for five days in June which he took off to get some clothes.

He is used to this, however, since he has worked pretty steadily since he broke into the business in the mid-'30s as a 17-year-old kid fresh out of New York's Roosevelt High school. He was then a guitarist and a singer with a vast admiration for Russ Columbo. The guitar has since been dropped, but he maintains his fondness for Columbo and would like to do a movie version of Russ' life.

First Job

Don's first job was with Bobby Hayes and his Celestial Music, a crew which bubbled in the fashion of Shep Fields. For a while he drifted through a number of somewhat similar bands, including that of Al Kavelin whose music cascaded instead of bubbled and, for a change of pace, Red Nichols. With both Kavelin and Nichols, Don replaced Bill Darnel as vocalist.

He was playing with the MacFarland Twins in 1941 when Kaye hired him. Don left the twins just before they took their band to the Coconut Grove in Boston, where they were caught in the lethal fire which demolished the spot. When he joined Kaye, Don found that he was guitarist and sixth string singer among Kaye's multiple vocalists.

"I just sat in the rhythm section for a month," Don recalls, "before Tommy Ryan got sick one night and I finally got to sing a number."

During the war Don spent four years in the air force and then took his guitar and his voice back to Kaye. It was on a one-night



Mindy Carson and Don Cornell

with Kaye that he stopped being a guitarist. Preparing to go on the stand, he found that his guitar had been demolished in transit. Rushing to Kaye with the remnants, he exclaimed, "Sammy! My guitar! Look at it! What'll I do?"

"The hell with the guitar," said Kaye. "You're my featured vocalist from now on."

But Don found that he was more than the featured vocalist. On broadcasts he showed the engineer how the mikes were to be set up. If the announcer failed to show up, Don was the announcer. When Sammy read poetry on the *Sunday Serenade*, Don conducted the band. And he got the commercial training which he feels enabled him to go out on his own.

A Master

"Kaye is a master at milking an audience," Don says, "and I learned a lot from him. Today I use a few imitations to pace my routine. I can do them because Kaye made me learn them for his stage shows."

"There are few bands that use as many girl-boy duets as Kaye does, so that now when I'm cutting records with Mindy Carson or Lisa Kirk it's nothing new to me. And I got quintet experience with Kaye that I wouldn't have gotten with any other band."

Don's decision to try to make it on his own had been lurking in his mind for some time.

"How far can you go clapping your hands on a bandstand?" he asks.

The Clincher

The clincher came when he found himself second among band singers in *Billboard's* popularity poll. Tops on the list was Vaughn Monroe who wasn't singing for

Mercer Ellington Starts Disc Firm

New York—A new jazz record company, Mercer records, has been started by Mercer Ellington, Duke's drummer son who has headed bands off and on for the last 10 years. Label's first two sides will feature Chubby Kemp, who has replaced Kay Davis as the Duke's girl singer. Chubby will be accompanied by Billy Strayhorn, Johnny Hodges, and other Ellington sidemen.

First releases will be on 78, but the company plans to move into LP as soon as sufficient sides are available. Platters will be distributed by Bob Weinstock, who also handles the New Jazz and Prestige labels.

Formation of Mercer records followed closely on the reactivation of the Ellington publishing house, Tempo Music, with which Mercer Ellington is also associated. Tempo will publish all original material waxed on the Mercer label.

The next issue (Oct. 6) will feature the life story of Ben Pollack and many interesting photos.

'Rag Mop,' 'Sam's Song' Were Lifted, Say Claims

New York—Infringement charges were hurled at the writers of two hit songs in August. Tunes involved were *Sam's Song* and *Rag Mop*. Charges on *Sam* were brought by Elmer Albrecht, author of *Elmer's Tune*, who claims *Sam* duplicates 24 measures of a tune called *How Was I to Know* which he copyrighted in 1944.

Know, according to Albrecht, was given to Dick Jurgens in 1942 under the title *Not Enough* and an arrangement was made and put in the band's book. In 1944, new lyrics were written by Roger Lewis and the title changed to *Know*.

To back up his claim, Albrecht has affidavits from Jurgens and

somebody else's band, so Don figured maybe the public was ready for him. In leaving Kaye's band, he didn't completely leave Kaye, however. Officially Sammy is his manager, although Greenfield carries out the burden of the managerial chores.

On his own, Don has found that his singing style has changed from his Kaye manner.

"I had to sing subdued with Kaye to fit in with the style of the band," he says. "Now my singing is more relaxed, more full voiced than it was before. I'm singing more in the fashion that I did on the record of *It Isn't Fair*, even though I did make that with Kaye. I knew it was my last record date for him and I decided that this time I'd sing a number the way I wanted to. I just burst out."

Harry Cool, who sang with the Jurgens band from 1940 to 1945, stating that Lew Quadling, listed as writer of *Sam's Song*, was the pianist in the Jurgens band at that time.

Albrecht's charges were contained in a letter to Sam Weiss, Inc., publisher of *Sam*, asking for an accounting of royalties.

Red Claims 'Mop'

Mop, according to a suit filed in U. S. district court by International Music Co., is an infringement on *Get the Mop*, an unpublished tune owned by International and written, the suit claims, in 1946 by trumpeter man Red Allen.

Suit filed against *Rag Mop's* publisher, Hill and Range, Inc., and Bob Wills Music Co., ask for an injunction, damages, and an accounting of profits.

Willis Jackson 7 Debuts In Philly

New York—Tenor man Willis Jackson will break in his newly-formed combo with a week at Philly's 421 club starting Sept. 11. Jackson, formerly featured with Cootie Williams, will use seven men in his first try as a leader.

Kenton Pops Up With Another Top Vocalist, But A Male This Time



Los Angeles—New baritone with Stan Kenton who's been causing bobby soxers to stumble all over themselves is Jay Johnson. Or maybe you remember him better as the Glenn Douglas who sang with Tex Beneke last year. At any rate, the 22-year-old vocalist who has been singing with bands since he was 16, asked Stan for a job when

Kenton was organizing his present dance crew. Stan explained that all his arrangements were written for girl singers, but Johnson showed that he not only knew June Christy's arrangements, but could sing in her key as well. That's Jay singing in the first photo as Stan rapturously

conducts the band. June Christy drops by for the second pic and trades grins, tooth for tooth, with Johnson. Johnson again in the third shot and again in the fourth, with youngsters admiring the most as June gazes on soulfully at lower left.

Jan Still Lombardo-Influenced Stevens Well On Way To Hitting The Top Echelon

By JOHN S. WILSON

Reviewed at the Statler hotel, NYC

Trumpets: Bill Kleebe, Nicky Barillo, and Sam Schramm.
Trombones: Frank Bettencourt and Billy Hearn.

Reeds: Freddie Large and Memo Bernabei, altos; Al Powers, tenor; Ralph Bisbee, baritone and bass clarinet.

Rhythm: Paul Brizendino, piano; Frank MacCauley, bass, and Tony Briglia, drums.
Vocals: Roy Cordell, Kitty Thomas, Nicky Barillo, Frank MacCauley, Memo Bernabei, and Bill Kleebe.

Arrangers: Freddie Large, Frank Bettencourt, and Jack Mautch.
Jan Garber—leader.

New York—During the 33 years he's been a leader, Jan Garber has fronted various types of bands. Twice during his long career—in the late '20s and early '40s—he had relatively swinging crews but broke up both outfits to return to the lush loot of the sweet pastures. He achieved his greatest success after he picked up Freddie Large's Canadian Lombardo-styled crew in the early '30s.

That crew did a relatively rough version of the Lombardo approach but it was the only one of the numerous Lombardo followers of the period to build a name and following of its own.

Back to Sweet

After an unsuccessful attempt to ride the swing bandwagon during the war years — an attempt that cost him \$50,000 — Garber is now back in the sweet kick again. Large is once more the bellwether of the crew. The Lombardoisms are still present but they have gone through an adaptation. Guy's gimmicks are no longer followed as slavishly as they once were, remain more as an aura of influence rather than an ultimate goal.

This Garber crew is producing a much smoother brand of music than did his band of the '30s but, even with a slight rise in its level of musicianship, it remains first, last, and always a dance band. For it plays nothing—but absolutely nothing—but dance music.

The basic Garber formula is the maintenance of bright, compelling tempos. The beat never becomes draggy nor does the sound of the band become heavy. For dancers, this is fine. But for listeners, Garber's cut and dried approach and avoidance of musical ideas becomes pretty monotonous.

One Result

One interesting result of alicing and warping every tune that comes along to fit the Garber blueprint is that ordinarily-dismal tunes sound a lot better than they have a right to, based on other performances, but this is offset by hearing tunes of good melodic content getting the heart chopped out of them.

When Garber's reed section takes over, he gets a warm, rich and full-bodied sound which, while bouncing along in his strict tempos, avoids the overdone syrupyness of

Man's Castle



New York—Adele Castle, former Tony Pastor vocalist who joined the Gene Williams band for its date at the Glen Island Casino. The crew is also set for an engagement at Frank Dailey's Meadowbrook, to start Sept. 22.

Blaze Destroys St. Paul Flame

St. Paul—The Flame niterery here, only club in the Twin Cities on a regular, name group jazz policy, was almost completely destroyed by fire Aug. 13.

Firemen from both Minneapolis and St. Paul worked on the blaze that started in the hotel above the spot and burned for hours, completely gutting the entire building except for the bar at the entrance, and destroying all instruments and scores belonging to Georgie Auld's crew.

Auld and trombonist Frank Rosolino each lost two horns, carried no insurance. No one was in the spot when it burned.

most micky reed groups. The brass, however, is frequently bogged down in micky abortions which sound even worse when contrasted with the relaxed work of the reeds.

Aside from the reed section, the band gives the ear its best break when it goes into the light bounce instrumentals—such as *Clockhopper* and *Catalina Bounce*—which stud its book. These are sprightly, riff-based items which provide excellent dance fare without involving any musical atrocities.

Came East

Garber's venture into New York was his first in seven years and probably can be attributed to the reviving interest in dancing. He had been sticking pretty close to the west coast since 1945, but the success of his recent Capitol records has prompted him to get out and be seen around the country again.

As has been mentioned, this is just a dance band. Period. But if Garber can show would-be dancers across the country that a brisker tempo than they have been getting in recent years is also a more danceable tempo, he'll be doing a favor for the entire band business.

Changes Made In Record Rosters

(Jumped from Page One)

apparent for sometime that Sacks was being successful in his campaign to convince Dinah Shore, long Columbia's top female name, to move over to Victor when her Columbia pact runs out at the end of the year. Acquisition of Miss Stafford plugs this gap in Columbia's roster.

Dinah's Victor deal, which will start Jan. 1, is reported to be more or less the same as that which she has had with Columbia, latter calling for a yearly guarantee of \$48,000. Her new pact will run for five years.

Dorsey Had Hassels

Dorsey's exit from Victor followed a series of squabbles over the tunes he was being given and a divergence of views on how they should be waxed. He had recorded continuously for the label since he started his band 15 years ago. Although he had not signed a new contract at presstime, Decca seemed to have an inside track on his services despite offers from Columbia and MGM.

Deal Decca was offering him involved substantially the same terms he was getting from Victor for a two-year period without options. It was indicated that Decca planned to use him both with his band and as a soloist with other talent in the Decca stable.

Couldn't See It

Kaye, long one of Victor's most consistent selling artists, made his shift to Columbia after Victor refused to meet new terms he put to them. He asked Victor for a \$50,000 annual guarantee for 10 years. Victor demurred at the long term and countered with \$48,000 for five years. It is presumed that the terms he got from Columbia were not all that he was asking from Victor but improved on Victor's best offer. Columbia's offer also included a commercial TV show on CBS this fall. Kaye had been with Victor 13 years, moving to that label from the Columbia subsidiary, Vocalion, his only other wax outlet.

Columbia immediately started alicing some Kaye sides to be rushed into competition with his current Victor output. The label's plans for Kaye include the cutting of a large catalog of standards with an eye to consistent year-in year-out sales.

Lineups

With the settlement of the Stafford, Shore, and Kaye deals, Columbia is slightly ahead of Victor, so

Chicago—Roy Stevens, the once-unknown crew we decided to follow this year to see if we could find out why the dance business was on the rocks, is now apparently on the way to becoming one of the country's top dance crews. His rise has paralleled the resurgence of interest in dance bands in the last six months.

Stevens is now winding up a long tenure at Roseland ballroom in New York, but has already been inked for a return to the noted dancery. He reopens there Nov. 29 for four weeks and more money.

Reason for Success

Reason for the band's success, to our ears, seems to be in Stevens' firm conviction that a clean, expertly-rehearsed crew with an excellent, easy-to-follow dance beat can be successful. And that such an outfit doesn't have to be a micky band.

Though the band has had countless air shots both from the Meadowbrook, where it first worked, and Roseland, they seem to have done little except acquaint listeners with the name Stevens. For the balance on these shots usually has been poor, with the trumpet section, which is the whip of the band, sounding as if it were lounging in left field. And the sax section often seems to be dredging mud somewhere on the Mississippi delta.

Such is not the case when you hear the band work in person. A couple of recent visits to Roseland led us to the belief that here is one of the best-rehearsed bands around today. But not to the point where sidemen get surly, and play stiffly and mechanically as a consequence.

Jazz Feel

Roy is playing full-blown, pleasant trumpet, never straying far from the melody but always with a jazz feel. His vocals have shown great improvement — have gained in surety and are allowing a natural flair for Armstrong-like phrasing to predominate.

On the other hand, however, girl vocalist Patricia Laird has of late lost much of the warmth and re-

far as quantity is concerned, in the talent shifts that have been sputtering and sparking since the beginning of the year. Columbia has acquired Benny Goodman, Jo Stafford, and Paul Weston from Columbia, Sammy Kaye and Count Basie from Victor, and Mitch Miller from Mercury.

Victor has taken Gene Krupa, Frankie Carle, Dinah Shore, Hugo Winterhalter, and Manie Sacks, all from Columbia. Victor is planning further cuts in its talent rosters, although those the label purposefully drops will be among the lesser dollar-pullers.

laxation she possessed when starting with the band, is beginning to sound strained and stilted.

Jazz fans will find little to rave about in the Stevens band, but should be impressed by its cohesiveness and the surety with which it goes about its tasks. No pretensions ever were made about Roy trying to head a top jazz group; the idea from the start was to build a good, listenable dance band.

Planning

This has been done by spending hours planning every detail. The book, with but few exceptions, was written by one man—Freddie Norman—in order that the band might have a distinctive sound and feeling. And much time was devoted to the selection of tunes that adapted themselves readily to dance tempos.

For example, Stevens was playing *Bewitched* long before it made the hit parade. He remembered it from the show *Pal Joey* that was on Broadway years ago. Likewise, instead of playing all the familiar things from *Showboat*, he is playing the lovely *You Are Love*. Two things Louis recorded years ago on the Decca blue label are now in Stevens' book as jump tunes—*Gain* and *Abel and Jubilee*.

Tempos are planned for each tune long before the band goes on stand to play. And, on ballads, they aren't so slow that the dancers feel they should be preceded across the floor by a hearse.

Top Praise

Top praise for the group comes from Lou Brecker, Roseland owner, who's been in the business of hiring dance bands for the spot for the last 30 years.

"Roy compares very favorably with the best of the bands that have ever been here," he says. "The dancers here know a good dance band right away. The rhythm must be perfect."

"And," he adds, "Roy has played the whole summer at Roseland and it's the best business we've done since before the war. The persons that come here don't look for names, they look for a good dance band."

It looks as if the Stevens band is on its way. Not, probably, to the meteoric successes of Flanagan or the '36 Goodman band, but to the position of being a steady, popular dance crew that can work any room in the country. And will never have any trouble working week in and week out, year after year.

Lila Looks Over The Loop



(Photo by Jack Tracy)

Chicago—Recent addition to Chicago clubs lately has been Lila Leeds, who sang at Gus' Kentucky lounge, then was reported set to move to Mickey's. On a night off, however, she drops in to see what's happening at other local bistros. Here she's discussing the finer aspects of this thing called Dixieland at Jazz Ltd. with owner Bill Reinhardt, who also is clarinetist in the band there.

Old Circus Hands Talk It Over



Chicago—Ringling Brothers circus came to town here recently, so Merle Evans, noted leader of the band, and his drummer, Red Floyd, bounded up to Rupneck's lounge to look up a former trumpeter with Evans. They found him, Jimmy Ille, playing horn with the Art Hodes group. At the table, apparently having a ball taking apart an ancient cornet, are (l. to r.) Ille, Evans, Hodes, and Floyd.

CHICAGO BAND BRIEFS

Foot-Banging-Type Jazz Gets Warm Chi Welcome

By JACK TRACY

Chicago—Trends in jazz usually start in New York, then head slowly westward. But if what is happening here in Chicago these days is any indication, that procedure is going to be reversed this time. Because the subtle and (for want of a better word) cool jazz is speedily being pushed aside by a swinging, foot-banging brand of music that has local fans crowding such pubs as the Capitol, the New Apex club, the Blue Note, and the Silhouette in ever-increasing numbers.

Georgie Auld's combo moved into the Capitol a while back and promptly proceeded to jam the joint nightly with an explosive brand of music that we haven't heard in months.

Loaded

It's Auld, trombonist Frank Rosolino (finally found out how to spell his name), and drummer Tiny Kahn who provide the TNT in large, unremitting doses on *Air Mail Special*, *Robbins Nest*, *Taps Miller*, and many others.

