

Cliques Are Destroying Jazz: Lennie Tristano

By JOHN S. WILSON

New York—The efforts of such groups as the Shearing quintet and the Bird-with-strings combo to wean the public to bop by offering it in a commercialized form is producing exactly the opposite effect, according to Lennie Tristano. Lennie, one of jazz's most adamant iconoclasts, says such efforts are killing off the potential jazz audience and lousing up the musicians involved.

"If you give watered-down bop to the public," he says, "they'd rather hear that than the real thing. Has George Shearing helped jazz by making his bop a filling inside a sandwich of familiar melody? Obviously not, because there are fewer places where jazz can be played today than there were when George and his quintet started out.

Look at Bird

"Look what happened to Charlie Parker. He made some records, featuring the melody and they sold and he got to be a big thing with the general public. So they brought him into Birdland with strings to play the same things. And he played badly. Why? Because the psychological strain of playing in a vein which didn't interest him was too much for him. Things like that don't help Bird and they don't help jazz."

It is for this reason that Lennie has consistently turned a deaf ear to suggestions that he temper his esoteric style, that he play more in a manner that the public can understand in order to build a wider audience for the things he wants to play.

"It would be useless for me to play something I don't feel," he says. "I wouldn't be doing anything. If I played something that I'd have to impose on myself, I wouldn't be playing anything good."

Natural Result

Because he can make enough to live on by teaching, Lennie feels he can stick to what he wants to do even though this means he plays in public only once every couple of months at best. He is not at all surprised that there is a very limited market for his stuff today. This, he thinks, is a natural result of the psychological atmosphere in which we are living.

"Everybody in this country is very neurotic now," he says. "They're afraid to experience an intense emotion, the kind of intense emotion, for instance, that's brought on by good jazz. There's more vitality in jazz than in any other art form today. Vitality arises from an emotion that is free. But the people, being neurotic, are afraid of being affected by a free emotion and that's why they put down jazz."

"Since the last war we've been overwhelmed by a feeling of insecurity. To try to offset that insecurity, people are reaching back toward happier times and we're in an era of nostalgia which is being inflicted on the younger people who have nothing to be nostalgic about.

"Nostalgia brings on anticipation because you know what's going to happen next. When people start to anticipate, they become intense, waiting for what they know is going to happen. And this tension feeds their neuroses.

Must Relax

"That's why there's such a small audience for what I'm doing. What I play is so unorthodox that when you first hear you don't try to anticipate. You just sit there. You have to be very relaxed to start with before you put on one of my records. Consequently people don't want to hear my sides as often as."

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Jazz Stars Back Marx On TV Show

New York—Combo backing Chico Marx on his new video show on WJZ-TV, *The College Bowl*, includes Neal Hefti, trumpet; Kai Winding, trombone; Tony Scott, clarinet; Dick Hyman, piano; Mundell Lowe, guitar; Arnold Fishkin, bass, and Ed Shaughnessy, drums. Show is set for six months.

Axel Stordahl To Rejoin The Voice

New York—Axel Stordahl, who had been Frank Sinatra's regular conductor and arranger until about a year ago, will be back with the Voice again this season. Stordahl will wave the baton on Sinatra's video show and will also work with him again on records. For the last year Sinatra has used a number of different leaders for his backing, with Skitch Henderson handling the chore for several months before he turned disc jockey.

Sinatra, who recently signed an exclusive radio and TV deal with CBS, is figured to pick up some \$300,000 for his work for the net during the coming season. The disc jockey show which he will do as part of these chores, originally scheduled for Saturday afternoon, has been shifted to Sundays from 5 to 6 p.m. to avoid conflict with CBS' football broadcasts during the fall.

Columbia Signs Bobby Hackett

New York—Bobby Hackett has been signed by Columbia records to slice a series of sides for them. Hackett cut his first sides under the deal at the beginning of September, using Charlie Queener, piano; Carl Kress, guitar; Bob Casey, bass, and Don Marino, drums.

This is the same combo Hackett used when he played the Grandview inn, Columbus, Ohio, this summer, his first date outside of New York in four years.

McKinley Vacations; May Not Reorganize

New York—Ray McKinley is due to return to New York at the end of September from Texas where he has been spending a month resting. Although it had been rumored that he would go out as a single after he broke up his band this summer, Ray says he won't make up his mind definitely about his future plans until he gets back from his vacation.

Fete Frances



Chicago—The lovely Frances Langford, who was given a medal by the VFW convention here recently for the work she's done at veterans hospitals around the country during and since the last war.

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Korean Troops Get Music



Somewhere in Korea—American troops on their way to the battlefield stop to enjoy an impromptu show put on by two of their buddies, Pvt. Raymond Williams, left, of Moberly, Md., and Pvt. Bob Clinton, Bismark, N.D.

I Want To Make Money, Not Play Jazz: Nat Cole

San Diego—"I'm in the music business for one purpose—to make money," Nat Cole was saying. "I'm not playing for other musicians. We're trying to reach the guy who works all day and wants to spend a buck at night. We'll keep him happy."

Cole, who recently completed an engagement at Top's here, denies that he has yielded any jazz integrity for the commercial line.

More Visual Act

"I'll admit we put on a more visual act these days," he says. "But that's what you have to do to keep the public interested. Take Frankie Laine. Some people think he's a jazz singer, but he isn't and never was. He's a modern Al Jolson. He sings and puts on an act at the same time."

"Jazz is pretty dead commercially anyway. We haven't had a new and fresh sound since Shearing and he hasn't gone any further. He learned there's a limited number of rooms he can play. So now he tells jokes and puts on a more visual show. It broadens his scope. We had the same trouble and expanded."

Cole, whose success since 1944 has been phenomenal, views his career with detached surprise, if not outright awe.

Started as Leader

"I started out to be a big band leader," he says, "modeling after Earl Hines. We had 16 pieces and traveling around was tough back in 1937. There was a recession then and money was scarce. So I disbanded and organized the trio. We weren't trying to prove anything musically. All we wanted was work. I had no idea it would lead to—well, this."

"For seven years we knocked around until something happened. I was lucky because I could sing a little. So I did, for variety. The vocals caught on. That expanded our audience so we could play theaters and hotels as well as jazz spots."

Cole figures one of the reasons for the dwindling of the jazz market is the be-bop debacle.

Bop's Gone

"Bop left its mark, sure, and now it's gone," Cole insists. "Trouble with bop is that it got into the

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Andre Previn Goes Into Army

Hollywood—Andre Previn, MGM's 21-year-old music director and composer-arranger, was the first top-ranking studio musician to be called up for military service. Previn, who was ordered to report to Camp Cook, Calif., training center, Sept. 1, said he believed he would be assigned to the 40th Infantry Division band.

Previn started as an orchestrator at MGM when he was 17 years old, moved up to become one of the studio's leading music directors. Last two pictures (as yet unreleased) on which he handled the complete scoring assignments were *Kim* (Errol Flynn) and *Cause for Alarm* (Loretta Young, Barry Sullivan). His biggest film musical job, and first as full credit music boss, was the Kalmars-Ruby biographical, *Three Little Words*.

Spike, Tack



Hollywood—Spike Jones and his youngster, Tack, alight from a flight from Lake Tahoe, where the band recently finished a date. Right now they're playing at the Flamingo, Las Vegas.

Disc Sales Up Over '49 Mark

New York—Financial statements issued in the last month indicate that record sales are booming along at a better rate than they did a year ago. Music performance trust fund, which collects contributions from disc companies on each record made, has no complete figures for the first half of this year yet, but it estimates that contributions are running about 20 percent ahead of the same period last year.

Samuel R. Rosenbaum, trustee for the fund, has announced that the take from platter company contributions for the last half of 1949 was \$746,000, a boost of \$83,000 over the first half of that year.

Capitol records has reported an increase in sales of \$350,000 for the first half of 1950 over the same period last year. Label ended up the period with a net loss of \$64,823 after taxes, but this is an improvement over the loss of \$246,717 which they racked up for the same period last year. Capitol wound up last year in the black despite this first half loss and expects to do even better for the entire year of 1950.

Decca's statement for the first half of 1950 shows net earnings of \$360,582, a slight drop from last year's first half earnings of \$390,647. However, company has reported that this year it had its first July in the black in several seasons and looks to this as an auger for even better sales during the coming months.

NBC Might Build Own House Ork

New York—Formation of a house dance band is being considered by the National Broadcasting Co., with the idea of building it up in its own field in the same way the network has built the NBC Symphony under Toscanini into a national attraction. Network would use the band for radio concerts, send it on tours, and have it cut records for its affiliate, RCA Victor.

Plan would also give the net a pool of pop sidemen who could be used for staff work, cutting down on the necessity of hiring free lancers. Band would be fronted by a conductor-arranger who would pick his own men.

Shuffling Off

Buffalo—The 400 Casino has started a policy of spotting name bands on Monday nights. Room features name acts during the rest of the week. Bands set so far are Gene Krupa, Sept. 25; Woody Herman, Oct. 2, and Charlie Spivak, Oct. 9.

Ben Pollack On The Cover

Ben Pollack, the drummer-leader who has been a colorful character on the jazz scene for nearly a quarter century, not only is the cover subject for this issue, but is saluted as the fourth in *Down Beat's* bouquets for the living series (see Page 2). Earlier photos of Ben and his various bands appear inside. The cover shot is a recent one, made at the Beverly Cavern in Hollywood, where he is leading a six-piece combo.

Bouquets To Ben Pollack, Top Leader-Organizer

By CHARLES EMGE

Hollywood—In baseball, the man who can spot ability and assemble the best players into smoothly running teams reaches the top and stays there long enough to make a good thing of it. His teams win more games than they lose. It's up there on the score board, and by and by it's in the record book so that anyone who can count can point to this man and say, "Here is one of the greatest!"

But the music business is not like baseball. If it were, things would have been different for Ben Pollack, but his story would not have been so interesting.

Like Who's Who

The list of musicians who have worked for Ben Pollack, and many of whom got their first breaks thanks to his ability to recognize talent, reads like a Who's Who in Music. Some of these, names picked at random because they have become widely known in a popular sense, include: Benny Goodman, Glenn Miller, Jack Teagarden, Harry James, Charlie Spivak, Freddy Slack, and Mel Tormé.

And that doesn't include many whose names mean even more in some cases because their importance is based mainly on their standing with their fellow musicians—those like Fud Livingston, Jimmy McPartland, Bud Freeman, Matty Matlock, Eddie Miller, Doc Rando, Ted Vesely, Bruce Squires, Shorty Sherock, Dave Matthews, Stan Wrightman, Nappy Lamare, Ray Bauduc, and the late Irving (Fasola) Prestopnick, to name a few.

But just a year ago Pollack, out of the dance band business for almost 10 years and seemingly "through," was struggling unsuccessfully to salvage something from his venture as a record company operator (Jewel label) and distributor. Prior to that he had made an equally unsuccessful attempt with a booking agency.

Why?

Why he, who appears to be as shrewd a business man as they come, and who has demonstrated his ability to pick marketable musical commodities, couldn't make money at either of those enterprises is Pollack's story. And Pollack's story is its own commentary on the dance band business and its relationship to jazz music.

It doesn't take a psychologist to see that Pollack, like most musicians of his era and background, is a divided personality—a personality in which the musician always has been at odds with the merchant, but in which the merchant never has been quite able to subdue the musician.

Today, at 47, graying but full of gusto, he looks and frequently acts like a successful clothing store operator. And he could have been one. But when his record enterprise was folding up under him he

grew:

"The trouble with the record business is that it's been taken over by a (deleted) bunch of (deleted) cloak and suit peddlers!"

Came Back

And so it was partially from hunger—but mainly from that never-dying urge that a "retired" musician has to get back in the game—that Ben Pollack, who would have been a happier and more successful man in any other business, just about a year ago grabbed a chance to set up his drums at Hollywood's Beverly Cavern and assembled a little band to play his conception ("Modern early-American jazz") of the Dixieland style that then seemed well on K's way to sweeping the country.

The Beverly Cavern, it may be recalled, is the Los Angeles spot that saw oldtimer Kid Ory and his New Orleans jazz men make the most successful of several come-backs. It also was the take-off point for that extraordinary collection of musical extroverts known as the Firehouse Five Plus Two. It's pretty well agreed here that of all the Dixie outfits, real and synthetic, Pollack's is the soundest (though Red Nichols, for various reasons, probably has a much larger following).

If what Pollack's group plays, individually and collectively, is not "pure Dixie," it's a big improvement on what Dixie diehards of "the older-the-better" school regard as "pure Dixie." The present Pollack men (the personnel has remained intact since he opened) combine genuine enthusiasm for the idiom in which they play with bona fide, professional-sounding musicianship.

No banjo, no tuba, no funny hats or any hokum of any kind will be found in Dick Cathcart, trumpet; Elmer Schneider, trombone; Matty Matlock, clarinet; Ray Sherman, piano, and Walt Yoder, bass.

The Big Surprise

But the big surprise for those who are too young, or too old, to remember, is Pollack himself. The man who is credited by many as having been the first to put a real beat in a big band is showing the kids what small band drumming—Dixie drumming, for those who prefer the term—is all about. Nesuhi Ertegun, probably the only "jazz authority" who is accepted by most "jazz authorities" as such, says:

"Ben Pollack may not be the greatest white drummer, but he is

Ben And Present Combo Linger Awhile



Hollywood—This is the present crew led by one of the great band organizers in jazz history, Ben Pollack. Shown above are: Pollack, drums; Ray Sherman, piano; Matty Matlock, clarinet; Dick Cath-

cart, trumpet; Walt Yoder, bass, and Elmer (Moe) Schneider, trombone. Band has been playing at the Beverly Cavern here for just about a year, seems to be set for as long as they care to stay.

one of the greatest. And he is unquestionably the greatest white Dixieland drummer."

To the disappointment of some, it must be reported that Ben Pollack was not born in New Orleans, though he did pick the next best place—Chicago. And he learned to play drums by taking lessons (from Uncle Sam Baum, a highly respected professional) and practicing. He even learned to read music, something that was pretty hard to live down when he decided he wanted to become a great jazz drummer after hearing such bands as the Original Dixieland Jazz band, Joe Oliver's, and the many others which were in and out of Chicago hotspots of the period.

Real Idols

But his real idols were the Friar's Inn Boys under Jack Pettis and his C-melody sax—Paul Mares, trumpet; Georg Brunis, trombone; Leon Rappolo, clarinet; Mel Stitzel, piano; Steve Brown, bass; Frank Black, banjo, and a drummer whose name Pollack has conveniently forgotten.

One night the Friar's Inn gang told Pollack they were going to have an after-hours jam session at someone's home. Pollack was invited, but it was made plain that he was not being invited to sit in. Then the regular drummer, Ben says, heard that there would be "a couple of colored guys" at the session and passed the word that they could deal him out.

Pollack not only replaced him at the session, but took over his job at the Friar's inn with the band that was to become famous with

record collectors as the New Orleans Rhythm Kings. Ben's first recording session with them was the one in which they turned out such memorable sides as *Da Da Strain*, *Tin Roof Blues*, *Wolverine Blues*, and *Milenberg Joys* for Gennett.

When the job at Friar's inn closed, Pollack headed for Los Angeles on the promise of a job, which turned out to be just one week's work at the old Sunset inn with a band that contained, among others, Larry Shields, clarinet player of Original Dixieland Jazz band fame.

But about the time it looked like our hero would have to hop a freight back to Chicago, he caught a job with the Harry Baisden band at the Bon Ton ballroom, the Ocean Park pier dancery now known as the Aragon. Shortly afterwards the Baisden band moved intact to the Venice ballroom, but young Ben, still a minor, was hauled back to Chicago by his father, a successful furrier who strongly opposed his son's musical ambitions, and put to work as an errand boy.

Demand as Leaders

But the kid drummer from Chicago had put such a spark in that band at the Venice ballroom and made such an impression on the management that there was a demand from the latter source for his return—as leader. Max Sturges, who played tenor in that band and is now a Los Angeles attorney, was sent back to Chicago to plead with the elder Pollack. Says Ben:

"When Max told him about the offer—the leader's job, \$165 a week and a year's contract—he

said, 'Ben, pack your clothes and grab the next train.'"

It's likely that many times since then Ben has wished he had stuck to the fur business.

At the Venice ballroom Pollack created what is believed to have been the first large (by 1924 standards) dance band to play not just "special arrangements"—Whiteman and others had done that—but to play them with something approaching an authentic jazz beat. He had to have the kind of musicians who were hard to find in that day—musicians who were well schooled but unutilized in their feeling toward a form of music that most "good" musicians were inclined to deride.

Among those he secured was a trombone player named Glenn Miller, who had been playing at a dance hall down the coast (Redondo Beach). And out from Chicago he brought a 16-year-old kid named Benny Goodman.

Musicians' Band

You've heard about that band Pollack had at the Venice ballroom in 1924 and '25. This writer was there and heard the band. Musicians used to congregate in crowds at both ends of the bandstand. They listened with wonder and stood in awe as Pollack's bandmen got on or off the stand.