Group piles on stand at 7:30 p.m. and each set gets more frantic than the last, except for rare pauses while Rosolino sings. Tiny is simply a stupendous drummer, sounds greater every time he hits town.

Piano man Lou Levy supplies the only bit of serenity in the group, but that's just in facial expression; his playing continues as fiery as ever.

Apex, Too

Much the same thing is happening at the New Apex, with Max Miller, now playing vibes almost exclusively, tearing up the place just about every set. Cohort Denny Roche, getting a grand Eldridge sound from his horn, strides along in fine shape despite an occasional toe-stubbing moment technically.

Max' sets are well-paced, with the jumpers broken up for forays into *Body and Soul*, *I Surrender, Dear*, and such. But the big cheers come for the swinging numbers.

Blue Note Jumps

More of the stomp-your-foot-and-let's-move-type jazz can be heard at the Blue Note, where Gene Ammons and Sonny Stitt are trying their best to blow down walls, ceiling, and customers. Comedian Timmie Rogers adds his wonderful brand of humor and music to the melee.

The guy they've all been waiting for, Charlie Parker and his string section, follows this bill, opening on Sept. 22 for two weeks.

By the way, one of the nicest gestures we've seen come from

Blue Note on Frank Holzfeind the night before the New Apex opened. After each set he announced the opening and urged his customers to get down and see Miller the following night. His reward will come in heaven.

Herbie Leaps

And still more sweating jazz at the Silhouette, where at prestime Herbie Fields was jumping busily. "Every time that guy comes in, business goes way up," says owner Frank Saletta. "I don't know how the hell he does it."

Herbie worked with an entirely new crew this time around, with the exception of Rudy Cafaro, who's been playing guitar with Fields since Truman was a precinct captain.

Rest of the band included: Jimmy Nottingham, trumpet; Quen Anderson, trombone; Bill Evans, piano; Dante Martucci, bass, and Skeets Marsh, drums.

Basic Back

Basic opened at the Brass Rail Sept. 6. No need to mention that here, again, is not music for tender ears. Clark Terry, Buddy DeFranco, and Wardell Gray attend to that. Count looks set for at least a month.

Now add to all this Johnny Lane at the 1111 club, with Georg Brunis in the group, doing such great business that the spot is readying plans for enlarging and remodeling; Danny Alvin continuing to draw enthusiastic listeners at the Normandy; Art Hodes, sporting fine trumpeter Jimmy Ilie and tramist Floyd O'Brien, at Rupneck's, and Doc Evans at Jazz Ltd., and you begin to suspect that Dizzy Gillespie knew what he was saying in the last issue when he declared that you have to show enthusiasm and a liking for what you're doing to get across. And that if you want to make a living from music you've got to sell it.

There are still, however, a

Indiana Crew Cuts For Tower



Chicago—Here's a part of the group with which young leader Tony Papa cut a Tower recording session here recently. Band has been working territory dates out of Elkhart, Ind., has been together for seven years. From left to right: Tony Fiock, sax, and trumpets Eddie Naftager, Bobby Petrille, Larry Wiseman, Ab Kolat, and Bud Schultz.

couple of havens for the shell-shocked around. Mr. and Mrs. Roy Kral and company and pianist-vocalist Jeri Southern still hold forth at the Hi-Note and are doing well. And Bill Russo's group is still spotted at the Airliner, displaying the comforting sound of trombone and alto voiced softly, plus Lloyd Lifton's sincere, sparkling piano work.

Hal Otis continues at the Sherman's Celtic room, but the trio is now completed by accordion man Carl Elmer and bassist Bill Stillman. Elmer replaced guitarist Red Roberts, who's forming his own group.

Doc Evans into Jazz Ltd. for a month, while owner Bill Reinhardt vacations. Doc has probably the most coherent, well-knit Dixie group in the country, one which shines on ensemble work.

Snyder to Edgewater

Bill Snyder takes his air-cooled piano into the Edgewater Beach Marine dining room for seven weeks on Sept. 8, following the very successful run of Jimmy Dorsey, who managed to impress management and customers alike, no small feat.

Eddy Howard closes the Aragon Sept. 24, followed by Teddy Phillips for a month, then Tommy Reed.

Bud Freeman working locally again, with a job at Isbell's. And Miff Mole readying a Dixie crew for Chicago and west coast dates.

Sponsor Picks Up Welk After Lapse

New York—Lawrence Welk has regained his American Broadcasting Co. sponsor after having been dropped by the bankroller for the summer and kept on by ABC on a sustaining basis. Welk's crew did the airshow for scale during its summer period as a sustainer.

Sponsor starts picking up the check again on Oct. 4, with Welk getting \$2,500 a week.

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| <input type="checkbox"/> I AIN'T GOT NOBODY | <input type="checkbox"/> WEARY BLUES |
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Top Tunes

Listed alphabetically and not in the order of their popularity are the 25 top tunes of the last two weeks in the juke boxes, on the radio, and in record and sheet music sales:

- Bewitched, Bothered, and Bewildered*
- Bonaparte's Retreat*
- Can Anyone Explain?*
- Count Every Star*
- Goodnight, Irene*
- Hoop-Dee-Do*
- I Cross My Fingers*
- I Didn't Slip, I Wasn't Pushed, I Fell*
- I Thought She Was a Local*
- I Wanna Be Loved*
- Just Say I Love Her*
- La Vie en Rose*
- Mambo Jambo*
- M-i-s-s-i-s-s-i-p-p-i*
- Mona Lisa*
- My Foolish Heart*
- Nola*
- No Other Love*
- Sam's Song*
- Sentimental Me*
- Simple Melody*
- Sometime*
- 3rd Man Theme*
- Tsena, Tsena, Tsena*
- Vagabond Shoes*

Capsule Comments

JERRY SHARD TRIO Hickory House, NYC

New York—The Hickory House, once one of the top jazz spots in town, has been languishing musically since the war. The music draw finally got so weak that the spot put a press-agent-turned-disc-jockey on its stand last spring in hopes of bolstering late-hour business (joint does okay as a restaurant during the day). When this move flopped, it reverted to music and currently has Jerry Shard's trio ringing a mild welkin.

Shard, who heads the house band on WMCA during the day, has been playing club dates around

town with his combo for some time, but this marks his first work at a location. Group is made up of Allen Hanlon on guitar, Dick Romoff, bass, and Shard tripling on vibes, chimes, and trombone, with occasional excursions on the piano and tin whistle.

Leader puts most of his time in on vibes and results are rather reminiscent of the Rollini trio. Trio sticks to a pretty commercial slant, mixing pops, standards, novelties, and such pepped-up longhair material as the *Sabra Dance*. Their work for the most part is competent and professional but in a well-worn groove which will scarcely set any ears flapping with interest.

Best feature of the combo is Shard's relatively-unusual double between vibes and trombone. Addition of the horn breaks up what would otherwise be a rather monotonous trade off of leads between vibes and guitar. It's of interest to note that Shard's occasional excursions on the tin whistle give the combo more personality and life than most of their other work. Group would probably show to better advantage in a more intimate spot than the large and clattery Hickory House, but even so they show little indication of rising above the routine musical filler class. —wil



Neither Buddy Childers, trumpet, nor Laurindo Almeida, guitarist, will hit the road with Stan Kenton's dance band. Both are tied up with radio studio work in Hollywood and can't travel . . . Margaret Whiting, vocalist, and Lou Busch, music director and arranger-pianist at Capitol records, have gone through two wedding ceremonies and are planning a third. First was last March in Mexico, after each was divorced there from a former mate; second was last month, also in Mexico, after Maggie's decree became final; third will be in February, when Lou gets his final decree

from Janet Blair.



Edythe Wright, Tommy Dorsey vocalist years ago, got a Reno divorce from Walter Gamboni and is seeking a recording deal in NYC . . . Peggy Ann Garner can't decide between Louie Bellson, TD's drummer, and Larry Kert, singer with the Bill Norvas Upstarts. Incidentally, Norvas and his wife, (Dec Arlen of the group) expect the stork in February . . . Following the example of Bing (Pirates) Crosby and Bob (Initians) Hope, Frank Sinatra is bidding for a piece of the New York Giants.

First spot Ava Gardner visited when she got back from Europe was Birdland in Manhattan, where she dug Bird, Diz, etc., for several sets . . . Teddy Powell says he'll never have a jazz band again, has some 340 arrangements in the book he's playing at the Roosevelt hotel . . . Two of Charlie Ventura's sidemen are going steady, Ed Badgely, trumpet, with Nancy Johnson, and Harvey Estrin, alto, with Ann Osdoby.

Sonny Dunham, leader, who breeds cocker spaniels in his Long Island kennels, names all the pups after fourth estate terms, such as *Copy Girl*, *First Edition*, *Sports Final*, *By Liner*, *Cub Reporter*, and *Deadline* . . . Mercer Ellington, Duke's boy, is launching a record company, with his own first name as the label . . . Trombonist Leon Cox and Joan Whitney are whoopin' it up . . . Eddy Howard may break up his band to take over a TV show.

Fran Carroll has replaced Karen Rich with the Sapphires and Dorothy Nolan has been added to the vocal group . . . Bill Snyder, after his seven-week stint at the Edgewater Beach hotel in Chicago, takes his band into the Paramount theater (NYC) for his first appearance in the east . . . Elliot Lawrence switched from GAC to Joe Glaser . . . Louis Armstrong opened the fall season at the Click in Philadelphia on Sept. 4.

Fletcher Henderson has written the score for a tab show called *Jazz Train*, with an all-colored cast to be booked by MCA . . . Joe Cabot, trumpet with Ventura, and Margie Carlson, sister of drummer Frankie, are making a love seat out of the back booth at Charlie's tavern . . . Pat and Rusty Dedrick expect in November. He plays trumpet and arranges for Art Warner . . . ABC is considering 15 minute radio shows for Les Paul and Sammy Kaye. Paul would demonstrate his multiple guitar technique. Kaye would read (ugh) poetry.

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N. O. Jazz Club Expands



New Orleans—From a handful of persons who believed in the tradition of New Orleans jazz and were determined to do something about restoring some of the glory to the birthplace of jazz, the New Orleans Jazz club has grown into a 230-member organization that has made that music boom here once again. It has sponsored innumerable concerts, found jobs for bands and musicians, and has gained the respect and admiration of the whole city. Said Mayor deLesseps (Chep) Morrison: "I have followed with great interest the successful efforts of the New Orleans Jazz club to effect a revival of jazz in our city . . . Your promotion of jazz is welcomed by all of us who are seeking to advance the reputation of New Orleans as the best place in the world to visit or to make one's home." Shown in the top picture are, left to right, jazzman Sal Franzella, club member, and Mrs. and Mayor Morrison. Below are clarinetist Alphonse Picou (see *The Hot Box*); Mrs. Myra Menville, club secretary, and trumpeter Oscar (Papa) Celestin.

BG To Plug Longhair As WNEW Disc Jock

New York — Station WNEW, which plays pop records all day and all night, is planning to try to lure some of its pop music listeners into an interest in longhair. For this purpose, Benny Goodman is doing a disc jockey series for the station in which he'll illustrate phases of longhair music, drawing on pop tune platters for his examples. Station has also set Teddy Wilson to do some 15-minute segments of longhair piano pieces. Teddy is spotted on a daily pop show on the station.

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THE HOT BOX

Re-Recording Etched Of Picou 'High Society' Ride

By GEORGE HOEFER

Chicago — Alphonse Picou's clarinet chorus on *High Society* is as traditional as the 12-bar blues. Taken from the piccolo part of a march used in New Orleans parades and funerals, Picou's *High Society* was one of the feature num-

bers of the Olympia band during the first decade of the century. It had always been thought that the only time Picou put his chorus on records was in 1940, when he and the late Louis (Big Eye) Nelson made *High Society* with Kid Rena's Jazz band for Heywood Brown Jr., Delta album.

But Roger Wolfe, New Orleans disc jockey, interviewed 72-year old Picou last week and was told that the pioneer clarinetist first made the chorus on wax with Clarence Williams' orchestra in Chicago around 1927. This would be Columbia 14556: *High Society Blue* by the Clarence Williams Jazz Kings.

Picou recalls that names got mixed up and the clarinet player on the date was listed as Armand Piron, a violin-playing New Orleans orchestra leader. Piron got

Ben Pollack discovered and developed as many jazz musicians as any other modern leader. Read all about them in the Oct. 6 issue of *Down Beat*, on sale Sept. 22.



George Hoefler

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and Christopher (Black Happy) Goldston, drums. Other sides cut at the same session were *Oh, Didn't He Ramble*, *When the Saints Go Marching In*, and *Liza Jane*.

It is of historical interest to hear Picou playing the phrases he originated, but Johnny Dodds' version is still tops. The star on these records is the heretofore unknown trombonist, Matthews. His clean clipped phrases and driving tone make these sides worthwhile.

The second coupling, *Jaws and Saints*, came off best in spite of an overabundance of high pitched vocalizing by Papa and the hand-clapping and vocal answering routines. The spirit of New Orleans jazz came through by virtue of good solos and the maintenance of a fast, lively tempo.

Still Playing

Picou is now playing with Celestin at the Paddock lounge on Bourbon street in the Crescent city. His first association with Celestin dates back to 1916. For 50 years Picou has been playing his Albert system clarinet and today is comparatively

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The next issue (Oct. 6) will feature the life story of Ben Pollack and many interesting photos.

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well off, with his money invested in several apartment buildings.

Starting out as a pupil of the great Lorenzo Tio Sr., Picou was the first clarinetist with the Olympia band that also starred Freddie Keppard, the Imperial band that starred Manuel Perez, and also played with such jazz greats as Buddy Bolden, King Oliver, Jelly Roll Morton, and Bunk Johnson.

Ten years ago, Picou decided that since he played with the bell of his clarinet pointed towards the floor, his work wasn't being fully appreciated. So now he uses the bell from a bass clarinet, which turns up, and he feels his tone now fills the room.

JAZZ MISCELLANY: Lt. William Trammell, USAF, sends a clipping from the *London Daily Mirror* featuring a story by James Asman regarding the hot Tibetan trumpet that plays the Cambridge jazz sessions with the Original Sackdropers. The horn is a 200-year-old, 15-foot-long Tibetan instrument that sounds like a cross between a 10-gallon jug and a brass band tuba. It was brought to England by a man who was with the first British expedition to Tibet.

Mack McCormick of Houston,

Texas, ran across an interesting collector's item in two 16" Lang-Worth transcriptions by Clarence Williams' Swing band playing the following numbers: *Feel De Spirit*, *Old Time Religion*, *Lord Deliver Daniel*, *Sweet Kisses*, *Step on It*, *Sweet and Low*, *You Loved Me Yesterday*, *Why Not Today*, and *Swing Low, Sweet Chariot*. Mack would go for a trade if anyone is interested.

JAZZ RECORD SHOPS: Bob McGarvey, has opened a new jazz shop in Philadelphia at 314 S. Broad street. Spot deals in hot jazz recordings exclusively.

COLLECTORS' CATALOG: J. L. Cash, 7 Marlborough road, Mann- ington, Bradford, England. Requests that Steve Prosper of San Francisco please get in touch with him.

Johnny Duncan, 70 Bruce avenue, Hornchurch, Romford, Essex, England. Interested in bop, progressive, and JATP jazz. Wishes pen friend to swap records with.

Louis Ludlam, 24 Dickens street, West Bowling, Bradford, Yorks, England. Would like to trade English and French records for American issues. Goes for Kenton, Raeburn, Spencer, Ventura, and Char-

Sidemen Switches

Tommy Dorsey: Terry Gibbs, vibes, and Danny Bank, baritone, out; **Ango Callea**, trombone, for **Dave Pitman**, and **Bill Uselton**, tenor (from Ray Anthony) for **Boonie Richman** . . . **Ralph Flanagan**; **Al Esposito**, trombone, for **Phil Giacobbe** . . . **Johnny Long**; **George Dolan**, piano, for **Frank Settlemyer** (to Sammy Kaye).

Tex Beneke: **Bobby Styles**, trumpet, for **Bobby Nichols**; **Condon Dooley**, trumpet, for **Whitey Thomas**; **Bob Peck**, tenor, for **Eddie Gerlach**; **Buddy Clark**, bass,

lie Parker.

Peter H. Bumm, 5 Meidinger street, Karlsruhe, Germany. A student of architecture who likes Woody Herman, Kenton, and bop. Dislikes Dixie and the "Schmalz-musik" of Strauss and Lehar played in his native Germany. Would like to correspond and obtain American records.

Boston Savoy Sets Bob Wilber Return

Boston—Bob Wilber's Wildcats were scheduled to open at the Savoy cafe on Sept. 7 for four weeks with options. Wilberians on the date are Sidney DeParis, trumpet; Vic Dickenson, trombone; Lloyd Trotman, bass, and Arthur Herbert, drums. Piano had not been selected at presstime.

for **Dom Zito**, and **Shelley Robbins**, piano, for **Art Wagner** . . . **Herbie Fields**; **Dante Martucci**, bass, for **Lloyd Trotman** (to Bob Wilber) . . . **Guy Granado**; **Harry Poole**, alto, for **Ed Grimm**.

Les Elgart: **Paul Szilagyi**, bass, for **Phil Leshin** . . . **Sammy Kaye**; **Wanda Merrill**, vocals, for **Judy Johnson** . . . **Bobby Byrne**; **Al De-Risi**, trumpet, and **Danny Repol**, trombone, added.

Charlie Parker: **Bill Bandy**, cello, for **Seymour Barab**, and **Stan Kraft**, violin, for **Jerry Molfese** . . . **Lee Vincent**; **Muzzy Vito**, trombone, for **Dick Brady** (to Phil Napoleon), and **Joe Lenza**, reeds, added.

Philly Roundup

Philadelphia—Trumpeter Johnny Lynch, formerly with Andy Kirk and first trumpeter with Dizzy Gillespie, came back to town to take over the bandstand crew at Izzy Bushkoff's Town Tavern club, across the river in Delair, N. J. Brings in with him Kent Pope, alto saxist who did side duty with many of the top band names, and Berisford Shephard, hideman out of Earl Bostic and Cab Calloway.

The Click will again feature the top band and vocal names for the coming season, with Louis Armstrong's All-Stars getting the jump on the new season by opening the large room on Sept. 4.

The Four Keys, heading back to Lou's Moravian bar late in September, provided the instrumental-vocal backgrounds for the London waxings that brought thrush Theresa Brewer out of retirement.

Romeo Marek, former 88-er with Earl Denny at the Ben Franklin Hotel, linked with Art Manas' unit at the Embassy cafe . . . Hazel Scott will launch a series of pop concerts on Oct. 5 at Town hall to be presented this coming season by the Haven Methodist church . . . Suggestion made by executive committee of the local musicians union to increase the wage scale was violently opposed by the music contractors who felt this wasn't the time to ask for more money—particularly when it was tough enough to get existing scales.

Johnny Austin sliced his band to a fivesome for a stay at Chubby's, across the river in West Collingswood, N. J., with a gal, Louise Stewart, slapping the bass . . . Dave Stevens, WCAU radio maestro, makes it a piano-vocal team with air canary Virginia Diehl to take in the local cocktaileries, kicking off with a first-timer at Big Bill's . . . Earle theater relit the stage show for the new season with Negro attractions in band and voice the major features again. The Ravens and Calvin Boze's band kicked off.

New Detroit Label Releases First Sides

New York—Pioneer records, with headquarters in Detroit, made its bow in August. Label's first two sides featured the Bobbie Stevenson trio and singer Pat Morris. Outfit is owned by songwriter Bert Kriechman and Irving Zeidman, a former salesman for Mercury records.

Watch for the Ben Pollack story in the Oct. 6 issue.

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SWINGIN' THE GOLDEN GATE

Erroll Does Zooming Biz In Return To Frisco Club

By RALPH J. GLEASON

San Francisco — "I'm still experimenting," Erroll Garner says, talking about his piano style. The old master painter of the keyboard played a two-week date at the Longbar Showboat here in August which was so successful the management priced a couple of days off his L.A. date at the Haig and held him over.

One of the few name artists to really score at the Fillmore street club, Garner knocked local audiences out with his smoothly operating trio which now sports Shadow Wilson on drums and John Simmons on bass. Erroll, who says he paints in sound on the piano, believes this is his best group and wants to keep it. He's always hoped for "a relaxed group like the trio" where "the three of us play like one" and now that he has it has no intention of letting it get away.



Ralph

Out of Tune

The occupational hazard of a pianist, an out-of-tune instrument, kept him from doing all the things

he wanted to. For instance he couldn't put the sounds he heard the San Francisco cable cars make into his music because the bass was way off. But even without cable car concertos, he sounded wonderful.

Meanwhile, the George Shearing group at Ciro's kept the owners happy, since their price for the five Shearings was the same as the price for the three Garners—\$1,500 a week. And George did fine biz.

BAY AREA FOG: Fog items this time might better read Muskrat Ramblings, there's so much Dixie around. Pat Patton, late of the Ralph Sutton crew here, took a small two-beat outfit into Duke & Larry's, out in the Mission . . . The Say When dropped Dixie after the Ed Hall engagement and brought back Connie Jordan, the junior size Louis Jordan. Hall, incidentally, got a phone call from Eddie Condon while here to join the Mob in Greenwich Village replacing Peanuts Hucko.

PeeWee Russell and Marty Marsala took a Dixie crew into the Clayton club in Sacramento in mid-August for a two-week stay . . . Johnny Wittwer took over the piano chair in the Wingy Manone band at the Hangover, John's Paris jaunt is postponed for a bit . . . Muggsy Spanier opened for six weeks plus two weeks option at the Hangover on Aug. 21, with Meade Lux Lewis as intermission pianist opening Aug. 28.

Nick Esposito took his band into Fack's on Market street Aug. 23, replacing the Vernon Alley crew. Latter had been there 10 months . . . Rabon Tarrant, ex-McVea drummer and blues singer, has a small group at Slim Jenkins' in Oakland. With Rabon are Tommy Kahn, piano; Andy Anderson, tenor, and Lester Vacton, bass . . . The King Perry group (remember his Stardust?) took over at the Longbar as house band replacing the Four Naturals.

Harry James did one-niters here at Sweets', and the Edgewater in August . . . Sister Sharpe scored on a one-niter in Oakland in August. On a strictly spiritual kick now . . . Savannah Churchill and the Four Striders opened Aug. 18

Soundtrack Sittings

Loth Stevens, CBS music director, in association with Mrs. Helen Rathvon, independent motion picture producer, has formed new film producing firm. First picture, planned to start this fall, will star Yma Sumac, Peruvian singer who makes her wax debut on Capitol label soon.

Boris Bay takes over role in Warner Brothers' forthcoming opus, *Lullaby of Broadway*, was originally slated for June Havoc, who dropped out due to illness.

Frankie Laine, whose first major film effort, *When You're Smiling (Key Star)*, Bob Crosby, others, was ready for release at this writing, comes back to Columbia for another movie this fall. Title is *That's My Desire*, and studio says it will be a biographical "based on singer's life."

Lucille Norman, radio and TV singer who starred in recent Hollywood bowl production of *The Vagabond King*, signed for movie work by Warner Brothers.

Beryl Davis, singer who retired from

at the Longbar, with Art Tatum due to follow.

Dizzy Gillespie opened a two-week date at Ciro's on Sept. 1, following George Shearing . . . Slim Gaillard now working the swing-shift at the Longbar, 3 to 6 a.m. . . . Freddy Martin at the St. Francis.

Betty Hutton Back With Victor Label

Hollywood — Betty Hutton's return to the Victor label was inaugurated with the cutting of two sides backed by a dance-type orchestra under conductor-arranger George Wyle.

Songs are a novelty number from the forthcoming Hutton-Astaire starrer, *Let's Dance*, entitled *I Can't Stop Talking About You*, and a specialty tailored for the singer by Woody Stein and entitled *Orange Colored Sky*.

professional life two years ago when she became wife of KFWB radio announcer Peter Potter, is sharing billing with Jerry Gray and Frank Yankovic's polka crew in three-reel musical featurette to be released by Universal-International

Spede Cooley, fiddle-playing band leader and toast of coast televiewers, set to do a Hopalong Cassidy as actor in four westerns for Jack Swartz productions (Eagle-Lion release). Cooley band from telethon (KTLA, Saturday night) will handle scoring assignment.

Howard Keel (as Ravenal) and Kathryn Grayson still the only definite assignments on MGM's re-make of *Showboat*. Later rumor—but strictly that—in that Judy Garland, if her health permits, might return to MGM for role of Julie.

Erroll Cuts On Columbia, Too



New York—Erroll Garner gets a warm pat on the back from Mitch Miller, Columbia's a. and r. head, for whose label Garner recently recorded eight sides. They are out now in an album. That's Tim Gale, right, of the Gale agency, which handles Garner. They had a tough time, by the way, finding eight tunes Erroll hasn't yet recorded, what with his output on smaller labels now being at a near-astronomical figure. Had to pore through a book of standard -ong titles to find something he hadn't done. John Simmons and Shadow Wilson accompanied. See story of Erroll's successful San Francisco run above.

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Hollywood Teletopics

Dave Coleman trio (Coleman, organ; Eddie Carver, accordion, and Joey Redney, guitar) on KFI-TV's new one-hour musical, *Top Ten*. Charles Lind and Nancy Wilson, vocals. (Tuesday, 8-9 p.m.)

Tom Powell, KFI-TV staff pianist, handles music assignment on 16 shows a week, is visible to viewers on only two 15-minute spots weekly.

Larry Cotton featured in vocal spot on new KFI-TV daytime series, *The Singing Chef*. Between songs he demonstrates preparation of meals. Music by Tom Powell. (Monday-thru-Friday, 8-9:30 p.m.)

Milton Charles, organ, handling music, mostly circus tunes, for new KTTV series, *The Roy Williams Show*, with Bill Loyden as emcee. (Saturday, 9-9:30 p.m.)

Nick Stuart and band returning to KTLA's *Bandstand Revue* from Aragon ballroom Sept. 1. (Sunday, 5:30-8:30 p.m.)

Beverly Richards, pianist, doubles as accompanist for singers and as "hostess" on *Peter Potter's Party*, a nightly KTSN stint. (Monday through Friday, 11 p.m. to midnight.)

Bobby Armstrong combo joined Hoosier Hotshots (Ken Fritsch, guitar; Paul Fritsch, sax; Gene Ward, clarinet, and Gil Taylor, bass) on their new KTSN series, video version of their MBS airer. Bobby plays piano, is assisted by Bill Newman, clarinet; Bill Lester, trombone; Bradie Shreff (sometimes it's Bobby DWall or Abo Bonite), trumpet; John DeSoto, drums; Noah Larson, bass, and Allen Massey, guitar. Anita Gordon, also from the airshow, on vocals. (Tuesday, 8:30-9 p.m.)

Chubby Casts Wide Shadow



New York—Please don't ever leave it be said that Chubby Jackson is not an international influence. For above, making like they can read, are a Dutch combo called the Mad Monsters, headed by electro-harpist Harry Willing, second from left. The Monsters, formed in 1946, play lightly-swung bop, have entertained the American forces all over Europe. Their first records to reach this country have just been released by Empire records, with six more on the way. Combo is made up of (l. to r.) Peter Howard, vibes; Willing; Peter Jackson, bass; Bobby Howard, clarinet, and Leo Linder, guitar.

Shep Fields Back With Great Commercial Band

By MICHAEL LEVIN

New York—Shep Fields has just put on display here at the Statler hotel the best commercial dance band in the country. His band combines a musical book with a fine dance beat and a constant sense of showmanship which should insure it bookings anywhere it wants to work in the country.

Most interesting thing about the band is its scoring, done principally by drummer Fred Noble, with assists by Dick Rhoades and others.

Fields has bits of Thornhillish reeds, his old all-reed band sound, a tenor band vibrato, occasional tinges of bop, even some aspects of the old Kemp band's approach to dance music.

Result: music that appeals to the most naive listener, yet leaves a musician with the pleasant sense of an interesting book well-cut.

Particular credit goes to Al Travis' lead trumpet work, which is precise, full, and well phrased. Standby Tommy Lucas, a hang-over from the old, all-reed band,

plays good alto and is coming along on oboe. John Norton and Bill Cervantes play good flute. Cervantes' tenor tone could be improved.

The band is loaded from the standpoint of show work. Violinist Carmel Malignazzi, sister of Joseph, likewise a fiddle player, with the band, rips off the standard display pieces with a big tone and a lot of rhythmic drive. The customers lap it up.

Fields has an accordion player named Bob Shapley who is extremely fast when it comes to show work, yet controls tone well enough to double with the three strings (Stan Karpenia is the other violinist) to give them body and depth.

Key element in the band's success is its driving two-beat, set up by drummer Fred Noble and bassman Bill Anthony. In several evenings of listening to the Fields band, I never saw a couple leave the floor until the set was completed, in itself quite a fabulous compliment these days to a band leader's ability to pick tempos.

Fields, besides, has salted his book liberally with standards, plays them attractively and with good arranging ideas. Pops are not played just because they are plug tunes. If the tune is not a request or a current fave, Fields does not play it. Because of this, his groupings are better integrated, show better planning than those of most dance bands.

Thelma Gracen, Tommy Lucas, and Carmel Malignazzi make up Fields' vocal group, the Rippers, another show unit in the band.

Fields, of course, occasionally uses his old rippling rhythm gag, but not to excess and doesn't keep it up for more than 16 bars when he does. As a visual adjunct, he has mounted lights over Noble's temple blocks (never thought you'd see those back on a set of drums, did you?) and accordionist Bob Shapley operates a keyboard which activates the lights. A very corny gag, but the people seem to dig it. And since it goes on only with the rippling rhythm, it makes a good sight stunt to point up the silliness of the rippling rhythm itself.

With the exception of some roughness in the lower end of the reeds, and some improvements in the styling of the vocal department, Fields has virtually a flawless commercial band. If every hotel unit in the country played as well as this band, dancing as an occupation would be far more enjoyable, listening to the same a greater pleasure.

This time Fields should get back to his old position as a name band leader—only this time he'll deserve it as the leader of a competent dance band instead of the originator of a silly musical stunt.

The next issue (Oct. 6) will feature the life story of Ben Pollack and many interesting photos.

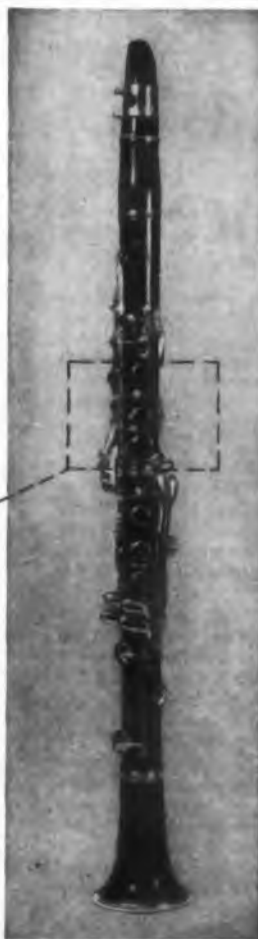
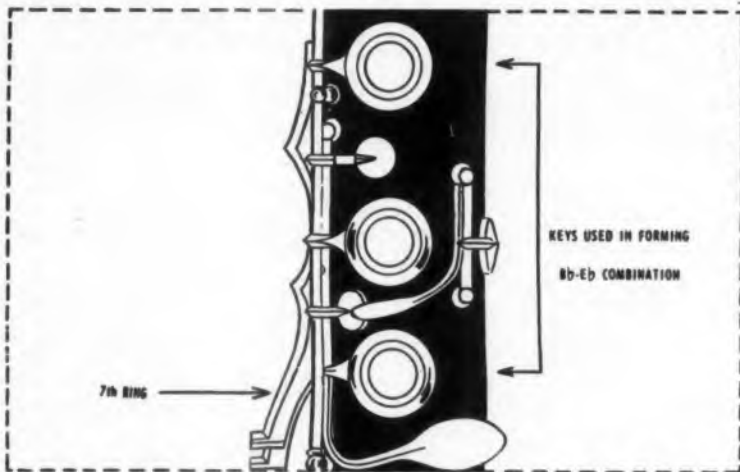
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Our Music Casts Much Influence

Little has been heard so far in this undeclared war (and let's not kid ourselves, this terrific fighting in Korea is not just field maneuvers, as all of us will discover after the November elections) about the importance of music as a morale builder. True, the government has commenced to beam music via radio across the Pacific, first batch of which was supplied by the Lionel Hampton band a few weeks ago.

But like all the rest of the preparations, which are being made quietly but no less definitely, there has been no commotion about giving the boys in uniform plenty of music to help lift their spirits. That they are turning to music themselves is evidenced by a photo we just received (which will appear in the next issue of *Down Beat*), showing two chaps, one with banjo and the other with guitar, entertaining a group of their buddies in Korea.

Not only is music valuable in boosting the morale of our own troops, but it can help create a better understanding between the various peoples of the world, according to a report issued last month about the U. S. air force band from the Bolling air force base at Washington, D. C., which recently made a 60-day goodwill tour of six European countries, playing to audiences which totalled more than 200,000.

In Wiesbaden, Germany, for example 20,000 persons gave the band a two-hour ovation never before accorded an American product, and Mayor Redhammer of the community stated: "This air force band is the best ambassador America has ever sent to Germany." It rained at Funkturm gardens in Berlin, so the band played in a nearby auditorium, jammed with a capacity crowd of 8,000, with 2,000 more scrambling to get in.

Then Lt. Col. George S. Howard, the conductor, discovered that there were 15,000 persons standing patiently in the outdoor garden, where posters had advised the concert would be held, and that 6,000 more were trying to get through those gates. Col. Howard brought the indoor concert, which had been running more than an hour, to a close and moved his band outside.

There the band played for two solid hours to the tremendous audience, most of them hovering under umbrellas in a drenching rain storm. Not a single person left until the conclusion of the concert. Berlin's deputy mayor said that this gesture was a more convincing proof of America's sincerity than any lend-lease that could be sent them.

In Vienna, 30,000 citizens stood, not sat, for four hours to listen attentively to a two-hour concert, because all of them arrived two hours in advance of the scheduled down beat in order not to miss the treat. A rumored demonstration by Communists from the Russian sector of the city not only did not occur, but scores of Russian soldiers were seen in the audience at the concert.

Gaston Criel, French jazz writer visiting this country, tells us that Americans don't realize the tremendous contribution they've made to world art by giving it jazz. "Your paintings and books are nothing," he says, "but you don't realize how people in Europe hunger for jazz. It is a wonderfully expressive music."