Incidentally, the sidemen in that band received \$140 a week, easily the equivalent of around \$300 at today's prices, or just about what a very few top-salaried studio recording musicians draw.

When Sunday dancing was temporarily outlawed at Venice, the

One Of Jazz' Great Personalities, Pollack, Joins 'Bouquets' Series



Chicago—When you talk about the personalities jazz has produced in its time, one you can't forget is Ben Pollack, a man who assembled more good and great bands than almost anyone else you can name. First shot above is an early one of Ben and the late guitarist, Dick McDon-

ough. Follows a party-type picture, taken in 1940, with Ben and wife Doris Robbins at the left, plus Charlie Spivak, Muggsy Spanier, Nappy Lamare, Gil Rodin (kneeling), and other Cats from the Crosby Bobs of the same name. Quite a fisherman, too, is Ben. The next pic proves

it. Seems prouder of the minnow than of the dandy hanging dispiritedly from his right hand, however. Next pic again finds Ben, Doris, and Muggsy, taken at a nitery in 1940. Dig the great profile in the last pic, with Ben looking as if he'd make an ideal Man of Distinction.

Two Of Pollack's Best Bands, Circa 1928 and 1940



Chicago—Here are just a couple of the fine bands that have been led by Ben Pollack during his lengthy career. The first pic, taken in 1928, spotted the following: the late Vic Briedis, piano; Al Beller, violin (to the right of Pol-

llock); Benny Goodman, clarinet; Larry Binyon, tenor; Gil Rodin, alto; Dick Morgan, guitar; Jack Teagarden, trombone; a very slim, youthful Jimmy McPartland, trumpet, and Ray Bauduc, drums. This is taken from a movie short

made by the band. Second pic is of his 1940 band, which didn't ever record. It includes girl vocalist Armide; Graham Stevenson, drums; Red Dorris, second from left in the sax section, and Carroll Thompson, guitar.

ballroom operators decided they had to cut the budget and Pollack moved east with that band in the latter part of 1925. He and his fellow musicians expected the band to be an immediate sensation. It was not. It would be just about 10 years before a former Pollack sideman, Benny Goodman, would be the first to flash to fame and fortune with a band that was, in some respects, an outgrowth of the early Pollack band—that is, a commercially successful dance band that also had the essence of an authentic jazz beat.

Reminiscing between sets at the Cavern, Ben recalls, a bit wistfully: "We had some good runs, like the Southmore hotel in Chicago in 1926, later the Little club in New York—that's when Jimmy McPartland and Bud Freeman were with me—and that long run, a year, at the Park Central, part of the time doubling as featured band with a stage show, *Hello Daddy*."

Loaded with Loot

"Benny Goodman was back by that time, and Jack Teagarden had replaced Glenn. With recordings and other outside work those kids were making themselves \$250 to \$300 a week—in 1929! But as soon as we were out of a job they were broke and hocking everything they owned. Me—it seems I was always paying out more to sidemen than I was taking in. On one job I lost \$250 a week.

"As I recall it now, everywhere the band played it was the talk of the town—with musicians—but I was generally going in the hole because I wanted to have a great band. But for all of us it was pretty much the same—weeks of starvation between jobs, followed by periods of high living and prosperity when we were working."

But Pollack worked more often

than he loafed, and he managed to keep going even during the period when the depression had put many musicians on the dole. During the years of around 1931 to 1935 the band had taken on an interesting aspect in the presence of such musicians as Matty Matlock, Eddie Miller, Nappy Lamare, Yank Lawson, Gil Rodin (still with the band from Venice ballroom days), and Ray Bauduc. Pollack was "directing" by this time and playing only in specialties.

The Crosby Band

To those who became familiar with dance bands in the late '30s, those musicians may recall the Bob Crosby band of the period—and for good reason. That was the band that "walked out" on Pollack en masse to form, under the leadership of Gil Rodin, a cooperative band fronted by the younger Crosby, who, it had been decided by the Rockwell-O'Keefe agency, stood a better chance of making a name for himself as a band leader than a singer.

In passing, it might be noted that it was the era during which band leaders were making the headlines, and singers were carried by bands to sing a chorus now and then.

There are different versions of that incident. The ex-Pollack men—who are now ex-Crosby men—have always had a simple, straightforward answer: "We just had to eat, that's all, and Ben didn't have a job for us."

Ben's comment: "I had to get \$1,500 a week for the band to make expenses. They went to work under Crosby's name as a cooperative outfit for \$600." (This was around 1936, when \$600 was easily the equivalent of \$1,800 by today's standards.)

The breakup didn't floor Pollack.

We find him at Sebastian's Cotton club in Culver City, L. A. suburb, in 1936, making his third return to the coast (he had flopped in a return date at the Venice ballroom in 1928), and this time with what probably was the greatest band, musically, of his career.

Musicians who were with him at the period, though not all simultaneously, include Harry James, Muggsy Spanier, Bruce Squires, Freddy Slack, who was replaced by Stan Wrightsman, Dave Matthews, and Opie Cates.

But by this time Ben's former sideman, Benny Goodman, the kid he had brought out from Chicago to the Venice ballroom in 1924, was stealing the show, and, on the strength of the biggest money ever paid for his type of band, was "raiding" other bands right and left for star sidemen.

Sidemen were coming into their own as feature attractions with the swing bands of the era as they never had before, and may never again. One of those grabbed by Goodman was Pollack's star, Harry James.

For the next few years Ben pushed along with various musical ventures, even had a try at radio with a band on the Joe Penner show. He finally bowed out, or so it seemed, in 1943 after building and managing a band that supported Chico Marx on a theater tour and in which he uncovered a kid drummer and singer named Mel Torme.

Slow Years

Then came the years of relative obscurity while Pollack went his few indecisive rounds with the booking business and the recording business. Chances are that Ben, a natural promoter and aggressive salesman, would have come out all right sooner or later. But last year he was induced—without too much effort—to sit in for a turn as drummer at the Second Annual Dixieland Jubilee concert at L. A.'s Shrine auditorium.

To use the old expression, he broke it up. And a real cheer went up from a crowd that knew that it had heard a great drummer, a drummer who played from the heart with the one thing indispensable to any or all of the musical forms labeled as jazz, Dixie, swing, or pop—a really solid beat.

That Did It

That big cheer did it. Pollack hustled himself a job at the Beverly Cavern for his "Modern Early American Jazz Band," saying with a snort for the Firehouse Five, Keystone Cops, Curbatone Cops, Straw Hat Strutters, et al, "I'll show these phonies in funny hats that when the music is right, musicians don't have to make monkeys of themselves!"

Pollack and his bandmen will have completed a full year at the Cavern about the time this appears. It looks like he might be proving his point.

(See page 4 for George Hoefer's discography, a selection of the best Ben Pollack recordings.)

On Wheels



Chicago—Don't know if this is supposed to illustrate a new record by leader Frankie Carle, or whether it's just his way of exercising after those long hops between one-niters. After his date at the Edgewater Beach hotel here, he went to the Palladium, Hollywood, where the band will be playing until Oct. 9.

Third Dixie Jubilee Set

Hollywood—The Third Annual Dixieland Jubilee will be presented at L.A.'s Shrine Auditorium Oct. 6, sponsored by impresarios Frank Bull and Gene Norman.

Sharkey Bonano will bring his band to the coast from New Orleans for the event, and the Castle Jazz band will again come down from Portland. Still on the "probability list" were Doc Evans and Muggsy Spanier and their respective crews.

Local groups lined up for the event included those headed by Ben Pollack, Kid Ory, Pete Daily, Red Nichols, and Nappy Lamare.

A major recording company has just released recording of the finale to last year's Dixie Jubilee in which all the musicians on the show gave out with an en masse rendition of *Rampart Street Parade*.

Cab's Canadian Tour Complete, Heads West

New York—Cab Calloway and his combo wind up a two-month tour of Canada at the end of September and move out to the west coast to start a two-week stay at the Oasis, Los Angeles, on Sept. 29. Cab's current group consists of Jonah Jones, trumpet; Dave Rivera, piano; Milton Hinton, bass, and Panama Francis, drums.

Watch for the Coleman Hawkins story in the Oct. 20 issue.

Jane Points Out The Score



Hollywood—Yup, that's Jane Russell. How could you miss? She's with Harold Adamson and Jimmy McHugh (at the piano), who have just completed some of the numbers for her next picture with Robert Mitchum, titled *His Kind of Woman*. The team is especially proud of a tune called *You'll Know*.

Cherry, Perry Join Ayres



New York—Don Cherry (center), Decca's and NBC's new vocal find, joined Mitchell Ayres and Perry Como for a happy round of golf here recently and fared much better than he did in the U.S. National Amateur tourney in Minneapolis recently, where he was eliminated in an early round. He can be heard three times weekly on an NBC sustainer, *Celebrity Time*.

Video Fans To See These Top Stars And More On Telefilms



Hollywood—Talk of the town here—and the big question mark—is Lew Snader's Telepictures, Inc., the firm which plans to turn out some 400 three-minute musical telefilms this year which will feature top bandmen and other musical performers. In the first photo is Nat Cole and his trio as they'll be seen by viewers when their shorts are released. Each group or performer is making five. With Nat are Irving Ashby, guitar; Jack Costanzo,

bongos, and Joe Comfort, bass. Next shot is of the George Shearing unit, with Don Elliott, vibes; Chuck Wayne, guitar, and Denzil Best, drums. Camera man missed bassist John Levy. Group did its films on same set as used by Cole. Shots are photographed and recorded simultaneously. Pic three is a scene from another telefilming enterprise, a series to be entitled *The Music World*. Shown are Hoagy Carmichael, Margaret Whiting, and Johnny

Mercer (sitting), plus producer Al Gannaway. This was shot at Mercer's home and is combined with the Mercer-Whiting record of *Baby, It's Cold Outside*, though the singers do not appear to sing to the recording. Indication is that Gannaway's plan is to turn out films which can be exhibited by TV stations while records are played, but do not necessarily directly synchronize with the action.

Why TV Music Directors Flip

By JOHN S. WILSON

New York—Besides turning radio into an anachronism, television may also succeed in driving music directors to earlier graves. This is the considered opinion of Hank Sylvern, who has been providing radio with music for two decades and is now blithely trimming his life span by concocting and conducting music on video for such shows as *Suspense*, *Man Against Crime*, and *This Is Show Business*.

"In retrospect," Hank says, "radio was so relaxing. Like any you're doing a variety show. The setup in radio is purely musical. I put the singer where I can see and hear him. I like to be able to hear them breathe so I can anticipate every need—sort of physical telepathy."

Always Fighting

"But in television the director is fighting for a lousy three square feet of playing area and sound is relegated to a secondary position. The conductor can't see anybody and he can't hear the different sound levels. In radio your mike is stationary, but in television you've got a wandering boom mike and your distance changes."

"If you wear earphones in radio, all you hear is the program. In television, you've got split phones. On one phone you hear the program. On the other you hear the director, the art director, and the audio engineer all giving instructions. The conductor has to get his sound level checks from the audio engineer in the midst of all this. It's enough to drive you out of your mind."

One Instance

As an instance of what a conductor can run into on a video variety show, Sylvern cites an instance when Dorothy Shay was doing a number.

"We had moved the orchestra to a manufactured pit. In a normal pit you're at the center of the stage, but in television you're 25 feet from the performers. There was a monitor between me and the performers. I'm supposed to cue the announcer, cue two stage hands, and conduct. I could use an extra hand or two."

"Well, there I am in the pit sweating to get a balance. I'm conducting from a slant, trying to see around the monitor, and the musicians are all sitting cock-eyed. Suddenly I look up and all I can see is the rear end of a cameraman. Dorothy Shay is nowhere in sight. She's gone. I could interview the cameraman's rear end but it would be uninformative so far as a downbeat was concerned."

Scoring a dramatic show on television, Sylvern feels, is much



Hank Sylvern

tougher than doing the same thing for a movie.

"When you score a movie," he explains, "the acting has already been done. In television you're faced with the human equation. An actor may take a wrong position which may affect the musical impact. Unlike radio, of course, you have to keep the picture in mind in television. You must subject your imagination to the reality of the picture. The music must take on the same character as the picture."

Sylvern writes all the backgrounds for the dramatic TV shows he conducts.

"It's easier that way," he explains. "I don't have to read anything."

Started in '35

His experience with television dates back to 1935, at the experimental station at Gimbel Bros. By that time he was a veteran in the music world. When he was 13 he had been playing piano in a Brooklyn saloon. The next year he was doing organ solos at Wanamaker's department store. He also put in some time with such bands as Vincent Lopez, Meyer Davis, and that sterling outfit, Billy Shaw and his Virginians. He was 15 when he played with Shaw, and his roommates were PeeWee Russell and

Capsule Comments

Fran Warren - Dick Contino
Waldorf-Astoria Hotel, NYC

New York—Fran Warren made her first stab at a class spot locally when she went into the Waldorf's Starlight roof in August. Her performance indicated that she still has plenty of work to do before she can handle this type of chore, despite her several years of experience as a single, on records, and the trouping she did this summer in the lead of *Finnian's Rainbow*.

Her evident intent was to give the audience a mixture of intimate warmth plus her full throated technique. On both counts she missed completely. Her performance, although vigorous, was stiff and stilted, with nothing resembling legitimate warmth ever coming across. Her forte stuff was harsh and sharp. Total effect can be summed up only as disturbing, with a need for plenty more woodshedding apparent.

On the other hand, accordionist Dick Contino, billed second to Fran, took the room over with ease. Playing his second date as a single since he cut out from the amateur unit he has been fronting, he showed a blend of good looks, engaging personality, and easy presence which ought to keep him in the chips for quite a while.

Musically, he has very little to offer but that will hardly bother his audiences. He has a load of facility which takes him cleanly through the finger-busters which comprise the highlights of his routine.

Although he achieves occasional coloration subtleties, for the most he doesn't overcome the intrinsic harshness of his instrument. Credit for much of his effectiveness goes to some topnotch backing from Griff Williams' orchestra.

Chelsea Qualey

He moved into radio in 1931 and did staff work at WINS and WNEW. At WNEW, in 1934, he was known as the one man in the band who could transpose. The average age of the band at the time was 19.

Although he has been working steadily on television since 1943, he has been strictly an offstage noise, has never been seen on a screen.

"As a musician, your life is longer if you're not seen," he says. "Who's pretty?"

Top TV Shows, Stars Selected

Chicago—The first annual Sceptre awards for outstanding work in TV were made this month by the National Television Directory.

Winners included Max Liebman, for production of *Show of Shows* on NBC, and to Hal Keith, of the same show, for direction. Valarie Bettis was given a sceptre for choreography work on the *Paul*

Whiteman Revue. Charles Heston won the acting award for his work on *Studio One*, while the show itself received an award as the outstanding dramatic program. *Toast of the Town* was called the best variety show.

Gertrude Berg was named outstanding actress and writer for her work on *The Goldbergs*, and Milton Berle was named for outstanding individual contribution to TV programming and for his work for the Damon Runyon Cancer fund.

Pollack Discography

Following is a list of 20 selected recordings by Ben Pollack and his various groups, compiled by George Hoefler.

Year	Recording	Label
1922	Frans Society Orch. (New Orleans Rhythm Kings) <i>Bugle Call Blues</i>	Gennett 4967
1923	New Orleans Rhythm Kings <i>Sobbin' Blues</i>	Gennett 5219
1924	Bucktown Five <i>Steady Roll Blues</i>	Gennett 5419
1926	Ben Pollack's Californians <i>'Deed I Do</i>	Victor 20408
1927	Ben Pollack's Californians <i>Memphis Blues</i>	Victor 21184
1928	(About this time Pollack deserted the drums to take over the baton and do vocals)	
	Ben Pollack's Park Central Orch. (Pollack vocal) <i>Futuristic Rhythm</i>	Victor 21858
	Jimmy Bracken and His Toe Ticklers (Pollack drums) <i>Diga Diga Don</i>	Perfect 15083
	Irving Mills Hoty Toty Gang (Pollack drums) <i>Dardanella</i>	Vocalion 15783
1929	Ben's Bad Boys <i>Wang Wang Blues</i>	Victor 21971
	Ben Pollack's Park Central Orch. (Pollack vocal, Bauduc drums) <i>My Kinda Love</i>	Victor 21944
1931	Duke Wilson and his Ten Blackberries <i>Beale St. Blues</i>	Perfect 15617
1933	Ben Pollack's Orch. (Bauduc drums) <i>Two Tickets to Georgia</i>	Victor 24284
1936	Sharkey and his Sharks of Rhythm <i>High Society</i>	Vocalion 3380
	The Dean and his Kids <i>Zoom, Zoom, Zoom</i>	Vocalion 3342
1937	Ben Pollack and his Orch. <i>Song of the Islands</i>	Decca 1424
	Ben Pollack's Pick-A-Rib Boys <i>Alice Blue Gown</i>	Decca 1546 Bruno. 80121
	Ben Pollack's Pick-A-Rib Boys <i>My Wild Irish Rose</i>	Decca 1458 Bruno. 80121
1938	Ben Pollack's Pick-A-Rib Boys <i>Morocco</i>	Decca 1851 Bruno. 80156
1950	Ben Pollack's Pick-A-Rib Boys <i>At the Jazz Band Ball</i>	Modern 214
	Ben Pollack's Pick-A-Rib Boys <i>Royal Garden Blues</i>	Modern 203

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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, on the radio, and in record and sheet music sales. An asterisk after a title denotes a newcomer not previously listed:

- All My Love*
- Bewitched, Bothered, and Bewildered
- Bimparita's Retreat
- Can Anyone Explain?
- Count Every Star
- Goodnight, Irene
- Hoop-Dee-Do
- I Cross My Fingers
- I'll Always Love You*
- I Wanna Be Loved
- Just Say I Love Her
- La Vie en Rose
- Mambo Jumbo
- Mama Lisa
- Music, Maestro, Please*
- My Foolish Heart
- Nola
- No Other Love
- Sam's Song
- Sentimental Me
- Simple Melody
- Sometime
- 3rd Man Theme
- Tsena, Tsena, Tsena
- Vagabond Shoes

That Tallulah!