Yes, music certainly hath charms! It not only gives our own boys a lift, but it can affect and influence others whose friendship and goodwill we are attempting to gain!

CHORDS AND DISCORDS

Dance Miscellany

Bridgeton, N. J.

To the Editors: I have been watching with interest the struggle for the revival of the dance band. Let's not shove the idea down people's throats. Let them get used to the idea that dance music may come back.

The American public doesn't know what it wants, anyhow. The old Claude Thornhill band was one of the best ever, but the public didn't support it. Another reason for the dance band decline is the way sidemen flit around from band to band looking for greener pastures. How can you become interested in the men in a band if they're not there when you take a second look?

I've been to numerous dances by name bands in the last two years. The best bands for dancing were, in my opinion, Tommy Dorsey, Gene Krupa, and Glen Gray. I was pleasantly surprised at Glen Gray's band. He played old standards and current pop tunes, with a few of his well-known standbys included. It was blessedly danceable.

Gene Williams has one of the cleanest sounding bands on record. I can't understand why disc jocks don't plug this fine band.

T. J. Hawkins

Heart Vs. Words

Hammond, Ind.

To the Editors:

I should like to add a little to the controversial question posed by Danni Teveliet, Seymour, Conn., in your Aug. 11 issue concerning whether a band should play to please the public or themselves. To illustrate, and also to alleviate a little of the complexity of the question, let me quote as closely as I can from the script of the recent motion picture, *Young Man with a Horn*, a statement made by Hoagy Carmichael to Kirk Douglas (Rick Martin) to the effect that "They (people) won't buy the music you play from the heart. The people who buy the records are the high school girls who want to learn the words."

This quotation, of course, is not verbatim, but it carries the message. The chaps who penned that script hit the proverbial nail closely on the head. Also, that's why you heard Harry James' horn ghost *Man I Love* and other standard classics—tunes whose words the audience knew—and likewise Harry James—more "words" they knew by heart.

Perhaps the reason Bix' re-releases are not skyrocketing is that only a select few know the "words" to the music he played.

Mike Rapchak

Jocks Guiltless

Tacoma, Wash.

To the Editors:

Read with considerable interest and anguish your *Chords and Discords* department (May 5) in which you published a letter from reader Billie Bradford.

Too many persons are inclined to place the blame for an unsatisfactory condition upon the first person observed. In the case of disc jockeys, a large group of serious workers are too often branded with a stigma because of the disgraceful antics of a few. The public has much the same general idea of musicians.

It is true that radio stations occupy the majority of the day with banal trivia, but to blame disc jockeys is the same as saying musicians are at fault for recording the stuff in the first place. Radio stations have to program music many hours a day, seven days each week. Reader Bradford might ask why not schedule good popular standards, well-performed by good artists. This would appear to be a good idea until one realizes that

The next issue (Oct. 6) will feature the life story of Ben Pollack and many interesting photos.

Wax Types

by J. Lee Anderson



THE SODBUSTER

Presenting next, one of the chief reasons why many prominent string band leaders and folk singers drive fistful convertibles with coonskin dashboards, dress exclusively in custom tailored bib overalls, and weekend in Palm Springs. He likes mountain music, by jingo, and his collection of polkas, girl yodelers, square's dances, and assorted rural rhythms would fill a corn crib... an adequate repository.

the average record station has 16 hours of music aired every day. A look through the shelves of the nearest record store will provide the answer to the question.

What about new publicity releases given to the disc jockey? If the records were not given to the announcer, the station would probably buy the same records anyway. Contrary to the belief of Reader Bradford, many, many records hit the ashcan. Be thankful you do not have to hear these.

Perhaps more radio time should be devoted to the serious listener? I can answer that question out of experience. For three years I had a half-hour daily jazz show. Also, I devoted an hour each evening to jazz. Never did the station make any effort to dictate musical policies. The records all came out of my personal collection. The afternoon show enjoyed a large Hooper rating (8.5), but how much mail came in response to my repeated pleas? Sometimes two or three letters a month. Yet the cowboy show following my program drew hundreds of letters a month.

Small wonder I finally gave up the idea of trying to promote intelligent programming. It would seem the listener would be at fault for not supporting his or her favorite brand of music, not the disc jockey.

The way out is simple: every time you hear a good selection of program, bombard the station with letters, as the cowboy fans do. In this fashion the quality of music might improve, but not until John Q. demands it.

And if you really want to do your bit to improve the standards of music, start working where you can do the most good. Take your best friend and have him listen to a good example of your type of music. If you are converting him to pop, don't start out with Dizzy's *Things to Come*, but instead gain a foothold by playing some pleasing commercial pop passages, such as those found on Paul Weston records. If you develop a knowing devotee, he'll pitch in and help you in your fight. Who knows, the idea may start a chain reaction.

Bob Koons

RAGTIME MARCHES ON

NEW NUMBERS

- BUSSI**—A daughter, Camilla, to Mr. and Mrs. John Busi, Aug. 8 in NYC. Dad is chief chef at Nick's in Greenwich Village.
- MARTIN**—A son, Ronald Anthony, to Mr. and Mrs. Tony Martin, June 8. Dad plays alto with Tony Pastor.
- MESSINA**—A daughter, Nancy, to Mr. and Mrs. Jimmy Messina, Aug. 1 in Clifton, N. J. Dad plays trumpet with Vaughn Monroe.
- NAGEL**—A daughter, Shirley Rand, to Mr. and Mrs. Freddy Nagel, Aug. 3 in Rom, Calif. Dad is band leader.
- WHITE**—A daughter, Debbie Lee, to Mr. and Mrs. Johnny White, Aug. 17 in NYC. Johnny plays lead alto with Tex Beneke.

TIED NOTES

- BUSCH-WHITING**—Lou Busch, music director and arranger pianist at Capitol records, and Margaret Whiting, singer, July 19 in Guadalupe, Mexico.
- MARZ-BOVE**—Ty Marz, bassist with the Four Sounds, and Jennie Bove, dancer, Sept. 2 in Bethlehem, Pa.
- MCLAUGHLIN-ST. CLAIR**—Jack McLaughlin and Pat St. Clair, ABC press dept., Aug. 19 in Chicago.
- SCHNEIDER-CONLIN**—Claude Schneider, guitarist with Art Van Damme quartet, and Pat Conlin, recently in Chicago.
- STARK-CAROL**—Charlie Stark, disc jockey on WINS, and Diane Carol, vocalist with Four Chicks and a Chuck, Aug. 15 in NYC.

FINAL BAR

- CLARK**—Penny Clark, 7, daughter of Nedra and the late Buddy Clark, Aug. 14 in Los Angeles.
- GARDNER**—Freddy Gardner, 39, lead alto, formerly with Ray Noble, Benny Carter, and Peter York bands, July 28 in London. He was a British radio and recording artist, well known in jazz circles as an alto, clarinet, tenor, baritone and bass saxophone virtuoso.
- LAFFERTY**—Jannette Lafferty, 25, of Lafferty Sisters, radio vocal duo, Aug. 14 in Camden, N. J.
- SEBOK**—Louis L. Sebok, 84, in charge of the international division of Decca records since its beginning, Aug. 7 in NYC.

Watch for the Ben Pollack story in the Oct. 6 issue.

Things To Come

These are recently-cut records of interest to jazz fans. Don't ask your dealer for them until you see by the **Jazz's review section** that they've been released and are available.

BILLY ECKSTINE with RUSS CASE'S ORCHESTRA (MGM, 8/8/50). Bill Arrow-smith, oboe; Jack Fulton, flute; Bill Sand-burg and Jimmy Chambers, French horns; Lou Rademan, Raoul Pallahisa, Sal Ter-rini, Erno Nouffal, Mike Gussakoff, Sal Amato, Niche Russell, Henry Nosen, and Sylvan Shulman, violins; Harold Coler, Isadore Ziri, and Howard Kaye, violas; Maurice Brown and Frank Miller, cellos; Bobby Tusker, piano; Mundell Lowe, guitar; Eddie Safrenski, bass, and Bunny Shawker, drums.

JACK FLEIS, ORCHESTRA (London, 8/11/50). Jack Hanson, trumpet; Hymie Schertzer, bass clarinet; Nick Perito, ac-cordian; Harry Melnikoff, Harry Katzman, Zelly Smirnov, and Sam Reed, violins; Lu-tin Schmit, cello; Jack Pleis, piano; Ben Metall, guitar; Eddie Safrenski, bass, and Bunny Shawker, drums. *Eve Young and Sunny Lawson, vocals.*

Beautiful; Squeeze Me; What Is There to Sisy? and Time Alone Can Heal a Broken Heart.

FERRY COMO with MITCHELL AYRES' ORCHESTRA (Victor, 8/10/50). Trumpet—Jimmy Milane, Jimmy Marwell, and Red Solomon; trombones—Buddy Morrow, John D'Agostino, and Tom Parshley; saxes—Harry Terrill, alto; Phil Zolkind, tenor, and Harold Feldman, baritone; violins—Lou Rademan, Max Coppo, Zelly Smir-noff, Maurice Hershaft, Harry Melnikoff, Sylvan Shulman, and Arnold Eldus; violas—Howard Kaye and Isadore Ziri; cellos—Maurice Brown and Frank Miller; rhythm—Bill Howland, piano; Tony Mettola, guitar; Bob Haggart, bass, and Terry Snyder, drums. *The Ray Charles Singers, vocals.*

TONI HARPER with PERCY FAITH'S ORCHESTRA (Columbia, 8/2/50). Trumpet—Andy Ferretti and Red Solomon; trombones—Billy Rauch and Will Bradley; saxes—Bernie Kaufman and Vincent Abate,

alto; Jack Fulton and Russ Banner, ten-ore; Harold Feldman, baritone; rhythm—Graham Forbes, piano; Matt Gallizio, guitar; Bob Haggart, bass, and Johnny Blaw-ers, drums. *Tom Harper, vocals.*

LEO PARKER'S BAND (Prestige, 7/20/50). Leo Parker, baritone; Al Hag, piano; Oscar Fontford, bass, and Jack Parker, drums. *Who's Mad? and Mad Lad Returns.*

JAN AUGUST with orchestra (Mercury, 8/7/50). Trombones—Warren Covington and John D'Agostino; French horn—Tony Miranda; reeds—Bernie Kaufman, Harold Feldman, and Ted Comper; violins—Mac Coppo, Harry Melnikoff, Sam Reed, and Howard Kaye; Harry Elster, Reinhardt; rhythm—Bill Howland and Jan August, piano; Bob Haggart, bass, and Jack Gussak, drums. *Henry Pierce, vocals.*

BILL FARRELL with RUSS CASE'S ORCHESTRA (MGM, 7/17/50). Trumpet—Nat Natoli, Red Solomon, and Louis Mucci; trombones—Buddy Morrow and Freddie Ohms; saxes—Bernie Kaufman and Hymie Schertzer, alto; Ari Drilling, tenor; Milt Yenor, baritone; Russ Banner, bass sax; French horn—Bill Sandberg; rhythm—Ed Ryan, piano; Mundell Lowe, guitar; Bob Haggart, bass, and Bunny Shawker, drums. *Deep Purple; 4:20 A.M.; Our Love Story, and There You Are.*

SID DAVILA QUINTET (Robin Reed, 5/17/50). Tony Delmado, trumpet; Charlie Harris, trombone; Sid Davila, clarinet; Ray Roud, piano; Tony Groce, bass, and Russ Johnson, drums. *Milwaukee Jazzy; Canal Street Blues, and Stump Jump Rag.*

RALPH FLANAGAN'S ORCHESTRA (Victor, 8/7/50). Trumpet—Ralph Saefidi, Rudy Saefidi, and Knobby Lee; trombone—Blaise Turi, Phil Jacobs, Herb Spitalny, and Ralph Joseph; saxes—Red Pross and Murray Klamm, alto; George Benham and Steve Bonario, tenor; Irv Rafter, baritone; rhythm—Dick Hyman, piano; George Roumanis, bass, and Sid Bulkin, drums. *Harry Prima, vocals.*

HUGO WINTERHALTER'S ORCHESTRA (Victor, 8/7/50). Reeds—Toots Mondello and Harold Feldman; viola—Isadore Ziri,

Howard Kay, George Brown, and John Di Janni; cellos—Maurice Brown, George Reed, and Morris Blitkin; accordian—Nick Perito; rhythm—Bill Howland, piano; Tony Mettola, guitar; Bob Haggart, bass, and Terry Snyder, drums. *Eddie Fisher, vocals.*

DARDANELLE TRIO (Columbia, 6/23/50). Dardanella, piano; Sandy Bloch, bass; Joe Sinsora, guitar, and Jose Man-gual, bongos. *Mammas of You; Over the Rainbow; I'm in the Mood for Love; S'Wonderful; Laura; Them There Eyes; Tabu, and I Got a Kitch Out of You.*

FRANK SINATRA with PERCY FAITH'S BAND (Columbia, 8/20/50). Trumpet—Andy Ferretti and Red Solomon; trom-bones—Bill Rauch and Will Bradley; saxes—Bernie Kaufman and Vincent Abate, alto; Jack Fulton and Russ Banner, tenors; Harold Feldman, baritone; rhythm—Graham Forbes, piano; Matt Gallizio, guitar; Bob Haggart, bass, and Johnny Blowers, drums. *Life Is So Peculiar.*

JOHNNY DESMOND with TONY MOT-TOLA'S ORCHESTRA (MGM, 8/12/50). Trumpet—Billy Butterfield, Chris Griffin, and Andy Ferretti; trombones—Will Brad-ley and Buddy Morrow; reeds—Hymie Schertzer, Harold Feldman, Hank Ross, Stan Webb, and Jack Fulton; rhythm—Lou Stein, piano; Tommy Kay, guitar; Bob Haggart, bass, and Terry Snyder, drums. *The Ray Charles Singers, vocals.*

ROY ROSS' ORCHESTRA (Coral, 8/14/50). Chris Griffin, trumpet; Bob Hackman, trombone; Jack Greenberg, En-glish horn and oboe; Art Friedman, alto and bass clarinet; Nat Brown, tenor and flute; Jullie Scheufter, Sid Harris, and Harry Urbant, violins; Isadore Ziri, viola; Isadore Guskoff, cello; Sy Mann, piano; Billy Murs, guitar; Walter Yost, bass, and Phil Krasso, drums. *Lonnie Corlye, vocals.*

RUSS CASE'S ORCHESTRA (MGM 8/15/50). Trumpet—Red Solomon, Carl Poole, and Nat Natoli; trombone—Buddy Morrow and Freddie Ohms; reeds—Russ Banner, tenor, clarinet, and flute; Sid Cooper, alto, flute, and piccolo; violins—Howard Kaye, Isadore Ziri, Paul Winter, Kurt Dietrich, Harold Kohon, Arnold

ColumbiaToWax Bushkin, Strings

New York—Joe Bushkin, who recently signed a one-year pact with Columbia as a piano soloist, has gotten a second pact from the label as a leader. Original deal left him free to sign elsewhere as either leader or vocalist.

Under his leader contract, he'll cut with the string ensemble which he'll debut at Cafe Society in Oc-tober. His first sides with strings probably will be cut sometime in September for October release. Pi-anist is also angling for a TV show with his string group.

ELDA, SYLVAN KARMOR, and JULIE SCHNEIDER collab.—Maurice Brown; rhythm—Lou Stein, piano; Mundell Lowe, guitar; Bob Haggart, bass, and Bunny Shawker, drums. *Jack Carroll, vocals.*

GENE AMMONS' BAND (Prestige, 7/27/50). Billy Massey, trumpet; Mat-thew, Gene, trombone; Gene Ammons, tenor; Sonny Sitt, baritone; Charles Bateman, piano; Gene Wright, bass, and Wesley Lander, drums. *La Vie en Rose; Back in Your Own Backyard; 711, and Sweet Jennie Lee.*

BILLY MAXTED'S BAND (MGM). Billy Norris, trumpet; Cutty Catahal, Billy Fritchard, and Andy Russo, trombones; Phil Olivella, clarinet; Nick Calaza, tenor; Billy Maxted, piano; Ted Franchina, bass, and Harry Jaeger, drums. *Papa De De De; Tain's Nubody Business; I Do; High Society; Hoola Joolies; Hang Your Head in Shame; On Guard March; Rhythm Rag; That De De Strain; I Found You Out When I Found Someone Else Blues, and Jungle Blues.*

The history of Ben Pollack, the story of his early bands, plus many photos, old and new, will be fea-tured in the Oct. 6 issue of *Down Beat*, on sale Sept. 22.

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Evolution Of Jazz

by J. Lee Anderson



... call me what you want to, but spell my name right ...

... drunken man's music ...

... a display of bumps and grinds ...