From the Hartford Courant, by columnist Miss M. Oakley Stafford:

"Tallulah Bankhead in the July 14 issue of Down Beat had an appreciation of Louis Armstrong. There's never a dull moment with her. She said Louis Armstrong's playing 'gasses' her. That's a new one. But you'd expect her to spring a new one."

Oh, that Tallulah's a caution, all right.

Story of Coleman Hawkins' career, plus old and new photos of the sax star, in the Oct. 20 issue of Down Beat, on sale Oct. 6.

Sidemen Switches

Gene Krupa: Bill Christ, bass, for Don Simpson (to the army); Bill Shine, alto, for Lennie Hambro; Al Townsend, trombone, for Gene Mullen (to the army), and Joe Pamela, tenor, for Walter Howell . . . Tex Beneke: Eydie Gorme, vocals (from Tommy Tucker), for Helen Lee . . . Payson Re: Marvin Weinstein, bass, for Francis Palmer.

Charlie Spivak: Artie Roumanis, alto, for Vinnie Dean; Tony Cuccinata, tenor, for Tommy Loggia; Bob Pearson, bass, for Don Ludwig, and Bill Black and Pat Collins, vocals, in . . . Gene Williams: Charlie Frankhouser, trumpet (from Ralph Flanagan), for Don Joseph; Al Lorraine, trombone, for Dick Hoch; Bill Goodall, bass, for Russ Saunders, and Chuck Genduso, trumpet, for Harold Wegbreit.

Charlie Parker: Stan Karpenia and Ted Bloom, violins, for Stan Kraft and Al Feller . . . Tommy Dorsey: Sol Schlinger, baritone, for Danny Bank . . . Woody Herman: Normie Faye, trumpet, for Rolf Ericson (to Sweden).

Cugat Cancels Europe Tour

New York—European tour on which Xavier Cugat was supposed to set out next February, has been put off because of the dubious international situation. Rhumba leader had been set to start off the trek with dates in Spain and Portugal. Instead he may do a repeat in South America where he cleaned up 1½ years ago.

Meanwhile, a series of 60 concert dates has been lined up for him starting Oct. 25 at \$3,000 a night against a percentage. He's due to make a picture this winter for RKO, Two Tickets to Broadway.

Noro Morales: Doc Severinson, trumpet, for Jimmy Milazzo (to the Perry Como show), and Joe Ferrante, trumpet, added . . . Gilbert Valdez: Jimmy LaVaca, drums, for Anthony Maldona . . . Doc Evans: Charlie Spero, clarinet, for Art Lyons (to Jimmy Dorsey).

Coleman Hawkins will be the next subject of the Beat's "Bouquets for the Living" series in the Oct. 20 issue.



Benny Goodman was rehearsing the following combo early this month (September) for his TV show: Terry Gibbs, vibes; Teddy Wilson, piano; Johnny Smith, guitar; Bob Carter, bass; Terry Snyder, drums, and, natch, BG on clarinet . . . Lawrence Welk opens a dandy radio series (26 weeks confirmed) for his beer sponsor on Oct. 4 in Milwaukee. He gets 202 stations and Honolulu via the ABC network at 10 p.m. (E.S.T.) each Wednesday from whatever city he may be playing.



Former Gene Krupa vocalist, Bill Black, drew a 4-F draft rating and immediately joined Charlie Spivak's band . . . Joe Reisman, arranger and baritone for Gene Williams, and model Jean Hoke have announced the ban . . . The late Jack Kapp's daughter, Myra,

has gone to work in the sales promotion department of Decca . . . Duke Ellington and Sarah Vaughan will be coupled for an October stage show at the Paramount in New York.

Eddie Phye, Joe Bushkin's drummer, and dancer Jo Sullivan are occupying the same seats at different spots, while Don Russo, Bobby Byrne bass man, and Sandra Taylor have it bad, too . . . Alyce King has returned to her Hohokus, N. J. home from Hollywood, where she cut several records with and without her sisters, and made some TV films . . . Dick Todd switched from New York to Chicago for a TV series over NBC.

Gene Krupa may be the next to switch from a big band to a combo with star sidemen . . . Eddie Condon is having trouble snagging top quality musicians for his Greenwich Village hotspot. With the revival of Dixie, they all want to become leaders and form their own units . . . Bobby Hackett did so well at the Grandview inn in Columbus, Ohio, which he played during his vacation from Manhattan studios, that he plans to quit studio work and tour as a single.

Paul Weston has cut an LP platter for Columbia's dance series, using the same styling he followed at Capitol . . . Bill Feinberg, former secretary of Local 802 who is running for president of that local, has been made a member of a group sponsoring scholarships in this country for students from non-communistic countries . . . Ben Harriman, who operated the Aquarium in Times Square during the war, will open a new jazz music spot in the Somerset hotel on 47th street and Joe Glaser will book it exclusively.

Bessie Smith Short To Be Seen In L.A.

Hollywood—The Southern California Hot Jazz society, which has been conducting a campaign to raise money to buy a tablet for the now-unmarked grave in Calvary cemetery of the late Jelly Roll Morton, has secured a print of the 20-minute film short, St. Louis Blues, made around 1930 by Bessie Smith and will present a showing of it here on Sept. 30 with proceeds going to the Morton fund.

Information concerning the time and place of the showing not fully determined at writing, can be obtained by writing to the Society at Box 14423, Los Angeles 4, Calif.

Mike Levin makes a studied analysis of Coleman Hawkins' career and contribution to jazz in the Oct. 20 Down Beat, on the stands Oct. 6.



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CHICAGO BAND BRIEFS

Konitz Joins Russo Five: Bird With Strings In Town

By JACK TRACY

Chicago—The two great alto men in jazz are playing in Chicago right now. Charlie Parker and his string section are at the Blue Note and Lee Konitz, in a surprising, but heartily-welcome move, has joined the Bill Russo quintet at the Air-liner. Bird will be around until Oct. 5. Lee will remain until at least Oct. 26, option time for the group at the club.

In coming in, Konitz replaced Don Carone, now busily occupied teaching school. Other personnel change found drummer George Rott leaving and Frank Duffy coming in.

No Concessions

The Russo group has made a remarkably long stay out of what had started out to be off-night-only sessions back in July. And they've done it without making any concessions, musically or otherwise. No funny hats, contorted faces, prolonged honkings on one note, or attempts to hit B-flat above high impossible.

And this at a spot that hadn't had a jazz group on stage for many months previous.

Contributing to the appeal in a large manner are Shelby Davis' warm, feelingful vocals and the star-bright piano work of Lloyd Lifton. The addition of Konitz should do much to rid anyone of the feeling that "this is just a local band we're listening to."

The group can stand up and bat them back and forth with the best of them.

Big Stir

Parker hadn't yet opened at prestime, but from the pre-opening stir he created, undoubtedly has the folks standing in line waiting to get in.

He will be followed by the Red Norvo trio on Oct. 6, with Chubby Jackson making a return visit to play opposite Red after the fine impression he made when he was on the bill with Bill Farrell in August. Chub's piano man, Tod Mason, was drafted and was replaced by localite Irv Craig.

Jackson has fallen in love with the town, plans to buy a house in a suburb and work this territory almost exclusively.

Buddy Blowing

The brilliant Buddy DeFranco is supplying many kicks at the Brass Rail, where he's playing with Count Basie. And the Georgie Auld combo wound up its stay at the Capitol Sept. 17 after doing really splendid business. Auld certainly has a salable product in his group.

Herbie Fields remains at the Silhouette until Sept. 24, then hopes to go on to St. Paul where the manager of the burned-out Flame is opening a new spot. Club was wistfully waiting for Dizzy Gillespie and his sextet to confirm the

booking following Fields. Diz changed his mind about joining JATP when some bookings came through for his own group. So now it's Harry Edison who'll be playing trumpet when Granz and his stars come into the Civic Opera house on Oct. 15.

Jackie, Roy Leave

Jackie Cain and Roy Kral left the Hi-Note Sept. 17 and at prestime management hadn't yet lined up a replacement. But was promising something big. Jeri Southern stays on as intermission pianist-vocalist.

Holdovers around town include the redoubtable Doc Evans crew at Jazz Ltd., which keeps the turnstiles clicking merrily. Clarinetist Art Lyons left the group to join Jimmy Dorsey, Charlie Spero replaced. All the Dixie groups in town, in fact, continue to draw great crowds: Johnny Lane at the 1111 club, Danny Alvin at the Normandy, Bud Freeman at Isabel's, and Art Hodes at Rupneck's.

Max Miller continues indefinitely at the New Apex club, still creates minor explosions every set.

Remember Tay Voyer? The guy who had such a fine combo around

these parts a few years ago is back in town with a trio and is playing nightly at the Bee Hive.

Mr. B

Billy Eckstine comes into the Regal theater on Oct. 27, with nothing definite set at other show houses at prestime.

David LeWinter, who's had his tight little band at the Pump Room for just about two centuries now, got a five-year (we said five-year) extension. Which should keep him satisfied until 1955 or thereabouts.

And no longer will the dulcet sounds of Dave Garroway be heard as a disc jockey. He's given up his afternoon platter spot and is con-sorting with live talent only on his radio shows and TV program.

Perkins at Ship

Alto man Bob Perkins leading a trio at the Ship, on Madison and Woods. Bass man Johnnie Pate and excellent pianist Floyd Morris round out the group . . . Horace Henderson has left the Grove Circle after many, many months to go on the road. Was replaced by Sax Mallard's combo . . . Ocie Johnson replaced the late Alvin Burroughs on drums in George Dixon's crew at the Blue Heaven.

Prince Cooper at the Strode hotel . . . Clarence Anderson trio nightly at the DuSable lounge . . . Bill Samuels still at the 125 club.

Hal Otis continues at the Hotel Sherman's Celtic room. His stay there last year lasted six months . . . Ira Shulman has the gig at the Melody Casino . . . Leon Shash and his Cosmopolitans are now at the Bryn Mawr, way out south.

Eddie Vana has rejoined on violin, Sully Picerno is on bass. Shash plays a whole handful of accordion, if you haven't heard. A dandy group when it concerns itself with jazz.

Georgie And Gang Break It Up



Chicago—This is the Georgie Auld gang that's been breaking it up at the Capitol lounge here of late. Tiny Kahn, apparently in seventh heaven, is at the left, then bassist Max Bennett; Auld; a pensive Frank Rosolino, and pianist Lou Levy. The combo did some of the best business the Capitol has seen in months.

Max Miller Swings At Apex



Chicago—Group at the New Apex club here, recently-opened spot, is headed by vibist-pianist Max Miller, who has assembled quite a swinging group of musicians. Pictured above are Miller, vibes; Denny Roche, trumpet, at the left, and guitarist Frank Cassi.

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Frankie And Bride Honeymoon In South America, Hobnob With Royalty



Chicago—Frankie Laine and his bride, Nan Grey of the movies, took off on a trip through South America for their honeymoon. Laine lights a cigaret for Nan in the first shot as they relax in the patio of the Copacabana hotel, Rio de Janiero. Mr. and Mrs. Jorge Guinle (Brazilian millionaire) and American wife Delores gave a reception for the Laines while they were in Rio, and the foursome poses in the next pic. Frankie does some singing for the folks at a party given for him by Guinle and Princess Fatima and her husband, Prince Dom Joao de Orleans e Brayanca, accompanied by a local trio, in the third shot. Final scene is on the beach, with Frank giving Nan a husbandly buss before packing and starting back for the States.

Budd Johnson Named Atlantic Music Head

New York—Budd Johnson, arranger and tenor man, has been named by Atlantic records as its first music director. Label has heretofore hired directors on a free lance basis.

Johnson, who has arranged for Billy Eckstine, Benny Goodman, and Count Basie, will continue to free lance in addition to holding down the Atlantic job. He was working as a sideman in Dizzy Gillespie's all-star crew at Birdland when he signed the Atlantic deal.

Story of Coleman Hawkins' career, plus old and new photos of the sax star, in the Oct. 20 issue of *Down Beat*, on sale Oct. 6.

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MOVIE MUSIC

Frankie Laine Stars In Unpretentious Filmusical

By CHARLES EMGE

Hollywood—*When You're Smiling*, Columbia's "Frankie Laine picture," is a neat little bundle of musical entertainment that is just that because it's neither lavish nor pretentious and doesn't try to be. The format, sort of a new type developed by ex-publishing man Jonie Taps (this is his first film as an officially credited producer), combines the review-type musical with the elements of the conventional filmusical.

The story, adequate for this kind of movie, deals with a kid from Texas (Jerome Courtland) who yearns to get to Hollywood (sic) for a try-out as singer by a major recording company. He is taken in tow (and almost taken into camp) by a gal sharpie, who, thinking he is a millionaire, figures on marrying him and thus saving her pop, operator of a big platter firm, from seeing his company taken over by a bookie, to whom he is in hock down to his last master.

Hard to Guess

No one could guess what happens. The "plot" is exposed by a sweet little girl stenographer; Jerome is "discovered" (by Frankie Laine, among others) to be the coming "sensation" as a singer. That insures the happiness and/or financial success of every one who matters.

The right girl gets the boy and all ends in a cheerful, if slightly confusing, conclusion. It seemed to us that the bookie foreclosed on the record man's daughter instead of his company, but inasmuch as both were satisfied with the deal, that could only prove that "MOVIES ARE BETTER THAN EVER."

No Complaint

One of the complaints heard about filmusicals is that the musical numbers interfere with the narrative. We can assure you that in *When You're Smiling* the narrative is not permitted to interfere with the music, and so the thing moves right along despite the fact that there are no "production numbers."

Bob Crosby's *If You Can't Get a Drum* is inserted smoothly as a sequence in the recording studio. This is the number for which a number of ex-Crosby bandmen were assembled: Jess Stacy, piano; Matty Matlock, clarinet; Nappy Lamare, guitar, and Lou McGarity, trombone, can be seen (they also did the sound tracking). Present via soundtrack only is tenorman Eddie Miller, though the number doesn't give any of them

a chance to do much. Country Washburne (unseen) did the novelty tuba work.

Just Reproductions

The other musical numbers are just visual reproductions of phonograph recordings by the original performers as they might do them in a stage or nitery appearance without the usual over-emphasis on production values that movie makers seem to be obsessed with (Videoperators, please note).

Musical highlights:

Frankie Laine in *Georgia on My Mind*. He drew actual applause on this number in Los Angeles showings, a rare tribute from a movie audience. Frankie is not in fact the "star" of the picture, but he is being given top billing, and wisely.

Billy Daniels in *Black Magic* and *Deed I Do*. Many night clubbers hold Daniels to be the greatest male singer in that field. Some find him downright nauseating. How movie audiences react to him will be interesting to note. His pianist, Benny Payne, who is actually more a team-mate, should get more attention.

Durable Brothers

The Mills Brothers in their memorable *Lazy River*. The most durable, if not actually the best, vocal group in the business. The production men, with their weak imitation of a fishing scene, flopped on their end.

The Modernaires in their own version, much like the original they did with Glenn Miller, of *Juke Boz Saturday Night*. They not only sing it—they know how to sell it, visually.

Kay, Too

Kay Starr in *Mama Goes Where Papa Goes*. Kay gets it over (could she ever fail?), but it's not Kay Starr at her strictly wonderful best.

Jerome Courtland in *When You're Smiling* (also a new ballad, *When the Wind Is Green*) as a duet with Frankie Laine. There aren't many young actors who would attempt this (Courtland does not use a ghost singer). Courtland not only attempts it—he gets away with it. The angle in this screen story that whoever holds Jerome Courtland's contract has no more financial worries is thoroughly credible.

Coleman Hawkins will be the next subject of the *Beat's* "Bouquets for the Living" series in the Oct. 20 issue.



Charlie

Soundtrack Siftings

Count Basie sextet, Billie Holiday and Sugar Chile Robinsons teamed for musical featurette at Universal-International. Buddy DeFrance, Basie clarinet ace, to be replaced by Local 767 (L.A. Negro musicians union) man for camera work.

Milt Rankin signed up with MGM staff ork to share piano assignments with Jakob Gimpel. Gimpel will continue to do the concert calls, with Milt doing pop and jazz jobs.

Bob Simmers, guitar, added to staff ork at Universal-International, taking the place of a viola, as that department was reduced from four to three. Jack Marshall, at MGM, is only other guitarist holding studio contract. (Complete personnel of studio contract staff orks, with exception of names given above, appeared in *Down Beat* Sept. 22 issue.)

Gloria Wood set for ghost-singing stint for actress Adela Jerome in forthcoming Monogram film, *The Gypsy Trench*, featuring Leo Gorcey and Huntz Hall. John Laurens doing similar job same pic for Huntz Hall.

Pope Cavasnah trio, which has been backing Doris Day on singer's recent platter dates, is handling similar assignment with Doris on her next Warner Brothers starrer, *Lullaby of Broadway*. Whether unit will do visual work in film not determined this writing.

Jane Hutton, erstwhile Pied Piper now appearing as single, draws featured solo spot in Columbia's *That's My Desire*, in preparation by producer Jonie Taps as full-scale starring vehicle for Frankie Laine.

Del Porter, former sax-clarinet man (Spike Jones, et al) now specializing in novelty instrument studio calls, headed octet quartet featured in underscoring of *Oh, Them Dudes* number in Betty Hutton-Fred Astaire starrer, *Let's Dance*. Harmonica work is by Leo Diamond. Arrangement, by Nathan Van Cleave, rated by musicians as one of best novelty musical sequences turned out for movie score. Piano sequences by Fred Astaire in same picture are strictly bona fide. Astaire conceived arrangements and recorded soundtrack. That's Tommy Chambers with him on the duet—musically and visually.

New York—Mary Mayo, onetime singer with Tex Beneke's band, has been signed by Capitol records to a five-year pact. Inking came after she had sliced four sides for the label. She had been working in studio shoral groups since leaving Beneke.

Daniels and Payne New Hits



Hollywood—New singing sensation with the cafe set is Billy Daniels, shown above with his pianist-arranger, Benny Payne. Pic is a scene from Columbia's *When You're Smiling*, which also spots stars like Frankie Laine, Kay Starr, Bob Crosby, and others. See *Moole Music* for review.

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THE HOLLYWOOD BEAT

Hudkins Tells Troubles Of Self-Booked Leader

By HAL HOLLY

Hollywood—What a guy has to contend with these days to catch—and hold—a job with a dance band, particularly with the added complication of a ballroom-originated TV show, is related by the indefatigable Dave (formerly known as Ace) Hudkins. Dave, at this telling, had finally filed a contract to open Sept. 22 at the Aragon with his "three-in-one" crew as house band.

Hudkins, as our well-informed readers must know, has been beating the bushes hereabouts (when not scrapping with his ex-boss Artie Shaw over something) with what always looked and sounded to us like a very marketable deal—his Artie Shaw library, his Guy Lombardo library, and his burlesque Dixie crew, complete with funny hats, the Keystone Cops.

Got Brushoff
Dave made his first approach to the Aragon by offering to let a major band peddling firm represent him, got the brushoff with, "We're not interested in any new bands." ("New" band! How about that!)

So Hudkins, who is nothing if not determined, arranged directly with manager Pop Saderup to play a one-ner at the big beach dancery as an audition. Figuring, and

rightly, that his "Lombardo band" would be the beat bet with Aragon dancers, he fed 'em Lombardo all night long and they lapped it up like they'll always lap up Lombardo.

'Lombardo' Out for TV
Says Saderup, "This is our band. You're in." But from KTLA tops, who have a tie-up with the Aragon to produce their *Bandstand Revue* Sunday videopus there, came a prompt rejection—"That Lombardo stuff is great for dancing—but it'll be a dead horse on TV."

A few days and innumerable conferences later, Hudkins had succeeded in convincing KTLA authorities that, by virtue of his Artie Shaw library (with the brass men jumping up and waving their derbies, etc., here and there) and his Keystone Cops comedy crew, he had something great for television.

Yes, it was a real great band for TV, they finally admitted. But it

wouldn't do, because Hudkins, as drummer, couldn't possibly conduct the ork for *Bandstand Revue*, with its vaude acts and whatnot. Dave finally hurdled that one by agreeing to have his arranger, Ralph Hallenbeck, baton the TV session.

Defamatory Reports
Then someone (could it have been the agency, alarmed at seeing another account slip from its grasp?) started planting defamatory reports concerning his past activities with the Aragon management. Local 47's v.p., Johnny teGroen, had to—and promptly did—go to bat for Hudkins by asserting that he was not, as inferred by this mysterious (ho! ho!) party, "always in trouble with the union."

Hudkins' previous employer, the operator of the It cafe, came through with a letter of recommendation concerning his personal character and denied that he had been "uncooperative and a trouble maker."

So, says Hudkins, showing us the contract, "That's all I had to do to get the next best dance job to the Palladium on the Pacific coast. I think I've finally hit the jackpot. Of course, it will all depend on how we go over on those television shows. Sometimes I almost wish I was back with that guy Artie Shaw!"

DOTTED NOTES: Dizzy Gillespie, decorating a six-piece combo, booked for L.A.'s Oasis (where the sign "Crewcut Room" still dangles, though a bit faded, on a canopy) starting Oct. 13. Sloate-Dale office, which set deal, mumbles: "He didn't help us any by pronouncing

himself dead in your Sept. 8 issue." Mike Pingitore, banjo player with the "original Paul Whiteman band" at the Alexandria hotel here in 1919 and with PW all during his "King of Jazz" days, has set up teaching studios at one of the Five & Nichols stores here. Mike says the banjo is coming back to stay in dance bands this time "because nothing puts a beat in a dance band like a banjo."

BEHIND THE BANDSTAND: Yma Sumac, the gal with the "wonder voice," screamed when she saw what was showing in that photo used with the story about her in that newmag, John Rose, her manager, tells us. He says photog for mag clicked the shutter when she wasn't looking, and that she would never have consented to having it published for publicity purposes. (O.K., we're just telling you what the man said.)

We hear Spike Wallace, Local 47 boss who has been absent from his heavily padded chair in the president's office for many months due to illness, will never be back. Watch for a real knock-'em-down-and-drag-'em-out political battle this December for control of the Wallace political machine—and maybe even the end of the machine... Anyone else notice that unmistakable but unlabeled Gordon Jenkins flavor on Martha Tilton's Coral records, such as *I'll Always Love You?* Gordy, of course, can be billed only on Decca... Who's repping Joyce (*Drunk with Love*) Brown now that Berle Adams is an MCAnger? Joyce is still a flame that could spread.

Los Angeles Band Briefs

Red Nerve trio off to Salt Lake City for two weeks or more at Casbah starting Sept. 15. Dave Brushoff trio taking over Norvo's spot at the Haig.

Victor Zelo (Vic, trumpet); Charlie Tarson, sax; Les Palmer, drums, and Harry Berg, piano) doing afternoon shift at Paris inn, with Jimmie Crier crew continuing an evening attraction.

Hal Kratz' Freshman four, eastern combo whose local debut was sponsored by Sam Kanton (strictly a goodwill gesture, says Kanton) took over at York club. Kratz, trumpet & bass; Bob Flanagan, trombone & bass; Ross Barbour, drums, and Don Barbour, guitar. Kratz recently signed by Capitol.

Larry Green ork followed Leighton Noble at Cocoman Grove. Dance and show stint backing singer Constance Moore, recently of stage show *High Boston Shoes*. Ted Fle Brite to follow Green Oct. 10, backing show featuring Billy Daniels, Jack Smith and dance act.

Ziggy Elman heading dance crew in dates at Avodon Sept. 22 and Sept. 30.

Cal Callaway & combo announced for Oasis Sept. 9 thru Oct. 10, following Billie Holiday backed by Lester Young crew (Sept. 15-Sept. 25). Dizzy Gillespie and sextet to follow Callaway, with Armstrong All-Stars next in line, though not signed at deadline.

Nappy Lamara's Straw Hat Strutters announced for return to Palladium as alternate combo with Frankie Carle crew starting Sept. 18. Nappy taking over again following two-week stand by Freddy Martin's Band of Tomorrow.

Claude Gordon, top trumpet man who has been doing series of transcriptions for Capitol's transcription division, is introducing band as dance attraction on one-ners in this territory. His regulars: trumpets—Gordon, Joe Best, Buddy Pederson, Carter Pierce; trombones—Lewell Martin, Chick Dahlsten; rhythm—Sam Farinas, piano; Johnny Jacobs, drums; Ralph Day, bass; Julian Davidson, guitar; Bob Cross, vocals.

Russ Morgan ork took over at Biltmore bowl following long run by Paul Nalabers. Les Paul trio doing midnight to 5 a.m. stint at new after-hours spot established by Chuck (Surf Club) Landis.

Red Nichols was announced for return to Sardi's Sept. 14, replacing Ted Veale, who has been holding stand during Nichols' hiatus.

TELETOPICS

Harry Owens unit returning to TV via KTLA Sept. 15, doing show from Aragon on Friday nights. Owens, more interested in TV than dance ork, declined to do more than one night at beach ballroom this season. KTLA planning to use Les Bay Hennes all-gal ork in studio show.

Charlie Gonzales, singer-bass player and sometime Xavier Cugat bandman, heading Latin rhythm combo on KECA-TV's *Hacienda Varieties* (Fridays, 7:30-8 p.m.). With Charlie: Jose Nieto, guitar; Adriel Ruiz, violin, and Edo Bante, accordion.

Tommy Walker band set as regular feature on KTTV's *Gridiron Grandstand* for football season (Wednesdays, 8-8:30 p.m.). With Tommy: sax—Eddie Freeman, Jack Williams, Gus Ehrmann, and Calmer Maxwell; trumpets—Vernon Rowe, Charlie Castell, and Don Ebbett; trombones—Marshall Crum and J. D. Marsh; Bill Fletcher, tuba—Joe Coon; drums—Bud Fleck; piano—Bobby Hammack; arranger—Frank Erickson.

L. A. KEYSPTS

- Aragon—Dave Hudkins (Ind.)
- Beverly Caverns—Sam Fallick (Ind.)
- Beverly Hills hotel—Phil Ohman (Ind.)
- Biltmore Bowl—Russ Morgan (ABC)
- Charley Foy's—Abby Brown (Ind.)
- Circus—Duke Stable (Ind.)
- Circus—Geri Gallian (Ind.)
- Cocoman Grove—Larry Green (W. Ala.)
- Colonial ballroom—Arthur Van (Ind.)
- Curtain Call—Dan Dally's Jam band
- Haig, The—Dave Brushoff (ABC)
- Mike Lyman's Playroom—Kid Ory (Ind.)
- Mecomb—Eddie Oliver (Ind.)
- Mecomb—Latinaires (Ind.)
- Oasis—Les Young (Sacramento)
- Palladium—Frankie Carle (CAC)
- Palladium—Nappy Lamara (Ind.)
- Paris Inn—Jimmie Crier (Ind.)
- Paris Inn—Victor Zelo (Ind.)
- Palmer—Charlita (Wm. Rooder—Ind.)
- Roosevelt Annex—Danny Kazans (MCA)
- Roosevelt Annex—Eddie Gomez (MCA)
- Roosevelt Annex—Bill Pennell (Ind.)
- Royal room—Pete Dally (Ind.)
- Sardi's—Red Nichols (Ind.)
- Sardi's—Eralo Falco quartet (CAC)
- York club—Hal Kratz' Freshman four (MAG)

(Note: Listings include only one week. Double playing indicates two bands employed.)

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Poll Time Again: All Readers Get Chance To Vote

About this time every year we start thinking about the annual *Down Beat* hand poll, in which readers of this newspaper select their favorite bands, instrumentalists, and vocalists. This 1950 poll will be our 14th annual one and we have a twofold reason for starting to think about it so early.

First, our overseas subscription list is the highest it has been since the height of the last war, when thousands of service men in the Pacific and European theaters were receiving their copies of *Down Beat* regularly. Not all of our current foreign subscribers are in uniform, hundreds of civilians in various countries have been added to the list in the last four or five years.

All of them, however, will receive official blank ballots through the mail to give them a voice in the selection of 1950 favorites, and these will be posted at least a month earlier than the ones distributed within this country, since two or three weeks in each direction are required to some foreign countries.

Second, it was customary during the first 12 years of the hand poll's existence to print blank ballots in three consecutive issues of *Down Beat*. Readers clipped one of these, filled it out with their choice of units and individuals, and mailed it in to register their vote. Certain abuses sprang up under this system, mainly the practice of some press agents, managers, and leaders buying up extra copies of the *Beat* in order to obtain extra ballots for their own attraction.

So last year the editors decided to restrict voting to regular subscribers: readers who had paid a year or more in advance and were receiving the paper at a mailing address. There were more than 10,000 of these, professional and non-professional, so it was considered representative cross-section of the complete readership.

The poll was a huge success. All winners seem to have been reasonably, intelligently, and deservedly selected, and many letters were received congratulating *Down Beat* for conducting a completely impartial and honest poll. There were some complaints, however, from regular readers who buy their copy of the *Beat* twice each month from a newsstand or music store and who felt that they were disfranchised by the new system.

This year EVERY reader of *Down Beat*, whether a subscriber or a newsstand patron, will have an opportunity to vote. Official ballots will be mailed about the first of November to all subscribers, just as was done last year. Starting at the same time, in two or three consecutive issues of the paper, a coupon will be printed. Any reader who wants to vote in the poll may fill out and clip this coupon, send it to *Down Beat*, and a blank official ballot will be mailed back promptly.

You needn't even use an envelope, just paste the coupon to a plain postcard, after filling in your name and address, and mail it for a penny. The fact that single ballots will be mailed directly to individual readers will eliminate any chance of "ballot stuffing" by overzealous press agents or managers. Everyone legitimately entitled to a vote will get it, and the poll will still be pressure proof.

You Tell Us



Monticello, N.Y.—One of the guys above is Lou Sherwin and the other Al, leaders of the Sherwin Twins combo. One plays bass, the other clarinet. They both played at Kahaner's inn here recently. Beyond that, we're confused.



TIED NOTES

ADAMS-CHEERI—John Adams, member of Frank Natale Trio, and Gerry Cheri, Aug. 18 in Pittsburgh.

HANSEN-CLINE—Whitney Hansen, musician, and Margaret Cline, daughter of Warner Bros. camera man, Wilfred Cline, Aug. 27 in NYC.

KELLER-CARR—Leonard Keller, violinist, head of Metropolitan School of Music, and former band leader, and Nancy Carr, radio singer, Aug. 27 in Oak Park, Ill.

MERCIER-SEESI—Art Mercier, WBBM announcer, and Mildred Seese, Aug. 12 in Chicago.

ROSENBERGER-MITTLACHER—Walter E. Rosenberger, music instructor and member of New York Philharmonic, and Bernice Mittlacher, Aug. 16 in Englewood, N. J.

ROSOLINO-SMITH—Frank Rosolino, trombonist with Georgie Auld combo, and Jean Smith, non-professional, Aug. 8 in Detroit.

SHANKMAN-RICHARDSON—Jules Shankman, orchestra leader, and Elva Richardson, recently in Regina, Sask.

STEFFAN-BLANCHER—Samuel Steffan, drummer in Jules Shankman orchestra, and Margaret Blancher, recently in Regina, Sask.

VELENTI-GERHAUSER—Fernando Valenti, concert harpichordist, and Ann Katherine Gerhauser, Aug. 14 in Aspen, Colo.

FINAL BAR

AARON—Samuel J. Aaron, pianist, Aug. 15 in Albany, N. Y.

CLESI—Nicholas J. Clesi, 71 composer of pop songs, *I'm Sorry I Made You Cry*, Aug. 21 in New Orleans

DIXON—Tommy Dixon, 65, early ragtime pianist, band leader, and composer, Aug. 16 in Miami.

EDMONDS—Jack R. Edmonds, 41, former producer of Ed Wynn, Rudy Vallee, Paul Whiteman, Andre Kostelanetz shows, and the CBS Sunday afternoon symphonies, Aug. 11 in New York.

GAMBIE—Thomas F. Gambie, 84, one-time director Westminster theater orchestra, and financial secretary and treasurer of the musician's union of U. S. and Canada.

HUGHES—Adella Prentiss Hughes, founder Cleveland Symphony, Aug. 23 in Cleveland Heights, Ohio.

PARST—Gladys M. Parst, 58, wife of Arthur Parst, studio musician, Aug. 11 in Hollywood.



Happy

Bridgeton, N. J.