Of the several early trombonists who have contributed largely to the jazz legend, few remain to challenge the long reign of the Pagliacci of Tailgate, George Clarence Brunis. Now known socially and on the job as Georg ("Call me what you want to, but spell my name right") Brunis, this veteran jazzman has been making music practically since his cradle days. Born in New Orleans of musical parents, Brunis first soloed on Feb. 6, 1900, and by his sixth birthday had already mastered the upright alto horn. During his eighth year he played occasionally with a "kid band" of Jack Laine, and it was while a member of this troupe that Georg transferred his affections to the trombone. When the regular tram boy failed to put in an appearance, young Brunis hastened to fill the breach. As he recalls, "I just picked it up and blew." Following World War I, Brunis graduated to the New Orleans Rhythm Kings and worked with this unit until 1923, when he joined Ted Lewis, an association that endured well into the 1930s. Since 1935 Brunis has functioned as a sideman for a number of front men, including Louis Prima, Bobby Hackett, Sharkey Bonano, and Eddie Condon. Following his initial wax date in 1922, he recorded with many varied groups through the years, Ted Lewis, Prima, Chauncey Morehouse, Bix Beiderbecke and the Wolverines, Art Hodes, Wild Bill Davison, Condon, Muggsy Spanier's Ragtimers, and his own recording band. Although Brunis is not above referring to Dixieland as "drunken man's music," he has laid down a devastating barrage in behalf of that effort for three decades and shows small evidence of diminishing his at-tack in the future. In recent years he has confined his activ-ities largely to the east coast, where his personal brand of jazz and jest has earned him bouquets and brickbats aplenty. An on-the-stand display of bumps and grinds, the frequent and spirited verbal exchanges with the cash cus-tomers, playing trombone by foot, invariably from a prone position, plus an uninhibited enthusiasm for the job at hand should add up to a musician well satisfied with his station, but this is not the situation with Brunis. Since his recent arrival in Chicago, Georg has divided his time be-tween music and his own true love, the restaurant busi-ness, holding forth at a west side barbecue daily. However, "the best damn ensemble man around" ("and you can quote me!") yet finds time to exercise his trombone tal-ents nightly and can still be induced to enter a recording studio upon occasion, a happy set of circumstances that jazz fans hope will prevail for some time to come.

Jazz Off The Record

By BILL RUSSO and LLOYD LIFTON

(Stan Getz' solo on Early Autumn is No. 8 in the Jazz off the Record series)

Chicago—From the initial response to our request for suggestions, it appears that our choice of soloist for this month will meet with general approval. Stan Getz, whose solo on *Early Autumn* appears below, is one of the most popular and influential of contemporary jazzmen. Best known of the "Brothers" (among whom are Al Cohn, Zoot Sims, and Herbie Steward) his work reflects the combined influence of Lester Young and Charlie Parker on today's jazzmen—particularly on today's saxophonists.

The solo transcribed below appears on the Woody Herman recording of *Early Autumn*. This record was made Dec. 30, 1948.

Composed and arranged by Ralph Burns as a sequel to *Summer Sequence*, *Early Autumn* is a wonderful example of a jazz ballad. It not only possesses great beauty in itself but also acts as a very appropriate vehicle for the

Getz improvisation. It is interesting to note the similarity of feeling between the arranged and improvised portions of this record. Burns establishes a definite mood which Getz picks up and develops. This rapport between composer-arranger and soloist is a very encouraging forward step in modern jazz. Incidentally, *Autumn* was also published as a stock orchestration. This orchestration includes a transcription of the Getz solo which differs radically from the transcription printed below.

Analysis of Solo

A harmonic analysis of the solo reveals the repeated use of one type of progression: II7 to V7 (Gm7 to C7, Bm7 to E7, etc.). In fact, of the 12 possible such progressions, more than half are utilized in this short solo. Getz plays such varied phrases, though,

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that his melodic line does not reveal the repeated progression.

The prevailing mood of this solo is aided by two substitutions: the use of the major seventh chord built on the third of the minor seventh chord (the first and third beats of bar 7 and the first two beats of bar 15); and the use of the minor seventh chord built on the third of the major seventh chord (the second beat of bar 4 and the first and second beats of bar 13). All the notes of each of these substitute chords are directly related to the stated chord used in the arranged background. But each of these substitute chords retains a harmonic significance anyway.

In two places Getz extends the minor seventh chord up to the 11th. He begins bar 1 by playing the

ninth to the seventh to the 11th. Similarly, he starts bar 5 with a scale passage beginning on the seventh and ending on the 11th of the F#m7.

In three places in this solo, Getz alters the ninth of a dominant seventh chord. The last note of bar 3 is a lowered ninth. The third and fourth beats of bar 5 include the raised ninth, the natural ninth, and the lowered ninth of the B7. The second beat of bar 12 consists of the lowered ninth chromatically alternated with the root. The last note of this same bar is a raised ninth, which is approached by a fourth skip from the seventh.

All of the letters we have received to date have suggested soloists and solos to be used in *Jazz off the Record*, although few have specified how this series of columns is being used. We do, though, want to express our thanks for your response and our hope that more of you will write.

(Ed. Note: Mail for *Jazz off the Record* should be sent to Bill Russo/Lloyd Lifton, 618 N. LaSalle street, Chicago, Ill. Enclose self-addressed, stamped envelope for personal reply.)

Ben Pollack discovered and developed as many jazz musicians as any other modern leader. Read all about them in the Oct. 6 issue of *Down Beat*, on sale Sept. 22.

Decca To Wax Longhair Sides

New York—Decca records, long primarily a pop record outfit, makes a full-scale invasion of the longhair field on Sept. 5. First longhair releases will be, with one exception, exclusively on LP on a gold label.

Exception will be the original cast waxing of the musical play, *The Consul*, which will also be issued on 78.

Decca started into the longhair field a few years ago when it became American selling agent for English Decca's longhair output. These platters, however, were transferred to London when that label was started here.

Bobby Nichols Hurt In Automobile Crash

New York — Bobby Nichols, trumpet with Tex Beneke, had his lip smashed in August when a car in which he was riding was sideswiped by a truck and pushed into a ditch near Osceola Mills, Pa. With him in the car were drummer Mel Lewis and trombonist Dick Nash, both of whom got away with minor injuries.

Notice

In bar 5, the fourth beat should read: C natural, D natural, B natural.

The note G, appearing twice in the fourth beat of bar 6 should be natural both times.

In bar 13, the first note in beat 3 should be Eb.

Key To Solo

To play with record:

Tenor saxophone play as is.

Alto and baritone saxophone transpose a perfect fourth down.

Trumpet and clarinet play as is or transpose down an octave.

Trombone transpose down a major ninth. (This solo is not recommended for this instrument.)

Concert pitch instrument transpose a major second down or a major ninth down.

M.M.: ♩ = 69

Records available: Capitol 57-616.

Stan Getz' Solo On 'Early Autumn'

Pickup to Solo

The musical score is written on a grand staff with a treble clef and a key signature of one flat (Bb). It consists of ten staves of music. The first staff is the pickup to the solo. The second staff begins with a G#m7 chord and contains the first measure of the solo. The third staff contains the second measure, with chords G#m7, C7, F#, and Ab7. The fourth staff contains the third measure, with chords Abm7, Db7, Gb, and a circled 4. The fifth staff contains the fourth measure, with chords F#m7, B7, E, and C7. The sixth staff contains the fifth measure, with chords Ebm7, A7, D#m7, Gb7, Fm7, B7, and E7, and a circled 8. The seventh staff contains the sixth measure, with a circled 8 and a circled 16. The eighth staff contains the seventh measure, with chords Gb, Dm7, G7, Cm7, and F7. The ninth staff contains the eighth measure, with chords F#m7 and a circled 16. The tenth staff contains the ninth measure, with a circled 16.

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 Corina Call—Dan Dalley's Jazz band
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 Mocambo—Eddie Oliver (Ind.)
 Mocambo—Lattinroe (Ind.)
 Oasis—Lee Young (Sleaze-Dale)
 Oasis—George Shearing (ABC)
 Palladium—"Band of Tomorrow" (MCA)
 Palladium—Frankie Carter (GAC)
 Potter's—Charlita (Wm. Roeder—Ind.)
 Riverside Bar—Pee Wee King (Ind.)
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 Roosevelt Cinerama—Bill Farnell (Ind.)
 Royal room—Fete Daily (Ind.)
 Sahara—Erla Felles quartet (GAC)
 Sardi's—Ted Vesely (Ind.)
 York club—Embassy Four (Ind.)
 (Note: Listings include only bands employed three or more nights a week. Double listing indicates two bands employed.)

'Beat' Gives Discs To Needy



Hollywood—Three teenagers at the All Nations Youth foundation in Los Angeles receive a stack of new records for the automatic player in their recreation room from Charlie Emge, *Down Beat's* Hollywood ear. It's part of a campaign launched by the *Beat's* Hollywood office to channel a supply of new platters received for review to service organizations, youth centers, etc., where there is a constant need for new discs and no regular fund to purchase them. At left are Eddie Smardan and Adeline Hanson, on whose *KOWL Town Criers* air show the campaign was started and is being carried on. At right, Irving Berman, L.A. businessman who was among first to offer assistance. See *The Hollywood Beat* on this page.

THE HOLLYWOOD BEAT

Suggests Free List Guys Share Discs With Needy

By HAL HOLLY

Hollywood—Ever wonder what record reviewers and disc jockeys do with those thousands of platters they get for free from manufacturers and distributors? We got to thinking about it here in our local office, so Emge, who admits he receives more records than he ever has time or inclination to play more than once, asked for suggestions from his listeners on the *Town Criers* (Addie Hanson and Eddie Smardan) *KOWL* air show on which he has been doing a weekly (Saturday, 3:30-3:45 p.m.) stint as music-commentator, or something.

The answers that came in were surprising — surprising because they came only from persons who were trying to help others, not themselves. One of the most interesting came from a gal who had put in 90 days in the county jail here. This young lady was taking a chance by getting involved in the matter because she felt that if her present employer heard about the little interlude she'd be out of a job.

Chief Recreation

During her stay with the county she had been a trustee, and one of her duties was to play records over the p.a. system for the girls during mealtime—the only time they got to hear any music, and also the chief recreation for many of her companions there.

Seems the "library," dependent for fresh stock mainly on donations sent down by former prisoners (there is no fund for the purchase of new records), was a pretty stale collection of beatup, worn out, and chipped platters which the gals were mighty tired of hearing over and over again. On her release she had made the rounds of record shops, etc., to promote some new stuff, but without much luck.

Hip Listeners

Also, she wrote: "The girls down here are all pretty hip. They like bands like Charlie Ventura, Illinois Jacquet, Lionel Hampton, Gene Krupa, and Stan Kenton."

So a box of new or nearly-new records went to the gals on the 13th floor of the Los Angeles county jail, thanks to this young lady's letter. To *Down Beat* here came a letter from Lt. Frances Blumfeld, policewoman in charge of the women's department, saying in part:

"You have just brightened the lives of more than 200 women. For

some, music is the only pleasure they have . . ."

With the assistance of *Town Criers*, Benny Carter, Irving Berman (a local businessman who offered to help), and others, boxes of records have been delivered to the Kabat-Kyser institute for paralytic patients, the City of Hope Sanitarium at Duarte, Calif., and the All-Nations foundation (an inter-racial youth center in L.A.'s Skid Row neighborhood).

And we're just beginning to discover how many places there are where there's a real demand (but no money) for those records disposed of with haughty contempt. We're hoping some of these critics, radio record showmen, and others who acquire records for free, will pass on some of their surplus to those who will get real pleasure out of them. Pitch in, guys, this is the cheapest way to feel noble you'll ever find!

DOTTED NOTES: The Weidler Brothers, George, Warner, and Walt, all ace sax men who have held lead chairs with Stan Kenton, Les Brown, et al, broke in their new nitery act (comedy, songs, and dance) at Pappalardo's Supper club in Ridgecrest, Calif. Ken Murray wants them for a New York stage show.

Incidentally, their act was tailored for them by dance director Nick Castle, who is also designing turns for June Christy, Andy and Della Russell, June Hutton, and Frankie Yankovic's polka bandsmen.

Canteen Ready

Hollywood Canteen, famed servicemen's center of World War II, has been alerted. It's on a standby basis ready to go into action when needed. Still has a working fund available of more than half a million bucks, derived from its share of the movies *Hollywood Canteen* (Warner Brothers) and *Stage Door Canteen* (Boris Morros).

We're told Sidney Lanfield, Paramount movie director (now on the Bob Hope picture, *The Lemon Drop Kid*) played piano with the Original Dixieland Jazz band. Where and when, Sidney? . . . Mike Connolly, one of our cockeyed contemporaries, came up with this one first (to our knowledge):

"1950's song hit of the year will be *Deferred Man Theme*."

Radio announcer Bill Leyden, announcing a contest in which listeners are to guess instrumental combinations heard on records: "Now, see if you can guess how many musicians were supporting Polly Bergen when she made this record—ah-er-ah-of course, I mean accompanying Miss Bergen."

The next issue (Oct. 6) will feature the life story of Ben Pollock and many interesting photos.

CHARLES COLIN

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Los Angeles Band Briefs

Red Norvo trio returned to Haig following two-week run of Dave Brubeck trio.

Nick Stuart was announced for return to Aragon Sept. 1. *Joe Roy Hutto's* all-orchestra closing Sept. 8, with indication dancery, which has been employing three bands and running six nights a week, will drop to one ork and a Friday-Saturday-Sunday schedule.

George Shearing quintet in return date at Oasis Sept. 1-14. Lee Young combo remains through Shearing date and also for Billie Holiday's date there Sept. 15-29. Oasis future attractions include **Bob Calaway**, Sept. 9-29; **Leslie Armstrong**, for November; date of opening to be announced.

Jimmie Grier holding forth with five-piece unit at recently reopened Paris inn. Jimmie, violin & clarinet; **Wally Bobb**, violin; **Johnny Pace**, tenor sax; **Law Raymond**, piano, and **Mervyn Kopp**, drums.

Charlie Barnet back in L.A. for Saturday night dates at Avodan, downtown dancery, Sept. 9 and 16.

Frankie Gould's 12-piece crew doing Saturday night (only) stands at Horace Heidt's Trianon.

Garwood Van, recently at Hollywood's Cinerama off for Las Vegas with 10-piece ork for four-week stand at Flamingo hotel starting Aug. 24.

Bob Hamilton's Embassy four (Bud, trumpet & vibes; **Charlie Marchison**, piano; **Harry Fishback**, bass, and **Back Stapleton**, drums) took over stand at York club recently vacated by Bob Manners combo.

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Album Ratings—**★★★★**

LP reissues of Dave Dexter's anthology effort of a few years ago. There are many holes in the collection, some of the music is mundane, some of the soloists badly picked perhaps, but try the job yourself sometime. By and large these four LPs should give anyone not too familiar with jazz some idea of its scope, the accomplished listener a good deal of pleasure. Some changes in the sides used have been made: Stan Kenton's slugging *Balboa Bash* has been replaced by *Soliloquy*, a piece for his new band with Milton Bernhart's trombone and strings, while additions such as Goodman's *Sweet and Lovely* can be noted. Deletions such as the Hawkins *I'm Through With Love* are noted with dismay, but you can't put everything on an LP. (H 239-242.)

Jess Stacy

★★★ *Can't We Be Friends?*
★★★ *Imagination*

I was a sucker for Stacy's easy rolling octaves when he was with Goodman—the only relaxed jazz man in the later powerhouse band—and still find his playing attractive, if not colossally imaginative. However, I do commend to your attention the guitar playing of George Van Eps. This full style of full changes, moving along interior lines, is completely neglected in today's conception of the tenor-style, Christian, single-finger guitar school. It is richly harmonic, and delightfully easy to listen to. It's jazz which is pretty rather than forceful. (Capitol 1136.)

George Shearing

★★★ *When Your Lover Has Gone*
★★★ *Carnegie Horizons*

The Shearing combo applying its deft touch to a lovely old ballad, with Shearing playing a single-noted solo. Charming, simple stuff. *Horizons* sounds like one of the Denzil Best riffs Shearing has played for some time. The guitar

is badly balanced, while some peculiar things are done with the volume level back of Shearing's solo. As a whole, this is a less convincing side than many Shearing has done so far. (MGM 10763.)

BAND JAZZ

Sy Oliver

★★★★ *Ain't Got Nobody*
★★★ *Wagon Wheels*

Once again Sy has turned out one of the best band records of the year from the standpoint of pure swingin' feeling. He uses all the old Lunceford tricks on *Nobody*, including the wandering baritone, single trumpet, and trick key-change into vocal. Trombone solo sounds like Trummie Young, while the whole band plays in most excellent and rocking fashion. *Wagon* has the lag, but perhaps creaks a shade too much. It certainly is a unique treatment for this oater though. (Decca 27094)

Perez Prado

★★★★ *More Mambo Jambo*
★★★ *Mambo de Chatanooga*

The mambo kid back at it again, and I'm afraid he cuts his North American confreres badly. Outside of Machito, I don't know of any band that could stay up with him on the mambo style. The unified feeling in the phrasing of the reeds and brass is quite exceptional. And the enthusiasm certainly make a difference. Check Dave Barbour's record of *Harlem Mambo* (Capitol), certainly a well-played record, and you'll see what I mean. *Chatanooga* is some shoe shine job, demonstrates the Prado brass can swing on slow riffs as well as the faster mambos. The piano playing could be more adroit, but merely sets up the proficiency of what the band is doing as a unit. (Victor 20-2873.)