To the Editors:
I am pleased to see that you usually give the Les Brown band good reviews in your record column. I saw Les and the band at the Steel Pier in Atlantic City this summer and it fulfilled an ambition of many years standing. The band is the best for combined listening and dancing pleasure, as far as I'm concerned. I'd much rather listen to a band like Les Brown's than a Miller-styled band, although I will admit that Ralph Flanagan has been a big factor in bringing

Wax Types

by J. Lee Anderson

J. Lee Anderson



THE MODERNIST

Ah, see what we have here, children! This, little friends, is the latest and the greatest! This man likes a different sort of music called be-bop, and in a fellow traveler of the dissonance party line. At first you may think that bop is just a lot of noise, but that is not the case. It has cooled down a bit of late and is becoming more smoothed out and refined all the time. Would you like to hear this man blow his bad axe? Listen, there he goes now! Isn't it crazy?

the dance band back into favor. I've heard the new LP dance series of Les' and think it is very entertaining. Just keep on reviewing the Brown band as you have been and you'll make this reader happy, as well as many others, I know.

Gordon Tall

On A Spot

Wollaston, Mass.

To the Editors:
The record collector is on the spot. He's spent a lot of time and money building up his collection. Most of his records are 78s, many of which, through the years, have become collectors' items. Now it looks as though 78s are on the way out.

Some of the old numbers have been reissued on 45s and LPs, and a lot more are on the way. If he buys up these reissues as they come out and gets rid of the originals, he can save on storage space. This means he'll have to revise his catalog and will have to pass up much of the new stuff if his budget is limited. Maybe he should hang onto the originals; after all, he's proud of those collector's items. He spent a lot of time digging through piles of records in second-hand stores and they represent the product of a good many years.

On the other hand, if 78s are on the way out and they stop making record players with a 78 speed attachment, he's going to eventually find himself with a couple of thousand records gathering dust, with no machine to play them on! What's the answer?

Fred Seldon

Charlie Nice

Lowell, Mass.

To the Editors:
Concerning your mention of Charlie Barnett's band in a recent issue of *Down Beat*, I'd like to submit a few comments about same. During the early part of August Charlie and his big new band

played a one-ner at Canobie Lake in Salem, N. H., and he drew a full house. Charlie played light and tasty bop and alternated with slow ballads and easy listening dance numbers.

I like his music very much, and as this was the first time I'd seen Charlie with his big band, I was very much impressed with the way he joked and kidded with his sidemen throughout the night.

I talked with his vocalists and some of the members of the band and they couldn't say enough nice things about the guy.

Bob Gauvreau

Why Ralph?

Wichita Falls, Texas

To the Editors:
Just what you got against Ralph Flanagan? I notice lately in your record reviews you act like you're tired of him. There's quite a few fellows here who think he's fine and will back me up.

Here in Texas, with all the cowboy music, you get so you appreciate good music, dance or otherwise. Couldn't you put in a better word for his records?

Pfc. Robert Dioguardi

Orchids, Onions

Lynwood, Calif.

To the Editors:
Orchids and onions to the bootleg record companies (recently referred to in your magazine). Onions because of the bad (and probably punishable) business policy involved, and orchids because of the fine old jazz items made available to those of us who care.

The pirated companies who are squawking could learn a valuable lesson that would probably make them a pile of money and please us collectors at the same time. As to the volatility of these records, it appears as though they are lasting longer than some of the principal (Modulate to Page 11)

THE HOT BOX

LP Put To Good Use In New Folksongs Selection

By GEORGE HOEFER

Chicago—One of the most excellent and noteworthy attempts thus far to employ the advantages of 33 1/3 rpm is contained in a recent selection issued by Folkways records called Jazz, Vol. 1: The South. It is not just a jumbled group of re-

issues, but a series of thoughtfully selected sides that illustrate some of the musical environments that contributed to jazz styles. The continuity on this 12-inch LP is splendid.

This collection is the first jazz set to be issued on the new Ethnic Folkways Library, produced by Moe Asch, and edited by Charles Edward Smith. The former used to head Asch records and later Disc records, while the latter is well-known in jazz circles as the author of the Jazz Record Book and co-author of Jazzmen.

Asch believes that jazz history can be better presented, and a period more authentically illustrated, by actual records made during a given time, than as some other companies have done by getting oldtimers into a studio with a play-as-you-used-to-in New Orleans 25 years ago technique.

The '30s

On Jazz I we find the 1900-1930 period in the south reconstructed with the following records from both the city and the country.

• Ol' Hannah by Doc Reese, recorded by Asch. An axe-cutting, chantlike form of primitive blues of the type sung in Texas prison camps. Reese, brought up from the

south by Alan Lomax for a concert some years ago, made this side in New York for Asch without accompaniment.

• Juliana Johnson by the late Huddie (Leadbelly) Ledbetter, recorded by Asch. An axe-cutting song, a typical work song, showing how closely folk music is interwoven with life.

• Breakdown by Blind Sonny Terry, Columbia 37686. Dance music of the type heard at country dances and hoedowns. Terry is the folk artist recently starred in Brigadoon.

• John Henry by Lead Belly-Sonny Terry-Brownie McGhee, recorded by Asch. A trio version of the great folk ballad of the Negro people.

• Down South by Scrapper Blackwell, Varsity 6042. An urban blues expressing loneliness and the type of blues song heard throughout the south before the jazz era. This blues represents the creative force that was a necessary prelude to jazz.

• Penitentiary Blues by Bessie Tucker, Jazz Classics 514. A melodic blues of the type sung by the late Bessie Smith and Ma Rainey. Expressive of insecurity.

• Dry Bones by Rev. J. M. Gates and Congregation. An RCA Victor master. Done in sermon form, the preacher tells his story in a chant as the people respond, resulting in the free polyphony found in African and Afro-American music.

• I Can't Feel at Home in This World Anymore by the Two Gospel Keys, Mother Jones, and Emma Daniel, recorded by Herb Abramson. Recalling spirituals dating back to slave days. These 60-year-old singers accompany themselves with guitar and tambourine.

• Slow Boogie by Champion Jack Dupree, recorded by Asch.

Dupree's own version of boogie-woogie illustrates the little-known fact that b-w originally was not the name of a piano style but of a dance step.

• 38 Slug by the Jim Jam Band, a test record. The band, comprised of guitar, mandolin, washboard, and kazoo, plays tune that is one of those blues-inspired hillbilly melodies that have always been a part of the slapstick side of jazz.

• Blues for Lorenzo by the Omer Simeon trio, recorded by Harold Drob for Disc. Simeon's clarinet, James P. Johnson's piano, and Pop Foster's bass pay blues tribute to the grand old man of New Orleans clarinetists, Lorenzo Tio.

• Dallas Rag by Jug Band, Columbia 14290. A jug, banjo, mandolin, and guitar playing rag style heard before 1900.

• When A Gator Hollers, Folks Say It's A Sign of Rain by Margaret Johnson, Victor 20334. Illustrating the debt urban blues owes to rural blues. Accompaniment by a New Orleans clarinet and a cornet that might be the late King Oliver.

The continuance of the Folkways Jazz Library can be as invaluable as the Morton library of congress series.

JAZZ CONCERTS: The recent Jazz Festival concert by Paul Barbarin and his band at Beaugard Square, sponsored by the New Orleans Jazz Club, was a rousing success. Barbarin's crew consisted of Johnny St. Cyr, banjo; Albert Burbank, clarinet; Eddie Pierson, trombone; Ernie Cagnolatti, trumpet; Lester Santiago, piano, and McClean, bass. The band included well-known N.O. tunes and their slow blues theme, Purple Ross of Cairo.

Chords, Discords Displeased

(Jumped from Page 10)

Where else can a person like myself, lacking the capital to purchase old rare items but still having the urge, get old Beiderbecke, Armstrongs, and Oliver's? To sum up, more orchids than onions to the bootleggers.

To the Editors: I was very displeased with your story on Charlie Parker in the Aug. 25th issue. Mr. Parker is one of the greatest alto saxophonists of our time and the tasteless words and raucous hullabaloo should never have been used.

Harold J. Turley

Waco, Texas J. Jones, USAF



George

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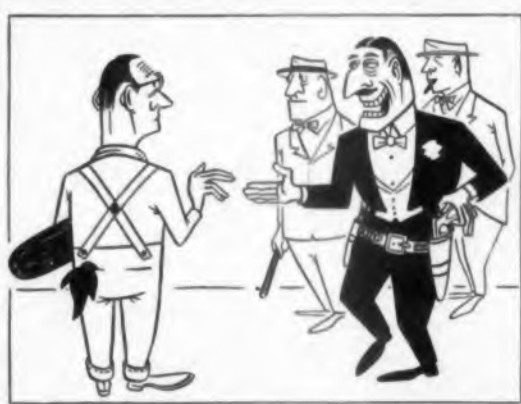
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Evolution Of Jazz by J. Lee Anderson



... his initial venture into the big time ...

One of the all-time greats on most any jazz lover's list of favorite side men, Miffred (Miff) Mole was born in Roosevelt, Long Island, March 11, 1898. His first instruments were violin and piano, but he soon abandoned both of these in favor of the trombone. After completing his education, Miff jobbed around his home town for some time and then joined the Original Memphis Five, his initial venture into the big time. He worked with this group for 1 1/2 years, both in New York and on a tour of the Orpheum circuit. It was during this theater tour that Mole first became acquainted with King Oliver, who at that time was blowing them high and handsome at Chicago's Pekin theater. Miff was so impressed with the Creole band that he spent many of his off hours on the bandstand at 27th and State. After the Five came a succession of orchestras:



... a voluntary exile from jazz ...

Sam Lanin, Ray Miller, Ross Gorman, Roger Wolfe Kahn, Don Voorhees, then several years with a NBC studio orchestra, Paul Whiteman, NBC again, and then in the early '40s, Benny Goodman, a stay that Miff recalls as "one of my greatest kicks." When he left BG, Mole returned to New York where he taught trombone in addition to freelancing and putting in a fast two weeks for one Fred Waring. Next came a job at Nick's where, "I just got into that jazz band groove." This engagement stretched out to nearly five years and when he took leave of the Village, Miff went into a voluntary exile from jazz that lasted more than a year. Coming out of retirement, he worked at Chicago's Blue Note with an outfit fronted by Maggy Spanier, returned to N.Y. for about a year, and then in October of '49 settled



... Mole's enthusiasm for the jazz cause ...

in the Windy city where he has since remained. Miff is well represented on wax, although the majority of this output is of an earlier vintage that dates back to the 1920s. In addition to the many sides made with the Memphis Five, he recorded extensively with Red Nichols from 1925 to 1929. Mole's first cuttings under his own name were made for Okeh in early 1927 and numerous items by Miff and assorted Moleers have appeared at irregular intervals during the years. He has also recorded with the Sioux City six (Bix), the Hotzy Totsy Gang, Condon, Spanier, Hot Lips Page (V-Disc), and Yank Lawson. After 30-odd years of dispensing music, Miff Mole's enthusiasm for the jazz cause remains fervent, a condition not out of line with his instrumental accomplishments.

Oscar Peterson Arrives As A Top Jazzman

By Sharon A. Pease

Chicago—Oscar Peterson, talented Canadian pianist, is throwing a lot of weight around in American music circles. Literally, because of his physically powerful stature, and actually, because of his sensational rise to popularity, with the enthusiastic approval and acclaim of our foremost performers and critics. Peterson made his first appearance in this country last fall as a featured guest of Norman Granz' Jazz at the Philharmonic concert at Carnegie hall, New York.

His success at this concert resulted in an engagement at Bop City and an extensive recording schedule. Oscar then returned to Canada to complete previously-scheduled engagements. He is now back in the States as featured piano soloist with JATP. This unit recently completed work on a motion picture short and is currently on an extended concert tour.

Peterson, who is 25, is a native of Montreal. He is from a musical family and says, "I have been interested in music for as long as I can recall. At first I wanted to play the trumpet, but my father, who in addition to being the best porter on the Canadian Pacific is also a good musician, convinced me that I should start on the piano. I just never got back to the trumpet."

Oscar's formal musical training

included a thorough background in the classics. While still in grammar school he became pianist at his church. In high school his interest turned to dance music. "My chief early influences were Art Tatum and Nat Cole," he says. "Later they were Erroll Garner and George Shearing."

Prior to his previously-mentioned New York visit, Peterson's professional career had been confined to radio and night club work in Montreal. Visiting musicians from the States brought back fabulous stories of his great talent. Norman Granz says, "While touring Canada with JATP, all of us in the show were amazed and delighted by this young pianist. . . I tried then unsuccessfully to entice him to join JATP, but he consistently refused, saying that he wanted to develop and learn more. Well he's developed; and he's learned; in short he's arrived!"

The accompanying style example is from Peterson's recording of his original composition, *Oscar's Blues*. (Available as part of the Mercury Album, *Oscar Peterson*, also singly on Mercury 8922.)

Bass As Solo

Section A is the opening 12-measure chorus. The string bass solo, indicated in small notes, should be utilized for solo performance. Section B is the inspiring fifth chorus with the addition of a second ending improvised from the composer's thematic material.

Section A opens with a conventional string bass melody characterized, in the recording, by a slightly delayed slide from grace note to principal tone. The piano melody enters in the fourth measure with a vividly contrasting theme. The harmonic and melodic tonal system employs the blues techniques of added sixth and sev-

TIPS TO TRUMPETERS

By CHARLES COLIN

New York—Ever since someone credited Edison with the statement that his achievements were "10 percent inspiration and 90 percent perspiration," teachers have been using it to make students work harder. They sometimes forget that all the sweat doesn't mean much without the bit of spirit. And given the crucial 10 percent, the 90 percent comes much easier.

A century ago Arban encouraged his trumpet students to stimulate

enth to fourth degree, chromatic chordal succession, and flatted thirds.

Fugue-Like

Section II is a modern melodic invention wherein the standard phrase balance and sentence structure is replaced by a capricious off-balance which is not too unlike the delayed voicings of the old fugues. The left hand plays a very important part in the total melodious output of this section. This characteristic, incidentally, is considered one of Peterson's outstanding qualities—he is a two-fisted, two-handed piano player.

The methods for writing music are inadequate to indicate the fineness, vital accents, and dynamic innuendos of the music created and performed by artists like Oscar Peterson. These sterling musical characteristics and his phenomenal technical ability can only be appreciated and imitated by hearing him in person or studying his recorded works.

(Ed. Note: Mail for Sharon A. Pease should be sent to his teaching studios, Suite 715, Lyon & Healy Bldg., Chicago 4, Ill. Enclose self-addressed, stamped envelope for personal reply.)

lend your playing the quality of inspiration.

Take the exciting exhibitionism of Harry James, or the precision of Rafael Mendez, the symphonic artistry of Harry Glantz, the warmth of Bunny Berigan, the inventiveness of Bix Beiderbecke, the speed of Dizzy Gillespie, the flexibility of Bobby Hackett, and the soulfulness of Manny Klein.

All the great trumpeters are on wax. Through records the student can study tone qualities, vibrato, attacks, phrasings, intonation, power, expression, and interpretation. The new classic releases on long playing records give symphony-minded students a special opportunity. In many cases, musical scores are available to be studied along with the recording.

Some companies make records of background music with which the student can play the solo, practicing various styles or improvisations.

Painters study other painters. Writers study other writers. The trumpet player who remains receptive to the artistry around him improves his chances of bringing to the surface that 10 per cent inspiration which makes the 90 per cent perspiration worthwhile.

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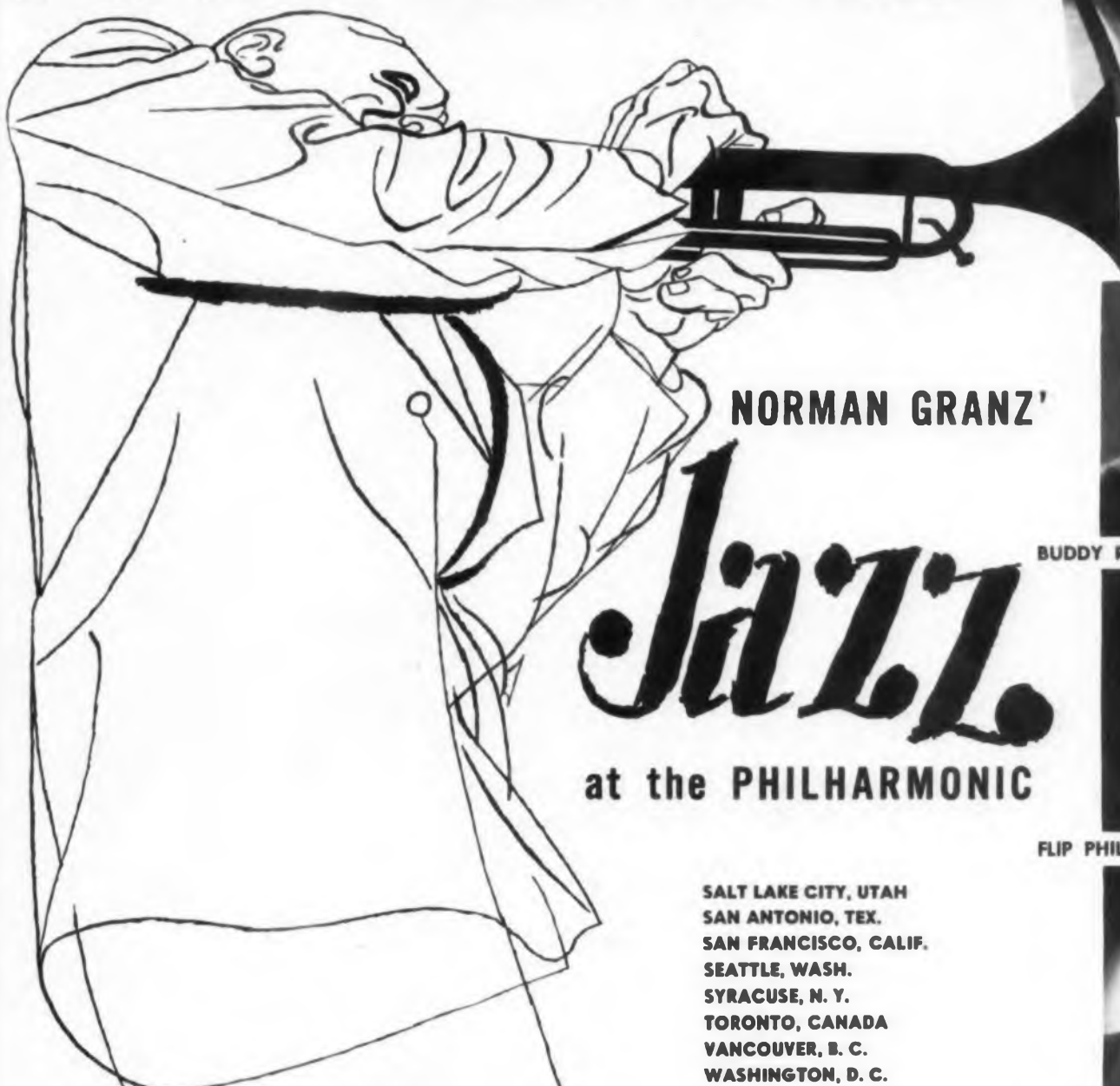


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COMBO JAZZ

Benny Goodman and his Boys
Room 1411
Jungle Blues
Shirt Tail Stomp
Blue
Wolverine Blues
A Jass Holiday
Muskrat Ramble
After Achile

Album Rating—★★★★

Eight Chicago sides with Goodman blowing clarinet, baritone, alto, and cornet. The first four sides were made at one date (June 4, 1928), cover the one-step, Bubber Miley, satire, and melodic blues traditions—quite a stretch for one session! *Stomp* is of course the famous gag record anticipating such platters as the Barnet *The Wrong Idea* by many years. Goodman's closing alto solo on *Blue* furnishes completely convincing evidence of the strong hold the Beiderbecke style had on his playing at this time. (Brunswick BL 58015.)

Jimmy Noone

Apex Blues
Sweet Lorraine
I Know That You Know
Sweet Sue
Four or Five Times
Every Evening
My Monday Date
Blues

Album Rating—★★★★

Eight more sides from Chicago, this time by Jimmy Noone, who influenced every clarinet player working at the time. Goodman, Bailey—all of the faster clarinets bear marks of Noone's influence. On all the sides, Father Hines can be heard rompin' and stompin' in what was one of his great pianistic periods. His solo on *Date* is one of the most exciting made during this period of jazz when he worked the Apex club with Noone. (Brunswick B-1006.)

Andre Previn

Where Did You Get That Girl?
Nevertheless
Three Little Words
Thinking of You
All Alone Monday
Who's Sorry Now?

Album Rating—★★★★

This album gets a three note rating only because Previn's dexterity on the piano is quite impressive. However, his melange of Cole and Tatum ideas is so coldly though clearly rendered as to make him the Frankie Carle of the hot cocktail piano. The term may sound a bit cruel, but it is accurate, as a once-over of this album will show you. Everything he does is ren-

dered at the same emotional level, too often tritely accented. *Monday, Words, and Girl* are done with rhythm section, some of the same men Page Cavanaugh has used on his records.

The other three sides are done with strings, with Previn sounding more frilly than ever. The tipoff on this facet of his playing is that he plays some of the same runs that Tatum does. But Art puts them into the phrase as an integral part, where Previn pulls the old non-hot jazz man's faux pas of setting runs in as fillers between song phrases. In other words, his construction of ideas is patchy, doesn't develop to any climax.

It's a shame that a young musician with this much equipment doesn't play better—but with this much flash, he'll always make a living. (Victor P 291.)

Oscar Peterson

Robbins Nest
Exactly Like You

These two sides, backed by Ray Brown's bass, lack the ebullience of ideas and forceful playing that Peterson has previously demonstrated on wax. The playing is interesting but not completely convincing. There are sections of *You* where his ideas are unfinished and roughly conveyed, portions of *Nest* where the ideas are merely trite. (Mercury 8930.)

Pete Daily—Phil Napoleon

Red Light Rag
Sugar Foot Strut
Skeleton Jangle
Roundhouse Rag
When the Saints Go Marching In
Fair Jennie's Lament
The Blue Danube Goes Dixieland
Alabama Blues

Album Rating—★★★★

Four sides by Daily's coast Dixie crew versus four by Napoleon's New York mob. Daily's boys play rougher, less inhibited jazz, are perhaps a little less able sidemen technically than Napoleon's boys. At no point is the jazz on either side superlative, but it's always competent. (Decca DL 5261.)

BAND JAZZ

Duke Ellington

Creole Rhapsody (Parts I and II)
Tiger Rag (Parts I [second master] and II)
Yellow Dog Blues
Tishomingo Blues
Jazz Convulsions
Awful Sad

Album Rating—★★★★

Some great sides from the greatest band in the land in the late '20s. Duke's solo opens *Rhapsody* demonstrates why he has always been an orchestral and not a solo pianist. Hodges' solo shows the fire that existed before the saccharine of the *Day Dream* period set in. Freddy Jenkins' nimble solo on *Rag* is probably one of the least known but most copied solos in hot annals. Ellington followers should check this record against *Braggin'* in-

Symbol Key

- ★★★★ Tops
- ★★★ Tasty
- ★★ Tepid
- ★ Tedious

Brass, made in the middle '30s, to hear the difference in brass ideas and technique. Bigard once again proves himself to have been one of the few musicians who could make a jazz solo out of a glissandoed major scale.

Convulsions is reputed to be one of the tunes Duke wrote while getting fitted for a suit in the recording studio. Certainly it is a sketchy score. Certainly, also, the solo ability and sound of the Ellington band makes it sound like something lovely, plaintive thing which the Ellington band later turned out in *Black Beauty* and a whole flock of small combo sides. Whatever present day jazz may be, this music, too, had its merits, is certainly worth having on records. (Brunswick B-1011.)

Bob Crosby

The Dixieland Band
Between the Devil and the Deep Blue Sea
Sugar Foot Strut
At the Jass Band Ball
Dixieland Shuffle
Come Back, Sweet Papa
Royal Garden Blues
Squeeze Me

Album Rating—★★★★

Eight sides by the Crosby band in its halcyon days of the mid '30s. One of the few big bands to translate successfully Chicago feeling from the small group to a large unit, the Crosby band almost single-handedly kept two-beat fans placated during the height of the Goodman rage (the last remark a bit ironic, since Goodman himself has always been essentially a two-beat musician). The record is worth having historically for its solos and for the deep, sonorous sound Messrs. Haggart, Lamare, Kincaide, and the others get out of their scores for this band. (Coral CRL 560003.)

Illinois Jacquet

Hot Rod
Slow Down, Baby
High speed honking by Jacquet on *Rod*. (Victor 22-0097.)

Ray Anthony

Dixie Doodle
All of a Sudden
Cleanly played two-beat Dixie for dancing. (Capitol 1169.)

Woody Herman

Sonny Speaks
Pennies from Heaven
The Herman band playing a score by the too-soon-demised Sonny Berman. The band itself sounds well, the solos are only ordinary. *Heaven* is the *Early Autumn*

sound the band has been advertising for dancing, with Woody vocalizing the old standard. Reed phrasing could be more relaxed, but it's an effective dance side. (Capitol 1170.)

Woody Herman

Blue Prelude
Bishop's Blues
Blues on Parade
Farewell Blues
Dupres Blues
Calliope Blues
Blues Upstairs
Blues Downstairs

Album Rating—★★★★

Discs re-released from the middle '30s when the Herman Herd was playing two-beat blues and damning anybody who didn't like the music. You'll get a fine sample from Hy White's guitar, Joe Bishop's fluegelhorn (a trumpet with asthma), Tommy Linehan's piano, Woody's vocal, and the band's driving ensemble on *Upstairs and Downstairs*. Rough spots musically this band had—but for guts and group spirit nothing like it has been seen before or since in the music business. (Coral 56005.)

VOCAL

Carlos Gardel

La Cumparsita
La Cancion de Buenos Aires
Caminito
Lo Han Visto Con Otra
Tomo y Obligo
Mama a Mama
Silencio
Madreselva

Album Rating—★★★★

This album will come as a revelation to those of you who have never heard the Argentine tango done as it should be. Gardel was the Valentino of Spanish-speaking countries, and despite his death some years ago in a plane crash, is still a legend to all who heard him.

Gardel's fluidity of phrasing, the soft sensuality with which he sang, and the power he could pour on when needed made him a vocal musician of real merit and an absolute god to the female sex. If tangos bore you, get this album and change your mind. (Decca DL 5223.)

Ella Fitzgerald

I've Got the World on a String
Peas and Rice
The amazing Miss Fitzgerald giving another demonstration of her change of pace: warbling a soulful *World*, then changing over to a rather pedestrian novelty

(*Rice*) and making even that sound swell. The omnipresent Sy Oliver furnishes the backing. (Decca 27120.)

Sarah Vaughan

Love the Guy
Thinking of You

Sarah sings two at a good tempo, backed by an ork led by Norm Leyden. *Guy* demonstrates her fine ear for tonal shadings, as well as the clean simplicity of her best phrasing. Some of her leaping here would tax a thoroughly agile tenor man. (Columbia 38925.)

Peggy Lee

Lover, Come Back to Me
Helpless

Lover can be a very dangerous tune to sing up tempo, long meter. To do same, a singer has to have a perfect sense of pitch, tempo, and phrasing. Miss Lee succeeds here merely in sounding limpidly heavy, rather toneless. Listen to Mildred Bailey's Decca (also made with Dave Barbour, by the way) or Vocalion for a quite striking difference. (Capitol 1145.)

Billie Holiday

Them There Eyes
Keeps on Rainin'

Billie sings *Eyes* at a raucous tempo, backed by Sy Oliver's big, swingin' band. You might be interested in listening to the Columbia

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of the same tune she made in 1939. She leaned less on the band, her phrases had more force and drive. At least on the current platter Billie is out of the groove of ultra-slow, dragging tempos which she has affected too often lately. (Decca 27145.)

Mel Torme

Do, Do, Do
Recipe for Romance
Mel singing the old Gershwin

tune at a cooing tempo. His phrasing is fine, boots to a fine beat save in a few spots such as the line "fly again to heaven," where for the sake of the music, he splits it after "again," which destroys the lyric continuity. This is an old, old problem: which is paramount, the musical or lyrical line, especially when ad libbing as Torme does? Fight it out among yourselves; this is one of the best sides Torme has made recently. (Capitol 1177.)

Dean Martin
Wham! Bam! Thank You, Mam
The Poddler's Serenade
The only thing startling about this record is its title, Mam, unless your mind is sufficiently devious to really distort its lyrics. In that event, it would probably make a blotch on black paper, so we need consider the problem no further. All this merely proves that the Puritan Revolution enables a guy by the name of Martin by means of a semi-purple title to sell some records. History is indeed a wonderful thing. (Capitol 1139.)

DANCE

Dick Jurgens

Five Foot Two
Josephine
It All Depends on You
You Were Meant for Me
At Sundown
I'm in the Mood for Love
Harlem Nocturne
Puhcart Serenade
Goodbye, Girls, I'm Through
Sleepy Time Gal
Goodnight, Ladies
Goodnight, Sweetheart
Daydreams Come True at Night
Album Rating—*J J J*
Surprisingly clean hotel style dance music played by Jurgens, but with better musicianship than he has shown on discs in the past. Nocturne is played as a reed instrumental, and quite well. Beat for dancing is good. (Columbia CL 6136.)

Hugo Winterhalter

It Had to Be You
No Greater Love
Why Can't This Night Go on Forever
On the Alamou
I'll See You in My Dreams
You've Got Me Crying Again
Album Rating—*J J J*
Good sides, latest in Victor's dance series, with what we used to call the "transcription tone." Big orchestra, well-scored, playing as directed, but with no startling ef-

Madrigueras Set For Flight



New York—Enric Madriguera and his family, preparatory to boarding the plane that took them to San Juan, Port Rico, recently for a 15-day job at the Condado Beach hotel. Standing with the rhumba maestro are his wife, Patricia Gilmore, who's also vocalist with the band, and their two daughters, Lalin, 9, and Maria, 6.

CONCERT

Marlene Fingler and Arthur Schutt

Songs of Our Times, 1936
Album Rating—*J J J*
Decca has re-released the *Songs of Our Times* series on LP, with most of the records profiting tonally in the transfer. This album of double piano is quiet, quite adequate music including some fine tunes: *It's Been So Long*, *Goodnight, My Love*, and *Lost* are samples of the 24 tunes picked out of a fine year for song writers. (Decca DL 5180.)

Samuel J. Hoffman

Music for Peace of Mind
Album Rating—*J J J*
This one just can't miss commercially: Harry Revel writing commercial themes for "peace of mind" while an orchestra of strings and woodwinds backs up Dr. Hoffman on theremin. Not satisfied with this, they tracked the theremin three times in places so you can have a theremin trio. Perhaps you can take the deep, wide, fast vibrato of this electronically-motivated woodsman's saw this long—I can't. For them what likes it, great. For them pedestrian souls like me, it is interesting when played only once. Revel certainly can turn out slick themes to order which sound like something you've heard before but you're not quite sure where. (Capitol H 221.)

NOVELTY

Ethel Smith

Cuban Cutie
Mambo Jambu
Mias Smith's organ supported by the Bando Carioca is displayed here to good effect. *Cutie* is a tune written by pianist Billy Taylor, formerly part of the organ-piano team of Wyatt and Taylor. Again on *Jambu* she doesn't let her organ get all cluttered up with the gilt effects too many performers find necessary. Granted she doesn't play any great ideas—but what is done is done well and to good effect. (Decca 27119.)

Coleman Hawkins will be the next subject of the *Beat's* "Bouquets for the Living" series in the Oct. 20 issue.

FAMOUS BUESCHER ARTISTS

Going Places

—with Jimmy Stier

Boasting an all-Buescher sax section, Jimmy Stier is rapidly gaining fame with his fine progressive jazz. Left to right, these up-and-coming stars are Jack Sorenson, Bill Wineke, Bill Ahelman, Bill Kline, Jack Lowe, with Jimmy himself. They like Bueschers for "effortless performance" and "tone and quality that can't be beat." You'll get ahead, too, with a Buescher!