Harry James

★★ *In a Mist*
★★ *Brazilian Sleigh Bells*

This writer likes close to all styles of music, has scoffed for years at purists, but this is one record where I rise to scream in bloody protest. *In a Mist* was a delicate composition for piano by Bix Beiderbecke, was feelingly transcribed for band and trumpet some years ago by Bunny Berigan (Victor). This record is heavy, tasteless, and completely lacking in any of the melodic ease for which Bix stood during his lifetime. To tie this conception to James' neighing strikes me as being a little unnecessary. This record is a monumental example of what lack of grace and taste can do in music. Flipover finds James invading the

Symbol Key

★★★★ *Tops*
★★★ *Tasty*
★★ *Tepid*
★ *Tedious*

sort of technical exhibition in which Rafael Mendez delights. It's pretentious, rather ineffective stuff. (Columbia 38902.)

Dave Barbour

★★★ *Harlem Mambo*
★★★ *Guitar Mambo*

Two good mambo sides by Barbour, leading a good-sized band. However, the brass doesn't have the Prado bite, nor the rhythm the sharp-cut authenticity of the Cuban leader's recorded work. But these are by far the best mambo records so far from straight American musicians. (Capitol 1134.)

Charlie Ventura

★★★ *It's Me Again*
★★ *Lonesome Darlin'*

The Honey Dreamers pitted against the Ventura band to good effect on *Again*. Ventura's solo on *Darlin'* is strained and effortful. (Victor 20-3885.)

DANCE

Percy Faith

Flight 33½
★★ *One Night of Love*
★★ *My Shad*
★★ *BaTuCaDa*
★★ *What Is This Thing Called Love?*
★★ *Beautiful Love*
★★ *Nightingale*
★★ *Brazilian Sleigh Bells*

Album Rating **★★★**

Faith deserves a lot of credit for what he attempted here: two dance medleys with a big Kostelanetz style band, running through a fox trot, waltz, samba, and rhumba on each side. In other words, he has allowed himself none of the leeway of big pauses, accelerandos and all the rest of the usual big band saccharine. To his credit, the band swings throughout, plays the arrangements with good feeling and phrasing. Whoever was first trumpet man deserves a boost for the way the brass section moves. It's unusual in a studio band to get that good a beat out of the brass. The record is done continuously, connected by piano segues as are all the other Columbia Dance Date LPs. (Columbia CL 6131.)

VOCAL

Billie Holiday

★★ *Man I Love*
★★ *St. Louis Blues*
★★ *I'm Gonna Lock My Heart All of Me*
★★ *Me Myself and I*
★★ *Let's Do It*
★★ *You Go to My Head*
★★ *Travelin' All Alone*

Album Rating—**★★★★**

Eight great vocal sides by Lady Day, dating from 1937 through 1941, with some of the best pickup groups ever put together backing here. Included are members of the Basie band, the Teddy Wilson groups, Claude Thornhill, even Benny Carter playing clarinet on *Blues*. Personnel listings on *Heart* are hard to get, but the band sounds like the old John Kirby

band to me. *Me* has some wonderful Lester Young tenor. *Myself* belongs to the completely ad lib school of vocal record session which produced *Miss Brown to You*. More wonderful Young on *Alone*, plus muted Clayton. A great, great album. (Columbia CL 6129.)

Louis Armstrong

★★★★ *La Vie en Rose*
★★★★ *C'est Si Bon*

Whoever did this score (*Rose*) came up with a unique sound: clarinet, piano, guitar, and bass projected against Louis' horn in a queer, broken-time phrasing that should be corny as the dickens but is quite delightful. Louis' voice and horn are quite wonderful. They do not have the vigor and power of former days, but he is still something as a phrasing musician in anyone's band. (Decca 27118.)

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Many Changes Made As Studios Re-Sign Orks

Hollywood—Renewal of contracts with individual musicians in the major studio staff orchestras for the one-year period ending Aug. 31, 1951, was all but completed at this writing, with major changes found only at MGM and 20th Century-Fox. MGM, where there was something in the nature of a shakeup in the brass section last year, came up with six new names in the fiddle section this time, not counting that of Lou Raderman, who replaced Mark Levant as concert-master when the latter died a few months ago.

New members of the MGM staff group are violinists Arthur Maebe, Sol Kidler, Paul Nero, Saul Grant, Lisa Minghetti, and Mort Herbert. Departing were Jaime Overton, Rocco Barberi, Herman Seidel, and

man, one of the two pianists on contract last year (the other, remaining, is Jakob Gimpel), has left, with replacement not set at writing.

New Brass at 20th

Most important change this year was in the brass section at 20th Century-Fox, where there is a completely new trumpet section and a new trombone man. Departing trumpeters were Jimmie Heaton, Don Anderson, and Eddie Shiner; replacements are Frank Beach (from Les Brown ork) and John Clyman, first chair last season with the Los Angeles Philharmonic orchestra. One trumpet was still to be signed.

Ray Klein, trombone, also from Les Brown, replaced longtime 20th-Fox staffer Bill Atkinson. And another former Les Brown man, Abe Most, bobbed up in the reed section, replacing Peyton Legare.

Other Changes

Other changes in studio staff groups: At Universal-International—Sarah Kreindler, violin, replaced Duci de Kerekjarto; George Kast, violin, replaced Lisa Minghetti; Joseph Reilich, viola, replaced Vladimir Lukashuk; Willard Culley, French horn (Willard once played a season with Harry James), replaced George Hyde; Mary Jane Barton, harp, departed, was replaced by Joseph Quintile.

At Paramount—Nathan Kaproff, violin, replaced Sidney Greene; Leroy Collins and Harry Hyams, viola, replaced Harry Rumpier and Joseph Reilich; George Neikrug, cello, replaced Irving Lipschutz; Mark McIntyre, piano, replaced Harry Sukman; Roland Hallberg, drums, replaced Ralph P. Smith.

At Warner Brothers—Art Fleming, bassoon, who left here last year after 16 years, is back in the lineup again; Ralph Lee left the reed section, with no replacement; George Hyde, French horn, replaced Walter Hornig; Wallace Kotter, tuba, left. No replacement.

At RKO—Robert Sushel, Sascha Jacobsen, and Rocco Barberi, violin, replaced Elsa Grosser, Elliott Fisher, and Laurent Halleux; Mitchell Lurie, clarinet, replaced Vincent Donatelli.

At Republic—John Bingham, viola, left. There will be no replace-

ment in this section, which was reduced to two, but another instrument, not determined at this writing, was to be added to the staff. At Columbia—no changes.

Still Big Money

The standard minimum guarantee for studio contract staff musicians is \$6,916 a year for 520 hours, with two weeks vacation, which is not deductible. Some reed men, particularly valuable because of doubles, are guaranteed time and a half, earned or not.

A few musicians, but not many, still get bonus pay equal to double guarantee and higher—mostly violinists who serve as concertmasters. Last year one brass man at a major studio received a guarantee of \$18,200. Whether he is receiving the same rate this year is unknown and held unlikely.

Only at MGM did staff workers put in more than their minimum of 520 hours and draw extra pay—several thousand dollars in some cases.

Complete personnels of staff orchestras for coming year follow:

MGM (Mickey Whelan, orchestra manager): Violins—Lou Raderman, Arthur Maebe, Werner Coheand, Sam Albert, Sam Fiedler, Albert Vertchamp, Sol Kidler, Paul Nero, David Croese, Saul Grant, Lisa Minghetti, Mort Herbert, Emanuel Noss, and Eunice Wannermark; violas—Virginia Najavski, Benches Marcus, Germaine Provost, and Cecil Figalaki; cellos—Edgar Lustgarten, Alexander Borlaoff, Foyvand Lhoest, and Alexander Bunschuk; basses—Louis Previzi, Arthur Shapiro, and George Boujle.

Reeds—D. H. McKaney, Mort Friedman, Gus Brown, Alan Coranoff, Andrew Young, and Don Ledler; Flute—Aron Coranoff; oboe—Phil Mansell; bassoon—Charles Gould; French horns—John Cave, Vincent DeLiberato, and Herman Lohaw.

Trumpets—Dany Raser, Joseph Tricardi, and Irvin Shulkin; trombones—Walter Hanson, Si Zentner, and Herb Taylor. Drums—Mel Pedashy, D. V. Seher, and Frankie Carlson; piano Jakob Gimpel (one more to be signed); harp—Paula Scherzinger; harp—Jack Marshall.

20th CENTURY-FOX (Simca Waroaker, orchestra manager): Violins—Felix Statkin, Paul Shure, Joseph Chassman, Paul Lowenkron, George Berro, Marvin Linnolski, Virginia Ellis, Emma Leman, Henry Canuel, David Selman, Adolph Di Tullio, Irma Neumann, Marlon McKinstry, and Sai Babita; violas—Alvin Dinkins, Alexander Kolman, Sven Rohrer, and Meyer Solle; cellos—Art Reber, Joseph Di Tullio, Leonard Krupatich, and Joseph Coppin; basses—Mike Rubin, Paul Gregory, and Chico Rivera.

Reeds—Ruee Cheever, Abe Most, William Ulyate, Gene Miller, and Lylo Sharp; Flute—Luella Howard, Barbara Putnam, and Sterling Smith; oboe—Edwin Kostanski and Gordon Popet; bassoons—Don

Christlich and Carl Jovakki; French horns—Alfred Brin and Eugene Ober. Trumpets—Frank Beach and John Clyman (one to be signed); trombones—Ray Klein, John Tranchilli, and Marlow Isaac. Drums—Vic Bertou, Paul DeDroit, and Richard Cornell; piano—Urban Thielman; harp—Lila Craft.

UNIVERSAL-INTERNATIONAL (Max Rapp, orchestra manager): Violins—Manuel Compinsky, Samuel Cytron, Sam Fardis, Leon Goldwasser, George East, Len Klann, Sarah Kravitz, Eric Neufeld, Louis Peckman, and Ambrose Russo; violas—Cecil Bouvalot, Harriet Payne, and Joseph Reilich; cellos—Stephen De'ik, Lajos Shuk, and Josef Ulatie; basses—Harold Brown. Reeds—Al Hordis, Karl Loef, and Blake Reynolds; Flute—Elihu Rota Jr. and Arthur Smith; oboe—Arthur Gault; bassoon—Lloyd Hildebrand. Trumpets—Bob Goodrich, Gene LaFleur, and Don Lindor; trombones—H. L. Sanga, Bruce Squires, and John Stanley; French horns—Willard Calley Jr. and Al Williams. Drums—Ralph Collier Jr. and Harold Mullan; piano—Lynn Gander; harp—Joseph Quintile.

PARAMOUNT (Phil Kabgan, orchestra manager): Violins—Yasha Seidok, Ralph Schneider, Harold Ayres, Arnold Jurschky, Leonard Malarsky, Peter Mowabium, James Gotoff, Isadora Karon, Sydney Sharp, Nathan Kaproff, Alexander Koltun, Robert Konrad, Caesar Kersten, and William Kurosch; violas—Lee Hillman, Leroy Collins, Garth Nuttycombe, and Harry Hyams; cellos—George Nairurg, David Filerman, Emmet Sargent, and Jeanne Bayless; basses—Aron Guterson, Anton Torello and Ray Siegel. Reeds—Joseph Kroscher, Mahlan Clark, and Justin Gordon; oboe—Charles Strickfaden; bassoon—Julio Seder; Flute—Harold Lewis and Don Renfrew. Trumpets—Frank Zinner, Phil Candrea, and Tommy Jones; trombones—Tom Bassett, Andrew Mitchell, and Rene Egali; French horns—Richard Ferial, Charles Paul, and Lure Stal. Piano—Mark Melatory; harp—Alda Mulderi; drums—Bernie Mattinson and Roland Hallberg.

WARNER BROTHERS (Vic Allen, Orchestra manager): Violins—Dan Lube, Harry Zagon, Joseph Livatt, S. Ross, Jerome Reiner, Howard Griffin, Baldanaro Periamo, Rene Henry, David Beroun, Hillard Lubin, Naud Fischer, and Hans Wippler; violas—Paul Rebyn, Maurice Keltz, Don Cole, and Christian Spretto; cellos—Eleanor Skatka, Julian Kaha, Maurice Amsterdam, and Alexander Reisman; basses—Arieo Barostein and Vic DeLary. Reeds—Joe Casillo, Leo Rehnman, Archie Beante, Ted Kria, and Percy Nichols; oboe—Lilliane Lhoest and Lloyd Reihburn; bassoons—Ray Newlin and Art Fleming; Flute—Leonard Fossell, Robert Bladet, and Jimmy Briggs. Trumpets—Larry Sullivan, George Wondt, and Al Harris; trombones—Frank Sullivan, Hoyt Salmans, and Charles Gorgland; French horns—William Rinkhav, George Hyde, George Hoffman, and Jacob Koehler. Piano—Norma Drury and David Klatskin; drums—Charles Collins, George Bole, and Frank Horowitz; harp—Gail Laughlin.

RKO (Manny Harmon, orchestra manager): Violins—Eddie Shapiro, Daniel Koritowsky, Robert Sushel, Cyril Tobias, Sara Vella, Misha Vella, Sascha Jacobsen, Adolph Koldofsky, Robert Levine, Dorothy Wade, Jack Pepper, and Rocco Barberi; violas—Abraham Hoshstein, Zoltan Kurthy, and Barbara Simons; cellos—Victor Gottlieb, Warwick Evans, and Lyloeth Evans; basses—Arthur Fabot and Simca Green. Reeds—Mitchell Lurie, Neely Plumb, and

(Modulate to Page 16)

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				ALB. NO.	SINGLE NO.	ALB. NO.	SINGLE NO.
Anthony, Ray		Scattered Toys	Capitol				F-1040
		Skip to My Lou					
		Hama, Tack Me to Do the Charleston	Capitol				F-1051
		Lachawanna Local					
		Lazy Old Tune	Capitol				F-1073
Armstrong, Louis		Man with a Horn					F-1108
		Star Dust					
		Skyrock					
		Can Anyone Explain					
		Lu Fu on Ross	Decca				F-1131
Basin, Count	Count Basin	C'est Si Bon					45-2713
		The Golden Bullet	Columbia		1-709		
Brews, Les		Bluebird Blues	Mercury				1019
		After Theater Jump					
		Letter Leap Again					
Carlin, Una Mae		Destination K. C.					600
		Six Cats and a Prince					
Dorsey, Jimmy		A Foggy Day	Columbia				1-697
		Drifting and Dreaming					
Dorsey, Tommy		Long Gone	Columbia				1-700
		It's a Long, Long Way to Tipperary					
Douglas, Tommy		You Don't Have to Be a Baby to Cry	Columbia				1-698
		Happy Feet					
Ellington, Duke	Ellingtonia Vol. II	Birmingham Bounce	Victor				47-3840
		Killin'	Capitol				F-1100
Flanagan, Ralph		Jackson County Romp					
		Croala Rhapsody	Brunswick	BL 58012			
		Tiger Rag					
		Yellow Dog Blues					
		Tishomingo Blues					
Froese, Frank	Boys in the Back Room	Jazz Convulsions					
		Awful Sad					
		Down the Line	Victor				47-3820
		If I Had a Magic Carpet					
		Stumbling	Varsity	VLP 6031			
Gray, Jerry	Dance to the Music of Gray	The One I Love Belongs to Somebody Else					
		Hindustan					
		After You've Gone					
		A Lover's Lullaby					
		Sweetie Serenade	Decca	VL 5266			
Green, Phil	Rhythms on Records	Twelfth Street Rag					
		Crow Cut					
		By the Waters of Minnetonka					
		Caravan					
		Stormy Weather March	London	LPB 17			
Greer, Big John		All the Things You Are					50-0051
		Star Dust					
Greer, Big John		Blue Skies					50-0076
		This Can't Be Love					
Harris, Phil		Fascinating Rhythm					47-3216
		Moonglow					
Hawkins, Erskine		Mood Indigo					47-2981
		Bebop					
Hanks, Mel		Smoke Rings					47-3835
		Croala Love Call					
Hall, Jessito		Caravan					4728
		Charoak					
Harper, Tom		Rocking Jenny Jones	Victor				47-3760
		I've Just Found Love					
Herman, Woody		I'll Never Do That Again					50-0051
		A Fool Hesn't Got a Chance	Victor				50-0076
Heywood, Eddie		That's a Plenty					47-3216
		Chattanooga Shoe Shine Boy					
Holiday, Billie		The Buffalo Nickel					47-2981
		It's Dittie So Dittie					
Howard, Meredith		Tuxedo Junction					47-3835
		Opportunity					
Hunt, Pee Wee		Pennies from Heaven	Tempo				4728
		Coohy Cashoo Clock					
Ingram, Illinois		Shangri-La	Victor				47-3760
		Love Can Hurt You					
Jordan, Louis		Flappy	Columbia		1-620		
		Choo'n Gum					
Krupa, Gene		Cat Coit's Engineer					1-644
		Is That All I Mean to You?					
Laine, Frankie		Mare Moon	Capitol				F-682
		The Crickets					
Larkin, Billie		Detour Ahead					F-937
		Not Really the Blues					
Larkin, Billie		I Want a Little Girl					F-1126
		Muscle to Dance To					
Larkin, Billie		You Go to My Head	London				30175
		Caravan					
Larkin, Billie		God Bless the Child	Columbia		1-613		
		Am I Blue					
Larkin, Billie		Homa Cookin' Mama	Victor				50-0044
		Cold Potato					
Larkin, Billie		Charleston	Capitol				F-673
		Youthful Fountain					
Larkin, Billie		My Old Gal	Victor				50-0087
		You Got to Change					
Larkin, Billie		Blue Light Boogie	Decca				45-27114
		Blue Light Boogie—Part II					
Larkin, Billie		Show Me How	Decca				45-27129
		I Want a Roof Over My Head					
Larkin, Billie		At the Jazz Band Ball	Victor				47-3816
		I Want Gold in My Pocket					
Larkin, Billie		Black and Blue	Mercury				45-1026
		Wrap Your Troubles in Dreams					
Larkin, Billie		Blue Turning Gray over you	Mercury				45-1027
		On the Sunny Side of the Street					
Larkin, Billie		West End Blues	Mercury				45-1028
		I Can't Believe That You're in Love with Me					

Studio Changes

(Jumped from Page 15)

Henry Emerson, alto—Alexander Davoli; bassoon—Jack Marsh; Sute—Hasken Bergh.
Trumpets—Kenneth Apperson, Martin Pappie, and Lou Mitchell; trombones—Al Sherman, Harry Wallace, and Randall Miller; French horns—Tibor Slik.
Drums—Lou Erickson; harp—Zhai Moor; piano—Max Rabinowitch.