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| <p>DODO MARMAROSA</p> <ul style="list-style-type: none"> <input type="checkbox"/> Why Was I Born/My Foolish Heart \$0.79 <input type="checkbox"/> Raindrops/I've Got News For You .79 <input type="checkbox"/> Mellow Mood/How High .79 <input type="checkbox"/> The Moon .79 <input type="checkbox"/> Do-Do's Blues/I Surrender Dear .79 <p>PHIL NAPOLEON</p> <ul style="list-style-type: none"> <input type="checkbox"/> Saints Go Marching In/Fair Jennie's Lament \$0.79 <input type="checkbox"/> Bonaparte's Retreat/Fidgely Feet .79 <input type="checkbox"/> Dizieland's Here to Stay/Sister Kate .79 <input type="checkbox"/> Copenhagen/Sing My Sue .79 <p>LENNIE TRISTANO</p> <ul style="list-style-type: none"> <input type="checkbox"/> Progression/Retrospection \$0.79 <input type="checkbox"/> Wow/Cross Current .79 <input type="checkbox"/> Marionette/Sax Of A Kind .79 <input type="checkbox"/> Judy/Subconscious-Lee .79 <p>LESTER YOUNG</p> <ul style="list-style-type: none"> <input type="checkbox"/> Polka Dots & Moon Beams/Up 'N' Adam \$0.79 <input type="checkbox"/> Too Marvelous For Words/Encore .79 <input type="checkbox"/> Blue Lester/Jump Lester Jump .79 <input type="checkbox"/> Something to Remember U By/Just Cooling .79 <p>BILLIE HOLIDAY</p> <ul style="list-style-type: none"> <input type="checkbox"/> They Say I'll Never Be The Same \$0.79 <input type="checkbox"/> Did I Ramble/No Regrets .79 <input type="checkbox"/> Let's Do It/George On My Mind .79 <input type="checkbox"/> Any Old Time/Let's Do It .79 <input type="checkbox"/> All Of Me/Romance In The Dark .79 <input type="checkbox"/> Keeps On Raining/Them There Eyes .79 <input type="checkbox"/> Strange Fruit/Fine and Mellow .79 <input type="checkbox"/> Gloomy Sunday/Nite & Day .79 <input type="checkbox"/> Summertime/Billie's Blues .79 <input type="checkbox"/> My Old Flame/I'm Yours .79 <input type="checkbox"/> Billie Holiday Sings CL6121 (33 1/2) 2.85 <p>HARRY JAMES</p> <ul style="list-style-type: none"> <input type="checkbox"/> Texas Chatter/Song of Wanderer \$0.79 <input type="checkbox"/> Dodger's Fan Dance/Lament .79 <input type="checkbox"/> To Love .79 <input type="checkbox"/> Braggin'/For Want of Star .79 <input type="checkbox"/> Old Man River/Answer Man .79 <input type="checkbox"/> I O'clock Jump/2 O'clock Jump .79 <input type="checkbox"/> Boo Woo/Woo Woo .79 <input type="checkbox"/> Eli Eli/Little Bit of Heaven .79 <input type="checkbox"/> Just A Wood—Parts 1 & 2 .79 <input type="checkbox"/> Let Me Up/Cried For U .79 <input type="checkbox"/> Trumpet Bl's/Sleepy Lagoon .79 <input type="checkbox"/> Feet Draggin' Bl's/Here Comes Nite .79 <input type="checkbox"/> U Made Me Love U/Music Makers .79 <input type="checkbox"/> I'm In Market For U/Concerto Trumpet .79 <input type="checkbox"/> You'll Never Know/Kebalah .79 <input type="checkbox"/> Jeffries Bl's/Sharp As a Tack .79 <input type="checkbox"/> Back Beat Boogie/Nite Special .79 <input type="checkbox"/> Flash/All Or Nothing At All .79 <input type="checkbox"/> East Coast Bl's/I Understand .79 <input type="checkbox"/> Blues In Nite/All For Love .79 <input type="checkbox"/> Record Session/Nothin' .79 <input type="checkbox"/> U've Changed/NoBODY .79 <input type="checkbox"/> Knows Trouble .79 <input type="checkbox"/> Rancho Pillow/Man With Lollypop Song .79 | <ul style="list-style-type: none"> <input type="checkbox"/> The Mole/But Not For Me .79 <input type="checkbox"/> The Clipper/Shylark .79 <input type="checkbox"/> Brazilian Sleigh Ride/In A Mist .79 <input type="checkbox"/> Easy/Right Rock .79 <input type="checkbox"/> Cherry/Jumptown .79 <p>BOB CROSBY</p> <ul style="list-style-type: none"> <input type="checkbox"/> Dizieland Band/Devil & Deep Blue Sea \$0.79 <input type="checkbox"/> El Capitan/Sampler Fiddlers .79 <input type="checkbox"/> Sugarfoot Strut/Jazz Band Ball .79 <input type="checkbox"/> Royal Garden Bl's/Squeeze Me .79 <input type="checkbox"/> Dizieland Shuffle/Come Back .79 <input type="checkbox"/> Sweet Papa .79 <input type="checkbox"/> Millenberg Joys/Da-Da Strain .79 <input type="checkbox"/> Big Noise From Winnetka/Honky Tonk Train .79 <input type="checkbox"/> High Society/Muskrat Rambles .79 <input type="checkbox"/> March of Bob Cats/Five Point Bl's .79 <input type="checkbox"/> South Rampart St. Parade/Dogtown Bl's 1.05 <input type="checkbox"/> Swingin' At Sugar Bowl CRL5400 (33 1/2) 2.05 <input type="checkbox"/> Dizieland Jazz CRL56003 (33 1/2) 2.05 <p>DUKE ELLINGTON</p> <ul style="list-style-type: none"> <input type="checkbox"/> Scpla Panorama/Mariem Airshaft \$0.79 <input type="checkbox"/> Congo Brass/Ko Ko .79 <input type="checkbox"/> Mellow/Blue Tears .79 <input type="checkbox"/> Snake Hips Dance/Jungle Jamboree .79 <input type="checkbox"/> In A Mellow Tone/Rumpus In Richmond .79 <input type="checkbox"/> Stevedore Stomp/Blue Feeling .79 <input type="checkbox"/> Caravan/Azure .79 <input type="checkbox"/> Braggin' In Brass/New E. St. Louis Toodle-oo .79 <input type="checkbox"/> Song of Cotton Field/New Orleans Lowdown .79 <input type="checkbox"/> Sergeant Was Shy/Serenade To Sweden .79 <input type="checkbox"/> Swamp Society/Just Squeeze Me .79 <input type="checkbox"/> Gal From Jost/Let A Song Out Of Heart .79 <input type="checkbox"/> Translucency/Beale St. Bl's .79 <input type="checkbox"/> Creole Love Call/Black & Tan Fantasy .79 <input type="checkbox"/> Liberian Suite CL4073 (33 1/2) 2.85 <input type="checkbox"/> Mood Ellington CL6024 (33 1/2) 2.85 <p>STAN KENTON</p> <ul style="list-style-type: none"> <input type="checkbox"/> EDL 189 Innovations In Modern Music (78) \$4.25 <input type="checkbox"/> P 189 Innovations In Modern Music (33 1/2) 4.05 <input type="checkbox"/> ECD 248 Stan Kenton Presents (78) 4.99 <input type="checkbox"/> L 248 Stan Kenton Presents (33 1/2) 3.85 <input type="checkbox"/> KCF 248 Stan Kenton Presents (45) 3.34 <p>GEORGE SHEARING</p> <ul style="list-style-type: none"> <input type="checkbox"/> When Your Lover Has Gone/Carnegie Horizons \$0.79 <input type="checkbox"/> New Album Includes: Tenderly/Summertime/Strolling/Changing With Times/As Long As There's Music/Nov Seascope/Earl Of Sun/Sept. In Rain <input type="checkbox"/> MGM 55 (78 RPM) 3.93 <input type="checkbox"/> MGM K55 (45 RPM) 3.52 <input type="checkbox"/> MGM E518 (33 1/2) 2.85 |
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Jazz On LP, 45

BY GEORGE HOEFER

ARTIST	ALBUM TITLE	TUNES	LABEL	LP 33-1/3		45 RPM	
				ALB. NO.	SINGLE NO.	ALB. NO.	SINGLE NO.
Boogie Woogie Pianists	Boogie Woogie Piano	Detroit Rocks (Montana Taylor) Indiana Ave. Stamp (Montana Taylor) The Dirty Dozen (Speckled Red) The Dirty Dozen No. 2 (Speckled Red) Hard Rag Hop (Ramos Nelson) Wilkins St. Stamp (Speckled Red) Cow-Cow Blues (Cow-Cow Davemport) State Street (Cow-Cow Davemport)	Brunswick	BL 58018			
Garr, Joe		Rootie Tootee Snookie Oskams	Capitol			F 1074	
Grady, Bob Roberts		El Capitan Semper Fidelis March	Coral			9-60280	
Dorsey Brothers	Dixieland Jazz	By Heck Miltonberg Jazz Dance Band Jazz Dinnermouth Blues Honeyuckle Rose Wavy Blues St. Louis Blues	Decca	DL 6016			
Hackett, Bobby	Trumpet Solos	Easy to Love Soon If There Is Someone Lovelier Then You What Is There to Say? Soft Lights, Sweet Music With a Song in My Heart	Coral	BL 58014			
Herman, Woody	Sequence in Jazz	Summer Sequence Pt. 1 Summer Sequence Pt. 2 Summer Sequence Pt. 3 Summer Sequence Pt. 4 Lady McGowan's Dream Pt. 1 Lady McGowan's Dream Pt. 2 Everywhere Back Talk	Columbia	CL 6026			
Herman, Woody	Dance Parade	Caldonia Happiness Is a Thing Called Joe Bijou Your Father's Mustache Apple Honey Cooney Gander Northwest Passage Wild Root	Columbia	CL 6049			
Herman, Woody	Woodchoppers	I Surrender, Dear Lost Weekend Four Men on a Horse New's Conception Igor Steps Fam Someday, Sweetheart	Columbia	CL 6092			
Hines, Earl	Blues All-Stars	Blues Moon Star Dust Through for the Night Rosetta Father Cooperates Mountain Air	Mercury	MG 20518			
Holiday, Billie	Holiday Sing	The Man I Love St. Louis Blues You Gotta Lick My Heart All of Me Me, Myself, and I Let's Do It You Go to My Head True 'til' All Alone	Columbia	CL 6129			
Hoot, Pee Wee	Straight from Dixie	Dill Pickles Twelfth Street Rag Clarinet Marmalade Fubush Blues Tiger Rag High Society	Capitol	H 203		CCF 203	
Hunter, Ivory Joe		Let Me Dream Gimme a Pound of Round Ground	MGM			K10783	
Jackson, Calvin	Tonal Expressions	Laura Blue Skies Lady Be Good Prelude to C Sharp Minor I Can't Get Started Lover	Discovery	DL 3001			
Jackson, Chubby		Codechild Father Knickerbopper	Columbia		1-181		
" "		All Wrong Tiny's Blues	"		1-389		
Jaquet, Hines		Adam's Alley Black Velvet	Victor			50-0011	
" "		Big Feet B-Ya	"			50-0021	
" "		Blus Satin Sue Away	"			50-0047	
James, Harry	All-Time Favorites	Sleepy Lagoon Cribberbin One O'Clock Jump Two O'Clock Jump You Made Me Love You Music Makers The Flight of the Humblebee Concerto for Trumpet	Columbia	CL 6009	1-509 1-510 1-510 1-510		
" "	Trumpet Time	I'll Get By Ain't No Misbehavin' I'm Always Chasing Rainbows Strictly Instrumental My Silens Love Trumpet Rhapsody I'm Beginning to See the Light	Columbia	CL 6044			
James, Harry	Dance Parade	Flash Back Beat Boogie Foot Draggin' Blues Cross Country Jump Cozy Rhythm Sharp As a Tack Record Session Jeffrey's Blues	Columbia	CL 6088			
" "	Young Man with a Horn	I May Be Wrong Got Happy The Man I Love The Very Thought of You Limousine Blues With a Song in My Heart Too Marvelous for Words Melancholy Rhapsody	Columbia	CL 6106			

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 *Beat's* review section that they've been released and are available.

CLAUDE HOPKINS' ORCHESTRA (Blue Note, 8/18/50). Prince Robinson, tenor; Claude Hopkins, piano; James McLain, guitar; John Brown, bass; George Woods, drums; Betty McLaughlin, Henry Wright, Lucille Linds, and Buddy Hayes, vocals.
Crying My Heart Out for You; *Are You Forgetting Love*; *You're Different*; and *Somebody Mentioned Your Name*.

AL COHN'S QUARTET (Triumph, 8/12/50). Al Cohn, tenor; George Wallington, piano; Tommy Potter, bass; and Tiny Kahn, drums.
Infinity; *Let's Get Away from It All*; *Groovin' with Gus*; and *How Long Has This Been Goin' On?*

CLAIRE HOGAN with GIL EVANS' ORCHESTRA (London, 8/17/50). Trumpets—Billy Butterfield, Jimmy Maxwell, and Louis Lomax; trombones—Buddy Morrow and Will Bradley; sax—Hymie Schertzer and Paul Ricci, alto; Hank Ross, tenor; Ernie Carver, baritone and clarinet; rhythm—Jack Pleis, piano; Barry Galbraith, guitar; Joe Shulman, bass; and Billy Exiner, drums.
I Need You So; *My Heart Is Out of Town*; *Baby, Oh Do That to Me*, and *Everybody Clap Hands*.

PEE WEE ERWIN'S DIXIELAND BAND (Kina, 8/23/50). Pee Wee Erwin, trumpet; Andy Russo, trombone; Phil Olivella, clarinet; Billy Masted, piano; Jack Fay, bass; and Cliff Loeman, drums.
Tin Roof Blues; *Tiger Rag*; *Eccentric Rag*; and *Shake It and Break It*.
Struttin' with Some Barbecue; *I Wish I Could Shimmy Like My Sister Kate*; *Mashuga Over You*, and *Music Southern Style*.

TOMMY DORSEY'S ORCHESTRA (Decca, 8/25/50). Trumpets—Mickey Mangano, Art Deppa, Johnny Amorosa, and Charlie Shavers; trombones—Nick D'Amico, Ange Calles, and Tommy Dorsey; sax—Walt Lavinsky and Hugo Loewentorn, alto; Babe Fresh and Bill Ussellton, tenor; Sol Schlinger, baritone; rhythm—Irving Joseph, piano; Sam Herman, guitar; Bill Krook, bass; and Louie Bellson, drums. Johnny Amorosa, vocals.
So Long, *Sally and You're Not in My Arms Tonight*, and *Indian Love Call*, and *Only a Moment Ago*.

MARY MAYO with RAY WRIGHT'S ORCHESTRA (Capitol, 8/23/50). Al Richman, French horn; Al Howard, Earl Schuster, Vincent Abate, and Russ Banner, reeds; Sylvan Shulman and Bernard Robbins, violins; Isadore Zir, viola; Maurice Brown, cello; Art Wagner, piano; Barry Galbraith, guitar; and Arnold Fishkin, bass.
Just A'Fearsin' for You; *I Never Dreamt*; *Molly Malone*, and *Dancing in the Dark*.

BOBBY HACKETT'S BAND (Columbia, 8/31/50). Bobby Hackett, trumpet; Charlie Queener, piano; Carl Kress, guitar; Bob Casey, bass, and Don Marino, drums.
Struttin' with Some Barbecue; *I've Got the World on a String*; *I've Got a Right to Sing the Blues*; *Fidgety Feet*; *S'Wonderful*; *Tin Roof Blues*; *Mandy, Make Up Your Mind*, and *Royal Garden Blues*.

BENNY GREEN'S BAND (Jubilee, 8/13/50). Benny Green, trombone; Bud Johnson, tenor; Jimmy Jones, piano; John Collins, guitar; Tommy Potter, bass; and Ray Haynes, drums.
La Vie en Rose; *The Blues Is Green*; *Our Very Own*, and *Louise and Shuffe*.

LOUIS ARMSTRONG and ELLA FITZGERALD with SY OLIVER'S ORCHESTRA (Decca, 8/25/50). Paul Webster, trumpet; Hank D'Amico, clarinet; Fern Ludwig, tenor; Ray Brown, bass; Hank Jones, piano; Everett Barkdale, guitar; Johnny Bowers, drums; and Sy Oliver, conductor and arranger. Louis Armstrong and Ella Fitzgerald, vocals.
Can Anyone Explain? and *Dream a Little Dream of Me*.

Crack Dance Ork Readies In Chi

Chicago—A dance band hasn't come out of Chicago and made a success nationally in years. Local leader Danny Belloc is going to try to do something about it.

With a whole slew of jobbing dates already lined up locally for fall and winter, he's added three men to his former 10-piece, is revamping his entire book with contributions from Bill Russo, Shorty Rogers, Neal Hefti, and Tiny Kahn, and is out to prove that a band of crack youngsters playing good dance tunes with a definite jazz feel can be a success.

Crew includes drummer Mickey Simonetta, pianist Gene Esposito, trumpeter Lee Katzman, vocalist Ruth Nelson, and is fronted by tenorist Belloc.

Cost of the extra men comes out of his own jeans, as prices already were set in advance on the jobs.

DJ Blood Donor Plea Saves Singer's Life

Atlantic City—An appeal for blood donors, made by former Benny Goodman guitarist Benny Heller on his disc jockey show on WMD, has been credited with saving the life of singer Mary Holley. Miss Holley is the wife of Irv Shapiro, drummer with Harold Ferrin's orchestra at the Haddon Hall hotel.

Heller asked potential donors to call the hospital after an emergency request has been put through to WMD's production manager. Within an hour 75 calls had come through and 15 donors had appeared at the hospital.

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Buy Hamp One-Niter Series For \$50,000

Hollywood—In a deal believed to be the first of its kind, Eddie

and Leo Mesner, operators of the independent platter firm putting out Aladdin records, have bought Lionel Hampton for a series of 27 one-niters in this territory for a

flat fee of \$50,000. First of the Mesner promoted dates was set for Santa Barbara Sept. 15. Included in their bookings are four successive Saturday nights at Balboa beach.



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Where the Bands are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; th—theater; cc—country club; rh—roadhouse; pc—private club. NYC—New York City; Hwd.—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp. (Jos Glaser), 745 Fifth Avenue, NYC; AP—Allsbrook-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—Moss Gais, 48 West 48th St., NYC; RMA—Reg Marshall Agency, 4471 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.

A
Agnew, Charlie (Hank's) Route 41, Waukegan, Ill., r
Anthony, Ray (Palladium) L.A., 10/10-11/15, b
B
Bark, Will (Texas) Ft. Worth, b
Bansley, Stan (Legion Club) Montreal, Can.
Basso, Bill (Mayo) Tulsa, Okla., h
Bass, Louis (Chicago) Chicago, t
Bell, Curt (Sagamore) Lake George, N. Y., h
Bersey, Bob (Steak House) Jackson, Miss.
Bothie, Russ (Lions-Milford) Chicago, b
Brandon, Henry (Blackhawk) Chicago, r
Brown, Les (Bob Hope Show) CBS, Hwd.
Buss, Henry (Peony Park) Omaha, out 9/24, b
C
Carle, Frankie (Palladium) L.A., out 10/9, h
Caryn, Tommy (Oh Henry) Willow Springs, Ill., out 10/1, b
Cavallaro, Carmen (Fairmont) San Francisco, h
Caminna, Bernie (New Yorker) NYC, h
D
Donahue, Al (Mapes) Reno, Nev., out 10/25, h
Dorsey, Tommy (Casa Loma) St. Louis, 9/26-30, h
Drake, Charles (Flame) Phoenix, Ariz., nc
Duke, Johnny (Bengalair) Tulsa, Okla., nc
E
Ellington, Duke (Howard) Washington, D.C., 9/22-28, t
F
Featherstone, Jimmy (Oh Henry) Chicago, in 10/4, b
Finagan, Ralph (Statler) NYC, out 10/15, h
Flindt, Emil (Paradise) Chicago, h
Foster, Chuck (Peabody) Memphis, out 9/28, h
Fotina, Larry (Roseland) NYC, b
Frasetto, Joe (500 Club) Atlantic City, r
G
Garber, Jan (Statler) NYC, h
Gordon, Stomp (Zanzibar) NYC, out 11/4, nc
Grigg, Wayne (Trianon) Chicago, b
H
Harris, Ken (St. Anthony) San Antonio, Tex., h
Harrison, Cass (Casablanca) Canton, O., nc
Hayes, Sherman (Oriental) Chicago, t
Hecksher, Ernie (Ambassador) L.A., h
Henderson, Fletcher (48th and B'way) NYC, nc
Herman, Woody (Boulevard) Rego Park, L. I., 9/26-10/2, nc
J
James, Harry (Fair) Mitchell, S. D., out 9/30
Jones, Spike (Flamingo) Las Vegas, Nev., h
Jurgens, Dick (Claremont) Berkeley, Calif., out 9/29, b
K
Kassel, Art (Martinique) Chicago, out 9/28, r
Kerna, Jack (Elmo) Billings, Mont., nc
King, Rickey (K of C) Peabody, Mass., out 9/28, b
L
Lawrence, Elliot (Coney Island) Cincinnati, b
LeWinter, Dave (Ambassador) Chicago, h
Lewis, Ted (Bal Tabarin) San Francisco, out 10/4, nc

Little, Austin (Paramount) Centralia, Ill., out 10/1, nc
Lombardo, Guy (Roosevelt) NYC, in 9/26, h
Lombardo, Victor (Army Show) San Antonio, Tex., 9/28-30; (Deshler-Wallick) Columbus, O., 10/5-31, h
Lopez, Vincent (Taft) NYC, h
M
Masters, Frankie (Stevens) Chicago, h
Masters, Vick (Green's Crystal Terrace) Duluth, Minn., nc
McCarthy, Fran (Carwell A.F.B.) Ft. Worth, Tex.
McLean, Jack (Hilton Manor) San Diego, h
Monroe, Vaughn (Waldorf Astoria) NYC, h
Moran, Russ (Biltmore) L.A., h
Moreno, Buddy (Chase) St. Louis, b
N
Noble, Leighton (Ballinese Room) Galveston, Tex., out 10/19, nc
O
Ohman, Phil (Beverly Hills) L.A., h
O'Neal, Eddie (Palmer House) Chicago, h
Overend, Al (Skyline) Billings, Mont., nc
P
Palmer, Jimmy (Claridge) Memphis, out 10/6, h
Pastor, Tony (Paramount) NYC, in 9/27, t
Pearl, Ray (Muehlebach) Kansas City, out 10/17, b
Perrault, Clair (Grove) Vinton, La., nc
Phillips, Teddy (Aragon) Chicago, in 9/26, h
Pelper, Leo (Claridge) Memphis, in 10/11, h
Powell, Teddy (Roosevelt) NYC, out 9/25, h
R
Ragon, Don (Schroeder) Milwaukee, out 10/2, h; (Claridge) Memphis, in 10/6, h
Reed, Tommy (Aragon) Chicago, in 10/29, h
Robbins, Ray (Casa Loma) St. Louis, Mo., out 9/24, b
S
Saunders, Red (De Lisa) Chicago, nc
Selby, Chuck (Deshler-Wallick) Columbus, O., out 9/30, h
Snyder, Bill (Edgewater Beach) Chicago, h; (Paramount) NYC, in 10/18, h
Spitalny, Phil (Waldorf Astoria) NYC, b
Stuart, Nick (Last Frontier) Las Vegas, Nev., in 9/22, h
W
Wolk, Lawrence (Capitol) NYC, 10/10-11/2, t
Williams, Gene (Meadowbrook) Cedar Grove, N. J., 9/22-10/19, b
XYZ
Young, Carlton (Desert Inn) Las Vegas, Nev., h
Zarnow, Ralph (Station KIOA) Des Moines, Ia.

Combos

A
Abbey, Leon (Harry's) Chicago, cl
Alonzo, Lisa and the Tropicalaires (Corsair) Toronto, nc
Alvin, Danny (Normandy) Chicago, r
Armstrong, Louis (Fox) Detroit, 9/22-28, t; (Horshoe) Rock Island, Ill., 9/29-10/8, nc
B
Barbur, Dave (Thunderbird) Las Vegas, Nev., 9/28-10/11, h
Basie, Count (Braas Rail) Chicago, cl
C
Calloway, Cab (Oasis) L.A., 9/29-10/12, nc
Commercial Aires (Ciro's) Philadelphia, nc
Cooper, Prince (Strode) Chicago, h
Cosmopolitans (Bryn Mawr) Chicago, cl
D
D'Amico, Hank (Hickory Log) NYC, nc
Davis Johnny (Scat) (Lotus Club) Birmingham, Ala., nc
Dickenson, Vic (Savoy) Boston, nc
Dodd, Jimmie (Golden) Reno, Nev., out 9/23, h
Downs trio, Evelyn (Park Terrace) Brooklyn, r
Duchess and her Men of Note (5th Ave.) Duluth, Minn., h
E
Evans, Doc (Jazz Ltd.) Chicago, nc
G
Gallian, Geri (Ciro's) Hwd., nc
Garner, Erroll (Cafe Society) NYC, nc
Gee Cee trio (Hickory House) NYC, r
Georgians, The (Beck's) Richmond, Va., nc
Gillespie, Dizzy (Ciro's) San Francisco, 9/30-10/13, nc; (Oasis) L.A., in 10/16, nc
Glidden, Jerry (Congress) Chicago, h
Gomez, Eddie (Roosevelt) L.A., h
Gonzalez, Leon (Crown Propeller) Chicago, cl
Gonzmart, Cesar (Beverly) New Orleans, h
Grubs trio, Babe (Y Club) Garrison, Minn., cl
H
Henderson trio, Ken (Jul's) Moline, Ill., r
Herth, Milt (Catalina) Catalina Island, Calif., nc
Hodes, Art (Rupnek's) Chicago, r
Hunt, PeeWee (Horshoe) Rock Island, Ill., out 9/28, nc
J
Jake-Paul Sextet (Raymon's) Crowley, La., nc
Jackson, Chubby (Blue Note) Chicago, out 9/24, nc
Jasen trio, Stan (Buddy Baer's) Sacramento, Calif., out 10/7, nc; (Eddie's) San Diego, 10/13-11/23, nc
Jenkins trio, Howard (Continental) Kansas City, h
K
Kaye trio, Mary (Supper Club) Detroit, 10/15, nc
Keeler, Ford (Melody Mill) Wichita Falls, Tex., nc
L
Lamare, Nappy (Palladium) L.A., b
Lane, Johnny (1111 Club) Chicago, cl
Latinares (Mocambo) Hwd., nc
M
Mallard, Sax (Grove Circle) Chicago, cl
McCune, Bill (Neil House) Columbus, O., out 10/25, h
McPartland, Jimmy (Colonial) Toronto, out 9/24, nc
Miles, Wilma (George's) Hobbs, N. M., cl
Miller, Max (New Apex) Chicago, cl
N
Napoleon, Phil (Cafe Society) NYC, nc
Niblicka, The (Nob Hill) Chicago, Ill., cl
Norvo trio, Red (Blue Note) Chicago, 10/8-19, nc
O
O'Brien and Evans (Clarkie's) Springfield, O., cl

Ory, Kid (Lyman's Hollywood Grill) L. A., r

Otis, Hal (Sherman) Chicago, r
P
Parker, Charlie (Blue Note) Chicago, 9/23-10/5, nc
Parks trio, Tommy (Buffalo Club) Boise, Idaho, out 9/24, 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, h
Proctor, Ralph (Champlain) Bluff Point, N. Y., h
R
Richards, Billie and George (Cabana) Anaconda, Mont., nc
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
S
Sherwin Twins (Kahaner's) Monticello, N. Y., h
Skylighters (New Palm Garden) Still Valley, N. J., nc
Silhouettes (Dragon Grill) Corpus Christi, Tex., 10/17-11/12, r
Spanier, Muggsy (Hangover) San Francisco, nc
Starlighters trio, Bill Bickel's (Pines) Pittsburgh, Pa., nc
Stillwell, Ray (Club 30) Chester, W. Va., nc
Stone, Kirby (Clover Club) Miami Beach, Fla., nc
Sundy, Will (Tutwiler) Birmingham, Ala., h
T
Temper, Three (Alike) Shelby, Mont., nc
Thompson trio, Bill (Colonial) Hagerstown, Md., h
Three Bars of Rhythm (Vic's) Aurora, Ill., cl
Three Reasons (Buck Horn Ranch House) Taft, Calif., r
Three Tones (Northshire) Stevens Point, Wis., h
Tri-Tones, Ralph Bolen's (Club El Rae) Craig, Colo., nc
Tune Mixers (Los Melanos) Pittsburgh, Calif., out 11/1, h; (Theater Club) Oakland, Calif., in 11/2, nc
V
Vera, Joe (Bellerville) Kansas City, Mo., h
Voye, Tay (Bee Hive) Chicago, cl
W
Wald, Jerry (Studio Club) L.A., nc
Walker, T-Bone (Downbeat) Hwd., nc
Walker trio, M (Johnnie's) Whittier, Calif., r
Warner trio, Don (Village Barn) NYC, nc
Wilbur, Bob (Savoy) Boston, out 10/4, h
Wood trio, Mary (Music Box) Palm Beach, Fla., nc
XYZ
Yaged trio, Sol (3 Deuces) NYC, nc
Young, Lee (Oasis) Hwd., nc

Singles

Armstrong, Lil (Nob Hill) Chicago, cl
Brown, Ruth (Cafe Society) NYC, 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., out 10/2, h
Edwards, Harry (Eastwood) Terre Haute, Ind., nc
Fields, Rusty (Mint) LaCrosse, Wis., cl
Gibbs, Georgia (Palmer House) Chicago, h
Holiday, Billie (Oasis) Hwd., out 9/28, nc
Kallen, Kitty (Chanticleer) Montclair, N. J., nc; (Waldorf Astoria) NYC, in 10/2, h
Knight, Evelyn (Chase) St. Louis, Mo., h
Laine, Frankie (Chez Paree) Chicago, out 10/5, nc
Lee, Julia (Tiffany) Hwd., nc
Lee, Peggy (Thunderbird) Las Vegas, Nev., 9/28-10/11, h
Lewis, Meade-Less (Hangover) San Francisco, nc
Miles, Denny (Clover) Montreal, Can., h
Murk, Lidi (Top Hat) Montreal, Can., h
Oakes, Hank (Sandra's) Chicago, cl
Samuels, Bill (125 Club) Chicago, cl
Southern, Jeri (Hi-Note) Chicago, nc
Torme, Mel (Casino) Toronto, out 9-27, h
Warren, Fran (Waldorf Astoria) NYC, h; (Casino) Toronto, 10/2-11, t

Ex-Sultan



Chicago—Soulful tenor man above is Dick Davis, who's been playing at the Club Plantation here for weeks, is still set indefinitely. He's an ex-Duo Wheeler Royal Sultan-ite who's been leading his own combo since 1947, flashes his wares on the Gotham label. Rest of the group includes John Young, piano; Buddy Smith, drums, and Tommy Sewell, bass. Pittsburgh Courier columnist Ted Watson manages.

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Chicago—Comedian Timmie Rogers was the first professional funnyman ever to play the Blue Note jazz spot here and proved to be a very welcome addition to the list of talent that's paraded across that stage. In addition to being funny for a living, however, he's a dancer, singer, song writer (Fla-Ga-La-Pa, Daddy-O, etc.), and tippie player. That's what he's holding at the right as he hams it up in his dressing room between sets.

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Cliques Killing Jazz: Tristano

(Jumped from Page One)
say, Garner's, because as a rule they won't be in a mood that's receptive to what I play.

"Personally, I make it a definite practice to listen to new music with a blank mind. When I first hear a new piece of music, I make no attempt to analyze it because analysis eliminates emotional reception." Eventually, when the atmosphere becomes more relaxed, Lennie thinks people will pick up on jazz. But, conditions being what they are, he foresees as much as a decade of emotional tension which will keep jazz from gaining public acceptance again.

Must Mend Ways
Meanwhile, he feels that everyone who is interested in jazz—musician, fan, and promoter alike—will have to mend his ways if jazz is to stay alive. One of the major factors that is driving jazz into a corner, he thinks, is the development of hidebound jazz cliques. "The stupid gap between Dixie and bebop shouldn't exist," Lennie says. "It limits the opportunities for all jazz and misleads both jazz fans and potential jazz fans. I hear from many people who don't live in New York, out where news about jazz and records are hard to get. They're isolated and confused."

Jazz fans today lack any kind of real, effective organization. "Such groups as the New Jazz Society merely continue and stress the cliquishness that is killing jazz today. There ought to be one organization for all jazz fans."

Birdland Show Great
The ideal way to present jazz to the public, according to Lennie, is to follow the format of the opening show at Birdland last winter. That show exhibited the major elements of jazz and included Max Kaminsky's Dixie group, blues shouting a la Hot Lips Page, Lester Young's combo as a bow to the swing era, Charlie Parker's bebop outfit and Lennie and his trios.

"That was a wonderful show until it got loused up by a word-happy emcee," Lennie recalls. "For the first few nights I was very happy. Before we opened I was afraid that some of the Dixie fans might boo Parker or the boppers might put down Max, but everybody was very happy. "Nobody on the stand or in the audience put anybody down and everybody seemed glad to get together. I had some very good talks with Max and with George Wettling during those nights."

Doesn't Fluff Dixie
Lennie spends very little time listening to Dixie now, but that doesn't mean that he fluffs it off or dismisses it as an inconsequential jazz element. "I developed with Dixie," he says. "I used to buy all the records. But it's like growing up. When you've spent 10 years with an art form, it's time to move on. I've listened to it all and now I'm interested in other developments in jazz."

Many musicians, according to Lennie, are not helping jazz by their attitude toward their work. **Should Do More**
"Musicians could do more for jazz than they're doing," he says. "They could take a greater interest in what they're doing. I know that if I were hired to play in, say, Dizzy's band, I'd play my tail off."

Russ Case Takes Masters To MGM

New York—Russ Case, onetime RCA Victor bop bawler who is currently with MGM records, has bought eight masters he originally cut for Victor several years ago and turned them over to MGM. Sides are all Billy Rose tunes and will be released as an album by MGM.

Deal Case made with Victor including his paying the costs of the dates and giving Victor a royalty on the platters.

Playing For Money: Cole

(Jumped from Page One)
wrong hands. It would have been all right if they'd have let Dizzy and Charlie Parker alone. But the musicians ruined bob themselves. Now you take Bird adding strings. That's just to broaden his public. It's commercial. Pure bop goes only so far.

"We don't do much bop any more. In fact, the trio has gotten away from jazz, but we could go back if the public wanted it. We're not worried about that. You never lose the jazz feeling."

Yet, you wonder if Cole's jazz fans might not be apprehensive because Nat once had a lot to say in jazz. A performer who sacrifices his art for the heavy money may reach a point of no return. The loss—even to himself—could mean more than wealth.

Some musicians wouldn't do that. They'd figure Dix is the star and they're just sidemen so they don't have to do anything. "And the minority of people who listen to jazz could do more than they're doing. They have to be made to understand that, unless jazz is supported, there won't be any more jazz. Instead of coming to Birdland once a week, they should come two or three times. Instead of going into a store and buying one record, they should buy a half a dozen. And they should talk more about jazz, discuss it with people everywhere and bring them to spots where jazz is being played."

—Don Freeman

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(See Page 1)

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