REPUBLIC (Henry Scharf, orchestra manager). Violins—Alex Murray, Lily Mahler, Sylvain Noack, Nathan Abbas, Milton Fehrer, David Jackson, Simon Carfagno, Henry Castleton, Mark Epstein, and Lester Spencer; violas—Norman Botnick, and Gordon Groves; cellos—Katherine Shroyer, Hendrick Nordoff, and Flori Cough; basses—Bart Hunt and Joseph Kaufman.
Reeds—Barnet Sorkin, Jerry Vanderhoef, Joe Bayer, and Leo Stal; Sute—Jeanette Regert; alto—Lou Marcano.
Trumpets—Alex Golden, Clayton Cash, and J. D. Wade Jr.; trombones—Ernest Smith, Pete Carpenter, and Russell Brown; French horns—Huntington Burdick, Lawrence Sansone, and Francis Balletta.

Piano—Theodore Saldenberg; harp—Robert Conzelmann.

COLUMBIA (Lindsay Simons, orchestra manager). Violins—Marshall Season, Scipiano Galdi, Laura Griffin, Helmo Hutto, Robert Gomborg, Robert Gross, Myron Sandler, William Wales, Julian Brodatsky, and Lou Kaplan; violas—John Fiasca, Morris Brenner, and Dorothy Kulton; cellos—Joseph Saxon and David Pratt; basses—Manny Stein and Nathaniel Casper; harp—George Smith, Henry Evans, and Charles Butler; alto—Henri De Buscher; bassoon—Robert Swanson; English horn—Harry Schuchman; Sute—Archibald Wade and Harry Klec.
Trumpets—Manny Klein, Vladimir Druckar, and Shirie Goodie, trombones—Eddie Kurborski (Kushy), James Thomason, and Art Ginder; French horns—James Decker, Drum—Leonard Wright and J. P. Williams; piano—George Greedy; harp—Lanetta McFarland.

The history of Ben Pollack, the story of his early bands, plus many photos, old and new, will be featured in the Oct. 6 issue of *Down Beat*, on sale Sept. 22.

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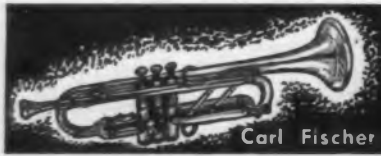
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Arnow, Charlie (Hank's) Route 41, Waukegan, Ill., r
 Anthony, Ray (Palladium) L.A., 10/10-11/18, b
 Back, Will (Broadmoor) Colorado Springs, Colo., out 9/9, b
 Bannock, Tomorrow, Freddy Martin's (Palladium) L.A., b
 Bantley, Stan (Legion Club) Montreal, Can.
 Basil, Louis (Chicago) Chicago, t
 Bell, Curt (Sagamore) Lake George, N.Y., h
 Benedict, Gardner (Mayflower) Akron, O., h
 Beneke, Tex (Indiana State Fair) Indianapolis, out 9/8
 Bishop, Billy (Landsdowne Park) Pittsburgh, 9/11-16, b
 Bothie, Russ (Lions-Milford) Chicago, b
 Bose, Calvin (Earle) Philadelphia, t
 Brandon, Henry (Blackhawk) Chicago, r
 Brandwynne, Nat (Mapes) Reno, Nev., out 9/18, b
 Brown, Les (Bob Hope Show) CBS, Hwd. Byers, Verne (Pine Cone Inn) Grand Lake, Colo., out 9/9, h
 Calloway, Cab (Palomar) Vancouver, B.C., 9/11-24, nc (Oasis) Hwd., in 9/29, nc
 Carle, Frankie (Palladium) L.A., 9/5-10/9, b
 Carlyn, Tommy (Oh Henry) Willow Springs, Ill., out 10/1, b
 Cavallaro, Carmen (Fairmont) San Francisco, h
 Clifford, Bill (Claremont) Berkeley, Calif., out 9/19, h
 Cugat, Xavier (Astor) NYC, out 9/10, h
 Cummins, Bernie (New Yorker) NYC, h
 Dorsey, Tommy (Casa Loma) St. Louis, 9/26-30, b
 Drake, Charles (Flame) Phoenix, Ariz., nc
 Drayer, Roland (Pavillon) Myrtle Beach, S.C., out 9/9, b
 Duke, Johnny (Bengalair) Tulsa, Okla., nc
 Featherstone, Jimmy (Martinique) Chgo., out 9/10, b
 Ferguson, Danny (Washington - Youree) Shreveport, La., h
 Flanagan, Ralph (Stadler) NYC, 9/11-10/15, b
 Flindt, Emil (Paradise) Chicago, b
 Foster, Chuck (Peabody) Memphis, out 9/28, h
 Potine, Larry (Palisades Park) Palisades, N.Y., out 9/10, b (Roseland) NYC, in 9/20, b
 Frassetto, Joe (500 Club) Atlantic City, r
 Garber, Jan (Stadler) NYC, b
 Gordon, Stamp (Cafe Monty) Dayton, O., out 9/18, nc (Zanibar) NYC, 9/8-11/14, nc
 Gregg, Wayne (Trianon) Chicago, b
 Hampton, Lionel (Balboa) Balboa Beach, Calif., b
 Harris, Ken (St. Anthony) San Antonio, Tex., out 9/8, h
 Harrison, Cass (Casablanca) Canton, O., nc
 Hayes, Sherman (Oriental) Chicago, t
 Herbert, Ted (Casino) Hampton Beach, N.H., out 9/18, b
 Herman, Woody (Meadowbrook) Cedar Grove, N.J., out 9/21, b
 James, Harry (Fair) Mitchell, S.D., 9/24-30
 Jones, Spike (Flamingo) Las Vegas, Nev., in 9/21, h
 Jurgens, Dick (Claremont) Berkeley, Calif., 9/12-29, h
 Kassel, Art (Martinique) Chicago, 9/12-28, r
 King, Ricky (K of C) Peabody, Mass., out 9/28, b
 Krupa, Gene (Capitol) NYC, t
 LaSalle, Dick (Muehlebach) Kansas City, Mo., out 9/19, h
 LaViole, Larry (George F. Pavilion) Johnson City, N.Y., b
 Lawrence, Elliot (Cirele) Indianapolis, out 9/18, t (Coney Island) Cincinnati, in 10/15, b
 LeWinter, Dave (Ambassador) Chicago, b
 Lewis, Ted (Bal Tabarin) San Francisco, out 10/4, nc
 Lombardo, Victor (Vogue Terrace) McKeesport, Pa., 9/8-18, nc (Army Show) San Antonio, 9/28-30 (Deshler-Wallick) Columbus, O., 10/5-31, h
 Lopez, Vincent (Taft) NYC, b
 Masters, Frankie (Stevens) Chicago, b
 Masters, Vick (Green's Crystal Terrace) Duluth, Minn., nc
 McLean, Jack (Hilton Manor) San Diego, h
 Monroe, Vaughn (Waldorf Astoria) NYC, h
 Mooney, Art (Steel Pier) Atlantic City, out 9/10, b
 Morgan, Russ (Biltmore) L.A., in 9/11, h
 Moreno, Buddy (Chase) St. Louis, h
 Noble, Leighton (Ambassador) L.A., out 9/10, b (Balinese Room) Galveston, Tex., 9/15-10/19, nc
 Ohman, Phil (Beverly Hills) L.A., h
 O'Neal, Eddie (Palmer House) Chicago, b
 Overend, Al (Skyline) Billings, Mont., nc
 Palmer, Jimmy (Claridge) Memphis, 9/16-10/6, h
 Pastor, Tony (Paramount) NYC, in 9/27, t
 Perrault, Clair (Grove) Vinton, La., nc



EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; ac—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; ps—private club; NYC—New York City; Hwd.—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp. (Joe Glaser), 745 Fifth Avenue, NYC; AF—Allbrook-Pumphrey, Richmond, Va.; BS—Billy Shaw, 1250 Sixth Ave., NYC; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurtz Agency, 214 N. Canon Dr., Beverly Hills, Calif.; McC—McConkey Music Corp., 853 Seventh Ave., NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; MG—Moe Gale, 40 West 48th St., NYC; RMA—Reg Marshall Agency, 6471 Sunset Blvd., Hwd.; SAC—Shaw Artists Corp., 1250 Sixth Ave., NYC; UA—Universal Attractions, 347 Madison Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, RKO Bldg., NYC.

Phillips, Teddy (Army Show) 9/8-15, San Antonio, Tex.; (Aragon) Chicago, in 9/28, b
 Pollack, Ben (Beverly Cavern) L.A., nc
 Powell, Teddy (Roosevelt) NYC, out 9/25, h
 Prima, Louis (Vogue Terrace) McKeesport, Pa., 9/14-20, nc
 Ragon, Don (Schroeder) Milwaukee, 9/12-19, h
 Reed, Tommy (Peony Park) Omaha, out 9/10, b; (Aragon) Chgo., 10/29-11/25, b
 Robbins, Ray (Casa Loma) St. Louis, Mo., 9/15-24, b
 Ryan, Tommy (Rainbow Terrace) Stafford, Fla., b
 Saunders, Red (De Lisa) Chgo., nc
 Seby, Chuck (Deshler-Wallick) Columbus, O., out 9/30, b
 Sherwin Twins (Kabaner's) Monticello, N.Y., b
 Snyder, Bill (Edgewater Beach) Chgo., in 9/8, h
 Spittainy, Phil (Waldorf Astoria) NYC, b
 Stable, Dick (Ciro's) Hwd., nc
 Stern, Harold (Flamingo) Las Vegas, Nev., b
 Stevens, Roy (Rowland) NYC, out 9/17, b
 Still, Jack (Pleasure Beach) Bridgeport, Conn., out 9/9, b
 Strong, Benny (Peony Park) Omaha, out 9/18, b
 Stuart, Nick (Last Frontier) Las Vegas, Nev., in 9/22, h
 Travis, Gene (Casino Cafe of Tomorrow) Chgo., nc
 Van, Arthur (Colonial) L.A., b
 Vincent, Lee (Steel Pier) Atlantic City, 9/16-17, b
 Welk, Lawrence (Trianon) Chgo., out 9/10, b (Capitol) NYC, 10/19-11/2, t
 Williams, Gene (Meadowbrook) Cedar Grove, N.J., 9/22-10/19, b (Glen Island Casino) New Rochelle, N.Y., b
 Worth, Wilton (Holiday Inn) Flushing, L.I., N.Y., nc

Collins, Lee (Bee Hive) Chicago, cl
 Commercialres trio (Ciro's) Philadelphia, nc
 D'Amico, Hank (Hickory Log) NYC, nc
 Dodd Four, Jimmie (Golden) Reno, out 9/25, h
 Downs trio, Evelyn (Park Terrace) Brooklyn, r
 Duchessa and her Men of Note (5th Ave.) Duluth, Minn., h
 Evans, Doc (Jazz Ltd.) Chgo., nc
 Gallian, Geri (Ciro's) Hwd., nc
 Garner, Erroll (Cafe Society) NYC, nc
 Gee Gee trio (Hickory House) NYC, r
 Georgians, The (Beck's) Richmond, Va., nc
 Glidden, Jerry (Congress) Chicago, h
 Gomez, Eddie (Roosevelt) L.A., h
 Gonzales, Leon (Crown Propeller) Chgo., cl
 Gonsmart, Cesar (Beverly) New Orleans, b
 Grubbs trio, Babe (Wagon Wheel) St. Cloud, Minn., nc
 Henderson, Horace (Grove Circle) Chicago, nc
 Henderson trio, Ken (Julia) Molina, Ill., r
 Herth, Milt (Catalina) Catalina Island, Calif., b
 Hoden, Art (Rupneck's) Chicago, r
 Hunt, PeeWee (Horshoe) Rock Island, Ill., 9/15-28, nc
 Interludes, The (Pine Lodge) Black River, N.Y., nc
 Jackson, Chubby (Blue Note) Chgo., 10/2-23, nc
 Jackson trio (Cave of the Winds) Chgo., cl
 Jackson, Willis (421 Club) Philadelphia, 9/11-17, nc
 Jaesen trio, Stan (Allen's) Spokane, Wash., out 9/13, nc (Buddy Baer's) Sacramento, Calif., 9/16-10/7, nc
 Jenkins trio, Howard (Continental) Kansas City, h
 Johnson quintet, Mary (Fort Pitt) Atlantic City, out 9/25, cl
 Jolly Jesters trio (Flamingo) Houston, Tex., h
 Kaye trio, Mary (Eddy's) Kansas City, out 9/14, r (Supper Club) Detroit, 9/18-10/15, nc
 King, PeeWee (Riverside Rancho) L.A., nc
 Kral-Cain combo (Hi-Note) Chgo., out 9/10, nc
 Kuanna, Danny (Roosevelt) L.A., h

O'Brien and Evans (Embassy) New Brighton, Pa., cl
 Ory, Kid (Lyman's Hollywood Grill) L.A., r
 Otis, Hal (Sherman) Chgo., r
 Parker, Charlie (Blue Note) Chgo., 9/22-10/6, nc
 Parks, Tommy (Mardi Gras) Oakland, Calif., nc
 Petty trio, Frank (Showbar) Boston, nc
 Phipps, Lew (Jamboree) Oklahoma City, nc
 Powell trio, Emil (New Empire) Yonkers, N.Y., nc
 Pringle, Gene (LaSalle) Chicago, b
 Proctor, Ralph (Champlain) Bluff Point, N.Y., h
 Quintones, The (Dragon Grill) Corpus Christi, Tex., out 9/11, r
 Richards, George (C.O.D.) Butte, Mont., nc
 Rocco, Buddy (Dewitt Clinton) Albany, N.Y., h
 Ronalds Brothers trio (Grange) Hamilton, Ont., Can., cl
 Rotgers, Ralph (Ambassador) Chicago, h
 Roth trio, Don (Flame) Duluth, Minn., nc
 Russo, Bill (Airliner) Chicago, nc
 Shearing, George (Oasis) L.A., out 9/13, nc
 Shey trio, Alex (Candlelight) Joliet, Ill., nc
 Silhouette, The (Westward Ho) Phoenix, Ariz., out 10/15, h
 Skylighters (New Palm Garden) Still Valley, N.J., nc
 Smith trio, Floyd (Strode) Chgo., h
 Soft Winds (Windsor) Hamilton, Ont., Can., out 9/17, h
 Spanier, Mugsy (Hangover) San Francisco, nc
 Starlighters trio, Bill Bickel's (Pines) Pittsburgh, nc
 Stillwell, Ray (Club 30) Chester, W. Va., nc
 Stone, Kirby (Clover Club) Miami Beach, Fla., nc
 Sundry, Will (Tutwyler) Birmingham, Ala., h
 Thompson trio, Bill (Colonial) Hagerstown, Md., h
 Three Angels, Slim Slaughter's (Elks Club) Oakland, Calif., out 9/14

Combos

Abbey, Leon (Harry's) Chgo., cl
 Alonzo, Lisa and the Tropicaires (Corsair) Toronto, nc
 Alvin, Danny (Normandy) Chgo., r
 Ammons-Stitt combo (Blue Note) Chgo., 9/8-21, nc
 Armstrong, Louis (Click) Philadelphia, nc (Fox) Detroit, 9/22-28, t (Horshoe) Rock Island, Ill., 9/29-10/8, nc
 Arnold, Arne (Stadler) Cleveland, h
 Bachelors of Note (Show Tap) Chgo., cl
 Bal Blue 3 (Cadillac) Whitefish, Mont., h
 Barbour, Dave (Thunderbird) Las Vegas, Nev., 9/28-10/11, h
 Barlow, Dick (Drake) Chgo., h
 Basie, Count (Bram Hall) Chgo., cl
 Big 3 Trio (Fairway) Bloomington, Ill., cl
 Brant, Ira (Park Plaza) St. Louis, Mo., h
 Brunettes, 4 Pet (Frolics) Minneapolis, nc
 Bushkin, Joe (Cafe Society) NYC, nc
 Cal-Trio (Red Rooster) Butte, Mont., nc

Compos

Lane, Johnny (1111 Club) Chgo., cl
 Latinaires (Mocambo) Hwd., nc
 McCune, Bill (Neil House) Columbus, O., 9/14-10/25, h
 McPartland, Jimmy (Colonial) Toronto, out 9/24, nc
 Melo-Jesters (Klein's Hillside) Parkersville, N.Y., nc
 Mid-Knights, Carmen Mondas (Imperial House) Thomas, W. Va., h
 Miles, Denny (Otto's) Latham, N.Y., nc
 Miles, Wilma (George's) Hobbs, N.M., cl
 Miller, Max (New Apex) Chgo., nc
 Mills Bros. (Circle) Indianapolis, out 9/18, t
 Modernuts (5 O'clock) Manitowoc, Wis., cl
 Napoleon, Phil (Cafe Society) NYC, nc
 Nichols, Red (Sardi's) L.A., nc
 Nite-Caps, Jimmy Dodds' (Sapphire Room) L.A., nc

Three Bars of Rhythm (Vic's) Aurora, Ill., cl
 Three Reasons (Buck Horn Ranch House) Taft, Calif., r
 Three Tones (Northernite) Stevens Point, Wis., h
 Tri-Tones (Rose Bowl) LaSalle, Ill., cl
 Tune Mixers (Los Medanos) Pittsburg, Calif., out 11/1, h; (Theater Club) Oakland, Calif., in 11/2, nc
 Venuti, Joe (Del Mar) Del Mar, Calif., out 9/9, nc
 Vera, Joe (Bellevue) Kansas City, Mo., h
 Vere trio, Vonne (Clover Club) Ft. Worth, Tex., cl
 Wald, Jerry (Studio Club) L.A., nc
 Walker, Gene (Clover Grill) Ft. Worth, Tex., r
 Warner trio, Don (Village Barn) NYC, nc
 White Horse trio (White Horse Inn) Craig, Colo., nc
 Wilbur, Bob (Savoy) Boston, out 10/4, r
 Windhurst, Johnny (Grandview Inn) Columbus, O., nc
 Wood trio, Mary (Music Box) Palm Beach, Fla., nc

Singles

Armstrong, Lil (Nob Hill) Chicago, cl
 Bailey, Pearl (Powellton) Philadelphia, out 9/10, h
 Barton, Eileen (Ciro's) Hwd., 9/8-22, nc
 Bunch, Johnny (Boat Club) Anderson, Ind., cl
 Cornell, Don (Priton) Rochester, N.Y., out 10/1, h
 Courtright, Rosalind (Desert Inn) Las Vegas, Nev., 9/19-10/2, h
 Durston, Gigi (Cafe Society) NYC, out 9/14, nc
 Eckstine, Billie (On Tour) WMA Farrell, Bill (Town Casino) Buffalo, N.Y., 9/9-17, nc
 Fields, Rusty (Mint) LaCrosse, Wis., cl
 Gibbs, Georgia (Palmer House) Chicago, h
 Holiday, Billie (Oasis) Hwd., 9/15-28, nc
 Kallen, Kitty (Chanticleer) Montclair, N.J., nc (Waldorf Astoria) NYC, in 10/2, h
 Knight, Evelyn (Chase) St. Louis, Mo., h
 Laime, Frankie (Chase Paroo) Chicago, 9/15-10/5, nc
 Lee, Julia (Tiffany) Hwd., nc
 Lee, Peggy (Thunderbird) Las Vegas, Nev., 9/28-10/11, h

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The Schillinger System

By KENNETH MacKILLOP JR.

Boston—Since the Schillinger system is founded upon the study of rhythm in all its variations, it is only fitting that any series of articles purporting to give alert musicians an insight into applications of this remarkable method of composing and arranging should begin with a discussion of this branch of the work.

Rhythm is basically the science of quantity: how much of what in which place in a general design. To the composer of serious music, this might mean the time proportions of a sonata or string quartet. To a writer of background music for a radio or film drama, it could dictate style of duration to fit a mood, situation, or pictorial requirement.

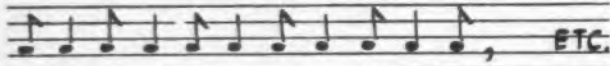
More Concerned

The dance band arranger would be more concerned, perhaps, with unbalancing a rhythmic pattern in order to obtain fresh and original expressions within the restrictions of his field.

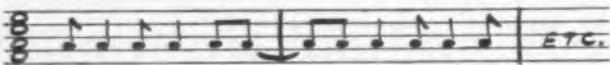
To each of these musicians, however, a study of rhythm is vital because only such study discloses to him the concept of a search for the possible in its entirety as contrasted with the customary with its inevitable stifling of the composer-arranger's imagination and talent.

Or, to put the idea into simpler words, the Schillinger system is concerned with showing a composer or arranger all the techniques he can use to make his music as varied as possible in his individual

- Step 1. Write the numbers in a series: 1 2 1 2 1 2 1 2 1, etc.
- Step 2. Let the unit of musical time value equal an eighth note and write the series in musical notation:

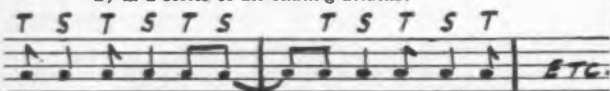


- Step 3. Convert the above line into dance-band time signature: (Note: Think of the notation in 8/8 time).



So far, we have achieved a basic rhythm pattern which might be applied to several situations: dance band, concert orchestra, or radio background. In order to keep things as simple as possible, however, let's assume that this first problem is one which faces the dance band arranger.

- Step 4. Distribute the rhythm pattern developed in Step 3 between the two sections (trombones and saxes abbreviated T and S) in a series of alternating attacks:



- Step 5. Now, assuming that our trombones will play bass clef tones and our saxes will play treble parts, we can write a two-staff raw score, as Schillinger would call it.



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Step 6. Since we are concerned only with rhythm, selection of chord progression is a matter of taste at this point. As an illustration, we will use one of the most common progressions available: I, VI, II, V.

Now let's score the notation of these chords and arrange the tones according to our raw score shown on Step 6.



Here is a second example, using the same rhythm pattern, with a less hackneyed harmonic progression (to be scored for a different group of instruments):



Continuing further with the numbers 1 and 2, it is easy to see that there are many other possibilities such as reversing the order of the numbers, or making a different assignment of the note values to the two instrumental sections. For example, following is a rhythm score using the original 1 and 2 note values as before, but in the attack pattern, 1T and 2S.



It is equally apparent that many other pairs or groups of numbers can be used in a similar manner to produce hundreds of other rhythm patterns: 2 and 3; 1, 2 and 3; 5 and 3, for example. The alert arranger will experiment with all the possibilities in order to achieve new and fresh rhythms in his scores. As a matter of fact, it

would be entirely possible to fill a complete issue with music based on the relationship of 1 and 2.

In following articles we will explore some of the techniques which enable us to produce such varied results, not only in rhythm but also in the fields of scales, harmony, counterpoint, composition, and arranging.

Band Routes

(Jumped from Page 17)

Lewis, Meade Lux (Hangover) San Francisco, nc
Lutcher, Nellie (Casino) Toronto, 9/14-20, t
Oaken, Hank (Sandra's) Chicago, cl
Page, Patti (Riverside) Milwaukee, t
Ravazza, Carl (Blue Angel) San Francisco, nc
Raye, Martha (Latin Quarter) Boston, nc

Rocco, Maurice (Mapes) Reno, Nev., out 9/13, h
Simpkins, Arthur Lee (Palomar) Portland, Ore., nc
Southern, Jeri (Hi-Note) Chicago, nc
Tatum, Art (Showboat) San Francisco, out 9/14, nc
Torme, Mel (Oriental) Chicago, out 9/20, t; (Casino) Toronto, 9/21-27, t
Warren, Fran (Waldorf Astoria) NYC, h

Watch for the Ben Pollack story in the Oct. 6 issue.

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Jersey Spot Starts Steady Name Policy

New York—New spot for singing names will open up in New Jersey at the end of September when the Chanticleer in Montclair stars a name policy which it plans to continue through to June. First booking under the new setup is Kitty Kallen.

Spot, which has been operating for a couple of decades, has previously depended only on a house band with occasional name singers brought in in the summer.

RCA To Give Prado Push As Pop Artist

New York—Perez Prado, whose recent waxing of *Que Rico el Mambo* brought him to general attention, is going to get a buildup from Victor as a pop artist.

Cuban pianist has been switched from the label's international listing to its pop listing, and has been set to cut an album in Victor's *Here Come the Dance Bands Again* series. Album will be called *Perez Prado Plays the Mambo*. Prado cuts for Victor in Mexico.

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MISCELLANEOUS

Main, H. H. "Buddy" Musician, Band Leader. Former address: 1953 Lincoln St., Denver, Colorado. Sherman, Edward L., Musician, Band Leader. Former address: 1601 South 4th St., Atchison, Kansas. Anyone knowing present whereabouts of either of above, please wire J. J. Lowy, One Park Avenue, New York City. Reward.

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Watch for the Ben Pollack story in the Oct. 6 issue.

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James Reminisces About Bix



Philadelphia—A special broadcast commemorating the death of Bix Beiderbecke came from Philadelphia's Rendevous recently, with hot jazz deejay Jeff Scott turning the room's stage into a radio concert setting for Bix music and stories. And who better to do some of the playing and story-telling than Bix' old buddy, Jimmy McParland, who's sitting at the left advising the Bix album held by Scott. Note McP's new haircut.

Norvo Discography

Chicago—This concludes the Red Norvo discography. Any additions or corrections should be sent to George Hoefler, Down Beat, 203 N. Wabash avenue, Chicago, Ill. They will be published in a future issue. Master numbers are listed first, followed by titles and American labels on which they were released.

- 1943 Red Norvo Group Abraham VD 87
1944 Red Norvo Sextet N2349—Des Dee's Dance Brunswick 80104 N2350—Blue Skies Brunswick 80104 N2352—I Surrender, Dear Brunswick 80116 N2353—Red Dust Brunswick 80116
Red Norvo All-Stars Aug. 14 822—Which Switch Witch?/The Boss on the Barroom Floor VD 824
Rock Ham's All-Stars Sept. 18 S-5714—Twilight in Teheran Savoy 572 S-5716—Swing Street Savoy 572
Kam Session Unissued Morning Mist Unissued

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Spanier—Hot Mittens/Steady .75
Goodman—Pick-A-Rib—21/2 .75
Goodman—Stardust/Shik of Araby (3) 1.10
B. Crosby—Old Man River/Make Believe .75
B. Crosby—Oh Miss Hannah .75
B. Crosby—Just A Gigolo/Little Things .75
M. Rainey—Yenda: Come the Blues .75
NORK—Weary Blues/Wolverine .75
NORK—Panama/Tiger Rag .75
NORK—Clarinet Marm/Jelly Lord .75
NORK—Bugle Call Rag/San .75
Oliver—Just Gena .75
H. James—Song of Wanderer/Taxi Chatter .75
G. Miller—Doin' Jive/Humorousque .75
G. Miller—Community Sw/S T Gal .75
G. Miller—My Revaria/King Porter Stomp .75
G. Miller—Waters of Minnetonka .75
Bis—Lila/Bungalow of Dreams .75
Bis—Sensation/Lazy Daddy .75
Bis—Ain't No Land Like Dixie .75
Bis—Tiger Rag/Royal Garden B's .75
Bis—China Boy/Oh Miss Hannah .75
Bis—Riverboat Shuffle/Sulia .75
Bis—Fidelity Feet/Jazz Me Blues .75
Duke—Swail of You/Lull in My Life .75
Duke—Jungle Jamboree/S H Dance .75
Duke—Come Brava/Ko Ko .75
Duke—All Too Soon .75
Duke—N.O. Lowdown/Cotton Field .75
Holiday—Any Old Time/Mae .75
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- Benny Goodman Quintet December Sweet Georgia Brown VD 366 Shik of Araby VD 366 Ross Room VD 394
1945 Paul Barron's Orch. Jan. 19 Bugle Call Rag VD 424
1946 Red Norvo Solo & Band 844—Ghost of a Chance 12" Disc 2501 Red Norvo Band DR64—Seven Come Eleven Part I Disc 6089 D665—Seven Come Eleven Part II Disc 6089
1947 The Hollywood Hacktots May 29, Hollywood 2006—I Apologize Capitol 48018 2007—Them There Eyes Capitol 40022 2008—Happy Blues Capitol 40022
Benny Goodman Sextet June, Hollywood 2030Y—Cherokee Capitol 15166 2034Y—The Maids of Cadiz Capitol 15286 2035Z—Love Is Just Around the Corner Capitol 15166
Julia Lee and Her Boy Friends June 18, Hollywood 2062Z—Doubtful Blues Capitol 40058 2065Y—Cold Hearted Daddy Capitol 15300 2066—My Sin Capitol 10058 2067Z—When You're Smiling Capitol 40082 2068—I Was Wrong Capitol 40028

MGM Won't Quit Record Operations

New York—Reports that MGM might close down its record label were dispelled in August when Frank Walker, head of the label since it was organized five years ago, signed a new contract which will keep him tied to the platter outfit for "a period of years." His original five-year contract with the firm ran out in August.

- Benny Goodman Sextet 2149Y—Hi-Ya, Sophia Capitol 462 Baby, Have You Got a Little Love to Spare? Capitol 462 Same 2198Y—Napanaki Capitol 15008 Same 2261Z—The Variety Drag Capitol 15286 2262Z—Gonna Get a Girl Capitol 15008
Tom Cato and a Moana (Norvo—plane) October, Hollywood 2343—Ja Da Capitol 15015 2344—8:30 Jump Capitol 15015 Red Norvo's Nine 2345Z—Hollywood Drive Capitol 15083 2346Y—Under a Blanket of Blue Capitol 15083
1948 Red Norvo's Nine 2226—I'll Follow You Capitol 15268 Joona Price Blues Band (Norvo—plane) Hollywood 2627Y—Baby, Let's Be Friends Capitol 15138 2628Z—My Baby Done Left Me Capitol 15138 Red Norvo's Nine 2644—Bop Capitol 15258 Key Start, sec. by Dave Cavanaugh's Music featuring Norvo 2647Z—Snuggled on Your Shoulder Capitol 15087 2648Y—Don't Let Your Love Go Wrong Capitol 15087 Same 2718Z—Steady Daddy Blues Capitol 15314 Benny Goodman Sextet 2722Z—Shirley Sleeps Out Capitol 15049 Peggy Lee sec. by Dave Barbour group featuring Norvo Everybody Loves Somebody Capitol 15151 Don't Smoke in Bed Capitol 15151 Red Norvo, xylophone Hollywood 2788—Summer Night Capitol 10186 2793—El Rojo Capitol 10188 2844—Twelfth Street Rag Capitol 10187 2845—Take the Red Car Capitol 10186 2846—Ghost of a Chance Capitol 10188 2847—Band in Boston Capitol 10187
Stan Hesselgard's All-Stars 2872—Swedish Pastry Capitol 15062 2886—Who Sleeps? Capitol 15062 Sweet and Hot Mop Capitol 15302 I'll Never Be the Same Capitol 15302
Benny Goodman Sextet 3149Y—The World is Waiting for the Sunrise Capitol 15069
1949 Norvo with Gene Norman Concert Group Body and Soul Parts I & II Modern Music 20-695 Red Norvo Trio Check to Check Discovery 184 Time and Tide Discovery 184
1950 Savannah Churchill with Norvo Band I'll Never Be Free Arco 1202 Got Another Guy Arco 1202

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CBS (N.Y.) STAFF ORCHESTRA STARS heard on radio program "Sing It Again," "This Is Show Business," "Crime Photographer," "Arthur Godfrey's Talent Scouts," under the batons of Ray Black, Archie Bleyer, John Gart and Henry Sylvern. Shown with Ray Black before "Sing It Again" program, left to right: Black, Ray Ekstrand, Welfa Taninbaum, George Tudor, George Dussinger, Buddy Saffer, with their Selmer (Paris) instruments.



STAN GETZ, stellar tenor sax artist formerly with Woody Herman; now fronting his own combo. Down Beat and Metronome 1949 Poll winner. Recorded with Metronome All-Star Band for "Double Date" and "No Figs" released by Columbia. Has played Selmer (Paris) exclusively for 7 years.

BERGÉ CHALOFF, first place winner on baritone sax in both Metronome and Down Beat 1949 polls. Formerly with Woody Herman, now with Count Basie. Used Selmer (Paris) exclusively for 12 years. Hear him with Metronome All-Star Band on Columbia records, "Double Date" and "No Figs."



TEX BENEKE BAND features this group of Selmer (Paris) users. Left to right, standing: Eddie Garlock, tenor; Theodore Lee, alto sax, clarinet, bass clarinet; Bobby Nichols, trumpet; Gene Cipriano, tenor sax and clarinet. Seated: Johnny White, alto sax and clarinet; Bill Ainsworth, alto sax and clarinet.



JAZZ AT THE PHILHARMONIC for 1950 features these four top-notch tenor sax stars, Flip Phillips, left, and Coleman Hawkins, with JATP President Norman Grant standing. Flip has played Selmer for 12 years and Coleman has used Selmer exclusively for 15 years.

H.A.A.

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Mass Shifts In Disc Rosters

MUSIC & DRAMA

DOWN BEAT

September 22, 1950



Columbia Goes 45

(See Page 1)

★ ★ ★

Stan Getz' 'Autumn' Transcribed

(See Page 12)

★ ★ ★

Shaw Forms Sextet

(See Page 1)

★ ★ ★

On The Cover
**Charlie
Ventura**

left to right: Black, Ray Ekstrand, Walffe Taninbaum, George Tudor, George Dossinger, Buddy Saffer,
with their Selmer (Paris) Instruments.